



PASEsetter

ISSUE 10
FALL 1998

Alternate Routes to “Literacy”: Feeding Literate Selves

By Susie Greenebaum



INSIDE

Literacy Learning: A Life-long Endeavor 2

3 How is Literacy?

PASE Updates 4

5 In-Sites

Off the Shelves 11

11 Just for Youth

Bulletin Board 12

LITERACY IS ALL THE RAGE these days. Parents want it, Principals want it, the Chancellor wants it, the President wants it, but what exactly is literacy anyway? Like a good student, I consulted the dictionary.

“Literacy: the ability to read and write.” I feel unsatisfied with this definition of literacy as a rather dry, rote skill, which requires simply drills and practice to realize itself in school-age children. Books and reading can and will open up new worlds for children - but not until we have made children aware of what compels people to write these books. Once we tap into a child’s imagination and interests, literacy - that *ability* to read and write—appears as an expression of her creative inner life, her independent interests, her *literate self*. This is a far more organic process than the mechanical one suggested by the dictionary definition, and one I witnessed in the case of a second grade student.

SKETCH #1:
Writing period (September)
Emma slumps at her assigned

table seat. Her three table companions are silently if not effortlessly writing in their journals, but Emma pouts. With the palms of her hands pressed against her forehead, she blinks furiously to hold back her imminent tears. Emma’s teacher, Ms. B, approaches her with a knowing look.

“Emma, you have so much to say in our discussions, why don’t you write some of your ideas down in your journal?”

“I hate writing and Andrew keeps bugging me.”

“Do you want an assignment to get you started? Why don’t you go look through the story starter basket?”
Emma does not respond.

“Hey, it’s almost Halloween? Why don’t you write about a time when you were really scared?”

Emma jerked her head away from Ms. B’s affectionate hand. *“I don’t get scared. I want to draw a picture of a pumpkin.”*

Shaking her head, Ms. B responded, *“Emma, this is writing time. You have to write before you can draw a picture. Give me three sen-*

tences of writing and then you can draw anything you want.”

SKETCH #2:

An opera study (March)

Emma always sat on the Ms. B’s lap during opera story time. Her facial expression followed the emotion of the plot. She was most animated during the love scenes, her hands clasped to her heart, eyebrows raised in hope. Emma latched on to opera the minute she was introduced to it. She had never been to see an opera, but the idea of this high art, the combination of dance, theater, and music, appealed to her dramatic sensibility. The “opera” time of each day was spent listening to music, reading stories, acting out story plots, watching the opera versions of Cinderella and Hansel and Gretl, and singing operatically. It was Emma’s idea that the class’ opera should be based in the *Emperor’s New Clothes*. In fact, from the time that the class decided to write an opera, Emma showered Ms. B with book ideas.

continued on page 10

PASE FUNDERS

THE ALTMAN
FOUNDATION

THE AFTER SCHOOL
CORPORATION

THE ASTOR
FOUNDATION

THE ROBERT BOWNE
FOUNDATION

THE LOUIS CALDER
FOUNDATION

CHASE MANHATTAN
FOUNDATION

GREENTREE
FOUNDATION

THE STELLA AND
CHARLES GUTTMAN
FOUNDATION

THE HAGEDORN
FAMILY FOUNDATION

THE CHARLES HAYDEN
FOUNDATION

THE ILMA KERN
FOUNDATION

THE EMILY DAVIE AND
JOSEPH S. KORNFELD
FOUNDATION

J.P. MORGAN AND
CO., INC.

THE PINKERTON
FOUNDATION

RAUCH FOUNDATION

JOSEPH E. SEAGRAM
AND SONS

SULZBERGER FAMILY
FOUNDATION

TIDES FOUNDATION

THE FUND FOR THE CITY
OF NEW YORK

PASE

120 BROADWAY
SUITE 3048
NEW YORK, N.Y. 10271
VOICE: 212 571-2664
FAX: 212 571-2676

Literacy Learning: A Life-long Endeavor

(EXCERPTED FROM THE OPENING ADDRESS AT THE PASE GENERAL MEETING
ON DECEMBER 11TH, 1998 AT NEW YORK UNIVERSITY)

By *Lena O. Townsend*

I KNOW FROM FIRST HAND EXPERIENCE that learning about literacy can be exciting, challenging, frustrating, and takes a long, long time. I've been interested in literacy development since I was a senior at Adlai E. Stevenson High School in the Bronx many years ago. It was there that I was asked to tutor other students in the reading lab. Prior to that I didn't know that there were students who weren't readers—students who didn't read as well as they needed to or who didn't love to read as much as I did. And at that time I didn't know the language of literacy. I just wanted other students at Stevenson to learn to love reading as much as I did.

Subsequently, I spent much of my four years as an undergraduate and all of my two years as a graduate student learning about reading process and practice.

I love teaching reading, and I work on getting better at it. I've participated in long term staff development projects—the New York City Writing Project Summer Seminar for Adult Educators, the Adult Educators Development Project—a three year project focusing on assessment, and the year-long Aaron Diamond Foundation Fellowship were just a few. And even during times when I wasn't teaching, I continued to read about reading process and practice, and I attended professional workshops and conferences. I've continued to learn—every single day during the past ten years—from my colleagues, my fellow adult educators, staff developers, and most importantly, all of the youth workers in all of the programs I've worked with either directly and indirectly. All of

you have helped me learn about literacy and develop the beliefs I presently have about literacy development. It will be all of you who continue to help me and each other grow and change and learn.

