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all write news

SHAKESPEARE IN JAIL—PART I

by *Martina Jackson*

Eight years ago, I began a Creative Writing odyssey at the Suffolk County House of Correction: odyssey because over the years the course has wandered in many directions, searching for the best way to present language arts frameworks in an interesting, engaging format. My students and I have experimented with a variety of novels, plays and poetry, as well as films, seeking to unplug their torrent of suppressed feelings in written and spoken words. Over this time, we have enlarged the curriculum considerably, from twelve to twenty-two weeks, from three to six Shakespeare plays, from four to twelve videos. We've also added another novel.

While the course has grown in many ways, I have always begun in the same way. Believing that people generally write best when writing about themselves, I always start by assigning an autobiographical sketch, poem or short story. This first work serves as both a diagnostic tool for assessing my students' writing ability as well as an artistic icebreaker. Most importantly, it tells me how they see themselves. Thereafter, we engage in regularly scheduled skill-building sessions, emphasizing simple and complex sentences, paragraphs, outlines and organization of ideas, thesis sentences, and concluding paragraphs. These classes are surprisingly popular, relying on students' individual and collective creativity in producing grammatically correct, entertaining sentences and paragraphs.

At times I begin the assigned readings with the works of Maya Angelou, especially her autobiographical *I Know Why the Caged Bird Sings*, using the "cage" imagery as a metaphor for the imprisonment of addiction, since

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CALLA: TEACHING LANGUAGE THROUGH CONTENT

A Review of: *The CALLA Handbook*, by Anna Uhl Chamot
and J. Michael O'Malley (Addison-Wesley, 1994)

by *Kathleen Hartnett*

In my ESOL classes, when we study the future tense, I often ask students to reflect on what an ESOL classroom experience might be like in the future. They come forward with comments like "computers will replace teachers" and "we won't have to leave our homes to study." When I think about the future, I envision ESOL classes where students are learning content such as science, mathematics, world history, and drama. One model for this is currently operating in Arlington, Virginia. CALLA, the Cognitive Academic Language Learning Approach, is basically the ESOL component of Bilingual Education. You may have already heard of it, or you may be teaching ESOL in a content-based manner, and, if so, this book might be of particular interest to you.

CALLA is an instructional model that prepares students for academic achievement with academic work, language development, and explicit instruction in learning strategies. Grammar is taught, but it steps aside from

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

Shakespeare in Jail

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virtually all my students are addicts. Her poetic prose is rich in music and imagery, luring readers into her books, and my students, with scant exposure to the pleasures of the written word, are intrigued by Maya Angelou, who writes so beautifully about the trauma they know.

The Students

Over time the class size has increased to twenty or twenty-five women between the ages of eighteen and sixty, although the majority are in their late twenties to early forties. Some have graduated from high school and had some college, but most left school in the tenth grade. Most attended Boston public schools and became truant, regardless of race, because of court-ordered busing and its attendant violence.

Because they live on the meanest emotional and geographical streets, they adopt a heavy overlay of "attitude" to mask the intolerable emptiness which drives them to drugs. Still, a number of students write poetry or keep journals as a means of expressing their pain and vulnerability. Many are gifted artists as well. One young woman, whose anti-social behavior began in elementary school, wrote brilliant, searingly graphic autobiographical short stories in between harrowing self-destructive drug and prostitution trips. Another was an inspiringly gifted actress, who played Romeo, Hamlet and Othello in one performance.

In eight years at the House of Correction, I have had only two students who were not physically or sexually abused in childhood or adolescence. Equally, nearly all my students are serious, chronic drug-users, having been introduced to narcotics somewhere between ten and sixteen. (One of my students was prostituted at ten by her older, drug-addicted sister.) Generally, emotional development ceases at whatever age addiction begins. The great majority come from families with high rates of drug and alcohol abuse and have been in abusive relationships with addicted people.

Sadly, most students have at least one, and usually, several children, who are in the care of a relative or foster parent. Many have infants and toddlers whom they rarely see. Most students are deeply attached to their children and are eager to participate in parenting courses.

