



Institut Pendidikan Guru

Kampus Dato' Razali Ismail

TSL 3112

Language

Assessment

Peter Wickham and Wan

Zainudin Bin Wan Hassan

Student Pack

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About the Authors

Peter Wickham is a registered Australian teacher with a Master of Education (TESOL) from the University of Wollongong (2010). He taught primary students in Australia for 20 years before moving into English as a Second Language (ESL) and English as a Foreign Language (EFL) from 2004 to 2009 in China, Turkey, UK, Saudi Arabia and Australia before taking up the position of English Language Training Fellow (ELTF) in Malaysia in 2011.

He worked as a linguist-translator in the Torres Strait from 1981 to 1989.

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Wan Zainuddin Bin Wan Hassan lectures at the *Institut Pendidikan Guru Kampus Dato Razali Ismail* (IPGKDRI) in Kuala Terengganu, Malaysia. He taught primary school and high school students in Malaysia for 12 years, and held a position in his district Education Office before gaining a Master of Education in TESL in 2009. In 2013 he is the course coordinator for Language Assessment TSL3112 at IPGKDRI.

About the Course TSL3112 Language Assessment

TSL3112 Language Assessment is a course offered in IPGs in Malaysia for the first time in 2013. The 2013 course pro forma appears on following pages as handed down by the Malaysian teacher training body *Institute Pendidikan Guru Malaysia* (IPGM). Please note that subsequent pro formas may vary.

With changes wrought to Malaysian education in the *Kurikulum Standard Sekolah Rendah* (KSSR), methods of teaching and assessing language development are being sought to correspond to these changes. This course seeks to address new methods of language assessment for trainee teachers.

The book "Language Assessment: Principles and Classroom Practices" (Brown & Abeywickrama, 2010) is the designated text book for this course in 2013. All students are expected to purchase a copy. Clippings from this book in this module are not intended to replace this text book but to draw attention to it.

About this Module

This module of coursework was created for IPGKDRI in 2013 by Peter Wickham in conjunction with Ck Wan Zainudin Bin Wan Hassan, the course coordinator at IPGKDRI, and other lecturers in the Bachelor of Education course TSL3112 Language Assessment. This is a compilation of pertinent material gathered from lecturers, from other relevant courses, and from research undertaken by the authors.

This Lecturer Module is intended as a guide and resource pack for lecturers in the course TSL3112 Language Assessment. It should not be distributed to IPG students.

This volume and its companion volume, TSL3112 Language Assessment Student Pack are available for free and safe download from

<http://communicative.weebly.com> Click on the 3112 Language Assessment tab to find the download icons.

The Student Pack is a resource booklet for students containing all sections that are intended for student use. This includes all useful references and classroom exercises that may be printed out and distributed to students as a workbook for TSL3112 Language Assessment, or as individual sheets distributed according to the lecturer's preference.

Something to Add?

This module is always going to be a work in progress. As more information comes to hand it can be added to the module. If you have something to add, please contact the authors via the contact form [\(click here for the online contact form\)](#)

New information and references can be added to this module and re-posted to the website shown above. Check the version by the date shown below the page number at the bottom of each page.

Activities in This Module



This symbol announces a student activity in this module. At this point the lecturer should assign the given task to students of the course to complete according to instructions in the TSL3112 Language Assessment Student Resource Pack.

These activities are designed to give students hands-on experience in manipulating theory to define and design assessments that are authentic, reliable, valid, and practical with desirable “washback” effects.

Locate the same activity in the TSL3112 Student Pack for a one-page-per-activity printable copy for distribution to students. Most Activities in this Lecturer Module show suggestions and answers. Activities in the Student Pack do not show suggestions or answers.

TSL3112 Language Assessment Course Pro Forma 2013

Course Pro Forma Program Ijazah Sarjan Muda Perguruan Dengan Kepujian

Course Title	Language Assessment <i>Penilaian Bahasa</i>
Course Code	TSL3112
Credit	3 (3+0)
Contact Hours	45 hours
Pre-requisite	Nil
Year	Three
Semester	Two
Learning Outcomes	<ol style="list-style-type: none"> 1. Demonstrate an understanding of the principles and practices of language assessment. (1.1, 1.2, 1.4) 2. Design, construct and use various test types to assess language skills and content areas in the context of primary schools. (1.4, 2.3, 2.4) 3. Interpret data and report students' performance. (1.4, 2.4, 3.4, 4.3) 4. Use appropriate assessment methods to assess language skills and language content. (1.3, 1.6, 2.3, 2.4) 5. Reflect and discuss issues and concerns in language assessment in Malaysia and other countries. (1.6, 5.5, 6.4, 7.2)
Synopsis	This course focuses on the overview of assessment, role and purposes of assessment in teaching and learning, basic testing terminology, basic principles of assessment, designing classroom language test, assessing language skills and content, scoring, grading and assessment criteria, item analysis and interpretation, reporting of assessment data, and reflecting on issues and concerns related to assessment in Malaysian primary schools.

Topic	Content	Hours
1	Overview of Assessment : Context, Issues & Trends Definition of Terms: <ul style="list-style-type: none"> • Test, Measurement, Evaluation, Assessment • Historical Development in Language Assessment • Changing trends in Language Assessment - Malaysian context 	3
2	Role and Purposes of Assessment in Teaching and Learning <ul style="list-style-type: none"> • Reasons/Purposes of Assessment • Assessment of Learning/Assessment for Learning • Types of tests : Proficiency, Achievement, Diagnostic, Aptitude and Placement Tests 	3
3	Basic Testing Terminology <ul style="list-style-type: none"> • Norm-Referenced and Criterion Referenced Test • Formative and Summative Test • Objective and Subjective Test 	3
4	Basic Principles of Assessment Characteristics of a Test: <ul style="list-style-type: none"> • Reliability: Rater and Test Administration Reliability Factors influencing Reliability • Validity : Face Validity; Content Validity; Construct Validity; Concurrent and Predictive Validity • Practicability • Objectivity • Washback effect • Authenticity • Interpretability 	3 3
5	Designing Classroom Language Test <ul style="list-style-type: none"> • Stages of Test Construction • Preparing Test Blueprint / Test Specification • Bloom's and SOLO Taxonomies <ul style="list-style-type: none"> • Guidelines for constructing test items • Test Format 	4 5
7	Assessing Language Skills and Content <ul style="list-style-type: none"> • Types of Test Items to assess language skills: 	3

continued on next page...

	<ul style="list-style-type: none"> - Listening, Speaking, Reading and Writing - Objective and Subjective Testing <ul style="list-style-type: none"> • Types of Test Items to Assess Language Content: <ul style="list-style-type: none"> - Discrete point test/integrative test/communicative test 	3
Topic	Content	Hours
8	Scoring, Grading and Assessment Criteria <ul style="list-style-type: none"> • Approaches of Scoring : <ul style="list-style-type: none"> - Objective - Holistic - Analytic 	3
9	Item Analysis and Interpretation <ul style="list-style-type: none"> • Basic Statistics: <ul style="list-style-type: none"> - Mode, Median , Mean - Standard Deviation, Standard Score and Interpretation of Data • Item Analysis <ul style="list-style-type: none"> - Item Difficulty and Item Discrimination - Distractor Analysis 	3
10	Reporting of Assessment Data <ul style="list-style-type: none"> • Purposes of Reporting • Reporting Methods 	3
11	Issues and Concerns related to assessment in Malaysian primary schools <ul style="list-style-type: none"> • Exam-oriented System • Cognitive Levels of Assessment • School-based Assessment • Alternative Assessment 	3
TOTAL		45

Assessment	Coursework Examination	50% 50%
Main References	Brown, H.D. (2004). <i>Language assessment: Principles and classroom practices</i> . New York: Longman. Gottlieb, M. (2006). <i>Assessing English language learners: Bridges from language proficiency to academic achievement</i> . California: Corwin Press.	

Additional References	Alderson, J.C. (2000). <i>Assessing reading</i> . Cambridge: Cambridge University Press. Arshad, A.S. (2004). <i>Essentials of language testing for Malaysian teachers</i> . Serdang: University Putra Malaysia Press. Brindley, G. (2003). Classroom-based assessment. In D. Nunan (ed.) <i>Practical English Language Teaching</i> . New York: McGraw hill. Harris, M. & McCann, P. (1994). <i>Assessment</i> . Oxford: Heinemann. Redman, S.G. (2000). <i>Test your vocabulary</i> . Cambridge: Cambridge University Press.	
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TSL3112 Language Assessment Topics 1-4

<http://communicative.weebly.com/tsl3112-language-assessment-module.html>

Go to this web address. It is a website created by the authors to facilitate teaching and learning at IPGs in Malaysia.

Download these PowerPoint slideshows for a visual presentation of Topics 1-4 according to the course pro forma. These units are currently presented before Semester 6 PISMP students embark on their eight-week practicum in schools, effectively breaking this course into two sessions. It is conjectured that these students need at least the basics of language assessment theory before their practicum, so each TSL3112 class receives six hours of tuition for the four weeks of lectures before practicum, covering these first four topics.

In Semester 2 in 2013 at IPGKDRI the course recommences after 8 weeks of TESL SEM 6 practicum.

First Steps – An Example of a Leading Student-centred Educational Learning and Assessment System

First Steps is the Curriculum Framework system of teaching, learning and assessment developed in Western Australia from the late 1980's onwards. Extensive feedback from teachers and principals lead to several revisions and a wide-ranging expansion of the system throughout the last two decades. The scheme has been sold and adopted overseas to parts of USA and Britain.

In a radical departure from traditional teacher-centred pedagogy, this scheme presents a skills- and processes- oriented view of education that is student– centred. KSSR aims for the same goals as First Steps. While KSSR is in its early stages, First Steps has been in progress for over 20 years. Many of the guides and resources available from First Steps are directly useful to Malaysian educators.

First Steps resources are available in book form or online as free downloads.

Go to:

<http://det.wa.edu.au/stepsresources/detcms/navigation/first-steps-literacy/?oid=MultiPartArticle-id-13602018>

To view and download the Western Australian Department of Education's 2013 "First Steps" books relating to Literacy.

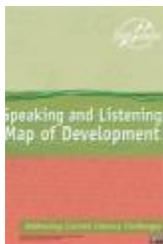
In particular the last book, "Linking Assessment, Teaching and Learning" relates directly to TSL3112, with many examples of assessment methods

Here is a Copy and Paste of what you will see at this website. The Download buttons are active from this Word document by pressing and holding the Control button while clicking on the Download button while your computer is online.

These books contain useful material for the Malaysian teacher to use in the classroom in relation to planning, lesson presentation and assessment of English Language subjects, including teacher planning, stimulus material, student activities and checklists for assessment.

