

Reading in the Middle

Spring 2015
Volume 7 Issue 1



This group provides a network for middle level teachers to share information, ideas, activities, strategies, and techniques. To disseminate pertinent information and research on middle school reading, serve as a forum for expressing varying viewpoints on middle school reading, and promote an interest in further research in the field of middle level reading.

Empowering Teachers and Students

As we publish the Spring 2015 issue of *Reading in the Middle*, we look forward to the International Literacy Association Conference in St. Louis Missouri July 18-21. In addition to learning from excellent middle level reading educators, author Holly Goldberg Sloan (<http://hollygoldbergsloan.com/>) will join the Middle School SIG at their presentation on Monday, July 21, 2015. You can find out more information about the conference and the Middle School Reading Special Interest Group SIG at: <http://www.reading.org/annual-conference-2015/>

The focus of this issue of *Reading in the Middle* is on

empowering teachers and students.

In our feature article, *Empowering Writers: Revisiting literary anthologies as a means of engaging middle grade boys in the writing process*, Carla K. Meyer, Trevor T. Stewart, and Nora Vines provide teachers with a look into motivating middle grade boys to write authentically. She describes how the students were motivated to write and how connecting authenticity, choice, and motivation builds readers and writers.

Paloma Ferrera discusses the role of reading coaches in assisting teachers during the shift to the Common Core Standards through classroom observations,

academic discussions and co-planning.

Melanie Koss shares novels for engaging middle school readers and empowering teachers to help connect students to the right book.

Author Mark Goldblatt offers our readers a looking into the mind of a published author. Readers are encouraged to use his words to share with students the process of a published author.

Enjoy this issue of *Reading in the Middle* and we look forward to seeing you at ILA in St. Louis.

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Empowering Writers: Revisiting literacy anthologies as a means of engaging middle grade boys in the writing process

Carla K. Meyer, Duquesne University
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The eighth-grade students of Mountain View Middle School talk excitedly amongst themselves as they await their copy of *Voices on the Horizon*, a publication, which Peter excitedly describes as, "...a way to keep the memories." The chatter reaches a fevered pitch as the teachers distribute *Voices*. The room grows quiet as students eagerly devour the pages of the book. As the students intently inspect their copies and find themselves within the pages, the teachers walk around the room handing pens to the excited students. The chatter returns as the students dash off notes to one another in their books. This vignette does not describe the distribution of yearbooks, as one may think. Instead, we chronicle the students'

excitement about receiving their copies of a literary anthology—the record of the journey toward authorship these eighth graders have taken with their teacher over the school year.

Motivation and Learning
Motivating students to engage in school-based learning is a topic that educators have been struggling with since the early twentieth century. Dewey's (1902) work laid the foundation for inquiry into how to develop high-interest learning activities. Scholars in the field of literacy have taken up the mantle and continue to build upon this framework and explore the topic of motivation in schools (Worthy, Moorman, & Turner, 1999). With this concept in mind, we, the researchers, welcomed the opportunity to partner with a teacher who has built a classroom culture and a curriculum based on motivating students to try on the identity of being a writer.
Writing and Motivation
Smith's (1998) research

exploring how adolescents learn to use language highlighted the important link between identity and learning. Unfortunately, many students do not view themselves as writers and have trouble making connections between school writing and the “real world,” (Potter, McCormick, & Busching, 2001). A key element of successful writing instruction is creating an environment that supports students and makes it possible for them to be successful as they explore the role of the writer. This type of instruction requires the creation of writing activities that hold intrinsic value for each student.

Writing is a process that must be fostered by mentors, and students need to have the ability to share their stories and make meaning through writing. As Jensen (2004) argued, “there are a hundred people inside each of us who can write” (p. 62). All students have stories to tell, triumphs to share, and defeats to lament. The tricky bit is finding ways to empower students to use writing as a vehicle to access their thoughts and feelings (Stewart, 2011). Students need to see the value in what they are writing -- the purpose of the writing activity must be as authentic as the chosen topic, which is where the creation of a class literary anthology can be so valuable.

