

## WHAT'S INSIDE

**S**CHOOL'S OUT, and summer's satisfactions beckon. Not least of these is the chance to simply slow down, to take in the many and layered pleasures the season offers. Poetry, too, offers a wealth of pleasures that often only reveal themselves given world enough and time. In this issue, the poet Billy Collins, interviewed at this year's Joshua Ringel Memorial Lecture, laments that these more subtle poetic pleasures are too often ignored when poetry is taught in school and advocates a renewed appreciation for what he calls poetry's "little thrills."

For novelist and teacher Leslie Schwartz, whose article in this issue describes her work starting a writing program in a gang intervention project in East L.A., one of poetry's gifts is the space it creates for her students to explore—and perhaps change—the often troubled narratives of their lives.

Elsewhere in this issue, teacher Scott MacFarlane portrays an innovative project he developed to teach his students the elements of a successful short story by creating a collaborative story in the classroom, and Karen Ulrich offers sound—and timely!—advice on how to use the devices of fiction when writing memoir while still hewing to the truth. We close with Bertha Rogers' lovely paeon to the life of a teaching artist, given upon her receipt of the Association of Teaching Artists' 2007 Award for Distinguished Service to the Arts in Education Field.

And should you find yourself enjoying a cool swim this summer, we offer up Billy Collins' observation at the Ringel reading that "Poetry displaces silence the way your body displaces water," as fine a meditation as any for the months ahead.

— Susan Karwoska

## TABLE OF CONTENTS

Summer 2007 Issue

- |  |           |
|--|-----------|
| <b>Driving a Wedge into the Prejudice Against Poetry</b>   | <b>3</b>  |
| <i>An Interview with Billy Collins</i>   |           |
| Susan Karwoska   |           |
| <b>Writing a Different Future</b>  | <b>13</b> |
| <i>In a Writing Workshop at Homeboy Industry's Gang Intervention Program, Participants Discover the Power of the Pen</i> |           |
| Leslie Schwartz  |           |
| <b>Sharing the Cockpit</b>   | <b>25</b> |
| <i>Exploring the Art of Storytelling Through Collaborative Writing in the Classroom</i>                                  |           |
| Scott MacFarlane   |           |
| <i>THE LITERARY ANATOMY</i>  |           |
| <b>Crafting a Narrative From Life</b>  | <b>31</b> |
| <i>Teaching the Memoir</i>   |           |
| Karen Ulrich   |           |
| <i>IN THE CLASSROOM</i>  |           |
| <b>Finding Your Story</b>  | <b>35</b> |
| <i>Helping Students Begin Their Memoir</i>   |           |
| Karen Ulrich   |           |
| <i>END NOTE</i>  |           |
| <b>Reflections of a Teaching Artist</b>  | <b>37</b> |
| <i>Acceptance Speech</i>   |           |
| Bertha Rogers  |           |