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all write news

## RISKY MATERIAL IN THE CLASSROOM: USING SAPPHIRE'S NOVEL "PUSH"

by Anson M. Green

*Push*, the first novel by performance poet and former Harlem adult educator Sapphire, is an electrifying and controversial novel about adult education and a stunning response to Welfare Reform. Educators have read the novel, but, because of its graphic content and objectionable language, the book has received limited use in the classroom. Yet, because of the overwhelming power of the text and its portrayal of a young adult student, some have found ways to incorporate the novel in class, taking risks and literally pushing the envelope by challenging themselves, their programs, and their students. Such risks, when guided and carefully considered, can have enormous benefits for learners and educators alike.

Perhaps few areas of education, whether it be kindergarten, high school or the university, find both students and instructors taking more risks than the adult education classroom. For students, "risk taker" may well be their best definition; most have made monumental decisions to add education into their already busy lives. Some have overcome seemingly impossible barriers simply coming to this country and finally making it to our classrooms to learn English. Other students must work through learning disabilities, many of which have been either overlooked or ignored in the past. Additionally, many women in our programs find themselves in the process of working through repressive personal relationships; evening trips to E.S.L. class or afternoon G.E.D. prep classes are often met with hostility because they provide women with greater freedom and independence for themselves and their children. These students often are taking significant risks simply making it to class.

In response to the difficulties students face, instructors—most of whom are under-paid part-timers or volunteers—must remain flexible and innovative to meet the diverse needs of their students. Rather than finding success with one-size-fits-all classroom approaches, instructors must often make

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## TEACHING HOMEBUYING IN A CONSUMER CULTURE

by Cathy Anderson

Teaching homebuying to new immigrants certainly makes a teacher aware of the dominance of money in our culture. Buying a home is probably the most expensive shopping experience in a person's lifetime, an experience that bonds the homeowner permanently to 20th century consumer capitalism. So many things are needed for a home: furniture, curtains, blinds, insurance, a new roof, air conditioning. . . the list is endless. And that is only the beginning; the homeowner's connection to the bank lasts a lifetime, very much like marriage, the event that traditionally kindles the dream for a home of one's own.

This article is a brief discussion of ideas on money and consumerism that have emerged from teachers involved in the A.L.R.I.'s New Americans Homebuying Readiness Project, sponsored by the FannieMae Foundation. Included also are summaries of a couple of articles that teachers might find interesting, as they deal with topics related to consumerism. The articles quoted here are on file at the A.L.R.I. library in Boston for teachers who want to read them in full.

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Jan./Feb. 1999

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Please share this newsletter  
with others at your program.  
The deadline for submitting  
material for the next issue is:  
Feb. 15.

## Risky Material in the Classroom

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risky decisions, trying new approaches to what they do and what they use in the classroom. These risks may include developing innovative methods to address multilevel classrooms, dealing with sensitive issues among a diverse population, and working with a variety of often undiagnosed learning disabilities. To add to these difficulties, instructors sometimes must meet program or assessment standards that often seem far removed from what they must do in the classroom to meet learners' needs.

### "Risks" With Curriculum Content

Learner centered approaches in the class can provide educators with solutions. By allowing students to assist in choosing classroom activities and materials, instructors gain an invaluable resource to assist them in better addressing students' needs. In addition, students gain not only the learning they deem important, but feel like they have more of a stake in their program and more control over their education. Of course, a learner-centered approach means that teachers must surrender much of the control they have over curriculum content. Sometimes this means going into areas that students feel are important but in which instructors may feel less secure.

Using Sapphire's *Push* in the classroom presents just such a challenge. Published in 1996, *Push* presents the harrowing story of Claireece "Precious" Jones, a sixteen year-old literacy student who enters a Harlem adult education classroom to learn to read. Precious has worked through an almost impossible combination of barriers to enter the classroom. Pregnant by her father at the age of twelve and now again at sixteen, brutally abused by her mother, and ignored and passed over in a previous school where her teacher was instructed by her principal to "focus on the ones who can learn," Precious leaves the tenth grade without the literacy skills needed to even read a clock or street sign. Precious Jones' trials are described in disturbing detail. She enters a Harlem pre-G.E.D. class where she finds comfort and a new, more hopeful horizon by learning to read and better read the world around her.