First Steps Literacy

First Steps Literacy Third Edition materials are made up of four interwoven strands of literacy: Reading, Writing, Speaking and Listening, and Viewing, which symbolise the interrelatedness of literacy learning. All strands are threaded with practical, accessible, classroom-tested teaching procedures and activities.



Speaking and Listening Map of Development

The Speaking and Listening Map of Development is designed to help teachers map their students' progress. It has a strong focus on supporting teachers as they plan and implement a dynamic and interactive model of speaking and listening.

 [Download](#) [31 MB]



Speaking and Listening Resource Book

The Speaking and Listening Resource Book is designed to help teachers focus on the explicit teaching of the different forms of spoken language; speaking and listening processes, strategies and conventions; and the contextual aspects associated with composing and understanding oral texts.

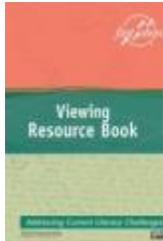
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Viewing Map of Development

The Viewing Map of Development describes student learning behaviours, suggested teaching emphases and a range of teaching and learning experiences for each phase of development. The organisation of the map assists teachers to link teaching and learning with assessment.

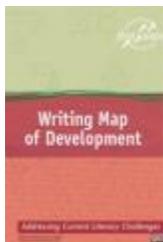
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Viewing Resource Book

The Viewing Resource Book is designed to help teachers focus on the explicit teaching of the different forms of multimodal texts; viewing processes, strategies and conventions; and the contextual aspects associated with understanding multimodal texts.

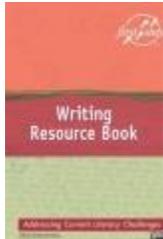
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Writing Map of Development

The Writing Map of Development is designed to help teachers map their students' progress; it offers suggestions for teaching and learning experiences that will assist with further development of students' writing.

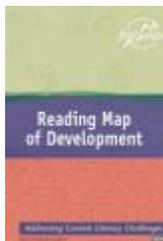
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Writing Resource Book

The Writing Resource Book is designed to help teachers focus on the explicit teaching of different forms of text; writing processes, strategies and conventions; and the contextual aspects associated with composing texts.

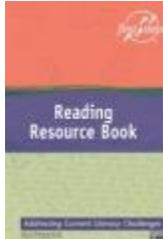
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Reading Map of Development

The Reading Map of Development describes student learning behaviours, suggested teaching emphases and a range of teaching and learning experiences for each phase of development.

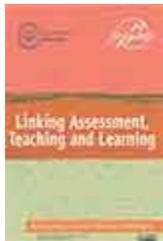
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Reading Resource Book

The Reading Resource Book is designed to help teachers focus on the explicit teaching of reading processes, strategies and conventions; and the contextual aspects associated with comprehending different types of texts.

 [Download](#) [10 MB]



Linking Assessment, Teaching and Learning

Linking Assessment, Teaching and Learning

 [Download](#) [10 MB]

TSL3112 students' attention should be drawn to these and any other free online resources that can be useful reference material for assessment of languages available to Malaysian students. Each of these free publications contains material that is instantly adaptable to the Malaysian classroom. It is highly recommended that each trainee downloads all of these for future reference.

Checklists and Student Portfolios

Much of modern language assessment in primary and secondary schools is achieved through observation and checklisting rather than the more traditional testing by set examination. These checklists can comprise a significant portion of a student's portfolio, along with tests, work samples and teacher observation.

Throughout primary and secondary schooling in most educationally advanced countries, assessment is largely achieved through portfolios. Major examinations are largely confined to end-of-secondary assessments and other high-stakes assessments for tertiary education entrance in which competition for student placement in courses necessitates **norm-referenced** assessment rather than **criterion-referenced assessment**.

Assessment by direct observation of students in action satisfies the criteria of Authenticity and Validity.



In groups of 4-5, remind each other of the criteria by which we judge an assessment to be fair. Write a few words to define each criterion.

1. **A**
2. **V**
3. **R**
4. **P**
5. **W**

Journals

Journals are resources of both learning and assessment. Journals are kept by students who are sufficiently capable of reading and writing that they can keep records of their own learning.

Journals can take whatever physical form that the teacher devises, but it is recommended that each student in a class uses the same format of journal so that the teacher can easily find their way through journal entries without delay.

An example of a journal is the Spelling Diary. This form of journal requires the student to enter Words I Need to Learn (typically words misspelled during tests), Useful Words (typically words the student encounters during reading or research sessions) and Difficult Words (typically words the class is learning during whole class activities).

My Spelling Diary. Name: Ali bin Ali		Class: Year 5			
Words I Must Learn	tomorrow	rich	switch		
Useful Words	winter	summer	autumn	spring	monsoon
	cloud	thunder			
Difficult Words	enough	two	night	thorough	thought
	too				

Words are added by the student as needed, or checked off as learned when it has been mastered. The student's learning history in Spelling is easily gauged by the teacher by reviewing this diary. Not only the student's progress in spelling can be monitored in this way, but also the student's ability to self-assess and monitor their own progress.

Another example of a student journal is a Learning Diary. In this form of journal the student writes a few words about what they have learned during the lesson. In this case the teacher can quickly assess the student's proficiency in writing by reviewing what is in the diary, and especially noting progress made in writing proficiency as the term progresses.

Journals can be on paper or entered onto a Word file, or entered into a Blog or Moodle. In whichever form, parents can be invited to view the journal regularly to monitor their child's progress.

My Learning Diary	Name: Norliza bint Abdulaziz	Class: Year 4
Sunday 18 August		
I learned the names of 15 colours in English.		
Monday 19 August		
We read a play today. I read the part of Bigears the Rabbit. It was fun.		

The teacher can assist students to write in their diaries but the bulk of the work must be done by themselves. Mistakes do not have to be corrected immediately. Some time should be allowed at the end of each learning session for students to enter text into their journals.

English language proficiency can be partly assessed from journals such as these.



Read here three potential Practicality and Washback problems with using checklists for assessment, and suggest some solutions to each problem.

Problem 1 : When assessing Listening & Speaking, checklists might require students to be able to read. This would make the assessment invalid.

Solutions:

- a.
- b.
- c.

Problem 2: Checklisting a whole class for many Key Indicators can be very time consuming.

Solutions:

Problem 3: Parents always want to see a numeric mark such as 30% or 80%. Checklisting does not give them that.

Solutions:

a.

b.

c.

An Overview: Strengths and Weaknesses of Assessment Techniques

Every method of assessment has potential for advantages and disadvantages over other methods of assessment.



Discuss the following assessment tasks in small groups. Fill in details as you discuss likely attributes and restrictions of the assessment task written at the top of the chart. Not every box has to be filled in. Share when complete.

Formal summative test by reading a one-page passage from the graded reader and ticking one of four multiple choice answers (Year 6)	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Informal formative test of spelling words used during a writing session (Year5)	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Test of listening to the teacher telling a story - spoken questions with written answers (Year 3)	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Observations of students engaging in small group discussions – using a checklist of performance indicators (Year 1)	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Summative written test of grammar using a standardized test from Europe (Year 5)	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Marking creative stories for errors of spelling, grammar and correct use of paragraphs after a lesson on developing a story plot	
Authenticity	
Validity	
Reliability	
Practicality	
Washback	

Constructing Tests

To be thoroughly valid and reliable assessment should be conducted through a variety of means. Testing is one of those means.



Read Chapter 3 of Brown & Abeywickrama. Write notes about the differences between “Assessment” and “Testing”.

Be prepared to present you findings to your class.

According to Brown and Abeywickrama (Brown & Abeywickrama, 2010, pp. 55-58) there are four clear stages of test construction:

1. Determining the Purpose of the Test
2. Defining Clear, Unambiguous Objectives
3. Drawing Up Test Specifications
4. Devising Test Items



In your group of four, assign one of these four stages to each group member.

Be prepared to present your findings to the group and/or the whole class.

Assessing Listening and Speaking

It must be understood from the outset that Listening is Input, while Speaking is Output. These two complementary modes of communication involve different skill-sets.

Listening and Speaking (L&S) assessment often lacks validity due to heavy involvement of Reading and Writing in the process. When this occurs it is difficult to identify strengths and deficiencies in L&S or in Reading or in Writing. Assessment that is not easily interpreted is not a useful assessment to either the teacher or the student.

Assessing Listening

Ideally Listening assessment should involve Listening as Input, and a mode of Output that does not interfere with the assessment of Listening. The most common (and therefore authentic) form of Output associated with Listening is Speaking, and should be the major vehicle for Listening assessment. Secondary to this mode of assessment of Listening is visual responses such as pointing to or marking a symbol or picture, which can be safely presumed to be skills accomplished before formal schooling.

Where English is the L1 (native language) of the learner, it can be presumed that a spoken response to questions is the least demanding of the modes of communication. For the non-native English speaker however, this cannot be taken for granted. In other words, the ability of learners to comprehend Intake cannot always be assessed by their ability (or inability) to construct oral answers. It is the task of the teacher - as assessor of Listening - to wisely choose the mode of output that is least likely to interfere with the assessment of Listening.

Micro-skills of Listening

(Brown & Abeywickrama, 2010, p. 162)

Each of these stages represents a potential assessment objective:

- comprehending surface structure elements such as phonemes, words, intonation, or a grammatical category
- understanding pragmatic context
- determining meaning of auditory input
- developing the gist, a global or comprehensive understanding

From these stages we can derive four commonly identified types of listening performance, each of which comprises a category within which to consider assessment tasks and procedures:

1. *Intensive*: listening for perception of the components (phonemes, words, intonation, discourse markers, etc.) of a larger stretch of language
2. *Responsive*: listening to a relatively short stretch of language (a greeting, question, command, comprehension check, etc.) in order to make an equally short response
3. *Selective*: processing stretches of discourse such as short monologues for several minutes in order to “scan” for certain information. The purpose of such performance is not necessarily to look for global or general meanings but to be able to comprehend designated information in a context of longer stretches of spoken language (such as classroom directions from a teacher, TV or radio news items, or stories). Assessment tasks in selective listening could ask students, for example, to listen for names, numbers, a grammatical category, directions (in a map exercise), or certain facts and events.
4. *Extensive*: listening to develop a top-down, global understanding of spoken language. Extensive performance ranges from listening to lengthy lectures to listening to a conversation and deriving a comprehensive message or purpose. Listening for the gist—or the main idea—and making inferences are all part of extensive listening.

For full comprehension, test-takers may at the extensive level need to invoke **interactive** skills (perhaps notetaking, questioning, discussion): listening that includes all four of the above types as test-takers actively participate in discussions, debates, conversations, role plays, and pair and group work. Their listening performance must be intricately integrated with speaking (and perhaps other skills) in the authentic give-and-take of communicative interchange.



