

A newsletter of the Montana Association of Teachers of English Language Arts
www.matelamt.com

IMPACTS ON AMERICAN INDIANS SHOWCASED

Indigenous Education Conference April 28-9 in Havre

By **DONNA MILLER**



The first Annual Little River Institute Indigenous Education Conference is slated for April 28-29, 2016, in Havre, Montana, on the campus of MSU-Northern. The conference is intended to showcase personal experiences, recent research, and current events that impact the lives of Native American students, their families, and their communities in Montana and across Indian Country.

According to the Conference website, www.littleriverinstitute.org, the Conference will be organized into three different tracks:

Student projects, including research, storytelling, and performances in a variety of presentation formats

Support services, especially understanding the impact of modern and historical trauma on Native American students

Faculty presentations, specifically research and practice in effective pedagogy and curriculum development within the context of Indian Education For All.

In addition to offering workshops and presentations, the Conference will feature several renowned speakers: Angela McLean, Denise Juneau, Dr. Pearl Yellowman, Supaman, Dr. Cassandra Manuelito-Kerkvliet, and Mandy Smoker Broaddus. Speaker bios are available on the Institute's website.

Individual registration is \$50, but universities, colleges, and high schools wishing to send four or more staff or faculty qualify for a lower rate of \$30. To qualify for this institutional rate, all attendees must register at once. Registration includes continental breakfast, snacks, and lunch vouchers

for both days. However, transportation and lodging are not included in the rate. Registration is now open, and interested persons can register on the Conference website until April 15.

Directed by Erica McKeon-Hanson, the Little River Institute is dedicated to improving the retention and completion rates of American Indian students in higher education. Anyone seeking more information about the Institute or its Annual

The conference will feature several renowned speakers: Angela McLean, Denise Juneau, Dr. Pearl Yellowman, Supaman, Dr. Cassandra Manuelito-Kerkvliet, and Mandy Smoker Broaddus

Conference can contact the Director, erica.mckeehanson@msun.edu.

Call for MEA/AFT Conference Session Proposals; Due April 30

By **DONNA MILLER**



Applications to Present at the MEA/MFT Educator's Conference in October are now open until April 30. When you've determined which teaching idea you're ready to share, use this link: http://mea-mft.org/educators_conference.aspx

For those of you who have a passion for writing, a teaching idea focused on writing, or an affiliation with Writing Project, please consider presenting a workshop under the Writing Project designation.

In order to have your workshop listed for Writing Project audiences, you will need to put a 1 beside Writing Project in the Sectional Information Section.

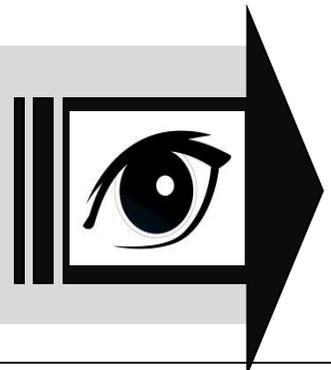
Because I have membership with both MATELA and MWP, I always ensure that I divide my time and my talent with both organizations by marking half of my workshops with a 1 on MATELA and half with a 1 on Writing Projects since that is ONE way that

MEA counts and credits curriculum groups for their conference contributions.

This fall conference is such a wonderful way to network, to communicate research-based practices, and to collect good teaching strategies. We could not do any of those without presenters, so I thank you in advance for your willingness to share your time and talent.

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Worlds Apart But Not Strangers: Holocaust Education and Indian Education for All

An interdisciplinary inquiry on Teaching the Holocaust and Indian Education for All

FREE OF CHARGE for educators!
3 graduate credits available!

July 31-August 6, 2016

University of Montana, Missoula, Montana

Applications are available NOW at
thememoriamlibrary.org/satellite-program/montana

Thanks to our generous sponsors:



What?

Worlds Apart But Not Strangers is an **intensive week-long seminar** in which **educators assume the dual role of student *and* teacher** of the Holocaust and studies of Native peoples living on the land now called Montana. The seminar will **bridge past and present**, engaging participants in experiences to **build background knowledge** and gain **teaching strategies for Holocaust Education, Indian Education for All, and community building**, through **place-based, learner centered, literacy-driven inquiry**.