Sapphire's character is complex. Precious is definitely not a simplified representation of an illiterate abuse victim who is saved by going to school and learning to read; the story ends with Precious daydreaming about how long she has to live with the HIV virus contracted from her father,

"One year?, Five? Ten years? Maybe more if I take care of myself. Maybe a cure? Who knows...." She will most likely not be able to achieve her dream of a G.E.D. because, as her casemanager records in her file, the "time and resources would...be considerable." Under the regimen of Workfare, she is to be sent directly off to work.



*Push* presents educators seeking to find materials that promote learner-centered approaches with a wealth of themes; poverty, failing public schools, racism, neglect, abuse, incest and welfare reform are all present in varying degrees. Many learners can easily relate to the world of Precious Jones, but much of the content of *Push*, particularly the graphic accounts of physical abuse and objectionable language, are of concern to educators contemplating using *Push* in the classroom. (See the recent article on this topic by Elisabeth Hayes and Sondra Cuban in *Adult Basic Education*.)

In addition to sections of the novel that many may feel are prohibitively offensive, instructors must also be aware that such content, while having the ability to validate many of students' past experiences, may also cause students to revisit more traumatic moments in their past or even present lives. The topic of abuse strongly pulls us in many directions when considered for the classroom. We feel a drive toward affecting real change in learners' lives by providing students with a safe environment to validate their experiences and gain referrals to services that can assist them and their families. At the same time, though, we are warned off because of limitations in our programs or within ourselves. Instructors must ask

themselves if they are prepared to open the classroom to such issues, and, if so, are there appropriate resources available to refer students seeking assistance from social services.

### Using "Push" in the Classroom

With these concerns on my mind, I cautiously began introducing students to sections of *Push* last summer. I felt  
*continued on next page*

## Taking Risks in the Classroom

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that the book was too powerful and positively thought-provoking to ignore. I work in a G.E.D. class in west San Antonio, Texas. The program is part of a welfare-to-work program designed for women receiving TANF benefits. Students bring a variety of histories to class. Some have suffered extreme hardships and obstacles related to drugs, gangs, abusive relationships, and sometimes jail. They often enter isolated and understandably despondent. Others in class have had fewer barriers. Some have strong family support and have had only recent setbacks.

When I began using *Push*, I consciously began choosing "safe" sections of the novel that I felt students would enjoy and that would act as catalysts for student writing. Through creative cutting and pasting I was able to create an overhead of a section of the novel that recounts Precious's first day going to her pre-G.E.D. class. It's a very realistic, often humorous scene. Students loved the reading and it acted as a good trigger for students to write about their own experiences and fears returning to school. Emboldened by the success, I began to search for other sections students would enjoy. Reading aloud short sections of the book that I felt might be of interest to students, we spent a week working on writing assignments around "safe" themes in the book. Still, I found it difficult ignoring some of the more explicit and probing section in the book and was compelled to start incorporating more challenging sections.

The decision to read some of the more graphic sections of the book was driven by a student who picked up the book off my desk and began reading it during lunch. She ran across one of the sections we had not gone over and jokingly accused me of "censoring" the book. We began talking as a class about this material and the students responded that they were very interested in reading it. Some commented that it sounded like something they could really relate to. Experience stories, often very revealing, are a large part of our curriculum, but, oddly enough, I had drawn a line between the fictional experiences of the character Precious Jones and the students' own real-life experiences, which in many ways were often no different. I sensed many felt I had let them down by not trusting their sensibilities when, in fact, I was insecure about my own comfort level with the material. The validation of their voice allowed us to work through the differences in our perceptions and interpretations of the material and was an educating and empowering experience for all.