Despite often crippling painful childhoods (one student was fathered by her grandfather and left in a trash-barrel when she was three days old), many students revere their mothers. While describing indifference or neglect, they create relationships with mothers that may not have existed in fact. A current student, writing an assigned one-page short story about some real or fictional family event, described her

graduation from Suffolk Law School, detailing her mother's great support, pride and happiness. When I asked her what was fiction and what was fact, she explained that her mother had died when she, the student, was eleven.

It is hardly surprising, then, that these students are not trusting. They have had few, if any, sustaining relationships and are often harsh and negative with one another. At the same time, they may engage in romantic relationships with other female inmates, which usually end badly. There are many triangles as well, which tend to be the major cause of friction. Many of these relationships are complicated and abusive.

Poor self-image and lack of esteem are common denominators in prison populations. Women inmates are often addicted to clothing and jewelry, as well as drugs and alcohol, to assuage their inner emptiness and cover their imagined physical imperfections. They often demonstrate an almost frenzied need to acquire personal material symbols, resulting in the illicit behavior which leads them to prison.

Therefore, in addition to the underlying course theme that we all make choices in our lives and students have the right to choose better lives for themselves, we work on raising the level of sensitivity and civility in peer interactions. If people share deeply personal

and emotional experiences, other class members are honor-bound to hold them in strictest, respectful confidence. It is essential to conduct the class as if it were any adult education program outside the walls of the Suffolk County House of Correction. In fact, my students say they like the class because they feel connected to the "outside world."

Since most students have not been in school for many years, and their academic and adolescent experiences were often hostile, we need to dispel these negative associations by revisiting them, discussing them and moving on. Hence the use of videos and written material based on autobiographical sources, which strike the familiar chords in my class. Opening the classroom door with the use of familiar themes helps to overcome the resistance and fear of failure which mark the students' approach to scholastic undertakings. I have chosen material that moves from the most accessible to pieces with more complex language and concepts, thereby building a "language arts frameworks framework." What follows is a brief discussion of the purpose in selecting each of the videos, poetry, novels and plays in our Creative Writing curriculum.

Prelude

We begin with four popular recent videos. I start with *Dangerous Minds* because most students have heard of or seen the film or the television series and are familiar with the themes of adolescent alienation, violence, and truancy.

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Students are encouraged to discuss and write about their own painful experiences in school. Because my students readily identify with the students in *Dangerous Minds* they easily draw comparisons between their own lives and those of the characters. It is their introduction to critical thinking and the development of verbal and written expression, as well as the "compare and contrast" method of analyzing material. They learn to share ideas, to listen and respond.

In writing about *Dangerous Minds* and their own high school experiences, students demonstrate their ability to: understand an assignment based on specific material; organize and express ideas; formulate sentences and paragraphs; use words, including a demonstration of vocabulary; demonstrate critical thinking and analytical techniques; and draw parallels between written and visual materials and their own lives. Throughout our five-month program, our regular language arts workshops stress the "1) tell them what you're going to tell them, 2) tell them, 3) tell them what you told them" method, which applies to Shakespeare's plays as well, since the Bard relies on prologues and epilogues for the same purpose.

In the film, teacher Luanne Johnson assigns the poetry of Bob Dylan and Dylan Thomas, asking the class to read and discuss Dylan's "Mr. Tambourine Man" and "Let Me Die in My Footsteps" to show that there are layers of meaning. She prods and challenges her students to understand that literature, particularly poetry, is not passive; readers are required to contribute analytical and interpretive skills to the process of reading. Her underlying theme in discussing "Let Me Die in My Footsteps" and Thomas' "Do Not Go Gentle Into That Good Night" is that even in death one may make choices.

When I ask students what they know about Bob Dylan, they generally discuss his use of drugs and have some notion of his music. A few may know about his opposition to the Vietnam War. I supply a short history of his music to set the scene for "Mr. Tambourine Man" and "Let Me Die in My Footsteps." "Mr. Tambourine Man" is Luanne Johnson's poetic launching pad and ours because students can easily identify its drug-related imagery. As the class discussion proceeds, students realize that they can readily understand the poem's underlying themes.