Facilitators: Marcia Beaumont, Brenda Johnston, Wendy Zagray Warren

Who? Twenty teachers and administrators from all disciplines, upper-elementary-university level, will be accepted through a competitive application process. Educators may apply as individuals or as members of a district team.

Questions? Contact: wendyzwarren@yahoo.com.

Cost? This week-long seminar is free to educators...including some meals and books. Participants pay only their housing costs, with dorm space available.
Credit? *Three* University of Montana graduate credits are available for the **\$135** cost of the recording fee.

SAVE THE DATE

Shakespeare Workshops / Opportunities for Teachers, Students

May 20 features Student Performances;
May 21 Teacher Conference with Workshops



By Beverly Chin

Get ready for a once-in-a-lifetime teaching and learning opportunity.

The University of Montana is the only host site for an original of Shakespeare's First Folio in Montana. As a partner on this very special exhibit, MATELA is hosting a two-day event for students and educators on the University of Montana-Missoula campus.

□ Friday May 20: We will showcase middle-school, high-school, and college student performances of Shakespeare. After each performance, the audience will have the opportunity to talk

with the student performers about their experience with studying Shakespeare. This event is free and open to the public.

□ Saturday May 21: We will host a teachers' conference featuring workshops on teaching Shakespeare at the middle-school, high-school and college levels.

Teachers will share resources, lesson plans, and instructional strategies that engage their students in the studying of Shakespeare. The workshops are free and open to teachers.

If you are interested in having your students perform and/or if you are interested in presenting a workshop for teachers, please contact Dr. Beverly Ann Chin, Chair, Department of English, University of Montana, Missoula, MT 59812.

You may call her at (406) 243-2463 or email her at beverly.chin@umontana.edu.

Tentative Schedule:

May 20, student performances may be scheduled from 10 a.m.-3 p.m./4 p.m. in the Mansfield Library.

May 21, teacher workshops will be scheduled from 8:30 a.m.-1:30 p.m. in the third floor of the University Center.

COLLEGE-READY WRITING OR NOT?

Addressing a Range of Skills: Dual Credit and Remediation

By **JAN CLINARD**



Reading thousands of high school student essays while directing the Montana University System Writing (MUSWA) over a 12-year period, I came to realize that the range of writing and thinking skills among high school juniors is astonishing.

The purpose of the MUSWA was to determine if students were ready for college composition. Students who did not test “ready” were encouraged to develop their writing skills to avoid placement into a developmental course.

During the MUSWA years, students earning dual credit were few. Since 2012, the numbers have more than doubled. During fall of 2015, 2,111 students earned dual credit from the colleges of the Montana University System. About 2,186 students are expected to earn dual credit during spring 2016.

Despite those impressive numbers, the Office of the Commissioner of Higher Education, Superintendent of Public Instruction and the Governor have set a goal of increasing dual enrollment in the MUS by 1000 students annually over the next three years.

Courses in writing and literature are among the most popular dual enrollment courses, perhaps because many English teachers hold masters’ degrees and are willing to work the extra hours required to teach these more rigorous courses.

But what will be the impact on the English departments at our colleges and universities if we double or triple the number of students taking these courses at their high schools? WRIT101, College Writing, often serves as the backbone of an English department.

Are students who took what could be their only college writing course as juniors or seniors in high school prepared for the kinds of writing they will need to employ in college? According to one English department chair, “It’s not possible to take a college writing class in a place other than a college because the context matters.” Another university chair “has anecdotal concerns, but we are digging for data.”

Helena College has about 225 dual enrolled students each semester from eight high schools, spread among nearly 40 different courses, including college writing, technical writing, literature, public speaking, theater, and many from other disciplines.

College faculty and high school teachers need more time to work together on the courses being offered now to ensure quality and shared outcomes.

While growing dual enrollment, English faculty are concerned

about students entering colleges needing developmental coursework. Of the 2015 ACT-tested high school graduates, only 57 percent were college-ready in English and only 44 percent ready for college-level reading.