The Role of the Anthology

In the early twentieth century, English teachers such as Rose Glaymen (1939) and Florence Way (1950) began writing about the ways classroom literary magazines can inspire students to write. Glaymen’s (1939) work with students at Simon Gratz High School in Philadelphia demonstrated that

this long-standing practice can be an effective learning tool. The class literary magazine offers teachers and students a chance to work with the standards in meaningful ways. More importantly, perhaps, it offers them a chance to identify as a writer.

Literary anthologies offer students the opportunity to write for an authentic purpose, grow comfortable sharing their work, and establish an opportunity for students to see the texts they produce in a published format. A class literary anthology help teachers approach other topics germane to the English classroom, such as grammar and mechanics, poetic devices, theme, or style, in an integrated approach that allows teachers to maximize class time and address each of the standards they are charged with teaching. Joanne Gillespie (2005) pointed out her eighth-grade students benefitted from the opportunity to hone their grammar skills by working on a class literary magazine. Editing the magazine provided a meaningful context for students to use what they were learning in grammar lessons.

Learning from Students Engaged in Creating an Anthology

Given the perception adolescent boys are often disengaged learners in the Language Arts classroom (Smith & Wilhelm, 2002), we are interested in sharing stories of ways to successfully engage boys in writing. We believe students are likely to be successful when teachers develop and implement instructional practices that focus on students’ potential. Jensen’s (2004) work highlights the importance of creating learning opportunities in the writing classroom that will enable

teachers “to respect and love [their] students into becoming” the writers they already are (p. 33).

Honoring Students’ Voices

The time we spent in Mr. Foster’s classroom made it clear he had developed strong relationships with his students that contributed to their high-level of engagement. However, we could not have anticipated how successful the literary anthology project would be, especially given the prevalence of literature highlighting the struggles of adolescent boys in the Language Arts classroom (e.g. Smith & Wilhelm, 2002). As such, we invited the boys to share their perspectives and experiences in a discussion group. Our work provides insight, which educators might draw upon to see how the renewed use of the literary anthology can increase boys’ motivation to write and take on the identity of writer.

Reflections on Motivation

We know motivation fosters engagement and learning in adolescents (Alvermann, 2002), with instructional methods that tap students’ intrinsic motivation leading the way. The overwhelmingly positive response to the project amongst the students demonstrated the power of motivation to help eighth-grade boys succeed in the ELA classroom. Mr. Foster’s students enthusiastically discussed how the anthology provided them with an authentic learning opportunity. Many of the students commented that the anthology went “beyond a grade.” Matt noted, “Almost anything you do in school is for a grade, but what Mr. Foster did -- he did something different...At

the end of the year, I saw that every single writing piece, poem, picture -- anything we did in his class was connected to a final project." When students are given a chance to write and have their voices heard, intrinsic motivation drives the learning process.

We find this focus on learning that goes beyond a grade encouraging. When teachers and students shift the focus from grades to authentic learning experiences, it becomes possible to explore topics of interest and address questions that do not have prescribed right or wrong answers. It becomes possible for classroom dialogue (written and verbal) to facilitate authentic learning (Nystrand, 1997). The anthology project at Mountain View Middle School helped students see their work as being real and intrinsically valuable. *Connecting Authenticity, Choice, and Motivation*

In addition to acknowledging the "realness" of the anthology, many of the students commented on the freedom and choice allowed. Caleb stated, "You could put basically anything you wanted down to express yourself, and I know several people in here expressed themselves in a way that you'll never see in school." Jeff sums up his and his peers' feelings about choice. "When he gave us the choice of choosing our best pieces to put into *the Voices* project, I was really excited. I guess I speak for most people that they were happy about being able to choose which pieces they wanted in this book."

Our discussions with the students helped us see the anthology project facilitated students' abilities to make

connections to their personal histories and contexts because they were allowed to choose the pieces they wanted to share. We believe choice is a crucial element in creating a productive and engaging learning environment. The anthology project in Mr. Foster's classroom welcomes the students' home-based identities and encourages students to see their lives as valuable topics to explore through writing.

