

COERLL WORKSHOP
The FLLITE Approach: Activity Design, Assessment, and Publication
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EXAMPLES OF ASSESSMENT for READING/WRITING ACTIVITIES

Examples from Joanna Luks

Reading

Formative Assessment

- The first activities in the reading sections of *Le Littéraire dans le quotidien* (LLDQ)– Preparation, First Reading, and Taking a Closer Look, are designed as inductive problem-solving steps for noticing and uncovering layers of meaning in a text. The results of this work are then used as a springboard for in-class discussion in the Going Further activities in order to suss out errors or unsubstantiated interpretations and to provide additional work in the same vein so as to arrive at an even deeper level of comprehension. Collecting this written work could be used for formative assessment.

- In the FLLITE website on the *FLLITE Resources* page under the *How-to* rubric, you will find a document entitled, **Interpretation Strategies and Social Reading**. This document includes a breakdown of the desired strategies/skills and an assessment rubric. (You can also find a web link for **eComma: A Space for Social Reading**, for more information on the technology involved.) Social reading works best with shorter texts.

If students are asked to carry out *social reading* as part of the First Reading step, then these skills can be assessed with the rubric. In my intermediate-level course, social reading accounts for 15% of the final course grade. Students are given 3 such reading tasks during the semester, each graded with the rubric, and, because these skills develop over time, I arrive at a final grade that is largely based on the students' progress as evidenced in the third social reading.

- When I have students reading longer texts, I sometimes have them complete a **Reading Worksheet** which embodies FLLITE principles but that guides students in working independently, so as to develop sound work habits when reading on their own. (You can find this document in the *FLLITE Resources* page.) This, too, could be used for formative assessment.

Summative Assessment

- One option would be to create problem-solving activities for a new text that embody FLLITE principles.

- The most standard form for testing reading comprehension at the lower levels, however, is use of discrete point tests with directed comprehension questions. In order to better align this type of assessment with the skills and practices embedded in FLLITE lessons, you could adapt your current tests/test formats by adding in questions that require students to provide evidence from the text to support their short answer or multiple choice responses.

Here is an example for supporting short answer responses:

(After students have read a given passage)...

Write your answers to the following questions. For Part A, write your answers in English; for Part B, note all of the language in the text in French that provides proof for your answer in Part A.

1. What was Jeanet's profession before he began making films?

A.

B.

Answer Key for Grading:

2 points for Part A; 2 points for Part B. The 2 pts. per answer are further divided into 2 details for providing a complete answer. (1 pt. each for details). Partial credit where applicable.

1.

A. He was a technician for the PTT.

B. *Avant de se tourner vers le septième art, Jeunet était en effet technicien aux PTT (ancien nom de La Poste) à Paris.*

Writing

Formative and Summative Assessment

The writing tasks in LLDQ are designed to get students to apply the FLLITE principles exemplified and analyzed in the text read. Once students have written their draft texts, they carry out peer-editing activities that focus their attention on the key writing objectives. Students then rework their texts in order to submit their final version. The same criteria are then turned into a performance rubric that the instructor uses for grading. As example, here are such activities for my Hemingway lesson for the scene of a crime in play script format (2nd semester collegiate learners).

Task

1. The scene of a crime in play script format

Imagine a funny or weird failed crime. Write the scene beginning with a description in present tense of the setting: where, when, and who (e.g. the criminal and the victim or two criminals). Then write the dialogue between the characters that captures the moment of the failed crime (what is happening).

Preparation:

In the dialogue, because the characters are in a shared physical context, use a lot of definite articles (e.g. "Give me the blow torch" : the = that one, the one both the speaker and listener can see).

Peer-editing activities:1. Play script conventions

Did your partner incorporate the following conventions:

- present tense verbs to set the scene?
- proper conventions for turn taking in the dialogue?
- accurate punctuation throughout the dialogue?

2. Topic development

Does the content of the dialogue, and any stage directions used, allow you to fully visualize what is happening in the scene? Are there any points of confusion for you? Can you see ways of helping to clarify the sequence of events, the relationships between any ideas, and the characters' reactions to the events as they unfold?

3. Style: funny/weird crime

Would you say that the scene depicts a funny or weird crime? What makes it funny or strange? Can you think of any ways to heighten the effect?

4. Use of pronouns and articles

Given the shared context between the characters, has your partner consistently used personal pronouns and definite articles? If there are any indefinite articles or pronouns, is their use justified?

Make note of any errors or questions/comments you have and go over these with your partner.

Basic Performance Rubric for Grading:

	Excellent	Good	Competent	Fairly Competent	Not yet Competent
Play script conventions					
Topic development					
Style: funny/weird crime					
Use of pronouns and articles					
Overall Control of Language Forms and Uses					

Examples from Chantelle Warner

Example 1: FLLITE Tasks in Beginning German

Formative Assessment

In the beginning levels, we primarily introduce formative assessment through transformation activities that integrate reading and writing, such as the following two examples from the FLLITE unit on singles ads (Kontaktanzeigen). [See <http://fllite.org/example-lessons/> for the full lesson.]

A. Imagine that you are a person from one of the images (included in the lesson online). Compose a singles ad. How do you introduce yourself? Do you use metaphors and clichés, as some of the authors did in the examples? What role does the text play? What role does your image play (if you include one)?