Read Brown (Brown & Abeywickrama, 2010, p. 162) and discuss in a small group the similarities and differences in the four types of listening performance. After 10 minutes, appoint one group member to report your group's findings to the class **without notes**. You may appoint a different group member for each of the four areas of Listening performance.

Make notes on this page during preparation but do not refer to them during presentation.

Intensive

Responsive

Selective

Extensive

Micro- and Macroskills of Listening: Richards

Micro- and macroskills of listening (adapted from Richards, 1983)

Microskills

1. Discriminate among the distinctive sounds of English
2. Retain chunks of language of different lengths in short-term memory
3. Recognize English stress patterns, words in stressed and unstressed positions, rhythmic structure, intonation contours, and their role in signaling information
4. Recognize reduced forms of words
5. Distinguish word boundaries, recognize a core of words, and interpret word order patterns and their significance
6. Process speech at different rates of delivery
7. Process speech containing pauses, errors, corrections, and other performance variables
8. Recognize grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), patterns, rules, and elliptical forms
9. Detect sentence constituents and distinguish between major and minor constituents
10. Recognize that a particular meaning may be expressed in different grammatical forms
11. Recognize cohesive devices in spoken discourse

Macroskills

12. Recognize the communicative functions of utterances, according to situations, participants, goals
13. Infer situations, participants, goals using real-world knowledge
14. From events and ideas described, predict outcomes, infer links and connections between events, deduce causes and effects, and detect such relations as main idea, supporting idea, new information, given information, generalization, and exemplification
15. Distinguish between literal and implied meanings
16. Use facial, kinesic, body language, and other nonverbal clues to decipher meanings
17. Develop and use a battery of listening strategies, such as detecting key words, guessing the meaning of words from context, appealing for help, and signaling comprehension or lack thereof



Each macroskill and microskill listed above in Richards (Brown & Abeywickrama, 2010, p. 163) is a skill to be taught and assessed in language teaching. Give an example of each in a 1-minute report to the class.

Assessing Speaking

Speaking is a skill related to – but different from – Listening. The assessment of Speaking is an assessment of an “output” skill as opposed to an “intake” skill such as Listening.

Brown and Abeywickrama (Brown & Abeywickrama, 2010, p. 186) lists a detailed analysis of the skills involved in Speaking. These skills can each be considered for assessment in Speaking.

Micro- and macroskills of oral production

Microskills

1. Produce differences among English phonemes and allophones
2. Produce chunks of language of different lengths
3. Produce English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonation contours
4. Produce reduced forms of words and phrases
5. Use an adequate number of lexical units (words) to accomplish pragmatic purposes
6. Produce fluent speech at different rates of delivery
7. Monitor one's own oral production and use various strategic devices—pauses, fillers, self-corrections, backtracking—to enhance the clarity of the message
8. Use grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), word order, patterns, rules, and elliptical forms
9. Produce speech in natural constituents: in appropriate phrases, pause groups, breath groups, and sentence constituents
10. Express a particular meaning in different grammatical forms
11. Use cohesive devices in spoken discourse

Macroskills

12. Appropriately accomplish communicative functions according to situations, participants, and goals
13. Use appropriate styles, registers, implicature, redundancies, pragmatic conventions, conversation rules, floor-keeping and -yielding, interrupting, and other sociolinguistic features in face-to-face conversations
14. Convey links and connections between events and communicate such relations as focal and peripheral ideas, events and feelings, new information and given information, generalization and exemplification
15. Convey facial features, kinesics, body language, and other nonverbal cues along with verbal language
16. Develop and use a battery of speaking strategies, such as emphasizing key words, rephrasing, providing a context for interpreting the meaning of words, appealing for help, and accurately assessing how well your interlocutor is understanding you



Allocate one micro- or macroskill for Speaking from the list (above) to each class member. Each student devises a simple test of speaking designed to assess a pupil's proficiency in that area, then presents that simple assessment tool to their class.

Keep the assessment task simple, aimed specifically at the skill, and achievable in the classroom during class. Speaking can only be assessed on a one-to-one basis, so you will have only a couple of minutes per student for this assessment. Refer to Brown and Abeywickrama, pages 187 to 223 for ideas.

Write brief notes here:



Even assessing students one-on-one for Speaking for a minute each in a class of 40 takes 40 minutes. Devise schemes in which you can do this assessment while maintaining control and proper supervision of classes. Keeping all students occupied and learning while assessment of Speaking is taking place. Think outside the box, utilising all times and resources in the school at your disposal.

Consider the use of:

- a) Parents helping at the school
- b) Other teachers who are not teaching at the time
- c) Joining lesson times with other teachers
- d) Setting tasks for students not currently being assessed
- e) Assessing students during presentations to the class
- f) Assessing students in small groups
- g) Using areas other than the classroom
- h) Assessing speaking during group and pair work

Make notes of your ideas here, and be prepared to present these to your class:

IELTS Speaking: an example of an assessment for Speaking

The International English Language Testing System (IELTS) Speaking test is recognised worldwide as a reliable assessment for English speaking ability. See the complete IELTS Speaking band Descriptors on the next page.

IELTS Speaking Band Descriptors

The IELTS Speaking Test is based on four sets of descriptors under the headings of:

Fluency and Coherence

The degree to which the candidate keeps conversation flowing at a pace suitable to the conversation, and using speech patterns that show comfortable dynamic use of English language.

Lexical Resource

The degree to which the candidate uses paraphrasing with a wide variety of words and phrases.

Grammatical Range and Accuracy

The degree to which the candidate structures their speech using appropriate blends of simple and complex sentences.

Pronunciation

The degree to which the candidate pronounces the sounds of the English language without ambiguity.

IELTS Speaking Descriptors



IELTS Speaking band descriptors (public version)

Band	Fluency and coherence	Lexical resource	Grammatical range and accuracy	Pronunciation
9	<ul style="list-style-type: none"> speaks fluently with only rare repetition or self-correction; any hesitation is content-related rather than to find words or grammar speaks coherently with fully appropriate cohesive features develops topics fully and appropriately 	<ul style="list-style-type: none"> uses vocabulary with full flexibility and precision in all topics uses idiomatic language naturally and accurately 	<ul style="list-style-type: none"> uses a full range of structures naturally and appropriately produces consistently accurate structures apart from slips characteristic of native speaker speech 	<ul style="list-style-type: none"> uses a full range of pronunciation features with precision and subtlety sustains flexible use of features throughout is effortless to understand
8	<ul style="list-style-type: none"> speaks fluently with only occasional repetition or self-correction; hesitation is usually content-related and only rarely to search for language develops topics coherently and appropriately 	<ul style="list-style-type: none"> uses a wide vocabulary resource readily and flexibly to convey precise meaning uses less common and idiomatic vocabulary skilfully, with occasional inaccuracies uses paraphrase effectively as required 	<ul style="list-style-type: none"> uses a wide range of structures flexibly produces a majority of error-free sentences with only very occasional inappropriacies or basic/non-systematic errors 	<ul style="list-style-type: none"> uses a wide range of pronunciation features sustains flexible use of features, with only occasional lapses is easy to understand throughout; L1 accent has minimal effect on intelligibility
7	<ul style="list-style-type: none"> speaks at length without noticeable effort or loss of coherence may demonstrate language-related hesitation at times, or some repetition and/or self-correction uses a range of connectives and discourse markers with some flexibility 	<ul style="list-style-type: none"> uses vocabulary resource flexibly to discuss a variety of topics uses some less common and idiomatic vocabulary collocation, with some inappropriate choices uses paraphrase effectively 	<ul style="list-style-type: none"> uses a range of complex structures with some flexibility frequently produces error-free sentences, though some grammatical mistakes persist 	<ul style="list-style-type: none"> shows all the positive features of Band 6 and some, but not all, of the positive features of Band 8
6	<ul style="list-style-type: none"> is willing to speak at length, though may lose coherence at times due to occasional repetition, self-correction or hesitation uses a range of connectives and discourse markers but not always appropriately 	<ul style="list-style-type: none"> has a wide enough vocabulary to discuss topics at length and make meaning clear in spite of inappropriacies generally paraphrases successfully 	<ul style="list-style-type: none"> uses a mix of simple and complex structures, but with limited flexibility may make frequent mistakes with complex structures, though these rarely cause comprehension problems 	<ul style="list-style-type: none"> uses a range of pronunciation features with mixed control shows some effective use of features but this is not sustained can generally be understood throughout, though mispronunciation of individual words or sounds reduces clarity at times
5	<ul style="list-style-type: none"> usually maintains flow of speech but uses repetition, self-correction and/or slow speech to keep going may over-use certain connectives and discourse markers produces simple speech fluently, but more complex communication causes fluency problems 	<ul style="list-style-type: none"> manages to talk about familiar and unfamiliar topics but uses vocabulary with limited flexibility attempts to use paraphrase but with mixed success 	<ul style="list-style-type: none"> produces basic sentence forms with reasonable accuracy uses a limited range of more complex structures, but these usually contain errors and may cause some comprehension problems 	<ul style="list-style-type: none"> shows all the positive features of Band 4 and some, but not all, of the positive features of Band 6
4	<ul style="list-style-type: none"> cannot respond without noticeable pauses and may speak slowly, with frequent repetition and self-correction links basic sentences but with repetitious use of simple connectives and some breakdowns in coherence 	<ul style="list-style-type: none"> is able to talk about familiar topics but can only convey basic meaning on unfamiliar topics and makes frequent errors in word choice rarely attempts paraphrase 	<ul style="list-style-type: none"> produces basic sentence forms and some correct simple sentences but subordinate structures are rare errors are frequent and may lead to misunderstanding 	<ul style="list-style-type: none"> uses a limited range of pronunciation features attempts to control features but lapses are frequent mispronunciations are frequent and cause some difficulty for the listener
3	<ul style="list-style-type: none"> speaks with long pauses has limited ability to link simple sentences gives only simple responses and is frequently unable to convey basic message 	<ul style="list-style-type: none"> uses simple vocabulary to convey personal information has insufficient vocabulary for less familiar topics 	<ul style="list-style-type: none"> attempts basic sentence forms but with limited success, or relies on apparently memorised utterances makes numerous errors except in memorised expressions 	<ul style="list-style-type: none"> shows some of the features of Band 2 and some, but not all, of the positive features of Band 4
2	<ul style="list-style-type: none"> pauses lengthily before most words little communication possible 	<ul style="list-style-type: none"> only produces isolated words or memorised utterances 	<ul style="list-style-type: none"> cannot produce basic sentence forms 	<ul style="list-style-type: none"> speech is often unintelligible
1	<ul style="list-style-type: none"> no communication possible no rateable language 			
0	<ul style="list-style-type: none"> does not attend 			



Design a similar Speaking assessment tool for Malaysian primary school students.