Using copies of my own and contributions from friends who had read the book, we were able to gather enough copies of the book to begin reading *Push* in pairs. Because of the often difficult Harlem dialect in which much of the book is written, I usually would read long sections of the book aloud after having students read it silently together. Working through the text allowed us to cover a wide variety of topics pertinent to my learners' lives; the faltering welfare system,

abuse, diverse cultural issues, and the power and promise of education were just some of the themes we worked on in class as a result of *Push*.

Undoubtedly, our success using the text and opening up the classroom to more probing issues lay in the fact that students shared in the decision-making over the material. Because their choice was validated and their opinions factored in when deciding whether to tackle the more explicit material, students felt they had a real stake in the activity. Two students even ordered the book, no small feat for women on public assistance.

It should be noted that no one was forced to read the book or participate in the class discussions of it. While most students eagerly read the book, one student chose not to participate because the material was too graphic. In her journal she wrote, "After (I have my baby), I'm going to try and read this book. For right now, I'll have to pass." This freedom to "step out" and pursue another activity was one several students took at different times. Validating their personal choice and comfort with the material was a major factor in the success of using the book with students.

## Taking Risks/Making Change

Perhaps no better indicator for assessing "change" in students associated with the use of *Push* can be found than by considering part of a journal response from one student, Jessie:

In reading this book it has made me feel better inside because it has given me courage after all these years to tell my family about "it". It being molested by one of my uncle's on my father's side of the family. In some ways it has changed me in the way I look at myself. I have learned to be more open minded when it comes

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## Taking Risks in the Classroom

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to my children and have spoken to them about situations like Precious's. I've told them if anything like this were to happen not to be ashamed to come to Momma.

The risky subject matter of *Push* allowed Jessie not only to begin breaking the chain of silence between her and her family, but also to be more aware of communication barriers that may stand between her and her children.

While most students did not self-identify to the extent that Jessie did in her journal, many reported in their writing and our conversations that the book spoke to them on several levels. Another student, Cecilia, found the story also gave her the confidence to build stronger communication within her family. "I have been able to share my feelings with my family, Let them know what I did when I left home." Several commented that they found comfort and strength in reading a "survival story" that put their daily trials in perspective and made them seem more manageable. Julie wrote, "It has made me feel like things can get much worse than they are now, but they can also get much better if you try."

*Push* engaged students because it qualified their life experiences and acted as a rich catalyst for student writing. Student experience stories can be a powerful tool that may lead students to draw on painful experiences and recount them in print. With the assistance of professional therapists, instructors can play an important role as guides to help students shape their experiences and support their decision "to attach words to their 'unspeakable' memories." (See the recent article, "Strong in the broken places: Literacy instruction for survivors of pervasive trauma," by Ray Wolpaw, et al., in the *Journal of Adolescent and Adult Literacy*.) The approach is supported by psychological practice that often uses writing as a key element to recovery.

Because it was a story of a literacy student re-entering school, *Push* not only qualified the students' decision to return to school, but also opened up class activities that went to the core of many of their personal barriers. The story helped many have the courage to attempt to regain a suitable balance of power with their children, with their partners, and, most importantly, with themselves.

Though fictional, Precious Jones' world was very "real" to students. Her progress through a precarious world full of significant barriers reinforced areas where they still had doubts. It helped give meaning to many parts of their lives that they had previously seen as only "mistakes."

### Taking the Risk

*Push* encourages educators and students alike to take risks. The novel presents numerous challenging themes pertinent to learners' lives, themes which learners often must begin working through in the safety, support and risk-free environment of the classroom. Students were faced with

intimate and painful issues which were revisited because of reading *Push* and began to write longer, more insightful essays and journal entries, sometimes closely examining issues they had held inside for years. Entries like Jessie's and Cecilia's showed students making positive changes outside of the classroom with their families and children. Other students said they enjoyed reading the book, but preferred to speak about these issues only with their families or a psychologist. One student asked me for a referral to a counselor who works with my students; she said she was ready to talk to someone about her experiences. (An article I'm working on explains the importance of building connections with local social service agencies who can professionally assist students with counseling services.)

