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ABSTRACT

A product of the Wisconsin Writing Project, this guide for teachers is intended to offer a fresh focus for lesson plans, give students more responsibility for their own learning, provide direction for student involvement in the curriculum, and gain community support for the school, all by means of a project to study and write about local history. Following a presentation of the philosophy of and introduction to the project, the guide suggests routes to obtaining information and ways to plan the local history project. The next four sections outline how students can get information through interviewing and from official documents, other printed sources, and cultural artifacts. The following section explains how to get natural history information. The next two sections discuss the cooperative Children's Book Center (a special Wisconsin resource) and other suggested resources on Wisconsin history. Appendixes contain model release forms, a local history bibliography, and a list of the books about Wisconsin in the Cooperative Children's Book Center. The guide concludes with a general bibliography. (HTH)

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A GUIDE TO WRITING LOCAL HISTORY

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WISCONSIN WRITING PROJECT 1981
University of Wisconsin-Madison

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WISCONSIN WRITING PROJECT 1981

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I. Preface

This is the second Wisconsin Writing Project guide book to focus on field work techniques. In 1979, six teacher consultants of WWP produced A Guide to Using the Field Work Technique (Smelstor, 1979). This first guide is an excellent companion to A Guide to Writing Local History.

The first guide was written in such a way that the examples as well as the techniques would have broad applicability. But just as we have learned much about field work by examining the work of Wigginton and his students in the Appalachian Mountains of North Georgia in the Foxfire volumes (Wigginton, 1972-80), so this latest WWP guide performs focuses on Wisconsin sources and places.

The Editors

II. Acknowledgements

A special thanks to the helpful staff of the Wisconsin State Historical Society in Madison and to Ginny Moore Kruse of the Wisconsin Children's Cooperative Book Center.

The Authors

A GUIDE TO
WRITING LOCAL HISTORY

"If this information is to be saved at all, for whatever reason, it must be saved now and the logical researchers are the grandchildren, not the university researchers from the outside."

Eliot Wigginton

Foxfire: Volume One

III. Philosophy

We share a belief that the most exquisite wildflower, the most distinct fossils, the liveliest octogenarian, the most memorable grandmother, the best apple pie, the most haunting folksong, the drollest tales, the most thought-provoking epitaphs... all these, and more... are close to home, just waiting to be discovered, talked with, tasted, admired, read...even imitated...yes, and cherished.

We share a conviction that helping children to discover the good in themselves and in their world is a worthy and rewarding goal for teachers and parents.

We share a responsibility to help our students to write, read, speak, listen, and think well; to work with, appreciate, and respect others; to have a sense of pride in their family, their school, and their community.

We share a hope that, in helping our students to reach out to the past, we are also enabling them to understand the present and move confidently into the future.

IV. Introduction

It's the end of the term, and what a wonderful year it has been! Teachers, students, and parents agree: things couldn't have been better. The teachers are pleased because their students have been so responsive; students are pleased because stimulating class work has made learning enjoyable; parents are pleased because student achievement gains have exceeded everyone's expectations. Now everyone is looking forward to a repeat performance, come next September.

Does this sanguine report describe your school and the people with whom you work? If so, you don't need this guide, but we would surely like to hear from you, to learn your secrets!

If, on the other hand, you admit that things could be better in your school, you would probably be interested in a project that offers a fresh focus for lesson plans, a sure means to give students more responsibility for their own learning, a direction for student involvement in the curriculum, and a method for gaining community support for your school. You are interested? Read on; we have such a project, and we have written this guide to share with you what we have learned.

We don't claim that the undertaking we describe here... a local history project... will be a panacea for everything that is wrong in our schools today. But we do claim that this project will infuse your students, your staff, and the members of your community with feelings of pride and satisfaction. Your students will gain a sense

of who they are and where they are going...lessons gained from studying the past in familiar surroundings.