Include:

- a. A brief description of the Speaking task.
- b. A rubric that specifies the areas to be assessed
- c. The Speaking assessment scoring system – mark out of 10, smiley faces, select a comment from a list, insert a comment against each area of proficiency, an over-all comment...

Be prepared to justify your choices in a presentation.

An example of a Speaking assessment rubric for primary school pupils

Student Name: School: Date: Assessor:	Test of English speaking proficiency
Fluency and Coherence <i>(Teacher marks and/or comments here)</i>	Lexical Resource <i>(Teacher marks and/or comments here)</i>
Grammatical Range and Accuracy <i>(Teacher marks and/or comments here)</i>	Pronunciation <i>(Teacher marks and/or comments here)</i>

Assessing Reading

Page 96 of the above-mentioned book “Linking Assessment, Teaching and Learning” shows a good example of self-assessment by checklist. The items listed under “My Reading Behaviours” are taken directly from the Key Indicators for the Transitional Stage of reading from the Reading Overview page of the above book “Reading Map of Development” (see next page). Note that these attributes are skills and processes, not content knowledge.

First Steps Second Edition: Linking Assessment, Teaching and Learning

Sample Formats for Reflection

**Student Self-Assessment
 Transitional Reading Phase**

Name: _____ Date: _____

First Steps: Look What I Can Do

My Reading Behaviours—I can:	Not Yet	Sometimes	Consistently
• State the main idea of a text and provide details from the text to support it			
• Discuss information that is stated in a text			
• Select information from a text for a specific purpose			
• Link ideas both stated and implied; e.g. tell about cause and effect			
• Use the library system and search engines to locate and select suitable texts for a specific purpose			
• Check the currency and relevance of information for a specific purpose			
• Tell when authors are trying to make me think about something their way			
• Tell why my interpretation of a text may be different from someone else's			
• Recognise devices that authors and illustrators use to construct meaning; e.g. word selection, visuals			
• Challenge and discuss author's choice of content in a text; e.g. validity, accuracy, credibility			
• Speculate on the reasons why an author chose to represent a character/person a certain way			
• Recognise a bank of words in different places, including less common words and subject specific words			
• Know some different sounds for the same letter combinations; e.g. rough, dough, plough			
• Self correct if I make a mistake			
• Use strategies—such as reading on, re-reading and using syllables—to work out words I don't know			
• Use my knowledge of text form, purpose, structure, organisation and language features to assist when reading and completing tasks			
• Use punctuation effectively to enhance comprehension and oral reading			
• Use a range of strategies to maintain, monitor and adjust my comprehension; e.g. creating images, determining importance			
• Think of things I already know about a topic when I'm reading a text			
• Re-read if I lose meaning			
Things I enjoy:			
• Listen to a variety of texts			
• Read for pleasure			
• Read favourite texts and authors as well as discovering new ones			
• Read to learn about things			
• Discuss and compare texts			

Figure 6.9: Look What I Can Do—Transitional reading phase

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Global Statement	Transitional Phase <p>In this phase, readers are beginning to integrate strategies to identify unknown words and to comprehend text. These strategies, combined with an increasing bank of sight words, enable readers to read texts such as novels, newspapers and websites with familiar content fluently and with expression. Transitional readers reflect on strategies used and are beginning to discuss their effectiveness.</p>
	Key Indicators <p>USE OF TEXTS</p> <ul style="list-style-type: none">◆ Reads and demonstrates comprehension of texts by:<ul style="list-style-type: none">– identifying the main idea(s), citing supporting detail– selecting events from a text to suit a specific purpose– linking ideas, both explicit and implicit, in a text, e.g. cause and effect.◆ Locates and selects texts appropriate to purpose and audience, e.g. uses search engines, checks currency of information. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none">◆ Recognises own interpretation may differ from that of other readers or the author/s.◆ Recognises devices that authors and illustrators use to influence construction of meaning, e.g. visual clues, omissions.◆ Recognises that authors and illustrators attempt to position readers.◆ Recognises how characters or people, facts and events are represented, and can speculate about the author's choices. <p>CONVENTIONS</p> <ul style="list-style-type: none">◆ Recognises an increasing bank of words in different contexts, e.g. subject-specific words, less common words.◆ Explains how known text forms vary by using knowledge of:<ul style="list-style-type: none">– purpose, e.g. to persuade– text structure, e.g. problem and solution– text organisation, e.g. headings, subheadings, an index, glossary– language features, e.g. conjunctions. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none">◆ Draws upon an increasing knowledge base to comprehend, e.g. text structure and organisation, grammar, vocabulary.◆ Uses an increasing range of strategies to comprehend, e.g. creating images, determining importance.◆ Determines unknown words by using word-identification strategies, e.g. reading on, re-reading.



Match these Key Indicators with individual Reading Behaviours from the Student Self-Assessment sheet on the previous page. Note that the checklist is for an individual student. The name of the student and date of observation entered onto the checklist sheet enables the teacher to keep accurate records and cross-reference those records with students' portfolios.



1. Discuss in a group of 3-5: How would you arrange time during lessons to supervise the filling out of this reading checklist?

[Transitional Stage students are generally around 7-8 years old and would probably not understand what the Key Indicators mean. Also, Malaysian students of this age will almost certainly not be capable of reading and understanding the language of the Key Indicators.]

2. What could the rest of the class be doing while you are supervising the checklisting?

3. Who could help with this task during lesson time?

4. How else (other than individually observing each student) could you as a teacher facilitate the filling out of this assessment sheet? What sort of tasks could you set to observe these key Indicators?

Assessing Writing

Refer to First Steps Writing Map of development: Role Play Phase Indicators and Teaching Emphases:

Global Statement	Key Indicators	Major Teaching Emphases
<p align="center">Role Play Phase</p> <p>In this phase, writers emulate adult writing by experimenting with marks to represent written language. Role Play writers are beginning to understand that writing is used to convey meaning or messages; however, as understandings about sound-symbol relationships are yet to develop, their messages are not readable by others. Role Play writers rely heavily on topic knowledge to generate text.</p>	<p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Assigns a message to own written and drawn symbols. ◆ Demonstrates awareness that writing and drawing are different. ◆ Knows that print carries a message, but may 'read' writing differently each time. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ States purpose or audience for own writing, e.g. This is a card for Dad. ◆ Identifies and talks about characters from literary texts. ◆ Identifies and talks about people and ideas in informational texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Begins to demonstrate an awareness of directionality, e.g. points to where print begins. ◆ Uses known letters or approximations of letters to represent writing. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Relies upon personal experiences as a stimulus for 'writing'. 	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of writers. ■ Foster students' enjoyment of writing. ■ Encourage students to experiment with different facets of writing, e.g. using known letters, composing messages. ■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Expose students to a range of text forms pointing out purpose, e.g. recipes tell how to make something. ■ Provide opportunities for students to 'write' a range of texts for authentic purposes and audiences. ■ Model the connection between oral and written language, e.g. what is said can be written down. ■ Demonstrate that written messages remain constant. ■ Foster students' sense of 'personal voice' and individual writing style. ■ Teach students the metalanguage associated with writing, and encourage its use. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Discuss that writing has a purpose and an intended audience. ■ Draw students' attention to decisions writers make when composing texts. ■ Draw students' attention to the way characters are represented in literary texts. ■ Draw students' attention to the way people and ideas are represented in informational texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to develop and use new vocabulary. ■ Begin to build the bank of words students can automatically spell and use, e.g. personally significant words. ■ Build phonological awareness and graphophonic knowledge, such as: <ul style="list-style-type: none"> – recognising, matching and generating rhymes – listening for sounds in words – linking letter names with their sounds, focusing on the regular sound. ■ Teach students the conventions of print. ■ Model one-to-one correspondence between written and spoken words. ■ Model the composition of simple sentences, including the use of punctuation, e.g. capital letters, full stops. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Build students' semantic, graphophonic and syntactic knowledge, e.g. topic knowledge, sound-symbol relationships. ■ Teach strategies used throughout the writing process, e.g. connecting. ■ Teach spelling strategies, e.g. sounding out. ■ Model simple publishing alternatives, e.g. text and illustration. ■ Model how to find required information in texts. ■ Model how to reflect on the writing process and products, and encourage students to do the same.

Experimental Phase Indicators and Teaching Emphases for Writing:

Experimental Phase
<p>In this phase, writers are aware that speech can be written down. Experimental writers rely on familiar topics to generate a variety of texts such as greeting cards, lists and letters. They demonstrate an understanding of one-to-one correspondence by representing most spoken words in their written texts. These words may consist of one, two or three letters, and reflect their developing understanding of sound-symbol relationships.</p>
<p>USE OF TEXTS</p> <ul style="list-style-type: none">◆ Experiments with familiar forms of writing, e.g. lists, captions, retells.◆ Uses writing with the intention of communicating a message.◆ Demonstrates awareness that print contains a constant message, e.g. recalls the 'gist' of the message over time.◆ With assistance, finds information in texts appropriate to purpose or interest. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none">◆ Provides reasons why people write, e.g. to remember, to say thank you.◆ States the purpose and audience of own writing, e.g. I am going to write to grandma to say . . .◆ Talks about how characters and events are represented in literary texts.◆ Talks about how people and ideas are represented in informational texts. <p>CONVENTIONS</p> <ul style="list-style-type: none">◆ Writes using simple language structures, e.g. I like . . . , I see . . .◆ Demonstrates one-to-one correspondence between written and spoken word, e.g. word-pointing when reading back own writing.◆ Begins to demonstrate understanding of the conventions of print.◆ Identifies the letters of the alphabet by name or by common sounds. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none">◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. topic knowledge, sound-symbol relationships.◆ Uses a limited range of strategies throughout the writing process, e.g. connecting.◆ Uses a limited range of strategies to spell, e.g. sounding out.◆ Decides how own text will be presented.
<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none">■ Create a supportive classroom environment that nurtures a community of writers.■ Foster students' enjoyment of writing.■ Encourage students to experiment with different facets of writing, e.g. spelling, composing sentences.■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none">■ Continue to expose students to a range of text forms, pointing out purpose and audience.■ Provide opportunities for students to compose a range of texts for authentic purposes and audiences.■ Foster students' sense of 'personal voice' and individual writing style.■ Continue to teach students the metalanguage associated with writing, and encourage its use. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none">■ Discuss the purpose and audience of a range of text forms.■ Discuss some of the decisions writers make when composing texts, and provide opportunities for students to do the same.■ Draw students' attention to the different ways characters or events are represented in literary texts.■ Draw students' attention to the different ways people or ideas are represented in informational texts.■ Highlight and encourage the use of simple devices that writers use to influence readers, e.g. print size, colour. <p>CONVENTIONS</p> <ul style="list-style-type: none">■ Provide opportunities for students to develop and use new vocabulary.■ Continue to build the bank of words students can automatically spell and use, e.g. high-frequency words.■ Build students' knowledge about words and word parts, e.g. plurals.■ Continue to build phonological awareness and graphophonic knowledge, such as:<ul style="list-style-type: none">– segmenting words into sounds– linking letters with their regular sounds– representing sounds heard in words with letters written in the order they are heard– recognising that the same letter represents different sounds.■ Reinforce conventions of print.■ Teach the use of commonly used punctuation, e.g. question marks, exclamation marks.■ Teach the use of parts of speech, e.g. nouns, verbs.■ Demonstrate the construction of sentences as units of meaning.■ Model how to group information that is related to compose a text.■ Begin to build students' knowledge about different text forms, e.g. procedures instruct, procedures have steps. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none">■ Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. word order, text organisation.■ Continue to teach strategies used throughout the writing process, e.g. self-questioning.■ Continue to teach spelling strategies, e.g. chunking.■ Model simple ways to plan for writing, e.g. talking, drawing.■ Model simple ways to proofread and edit, e.g. adding words or punctuation.■ Continue to model simple publishing alternatives, highlighting purpose.■ Model how to find, record and organise information from texts, e.g. alphabetical order, simple retrieval chart.■ Model how to reflect on the writing process and products, and encourage students to do the same.