About 32 percent of the incoming freshmen in the MUS need at least one remedial course and only 41 percent of the students who enrolled in at least one remedial writing course continued on to complete a college-level writing class within two years.

Colleges are trying a number of new approaches to remediation, including contextualization and co-requisites, in which the developmental course is taught alongside the college-level course. However, this work is difficult, costly, and time-consuming.

By working on Career Pathways for the past three years, I have learned that high-level math, reading, and writing skills are critical to the trades programs. As these programs become more and more technical and computerized, we no longer have pathways for students with marginal basic skills.

“*Is the number ...of students prepared for college-level work upon graduation shrinking?*”
Dr. Jan Clinard

Is the number of “average” students, students not ready for college-level courses in high school, but who will be prepared for college-level work upon graduation, shrinking? The MUSWA revealed a consistent bell curve, which skewed more and more to the right (higher scores) as time progressed.

Our challenge as educators is to ensure that students are not short-changed at either end of the spectrum—that those students who take dual credit writing will not be damaged by skipping over college writing in college, that fewer students are placed into developmental writing, and those who must begin college at the developmental level are able to move up to college level in a timely fashion.

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WORKSHOPS OFFERED ONLINE, ACROSS STATE

Building Teacher Leadership Across Montana

By **CHRISTY MOCK-STUTZ**



Teacher leadership is essential to district and school success. Who knows better what resources, strategies, and support teachers need than teachers themselves? Across the nation, administrators are realizing that teachers are the key to identifying, designing, and providing necessary professional learning in their local areas.

The shift to teacher-led professional learning is happening across Montana as well. Several teacher leadership programs are getting underway. Teachers themselves are identifying and providing high-quality professional learning opportunities in their local areas. See below for a variety of teacher leadership opportunities in English Language Arts and the arts.

WELL: Writing Education for Learners and Leaders- WELL aims to develop teachers as exemplary writing teachers, then as leaders. This program will foster a relationship of support and collaboration. Upcoming workshops will be

Saturday, March 19 in Brockton or Saturday, April 9 in Lewistown

**10 a.m.—3 p.m.
\$100 Stipend & Renewal Units**

Who: 6th-12th Writing Teachers

Why: Build leadership capacity in your classroom, school, and community.

To Register: <http://bit.ly/1MPotNa>

Presenter: Christy Mock-Stutz, OPI

MT Writing Teachers PLC—Led by Montana teachers Bridgett Paddock and Wendy Tyree, this monthly online PLC meets the **second Wednesday of every month at 2:45**. See the steps below for the online meeting link and follow the steps to join teachers across Montana as we build a writing community of teachers wishing to enhance their teaching practices! Simply use the link below to join in:
<https://global.gotomeeting.com/join/842676717>

“*The shift to teacher-led professional Learning is happening across Montana.*”
Christy Mock-Stutz

Teacher Leader in the Arts—The Montana Arts Council, in partnership with the Montana Office of Public Instruction, is now recruiting educators across Montana for the second year of Montana Teacher Leaders in the Arts.

- Summer institute on arts learning, June 20-29 at Salish Kootenai College
- Online professional learning opportunities throughout the school year
- Support for a field project in the arts in the teacher leader’s school or region.
- All K-12 teachers in Montana’s public schools, arts specialist and classroom teachers, as well as qualified teaching artists, are welcome to apply for the program.

TO APPLY
The deadline for application is Friday, March 18. Contact Emily Kohring, Director of Arts Education at the Montana Arts Council, ekohring@mt.gov with questions.
<http://goo.gl/ptpv1V>

Montana Writing Projects
— There are several writing projects in Montana, and each of them has exciting opportunities for summer learning for teachers.

- Montana Writing Project: Worlds Apart But Not Strangers, with IEFA July 31-August 6, Missoula
- Elk River Writing Project: Summer Institute June 13-July 1, MSU-Billings
- Yellowstone Writing Project: Advanced Summer Institute



Photo by Christy Mock-Stutz

TEACHER LEADERS: Bridgett paddock and Wendy Tyree lead PLC the second Wednesday of every month at 2:45.

