

**2011 NCTE
Affiliate Journal
Award:**

*Honorable Mention
Recipient*

In this issue:

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- Professional development information
- Conference & membership information

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Ohio Voices

Ohio Council of Teachers of English Language Arts

Winter 2012

Professional Development

"Acquire new knowledge whilst thinking over the old, and you may become a teacher of others."

—Confucius

Philosopher, educator, and political figure

A Note from the Editor:

Educators are constantly asked, and required, to take part in many professional development activities. Within this edition of *Ohio Voices*, we highlight a few enriching opportunities that will allow you to grow as a teacher. Also, our cover story from Marcia Barnhart familiarizes us with the ELA Common Core Standards—helping to ground us as we make decisions regarding our professional development experiences.

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The OCTELA Newsletter, member of The NCTE Information Exchange, is a publication of the Ohio Council of Teachers of English Language Arts (OCTELA), founded in 1957 as the English Association of Ohio (EAO). OCTELA is the only statewide affiliate of the National Council of Teachers of English (NCTE) representing teachers of English language arts, prekindergarten through college.



“[A]ll students must be able to comprehend texts of steadily increasing complexity as they progress through school.”



An Overview: ELA and the Common Core—Marcia Barnhart marcia.barnhart@ode.state.oh.us

How Will the Common Core State Standards for English Language Arts Change My Teaching?

At the Ohio Department of Education, we know that Ohio teachers are faced with the challenge of transitioning their instruction to match the Common Core State Standards for English Language Arts which were adopted by Ohio in June 2010. Although assessments aligned to the revised standards will not be implemented until the 2014-2015 school year, districts are being encouraged to transition to them between now and then based on local decisions. In this article, I will discuss briefly a few of the key changes in instruction that will be required as a result of the Common Core Standards for English Language Arts. I have drawn information from the Common Core document itself as well as from PowerPoints and videos that have been created by Sue Pimentel and David Coleman, chief authors of the Common Core Standards for English Language Arts.

Text Complexity

One of the requirements of the Common Core State Standards (CCSS) for Reading is that all students must be able to comprehend texts of steadily increasing complexity as they progress through school. Appendix A of the Common Core

document explains that by the time students complete the core, they must be able to read and comprehend *independently* and *proficiently* the kinds of *complex* texts commonly found in college and careers. While reading demands in college, workforce training programs, and life in general have held steady or increased over the last half century, K–12 texts have actually declined in sophistication, and relatively little attention has been paid to students’ ability to read complex texts independently. These conditions have left a serious gap between many high school seniors’ reading ability and the reading requirements they will face after graduation. The CCSS addresses this issue with standard #10 in Reading: *Read and comprehend complex literary and informational texts independently and proficiently.* Consequently, text complexity can be measured and made a regular part of instruction. Appendix A of the Common Core document introduces a three-part model that blends qualitative and quantitative measures of text complexity with reader and task considerations. The appendix also includes three annotated examples showing how the model can be used to assess the complexity of various kinds of texts appropriate for different grade levels.

Reading strategies to meet the CCSS include:

- Allowing students to engage with complex texts while strengthening their skills

- Giving students more practice with shorter texts
- Making close reading of texts central to the lesson
- Encouraging students to slow down, read and re-read
- Placing a premium on student stamina and persistence
- Using text-dependent questioning

Text-Dependent Questions

Text dependent questions do not require information from outside the text. Students should not be able to answer the question correctly if they have not read the text. This approach requires students to follow the details of what is explicitly stated in the text and make valid claims that square with text evidence. Good text-dependent questions linger over specific phrases and sentences. These questions are effective if they build on each other so students stay focused on the text and learn fully from it. An example of a text-dependent question from the Gettysburg Address: *What is the unfinished work that Lincoln asks those listening to commit themselves to at the end of the speech?* An example of a question that is not text dependent: *Lincoln says that the nation is dedicated to the proposition that "all men are created equal." Why is equality an important value to promote?*

Informational Text

The Common Core Standards for English Language Arts call for students to spend an increased amount of time reading informational

Cover story (continued)

texts. Research indicates that only 7% of instructional reading is informational text at the elementary level. The revised standards use the 2009 NAEP Reading Framework to indicate that at the elementary level, 50% of instructional text should be informational by grade 4. This percentage increases to 55% by grade 8, and to 70% by grade 12 due to the fact that informational text reading makes up the vast majority of the required reading in college and the workplace. Fulfilling the Standards for 6–12 ELA requires much greater attention to a specific category of informational text—literary nonfiction—than has been traditional. The standards emphasize arguments (such as those in the U.S. foundational documents) and other literary nonfiction that is built on informational text structures rather than literary nonfiction that is structured as stories such as memoirs or biographies. Of course, literary nonfiction extends well beyond historical documents to include the best of nonfiction written for a broad audience on a wide variety of topics, such as science, contemporary events and ideas, nature, and the arts (Appendix B of the Common Core State Standards provides several examples of high-quality literary nonfiction.).