The students also noted how writing for an authentic audience provided motivation for the project. Comments such as "We're writing for friends not just the teacher," and "I like sharing it [his writing] with other people," peppered our discussion. Robert reflected, "Before eighth grade, I used to write just to pass -- for the teachers to like it, but this year, I was writing for everyone who sees it." In fact, some of the boys discussed how their anthology contributions could inspire readers. "Inspiration. Inspiration is the most important thing."

The anthology creates opportunities for middle school students to share their writing and help shape the experiences of others as they read their writing. Chris noted, "I would expect my mom and friends to be touched. So getting a grade isn't really important....inspiration is what my goal is." Some of the boys even recognized the potential to motivate and inspire future eighth graders. Peter stated, "...they'd [future students] be inspired by it and they will try their best...Give them a path to follow if they want." These young men began to recognize a power of writing -- the ability to reach beyond time and place to engage a larger audience. By sharing their stories, these

students left their mark on the culture of their school. Perhaps more importantly, the students in Mr. Foster's class are blazing a path each year that helps future students see the value in sharing their stories.

Reflections on Growth

Along with inspiration, student growth as writers and knowledge of the writing process also emerged as major themes. The students emphasized how the process of publication enabled them not only to see themselves as writers but to also see their growth as writers. The boys recognized how revisiting and improving previous writing scaffolded their growth -- "...the way we got to look back at the beginning of the year and see how far we've come," and "I feel like I became a better writer." Peter shared that the anthology project provided an opportunity for him to prove to himself that he was capable of writing. "We wrote a lot at the beginning of the year and then a couple of weeks ago we proofread and fixed it [pieces selected for *Voices*] just to make it better. We fixed our own mistakes; he [Mr. Foster] didn't have to fix it for us."

While the time we spent in Mr. Foster's class made it apparent he established a learning environment in which students were actively engaged, the insight shared by his students illustrates his contribution to their writing. Mr. Foster's willingness to go beyond surface-level grading left a lasting impression on his students. The boys consistently communicated their appreciation of how Mr. Foster encouraged them to push boundaries by using their imaginations. Other

students discussed how Mr. Foster's critiques helped them focus on improving specific aspects of their writing. Jeff noted "Mr. Foster, he critiqued us and made us better...he taught us to use similes, metaphors and stuff and how to work them into it [writing]." Matt summarized many of the boys' sentiments when he stated, "He looked at the writing and saw if you were getting it. And not only did our writing skills improve, but I feel more prepared for high school...and without Mr. Foster, I don't think I'd be as good a student."

The anthology project has proven to be an effective tool in Mr. Foster's classroom for helping students grow as writers. By providing his students with support, mentoring, and an authentic purpose for writing, he has shown them the value of learning to express their worldviews through the written word. Perhaps more importantly, he has given them an authentic, compelling reason to learn that goes beyond simply getting a grade. We believe the work Mr. Foster does with students is something that other teachers can draw upon to create meaningful learning opportunities in their classrooms, which have the potential to help students find their voices as they take on the identity of writer.

Applying the Lessons Learned

The insights shared by the boys indicate literary anthologies provide a safe, nurturing, and engaging avenue for students to try on the identity of writer. These students did not view themselves as writers at the beginning of eighth grade. However, Mr. Foster's anthology project afforded these boys the opportunity to

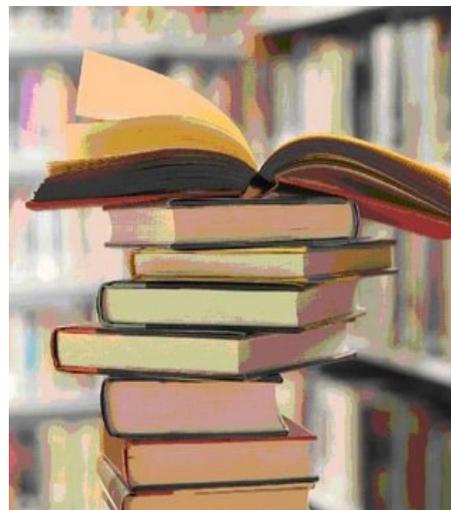
make attempts, learn from setbacks, and develop the motivation to exceed their own expectations and self-imposed boundaries. This project helped these boys see that they possess the ability to create and share written and unwritten texts. The anthology provided the opportunity for them to take risks; risks that helped them grow, offered inspiration for others, and proved that all students possess the ability to craft and share their stories with the world.