Early Phase Indicators and Teaching Emphases for Writing:

Early Phase

Early writers produce a small range of texts that exhibit some of the conventions of writing. Texts such as retells, reports and emails are composed to share experiences, information or feelings. Early writers have a small bank of frequently used words that they spell correctly. When writing unknown words, they choose letters on the basis of sound, without regard for conventional spelling patterns.

USE OF TEXTS

- ◆ Attempts a small range of familiar texts, either teacher-directed or self-selected.
- ◆ With assistance, finds information in texts and records through drawing or writing key words.

CONTEXTUAL UNDERSTANDING

- ◆ Explains the purpose of a small range of familiar text forms, e.g. jokes are to entertain.
- ◆ Talks about the purpose of a piece of writing and the ideas that need to be included.
- ◆ Explains why characters or events are represented in a particular way when composing literary texts.
- ◆ Explains why people or ideas are represented in a particular way when composing informational texts.
- ◆ Imitates the use of simple devices used in texts, e.g. print size, colour.

CONVENTIONS

- ◆ Experiments with words drawn from a variety of sources, e.g. literature, media, oral language of peers.
- ◆ Spells and uses a small bank of known words correctly.
- ◆ Knows all letters by name, and their common sounds.
- ◆ Knows simple letter patterns and the sounds they represent, e.g. sh, ch, ee.
- ◆ Writes simple sentences using correct punctuation.

PROCESSES AND STRATEGIES

- ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. text organisation, word order.
- ◆ Uses a small range of strategies throughout the writing process, e.g. self-questioning.
- ◆ Uses a small range of strategies to spell unknown words, e.g. chunking, sounding out.
- ◆ Talks or draws as a means of planning before writing.
- ◆ Begins to proofread and edit own writing when directed, e.g. deleting words, adding punctuation.
- ◆ Creates a published text that is beginning to reflect the intended purpose.

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. planning, editing, spelling.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Continue to expose students to a range of text forms, and discuss the features of each.
- Provide opportunities for students to compose a range of texts for authentic purposes and audiences.
- Foster students' sense of 'personal voice' and individual writing style.
- Continue to teach students the metalanguage associated with writing, and encourage its use.

CONTEXTUAL UNDERSTANDING

- Discuss the purpose and audience of a range of text forms.
- Continue to discuss some of the decisions writers make when composing texts, and provide opportunities for students to do the same.
- Encourage students to make choices about how to represent characters and events when composing literary texts.
- Encourage students to make choices about how to represent people and ideas when composing informational texts.
- Model and encourage the use of devices, and discuss how they influence meaning.
- Model to students how to use writing to influence change about social issues that concern them.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Continue to build the bank of words students can automatically spell and use, e.g. topic words, signal words.
- Build students' knowledge about words and word parts, e.g. contractions, suffixes.
- Continue to build phonological awareness and graphophonic knowledge, such as:
 - representing the same sound with different letters or letter combinations, e.g. beach, me, ski, thief
 - representing different sounds with the same letters or letter combinations, e.g. enough, thought, through.
- Continue to teach the use of punctuation, e.g. commas.

- Continue to teach the parts of speech and their relationships, e.g. subject-verb agreement.
- Teach students to construct and manipulate sentences, e.g. expanding, reducing, transforming.
- Model how to group together sentences with similar information.
- Continue to build knowledge of different text forms, emphasising:
 - purpose, e.g. reports describe
 - text structure, e.g. reports list details
 - text organisation, e.g. reports use headings
 - language features, e.g. reports use present tense.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. grammatical knowledge, cultural knowledge.
- Continue to teach strategies used throughout the writing process, e.g. determining importance.
- Continue to teach spelling strategies, e.g. using visual memory.
- Teach students to plan for writing in a variety of ways, e.g. brainstorming, classifying.
- Teach students how to use proofreading and editing to refine their writing.
- Continue to model a variety of publishing alternatives, highlighting the purpose and audience.
- Teach students how to find, record and organise information from texts, e.g. note making, note taking.
- Model how to reflect on the writing process and products, and encourage students to do the same.

Transitional Phase Indicators and Teaching Emphases for Writing:

Transitional Phase

Transitional writers show increasing control over the conventions of writing such as punctuation, spelling and text organisation. They consider audience and purpose when selecting ideas and information to be included in texts. They compose a range of texts including explanations, narratives, brochures and electronic presentations. Writing shows evidence of a bank of known words that are spelt correctly. Transitional writers are moving away from a heavy reliance on sounding out and are beginning to integrate visual and meaning-based strategies to spell unknown words.

USE OF TEXTS

- ◆ Composes a range of texts but may not fully control all elements.
- ◆ Composes texts by finding, recording and organising information appropriate to purpose.

CONTEXTUAL UNDERSTANDING

- ◆ Explains the purpose and audience of a range of text forms.
- ◆ Selects ideas to include in own text to suit purpose and audience.
- ◆ Discusses alternatives about how to represent characters and events when composing literary texts.
- ◆ Discusses alternatives about how to represent people and ideas when composing informational texts.
- ◆ Experiments with the use of devices, e.g. repetition of words or phrases.

CONVENTIONS

- ◆ Varies vocabulary to add interest.
- ◆ Spells and uses an increasing bank of known words correctly.
- ◆ Knows less common letter patterns and the sounds they represent, e.g. tion, ph.
- ◆ Writes a variety of simple and compound sentences, using correct punctuation.
- ◆ Groups related information, sometimes without regard for paragraphing conventions.

PROCESSES AND STRATEGIES

- ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. vocabulary knowledge, text-structure knowledge.
- ◆ Uses an increasing range of strategies throughout the writing process, e.g. determining importance.
- ◆ Uses an increasing range of strategies to spell unknown words, e.g. using visual memory.
- ◆ Begins to organise ideas before writing, e.g. brainstorming, drawing, jotting.
- ◆ Proofreads, edits and revises own writing when directed.
- ◆ Plans for and creates a published text that reflects the intended purpose and needs of the audience.

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. new forms, devices, vocabulary.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Continue to expose students to a range of text forms, and discuss the features of each.
- Provide opportunities for students to craft a range of texts for authentic purposes and audiences.
- Foster students' sense of 'personal voice' and individual writing style.
- Continue to teach students the metalanguage associated with writing, and encourage its use.

CONTEXTUAL UNDERSTANDING

- Discuss some of the reasons writers choose one particular text form over others.
- Encourage students to explain their decisions about:
 - text form selected
 - information and ideas included or omitted
 - language used.
- Teach students how to represent characters and events to create specific effects in literary texts.
- Teach students how to represent people and ideas to create specific effects in informational texts.
- Teach students the use of devices, and discuss how they may influence the audience, e.g. flashback, illustration size.
- Encourage students to use writing to influence change about social issues that concern them.
- Discuss how writers' knowledge, experiences and perspective influence the composition of a text.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Continue to build the bank of words students can automatically spell and use, e.g. less common words, subject-specific words.
- Continue to build students' knowledge about words and word parts, e.g. prefixes, suffixes, homophones.
- Continue to build students' graphophonic knowledge, such as using less common sound-symbol relationships, e.g. ocean, nation, fashion.
- Extend students' knowledge of the use of punctuation, e.g. apostrophes, quotation marks.
- Extend students' knowledge and use of parts of speech and their relationships, e.g. noun-pronoun agreement.
- Teach students to construct and manipulate a variety of sentences, e.g. using conjunctions, using phrases and clauses.
- Teach students how to group sentences about similar information together to form a paragraph.
- Continue to build knowledge of different text forms, emphasising:
 - purpose, e.g. explanations explain phenomena
 - text structure, e.g. explanations use cause and effect
 - text organisation, e.g. explanations include diagrams or cutaways
 - language features, e.g. explanations use signal words to show cause/effect.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. world knowledge, linguistic features.
- Continue to teach strategies used throughout the writing process, e.g. synthesising.
- Continue to teach spelling strategies, e.g. using analogy.
- Continue to teach students to plan for writing in a variety of ways, e.g. graphic organisers, storyboards.
- Continue to teach students how to use proofreading, editing and revising to refine their writing.
- Encourage students to select and use publishing formats that best suit purpose and audience, e.g. web page, slide show, poster.
- Continue to teach students to find, record and organise information from texts, e.g. using graphic organisers.