Writing to Sources

The Common Core State Standards for ELA ask students to



“Of course, literary nonfiction extends well beyond historical documents...”





"To reach the summit, standards must be combined with effective curricula..."



master three types of writing: arguments, informative and narrative. Just as the focus of reading increases toward informational texts, the focus of writing increases toward informational writing. However, the emphasis is on writing in response to reading a text rather than writing to decontextualized prompts. Close reading and analysis of texts is the starting point and then students need to write in response to what they have read using evidence from the reading to support their conclusions and claims. Short research projects provide effective ways to incorporate writing to sources as well as using claims and evidence. In addition, students should be given regular opportunities to share ideas, evidence and research.

Academic Vocabulary

The Common Core Standards for English Language Arts emphasize the teaching of academic vocabulary.

As defined by Isabel Beck in *Bringing Words to Life*, academic vocabulary includes:

- Words likely to appear frequently in a wide variety of texts/disciplines (utility and importance)
- Words necessary for understanding a text and which allow for rich representations (instructional potential)

Cover story (continued)

- Words that relate to other words and offer students more precise ways of referring to ideas they already know about (conceptual understanding)

Strategies for systematic vocabulary study include:

- Listing all words likely to be unfamiliar to students (academic and domain-specific)
- Choosing academic vocabulary necessary for comprehension and domain-specific terminology that requires a definition to be understood
- Determining which words need brief attention and which need extended attention.

Support for Transition to Revised Standards

The Ohio Department of Education is offering over 100 free workshops this year to help English Language Arts teachers understand the new standards and model curriculum as well as to help them begin the task of curriculum revision. These sessions can be found on STARS by using the search words: *Targeted Professional Development*. These meetings are also available in the areas of mathematics, social studies and science. The meetings scheduled from October to December 2011 focus on an introduction to the new standards and model curriculum, while the meetings from January to

May will focus on a deeper understanding and curriculum revision. All meetings are content specific.

In addition, teachers can find a number of resources on the English Language Arts page by selecting the *English Language Arts Common Core State Standards and Model Curriculum* heading. These resources include an alignment of the 2002 standards to the 2010 standards called a Crosswalk, a Comparative Analysis which highlights what has changed at each grade level, a PowerPoint which explains the organization of the Common Core document, a video with accompanying handouts on how to teach close reading (*Bringing Common Core to Life*), as well as the model curriculum. The model curriculum includes:

- Content Elaborations to help with clarification of the intent of the standards
- Grade-Level progressions which provide descriptions of what content students had

Cover story (continued)

prior to that grade and what content students are expected to master in the next grade

- Enduring Understandings which provide a larger purpose for learning the content
- Instructional Strategies and Resources which includes strategies for diverse learners

Next Steps

Although the revised standards are fewer, more focused and more coherent, standards do not represent stand-alone reform and will take us only halfway up the mountain to achieve student success. To reach the summit, standards must be combined with effective curricula, effective professional development, and effective instruction. The English Language Arts consultants at the Ohio Department of Education look forward to helping assist teachers across the state in reaching this next, more challenging, level.



...effective professional development, and effective instruction."

OCTELA has a long history of advocacy on behalf of literacy teachers and learners in Ohio, working to communicate what we know about how students read and write. We encourage our members to use their voices not only in their classrooms, but in their communities to educate and raise awareness of events that may impact laws concerning literacy education.

To that end, one of our main avenues of dissemination is a listserv which provides subscribers with updates, consisting of the most current information about happenings around the state related to literacy education.

***To subscribe to this free listserv, e-mail
OCTELAISSUES@listserv.kent.edu***





"Daily reflection about model lessons emphasizes not only what works in the classroom, but why it works."