The perspectives shared by these students offer middle grades ELA teachers a rationale for engaging in the creation of literary anthologies with their students. The students' experiences help us see the literary anthology as a way to help them identify themselves as writers. In a sense, the boys who participated in the project found their identities as writers in the pages of their anthology. The anthology provided these students with explicit links to school writing and real world writing. We see great value in helping students assume this identity and see themselves as members of the writer's club.

Moving Forward

Our inquiry into the time-honored practice of crafting literary anthologies in the Language Arts classroom is designed to share how a creative, dedicated teacher motivates his students to become writers. These young men eagerly engaged in the writing process because they valued the anthology. We offer the following suggestions to help teachers who are interested in creating a literary anthology with their students.

- Believe all students have a story to tell.



- Talk with students to help them find writing topics of organic interest.
- Emphasize the intrinsic value of the publication process.
- Reduce the emphasis on extrinsic motivators, such as grades.
- Focus on the content of the writing.
- Allow the format and mechanics to develop in context.
- Allow students to self-select pieces of writing to be included in the anthology.
- Integrate language, grammar, and mechanics lessons into the writing process.
- Encourage students to engage in dialogue about writing by offering the peer review protocols that can scaffold their conversations about what they have written.

The lessons we have learned from these students can offer teachers and teacher educators some insight into how they can help students grow as writers. We see the project as a roadmap; it is a delicate balance between content and context.

The implementation of an anthology project can be a forum for teachers and students to engage in discussions about writing, its purpose, and its importance.

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Middle School Reading SIG
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2. To disseminate pertinent information and research on middle school reading, serve as a forum for expressing varying viewpoints on middle school reading, and promote an interest in further research in the field of middle level reading.
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How Does the Middle School Reading SIG Serve Its Members?

This SIG provides its members with information regarding the teaching of literacy in grades 5-9.

This group provides a forum for teachers, students, and researchers to share teaching ideas, book lists, and research applications.

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The SIG presents an interactive professional development session as part of the Annual Convention of the International Reading Association.



The role of reading coaches supporting teachers into the unknown: Reflections of a coach assisting reading teachers struggling with standards based instruction

Paloma Ferrera

The movement for higher standards in American education has been largely discussed in the last decade. These discussions have impacted academic decisions made at the district level, in terms of instructional practices and teachers' evaluations. The shift to using state standards has required teachers to provide instruction that is based on critical thinking skills and a climate of inquiry. In order to achieve higher order thinking skills, teachers must have a deep understanding of the standards, and the appropriate instructional strategies to support student learning.

At a surface level, some

teachers might believe that posting the standards on the board is enough standard-based instruction. This could not be further from the truth. Standard-based instruction requires students to articulate their understanding through use of proficient language and/or assessments/tasks. Reading coaches play a pivotal role in assisting teachers during this shift through classroom observations, academic discussions and co-planning.

Classroom

Observations: This is a great opportunity for coaches to observe the use of academic language by teachers and students. Often, classroom observations require

three basic stages. During a pre-observation meeting, the coach should identify the standard being taught and the vocabulary required for teaching the standard. During the observation, the coach should listen to the collaboration among students and teachers, and notice the use of proficient/content-specific vocabulary. Some teachers tend to “water down” the curriculum by avoiding the use of academic vocabulary. This is not in alignment with standard-based instruction because it hinders students in articulating knowledge and applying it to new knowledge. During the post-observation conference, the coach should share these results with the teacher. This proves to be one of the most challenges parts of the classroom observation process because teachers are often hesitant to receive professional feedback. Specific notes and positive comments can be very helpful.

Academic Discussion:

Academic discussions should focus on specific standards, with the intent of familiarizing teachers about it. A great resource for these conversations is Jim Burke’s *The Common Core Companion: The Standards Decoded: What They Say, What they Mean, and How to Teach Them*. This

resource contains activities that students should accomplish to show mastery of the standard, and activities teachers should present to students, to support mastery. This resource should be significant for teachers because standard-based instruction has acquired a major role in teacher evaluation. In other words, evaluators are looking for specific activities and students responses, to show that the teacher is “covering the standard.”