Perhaps, and most importantly, I've been a reader. I love to read, I love to be read to, and I have for most of my life. My office is filled with books—just ask anyone who has ever had the nerve to enter it. My home is filled with books—mysteries, biographies, and history books are probably my favorites though I have a wide variety including my most cherished children's books. And reading is somehow connected to everything I do. I read for pleasure. I love to travel and I read to learn about the places I plan to visit or I dream about visiting. Often it's through reading about exciting places that I begin to dream about visiting them and sometimes my dreams come true. I like to cook—notice I said I like to cook; I didn't say I love to cook. But I have lots of cookbooks—because I love reading recipes and someday I hope to have the time and inclination to become a really good cook. I love music—I listen to music whenever possible from the time I wake up to the time I go to sleep. And when I have spare chunks of time—usually in the summer—I read biographies of my favorite musicians while I listen to their music. I do the same with my favorite visual artists.

I mention this background just to give you a sense of how much time I've spent developing and exploring literacy—personally and professionally—and, still, I have many questions and only a

few definite answers about how people become truly literate. And what does it mean to be literate in our society anyway? My thinking about literacy has evolved over the years and I now see literacy development as very complex and multi-layered. Yes, for me the process of learning to read and write—the strategies—are very important just as they were when I first became a tutor. But I realize that reading skill is necessary but not sufficient to be a literate person. I now think of literacy in terms of its social, spiritual, and political implications—I believe that we cannot have a truly democratic society until everyone is someone who thinks about his or her own life and environment critically and takes action to make an impact—in a positive way on his or her own life, the lives of others and the state of our world because we are all interconnected. All of this to say that I think that learning about literacy for me will be a lifelong endeavor.

As educators, youth workers, and administrators we need to spend some time exploring our own ideas and thoughts about what literacy means to us. That will be different for each one of us and that's also what makes developing literacy programs exciting and frustrating. But it's only through exploring our thoughts and ideas that we can develop the best programs we can for the youngsters in our programs and communities.

Lena Townsend is Director of Community Initiatives at Institute for Literacy Studies, Lehman College, CUNY.

How is literacy?

By Sara Hill

A COUPLE OF NIGHTS AGO, my five year old son, Daniel, brought home a book from kindergarten. He was excited because he had read the whole thing, and insisted on reading it to me at least three times. The text in the book read:

Best friends share toys
Best friends share cookies
Best friends share books
Best friends like to share.

Obviously, the repetition of the words “best friends share” and the accompanying illustrations were powerful cues to support his reading. It was interesting to me that Daniel read the last line as “Best friends share,” skipping the “like to” part, although he hesitated, realizing something was missing. I didn’t correct him, because as far as I was concerned, he got the idea. Besides, I didn’t want to burst his bubble, his pride in gaining some independence in reading. And frankly, as a mother, I have enough problems getting Daniel to react to my mantra, “Wash your face and brush your teeth.” I didn’t want anything to intrude on this joyful moment. Reading the “correct” words just wasn’t high on the priority list.

A few days after this, I was chatting with Daniel’s teacher, Keiko, on the phone. I like to call and check in once in a while. I’m not too worried about Daniel’s academics, but his social skills, that’s another story. Anyway, we talked about Daniel’s reading, and how wonderful it was. I mentioned the last sentence of the text, and how I didn’t correct him, because he was reading for meaning. Keiko responded, “You have to correct him, because reading is sounding out the words.”

I bit my tongue because I felt like saying, “LISTEN, I have taught beginning readers, and reading is not only sounding out words, it’s understanding, too. I’ve taken many courses in literacy and language arts at a graduate level, and I think I know something about literacy acquisition.” But I didn’t. If it had been five years ago, perhaps I might have said it. But this is my son’s teacher. I didn’t want to get into a conflict with her.

Besides, Keiko is a good teacher. She’s young, enthusiastic, thinks a lot about the children’s needs. She plans and designs activities that encourage them to think about and engage in doing science, reading and writing, math. She brings in materials that the children can manipulate to explore the physical world. She lets them PLAY, an under-rated activity that strengthens children’s social abilities, and which unfortunately seems to stop in the first grade (at least in the classroom). No, I wasn’t going to contradict her.

I’m not too worried about Daniel, or what Keiko tells him about literacy. Because I know he knows that reading is about meaning. I read to him every night, and we talk about books. He asks questions all the time about what is going on in a book we’re reading. Sometimes I have to shush him, because the questions get in the way of the flow. So, it’s appropriate for Daniel to learn now how to sound out the words. As a five year old, he desperately wants to be able to read on his own.

This experience made me think of the after school context, where there’s a big emphasis now on providing literacy. Many government agencies and private

foundations specifically request that programs address literacy. PASE has, from the start, profiled literacy as an important programmatic area. However, the question “What is literacy?” keeps arising. It’s a sticky question, and difficult to answer.

The truth is there isn’t any nice, neat answer. There are multiple ways of defining literacy, and this is what my story suggests. Reading is sounding out words, but it also is making meaning. You can’t be a good reader without knowing how to do both. Perhaps the more important question, and one which needs to be discussed by parents, staff, and youth at programs, is “How is literacy?”