Wright State Summer Institute on Writing—Nancy Mack

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For over twenty years the Wright State Institute on Writing has been fortunate to welcome hundreds of excellent teachers to renew, recharge, and revise their methods for teaching writing with supportive colleagues. At the heart of the Summer Institute are three principles:

- Through their own writing, teachers can fall in love with literacy all over again
- Each teacher's classroom context is unique, so teaching methods need to be both innovative and flexible
- Passing tests is important, but lifelong literacy and learning are the bigger goals

The two-week Strategies course is the centerpiece of the Institute. This course has been so popular that dozens of teachers have taken it more than one time because new activities and innovative methods are added each year. Changes in standards, testing, and the economy make it essential for teachers to continue their education. This past summer we began working with the Common Core Standards and the new Ohio Model Curriculum.

Rather than listen to a series of lectures, teachers participate in demonstration lessons that provide hands-on

learning experiences with exciting instructional methods. New ideas, gleaned from recent research and publications, become a collective experiment that participants can modify for their own classrooms. A room full of excellent teachers can always take a good teaching method or writing assignment and make it even better. Past participants share wonderful additions that further refine favorite lessons. Teachers sometimes credit me as the source for all these wonderful teaching ideas, but I am only the conduit for the constant stream of best practices provided by so many great teachers.

Daily reflection about model lessons emphasizes not only *what* works in the classroom but also *why* it works. Key components of effective instruction can be adapted to specific grades levels and differentiated learners. TESOL teachers are included in the course and provide invaluable input. Content area teachers add a cross-curricular element in their use of reading and writing to promote learning. For these and other reasons, teachers from all grade levels and content areas have rated this course as one of the best they have ever taken.

During the Summer Institute, participants create guided writing assignments that provide supportive, scaffolded structures that increase participation. A plethora of prewriting gambits are used to stimulate writing quantity—and quality—while increasing written vocabulary. Mini-lessons provide

Summer Institute (continued)

targeted skills that spring from literary models rather than workbook pages. Sentence variety and grammar are taught inductively through the examination and imitation sentence celebrities. Brain-compatible methods for teaching citation, editing and proofreading emphasize success and build confidence. All assignments, standards, and assessment are aligned with the Common Core Standards. Participants always leave with a large notebook full of invigorating ideas that they cannot wait to use.

The larger goal is always to integrate skills instruction into a meaningful literacy context. Multigenre research writing becomes the vehicle for learning about genre structures and integrating sources.

Art, visuals, and multimedia activities turn the most reluctant students into allies. Pattern poetry teaches grammatical structures painlessly. Writing about literature is celebrated with projects such as thematic CDs, novel case files, unfolding scrapbook boxes, and multimedia presentations. Strategies are shared for achievement test preparation that enable students to interpret testing prompts. Tools for nonfiction reading and writing teach how to extract meaning from sources and use that knowledge to create something new. Routines and organizational tips help teachers deal with the paper load and keep all learners productively engaged.



“The larger goal is always to integrate skills instruction into a meaningful literary context.”



Previous participants of a WSU Summer Institute on Writing: Language Arts Fair





**“...selecting
quality
professional
development
is critical.”**

The Strategies class provides continued encouragement for teachers through support group meetings and a yearly festival for students.

In the past, the Writing Institute Support Group has met to share ideas and write with our favorite yearly meeting taking place at an art museum. This past year we had our first annual Language Arts Fair during May. Participating teachers displayed students' writing and reading projects. We had a large crowd of students, parents, and siblings from several school districts as well as inservice and preservice teachers. Young adult author April Lindner provided a reading from her modernization of the Jane Eyre story, *Jane*. Many of us were inspired by excellent student-created projects including: multimedia reports on

Summer Institute (continued)

a Dante's *Inferno*, a multigenre report about Ben Franklin which contained a replica of his desk drawers, a novel case file about *The Hunger Games*, and a character pop-up of Piggy from *Lord of the Flies*. Next year promises to be even better.

The Strategies for Teaching Language Arts Standards is four credit hours and meets for two weeks (July 16-27, 9 AM-3 PM). The second annual Language Arts Fair will be May 12 also at Wright State University in Dayton, Ohio.

There is something for every educator at Wright State's Institute on Writing. In a tumultuous time for educators, selecting quality professional development is critical. Wright State offers a safe haven for creative, purposeful networking and collaborating. For more information, contact Nancy Mack at nancy.mack@wright.edu



Examples of student work.