Since almost all students in the SCHOC Creative Writing program are addicts, we encourage them to relate "Mr. Tambourine Man" to their own experiences. Class discussion becomes more personal and more heartfelt, and students develop verbal as well as written expository skills. They learn to analyze poetry for meaning and imagery. At the same time, they are acquiring the ability to participate in class discussions.

In *Dangerous Minds* Luanne Johnson invites her students to search the library for the poetry of Dylan Thomas and Bob Dylan to find similar themes. Since our library does

not have such resources, we supply copies of all the poetry we read. (My recent class raised questions about the existence of an after-life, so I brought copies of William Butler Yeats' "Sailing to Byzantium," and "Byzantium," which led us to a discussion about the Collective Unconscious.)

Basketball Diaries is a grimmer view of adolescence, but, like *Dangerous Minds*, is based on a true story and thereby is more interesting to our students. Many are familiar with James Carroll and have heard of the film. As with *Dangerous Minds* almost all the adults in *Basketball Diaries* are hostile, inadequate or both. Students clearly identify their own descent into the drug cycle with Jim Carroll's free-fall into drug hell. As in everything we teach, we build on foundations of student knowledge, drawing on familiar situations and settings. In addition, we move from more readily accessible ideas and concepts in *Dangerous Minds* to more complicated themes in *Basketball Diaries*.

In *The Shawshank Redemption* Andy Dufresne, an innocent man serving life for the murder of his wife and her lover, teaches hopeless men to strive for something better. He and a fellow prisoner, Red, form a lasting relationship based on trust and loyalty, which eluded them in their lives as free men. Andy proves that prison bars cannot fetter a free spirit and that hope endures even in the most desolate places.

We read the book *How Stella Got Her Groove Back* and see the film, allowing students to compare them, with some conjecture about the reason the two are so different. We explore the profit motive in film-making, with its heavy emphasis on fantasy rather than reality. Students often note that the Whoopi Goldberg character is absent from the book but appears in the film to increase viewer attendance. Most students prefer the book to the film because the book seems more possible and believable. Since the author, Terri

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The *All Write News* is published every two months. Please send all material for the newsletter to the editor, Steve Reuys, at the A.L.R.I. (see address on back). Our phone number is 617-782-8956; our fax number is 617-782-9011. All signed articles represent the opinions of the individual authors and not necessarily those of the A.L.R.I. or its staff. For permission to reprint articles, please contact the editor. Complete issues of this newsletter published since March, 1998, as well as individual articles published since May, 1996, can be found in the "Publications" section of our web page at: <http://www2.wgbh.org/mbcweis/lrc/alri>

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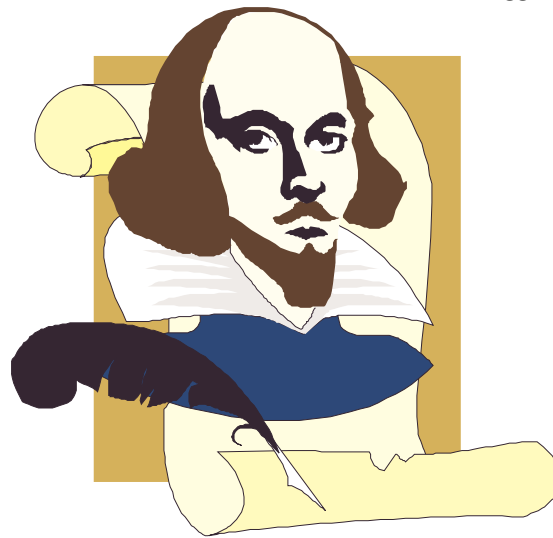
MacMillan, is married to a much younger man, students learn how to adapt reality to fiction. Both the novel and film serve as excellent essay and short story material, providing a sound segue to *Romeo and Juliet*, another story about socially unacceptable love.

Shakespeare Comes to the Slammer

Many feel intimidated by the plays, novels and poetry we consider a part of a standard high school education. Since most of my students haven't completed more than ten years of school and weren't in constant attendance even before dropping out, they are unfamiliar with the mechanics of written and verbal discussion. Writing and talking about their personal experiences reveals their universal lack of esteem. I cast about for ways to challenge and fortify them, at the same time teaching them something, the mastery of which would lead to a sense of pride. They need a stake in their linguistic and cultural heritage. They also need a sustaining passion, within the bounds of law, to fill their souls and replace their reliance on drugs and alcohol.

