

with our own journals, and the structures we put in place to support meaning making through art, make all the difference in whether our students learn to use this powerful literacy tool. Daniel found a memory of a sunset when he copied the picture because his teacher expected him to and showed him how. Jillian had confidence that she could revise and shape a moment more clearly because her teacher showed her how to match language to pictures.

We teach our students what we have learned ourselves: that drawing is to help us think, get ideas, observe, and remember. The focus is not on appearance but on meaning. Therein lies the potential. When we link art to the process of writing, we go after the power that the partnership holds, creating classrooms where students find their stories and all the important meanings in their lives.

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Call for 2002 Hoey Award Nominations

The NCTE Edwin A. Hoey Award is given to an outstanding teacher, grades 5–8, in honor of Edwin A. Hoey, who brought limitless imagination and creativity to the pages of *Read* during his nearly forty-year career as writer, editor, and managing editor of the renowned educational magazine. The Edwin A. Hoey Award recognizes exceptional English language arts teachers who instill their own love of learning in their students. The winner of the award will receive \$2,500, plus up to \$1,000 for expenses to attend the NCTE Annual Conven-

tion in November; a one-year complimentary NCTE membership; a one-year subscription to *Voices from the Middle*; and the opportunity to present at the NCTE Annual Convention. You may obtain an application form by calling NCTE Headquarters at 1-800-369-6283, ext. 3612. Applications must be postmarked no later than **February 1, 2002**. Results will be announced in Spring 2002, and the award will be presented at the 2002 Annual Convention in Atlanta, Georgia.

BRIDGING THE THEME

Many teachers at Kings Highway teach writing through what they call writers-artists workshop. The teachers use their own journals to model how they link art and writing, and the workshop often begins with making pictures. They find that “making pictures in the writers workshop leads to better, more natural writing with a wider range Using art supplies and making pictures are valued choices in writers workshop. Art expands the writers workshop” (Ernst, 1997, p. 53).

Elizabeth Olbrych and other teachers found that children become more focused when they add art as part of the process in the workshop. The art adds depth, detail, and description to their work. The act of creating pictures causes her students to think more deeply about their ideas and interact visually before writing them in words.

In her article, Olbrych welcomes us into her writers-artists workshop. Informed by her own work as a writer, the workshop is awash in varied supplies and invitations to open possibilities even as its set limits help to establish structure. Olbrych constantly pays attention to her students, asking them questions and posing problems to encourage growth in rigor and authentic expression. She even demonstrates what it means to take a minilesson right from her own journal and gives us a glimpse at how a picture book can inspire student work. Ultimately, she pushes her students to share, not just as a way of assessing their progress, but also as a way to learn from each other.

Olbrych uses her journal to sketch and write on vacation and to compose a poem, but most of all to reflect on her practice. That leads her to raise questions and base her next day’s practice on what’s working and what’s not.

Reference

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