2011 Winners

www.bcbookaward.info

Grades K-2

Shark VS Train by Chris Barton, illustrated by Tom Lichtenheld (Little, Brown Books For Young Readers, 2010)

Grades 3-5

Chalk by Bill Thomson (Marshall Cavendish Children's Books, 2010)

Grades 6-8

Out of My Mind by Sharon Draper (Atheneum, 2010)

Grades 9-12

The Exiled Queen (Seven Realms, book 2) by Cinda Williams Chima (Hyperion, 2010)

The Buckeye Children's Book Award program is designed to encourage children in Ohio to read literature critically, to promote teacher and librarian involvement in children's literature programs, and to commend authors of such literature.



"I had unknowingly clicked my way into an amazing opportunity."



Ms. Schear's Persian Excursion—Amanda Schear amanda.schear@gmail.com

Last December, as I trolled through my endlessly full email box, I noticed a message from my building principal. Being a clever teacher, I decided that perhaps an email from the boss should move to the top of the omnipresent pile, and gamely clicked "open." The message was not, as I'd expected, a call to serve on another committee, a reminder about report card deadlines, or an update on Common Core curriculum integration; instead, it was a forwarded letter from an organization I'd never heard of: Fund for Teachers (FFT). I had unknowingly clicked my way into an amazing opportunity.

Fund for Teachers (www.fundforteachers.org), as it turns out, is a nonprofit organization completely dedicated to the personal and professional development of teachers. Working with partner organizations around the country, they offer grants to teachers to enable them to pursue self-selected travel and training initiatives to improve and enrich their classroom practice. As a Fund for Teachers Fellow, I'm now aware of this. As an email-reading teacher preparing to head into the holiday break, however, all I knew was that an organization had emerged offering the possibility of paid travel. I looked at their website with the awe and admiration typically reserved for preteen

girls at a Justin Bieber concert (drool included).

The more I read about FFT, the more intrigued I became. The grant process was clearly serious, but not burdensome. After my initial thoughts about a summer in Madrid, I settled down to serious thought about what kind of project I might propose in my grant application. One of the key elements of the FFT program is the lasting impact a Fellow's experience will have in his/her professional practice, including how it will impact student learning and how it will benefit the school community. My school was facing a major demographic shift as a result of program mergers, and I knew that in the coming year I'd be working with more international students. Reflecting on my own knowledge and background, I decided to focus my grant proposal on increasing my cultural competence related to the Middle East and Islam. I identified an organization, Global Exchange (www.globalexchange.org) specializing in travel to, shall we say,



Loftallah Mosque.

Persian Excursion (continued)

less traditional destinations, and ultimately decided to travel to Iran to study Persian literature and culture.

I'm an English teacher; I'm not generally at a loss for words. It is difficult, though, even for me, to adequately describe my trip to Iran. Although I am an avid traveler, I had previously only explored parts of western Europe and Central America. Traveling to Iran was like traveling to a whole new world. I have always loved the ancient feel of the old churches in London, the standing stones in Bath, the amazing mosque in Cordoba—to be in the presence of so much history has always been, for me, an awe-inspiring experience. In Iran, I ate fresh watermelon beneath the branches of a 4000 year-old cypress tree! I walked the streets of Persepolis, and viewed fabric remnants from curtains burned by Alexander the Great's armies. Europe doesn't feel quite so ancient anymore.

The trip wasn't only about awe-inspiring moments, however, it was also about learning. For example, I learned that my assumptions about Iran as a Middle Eastern country, as an Arab nation, were false and, frankly, borderline offensive. Iran doesn't identify itself in either of those categories. It is independent; its people are Persians first, and other affiliations are secondary. I learned that Iran is renowned in the region for maintaining its own identity, rather than absorbing the Arab culture surrounding and, some would say, invading, it. How has Persian culture survived so largely intact for so many years? Ask any

Iranian and he'll be happy to tell you—through Persian literature. I have never been to any city, any country, that values its poetry and its literary history the way Persia does. Poetry is, literally, everywhere. The words of Hafez and Saadi are on every tongue, in every song, posted in every home, business, and street side cafe. They are as relevant to Persians today as they were to their own contemporaries, so many years ago. The experience of being in a country for which loving literature is a national pastime was refreshing, affirming, and challenging.

In fact, those three words provide a good summary of my trip. I was refreshed, in this time of political animus towards my profession, to be honored and respected as a professional by Fund for Teachers. I was affirmed as I traveled to a new part of our small world, met new people, shared new experiences and absorbed new learning. And I was challenged: challenged to be more mindful about my preconceived ideas, challenged to be more open to new fields of study, new authors and new poets, and challenged to find ways to share the wonders and rigors of my trip with my students, colleagues, and friends upon my return. My FFT Fellowship in Iran was magical and amazing; it was also challenging and demanding. I couldn't be more grateful that I opened my boss's email.