Our emphasis in this guide book is on improving communication skills by providing stimulating experiences which students will want to communicate to others. Whether your students demonstrate, build, define, transcribe, or record, they will sense a need to use and improve their language skills as they achieve their goals and share their accomplishments. This is what we believe education is all about.

V. Plunging In

If you've read this far, you're probably serious about beginning a local history project. We haven't really talked about how to get started, but perhaps we can best explain by recalling events which led to our own district-wide undertaking.

At the beginning we perceived a need to perform miracles in our district in order to bring some school spirit to our student body and some sense of a common community among the citizens who live in our school district writing program...preferably by involving all teachers, not just those who taught writing. We outlined these needs in a proposal we wrote to the National Humanities Faculty. "We," at that time, were six teachers and a curriculum director.

Within four months we were notified that we had been chosen as grant recipients; then our work began in earnest. First we asked for and received permission from our school board to accept the grant. Next came several meetings at which we brainstormed, then planned how to set our ideas in motion.

More faculty members were drawn in as they expressed an interest in the project. All administrators were invited to attend a meeting at which our undertaking was explained. Finally, community members were invited to an organizational meeting at which we outlined our plans, asked for suggestions, and solicited support.

This planning has taken a year. We have firm commitments from several faculty members and even more community members to help get

this project launched. But more than this, we have already achieved some of our goals. By reaching out to the community, we have found wonderful, willing citizens who share our interest in doing the best things possible for and with our students.

ROUTES TO YOUR LOCAL HISTORY PROJECT

The routes to a local history project are many. Despite its title, this guide is not just for history teachers. Any teacher, of any subject, can take part in a local history project. Your own fertile imagination will quickly find the link between your established curriculum and this fresh approach to teaching.

We offer here some "tried and true" suggestions to get you started. But we know that any avenue of local history you choose to explore will lead you to activities which are unique...just right for you and your students. From interviews, from official records and other printed sources, from the material culture, and from the natural history of your area, your students will gain an understanding of your community--its land and its people.

Now that we've shared some background information with you, we'd like to offer some practical tips to use in planning your own local history project.

VI. Planning Your Project

1. Read at least the introductions to the six Foxfire books (Wigginton, 1972; 73, 75, 77, 79, 80). They offer limitless possibilities for involving middle and high school students in local history activities.
2. Read My Backyard History Book (Weitzman, 1975) for marvelous ways to get elementary children into the project.
3. Send a letter to each service organization, church, historical society affiliate, and non-public school in the area inviting them to send a representative to a meeting at which the proposed project will be explained.
4. At the meeting (#3 above) ask those present to brainstorm ideas for gaining community support and cooperation, ideas for a "product" which the kids could produce, suggestions for a community resources list, suggestions for ways to raise money for film, cassette tapes, books, field trip expenses, etc.
5. Ask each faculty and community member in your group to contact two or three people who have been suggested as resource people in order to get firm commitments from them. For example, are they willing to speak to groups of students, demonstrate a craft, share a collection, teach a skill? If so, what age group do they prefer to work with? Do they want to meet with large

numbers of students in an assembly, or with smaller-than-classroom size groups? Make a master list containing all of this information.

6. Ask local and school district librarians for help in compiling lists of printed materials available as resources. Again, make master lists containing information from all sources.
7. Visit or write your state historical society and any local affiliates in your area. These groups share your interests in local history, and they will prove to be valuable sources of information on primary source materials, on historical site and historical museum visits, and on classroom history projects.
8. Visit your local government offices—town hall, county seat, village or city hall—to learn what kinds of records they have on file and the rules that govern the use of these records.
9. In order to assure good communication among all project participants, be sure that each school has at least one member on the project advisory committee.
10. Maintain a central file of all activities which have been used in your local history project.
11. Visit or call people in local business establishments which have been in existence for a long time. Perhaps they would be willing to let a student interview them; maybe they have a history to share.
12. Assemble lists of all the resources—people, materials, and sites in one loose-leaf reference handbook, along with suggestions for activities for students of all ages. The latter should not be

lesson plans, merely one-line starters.