Co-Planning: This is a very common practice between coaches and teachers. However, when dealing with standard-based instruction, this practice might become more of a modeling opportunity rather than collaborative activity. Often, the hardest challenge in coaching teachers in planning is providing teachers with strategies and/or activities that support the standard. Although this issue might originate from not fully understanding the standard, it impacts the instructional choices teachers make. For instance, some teachers might pose higher order thinking questions or expect deeper analysis of text, but do not help students achieve them.



New Middle Grade Titles of Note

Melanie D. Koss, Ph. D., Northern Illinois University

One of the best ways to encourage students to read is to be excited about reading yourself and to share new titles of note. The following are some of my favorite fiction books from the new crop of titles published so far in 2015. Help spread the word!

***Alistair Grim’s Odditorium* by Gregory Funaro. 2015. Disney-Hyperion. (978-1484700068).**

Told through a combination of vivid descriptive prose and black and white illustrations, Alistair, *Alistair Grim’s Odditorium* tells the tale of Grubb, an orphan chimney sweep forced to work at an inn. To escape abuse at the hands of his guardian, Grubb stows away in the carriage of a mysterious guest and arrives at the Odditorium, a place full of oddities and magic. Invited to work as an apprentice as long as he doesn’t reveal any magical secrets, Grubb embraces his new family until he unwittingly breaks his promise and unleashes chaos. Only Grubb can save his new family.

***The Darkest Part of the Forest* by Holly Black. 2015. Little, Brown Books for Young Readers. (978-0316213073).**

Siblings Hazel and Ben live in Fairfold, a town surrounded by a forest filled with magical faeries, who can be



harmless or harmful depending on one's viewpoint. Hazel and Ben each have had interactions with the faeries and both admire and fear them. When Hazel frees the bewitched prince who sleeps in a glass coffin at the heart of the woods, it sets off a war with the Faerie king and Hazel and Ben must confront their secrets and fears to try and save their town and defeat the faeries.

***Echo* by Pam Muñoz Ryan. 2015. Scholastic Press. (978-0439874021).**

Echo begins in a forest, where young Otto is saved by three sisters trapped in a forest by an evil witch. In thanks, Otto promises to break the curse and free the sisters, achieved by taking their spirits with him in a magical mouth harp/harmonica. Flash forward to the twentieth century, where the harmonica touches the lives of three children faced with daunting tasks. Friedrich, who needs to rescue his father in Nazi Germany; Mike, who must protect his brother during the Great Depression; and Ivy, who must find a way to keep her family together during WWII. Ultimately, their stories are intertwined. Will the power of the harmonica ever break the curse?

***Fish in a Tree* by Lynda Mullaly Hunt. 2015. Nancy Paulsen Books. (978-0399162596).**

Ally has dyslexia, and all her life she believes herself to be dumb. Since she moves around a lot, she is able to fool her teachers since she believes asking for help is a sign of weakness. Enter Mr. Daniels, one of those special teachers who truly knows how to make a difference in a child's life. Through his guidance, Ally is freed

of her insecurities and discovers the possibilities the world holds for her.

***The Honest Truth* by Dan Gemeinhart. 2015. Scholastic Press. (978-0545665735).**

Mark wants to be like every other "normal" kid, but he is not normal, he is dying from cancer. He doesn't want any more debilitating treatments, so he runs away to follow his dream of climbing Mt. Rainier with only his dog Beau for company. Told from the alternating chapters of Mark and his best friend Jessie, *The Honest Truth* is the story of a boy facing death and taking matters into his own hands and his friend who must decide if she should honor Mark's wishes or tell his worried parents where to find their son.

***Listen, Slowly* by Thanhha Lai. 2015. HarperCollins. (978-0062229182).**

Finally vacation has arrived and Mai is excited to spend it at the California beach, until her parents force her to go to Vietnam, that is. They think she needs to learn more about her culture, something Mai has no interest in. While her grandmother seeks to find out the truth about what happened to her husband during the Vietnam War, Mai must adapt to visiting a country she wants nothing to do with, with its smells, crowds, unfamiliar language, and oppressive heat. In this powerful novel, Mai discovers links to both her family's present and their past.