When I’ve visited after school programs, I’m often delighted by the variety and range of activities. These range from arts and crafts, to basketball, to discussion groups around teen issues. I see youth in a comfortable, safe environment where there are adults who truly care about them. I see them engaged in creative, enriching activities that encourage them to talk, share, think, and move. These activities often involve literacy, but the young people don’t know it. Neither do staff. And here’s the challenge.

Instead of re-creating the wheel when thinking about literacy in your programs, why not look at what you’re currently doing, and how that might already have literacy in it? What are some ways that you might weave, in a natural way, literacy into on-going projects? For example, in a service learning program run by JoAnn Santiago and Lidia

continued on page 9



PASE Staff

Janet Kelley
Executive Director

Marcia Smith
Administrative Director

Yvonne Brathwaite
Program Director

Sara Hill
PASEsetter editor

Ellen O’Connell
Program Director

Adalyn Lendore
Administrative Assistant

Smithe Celestin
Secretary

PASE Program Council

Carmen Vega Rivera
Chair

John Bess

Paul Dunn

Theresa Greenberg

John Jones

Howard Knoll

Anne Lawrence

Eileen Lyons

Robert Madison

William Newlin

Jonathan Shevin

Diana Torres

Lena Townsend

Wahn Yoon



Nicole Rodriguez from East Harlem Tutorial Program participating in After School Literature Project

PASE in a Nutshell.

A New York City association of youth practitioners, funders and technical assistance providers to youth programs. PASE's goals are to strengthen the identity & visibility of the after school profession, articulate concepts to guide programming, provide staff development, program exchange and networking opportunities, and advocate for funds and resources.

AFTER SCHOOL LITERATURE PROJECT

The After-School Literature (ASL) Project, a national collaboration with the Developmental Studies Center, was greeted with an exciting kickoff meeting on October 7th as well as two informative and fun training sessions on October 15th and 16th. Agencies participating in the project received their first set of children's literature, along with teaching guides and other training materials. Participants discussed the goals of the project and had opportunities to practice ASL activities, plan for implementation within their organizations and network with other community-based organizations.

PASE and the Developmental Studies Center congratulate the New York City organizations selected to participate in the pilot of this exciting project. The selection process was a difficult one, with over sixty community-based organizations applying for a limited number of spaces. Agencies selected to participate in the pilot are:

- Boys Harbor, Inc.
- Children's Aid Society, P.S. 152
- Children's Aid Society, Taft Houses Boys & Girls Club
- Chinese American Planning Council Queens School Age Day Care Center

- Crown Heights Youth Collective
- East Harlem Tutorial Program
- Flushing YMCA, P.S. 120
- Jacob A. Riis Neighborhood Settlement House, Inc.
- PAL Brownsville Beacon
- Pius XII North Bronx Family Service Center, P.S. 79
- Project Reach Youth
- Rheedlen Centers for Children & Families, Inc., Countee Cullen Community Center
- The Valley, Inc., The Wadleigh Secondary School

Each agency is assigned a Trainer who will assist with on-going implementation. We are all looking forward to a year that continues to bring literacy to after school programs in new and engaging ways.

THE AFTER-SCHOOL CORPORATION

PASE is busily planning and conducting training for the staff of the After-School Corporation program sites. The After-School Corporation (TASC), working in collaboration with the New York City Board of Education, is currently funding seventeen community-based organizations to run twenty-five school-based after school programs. TASC will be selecting a second round of sites in November with a targeted start-up of February 1999.

Following a weeklong institute in August for all the After-School Coordinators, PASE plunged into the planning of a Core Knowledge Training for program staff. This two-day training provides an overview of and context for a variety of program content areas, i.e., literacy, arts, group management, and youth leadership. Throughout the year, PASE will be developing additional training, including workshop series, and resource referrals to support the staff and program development of these sites.

The development of the training for the After-School Corporation has truly been a collaborative effort, and

we owe much of its success to the experience, creativity, and dedication of the individuals and agencies who have assisted in the planning and implementation of the training. As we continue, PASE is excited to use this model as a potential training institute for all members of PASE.

GENERAL MEETING 9/25/98

PASE held a General Meeting on September 25th, 1998 at PACE University. This was a kick-off meeting for the new school year, opened by Sue Bellinger, a management consultant, who described the strategic planning in which PASE is involved. She explained that strategic planning will investigate what PASE should be and where it should go, and what PASE can do to be responsive to people on the front line.

A panel followed, whose members discussed the impact PASE has made on them personally and on their programs through involvement in PASE projects and activities. Carmen Vega-Rivera, of East Harlem Tutorial Program, was the moderator, and began by tracing her involvement with PASE five years ago and how much growth she'd observed — locally with her agency and with her self. Wahn Yoon of Foundation for Children and the Classics, told the tale of Scheherazade, his point being that storytelling can save your life — the arts allow people to live, to be able to get a job, get into college, and help kids feel like "they are part of a story."