13. Inform the press of your project; keep them informed of your progress.
14. Hold an inservice for teachers at which the project is explained in a non-threatening way. Make it clear that participation in the project is voluntary.
15. Continue to meet with community groups and act on their suggestions.
16. Begin the project in the classrooms. Arrange for faculty sharing so that everyone is aware of what works and what does not.
17. Send regular progress reports to your school board, to all administrators and staff, and to the community. These reports may be compiled from those submitted by the project member from each school who acts as a project reporter and resource person.
18. Early in the year, make plans for a culminating activity. If you want to produce a literary/art magazine, for example, plan carefully so that all project activities are represented in the final product.
19. Make plans for keeping the enthusiasm alive for the second and third years of the project. Add resource people and materials to your list so that you need not make subsequent project years merely a carbon copy of year one.
20. If profit-making projects are involved, you'll need a business

manager and a finance committee to manage the details and
decide how to use the profits.

VII. Getting Information through Interviewing

The sources of much of your data will be the people in your community. Thus one of the most important pre-writing skills that you will need to teach your students is that of interviewing. Pre-interview activities should include practice in how to focus and develop questions to gain information, how to conduct an interview, how to transcribe an interview, how to make appointments, how to secure releases, and how to write a press release. You might find it particularly helpful to write a local newspaper person or a newsletter editor to work with you in training the children for the interviewing and writing tasks.

The following interview techniques list is a revised and expanded version of the one published in the earlier WWP Guide to Using the Fieldwork Technique to Teach Writing.

Interviews: From Start To Finish

1. Decide on a purpose for the interview.
2. Find out as much as possible about the subject before you go out on the interview.
3. Set up the interview in person. This allows the people to realize you are serious. Choose a person who might provide new or unusual information.
4. Prepare a list of questions prior to interview.
5. Ask questions naturally. Be familiar with your material.
6. Be attentive during interview. Try to avoid questions which have a yes/no answer. Focus on who, what, when, where, how questions.

- Be sure of your equipment. Check the tape recorder or pen to make sure that it works!
8. Don't overwhelm the person with equipment in the first moments of the interview. Ease into the use of the recorder. If necessary, don't even start it up.
 9. Bring a clipboard and paper on which to take notes. Make notes or diagrams of surroundings.
 10. Ask permission to tape the interview and to take photos.
 11. Don't stick to the notes. Use your own curiosity.
 12. Let the person talk about what he/she wants.
 13. Use publication release slips. These provide written permission for publication. See Appendix A for sample releases. Two different release forms are included: one for sound recordings and one for permission to take pictures or other written documents which an interviewer might provide.
 14. Repay people with kindness for taking time to talk. Write a thank you letter promptly.
 15. Write your report as soon as possible after the interview.

Note: Research shows that small groups of two or three do well in interview situations. This allows the tasks to be divided, so one can manage the tape recorder or take notes, someone can take photographs, and one leads the interview. However, everyone asks questions!

Two sample questionnaires are included in this guide. One focuses on an oral history project for ethnicity, the other for senior citizens. An additional example is included in the first WWP guide on fieldwork. Please remember that these are only examples. It is always best to make up your own questionnaire. This insures that you are getting the information you want. Our experience has shown that if the students are involved in making up the questions, they will be more "natural" when asking them in the interview. They will also find them easier to modify if their informants need clarification.

Questionnaire for an Oral History Project on Ethnicity

I. Name and Birth Information

- A. Full name (Including maiden name if applicable.)
- B. Origins of name (Find out about namesakes, meanings, customs, or stories about the names.)
- C. Date of birth
- D. Place of birth
- E. Stories regarding birth (Was a boy or girl child preferred? Did the parents have premonitions regarding the child's gender or fate?)