Overall, taking a chance with challenging material like *Push* and working through the topics it introduces in class paid off for students and myself. The classroom community has become more intimate as students have found strength in their past experiences and common bonds. Reading about the fictional, yet all-too-familiar world of another adult learner, Precious Jones, helped my learners build a surer footing with their families and their children, and with themselves. Using *Push* was worth all the risks.

\* \* \* \* \*

*Anson Green is the instructor of the Culebra Road TANF/JOBS class for Northside Independent School District in San Antonio, Texas, and a member of El Paso Community College's Project IDEA Master Teacher Professional Development Initiative. As a member of the Project IDEA team, he has facilitated a number of substantial, project-based learning activities focusing on women's lives, including a student-generated webpage. He has been a conference presenter on project-based learning, participatory classroom approaches and technology applications in the classroom and has published articles on adult education in both state and national publications.*



Readers Talk to Writers

## JACQUELINE WOODSON: A LESSON IDEA OR TWO

by Martha Merson

I confessed to the Hooked on Whole Books Sharing Group in September that Jacqueline Woodson's book, *I Hadn't Meant to Tell You This*, made me cry more than once. I've been known to cry at the end of a book, but this short novel had my tears flowing at various points. As Elizabeth Whitsey wrote in her review of the book (forthcoming in the next edition of the *Change Agent*), the two main characters, Maria and Lena, are "each a composite of 'sadness and steel'.... Each strives to be more than the product of skin color and social class, more than a victim of life's calamities."

After my first read of the novel, I invited Jacqueline Woodson to speak as part of the A.L.R.I. and Boston Public Library's Readers Talk to Writers series. Woodson is an African-American writer with several award-winning books for young adults. In her novels she stands stereotypes on their heads. In *I Hadn't Meant to Tell You This*, Marie's mother leaves her and her father.

Now my father was the one running every faucet so that the water gushed hard in to the bathtub and and sink to drown out his crying. I crept through the house listening, wanting to hear how people grieved when the absence they were hurting over wasn't caused by death. I wanted to learn how to grieve and how to walk through the world feeling whole when half of me had walked away (p. 25).

Woodson's books give readers a look at the inner life of real-life characters like Marie and like Melanin Sun, an adolescent boy who narrates *From the Notebooks of Melanin Sun*.

All adult education classes are welcome to attend Woodson's readings on January 26 (from 10-11 am at the BPL in Copley Square and in the evening at Roxbury Community College). At each one there will be time for questions and answers and book signing. The books are \$3.99 each, but the branch libraries will have class sets of ten available for borrowing. Before coming, consider using some if not all of one of Woodson's books with your class. Here are some ideas to try with *I Hadn't Meant to Tell You This*.

1) Look at the front cover. Two girls are on a swing. What do you notice about the picture? Ask students to speculate: Why are they on one swing? What season is it? Is it important? What does the background remind you of? Why are they swinging against a background of nothing discernible (no slide, buildings, trees, nothing)? What could

that mean? Which girl looks more secure? Are they equally secure? Are they equal in other ways? What details make you think that?

2) *I Hadn't Meant to Tell You This* is the title. Have students either free write or talk in pairs about: "A time that you slipped up and revealed something you hadn't meant to. What happened that led you to say it even if you hadn't meant to? How did you handle it? Have you ever been told something you shouldn't have known, when you got that feeling, I didn't need to know that. How did you handle it?"

3) In the first few chapters of the book, you will learn about the place—Chauncey, Ohio—and about Marie, her mother, her father, her best friend, Sherry, and the new girl,

Marie. In reading the book, you'll come to know these characters, what they look like and how they feel. To help students assimilate all the new information, give them a head start by working together on three of the characters. Read the following quotes from the book. Then walk across the room the way you think each of these characters might carry

themselves. If each one were to pick a song or a piece of fruit to fit their true selves, what would it be? What would it stand for? (For example, a lemon might represent a character's cheerful outside, but sour inside. Some fruits grow around thorns, like raspberries.)