***Paper Things* by Jennifer Richard Jacobson. 2015. Candlewick. (978-0763663230).**

A novel that deals with the harsh realities of homelessness, *Paper*



Things puts a new perspective on siblings choosing to stay together any way that they can. When Ari's mother was dying, her mother had two final wishes – that Ari and her brother would stay together, and that Ari would go the middle school for gifted children. When living with their guardian proves to be a negative situation, Ari and her nineteen-year-old brother Gage leave even though they do not have a place to live. Is it possible for them to stay together and avoid the authorities, and is it possible for Ari to keep up with her schoolwork and still get into her challenging school?

***The Question of Miracles* by Elana K. Arnold. 2015. HMH Books for Young Readers. (978-0544334649).**

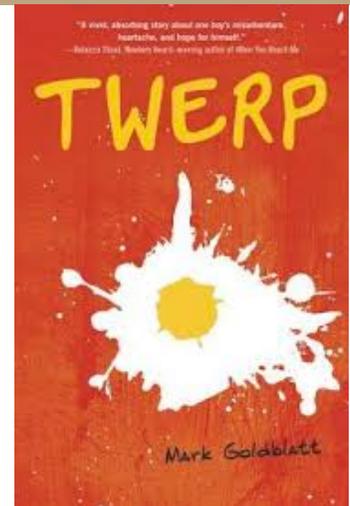
After her best friend Sarah passed away and her family moved to a new state, Iris is determined to find out if Sarah's spirit is still with her, even in her new home. Resisting making new friends, she seeks answers about the spirit world from psychics, priests, and odd experiments. Through her journey, she meets and befriends fellow outcast Boris, who is dealing with a struggle of his own.

***Red Butterfly* by A. L. Sonnichsen. 2015. Simon & Schuster Books for Young Readers. (978-1481411097).** Set in modern day China, this

poignant and powerful novel-in-verse based on the author's own experiences tells the story of Kara, a girl trying to find where she truly belongs. Abandoned as an infant in Tianjin, Kara is taken in by an American family and raised as their own. Her father returns to America, but her mother refuses to leave her, until the day her mother is deported and Kara is placed in an orphanage for children with disabilities. She struggles to accept that the Chinese government won't let the only parents she's ever known adopt her, and must decide where home is when taken in by a new family.

***Stella by Starlight* by Sharon M. Draper. 2015. Atheneum Books for Young Readers. (978-1442494978).**

In the Depression-era south, Stella lives with her family in Bumblebee, North Carolina, a strongly segregated town. She is used to the ways of the town – some people are nice, some aren't; some shops are welcoming, some aren't; but that is life. Although the Ku Klux Klan exists, the group hasn't targeted Stella's town for a long time, until they make an unwelcome appearance. When Stella and her brother wander outside late one night, which they shouldn't have been doing, she sees something frightening, something that will change the nature of her life forever.



Tale of Two Confessions

Mark Goldblatt, Author of *Twerp*

I'm occasionally asked why, after decades of writing for general and academic audiences, I decided to write a novel for young readers. Here's a confession: I didn't. The story that became *Twerp* began as a series of non-fiction vignettes from my childhood. I was hopeful it would turn into something memoir-ish, but after about 30 pages, I realized not much happened to me as a child. To get a book-length manuscript out of it, I was going to have to embellish things...and when I say "embellish things," I mean "make stuff up."

Thus, *Twerp* became a novel.

That left the minor detail of what it would be about. I'm not one of those writers who can dive into a novel hoping it will work itself out. I have to know roughly where I'm going from the start. What I knew from the start was that the novel would be set in Queens in 1969, and that the narrator would be a twelve year old boy...because the

vignettes I'd already written took place there and then. But what was the point of the book?