Diana Torres talked about how she began in the field 25 years ago as a dance instructor, and just completed her 19th year at Pius XII. She's now a Program Director. Her involvement with PASE "opened up a whole other world" for her and challenged her to bring education into every

continued on page 6



In-Sites:

Coalition for Hispanic Family Services Arts & Literacy Program

THE MISSION OF THE COALITION FOR HISPANIC FAMILY SERVICES located in Bushwick, Brooklyn, is to address the multiple problems faced by North Brooklyn families. It provides them with culturally appropriate services which build upon family strengths and leads them towards a greater degree of self-reliance. This holistic approach addresses family problems and needs in a non-fragmented, coordinated manner. The agency provides comprehensive services addressing child abuse and neglect, substance abuse, hunger, school failure and drop-out, unemployment, HIV/AIDS, teen pregnancy, and primary health care.

As part of the overall agency, the Arts and Literacy Program addresses the educational needs of children aged six through fourteen by providing them with opportunities to create, think, communicate, and problem solve. Program activities build literacy in the widest sense of the word through creative writing, the visual arts, drama, photography, video, and dance. It operates on school days between 3:00 and 6:00 p.m., and during the summer from 9:00 a.m. to 4:00 p.m. The program now offers workshops to parents, arts training to classroom teachers, and four apprenticeships to high school students.

Children participate in non-traditional projects that explore a wide range of themes and a variety of products. The program builds upon the ideas generated by the children and values their contributions. The arts & literacy curriculum develops young people's vocabularies, self-esteem, and work habits through completion of projects. The activities provide a forum for them to imagine, translate ideas into practical form, collaborate, and engage in assessment through critiques.

An important factor in the arts & literacy program is modeling positive behaviors. With this in mind, the program hires and trains professional artists with the experience and commitment needed to work with youth. In the program's rotation system the children work with each artist for a month-long session. Then they rotate to a new content area, making connections and comparisons between the different art forms.

ARTS & LITERACY SAMPLE ACTIVITY FROM COALITION FOR HISPANIC FAMILY SERVICES

The following project encourages children to create stories using images. It strengthens their visual memory, engages them in narrative description, writing, as well as attention to detail.

STEP #1 Show five completely unrelated slides* of art work containing figures (i.e. people, animals, etc.). The children can take notes on what they observe in the slide (for example, colors, scene, action, etc.).

STEP #2 Break the children into groups of five. Each group chooses a figure from the first slide (show slide again) and uses their imaginations to answer questions relating to the figure: 1) What is the personal history of the character? 2) What do you imagine their tastes or habits to be? 3) What might they hope for, dream of, be afraid of? (or anything else you might ask about the character).

STEP #3 Now show the children the second slide and present them with the challenge of imagining their protagonist from the first slide entering the second slide. Turn off the projector. Ask children to describe what this character is doing in the scene as well as the surrounding characters and events. Ask them to imagine how the character got from the first to the second slide. Each group should choose a scribe to record its ideas.

STEP #4 Repeat step #3 for the remaining slides. Emphasize that the fifth slide is the last and the corresponding scene is "the end." Now each group will have a story consisting of five distinct scenes. They can read through it and make any changes needed to smooth out the transitions between scenes.

STEP #5 The children can now illustrate their stories. They can combine visual elements they remember from seeing the slides with their own ideas.

STEP #6 Children present their work to the entire group and get feedback.

**If you don't have slides and a projector, you can use posters that you can buy at art museums. As a last resort you can also use museum post-cards.*



PASE Board of Directors

- John Bess*
- Michele Cahill
- Marilyn Davis
- Robert Davis
- Peter Dwoskin
- Norm Fruchter
- Charles Goldberg
- Amy Hagedorn
- Liz Kinstlinger
- Carol Kiplinger
- Robert Madison*
- Rocco Maggiotto
- Judith Butler-McPhie
- William Newlin*
- Alison Overseth
- John Printon
- Jim Runcie
- Branda Sanchez
- Digna Sanchez
- Frank Schneiger
- Mary Sheridan
- Margaret Tranbaugh

*Program Council Representative



Wahn Yoon of Foundation for Children and the Classics speaking at PASE General Meeting on September 25th at PACE University.

aspect of her program. She said she developed as a person, and how involvement in "PASE is a give and take. It's a lot of give." There's a responsibility attached to being a part of PASE.

Alexie Torres—Executive Director for Youth Ministries for Peace & Justice—talked about the history of her program, and how participating in the PASE mentoring program helped her to strengthen her funding base and develop a professional relationship with another executive director who provided support and guidance. She mentioned that the agency now has bought a building, and this 'home' will be able to help youth stay in their community.

Bill Newlin, Executive Director of Jacob Riis Neighborhood Houses, provided a testimony to a vision of quality after-school education. He mentioned that two years ago when he came in contact with PASE his agency was doing homework help and not much else. Dianne Kangisser, of the Bowne Foundation, visited and said, "the boat is in the water but you have no oars." Bill mentioned that "PASE was the oar." He now has a full time educational coordinator and 2 part-time literacy specialists, and his program has evolved since then. He recommend-

ed to programs that they "use the network that's out there."

In the second half of the meeting, participants broke into groups to provide information that will be used in the PASE strategic planning effort. Participants were asked to respond to the following questions: 1) What have been the major changes in NYC affecting your programs? And 2) How can PASE respond? Facilitators then led a group discussion. These notes have been written up and will provide guidance and direction when planning for future PASE activities and events.