*Marie's father*: "He has a hundred stories about how hard it is to be black in, as he calls it, a white man's world. My father said that when he was a kid, he thought people were just people no matter what color they were. But once he grew up, he said, he started seeing things in black and white." (p. 15-16)

*Sherry, Marie's friend*: "Sherry is small with tiny feet and hands. Delicate. But she has a quick temper. She's pretty when she isn't angry. But when she does get mad, she isn't only unattractive, she's downright mean." (p. 17)

*Marie's mother*: "What is air, Mama, I asked when I was five. Caressing the back of my neck with her hand, my mother waited a moment before she answered. 'Air,' she said, 'is something there isn't enough of here.'" (p.8)

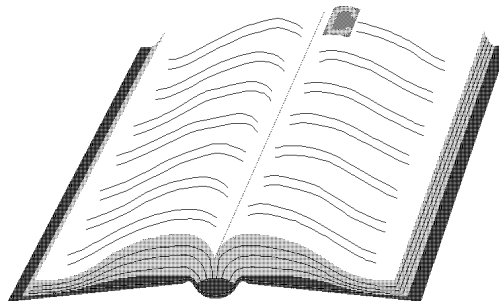
As you read, find your own quotes for Lena and Marie.

4) After reading and talking, write a list of questions you wonder about, things you might like to ask the author, for example: Did you live in a place like Chauncey? Do you think Marie should have kept Lena's secret? How come?

For more ideas on using this book (to build vocabulary and writing, for example) or one of Woodson's others, call me at 782-8956 ext. 16. You can also call me for directions or more information about the readings.

\* \* \* \* \*

Martha Merson is the Literacy/ABE Specialist at the A.L.R.I.



## Teaching Homebuying in a Consumer Culture

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### Is Teaching Homebuying Teaching Consumerism?

Sarah Barnicle, an ESOL teacher at Roxbury Community College, was one of the first in our New Americans Homeowners Project to admit her hesitancy to teach homebuying because it so explicitly encourages high stakes spending. To newcomers, the plethora of goods available everywhere must be overwhelming. The easy access to credit cards also makes ownership possible, whereas before most people would salt away their pennies and dimes for that coveted new TV or Maytag. An accelerated economy creates the impression that goods are needed, not simply desired.

The task of teaching wise consumerism is daunting. First of all, in the U.S., no one saves money anymore. In 1998, economists report, the men and women of this country saved the lowest amount ever in forty years. As teachers, how can we expect our newcomer students to acquire savings habits that we as a nation have long abandoned? Perhaps the challenge is to encourage students to not lose their good savings skills developed from years of poverty. Sarah Emilio's exercise in her GED class at Haverhill's Community Action Program is a fine way to demonstrate how to achieve frugality by starting with small things. Sarah recommends asking students to keep track for a week how much they spend on coffee, muffins and other goodies they buy to and from class. Many students are amazed to discover that they are throwing away \$200 a year on cups of coffee they could go without!

A high stakes adventure in capitalism requires an understanding of its demands. Homeownership means keeping up with monthly mortgage payments, utilities, annual taxes, property fees, maintenance and improvement. In the class I taught at Centro Presente on home ownership, I regret that we did not have the time to go further into the requirements of post-purchase. If I had, I would have emphasized the points made in Lesson Two, Unit Four: "Planning for monthly expenses in your new home" in *How to Buy a Home in the United States*. I would also add the following checklist so that students see the complete home ownership picture ahead of time:

- 1) Mark the dates of bills due on a wall calendar and make sure you pay them on time.
- 2) Estimate an annual budget for your home. Include all



# DEBT

the costs: mortgage(s), insurance, taxes, fees, utilities, and maintenance. Try to keep within this budget.