BLESSED APRIL SHOWERS

Review of 'The Storm of Creativity' by Kyna Leski

By CURT BOBBITT

The *Storm of Creativity* by Kyna Leski (MIT Press, 2015) uses the analogy of the title as one way to connect the 10 chapters. Leski's light touch prevents a mechanical comparison as she defines the creative process through examples from astronomy, literature, engineering, and architecture (her profession).

She argues that the recursive steps of the creative process "are essentially the same irrespective of whether the creativity is artistic, scientific, technical, business, or whatever."

She acknowledges the challenge of illustrating the back-and-forth synchronicity of creativity in a linear book, yet she links individual stages smoothly. The following observations may lack that coherence. The analogy reminded me of several storm-related phrases.

Prospero's tempest initiates the action in Shakespeare's late play. Leski shows how creative people often prepare themselves for stages of the process which develop like a storm in the right intellectual and emotional conditions.

She defines an open mind as "a readiness to have no ideas, a true tabula rasa, a genuine blank slate." She contends, therefore, "creative process comes from displacing, disturbing, and destabilizing what you (think you) know."

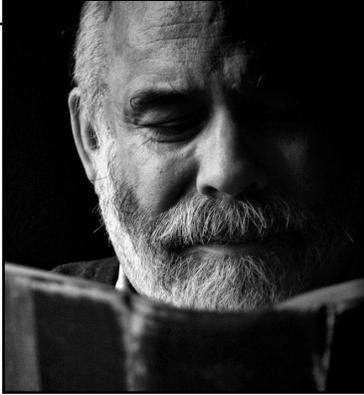
Storm first appeared in the X-Men comic series in 1975. Played by Halle Berry in the films, the mutant can control all elements of weather.

In direct contrast, Leski's analogy treats creativity as a controlling force, more powerful than the architect or artist who experiences it: "Like a storm, creativity is bigger than you. It begins before you know it. It is beyond your complete control."

Tempest-tost immigrants are those whom Emma Lazarus's "Mother of Exiles" welcomes in "The New Colossus." Leski develops *The Storm of Creativity* with dozens of examples of people who experienced and exploited the turbulent creative process. Three in particular appear in multiple chapters as a link nearly as prevalent as the storm analogy.

Alice's encounter with the White Queen in *Through the Looking Glass* reinforces the importance projecting during the creative process: "It's a poor sort of memory that only works backwards." N. Joseph Woodland created the bar code after mentally connecting his Boy Scout Morse code to manual designs he made on a sandy beach. Antoni Gaudi took over the design of the Sagrada Familia in Barcelona, reconceiving Gothic architecture.

Lightning or lightning bug? Twain's insistence on careful diction resembles the appeal that etymology and definition have for Leski. She defines several terms contributing to creativity in ways that might generate discussion in classes.



To Leski, "imagination generates or evokes novel situations, ideas, or other individual instances of subjective, conscious experiences in your mind." For her, "Insight = wonder + experience + recognition. With insight, you ask yourself, What could this be?"

"**Stormy**" is a popular song performed by the Classics IV in 1968. A sad, abandoned man calls his lost lover "Stormy" because she took the sunshine from his life. As many theorists of creativity insist, Leski believes that the creative process requires "pausing" (the title of one of her chapters).

This intellectual and emotional break allows the subconscious to incubate gestating ideas: "It is a chance to step off the reiterative track of logical decisions." She refers to the "father of daydreaming" (Jerome Singer) as a proponent. An extra blank page at the end of the chapter visually reinforces the claim.

(I'm)perfect storm—neither this review nor the book is perfect. Yet, perhaps, the pieces of both will whirl together for an informed judgment. Leski succeeds in illustrating how the many stages of creativity occur in different order and/or simultaneously.

Those combinations and permutations allow for the iterative value: "Creativity per se has no formal output; rather, it is an ongoing process." For ongoing interest, the book's bibliography lists 54 resources. Two additional books with a related approach are *Creativity: Flow and the Psychology of Discovery and Invention* (1996) by Mihaly Csikszentmihalyi and *Maps of the Imagination: The Writer as Cartographer* (2004) by Peter Turchi.