For people embarrassed by their gap-riddled education, it's essential to breach the barriers which separate them from "well-educated" America—thus, "Shakespeare Comes to the Slammer," so called to deflect students' profound belief that Shakespeare is insurmountable and incomprehensible. When I assure students that Shakespeare's audiences were equally divided between the indifferently-educated middle-class, the better-educated nobility, and illiterate folks out for a good time, they seem genuinely surprised. Shakespeare, they think, wrote solely for scholars and rich people. Regrettably, some scholars share that belief as well.

William Shakespeare wrote plays to be performed, not read. Therefore, we study only those plays which have a good film version, which we view before we read the play. The intensity with which students are engaged by the videos speaks to the degree to which they comprehend and are beguiled by the material. After we see, read and write about each play, students perform selected scenes, immeasurably increasing their understanding and appreciation of the Bard and their own abilities. As with all actors, my students must consider motivation, not only of the characters they play, but also of the other characters in the scene. Acting vastly increases students' understanding of the plays, as well as their



fluency and self-esteem. One student, summoned by a guard to return to her unit after class, responded, "I come anon, good officer!"

The 1968 Franco Zeffereilli production of *Romeo and Juliet*, with which we begin the Shakespearean portion of our odyssey, is probably the most accessible of the Bard's film adaptations, intensely romantic, with appealingly vulnerable young leads. Once convinced they can both understand and respond to the language, my students are eager to explore other plays. They recognize, as have four hundred years of audiences, the relevance of his themes to their own lives and enthusiastically engage in discussion comparing characters and plots with their own experience. In his recent definitive work, *Shakespeare: Invention of the Human*, Harold Bloom suggests that the Bard influenced Sigmund Freud,

who quoted and analyzed Shakespeare's characters. As I frequently assure my students, Shakespeare was a first-rate psychologist. We respond to his characters because they are us. The overwhelming majority of my class are impulse-driven and desperately craving affection; therefore, we read plays dealing with impulsive behavior and its consequences, as well as plays about betrayal. In each case we explore the character's choices and offer alternative suggestions. In fact, when we study *Romeo and Juliet*, I ask students to write a "Dear Abby" response to the young couple suggesting ways to deal with their "star-crossed" love.

For many students, "Shakespeare Comes to the Slammer" is their first exposure to the stimulation of intellectual discourse—of supporting an argument with specific textual and experiential references. Because the concept of discussion and debate is foreign, it is necessary to establish ground rules in courteous communication.

Romeo and Juliet

We begin studying Shakespeare's works with *Romeo and Juliet* because it is the play with which everyone is familiar. Even if students don't know the plot they are aware that Romeo and Juliet are lovers and represent the ideal of romantic love. Furthermore, *Romeo and Juliet* is easy to follow and it offers an excellent vehicle for detailed character analysis and development of critical thinking skills.

There are several important themes in the play which are relevant to our students, including the cataclysmic adolescent "love at first sight"; adolescent gang rivalries over turf; impulsive behavior; irresponsible and/or unsympathetic adults; betrayal and despair. As students discuss and write about these themes, they begin to understand the genius and universality of Shakespeare, whose works transcend cultures and centuries to reach us. We also see three film versions of

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Romeo and Juliet, to underscore Shakespeare's adaptability to every age: the 1968 Franco Zeffereilli version, which is the best and with which we begin; the 1936 version with Leslie Howard and Norma Shearer; and the 1997 Leonardo DiCaprio/Claire Danes edition. (And we also watch *West Side Story*.)

On the other hand, most students have no idea of historical timelines. That Shakespeare wrote four hundred years ago and that his plays are often set in earlier periods has relatively little meaning to students who haven't really studied history or literature. Therefore, we view two short videos, *Shakespeare in Stratford* and *Shakespeare in London*, to set the physical and historical scene for the plays and their author.