II. Genealogy

- A. Parent's names, birth dates, dates of death if not living, places; grandparents' names, dates, places
Memories of earlier ancestors?
- B. Did your mother feel she belonged to a particular ethnic group? What and why? What did it mean to her? (Repeat questions for father.)
- C. Did your mother feel that she was a part of a particular neighborhood, town, county? Club? Church? What was most important to her—one of these? Her ethnic group? Why? What did she do or say to indicate importance? (Repeat for father.)

III. Family

- A. What do you recall about your family's life when you were a child?
- B. Who lived together in the family?
- C. What was the father's role? The mother's?
- D. What were the children taught? Who taught them? Who disciplined them?
- E. What do you recall about stories and entertainment in the family? What holidays did you celebrate? How? What about birthdays? Did you see other relatives? Which ones? On what occasions?
- F. Have you kept in touch with your brothers and sisters?
- G. What did you learn about work in your family? How?

- H. What were the most notable things your family taught you? What did you learn in your family? What did you learn about your family?

IV. Immigration/Migration history

- A. How did you come to live here?
- B. Where did you live before that? And before that. . . ?
- C. Why did you move or stay here all through the years?
- D. What do you know about your family's movements through the United States? What do you know about life in those places? What were the reasons for moves? Do you recall any stories about the moves or the places?
- E. Do you know when your ancestors came to the U. S. A.? (Mother's side? Father's side?)
- F. Did your ancestors intend to move permanently to the U. S. A.? Did they and their relatives all remain in the U. S. A.? Do you have relatives in _____? Do you keep in touch with them? Elicit stories about moving back or about relatives who moved back

V. Occupation and work experience.

- A. How did you get your jobs? How did you learn your skills? Did ethnic identity help or hinder you? Did you encounter prejudice? Did you take advantage of special opportunities?
- B. Occupation and work experience of father, mother, grandparents.
- C. Union experience of self, relatives, ancestors. Strikes?

VI. Notable events in your town or neighborhood?

VII. Politics

- A. Are you affiliated with a political party? Has this changed over time?
- B. Tell about your parent's affiliation? Changes?
- C. Do you recall any political stories about members of your family?

VIII. Religion

IX. Social clubs, church clubs, mutual benefit societies, lodges, etc.

X. Sports, entertainment, community festivals, etc.

Questionnaire Used In Interviewing Senior Citizens

Adapted from Lemoine History Club. Lemoine, Pennsylvania.

Not all questions need be asked. Age may be a source of pride or of
secret. Other questions may be substituted to fit the person being
interviewed.

Name _____ Place of birth _____

Maiden name _____ Date of birth _____

Address _____

Father's name _____

Mother's name _____

Places of residence

1. _____ Date _____

2. _____ Date _____

3. _____ Date _____

4. _____ Date _____

Name of spouse _____

Names of children and grandchildren

1. _____ 6. _____

2. _____ 7. _____

3. _____ 8. _____

4. _____ 9. _____

5. _____ 10. _____

Did you come from a large family? _____ How many brothers, sisters, aunts,
uncles, cousins lived with you? _____

What were your parents' occupations? _____

What were your occupations? _____

Have you traveled much? _____ If so, what experiences have you had? _____

How would you best summarize your life? (Poor, comfortable, well-off)

What are your memories of the Depression? _____

How did it affect you? _____

What big events (accidents, weather, good times) are outstanding to you?

If you had your choice, what period of time would you like to live over?

Did you like this interview? _____ Would you like to have a longer interview to talk about your recollections? _____

VIII. Getting Information from Official Documents

Official documents are valuable sources of local history.

From a study of old documents, students learn about kinds of records and why and where they are kept. They learn that not all official documents may be examined and/or copied, and they learn rules for documentation.

In order to view official documents, students must observe the rules for handling these primary sources. After viewing the documents, students should write thank-you letters to those who arranged for their visits.