***"...refreshing,
affirming, and
challenging."***





"By far, the most powerful and humbling learning that I experienced..."



National Board Certification—Karen Long

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"I hope that when you grow up, you have a job that you love as much as I love my job." I looked out at my students and shared these sentiments in the middle of class recently. Actually, I share this sentiment periodically with my students throughout the school year. The feeling usually sneaks up on me in the middle of a class—like when I am watching my students respond particularly well to a lesson that I have shared with them, or when my students are responding naturally to one another in the learning environment in mature and respectful ways. Sometimes I get this glow when thoughtful and well-written pieces are being shared aloud among students or when insightful connections to a piece of text are discovered by students. These are the moments I live for as a teacher. These are the moments that remind me why I teach. And so, when that happens, I wish my students to have a passion for what they do, to love their life's work as much as I love mine.

My life's work is one that is ever changing, and as I look back over my past seventeen years as a teacher, I can easily identify different points of learning and discovery that mark the developments in my teaching.

Early on, I was mentored by Nancy Evans and her fifteen kindergarteners who taught me about meaningful project-based learning activities that engage

learners and spark intriguing conversations in the lives of emerging learners.

Then, I had the opportunity to teach in a multiage classroom to experience looping with second and third graders and their families. I experienced the power of creating a strong sense of community in our classroom year after year.

Next, my teaching was impacted by the Ohio Writing Project and the MAT program at Miami University. I was welcomed into the world and work of writing for myself personally, for my students and their learning, and for my own work as a teacher who learns and shares her growth with colleagues.

By far, the most powerful and humbling learning that I experienced was my journey to National Board Certification.

I started this journey after talking to a mentor and friend. Luke Wiseman, who is now a National Board Certified Teacher and English teacher at Mariemont High School. During the spring of 2006, Luke asked me to meet him for coffee and to read a piece of a portfolio that he was working on, a portfolio that documented his teaching over a specific period of time. The portfolio focused on specific students and the instruction that Luke was providing them. We met, and Luke explained that in a few weeks, he would send this teacher portfolio in to be assessed to determine whether or not he was worthy of being designated as a National Board Certified teacher. My thoughts ran

wild: Teaching can be graded? I could get an "A" for my teaching? I had never heard of such a concept before.

I was intrigued, convinced that this was something that I needed to do, too. I have to admit that I was pretty confident that if there were "A"s to be handed out for this teacher portfolio, that I'd get an "A" on my portfolio.

Such began my journey with National Board Certification. I began looking for information on the NBCT website. I attended informational meetings. I applied for a financial scholarship. I sent in my portion of the fee. I received my very detailed instructions and I was off! Only, instead of running this race for the A at the end of the finish line, I found myself struggling to meet the criteria of different portfolio entries. I quickly realized that there were important processes that were lacking in my teaching. I would have to make changes within my practices for National Board Certification. I needed to step up my ability to really know my students' strengths and weaknesses. I needed to better reflect on the instructional strategies that were needed to inform each of my students about new knowledge and then how to assess my students' responses to the instruction. My processes of teacher reflection had to become more efficient and more effective if I wanted to get that "A" that I had been so confident that I would get.

I tried as hard as I thought possible. Numerous revisions and reflections filled my time. Before I

National Board (continued)

knew it, the deadline by which to submit my portfolio for evaluation had arrived.

After I sent in my completed portfolio, the work of intense documentation of five months of my teaching in an elementary classroom, I waited and waited and waited for the results to be posted. When that day finally arrived, my students went to art class and I went online to view my results. I did not think, "Did I pass?" I did not think, "What if I fail?" My thoughts revolved around, "How high did I score?" I was still confident that I would knock the scores out of the ballpark. However, I was humbled to read words that told me that I did not achieve high enough scores to receive National Board status.

I admit, I spent time wallowing in despair at my shortcomings as a teacher and wondered how this could be true. Then I looked back over the results and determined I needed to improve my teaching in the areas where I had fallen short. I applied to redo two areas of my portfolio and enrolled in professional development opportunities around those areas of teaching. I found a mentor to talk through my portfolio entries, and I learned new strategies and ways of thinking about my teaching. I began preparing a new portfolio that would document my learning and the implementation of that learning in my classroom. As my teaching



*...was my
journey to
National
Board
Certification."*





"As my teaching practices reflected these changes, so did my students' learning."



my classroom. As my teaching practices reflected these changes, so did my students' learning.