It is important to set the social scene as well. We explain that in Shakespeare's time women had few protections. Wealthy women were their father's property until they became their husband's property. Adolescent girls were married as early as thirteen—in fact titled girls might have marriages arranged for them at birth—and romantic love was not usually a criterion for such unions. Elopement was unthinkable. Marriage was a contract uniting two families for their mutual strength and benefit. Absolutely essential to such unions were the bride's large dowry (which might include gold, silver, jewels, property, fine linens and cloths, china, crystal, and servants) and her virginity (another reason to marry off one's daughters at the earliest possible moment). To protect her virginity, a girl was under the constant surveillance and supervision of her nurse (usually a woman who had literally nursed her in infancy and remained to care for her until her marriage) or other older female companion. By contrast, males were encouraged and expected to have sexual liaisons throughout their lives.

Wealthy girls were taught to read, possibly write poetry and learn a foreign language, sing, dance, play an instrument, embroider, run a large household, and be decorative. They never attended school or university, and never had professions. In the unlikely circumstance that they remained unmarried, they languished at home doing their parents' bidding. If they were lucky, ordinary women—and men—might have had the scantiest local school education, where they learned to read, write and do some basic arithmetic. Men of Shakespeare's middle-class background had a better education, including Latin and possibly a foreign language, as well as history, geography and mathematics.

Since most people could barely read—if they read at all—and there were no movies, radio or television, the

theater and the local drinking place were at the center of their entertainment universe. (Bear-baiting, cock-fighting and executions were popular, too.) Shakespeare wrote for a mass audience. He borrowed from existing stories, legends, and history to create his plays. In his plays, we note that heroes and heroines, as well as villains, have fatal flaws. As we watch and read the plays, we discuss the defects in reason or character which led to these characters' downfall.

A note on texts: We use The New Folger Library edition of Shakespeare's plays because they have the clearest notes and provide explanations and definitions on the left-hand page, opposite the text, minimizing frustration for students unfamiliar with Shakespeare's vocabulary. Students should be reassured that William Shakespeare wrote in modern English and that his work is perfectly comprehensible with a little help from the line notes. We also explain that Shakespeare uses verse whenever an important character makes an important speech. Servants and lesser characters do not speak in verse. Moreover, since there are no copyright laws governing the performance of the plays, there is great latitude taken in adapting them, which will be obvious to students as they view the three versions we have chosen as well as the *West Side Story* derivative.

Although Franco Zeffereilli took a number of liberties with the text (most significantly, excluding some of Juliet's soliloquy as she takes Friar Laurence's potion and Romeo's stabbing of Paris in the last act), he produced a visually and emotionally faithful version of *Romeo and Juliet*. It has a freshness and beauty which captures the fifteenth-century mores as well as the sympathies of the modern viewer. The youth, fragility, and appeal of the two leads underscore their impetuous, impossible love. Olivia Hussey is believable as the radiant thirteen-year-old child on the brink

of womanhood. Leonard Whiting is every girl's dream of fifteen-year-old boyish perfection. We understand the web of social forces which entangled and doomed them. In Zeffereilli's version, we move from the luminous joy of the young lovers to the inevitability of their death. Often, when Romeo's servant, believing Juliet to be dead, overtakes the Friar's messenger bearing the truth, someone in class will suddenly announce the imminent death of the young couple. At the same time, when asked why Shakespeare omitted the scene in which Romeo kills Paris, students conclude that it interrupts the tragic flow of the story. Usually, students express dismay that Romeo and Juliet die at the end, which

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invites a discussion about the dramatic conventions of comedies, tragedies and histories. This is an opportunity to contrast today's popular drama with the formalities of the late fifteenth-century drama. The women are shocked to discover that in much of Shakespeare's repertoire, hero and heroine are likely to die.

When the 1936 *Romeo and Juliet* was filmed, Norma Shearer's husband, Irving Thalberg, was head of MGM studios and decided to give her an "important" role. Shearer and her co-star, Leslie Howard, were far too old for their parts, which might not have mattered so much on stage, but was quite obvious to the cruel eye of the camera. In addition, Norma Shearer was hardly a Shakespearean actress. Moreover, because Romeo and Juliet were portrayed by older actors, Mercutio, Tybalt, and Benvolio all had to be much older as well. Thalberg's version of *Romeo and Juliet* relied on costumes and sets that never saw the light of day or night in the fifteenth century. Norma Shearer wore 1930s Hollywood-style dresses with sequins and tulle. Leslie Howard was too old to climb the balcony and had to use a step stool. On the other hand, the Thalberg version adhered more closely to Shakespeare's script than the Zeffereilli production.

