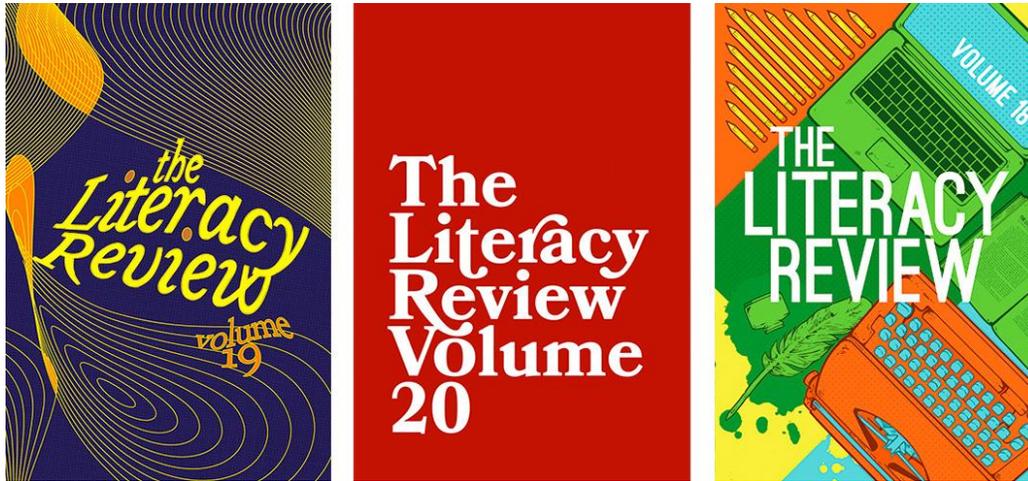


The 18th Annual *Literacy Review* Workshops in Teaching Writing
to Adult BE, HSE, and ESOL Students



Friday, September 30, 2022, 9:30 a.m. to 3:00 p.m., on Zoom
Sponsored by the Gallatin Writing Program
Free to attend

Registration

Registration will begin **Monday, September 19, at 9:00 a.m.**, via Eventbrite:
<https://bit.ly/LRWorkshops2022>

Coordinators

Allyson Paty, Director, Writing Program, and *Literacy Review* adviser, The Gallatin School of Individualized Study, NYU (allyson.paty@nyu.edu)

Hillary Gardner, Educational Consultant (hilljgar@gmail.com)

Terry Sheehan, Lead Instructor, New York Public Library Adult English Language and Literacy (theresasheehan@nypl.org)

Wendy Wen, Retired ESOL Instructor, NYC Department of Education Office of Adult and Continuing Education (elarnus@yahoo.com)

June Foley, Retired Senior Director, Writing Program, The Gallatin School of Individualized Study, NYU, and *Literacy Review* founder (jaf3@nyu.edu)

Schedule of Events

Friday, September 30, 2022

9:30 a.m. to 10:00 a.m., Welcome
10:00 a.m. to 11:15 a.m., Session 1 Workshops
11:30 a.m. to 12:45 p.m., Session 2 Workshops
12:45 p.m. to 1:30 p.m., Break for Lunch
1:30 p.m. to 2:45 p.m., Session 3 Workshops
2:45 p.m. to 3:00 p.m., Wrap-Up Discussion

Workshop Descriptions

Session One: 10:00 a.m. to 11:15 a.m.

1a) Street Scenes: Descriptive Writing

Madeline Cohen, All Write!, Symphony Space

This workshop demonstrates how to guide students to write descriptive narratives beginning from a simple exercise in observation. Using an image of a street scene presented on a Jamboard, participants create a word bank of nouns, adjectives, and verbs evoked by the picture. Choosing from those words, as well as memories of their own street, participants each write a three-to-four sentence description of what is happening in the picture. After sharing some of these writings, the group brainstorms a number of “add-ins” that can be inserted into their story, turning what was originally an objective description into a story with character(s), sensory experiences, and surprises. The workshop concludes with a discussion of how teachers might adapt this activity for their own students’ needs, as well as how to translate this activity from Zoom to in-person.

Levels: Intermediate and Advanced ESOL and ABE

1b) Writing in Role: Breaking Free of the Inner Critic

Jennifer Ault, Queensborough Community College

Do you have students who are afraid to make mistakes? Does this stop them from starting to write? In this workshop, participants learn how writing in role can liberate students from their critical inner voices and allow them to express themselves more creatively and freely. To write in role, students assume a perspective other than their own, for example, as a politician, an executive, a character in a novel, and so on. This method can be used to develop ideas, practice specific grammar structures, and enhance learners’ critical-thinking skills. Participants explore how to create writing assignments that lead students to write in role and discuss ways to easily incorporate this tool in the classroom.