Photo from author's website: <http://kynaleski.com/>

'FUNNY BONES' by Duncan Tonatiuh

Posada: Day of the Dead Calaveras

Playful yet Serious Tone, Skulls Provide Window into Mexican Culture

By SUE STOLP

Duncan Tonatiuh's *Funny Bones: Posada and His Day of the Dead Calaveras* (2015) vividly depicts the art of Jose Posada (1852-1913) while also providing readers the opportunity to make inferences about Posada's enigmatic work.



In both playful and serious tones that mirror the passage of life, *Funny Bones* explores the origins of Posada's talent, makes meaning of his art, and provides the reader with a window into Mexican culture and history.

Lithographs and etchings of calaveras, or skeletons (calavera in Spanish means "skull"), used for Day-of-the-Dead celebrations in Mexico and the United States, have been pervasive in art surrounding this celebration of life, yet it was not until after his lifetime that Posada's name was brought to light as the originator of these intriguing works.

The images within Tonatiuh's text that tell Posada's tale are a unique blend of Mixtec style choices and computer-generated colors and textures.

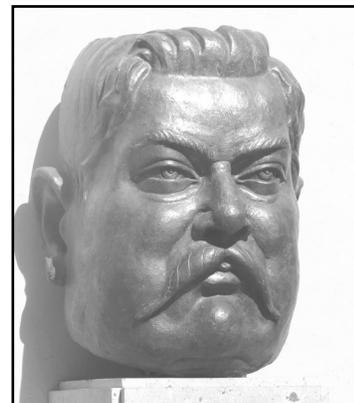
Full-page renderings of broadsides, stories printed on large sheets of bright paper, replicate news media of the early 20th century and offer critical interpretations of Posada's art.

Tonatiuh's story for children outlines with series of steps how Posada, also known as Don Lupe, learned the crafts of lithography, engraving, and etching.

The significance of the calaveras to the Day of the

Dead and to Mexican politics, as well as questioning strategies that probe the artist's intent are meaningful takeaways from the text.

A famous image of Posada's, *Calavera Garbancera* or *la Catrina*, is of a calavera wearing a flamboyant hat; Tonatiuh poses the question to young readers:



Bust of Posada

"Was Don Lupe saying that no matter how fancy your clothes are on the outside, on the inside we are all the same? That we are all calaveras?" (p. 23).

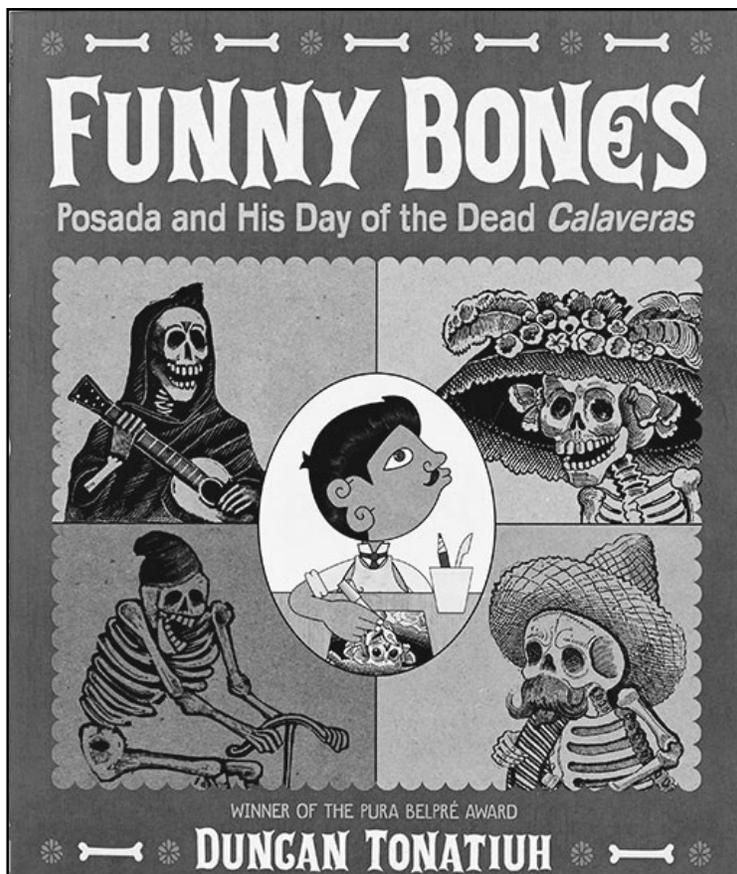
Commenting on a more startling political image known as *La calavera oaxaqueña* or *The Oaxacan Calavera*, Tonatiuh queries, "Most of Don Lupe's calaveras are festive and fun. But the ones he drew about la Revolución are aggressive and frightening.