3) Put away in a saving account or special account a certain percentage every month for home maintenance. With this money saved, you won't be surprised by emergencies.

4) Evaluate your own income. Are you making enough money to afford your home? Is your job secure?

5) Evaluate your major expenditures. For example, can you really afford private schools for your children and keep your home?

Point #4 on the checklist originates from an incident in our class at Centro Presente on homebuying. I was showing Centro Presente students how to use the Internet. Both Hugo and Jose were fascinated and eager to learn more about computer programs, and where they could take courses. They both had secure but low-paying jobs. Even though I had no intention of giving job-training advice in a homebuying ESOL course, I encouraged them to look into studying more about computers so that they would have a

chance for promotions, or even more lucrative work someday.



The last point in the check-list was triggered by an article I read in the *Boston Globe's* money-makeovers column. This weekly column evaluates the finances

of readers who volunteer to be interviewed about their spending habits and needs. The article which caught my eye profiled a Lexington couple living way beyond their means. Their total income is \$81,000, but they are currently \$213,000 in debt, mostly because their children attend expensive private colleges. Why is the *Globe's* money-makeover column useful for our students? This particular article raises a concern that some of our students face one day: paying for a private school education. Our students may not be able to afford to live in exclusive Lexington, but if they take advantage of the low-income subsidies offered in the

city of Boston, it is likely that some would be tempted to place their school-age children in urban private schools which can be very expensive. In addition, the article clearly states the couple's expenses, net worth, total debt, income, etc., in separate columns.



This chart reveals that even a moderately wealthy couple can greatly overspend. We don't talk about money openly in this country and as a result, people presume that they can spend much more than is practical.

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## Teaching Homebuying in a Consumer Culture *continued from previous page*

### Speaking of Money: Related Articles

"Who'll Stop the Drain? Reflections on the Art of Going Broke" by Vince Passaro in *Harper's* magazine, August 1998, breaks the silence on money problems. Passaro provides an entertaining, sobering, and somewhat scary account of his family's personal credit woes. He, his wife and three children live in a rent-controlled apartment in New York, where he earns almost \$100,000 a year. They are \$63,000 in debt, and Passaro almost gleefully breaks down what he owes various creditors: \$6,000 to Citibank, \$4,000 to Discover, etc. The family's major expense is, again, private schools for their children. Passaro's statistics on consumer debt are sobering and useful information a teacher can use. He writes that, "Across America, the citizenry has managed to rack up \$1.2 trillion in consumer debt, which is five times the national defense budget." Elsewhere he states, "Overall, banks and other credit institutions pummeled us with 3 billion pitches for new credit cards last year, which amounts to eleven solicitations for every man, woman, and child in the nation." And did you know that total consumer debt has risen 58 percent in the last five years?

A piece in the Focus pages of the September 13, 1998, *Boston Sunday Globe* by the wife and husband writing team of Suzanne Gordon and Steve Early details a recent invasion of their family by direct mail solicitors. While at camp, their daughters, ages 11 and 13, received offers from BMG Music service to join a CD club, letters from the US Soccer Federation to sign up for a Platinum Master Card and an offer from American Airlines for a Mastercard or Visa credit card. The parents tracked down a few of these places and received embarrassed excuses from the managers. The intention of the solicitors was very clear, however. As Gordon and Early write: "What we are dealing with here is the latest manifestation of our relentless consumer culture: a modern-day coming of age ritual based solely on buying rather than on becoming producers, savers or socially responsible contributors to the community." Why would credit card companies target pre-teens? Gordon and Early state that the answer is obvious: "Moving in after TV has softened up its great mass of youthful watchers with years of commercial brainwashing, the direct mail vultures are using personalized letters to close the deal." Parents Beware!

These issues affect all of us. Teachers who talk candidly about their reservations about consumerism often find that ESOL students have similar concerns. It may not be possible to cover all aspects of American consumerism in a homebuying class, but a teacher has an opportunity to drive home some basic points about savings and frugality and to encourage students' own interpretations of American wealth.