In the third film, Leonardo DiCaprio and Claire Danes are the late-1990's star-crossed pair, living in a world of drugs, punks, gangs, transvestites, porn, AK-47s, chaos and destruction. After the poetry of Franco Zeffereilli and the 1936 "Busby Berkeley meets the Bard" version, this last offering is a jolt to the senses, producing laughter and shock where there should be foreboding and sadness. On the other hand, it certainly proves my oft-repeated point that Shakespeare survives in every time and adaptation.

West Side Story, the 1961 Leonard Bernstein musical adaptation of *Romeo and Juliet*, is problematic for some students who cannot accept the convention in which characters burst into song and dance to express feelings. Taken together with the 1997 *Romeo and Juliet*, however, students recognize the universality of the story. I ask students to consider the following: In comparing Shakespeare's *Romeo and Juliet* to *West Side Story*, what difference does it make that Tony and Maria are members of warring ethnic groups rather than warring Verona families? Does this version seem more believable than the others? If you did not know the story of *Romeo and Juliet*, how would you feel about this film? How do you feel about the fact that Maria survives in this version? Which ending do you prefer, the ending in *Romeo and Juliet* or the one in *West Side Story*?

And with this, we move on from *Romeo and Juliet* to other plays. [Part II of "Shakespeare in Jail" will appear in the next issue of this newsletter.]

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Martina Jackson has been a volunteer teacher at the Suffolk County House of Correction for the past eight years. Before that she was a reading teacher in the K-12 system.

FOR YOUR INFORMATION

Seeking History/Social Studies Framework Revisors

A revision of the Curriculum Framework for History and Social Studies is underway. However, to truly reflect the needs and desires of adult learners, it requires the input and wisdom of practitioners. A group of ten ABE/GED/ESOL teachers from across the state is needed to evaluate the current draft, review research relevant to social studies education, and recommend changes based on their reading, discussion and work with students. Please consider joining the team!

The qualifications are that you must: be currently teaching ABE, GED, or adult ESOL; understand the purpose, structure, and language of the Curriculum Frameworks; and have an interest and experience in teaching history and social sciences. Participation will require a time commitment of 75 hours, including four meetings and electronic communication. Three of the meetings will be on Saturdays between October and February and the fourth will consist of a weekend retreat. There will be a stipend of \$1875 (\$25/hour). For more information or an application, call Jeri Bayer at the Northeast SABES office, 978-738-7305. The deadline for applications is September 24, 1999.

Laubach Awards Book Grants

Laubach Literacy is seeking grant applications for its 1999 National Book Scholarship Fund, which distributes books and other educational materials to qualified adult literacy and education programs nationwide. NBSF grants are designed to help local educational groups expand their work or to begin new programs among under-served populations. First priority is given to family literacy programs that work to improve the literacy skills of parents and their children. Grants are also awarded to programs that work with special groups, such as the homeless, refugees, ESOL students, and adults with learning disabilities. Last year, the NBSF gave \$179,917 worth of in-kind grants to 75 programs. For more information or to apply for an NBSF grant, contact Mara Roberts, at the National Book Scholarship Fund, Laubach Literacy, P.O. Box 131, 1320 Jamesville Avenue, Syracuse, NY 13210; phone 315-422-9121; e-mail mroberts@laubach.org. Grant applications will be accepted until December 8, 1999.