Levels: Intermediate and Advanced ESOL and ABE

1c) Teaching Mixed-Literacy ESOL with the Whole-Part-Whole Framework

William Linn, The Literacy Assistance Center

Beginner-level ESOL classes are often mixed-literacy classes, having some students who are fully literate in their native language and others who are not. These learners clearly have different needs, so how do we teach them all at once? The Whole-Part-Whole lesson planning framework offers strategies to help everyone get what they need. Participants in this interactive session learn how to use the Whole-Part-Whole framework to help all learners engage in the same themes and topics while differentiating instruction to meet students' individual needs. The session also introduces a number of activities that work well with the Whole-Part-Whole framework for mixed-literacy, beginning-level ESOL classes and explores how low-literacy learners can develop their ideas and vocabulary in speaking activities, then transfer them to writing.

Level: Low-Beginning ESOL

1d) What Our Childhood Knew: Translating the World into Its Poetry

Richard Lewis, The Touchstone Center for Children

Perhaps the marvel of our childhood was its initial encounter with the most elemental qualities of the natural world through our playing, our imagining, and our discovering for the first time the wondrous qualities of air and light, snow and rain, as well as the beauty and life of all that grows around us. This workshop explores, through examples of children's writings, how we as adults can once again discover and ignite these qualities of knowing that were part of our own childhood; and, once found, how we might use this means of knowing and understanding as a source and inspiration toward our own writing and poetic expressiveness. Plan on bringing a small object of wonder that fits in the palm of your hand to use as inspiration for writing and sharing with the group. In addition to writing together, participants learn about The Touchstone Center's arts and education programs.

Levels: All

1e) Once Upon a Time: Sparking Students' Writing Creativity

Manal Grant, New York Public Library

Words have power, and one word can change everything. In this workshop, participants put themselves into their students' shoes by practicing independent and collaborative writing activities without the use of models. In breakout rooms, participants first write and then use participants' texts as the source material to examine how to further encourage students to write, edit, and persevere until they have written the best versions of their stories. Participants discuss approaches to correcting errors, addressing idiomatic language and responding to student-generated content and choices versus instructor-led language models. The workshop emphasizes feedback and dialogue to develop student writing, language, and literacy skills.

Levels: Intermediate and Advanced ESOL

Session Two: 11:30 a.m. to 12:45 p.m.

2a) Writing About Reading: Using Active Reading to Generate Original Writing

Jason Bocko, Northern Manhattan Improvement Corporation

A common struggle for both ABE/HSE and ESOL students when writing is determining what to write. Oftentimes, students fall back into the habit of summarizing a text without bringing in their own thoughts. Active reading is a technique that encourages a student to go into a text and pull out meaning and develop their own reaction. In this workshop, participants explore the seven techniques of active reading and how they can be used to generate original writing in both the ABE/HSE and ESOL Classroom. Participants also discuss ways to bring in readings that are culturally relevant to students and encourage engagement as students become writers.

Levels: Intermediate and Advanced ESOL and ABE

2b) On the Stoop, In the Kitchen, Down the Block: Writing Our Stories

Susan Knott and JiaYao Liu, Brooklyn Public Library

Did you have a Saturday morning childhood ritual? Whose stoop did you gather on in the summer? What is everyday life like on the mountain or island or your city block? In this workshop, participants explore writing personal stories in small-memoir fashion. Using texts as models (such as *Brown Girl Dreaming* by Jacqueline Woodson, and others), participants engage in the reciprocal reading approach, the list approach, and lift-a-line activities which ABE instructors and tutors can modify or use as-is with their students to write short memoirs of everyday lives. These activities were developed for low beginning and intermediate ABE classrooms and will be presented as such but can be adapted for ESOL learners and other levels.

Levels: All

2c) From Reading to Writing Acrostic Poetry

Margaret Ibasco, Lehman College Adult Learning Center

This workshop demonstrates how to guide students in writing acrostic poems as a follow-up to a class reading. The activity branched out of a Spring 2022 ESOL class on Zoom, in which students wrote in response to an article from *Easy English News*. The chosen article for the class was published to honor courageous women for National Women's History Month, but the activity can be applied to other articles and readings. Participants learn how to write their acrostic poems and add to the class Padlet set up by the instructor. Padlet is an easy tool to use as there is no need for the students to have an account, and they can access the class Padlet at any time. At the end of the workshop, participants brainstorm and discuss additional writing activities inspired by the model practiced as a group.

Levels: All

2d) Juicy Sentences: A Strategy for Enriching Essay Introductions and Content Development

Mary Carpenter, NYU Steinhardt

Persuasive content is important if student writers want their ideas to be valued and heard. An introduction that is too generic and without grammatical richness often leads to bland or uninteresting content. An introduction that incorporates juicy sentences can develop the complexity, direction, and quality of ideas shared. Too often, pedagogical instruction focuses on a prescribed general introduction format and not on how the meaning of selective perspectives contributes to the richness of the message conveyed. This juicy-sentence strategy also reinforces the role of grammar for effective writing. Workshop participants explore the strategy, critique student examples, and try out and evaluate the strategy together.