Conventional Phase Indicators and Teaching Emphases for Writing:

Global Statement	Conventional Phase
	Key Indicators
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of writers. ■ Foster students' enjoyment of writing. ■ Encourage students to experiment with different facets of writing, e.g. manipulating forms, use of devices. ■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Continue to expose students to a range of text forms, and discuss the features of each. ■ Provide opportunities for students to craft a range of texts for authentic purposes and audiences. ■ Encourage students to experiment with the manipulation of elements to compose a text. ■ Foster students' sense of 'personal voice' and individual writing style. ■ Continue to teach students the metalanguage associated with writing, and encourage its use. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to explain their choice of text, information and ideas included or omitted, and devices used. ■ Encourage students to represent characters and events to create specific effects in literary texts. ■ Encourage students to represent people and ideas to create specific effects in informational texts. ■ Encourage students to select devices to influence a particular audience. ■ Encourage students to use writing to influence change about social issues that concern them. ■ Continue to discuss how writers' and readers' knowledge, experiences and perspective affect the composition and interpretation of texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to develop, refine and use new vocabulary. ■ Continue to build the bank of words students can automatically spell and use, e.g. technical terms. ■ Continue to build students' knowledge about words and word parts, e.g. derivatives and word origins. ■ Extend students' knowledge of the use of punctuation, e.g. colons, hyphens. ■ Extend students' knowledge and use of parts of speech and their relationships, e.g. active and passive verbs. ■ Continue to teach students to construct and manipulate a variety of sentences. ■ Teach students different ways to develop cohesive paragraphs. ■ Continue to build knowledge of different text forms. ■ Build knowledge of texts where combinations and adaptations of text structure and organisation have been used. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. orthographic knowledge, cultural knowledge. ■ Continue to teach strategies used throughout the writing process. ■ Consolidate known spelling strategies. ■ Encourage students to discuss the effectiveness of various ways they plan for writing. ■ Encourage students to use proofreading, editing and revising to refine their writing. ■ Continue to encourage students to select and use publishing formats that best suit purpose and audience, e.g. website, video, portfolio. ■ Encourage students to evaluate their effectiveness in retrieving, recording and organising information from texts and to critique own texts. ■ Model how to reflect on the writing process and products, and encourage students to do the same.

Proficient Phase Indicators and Teaching Emphases:

Proficient Phase

Proficient writers demonstrate control over all components of the writing process. They understand how purpose and audience impact on writing and are able to craft and manipulate texts to suit. They compose texts such as research papers, newspaper articles, expositions and hypertexts. Proficient writers are able to convey detailed information and explore different perspectives. They have developed an extensive vocabulary, and use a multistrategy approach to spelling.

USE OF TEXTS

- ◆ Controls the crafting of a large repertoire of texts.
- ◆ Critiques own texts by evaluating the information retrieved, recorded and organised.

CONTEXTUAL UNDERSTANDING

- ◆ Makes critical choices about the composition of a text to suit different purposes and to influence audiences.
- ◆ Consciously provokes positive or negative responses through the representation of characters and events in literary texts.
- ◆ Consciously provokes positive or negative responses through the representation of people and ideas in informational texts.
- ◆ Selects devices designed to enhance impact or to influence a particular audience.

CONVENTIONS

- ◆ Selects vocabulary for its shades of meaning and effect.
- ◆ Has accumulated an extensive bank of known words that are spelt and used correctly.
- ◆ Is aware of the many letter patterns that are characteristic of the English spelling system.
- ◆ Uses grammatically complex sentences appropriately and correctly.
- ◆ Organises paragraphs logically to form a cohesive text.

PROCESSES AND STRATEGIES

- ◆ Consciously adds to semantic, graphophonic and syntactic knowledge as required, when writing.
- ◆ Selects appropriate strategies to use throughout the writing process.
- ◆ Accurately spells, using a multistrategy approach.
- ◆ Plans for writing in efficient and effective ways.
- ◆ Refines writing to enhance impact.
- ◆ Makes critical choices about the publication of texts to suit different purposes and to create impact.

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. creating hybrid texts, refining texts.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Encourage students to explore and discuss a wide range of literary and informational texts.
- Encourage students to craft a range of literary and informational texts for authentic purposes and audiences.
- Encourage students to manipulate elements to craft a range of texts, e.g. hybrid texts, multimodal texts.
- Foster students' sense of 'personal voice' and individual writing style.
- Encourage students to independently use the metalanguage associated with writing.

CONTEXTUAL UNDERSTANDING

- Continue to provide opportunities for students to discuss the choices they have made when crafting texts, such as:
 - text form
 - devices used to influence
 - the representation of people and ideas
 - the representation of characters and events.
- Encourage students to use writing to influence change about social issues that concern them.
- Explore how the ideologies of the writer and the reader combine to create an interpretation of the text.

CONVENTIONS

- Encourage students to take responsibility for extending, refining and using new vocabulary.
- Reinforce to students their obligation to use spelling and grammar that is appropriate to the context.
- Continue to teach students how to compose cohesive paragraphs and coherent texts.
- Encourage students to build their knowledge of different text forms as required.
- Continue to explore texts where combinations and adaptations of conventions have been used.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge.
- Consolidate strategies used throughout the writing process.
- Consolidate spelling strategies.
- Encourage students to be selective in the way they plan for writing.
- Encourage students to refine their texts holistically to ensure they are effective.
- Encourage students to be selective in their choice of publication formats.
- Continue to encourage students to evaluate the effectiveness in retrieving, recording and organising information from texts and to critique own texts.
- Model how to reflect on the writing process and products, and encourage students to do the same.

Accomplished Phase Indicators:

Accomplished Phase

Accomplished writers are able to make critical choices about all components of writing — including style, vocabulary and content — as they craft a wide range of texts. They are able to develop complex ideas, sustain coherence and present information clearly. Writers in this phase reflect on, evaluate and critique their own writing to ensure that they have achieved their specific purpose for the intended audience.

USE OF TEXTS

- ◆ Controls the crafting of a large repertoire of texts.
- ◆ Critiques own texts by evaluating the information retrieved, recorded and organised.
- ◆ Is able to write using a dispassionate style that conceals personal bias.
- ◆ Is able to write using an emotive style that makes ideas more appealing.
- ◆ Writes with conviction, using a strong personal voice.
- ◆ Uses the metalanguage associated with writing.

CONTEXTUAL UNDERSTANDING

- ◆ Makes critical choices about the composition of a text based on an analysis of the purpose and the intended audience.
- ◆ Consciously provokes positive or negative responses through the representation of characters and events in literary texts.
- ◆ Consciously provokes positive or negative responses through the representation of people and ideas in informational texts.
- ◆ Selects devices designed to enhance impact or to influence a particular audience.
- ◆ Recognises how one's values, attitudes and beliefs impact on the composition of a text.
- ◆ Accommodates or resists the likely expectations of particular audiences.

CONVENTIONS

- ◆ Deliberately selects words to convey meaning economically and precisely.
- ◆ Accurately spells a wide range of words.
- ◆ Consciously selects sentence structure and associated punctuation to achieve impact.
- ◆ Organises ideas and information clearly, sustaining coherence throughout texts.
- ◆ May choose to deviate from the conventions of writing to enhance impact.

PROCESSES AND STRATEGIES

- ◆ Consciously adds to semantic, graphophonic and syntactic knowledge as required, when writing.
- ◆ Selects appropriate strategies to use throughout the writing process.
- ◆ Accurately spells, using a multistrategy approach.
- ◆ Competently uses an extensive range of processes to plan, draft and refine writing.
- ◆ Makes critical choices about the publication of texts based on an analysis of the purpose and the intended audience.

Major Teaching Emphases and Teaching and Learning Experiences
are not provided for this phase, as Accomplished writers are able to take responsibility for their own ongoing writing development.

Assessing Language Arts

The KSSR category of Language Arts encompasses all language skills utilizing artistic expression often missing from more traditional lessons. Assessment of Language Arts therefore encompasses assessment of Reading, Writing, Listening & Speaking and Grammar (in Years 3-6).

Mrs Ruth Wickham (Wickham, 2013) included a section of the LGA3103 module on Assessing Language Arts. Parts of this section are included below with some modifications for this module on Language Assessment.

Types of Assessments in Language Arts

Before we decide *how* to go about assessing 'Stories', we need to be sure *what* it is that we are trying to assess. First of all, what are the learning outcomes? Language Arts:

4.2 By the end of the six year primary schooling, pupils will be able to demonstrate understanding of and express personal response to literary texts.	
Yr 1	4.2.1 Able to demonstrate skills in handling books appropriately.
	4.2.2 Able to talk about book covers, pictures in books with guidance.
Yr 2	4.2.1 Able to respond to book covers, pictures in books, characters, with guidance.
Yr 3	4.2.1 Able to respond to characters, place, in stories with guidance.
4.3 By the end of the six year primary programme, pupils will be able to plan, organise and produce creative works for enjoyment.	
Yr 1	4.3.1 Able to produce simple creative works with guidance based on nursery rhymes, action songs.
	4.3.2 Able to take part with guidance in a performance based on nursery rhymes, action songs, fables.
Yr 2	4.3.1 Able to produce simple creative works with guidance based on action songs, jazz chants, stories.
	4.3.2 Able to take part with guidance in a performance based on action songs, jazz chants, stories.
Yr 3	4.3.1 Able to produce simple creative works with guidance based on jazz chants, poems, action songs, stories.
	4.3.2 Able to perform with guidance based on jazz chants, poems, action songs, stories.

Take note of the **verbs** in the statements because this is what it is we are trying to assess. There are also stories-related standards in the other subjects too.

Listening and speaking	
1.1 By the end of the 6-year primary schooling, pupils will be able to pronounce words and speak confidently with the correct stress, rhythm and intonation.	
Yr 1, 2, and 3	1.1.2 Able to listen to and enjoy simple stories

Reading	
2.3 By the end of the 6-year primary schooling, pupils will be able to read independently for information and enjoyment.	
Yr 1 and 2	2.3.1 Able to read simple texts with guidance: fiction, non-fiction
Yr 3	2.3.1 Able to read for information and enjoyment with guidance: fiction, non-fiction

Writing	
3.3 By the end of the 6-year primary schooling, pupils will be able to write and present ideas through a variety of media using appropriate language, form and style.	
Yr 3	3.3.1 Able to create simple texts using a variety of media with guidance.

We are all familiar with the idea of a written exam to test knowledge, understanding (as long as the skill of writing has been mastered) and even some skills. But how can we assess children’s aesthetic response, whether children are listening, and whether they can read?

The following article lists some types of ‘alternative’ assessments. **Read the article and answer the questions:**

Practical Ideas on Alternative Assessment for ESL Students

Jo-Ellen Tannenbaum, Montgomery County Public Schools (MD)

Many educators have come to recognize that alternative assessments are an important means of gaining a dynamic picture of students' academic and linguistic development. "Alternative assessment refers to procedures and techniques which can be used within the context of instruction and can be easily incorporated into the daily activities of the school or classroom" (Hamayan, 1995, p. 213). It is particularly useful with English as a Second Language students because it employs strategies that ask students to show what they can do. In contrast to traditional testing, "students are evaluated on what they integrate and produce rather than on what they are able to recall and reproduce" (Huerta- Macias, 1995, p. 9). Although there is no single definition of alternative assessment, the main goal is to "gather evidence about how students are approaching, processing, and completing real-life tasks in a particular domain" (Huerta-Macias, 1995, p. 9). Alternative assessments generally meet the following criteria:

- Focus is on documenting individual student growth over time, rather than comparing students with one another.
- Emphasis is on students' strengths (what they know), rather than weaknesses (what they don't know).
- Consideration is given to the learning styles, language proficiencies, cultural and educational backgrounds, and grade levels of students.