Eastern LINCS Offers Minigrants

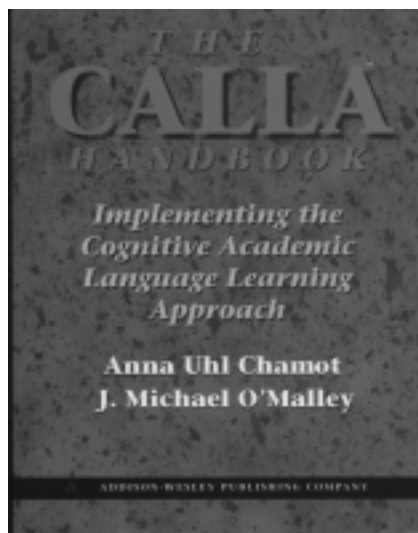
Eastern LINCS, the technology hub for the northeastern part of the country located at World Education, will again this year be offering minigrants to support adult basic education practitioners in developing Web-based projects for publishing on the Eastern LINCS World Wide Web site (<http://easternlincs.worlded.org>). For information on this, contact Eastern LINCS at 482-9485.

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Teaching Language Through Content

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being the center of attention, while content and learning strategies take the limelight, starting with work in math and science and moving in succession to language arts and then social sciences. This handbook is a product of intensive research and field work, and many of the examples in the book are based on such approaches and methodologies as



Language Across the Curriculum, the Language Experience Approach, Whole language, Process Writing, Cooperative Learning, and Cognitive Instruction and Alternative Assessment.

The two main premises on which CALLA is built are that content should be the primary focus of instruction and that language skills are developed

as the need emerges from the content. It is based on research that identified some of the characteristics of effective ESOL learners. Once these strategies were identified and categorized, the researchers set out to see if these strategies could be taught to less successful learners. The results of the research showed that when less effective language learners used these strategies they improved markedly. The research also concluded that the teacher and students both must take an active role in the process and that each learning strategy must be chosen appropriately for the task at hand. According to the study, as "students begin to regulate their own learning through a strategic approach to learning tasks, they are no longer totally dependant on the teacher."

Research with a high school ESOL population also showed that students were not being sufficiently prepared for grade-level content-area classrooms. There is a vast difference between the language skills necessary for everyday communication and the skills needed for participation in mainstream content classes at the high school and college levels. Research done in an innovative science and mathematics program showed that by teaching these subjects to high-beginning to intermediate ESOL students, learners greatly developed their language proficiency. This conclusion is also supported by work in integrated language and content (ILC) instruction programs.

I have become increasingly interested in content-based teaching of ESOL for several reasons. One of the most important is that many ESOL materials are not compelling

enough for students or directly related to teaching low-level students strategies that allow them access to high-interest materials. Methods that allow us to start earlier in providing ESOL students with preparation for the G.E.D. or college-level classes makes sense. In the classroom I have seen learning strategies work consistently and I find CALLA's emphasis in this area of special interest. I recommend this handbook to all ESOL teachers who are interested in teaching content and learning strategies to help students in pursuit of learning in a broader sense as well as improving English communication skills.

* * * * *

Kathleen Hartnett is the Curriculum Frameworks Coordinator at the A.L.R.I.

NEWS FROM THE A.L.R.I.

Staff Changes

We are sorry to be saying good-bye to two A.L.R.I. staff people who have been working with us part-time over the past year. Diane Paxton is leaving her position as ESOL Specialist, and, with the end of our grant from the FannieMae Foundation, Deborah Schwartz has finished her time as coordinator of the Homebuying Readiness Project. We want to thank Diane and Deborah for the work they did here and to wish them both the best as they each return to teaching.

Remember the A.L.R.I. Job Bank!

People seeking jobs in the adult education field are urged to come in to look at our Job Listings Book to see what jobs are out there at programs in our region. And adult basic education programs, especially those in the Boston area, are reminded to send or fax us copies of job announcements anytime you have openings.

Library Hours

We invite all program staff to come in and use our library. It is regularly open on Tuesdays, 12:00–6:00, Wednesdays, 10:00–12:00 and 1:00–4:30, and Fridays, 1:00–4:30. If these hours are inconvenient for you, additional times can be arranged by calling our librarian, Sandra Darling, at 782-8956, ext. 19.

For Your Information

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Census Jobs Available

The Bureau of the Census is hiring field workers to help conduct the year 2000 census; these jobs may be of interest to students at ABE programs. There are full-time and part-time jobs; the pay is \$12/hour. Anyone interested can call 617-223-8107 or toll-free at 888-325-7733.