Was Don Lupe saying that sometimes calaveras are not a laughing matter?" (p. 27).

Critical interpretations of Posada's art will inspire children to question artists' intent and to examine deeper cultural understandings.

Source: Tonatiuh, Duncan. (2015) *Funny Bones: Posada and His Day of the Dead Calaveras* New York: Abrams Books for Young Children.

Author's Note: I had the privilege of seeing Duncan Tonatiuh speak about his art and writing at the NCTE 2015 Annual Convention in Minneapolis. Also at NCTE, Joyce Herbeck introduced Tonatiuh at his acceptance recognition for the Orbis Pictus Honor Book for *Separate is Never Equal* (2014).



KALISPELL'S WRITING PROGRAM PROVES SUCCESSFUL

CEAL the Deal: Writing Across the Curriculum

By **DANA HARING** and **TOM KELNER**



Common Core

Educators love acronyms. Even if we don't love them, we still depend on them. ELA, IEP, ESSA, NCLB, SBAC, ADHD, ASD, and PIR name just a few. (LOL!) Continuing in that tradition in Kalispell Public Schools, we have developed and implemented protocols and companion acronyms that have made a difference in writing in grades 6-12.

When the Montana State Standards made it clear that literacy work was expected across the curriculum at the secondary level, Kalispell Public Schools took action. In the summer of 2012, the district's three English department chairs (Sue Brown, Ivanna Fritz, and Dana Haring) convened to create literacy protocols that would be easily accessible and comprehensible to teachers across all disciplines to help them teach close reading and analytical writing.

Since then, those protocols have become common vocabulary for teachers across our secondary schools. The CEAL paragraph, designed by Sue and Ivanna, has been particularly successful at the middle-school level (Kalispell Literacy Protocols). For one thing, it is required of all teachers, regardless of content area.

CEAL is an acronym for Claim, Evidence, Analysis, and Leaving thought. "Claim" means the topic sentence, the assertion, or what the paragraph is about.

"Evidence" is the support from a text, lab, experience, or other source for the claim.

"Analysis" is an explanation, justification, or connection of the evidence in the writer's own words.

Finally the "Leaving thought" can restate the claim or go further and state the claim's importance. (If it is a body paragraph in an essay rather than a stand-alone paragraph, the L represents "Link" and shows a connection to the overall thesis.) A paragraph

can be CEEAL or CEAEAL or other variation, showing its flexibility.

The flexibility and common vocabulary of CEAL have made it a part of our academic culture. When health teachers want students to summarize an article about nutrition, they assign a CEAL paragraph and all students understand what that means.

When science teachers want students to write up a lab, they ask for a CEAL paragraph, sometimes giving them a Claim for a starter.

When music teachers want a way to make students accountable for their enrichment activities, they can have them write a CEAL about the experience.

And, in English classes, we use CEAL for all kinds of assignments from reading responses to comparisons to summaries to descriptions to arguments. In some social studies classes, CEAL has been taken even further.

"The CEAL paragraph, designed by Sue and Ivanna, has been particularly successful at the middle-school level."

From a social studies teacher's perspective, the use and adoption of the CEAL writing format by Kalispell Middle School has proven to be a useful addition to my teaching skills and content in social studies. Once the ELA teacher on our team has presented and taught this format to our students early in the school year, I begin to look for ways to support their efforts beyond using a common vocabulary. In the beginning, I observed the English teachers teaching CEAL and how they put it to use in their daily lesson plans. From this experience I am better able to adjust lesson plans to better integrate the CEAL format to the collaborative ELA/social studies research essay projects that we do over the course of the year.