B. Now imagine that you are the person in your ad and you are reading the singles ads that we read before online. Which person or people suit you best? Choose one person and write a text message response (an SMS) to their ad. What do you say about yourself? How do you introduce yourself? Why did you choose this person?

Nota Bene: An SMS in German is a text message. Consider the constraints of writing a text message on a phone as you compose. If you are feeling adventurous, you can look for internet sites featuring German text lingo such as LOL, which is borrowed from the English for laughing out loud, or German-specific expressions like AKLA für alles klar or GUK für Gruß und Kuss. Just remember to keep your character in mind, while you play.

Summative Assessment

The tasks on exams are designed to mirror the transformed practice in the lessons, although we offer them new texts, which they have not yet seen.

The following examples are taken from the chapter test for the unit, in which the German FLLITE activity on singles ads appears. This is the second chapter in a first semester course.

*1. Introducing another person: You are checking out a social networking site and are telling a friend about a person's profile you saw that you found interesting. Use the information from **one** of the profiles (A or B) to describe that person to a friend. Use the 3rd person! Consider the following: appearance, age, location, personality, hobbies.*

2. Introducing yourself: Take it one step further. Send Naomi or Jonas an email message to show that show you are interested. Include the following:

- *introduce yourself*
- *say a little about yourself*
- *ask 2 questions about Naomi or Jonas to get to know them better*

Grading Rubric

The same simple rubric is used for both the formative and summative assessments at the beginning levels.

- Task Completion / Comprehensibility: 5 points
- Vocabulary / Grammar: 4 points
- Creativity / Complexity: 3 points

Example 2: FLLITE and Genre (narrative)

In our intermediate German courses, the curriculum is structured around 3 meta-genres – description, narrative, position taking/review – and both the formative and summative assessments are designed to evaluate learners’ ability to work within those genres. While formative assessments tend to be more pointed, assessing particular aspects of the genre, the summative assessments are longer written assignments written in 3 drafts, which more holistically assess their capabilities.

Formative Assessment

The following examples are taken from the FLLITE lesson “Cultural Allusion, Humor, and Memes On- and Offline” from the collection *The Literary in the Digital Everyday* (<http://fllite.org/components/collections/>). In our curriculum, this lesson appears towards the end of the unit on narrative and, together with other lessons. The lesson is designed to attune learners to the ways in which storytelling can also be a form of position taking. The lesson also works to introduce multimodal storytelling.

After working with a story that is constructed from internet memes, students are asked to summarize the story in their own words. This activity seems straightforward, but it serves important assessment purposes in our curriculum:

1. By asking learners to recount a story, the task assesses their ability to use past tense verbs and causal and temporal constructions that have been introduced in the unit.
2. It forces students to decide what is important to their recount, which is an important element of narrative design emphasized in previous lessons.

At the same time, this activity and in particular the follow up discussion where we compare students’ summaries in class introduces students to some new critical ideas about narrative, which we build upon in the unit.

1. It asks them to move from a story told in images to a story told in words and to consider the different affordances of each.
2. It pushes them to consider how repeated elements can be used to design and redesign meanings in stories. In this case those elements are internet memes, but they can easily be compared to our elements such as familiar plot lines, tropes, and quotations, which are often used in stories and other kinds of writing.

Summative Assessment

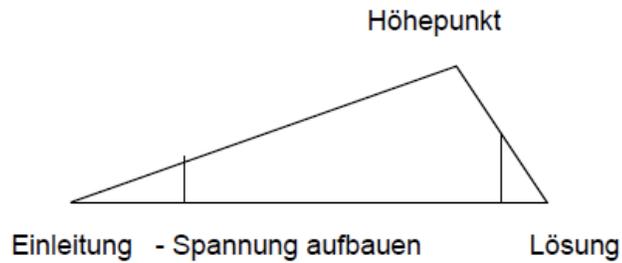
The following is the prompt for the narrative writing assignment:

Writing Assignment 2: A Narrative

In your second paper you should write a personal story about an event or incident from the past. You can tell a story from your own life or it can be fictional.

Language and Effect: Personal narratives should give the reader a glimpse into the life of the protagonist, this means your language should be vivid and lively. Think about why this event is important to you (or the character whose perspective you are writing in). The conditions are sometimes more important than the facts. Think carefully about which tense you use to tell your story. Note: Written narratives in German are typically told in the preterite.

Structure: A good story builds suspense.



1. First the situation is introduced.
2. Then the story builds towards a climax.
3. Finally, the story comes to a conclusion / to a resolution.

Grading Rubric

The grading rubric for formative tasks at this level is similar to that used in the beginning levels. The emphasis is on task completion.

The grading rubrics for all three major writing assignments are the same. The assignments are written in three drafts and each draft has a different focus. In the first and second drafts, students receive feedback from peers and their instructors to help them to revise for the categories that are introduced in the next draft. So, for example, on the second draft, students receive feedback on grammatical accuracy and complexity although it is not assessed.

Draft 1: Task completion and comprehensibility 60%, Structure and coherence 40%

Draft 2: Structure and coherence 60%, Style and word choice 40%

Draft 3: Style and word choice 60%, Grammatical accuracy and complexity 40%