Alternative assessment includes a variety of measures that can be adapted for different situations. This Digest provides examples of measures that are well suited for assessing ESL students.

Nonverbal Assessment Strategies

Physical Demonstration.

To express academic concepts without speech, students can point or use other gestures. They can also be asked to perform hands-on tasks or to act out vocabulary, concepts, or events. As a comprehension check in a unit on Native Americans, for example, teachers can ask students to respond with thumbs up, thumbs down, or other nonverbal signs to true or false statements or to indicate whether the teacher has grouped illustrations (of homes, food, environment, clothing, etc.) under the correct tribe name. The teacher can use a checklist to record student responses over time.

Pictorial Products.

To elicit content knowledge without requiring students to speak or write, teachers can ask students to produce and manipulate drawings, dioramas, models, graphs, and charts. When studying Colonial America, for example, teachers can give students a map of the colonies and labels with the names of the colonies. Students can then attempt to place the labels in the appropriate locations. This labelling activity can be used across the curriculum with diagrams, webs, and illustrations.

To culminate a unit on butterflies, teachers can ask beginning ESL students to illustrate, rather than explain, the life cycle of butterflies. Students can point to different parts of a butterfly on their own drawing or on a diagram as an assessment of vocabulary retention. Pictorial journals can be kept during the unit to record observations of the butterflies in the classroom or to illustrate comprehension of classroom material about types of butterflies, their habitats, and their characteristics.

K-W-L Charts

Many teachers have success using K-W-L charts (what I *know*/what I *want* to know/what I've *learned*) to begin and end a unit of study, particularly in social studies and science. Before the unit, this strategy enables teachers to gain an awareness of students' background knowledge and interests. Afterward, it helps teachers assess the content material learned. K-W-L charts can be developed as a class activity or on an individual basis. For students with limited English proficiency, the chart can be completed in the first language or with illustrations.

Sample K-W-L Chart

K	W	L
Lincoln was important. His face is on a penny. He's dead now. I think Lincoln was a President. He was a tall person.	Why is Lincoln famous? Was he a good President? Why is he on a penny? Did he have a family? How did he die?	Lincoln was President of the U.S. He was the 16th President. There was a war in America when Lincoln was President. He let the slaves go free. Two of his sons died while he was still alive.

Before a unit of study, teachers can have students fill in the K and W columns by asking them what they know about the topic and what they would like to know by the end of the unit. This helps to keep students focused and interested during the unit and gives them a sense of accomplishment when they fill in the L column following the unit and realize that they have learned something.

Oral Performances or Presentations

Performance-based assessments include interviews, oral reports, role plays, describing, explaining, summarizing, retelling, paraphrasing stories or text material, and so on. Oral assessments should be conducted on an ongoing basis to monitor comprehension and thinking skills.

When conducting interviews in English with students in the early stages of language development to determine English proficiency and content knowledge, teachers are advised to use visual cues as much as possible and allow for a minimal amount of English in the responses. Pierce and O'Malley (1992) suggest having students choose one or two pictures they would like to talk about and leading the students by asking questions, especially ones that elicit the use of academic language (comparing, explaining, describing, analysing, hypothesizing, etc.) and vocabulary pertinent to the topic.

Role plays can be used across the curriculum with all grade levels and with any number of people. For example, a teacher can take on the role of a character who knows less than the students about a particular subject area. Students are motivated to convey facts or information prompted by questions from the character. This is a fun-filled way for a teacher to conduct informal assessments of students' knowledge in any subject (Kelner, 1993).

Teachers can also ask students to use role play to express mathematical concepts. For example, a group of students can become a numerator, a denominator, a fraction line, a proper fraction, an improper fraction, and an equivalent fraction. Speaking in the first person, students can introduce themselves and their functions in relationship to one another (Kelner, 1993). Role plays can also be used in science to demonstrate concepts such as the life cycle.

In addition, role plays can serve as an alternative to traditional book reports. Students can transform themselves into a character or object from the book (Kelner, 1993). For example, a student might become Christopher Columbus, one of his sailors, or a mouse on the ship, and tell the story from that character's point of view. The other students can write interview questions to pose to the various characters.

Oral and Written Products

Some of the oral and written products useful for assessing ESL students' progress are content area thinking and learning logs, reading response logs, writing assignments (both structured and creative), dialogue journals, and audio or video cassettes.

Content area logs are designed to encourage the use of metacognitive strategies when students read expository text. Entries can be made on a form with these two headings: What I Understood/What I Didn't Understand (ideas or vocabulary).

Reading response logs are used for students' written responses or reactions to a piece of literature. Students may respond to questions--some generic, some specific to the literature--that encourage critical thinking, or they may copy a brief text on one side of the page and write their reflections on the text on the other side.

Beginning ESL students often experience success when an expository *writing assignment* is controlled or structured. The teacher can guide students through a pre-writing stage, which includes discussion, brainstorming, webbing, outlining, and so on. The results of pre-writing, as well as the independently written product, can be assessed.

Student writing is often motivated by content themes. Narrative stories from characters' perspectives (e.g., a sailor accompanying Christopher Columbus, an Indian who met the Pilgrims, a drop of water in the water cycle, etc.) would be valuable inclusions in a student's writing portfolio.

Dialogue journals provide a means of interactive, ongoing correspondence between students and teachers. Students determine the choice of topics and participate at their level of English language proficiency. Beginners can draw pictures that can be labelled by the teacher.

Audio and video cassettes can be made of student oral readings, presentations, dramatics, interviews, or conferences (with teacher or peers).

Portfolios

Portfolios are used to collect samples of student work over time to track student development. Tierney, Carter, and Desai (1991) suggest that, among other things, teachers do the following: maintain anecdotal records from their reviews of portfolios and from regularly scheduled conferences with students about the work in their portfolios; keep checklists that link portfolio work with criteria that they consider integral to the type of work being collected; and devise continua of descriptors to plot student achievement. Whatever methods teachers choose, they should reflect with students on their work, to develop students' ability to critique their own progress.

The following types of materials can be included in a portfolio:

- Audio- and videotaped recordings of readings or oral presentations.
- Writing samples such as dialogue journal entries, book reports, writing assignments (drafts or final copies), reading log entries, or other writing projects.
- Art work such as pictures or drawings, and graphs and charts.
- Conference or interview notes and anecdotal records.
- Checklists (by teacher, peers, or student).

- Tests and quizzes.

To gain multiple perspectives on students' academic development, it is important for teachers to include more than one type of material in the portfolio.

Conclusion for Assessment of language Arts

Alternative assessment holds great promise for ESL students. Although the challenge to modify existing methods of assessment and to develop new approaches is not an easy one, the benefits for both teachers and students are great. The ideas and models presented here are intended to be adaptable, practical, and realistic for teachers who are dedicated to creating meaningful and effective assessment experiences for ESL students.

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(Tannenbaum, 1996)

Questions for Practical Ideas on Alternative Assessments

1. When and how can 'alternative assessments' be used?

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2. Why is it particularly useful with ESL students?

.....

3. How is it different from traditional testing?

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4. What is the main goal of alternative assessment?

.....

5. Summarise the three criteria for alternative assessment.

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6. What kind of physical demonstrations can students give for academic concepts?

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7. How is a record kept of student responses?

8. How can a teacher elicit content knowledge without asking students to write or speak?

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9. Give some examples of performance-based assessments.

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10. What five oral and written products are described in the article?

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11. What are portfolios used for?

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12. What do teachers do?

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13. What *should* teachers do?

14. What might a portfolio contain?

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15. Why is it important to include more than one type of material?

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The following anecdotal paper gives an example of using Oral Performances or Presentations as well as Portfolios with primary school students as an assessment.

Assessment of Primary School Students in Performing Arts - an informal paper

by Ruth Wickham, Brighton Education Training Fellow, IPGKDRI

Introduction

Over a period of fifteen years I taught in several state primary schools in Western Australia as an 'Arts Specialist'. The Arts is one of eight learning areas in the Australian Curriculum Framework, which lists student learning outcomes without specifying content. The teacher is required to demonstrate progress of each child through the various levels of the framework.

While regular classroom teachers in West Australian schools have their own class in front of them every moment of the week except for three hours, as a specialist I saw every class in the school, K-7, once or twice a week and the size of the schools varied from 300 – 1000 pupils. My problem was to get to know the names *and* abilities of every single child.

Especially at the beginning, I needed to have each individual child present themselves before me, tell me their name, and then show me what they could do – while I recorded marks and comments.

Performances for Assessment

Clearly what was needed was an opportunity to watch a performance or presentation by each child. However, a great many of the children suffered from varying degrees of shyness, and although a few of the children could sing, dance or play a musical instrument, many of them had little or nothing to offer by way of entertainment for the rest of the class – whom I needed to sit quietly while I observed and assessed.

Therefore I created a system of teaching and assessment that not only worked for me but was eagerly accepted by my students over the years and through several different schools.

1. Dealing with the shyness

Firstly I had to deal with the shyness. I purchased a microphone and small speaker system, and every child (from K – 7) was required to first speak, and eventually sing, on the microphone. The first time with the little children I would sit with them in a circle and hand the microphone around, and each child said "Hello, I'm" This was my first chance to learn their names, and for many of the children the first time they heard their own voice clearly. (Normally we only hear our own voice through the thickness of the bones and muscles in our head, and it has a different sound.) Most children giggle when they do this, and an enjoyable time is had by all.

When it came time for the performance, this was the minimum requirement for all, especially shy children. If nothing else, they would stand up and say a greeting and their name. But they could only do this once – the next time they would have to add something.

Another way that I dealt with the shyness was with drums. The children lined up and took it in turns to play a rhythm on the drums. I had a full drum kit in the classroom, and they could try any of the drum sounds, so it was quite loud – and for the shy children to find themselves making that much noise was at first shocking and then therapeutic as they seemed to start feeling less powerless.

The third solution for shyness was using puppets. Some children respond well to a hand puppet and are happy to let the audience focus on the puppet speaking or singing rather than looking right at them. For the genuinely severely shy children I used marionette-type puppets, and the child would stand over them and make them dance to music. (They would be in full view of the audience, not behind a puppet theatre, and again, they had to improve on this performance the next time.)

2. Group Support

Partly to be able to allow all of the children to be assessed in a reasonable time, and partly again to help with shyness and other limitations, I allowed the children to perform in pairs or groups. Obviously every child in the group had to play a specific part in the performance, however small, and every child had to show an improved level of involvement at the next performance.