I sent in my portfolio a second time and waited for the results. When it was time to log in and view my scores I did not confidently seek the "A" that I had longed for earlier. I was not confident that I would receive high scores, but I was confident that my teaching had improved. Instead, I humbly hoped for a passing grade. I immediately learned that I had indeed passed with my re-worked portfolio. I was a National Board Certified Teacher. But more than anything, I learned that my teaching is a process that continues to evolve and improve if I am willing to reflect on my work and learn from my reflections. If I am humble enough to see my own mistakes, then I will be smart enough to fix them and learn

National Board (continued)

from them. I was not a National Board Certified Teacher when I started the process. Rather, I became a National Board Certified Teacher through the process of completing the teacher portfolio.

As I look ahead to my next phase as a teacher, I wonder what will mark the path of my continued learning and growth as an educator. I know it will come from the books that I read and the professional development offered within and outside of my district. After ten years of National Board Certification, I will have the opportunity to test my skills again, and I will seek to renew my National Board Certification. As long as I continue to be self-reflective of my own practices, and my love for teaching deepens, I am confident that I will remain a National Board Certified Teacher, grounding myself with questions like "What would I do differently the next time?" and "How could I do that better?"

National Board for Professional Teaching Standards is an independent, nonprofit, nonpartisan and nongovernmental organization. It was formed in 1987 to advance the quality of teaching and learning by developing professional standards for accomplished teaching, creating a voluntary system to certify teachers who meet those standards and integrating certified teachers into educational reform efforts.

For more information regarding available certificates, eligibility, assessment, and fees, please visit www.nbpts.org.

ALAN—Assembly on Literature for Adolescents

The Assembly on Literature for Adolescents is an independent assembly of NCTE. Founded in November 1973, ALAN is made up of teachers, authors, librarians, publishers, teacher-educators and their students, and others who are particularly interested in the area of young adult literature. ALAN, which is self-governing, holds its annual meetings during the NCTE annual convention in November and also publishes The ALAN Review. Almost from its inception, ALAN has given the ALAN award to honor those who have made outstanding contributions to the field of adolescent literature. The recipient may be a publisher, author, librarian, scholar, editor, or servant to the organization. Each year, an honoree is chosen by the Executive Board and receives the ALAN Award at the annual ALAN breakfast, which is held early morning Saturday during the NCTE Convention. In addition, in 2000 ALAN created the Hipple Award in honor of longtime Executive Secretary Ted Hipple, whose service led to the creation of the award for dedicated service to the organization.

ALAN Review Call for Submissions:

TAR Fall 2012 Theme: Poetry and Young Adult Literature—Billy Collins says that he wants to “walk inside the poem’s room.” Marianne Moore wants “imaginary gardens with real toads in them.” Poetry in all its varied forms is used in a myriad of ways in young adult literature. Some authors (Karen Hesse, Ellen Hopkins, Virginia Euwer Wolff, Mel Glenn) create novels in verse while other authors (Jacqueline Woodson, Nikki Grimes, Sharon Flake) weave poetry into their prose. Other authors write collections of poems for adolescents (Gary Soto, Rita Dove, Paul Janeczko). Adolescent readers can take many, many paths to poetry in YAL. The theme of this issue invites us to consider the ways in which we can walk inside a poem’s room or find that imaginary garden with adolescents. What is it about poetry that grabs adolescent readers? Many young adult authors are experimenting with the ways in which they use poetry to tell their stories; how does this help adolescent readers and writers? How does the way in which authors use poetry to tell complex narratives push adolescents to be stronger readers? This theme is meant to be open to interpretation, and we welcome manuscripts addressing pedagogy as well as theoretical concerns. General submissions are also welcome. **March 1 submission deadline.**

TAR Winter 2013 Theme: Flash Back-Forge Ahead: Dynamism and Transformation in Young Adult Literature—In her Fall 2011 President’s Column, Wendy Glenn reflects that our field manages to “successfully shift and sway with time and changing elements, while maintaining a core commitment to young people and the books written for them.” For this call, we wonder, like Glenn, what topics, voices, and forms have shaped our field and what we anticipate those future ones will be. What titles endure and why? Which ones are poised to become readers’ favorites? As we pursue the next trend in young adult literature, what should we be careful not to lose? What will our future roles as young adult literature advocates be and with whom should we be forging relationships? This theme is meant to be open to interpretation, and we welcome manuscripts addressing pedagogy as well as theoretical concerns. General submissions are also welcome. **July 1 submission deadline.**