Please note: The next general meeting will be held on Friday, December 11th at NYU. The topic will be literacy in after school programs.

1999 ANNUAL PASE CONFERENCE

The Fifth Annual PASE Conference on "Literacy, Learning and Leadership" will be held on Friday, May 7th, 1999. The conference will be an opportunity to share educational ideas and practices in the youth field as well as information about program planning, fundraising, management, advocacy, and other topics of interest to those involved in building strong programs. The day will consist of a keynote speaker, followed by workshops and/or mini-institutes. New to this year will be workshops for both beginning and advanced youth workers

The Conference Chairs, Jonathan Shevin of PIUS XII, Howard Knoll, of Stanley Isaacs Neighborhood Center, and John Paul Gonzalez of East Harlem Tutorial Program have added a day, Thursday, May 6th to the conference. This day will consist of symposia or subject-related forums with a focus on research in youth development. Later in the evening there will be an event which honors youth workers.

Youth, parents, youth practitioners, program administrators, and experts in the field are invited to submit pro-

posals for these presentations. (See page 7 of the PASEsetter for an RFP to present at the Conference). We welcome sessions led by teams of people joining together from varied backgrounds in a collaborative effort, and strongly encourage youth and parent participation as presenters. Proposals should be submitted by December 1, 1998 To PASE, Suite 3048, 120 Broadway, NY, NY 10271 Att: Marcia L. Smith, PASE Conference Administrative Director, email—mmax@dti.net. Look at our Website—PASEsetter.com for a copy of the RFP.

STRATEGIC PLANNING

The Program Council and the Board of Directors are meeting to engage in strategic planning for the next 3-5 years. A Board information session and retreat will occur in February, 1999. In addition, the membership of PASE was engaged in the planning process in the last General Meeting. Participants worked in groups to respond to the questions:

- What are the major changes occurring in the city and in your community that are affecting your program and how you do your job?
- In what ways do you think PASE can be of assistance?

Some of the common responses to the first question included Welfare Reform, an increase in new immigrants, school-based initiatives such as Project Read, new programs targeting after school youth such as the After School Corporation and the 21st Century Learning Centers. In terms of how PASE can respond, participants suggested that PASE operate as a Clearinghouse of up-to-date information, funding alerts, and resources, provide training and staff development (especially for line staff), act as an advocate for youth programs, and provide a vehicle for sharing of best practices.

CALL FOR PROPOSALS

PARTNERSHIP FOR AFTER SCHOOL EDUCATION



THE FIFTH ANNUAL PASE CONFERENCE ON

“Literacy, Learning and Leadership”

FRIDAY, MAY 7, 1999

THE PARTNERSHIP FOR AFTER SCHOOL EDUCATION (PASE) is a network of people and programs dedicated to creating educational excellence in after school programs. We are planning the 5th Annual PASE Conference for Friday, May 7, 1999 where we will share educational ideas and practices as well as information about program planning, fundraising, management, advocacy, and other topics of interest to those involved in building strong programs. There will be a full day of workshops and/or mini-institutes. There will be both beginning and intermediate levels offered. Youth, parents, youth practitioners, program administrators, and experts in the field are invited to submit proposals for these presentations. We welcome sessions led by teams of people joining together from varied backgrounds in a collaborative effort, and strongly encourage youth and parent participation as presenters. **Proposals should be submitted by December 1, 1998 to PASE, Suite 3048, 120 Broadway, NY, NY 10271; Phone – 212-571-2664; Fax—212-571-2676; Att: Marcia L. Smith, PASE Conference Administrative Director, email—mmax@dti.net.**

***Look at our Website—PASESETTER.COM for a copy of the RFP.**

PRESENTATION FORMATS:

Please read the following suggested topic areas under which your presentation should fall:

- 1) Arts
- 2) Literacy
- 3) Youth Leadership
- 4) Technology
- 5) Community Organizing Strategies for Youth Programs:
 - A – Setting up Youth Advisory Councils
 - B - Setting up Parent Boards
 - C – Partnerships Between Schools and CBO's
 - D – Advocacy
 - E – PR/Marketing your Program
- 6) Effective Management Practices in Youth Programs:
 - A – Staff Development and Training
 - B – Program Planning and Development
 - C – Quality Assurance/Evaluation of Programs
 - D - Strategic Planning/Fund Development

Workshop sessions are an hour and a half (1 _); If you wish to do a three hour (3) mini institute you must fill out this form completely.

Please designate whether your workshop is beginning or intermediate level. The conference will begin at 8:30 and end at 3:00 p.m. Breakfast and Lunch will be included.

***WORKSHOPS are practical “hands-on” presentations which can include demonstrations, writing, brainstorming, debates, group work, etc.; 90 minutes (1 _ hrs) or 180 minutes (3 hrs) in length for a group of 15 - 25.**

***Presenters will receive a modest honorarium of \$95.00 for the day. (Not per presentation) (No more than 4 presenters per workshop will be allowed).**

The Partnership for After School Education is funded by grants from The After-School Corporation, the Astor Foundation, the Altman Foundation, The Robert Bowne Foundation, Chase Manhattan Foundation, The Fund for the City of New York, The Greentree Foundation, The Guttman Foundation, Charles Hayden Foundation, The Kornfeld Foundation, J.P. Morgan Co. Inc., The Louis Calder Foundation, The Pinkerton Foundation, Joseph E. Seagrams & Sons, Inc., The Sulzberger Foundation, The Tides Foundation, and The Youth Development Institute at the Fund for the City of New York

To help us properly assemble the conference, we need a detailed description of your presentation. Please fill out the following form completely. Please type or print legibly. If you need more room, please attach a page. The more we know the better!