By continually assessing each project result for ways to make it better, I began to integrate CEAL into areas beyond writing.

One of the main skill areas in my teaching is managing information: this involves reading nonfiction text for understanding and capturing (note taking) the relevant information. Initially I use CEAL to teach and improve critical reading skills.

We read the text together as a class, then we discuss what the claim is and what it means. I move on to asking for the proof of that claim from what we have read, the evidence. This process moves fairly quickly and I am also modeling note-taking at the same time. This process takes some fairly structured practice as a class, in small groups and individually.

The next step is to introduce the analysis, which I begin by asking how the evidence proves the claim. The eventual progres-



Certificate in Teaching Creative and Expository Writing

Program Description

This is an integrated program of 9 credits focused on teaching writing and developing a culture of writing. The 7-day summer intensive residency will include reading assignments, writing workshops, demonstrations, theory, readings from major authors and roundtable discussions on expository writing, creative writing and literature. Students will then complete the remaining course work online with ongoing interaction with program faculty.

Who Should Enroll

High school teachers who would like to improve their ability to teach creative or expository writing or who seek credits to support their teaching of dual enrollment Writing 101.

Eligibility Requirements

All students must have a minimum of a bachelor's degree in English. All high school teachers wishing to qualify to teach the Writing 101 dual enrollment course must have a master's degree.

Accelerated

This program can be completed in one summer. It combines a 7-day intensive residency with program completion through distance education.

Unique

Benefit by engaging with faculty, published authors, and fellow students to enhance your personal skills as a writer and your knowledge of how to teach writing.

Affordable

Unlike lengthier master's degree programs, program tuition and fees are based on nine credits, making it significantly less expensive.

msubillings.edu/extendedcampus
406.896.5890

Certificate in Teaching Creative and Expository Writing

To Apply

Students must submit:

- A program application
- Transcripts
- A writing sample (see website for details)

Send to:

Tami Haaland, Professor of Creative Writing
Department of English, Philosophy, and Modern Languages
Montana State University Billings
1500 University Drive
LA 414
Billings, MT 59101
TCEWprogram@msubillings.edu

Program Cost

The total cost is \$2,193 before the March 1st early registration deadline. Registration between March 2nd and June 1st is \$2,293. The final deadline to apply is June 1st, 2016. This includes tuition for nine graduate credits and all fees.

Financial Aid

Federal and State financial aid is not available. However, you may qualify for a private loan. To learn more about this option, please see <http://www.finaid.org/loans/privatestudentloans.phtml>

Housing/Food Options

Students who come from out of town may wish to purchase a room/board package through University Housing and Dining. Several options are available.

Earning the Certificate

In addition to participating in the 7-day residency, students will write in a variety of genres, respond to readings, and develop a plan and a rationale for teaching Writing 101. This program will emphasize the writing process and revision techniques. Certificates are awarded for work that receives a B or above.

Early Registration Deadline: March 1, 2016

Registration Deadline: June 1, 2016

msubillings.edu/extendedcampus
406.896.5890

Program Schedule

Residency Program

June 14 – Check-in and welcome event

June 15–June 21 – Required Intensive Program

9am to 5pm, with additional evening work.

The schedule will feature lectures, demonstrations, and workshops from program faculty on topics such as:

- Audience Awareness
- Contextualizing Audience in Relation to Genre
- What Neuroscience Has Taught Us About Writing
- How to Create a Successful Literary Magazine
- How Blogging Becomes a Teaching Tool
- Pedagogy, Grading, and Assessment Roundtables
- Readings from local and regional writers of all ages

June 21 – Check out

Completing the Program

An additional 6-7 weeks working independently.

Students will submit written work online for review at two-week intervals.

Final portfolio of approximately 50 pages due August 10.