Visit ALAN online at www.alan-ya.org

OCTELA Receives Highest Honors at NCTE

NCTE Affiliate Excellence Award

The NCTE Standing Committee on Affiliates presented the 2011 NCTE Affiliate Excellence Awards on November 19 in Chicago at the annual convention. This award, established in 1996, recognizes NCTE affiliates that meet high standards of performance for affiliate programming to promote improvement in the teaching of the English language arts. Dave Wendelin, Chair of the Standing Committee on Affiliates, chaired the review. Winners included OCTELA and VATE (Virginia Association of Teachers of English). Both affiliates were recognized for their fourth year.



NCTE Affiliate Roundtable Breakfast (left to right):

Karen Carney, Martha Copp, Dave Wendelin, Karla Hieatt Bisig, Millie Davis, Margaret Blevins, and Sarah Ressler Wright.

Honors (continued)

NCTE / SLATE Intellectual Freedom Award—Ruth McClain

Longtime OCTELA member, and current Advisor for the organization, Ruth McClain was named one of six state, regional, and provincial Award winners of the 2011 NCTE/SLATE Affiliate Intellectual Freedom Awards. These awards are sponsored by the NCTE/SLATE (Support for the Learning and Teaching of English) Steering Committee on Social and Political Concerns. Nominated by OCTELA, McClain was being recognized for her efforts toward advancing the cause of intellectual freedom.



NCTE Affiliate Leadership Development Award—Martha Copp

In an effort to nurture the development of new leaders within state/regional/provincial affiliates and NCTE, Martha Copp was recognized as a recipient of the NCTE Affiliate Leadership Development Award. As an early career teacher who has demonstrated a capacity for professional leadership as well as a willingness to join and participate in the affiliate during the upcoming academic year, Copp attended NCTE's annual convention.

- Intellectual freedom
- Professional leadership
- Diversity

2011 Affiliate Multicultural Program Award

The Ohio Council of Teachers of English Language Arts was named one of four winners of the NCTE 2011 Affiliate Multicultural Program Award, sponsored by the NCTE Standing Committee on Affiliates (SCOA). The review committee was impressed by the affiliate's efforts to celebrate and encourage diversity among English teachers. A highlighted area within the organization includes the spring conference, which "demonstrated an impressive list of breakout sessions addressing multicultural issues." OCTELA was honored at the Affiliate Breakfast on Saturday, November 19, during the NCTE Annual Convention in Chicago, Illinois. Special thanks and congratulations to Tanzina Shams (2010-2011 Multicultural / Diversity Liaison) and Karen Carney (2011 conference coordinator and chair).



OHIO COUNCIL OF TEACHERS OF ENGLISH LANGUAGE ARTS
2012 Spring Language Arts Conference—March 9-10, 2012
 Doubletree Hotel Columbus / Worthington 175 Hutchinson Avenue, Columbus, OH 43235

The Future Is Now!

FEATURED SPEAKERS: Chris Crowe, Nancy Frey, Sara Kajdar, and Roland Smith

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****E-MAIL:** _____ (confirmation via email ONLY - please print legibly)

County of employment: _____ School district/Institution: _____

Job Assignment: Check Choice	Elementary	Middle	High School	Coll/Univ.	Student	Consultant	Librarian	Retired	other

Full Registration Fee: \$165.00 (includes 2 morning beverage services, 2 luncheons, and full program; for information about group discounts for districts sending 3 or more teachers, contact jessica.bennett@swcs.us)

Friday only: \$85 (circle choice of day) (includes morning beverage service, 1 luncheon, and program of the day)

Saturday only: \$85 (circle choice of day) (includes morning beverage service, 1 luncheon, and program of the day)

Friday luncheon: chicken vegetarian pasta **Saturday luncheon:** chicken vegetarian pasta

Optional Graduate Credit will be available. All forms and requirements will be explained at the mandatory orientation meeting, 8:00 a.m. March 9, 2012 in the registration area.

OCTELA Membership included. Already a member? Your membership will be automatically extended.

TOTAL Amount enclosed \$ _____ **Make checks payable to OCTELA**

YOUR REGISTRATION FEE MUST BE RECEIVED BY **March 2, 2012**. PLEASE INCLUDE: PERSONAL CHECK, MONEY ORDER, OR SCHOOL CHECK/P.O. WITH THIS REGISTRATION FORM. REQUESTS FOR REFUNDS MUST BE MADE BY **March 2, 2012**. There will be a \$30 processing fee for all cancellations, but there will be no refunds made after **March 2, 2012**. OCTELA Tax ID#: 31-090-1978.