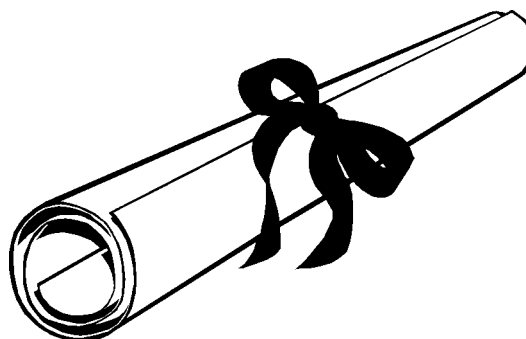
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*Cathy Anderson is the former Project Coordinator for the A.L.R.I.'s Homebuying Readiness Project. She is now working at Health Care for All in Boston.*

## FOR YOUR INFORMATION

### Adult College Fair

The 10th Annual Adult College Fair, sponsored by the Higher Education Information Center, will be held on Wednesday, March 31, 1999, 12:00noon-3:00pm and 4:00pm-7:00pm, at the Hynes Convention Center in Boston. Over 80 schools will be represented, and workshops on financial aid and on the transition back into a classroom setting will be held. The Fair is free of charge. For more information, call the HEIC at 536-0200.



### Frameworks Help Wanted

The System for Adult Basic Education Support (SABES) and the Adult and Community Learning Services (ACLS) Cluster of the Massachusetts Department of Education have been developing a set of curriculum frameworks for use by adult basic education (ABE) practitioners throughout the state. The documents are intended to provide guidance for the development of curricula and instructional materials based in sound adult educational theory and rooted in the experience of practitioners and students across the state.

The Massachusetts Department of Education is now seeking the services of an organization or individual(s) to revise the draft versions of the ABE History/Social Science and the ABE English Language Arts (ELA) frameworks. The Department contractors to be hired must have, or have ready access to individuals with, substantial experience in: • adult approaches to reading and using content relating to History/Social Science and/or English Language Arts; • working with a diverse network of ABE providers, including community based organizations, public schools, colleges, correctional institutions, etc.; working collaboratively with teachers; • understanding the complexity of adult learners' goals and situations; • connecting the research foundation for adult study of History/Social Science and/or English Language Arts with state, national and international efforts to develop curricula, curriculum frameworks, and content standards.

Interested parties should contact Robert Foreman at the Massachusetts Department of Education, Adult and Community Learning Services, 350 Main Street, Malden, Massachusetts 02148-5023, Telephone: (781) 388-3300 ext.315 or by e-mail to rforeman@doe.mass.edu.

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## NEWS FROM THE A.L.R.I.

### Homebuying Readiness Project Continues

The Homebuying Readiness Project that the A.L.R.I. has been conducting over the past two years with funding from the FannieMae Foundation will be continuing for at least another year. Cathy Anderson, the previous project coordinator, has moved on to other (full-time!) employment with the organization Health Care for All, and we want to thank Cathy for her great work on this project and wish her luck at her new job. We also want publicly to welcome Deborah Schwartz as her successor at the Homebuying Readiness project. Deborah, who began working here in December, was formerly the Family Literacy Project Coordinator at the Archdale Community Center in Roslindale, and we're very pleased to have her now working with us.

The project is eagerly recruiting teachers who might be interested in being part of the project, adapting and using the curriculum materials with their own ESOL or ABE classes. Call Deborah at 617-782-8956, ext. 63, to find out more or to get a copy of the application form. (Information and applications were also recently mailed out to the A.L.R.I.'s entire mailing list.)

Also, teachers who don't want to be formally part of the project but are interested in getting copies of the FannieMae curriculum materials (the ESOL curriculum, *How to Buy a Home in the U.S.*, or the ABE curriculum, *How to Buy Your Own Home*) are welcome to pick up copies here at the A.L.R.I. Currently, we have many copies to share!



Happy New Year!

### Adult Literacy Resource Institute

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*Massachusetts  
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