Levels: Advanced ESOL and Intermediate and Advanced ABE

2e) Fufu, Or, Writing from Your Own Food Culture

Mary Swander, Executive Director, AgArts and former Iowa Poet Laureate, with Hillary Gardner, Educational Consultant

What is your go-to comfort food from your own culture? When was the last time you ate it? Who prepared it? And where? Who ate it with you? In this workshop, participants learn about the “Farm-to-Fork Tales” project and how it inspired English language learners in a mixed level classroom to write and tell stories from their cultures. Participants write a story about preparing or eating that food, locating it in a particular time and place. The stories will reveal character, no matter if they are filled with fun or filled with longing. They will reveal something insightful about the writer and his/her culture. Once the story is down on the page, participants tell the stories orally, performing them as a collage of tales from countries across the globe. Participants learn how to move from written word to spoken word, sharpening both writing and speaking skills. At the end of the activities, we reflect on adapting the project to different classrooms.

Levels: All

Session Three: 1:30 p.m. to 2:45 p.m.

3a) Immigrant Stories Past and Present with the Tenement Museum

Julia Mushalko, Grace McGookey, Dolan Cochran, The Tenement Museum

The Tenement Museum explores migration through the stories of real people who settled in the Lower East Side from the 1600s to the 2010s. Our Shared Journeys workshops are designed to help newcomers connect with immigrants of different eras through objects in our historic spaces. Currently, our workshops are held online at no cost. This workshop features a sample of our Shared Journeys workshop that visits the Levine family in their 1897 home and explores the way they made a living, fostering parallels to the realities of working and living today. Participants explore the Tenement through photogrammetry technology, making them feel like they are really there. After visiting the Tenement, to help students translate their visit to writing, we introduce

the *Your Story, Our Story* project, a website where participants can publish their own object stories. Participants will engage in a virtual gallery walk of stories, an activity that can be replicated in their classrooms, and then brainstorm their own object stories.

Levels: Intermediate and Advanced ESOL

3b) Earth Love: Climate Change, Literacy, and the Immigrant Experience

Caryn T. Davis, The Spanish-American Institute; Christina Marinelli, Adult Learning Program, Brooklyn Museum

In this interactive workshop, participants learn the elements of implementing a project-based learning initiative fostering increased English-language writing and speaking skills. The model we present is an Altered Book Project created by Caryn Davis in collaboration with the Brooklyn Museum entitled *Earth Love: Climate Change, Literacy, and the Immigrant Experience*. In this project, adult ESOL learner “non-artist” participants reflected on works of art in the Brooklyn Museum’s exhibition entitled “Climate in Crisis: Environmental Change in the Indigenous Americas.” The learners made personal connections, addressing the climate crisis in their own works of art created from recycled books and easy-to-find art materials. We share a sample booklet of student journal entries and the results of our learning survey assessing the benefits students derived from participation in the project. Through guided observation and discussion of a work of art used to generate writing, workshop participants will create their own text and design for an altered book page and reflect on the application of this project in their classrooms.

Levels: Intermediate and Advanced ESOL

3c) How to Use Film to Teach English Language Skills

Fatiha Makloufi, Makloufi Language Solutions LLC

Using films in ESOL classrooms has been proven to be a very effective teaching tool. This hands-on workshop provides practical suggestions that are appropriate for any English language learner or setting. It focuses on ways of engaging learners with authentic and culturally relevant content and language skills through film. It covers three key components: 1) Effective strategies and activities to engage students before, during, and after viewing a film to develop effective reading and writing skills. 2) How to promote student-centered learning through group, pair, self-directed and project-based learning. 3) Sharing educational sources and other sources for good films including documentaries, trailers, news, interviews, short films, and talk shows.

Levels: Intermediate and Advanced ESOL

3d) Start Small: Writing Inspired by Works Published in *The Literacy Review*

Allyson Paty and Yasmine Garay, NYU Gallatin

Every year, *The Literacy Review* submission guidelines advise that the works chosen for publication often focus on “one small moment, day, or experience.” When writing includes the possibility of epic journeys, tragedies, or grand triumphs, why do small stories appeal to editors and readers? In this workshop, participants read and discuss works of prose and poetry from recent volumes of *The Literacy Review* that are in some way small. Some—though not all—are

exceptionally short. Some hone in on a single scene, object, or image. Some stay in the details of everyday life, while others use a narrow narrative frame to cast light on a bigger theme or idea. Participants examine the writing choices that make these works compelling and discuss how to encourage similar choices in student writing. The workshop concludes with a writing exercise and an opportunity to share with the group.

Levels: Intermediate and Advanced ESOL and ABE