Contact Info

Tami Haaland
TCEWprogram@msubillings.edu
406.657.2948

For More Program Information

<http://msubillings.edu/extendedcampus/Teaching-Writing.htm>
or scan:



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Extended Campus

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Signatures from Big Sky Editor
Whitehall Public Schools
caitlin.chiller@gmail.com

Curtis Bobbitt

Immediate Past President
Region 7 Representative to NCTE's SCOA
University of Great Falls Representative
curtis.bobbitt@ugf.edu

Jill Melcher

First Vice President/Conference Chair
Helena High School
jillfrancesmelcher@gmail.com

Donna Bulatowicz

Second Vice President/Membership Chair
Montana State University Bozeman
donnabulatowicz@gmail.com

Dana Haring

Treasurer
Kalispell Middle School
dkharing@gmail.com

Sue Stolp

Secretary
Bozeman School District
sue.stolp@bsd7.org

Donna Miller

Writing Project Liaison/Awards Chair
Aaniiih Nakoda College Representative
donnamiller@itstriangle.com

Dawn Sievers

NCTE Promising Young Writers; Writing Award St. Coord.
dsievers@power.k12.mt.us

Janice Clinard

Board Member Emerita
Helena College of Technology Representative
jan.clinard@umhelena.edu

Beverly Ann Chin

NCTE Liaison and UM-Missoula Liaison
Chair, Dept. of English, University of Montana
Beverly.chin@umontana.edu

Joyce Herbeck

MSU Bozeman Representative
jherbeck@montana.edu

Cindy Osland

NCTE Program to Recognize Excellence in
Student Literary Magazines State Coordinator
cosland@sidney.k12.mt.us

Katie Kotynski

Update Editor
Retired Great Falls Public Schools
katiekotynski@gmail.com

Jess Gallo

MEJ Editor
University of Montana
Jessica.Gallo@mso.umt.edu

Dan Johnson

Technology Coordinator
Laurel Middle School
danthedebater@gmail.com

MATELA Website/Social Media:

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From Page 7:

CEAL: Adaptable Writing Tool Works for All Subject Areas

sion is to look for connections, their impacts and patterns which lead to predictions.

This process is beneficial in creating critical thinkers who are capable of increased understanding of social studies and other complex content. Through this process they are better able to make sense of history and how events of the past influence the present. The link is the part that I use to show the interconnectedness of historical events, how everything is connected in some way.

As a school, we also use CEAL to connect student learning to the Smarter Balanced Assessment. It becomes an easy code word for students to help them write well-constructed responses. We tell them before the assessment to write a CEAL when the test asks for a brief response.

They all feel equipped and confident about using CEAL even in the stressful assessment scenario. Last year on the assessment, when the boxes for response appeared too small, students expressed concern that it didn't look like they could fit in a whole CEAL paragraph (They actually could, as the response box would expand.). They knew what to do even when the assessment's format made it look impossible.

To us, it showed they understood the applicability of the tool even across new settings.

Whether used to construct paragraphs or construct meaning from text or construct some familiarity into a difficult situation, CEAL is an adaptable tool for teachers across the curriculum. Our staff and students can all CEAL the deal!

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CEAL quick reference
Claim: What is the paragraph about? What are you asserting?
Evidence: What support (facts, statistics, examples, quotations, data do you have for the claim?
Analysis: How does the evidence prove the claim? Why do you offer this piece of evidence?
Leaving Thought: How do the evidence and analysis you offer link back to the claim? So what? Why does this claim & evidence matter?

MATELA Membership Form for 2013-2014

Please join/renew by filling out this form, making out a check, and mailing both to MATELA's treasurer at the address on the bottom of this form. Our membership year begins Oct.1 and ends Sept. 30.

Name _____

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Dana Haring, Treasurer**

620 First Avenue West
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Or sign up online at www.matelamt.com
Credit cards accepted

Please consider sharing your talent and expertise with **MATELA!**

Upcoming publication deadlines:

MEJ: June 1

Fall UPDATE: Sept. 1

Winter UPDATE: Dec. 1

Spring UPDATE: March 1

Submit articles for consideration to katiekotynski@msn.com

All submissions must be in RTF or .docx format, no columns or extra spaces between paragraphs, and without embedded graphics or photos. Include a byline with your name the way you would like it to appear at the beginning of your copy.



Montana Association of
Teachers of English Language Arts
Dana Haring, Treasurer
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