STUDENT UNDERGRADUATE REGISTRATION

Student Name: _____ is a full-time **undergraduate** student.

Faculty Advisor Signature _____ College/Univ. Affiliation: _____

_____ \$60.00 for full conference. _____ \$30 for either Friday **or** Saturday, inc. lunch (**circle choice**)

Friday luncheon: chicken vegetarian pasta **Saturday luncheon:** chicken vegetarian pasta

PAYMENT VIA CREDIT CARD

If **institutional card**, include institution address, with zip and ID number here: _____ VISA MasterCard Card Number (**inc. 3 digit code on back**)

Exp. Date: _____ Amt. charged: _____ Signature: _____

MAKE A COPY FOR YOUR RECORDS
Send to: Margaret Ford • 83 Creed Circle, Campbell, OH 44405
Phone: 330-755-0162 **Fax:** 330-755-7808
 margeford@gmail.com <http://www.octela.org>

TENTATIVE CONFERENCE HOURS:
 Registration: 7:30 a.m.-10:00 a.m.
 Friday: 8:30 a.m.-4:30 p.m. Saturday : 9:00 a.m. – 4:00 p.m.

*Make hotel reservations directly with the Doubletree. Staying at the conference hotel helps keep conference prices low! Direct Reservation Website: http://doubletree1.hilton.com/en_US/dt/hotel/CMHWNDT-DoubleTree-by-Hilton-Hotel-Columbus-Worthington-Ohio/index.do



Group Code line: **OTL** (direct link also on conference webpage)

Phone: 1-614-885-3334

The **deadline** to receive the OCTELA conference rate is **February 15, 2012**



OCTELA Membership Form

Check your mailing label for your expiration date

Application for OCTELA membership: Make checks payable to OCTELA and mail this form to Karla Heatt Bisig 1209 Heather Run, Wilmington, OH 45177 karla.bisig@wilmington.k12.oh.us

You may also pay by Master Card or Visa.

CHECK ONE: Professional Membership \$40 Student or Retired Membership \$17

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Personal PH _____ Work PH: _____

Email: _____

County in which you teach: _____ School: _____

Credit Card Number: _____

Teaching Level: Check all applicable

Secondary Middle Sch.

Elementary College/Univ.

Vocational Librarian

Retired Student

Other Dept. Chair

Expiration Date: _____ **Check One:** MC Visa **3 digit code on back of card** _____

NCTE Membership Form

Ohio P-0177

To join NCTE, complete this form and mail to NCTE, 111 W Kenyon Road, Urbana, IL 61801-1096

Language Arts:	\$25	English Education	\$25
English Journal	\$25	SLATE (Contribution)	\$15
College English	\$25	Res. in Tch. Eng	\$25
Voices from the Middle	\$25	Tch English in 2 Yr Coll	\$25
Talking Points	\$25		

Please note that NCTE journals are NO LONGER included in the membership fee.

Journal fees for students are half the regular membership journal fee.

Choose One: New membership \$50 Renewal \$50 Renewal Membership Number _____

Name: _____ Home Phone: _____

Home Address: _____

City: _____ State: _____ Zip Code: _____

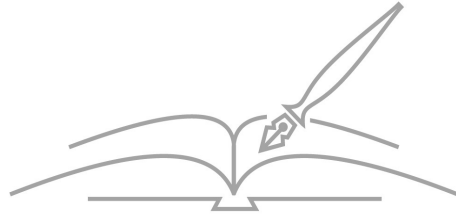
Email: _____ School Name: _____

School Address: _____ City: _____ Zip Code: _____

Voting Section: Check one: Elementary Middle School Secondary College

Membership forms are also online at www.octela.org

Ohio Council of Teachers of English Language Arts



OCTELA

OHIO COUNCIL OF TEACHERS OF ENGLISH LANGUAGE ARTS

**1209 Heather Run
Wilmington, Ohio 45177**

**Karla Heatt Bisig, Editor
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The OCTELA newsletter is published throughout the year and distributed to OCTELA members. Articles cover events and topics of interest to OCTELA members and English language arts educators at large. If you have information you think would enliven or inform our audience please submit it to the editor via mail or email.

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Sarah Ressler Wright, sarahressler@gmail.com

In our next issue:

- **OCTELA Conference overview**
- **Education for All**



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www.octela.org