Following is a list of records that may be consulted, where they may be located, and suggestions for their use.

Types of Official Documents and Their Suggested Sources

1. County Courthouse
 - a. Titles
 - b. Deeds
 - c. Abstracts
 - d. Birth and death records
 - e. Probate records
 - f. Marriage and divorce records
 - g. Census data
2. Local government offices (city, town, or village hall)
3. Federal buildings

4. State offices

5. Churches

Suggested Uses of Document Information

1. Biography
2. Historical Fiction
3. Aspect of research paper
4. Graphs, charts, maps
5. Booklets

IX. Getting Information from Other Printed Sources

Other printed sources, such as diaries and private letters, can provide unique information about a particular person, period, or event important to local history. Classroom preparation should include emphasis on primary source protection, the need for release forms, and editing procedures. Students may also require training in the handling of primary sources. Thank-you letters should again be stressed.

Following is a list of printed sources and some suggestions for their use.

Printed Sources

1. Newspapers
2. Magazines
3. Books
4. Letters
5. Diaries
6. Manuscripts
7. Old maps
8. Invoices
9. Catalogs
10. Theater programs

Suggested Uses

1. Statistics
2. Cost comparisons
3. Forms of entertainment
4. Portion of research paper

X. Getting Information from Material Culture Artifacts

Material culture, which includes buildings, clothing, jewelry, and crafts unique to an area, provides another source for the study of local history. Talk with your students about material culture in your area. Invite speakers to talk with students about particular aspects of material culture. Visit historical sites. Inform your students that release forms for permission to photograph or sketch must be obtained. Remind them that thank-you letters are also necessary.

Following are examples of material culture and how they may be used in the local history project. See Appendix A for examples of release forms.

Material Culture

1. Buildings
2. Crafts
3. Toys/games
4. Modes of transportation
5. Clothing
6. Household furnishings and utensils
7. Farm tools
8. Musical instruments

Suggested Uses

1. Reproductions of any of the above .
2. How-to guides
3. Comparisons of past, present, and future uses
4. Photo-essays

XI. Getting Natural History Information

Natural history is another source for the study of local history. Unique geographical features provide one topic. Flora and fauna provide another. Natural history may be explored by taking field trips. Students will need to know how to set appointments for trips, how to secure release forms as needed, how to gather samples, how to photograph, how to sketch, and how to write thank-you letters.

Following are some examples of natural history and their suggested uses.

Examples of Natural History

1. Plants
2. Rocks
3. Waterways
4. Soils
5. Animals

Suggested Uses

1. Before-and-after maps
2. Photo essays
3. Sketches
4. Reports
5. Guides

XII. A Special Wisconsin Resource ... The Cooperative Children's Book Center

Sometimes in your state you will find a resource that is especially helpful when you are searching for material about local authors and publications about your area. In Wisconsin the Cooperative Children's Book Center and the Wisconsin State Historical Society are two such places. We have chosen to describe the CCBC because of its more unique role in aiding our project although the State Historical Society was equally helpful. We have included in Appendix C a copy of one of their bibliographies. We have also included a bibliography on local history, some volumes of which your local public library might have or that you might request that they purchase. (Your students' enthusiasts will make the topic popular with the community).

The CCBC

The Cooperative Children's Book Center (CCBC) is a non-circulating children's book examination center and research library where individuals and groups may examine, read, and evaluate children's books. The Center serves adults: university students and faculty, teachers, librarians and others interested in children's literature, books, and reading through-out Wisconsin.