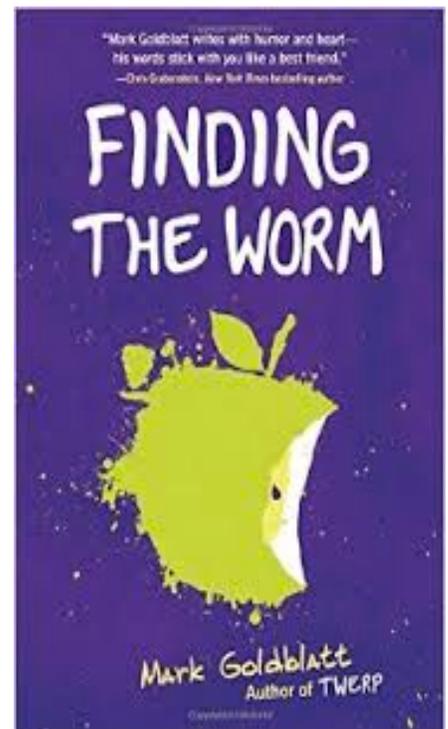
I set the manuscript aside hoping an answer would come to me. It did two weeks later...by accident. I was sketching out a political column about whether elected officials owed their primary allegiance to the will of their constituencies or to their private consciences, and I got sidetracked thinking about conscience in a more general way—when it's formed, what goes into it, what crises test it. The more I thought about conscience, the more I realized that was what *Twerp* should be about: the moment in a boy's life when his conscience kicks in, when he goes from knowing he did something wrong because he got punished for it to knowing he did something wrong because he feels the wrongness of it.

Notice that so far I haven't mentioned the phrase "middle-grade novel." That brings me to my second confession: I was two-thirds through the first draft of *Twerp* before a writer friend (wiser in the ways of publishing than I was) informed me that if I was writing a coming-of-age story told by a twelve year old, I was writing a middle grade novel. Until that moment, I assumed I was writing a book for adults with a young narrator—like *Huckleberry Finn* or *Catcher In The Rye*. (And,

yes, I'm insufferable enough to think such thoughts.)

Ironically, the recognition that I was writing for young readers crippled me. For the next week, I was typing stuff that sounded like public service announcements; I wound up chucking a couple of thousand words. Finally, I put the eventual audience out of my mind. I thought: "I know these characters. I love these characters. Let me just get out of their way."

So I let them finish their book. The result was *Twerp*. The fact that there's now a sequel, *Finding The Worm*, has less to do with me deciding to write it than with them not shutting up.



Call for Manuscripts

The International Reading Association's Middle School Reading Special Interest Group seeks manuscripts for *Reading in the Middle* an independent peer-reviewed publication. The journal publishes two issues a year sharing original contributions on all facets of language arts learning, teaching, and research focusing on young adolescents. *Reading in the Middle* offers middle level educators a practical guide to best practices in middle schools.

Reading in the Middle disseminates pertinent information and research on middle school literacy, serves as a forum for expressing varying viewpoints, and promotes an interest in further research in the field of middle level literacy. Manuscripts focus on quality programs, promising classroom practice, middle level author viewpoints, book lists for the middle level student, and teaching resources.

The deadline for articles is August 15, 2015, with Spring publication scheduled for May/June.

***Reading in the Middle* follows specific submission guidelines. Articles should:**

- be approximately 3,500 words and, when appropriate, include photocopied (originals will be requested upon acceptance) samples of students' work, photographs of students working, charts, diagram ms, or other visuals (work submitted by students may be of any length up to 3,500 words);
- offer specific classroom practices that are grounded in re-search;
- be double-spaced with 1-inch margins in 12-point font;
- include 100-word abstract and bulleted list of key points;
- follow the current edition of the publication manual of the *American Psychological Association*—please do not include an abstract, footnotes, endnotes, or author identification within the body of the text.
- identify any excerpts from previously published sources; should their use require a reprint fee, the fee payment is the responsibility of the author.

To submit a manuscript:

Submit a copy of your manuscript for blind review as a Microsoft Word file to MSRSIG@gmail.com attach a separate cover letter that includes your name, affiliation, home and work addresses and telephone numbers, fax number, email address, and issue for which you are submitting. Your name should not appear anywhere in the text.