PRESENTATIONS CONTACT PERSON _____

HOURS WHEN BEST TO REACH YOU _____

PHONE NUMBER _____

FAX NUMBER _____

ORGANIZATION/AFFILIATION _____

What topic area would your workshop presentation fall under?

Please check one:

- 1) Arts
- 2) Literacy
- 3) Youth Leadership
- 4) Technology
- 5) Community Organizing Strategies for Youth Programs:
 - A – Setting up Youth Advisory Councils
 - B - Setting up Parent Boards
 - C – Partnerships Between Schools and CBO's
 - D – Advocacy
 - E – PR/Marketing your Program
- 6) Effective Management Practices in Youth Programs:
 - A – Staff Development and Training
 - B – Program Planning and Development
 - C – Quality Assurance/Evaluation of Programs
 - D - Strategic Planning/Fund Development

Circle which level of practitioner will your presentation or workshop be directed? *Please circle one:*

BEGINNING

INTERMEDIATE

Title of Presentation. *Please make it descriptive—it will go in the registration packet:*

Provide a brief description of your workshop presentation:

List your presenters and their function within the workshop.

Please—no more than 4 presenters—list the title and affiliation of each presenter:

1. _____
2. _____
3. _____
4. _____

List and give a brief description of the activities plan and the time needed. If you are requesting to do a three hour mini-institute please describe how you will use the entire three hours:

Have you presented at any other conferences? If so, please describe, with whom and when:

All rooms are classrooms with chairs and we can provide some audio visual and other equipment. All rooms will have either a chalkboard or easel paper/magic marker. *Please circle:*

VCR/TV: YES NO

OVERHEAD: YES NO

Can you provide copies of your handouts for distribution at the resource table that day? _____

FUNDING ALERT!

Funding added by the City Council to the FY'99 budget for youth programs has been frozen. These funds include 1) \$5.3 million for Youth Development/ Delinquency Prevention (YDDP) programs to maintain the 29% increases awarded in FY'98, adding another \$2 million for expansion; 2) \$5 million to initiate the "After Three Program"; 3) 4.75 million in Council Initiatives; 4) \$1.8 million to expand the Beacon School program by an additional four sites; 5) \$600,000 for an Immigrant Youth Initiative.

In a survey conducted by Neighborhood Family Services Coalition of the impact of this freeze on Youth programs, 72% said that the freeze has had a direct impact on participants of their program – either because programs have been closed or services reduced, 14% of the programs have laid off full-time employees, 33% have laid off part-time employees, and 8% have either converted full-time positions to part-time or have reduced the hours of part-time staff. If the frozen funds are not released, 50% of those surveyed said they would eliminate programs or close altogether.

If your program is affected or if you would like to respond to public officials regarding this funding freeze, you can write Mayor Giuliani (City Hall, New York, N.Y. 10007) and let him know the impact this spending freeze will have on your program. Also invite program participants and their parents to write as well. Send copies of all letters to the following City Council Members:

Hon. Peter Vallone
City Council Speaker
NYC Council
City Hall
New York, NY 1007
Tel: 212 788-7210
Fax: 212 788-7207

Hon. Herb Berman
Chair, Finance
Committee
NYC Council
City Hall
New York, NY 10007
Tel: 212 788-6984
Fax: 212 608-6382

Hon. Ken Fisher
Chair, Youth Services
Committee
NYC Council
City Hall
New York, NY 10007
Tel: 212 788-6981
Fax.: 212 788-7052

**Your Council
Representative**
NYC Council
City Hall
New York, NY 10007
Council Information #:
212 788-7100

Submitted by: Michelle Yanchee of the Neighborhood Family Services Coalition

How is literacy?

continued from page 3

Soriano at Fresh Youth Initiatives, youth construct sleeping bags which they distribute to the homeless. As part of the project, participants put together a handbook to show others how to make sleeping bags. They write a good wish note that's put inside

a toiletry kit rolled up into each bag that's distributed. As an extension activity, youth can write about their experience in the agency newsletter which new participants in the program can read. All this is literacy.

The above example is only one out of hundreds of ways that literacy can happen at after school programs. Take the time, as an agency, to ask yourselves some of these questions: What are you doing, at your program,

that is literacy? How are young people at your programs encouraged to read, write, think and discuss? Are your literacy activities appropriate to your unique setting and the young people you serve, or are they artificial "add-ons?" How, not what, is literacy at your program?