Cooperative Children's Book Center
4290 Helen C. White Hall
600 North Park Street
Madison, Wisconsin 53706
(608) 263-3720 Contact: Ginny Moore Kruse

Resources: To Use at the CCBC

Materials about Wisconsin authors and illustrators available for use at the Center include the following:

1. Information files on individual authors and illustrators who live or once lived in Wisconsin.
2. A collection of audiotaped interviews and presentations made by Wisconsin authors and illustrators.
3. Retrospective collections of children's trade books by Wisconsin authors and illustrators, and about Wisconsin or with a Wisconsin setting.
4. The "Wisconsin Connection," an exhibit of titles written or illustrated by Wisconsin authors and illustrators published in the previous year, is displayed annually during January and February.
5. The manuscript materials* for the 1979 Newberry Award winning book, The Westing Game, given to the Center by its author and designer Ellen Raskin, a former Milwaukee resident, in May, 1978. (Persons interested in examining The Westing Game manuscript materials should contact the CCBC in advance.)

Resources: To Borrow From the CCBC

CCBC Traveling Exhibits and Program Resources are sets of materials related to children's literature which circulate to Wisconsin schools, libraries, and other educational programs and institutions. Materials may be used with children and adults to study children's literature, to enhance a curriculum unit, to augment community resources, or to develop special displays or programs. The following exhibits may be borrowed for a two week period by contacting the CCBC Program Resources

Office:

1. The Art of Nancy Ekholm Burkert
2. The Ideas of Ellen Raskin Become Books
3. Carol Rylie Brink
4. The Life and Times of Laura Ingalls Wilder

5. Wisconsin Authors and Illustrators
6. Marguerite Henry

RESOURCES: FOR YOUR FILES FROM THE CCBC

1. "Children's Books by Wisconsin Authors and Illustrators and Children's Books About Wisconsin: An Identification List of Titles" is an annually compiled list of titles by Wisconsin authors and illustrators and about Wisconsin, published in the previous year. An example of one of these is included in Appendix C.
2. "Readable Wisconsin for Children" is an annotated bibliography of selected and recommended children's books prepared each year by the CCBC and published annually in the March-April issue of Wisconsin Library Bulletin.
3. Copies of the identification lists compiled since 1973 and copies of "Readable Wisconsin for Children" published since 1977 are available upon request from the CCBC. A self-addressed, stamped envelope should accompany all requests.

XIII. Suggested Resources on Wisconsin

(not for entertainment only)... Warning: Ignoring this list of resources may be hazardous to your local history project.

American Heritage, "Steamboats on the Mississippi", 1962.

Colby, C. G., Early American Crafts, Coward/McCann, 1967.

Current, Richard, Wisconsin, A History, Norton, New York, 1977.

Dean, Jill, Wisconsin--A State for All Seasons, Wisconsin Trails, 1972.

Fassett, Norman, Spring Flora of Wisconsin, paper, University of Wisconsin, 1976.

Fisher, Leonard, Shoemakers, Watts, 1967.

Fradin, Dennis, Wisconsin in Words and Pictures, Chicago Press, Chicago, 1977.

Gard, Robert, My Land, My Home, My Wisconsin, Milwaukee Journal, 1978.

_____. Romance of Wisconsin Place Names, Milwaukee Journal, 1968.

Gibbon, David, Wisconsin--A Picture Book to Remember Her By, Crescent, New York, 1980.

Gromme, Owen, Birds of Wisconsin, University of Wisconsin Press, 1963.

Hofsande, Robert, Indian Arts, Morrow, 1971.

Judson, Clara, The Mighty Soo, 500 Years at Sault Ste. Marie, Follett, New York, 1955.

Stoutenburgh, John, Dictionary of American Indians, Philosophical Library, New York, 1960.

Wells, Robert, Wisconsin in the Civil War, Milwaukee Journal, 1964.