Sara Hill is a Program Director at the Partnership for After School Education



ALISON OVERSETH Elected as Chair of PASE Board

MS. OVERSETH IS AN INDEPENDENT MANAGEMENT CONSULTANT PROVIDING SERVICES TO NON-PROFITS IN THE AREAS OF ORGANIZATIONAL AND FISCAL MANAGEMENT, DOWNSIZING AND RESTRUCTURING. SHE PREVIOUSLY WORKED FOR THE FUND FOR THE CITY OF NEW YORK AS A PROGRAM DIRECTOR FOR THE DEWITT WALLACE-READER'S DIGEST MANAGEMENT INITIATIVE. SHE HAS ALSO WORKED FOR THE FIRST BOSTON CORPORATION AND BANKERS TRUST COMPANY, AND IS A GUEST LECTURER FOR THE COLUMBIA UNIVERSITY INSTITUTE FOR NOT-FOR-PROFIT MANAGEMENT-EXECUTIVE LEVEL PROGRAM.

Alternate Routes

continued from page 1

Emma would not read the books though; she just wanted to listen to them. She talked eloquently about the stories they read, and which ones lent themselves to operatic form. She dramatically rendered the Emperor in their initial explorations of the story, holding her small blonde head high when he felt proud, and shirking when he was foiled. But at the end of two months, she still would not read or write. When they had reached the point of writing the script for a production, Ms. B wondered what would happen to Emma's enthusiasm. She was quiet when Ms. B explained how they would create our script. And though she always wanted the lead parts in their improvisational sketches, she decided for the real production, she would be a chorus member. Ms. B suspected that this was because she expected them to do their own writing, but she did not pressure her. So Emma took a back seat in the writing process until one day, she had an inspiration. As they were charting the characters and the scenes of our production, Emma burst out,

"This opera needs some love in it!" The class giggled, but she continued,

"I want to be a princess and I will be in love with one of the weavers." Emma's face was flushed with renewed energy. She was on the edge of writing. To encourage her further, the class did some improvisation based on her new role. That afternoon Emma wrote a love aria. (To the tune of "Puff the Magic Dragon")

*I don't know what to say
He sparkles like a jewel in May
He's nicer than nice*

*He cooks me rice; he's nice he's
nice he's nice*

*I'll love him at the end of May
I'll love him most everyday
He nicer than nice
He cooks me rice; he's nice he's
nice he's nice*

When Emma finally began to write, it was out of a passionate desire. Her words came from a place far more fundamental and crucial than our conventional definition of literacy conveys. Her *ability* to read and write was born out of her desire to read and write. Her developing literacy skills were a by-product of her developing *literate self*.

Emma's literate self was cultivated by her in-depth experience with something that interested her. Throughout our course of study, she became an expert in her own eyes. She could rattle off names and themes of operas, imitate operatic voice types, and illustrate how opera differs from other theatrical forms. Her successful experience in our opera study scaffolded her confidence as a writer. Being good at something gave her the strength and tools to attack something more difficult. By the time Emma decided to write herself in as the princess, her *fear* of writing was subsumed by her *need* to write. She delved into the richness of her childhood mind. She had a pressing reason to struggle with her developing relationship with language.

Because language is a struggle, children need a pressing reason to engage. As teachers, we often fall back on exterior measures, like worksheets or tests, to motivate students. But Emma's pressing reason came from within. Creating an environment in which she needed to communicate was a crucial pre-condition for her literacy. The schools in Reggio Emilia, a city in Italy with an innovative pre-school educa-

tion program, do a wonderful job fostering the need to communicate. They do not teach reading and writing to their 5/6 age group. Instead, they concentrate on creating learning environments dependent on student inquiry and expression. Young children develop their *literate selves* as they research topics that are relevant to their lives. Students research, design, present, and communicate, without the necessity of reading and writing. They use many different languages to explore and communicate their knowledge about the world: they observe, they draw, they model, they act, they move, they invent, they hypothesize, they touch, but most of all they talk. These *literate selves* are predisposed to develop their alphanumeric literacy. They've discovered their own pressing need.

So let's be careful when we design "literacy-based" after-school programs. Let's capitalize on the limitless opportunity we are given in this 3-6 time when we aren't accountable to the regulations of the public school system. Let's believe that if we focus on fostering *literate selves*, literacy skills will come as a by-product. Let's tap into the richness of childhood minds by creating environments where students can express opinions about things they care about. Let's make children feel like experts. Yes, let's develop readers and writers, but through training accomplished actors, playwrights, singers, dancers, athletes, artists, debaters, business people, journalists, researchers, poets, scholars, and scientists. Lastly, let's always ask ourselves, "Would I want to do that? Would that feed my literate self?"

Susie Greenebaum is a Grants Manager for the After School Corporation (TASC).

Notice anything a little different?

Have you noticed that PASEsetter looks different? We have added colors, regular features, photographs and graphics to be more visually appealing. Hope you enjoy this move in a new direction. We welcome your feedback and suggestions to make PASEsetter a usable tool in your practice. —ed.



Off the Shelves

BOOKS ON TEACHING READING & WRITING

Given the emphasis of this edition of the *PASE*setter on literacy, it seems like a good time to highlight some books on the topic of reading and writing. While some of these books may address teaching reading and writing in school, most of the activities may easily be modified for any after school program. The books described below can be reviewed at *PASE*'s Resource Room, or you can buy them for your own program. Many of these books can be purchased in New York City at *Bank Street Bookstore*, and *Barnes & Nobles* (86th St. specializes in children's books). In addition, you can purchase many through the internet on *Amazon.com*.

Kotch, L. and Zackman, L. (1995). *The author studies handbook. Helping students build powerful connections to literature.* Scholastic.

Author studies is a wonderful way to engage students in reading and writing by exploring a particular author in depth over an extended period of time. This book covers how to create a language-rich environment, how to connect students with authors, and teaching skills and strategies. In addition, it provides examples of actual author studies, including children's writing and art. Finally, there is a chapter on assessment and evaluation, and a discussion of what is "evidence" of progress in student work.



Moen, C. B. (1992). *Better than book reports. More than 40 creative responses to literature.* Scholastic.

This book is a great tool for helping youth at programs think about alternative ways to respond to books. It is a resource book that presents strategies that go beyond the usual book report, exploring creative and enjoyable ways to



demonstrate comprehension of literature. Suggested activities include having young people design culture kits, creative catalogs, puzzle stories, and character trading cards, among others. Another benefit of this book is that it includes reproducible handouts and charts.

Routman, Regie, (1994). *Invitations. Changing as teachers and learners K-12.* Portsmouth, NH: Heinemann.

Invitations is an extremely valuable book for educators at youth programs who want to know about literacy theory and practice. The book covers an amazingly wide range of topics, including an introduction to Whole Language, literature response, spelling & skills, thematic curricula, working with disabled students, classroom management and organization, to name a few. What is so special about this book is that it includes not only a discussion of literacy foundations, but also practical suggestions, lessons, and activities. In the back of the book you will find "blue pages," an exhaustive list of resources and materials for literacy practitioners.



Western, L. (1996). *Writing Journals.* Glenview, IL: GoodYearBooks.

There is a common misconception that journals are merely private diaries. This book covers the different types of journals you can use with young people, and the reasons for doing so. Included are descriptions of learning logs, reader response journals and writers' notebooks. The author also writes about management issues, such as how and when to have students write, and how to address punctuation and spelling. In addition, the book describes how to use journals across the curriculum, including the areas of literature, social studies, science and mathematics.



Just for Youth

• **The New York Times** is offering a new college scholarship program aimed at identifying and nurturing young talent. At least four promising high school students from New York will be chosen to receive four-year scholarships to the colleges of their choice in amounts up to \$15,000 annually. Open to New York City public, parochial or private high school seniors. Preference may be given to students whose parents have not graduated from four-year accredited colleges or universities. Applicants must demonstrate considerable financial need as well as a love of learning. For information/application please call (212) 556-1585.

• **High Five** provides \$5.00 tickets to high school students to encourage them to experience the arts. High Five is now trying to accommodate groups of teenagers who are interested in attending performances, and has published a list of events in which there are ten or more tickets available. Performances take place at: New York Philharmonic, Brooklyn Academy of Music, and Symphony Space, among other venues. For a catalogue and to order tickets, call 212 750-0555 ext. 203. You can also access High Five on the internet at www.high5tix.org.



• **Publish student writing** by having them submit reviews of High Five events they've attended. High Five is currently looking for junior or senior high school students interested in dance, theater, music, film, or visual arts to join their Student Reviews Program. Reviewers who are selected attend an event for free, and asked to write a one page review. Reviews are posted on the web site or published in the High Five Catalogue. For more information about the Student Reviews Program contact C. Andrea Yao, 212 750-0555 ext. 203.

• **Disney Channel and Highland Productions** are looking for unique and innovative games designed by kids to feature on a new show called "Z Games." Each episode will highlight three or four games which have been selected by application, and include a segment where a group of kids is challenged to create an original "Z Game" using a combination of traditional sports equipment and everyday household items. Selected games will not receive a prize or trophy, but may be featured on television. For information/application, call 212 647-1204.

Bulletin Board

The Do Something BRICK award is a national competition which selects 10 young leaders who have strengthened their communities. Awardees each receive a \$10,000 grant, and a grand prize winner receives a \$100,000 award. Young leaders interested in applying for the 1999 BRICK Award should contact *Do Something* at 212 523-1175.

The Kennedy Fellows Program was created to support the education and career advancement of frontline workers in health, education, and human service occupations. Kennedy Fellows receive career men-

toring and financial assistance. To be a candidate, you must be employed in a direct care position, such as a child care worker (including after school care). You must also be enrolled at The City University of New York (CUNY) or the State University of New York (SUNY). Recipients receive a \$500 stipend each semester for four years. For information/application, call (212) 794-5673.

After School Matters: Dialogs in Practice, Philosophy and Evaluation has extended its deadline for submissions to January

1st, 1999. The journal is seeking scholarly work based on actual program evaluation, as well as theoretical material that can be applied to the after school arena. Articles from a wide variety of academic perspectives will be considered along with personal or inspirational narratives and essays, book reviews, notices and announcements. For inquiry and submission guidelines, please contact Children & the Classics, 153 Waverly Place, 10th floor, New York, NY 10014, Phone: (212) 627-6643, Fax: (212) 627-6643 or e-mail to magico@ziplink.net.

• **Gifts In Kind International**, a leading charity in product philanthropy, announces the availability of access to more than \$300 million in product donations, including children's books and educational materials serving youth and involved in literacy. Gifts In Kind coordinates donations from companies, and makes them available to 501(c)(3) charities at great discount. In order to receive materials, agencies have to register, and there is a fee. For information, please call (703) 836-2121.



PASE
120 BROADWAY
SUITE 3048
NEW YORK, N.Y. 10271