XIV. Appendix

APPENDIX A

Model Release Forms

FIGURE 1: MODEL LEGAL AGREEMENT FORM

RELEASE OF RIGHTS IN SOUND RECORDINGS TO THE
STATE HISTORICAL SOCIETY OF WISCONSIN

I, _____, hereby give, grant, assign
(Interviewee)
and transfer, forever, to the State Historical Society of Wisconsin, as
a donation, all my rights, title and interest in and to the recorded
conversations made by me and _____ on
(Interviewer)
_____ and any written summaries or copies
(Day, Month, Year)
thereof and any documentation accompanying the recordings, for use by
said State Historical Society in any lawful way including publication,
except for the conditions specified below, if any:

(Signature)

(Street, Road, or Rural Route)

(City)

(State)

(Date Signed)

Acceptance by State Historical Society of Wisconsin

(SHSW Representative)

(Date Accepted)

Copyright law recognizes that each person whose voice is recorded on the tape is a joint-owner of rights to that recording. Thus, the interviewer also should sign a legal agreement form, assigning his or her rights to the agency sponsoring the taping project or serving as the final repository for the interview materials.

In the early years of modern oral history, few people thought or worried about legal title to tape recordings. Today, however, the legal form is an essential part of the interview. Clear legal title to the information on the tape and to written summaries thereto will assure the final custodian of the material that the interviewee (and interviewer) understood fully the circumstances under which the discussion was held.

Most interviewees will accept the necessity for and conditions of a legal agreement form without hesitation. However, on very rare occasions an individual may wish to place restrictions on the recorded discussion for a specific period. In such instances, the restriction wording is entered in the space under the line, "except for the conditions specified below, if any:", on the model form. The most common condition is a restriction on use for a specified period. If, for example, an interviewee wanted to place a ten-year use restriction on an interview held on July 1, 1980, a clause would be included in the legal agreement form to that effect: "I desire that this interview be restricted for a period of ten years, terminating on June 30, 1990." The less complicated the language and condition of restrictions, the better. Any restrictions, of course, must be scrupulously honored by the project sponsor.

RELEASE OF LIABILITY

Know all men, I release the (State, County, Community, etc.)
Historical Society from all liability of any nature in the use of
any photographs and/or writing material in which _____
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APPENDIX B

A Local History Bibliography

STATE HISTORICAL SOCIETY OF WISCONSIN
816 State Street
Madison, Wisconsin 53706

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A folder is kept on Wisconsin authors which contains clippings and biographical material.

* * *

Additional Supplements to this Bibliography are available from the CCBC, 4290 Helen C. White Library, University of Wisconsin, Madison, WI 53706. Include a self addressed, stamped envelop when requesting Bibliographies.

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The Wisconsin Writing Project is an effort by school teachers, college faculty, and curriculum specialists to improve the teaching of writing at all levels of education. The Project is funded by the University of Wisconsin-Madison, the University of Wisconsin Extension, the Wisconsin Improvement Program, the Wisconsin Native American Teacher Corps, and the National Endowment for the Humanities (through the University of California, Berkeley). The views expressed in this guide do not necessarily represent the views of the above named organizations.

Individuals desiring information concerning the Wisconsin Writing Project should write to:

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Woodworth Jr. High School
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Estela Valdez
Park Elementary School
Cross Plains

Carole Vincent
E. G. Kromrey School
Middleton

Wisconsin Writing Project Participants

Summer 1981

Marlene Anklam,
Edgerton Elementary
Schools

Sue Batt
Waterloo Schools

Nancy Bicha-Dale
University Lake School
Hartland

Jan Bonsett-Veal
Deerfield Middle/High
School

Nancy Booth
Deerfield Elementary School

Vaughn Paul Bossell
Menominee School District
Keshena

Coleen Burns
Wilton Elementary School

Linda Christensen
Verona High School

Jeffrey D. Conn
Homestead High School
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Larry Ehrhorn
Wisconsin Heights High School
Mazomanie

Lori Hamann
Jefferson Middle School
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Diane Hein
Orchard Ridge Elementary
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Wales

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Dousman Elementary School

Paula Laundrie
Waterloo Elementary

Cindy Lewis
Windsor Elementary School

Beverly Martin
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Jackie Martindale
Lodi High School

Fran Mc Guire
Middleton High School

Susan McKamey
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