I had to be quick at evaluating and assessing individuals within the group as they performed, and it helped if each child had a moment when they were ‘front and centre’.

3. Zero Tolerance

Naturally in the build-up to the twice-yearly performances some children would become quite stressed, and parents would even come to the school to complain that they weren’t sleeping or eating well.

I insisted that all children must perform, there were no exceptions. As mentioned earlier, there were some very easy ways for them to do so. If we reached a crisis and they were still refusing then I would allow them to give a private performance to me, or their friends, alone during a break time – and then tell them it was great and I still want them to perform in front of the class.

The fact is that I saw so many success stories. Sometimes in class time when it came to a particular child’s turn they would cry. I would send them to wash room to wash their face and return, and then insist that they go ahead and perform. *Every* single child that cried and then performed said afterwards: “Can I do it again?” Why? It gave them such a sense of being powerful, instead of weak and shy and powerless.

4. Types of Performances

Over the years as the children progressed through primary school, especially the children that I had taught from the first year onward, the children came up with better and better performances of songs, dances, drama, and instrumental pieces. Children would spend extra time in my classroom during breaks practising hard so that they could then give a performance at a school assembly or a local competition. But the requirements for assessment performance were simple:

- Stand up in front of the class alone or with a partner or group
- Introduce yourself on the microphone
- Sing, or lip-sync (pretend to sing to a background song), or dance, or tell a story/joke, or do a skit/play, or use a puppet ... anything really.

5. Audience Participation

Generally there was no problem with student behaviour in my classes. However, if the students were getting restless because there were a lot of performances and they were going slowly, I would give them an evaluation task, with a rubric they could fill in about each group or performer. It was very important to make sure this was an opportunity for them to make positive and constructive evaluation and nothing derogatory.

Assessment Rubric

I would consider it unfair to try to assess students in something that has not been taught and/or practiced. This was not like the 'X Factor' where I was looking for perfectly in-tune singing. After all, the students were all at different levels, and all I really wanted was for them to show improvement since last time (which is called 'ipsative' assessment).

What I was trying to find out:

- Whether my teaching has been effective (if everyone 'fails' I should teach it again)
- Which of the children may be having difficulties and need help
- Which of the children have made good progress

If we had been having lessons about training your voice to sing 'in tune', then tunefulness would be a factor in the assessment – but again only in terms of whether they were improving.

Here is an example of a *possible* rubric:

Name	Class			Date
	Amazing!	Good	disappointing	
Preparation – evidence of planning				
Group cooperation				
Voice – acceptable volume and pitch				
Movement – expressive, in time				
Rhythm/Beat awareness				
Aware of Audience				
Attitude				
Comment				

There could be more, or less, or more specific points. With younger students there would also be fewer points. With one sheet per child and the names filled in ahead of time it was simply a matter of ticking boxes in the 5-10 minutes as the children perform. Once the marks were entered into my database, then the forms were included in the child’s portfolio, along with photos, or children’s drawings of the performance as their own response to the performance. With two assessments per year it was obvious in the portfolio how the child was progressing.

Conclusion

By watching each and every student give some kind of performance twice a year, I was able to be fully aware of their abilities and progress throughout their primary school education. A record of their progress could be clearly seen in their Arts portfolio.

The following article talks about the educational background and purpose of Portfolios.

Read the article by Farr (below) and answer the questions that follow the article.

Article by Farr (1991)

Portfolios: Assessment in Language Arts

Portfolios are used in various professions to gather typical or exemplary samples of performance. Stockbrokers talk about a client's portfolio; art students assemble a portfolio for an art class or a job interview; people in advertising, publishing, or sales carry portfolios to business meetings. The general purpose is to collect and display an array of materials that has been gathered or produced (Farr, 1990; Olson, 1991).

The portfolios, if defined as collections of work stored in folders over a period of time, will have little value either to students or teachers. To be of use, careful consideration needs to be given to what goes into a portfolio, the process of selection, and how the information is to be used (Krest, 1990; Valencia, 1990). If this is not done, then the portfolio may become little more than a resource file.

Portfolios Serve Multiple Purposes

Many approaches have been suggested for developing language arts portfolios. The one common element in all of the approaches is that portfolios are places to collect samples of a student's work. Whether these samples include typical or best work, whether they include reading and writing, and whether traditional assessments are added to the portfolios are all issues that need to be carefully considered. Other concerns have to do with the assessment of the materials that are collected, the ownership of the portfolios, and whether portfolios are used for both product and product assessment (Farr, 1990; Johns, 1990; Olson, 1991).

To serve the function of assessment, the language arts portfolio should be a record of a student's literacy development - a kind of window on the skills and strategies the student uses in reading and writing. A student's portfolio should be the basis for the teacher's constructive feedback. When portfolios are developed over an extended time period as an integral part of classroom instruction, they become valuable assets for planning both within the classroom and on a school-wide basis. When information is gathered consistently, the teacher is able to construct an organized, ongoing, and descriptive picture of the learning that is taking place. The portfolio draws on the everyday experiences of the students and reflects the reading and writing that a student has done in a variety of literacy contexts (Valencia, et al, 1990).

The best guides for selecting work to include in a language arts portfolio are these: What does this literacy activity tell me about this student as a reader and a writer? Will this information add to what is already known? How does this information demonstrate change?

Portfolio collections can form the foundation for teacher-student conferences, a vital component of portfolio assessment. A conference is an interaction between the teacher and the student, and it is through conferences that the students gain insights into how they operate as readers and writers. Conferences support learners in taking risks with, and responsibility for, their learning. Through conferencing, students are encouraged to share what they know and understand about the processes of reading and writing. It is also a time for them to reflect on their participation in literacy tasks. Portfolio assessment is an appropriate means of recognizing the connection between reading and writing.

Portfolios Address Language Arts Goals

The use of portfolios for assessment is not a new concept. However, the idea has gained momentum as curriculum experts have called for assessments that include a variety of work samples and have asked that teachers confer with each student about his/her literacy development.

In the last few years, both the goals and instructional approaches to language arts have changed. New curriculum designs advocate instructional approaches that place an emphasis on:

- *an integration of all aspects of language arts including reading, writing, listening, and speaking;*
- *a focus on the processes of constructing meaning;*
- *the use of literature that inspires and motivates readers;*
- *an emphasis on problem solving and higher-order thinking skills; and*
- *the use of collaboration and group work as an essential component of learning.*

For example, integrated language arts instruction is now the accepted model in many schools in the country (Cal. Dept. of Education, 1987). Integrated language arts instruction for most of these schools means that there are no longer separate reading and language arts instructional periods--and often that language skills are also taught when students are learning science and social studies.

Integration also means that reading and writing are not broken into separate objectives to be taught, practiced, and mastered one at a time. Rather, it means that skills are taught as they are needed as part of a total behaviour. Discussion preceding the reading of a selection helps to bring a reader's knowledge to bear on what he/she is about to read. At the same time the verbal exchange of ideas fosters speaking and listening skills. Despite the discussions of the importance of integrating all aspects of language arts instruction, it is the teaching of reading and writing that has produced the most obvious integration. Thus, a portfolio containing integrated reading and writing work samples provides a valuable assessment tool.

Portfolios as Authentic Assessments

One of the key issues in the development of portfolios concerns the kinds of structured assessment activities that should be included in them. Many curriculum and assessment specialists have been calling for the development of performance or authentic assessments (Stiggins, 1987; Wiggins, 1989). Performance assessments have been developed and used in the business world and in various professions for some time. Performance assessment is nothing more than the development of an activity that actually represents the task to be performed on the job--or the total behaviour that is the goal of instruction.

Language arts portfolio assessments should:

- ***Have value to both teachers and students beyond the assessment information provided by the test.***

The tests should be so much like good instruction that a teacher would want to administer the test for its instructional value even if there was no assessment information provided. Value beyond assessment means tests will take no instructional time since the test is good instruction.

- ***Require students to construct responses rather than merely recognizing correct answers.***

Perhaps the greatest concern with multiple-choice tests is that students are not required to develop responses. Rather, they merely have to select an answer choice from several that have already been constructed for them. Educators have long recognized that it is a far different matter to write a complete sentence with correct punctuation than it is to answer a question that asks which of four punctuation marks should be placed at the end of a sentence.

- ***Require students to apply their knowledge.***

Many tests provide students with a structure for the expected answers. Performance assessment is open-ended and allows students to apply their knowledge. Student responses to performance assessment should reveal ability to understand a problem and apply his/her knowledge and skills. This means, of course, that a variety of responses will be acceptable.

- ***Pose problems for students for which they have to use multiple resources.***

The solution to real problems necessitates the use of multiple resources. The writing of a report, for example, is based on the use of various source materials, reference aids, and the writer's background knowledge. Assessments which attempt to replicate those situations will provide information about students' abilities to use multiple sources. Such assessments should also determine if students are able to select pertinent information from the available resources and put the selected information together in a way that solves the problem posed by the assessment.

- ***Present students with tasks that have a realistic focus.***

Tests should look like the tasks that students have to perform in every-day life and should focus on developing responses to realistic situations. Tests often ask only for right answers. Even when tests ask

for written responses, the questions posed are "teacher-type questions" that have as their goal an assessment as to whether students have a basic understanding of a story (e.g., main events, compare and contrast). A question with a more realistic focus might ask students to write a letter to a story character suggesting how that character might deal with a problem. This presents a realistic focus to which a student can respond, and the responses will reveal how the student has understood the materials on which the response is based.

Taken together, the general attributes of performance assessment and the specific goals of portfolios represent an integrated approach for language arts assessment. Since the contents of the portfolio are generated by the student, may be typical or exemplary examples, and require continuous evaluation of reading and writing, students are actively engaged in their own growth and development as language users.

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(Farr, 1991)

Questions about 'Portfolios: assessment in Language Arts'

1. What needs to happen to make portfolios useful?

.....

2. What is the one common element in approaches to Language Arts portfolios?

.....

3. What three issues need to be carefully considered? Whether the sample include:

-
-
-

4. What is the teacher able to do "when information is gathered consistently"?

.....

5. What are "the best guides for selecting work to include in a language arts portfolio"?

.....

.....

.....

6. What is "a vital component of portfolio assessment"?

7. What emphases in instructional approaches are advocated by new curriculum designs?

-
-
-
-
-

8. Complete this statement:

"Performance assessment is nothing more than"

.....

9. What five things should be true about a Language Arts portfolio assessments?

Language Arts portfolio assessments should:

-
-
-
-
-

10. How are “students are actively engaged in their own growth and development as language users”?

.....
.....

Assessment through storytelling (or writing)

Getting children to retell a story, or create their own (maybe similar or related) story will give the teacher a fair idea of whether the children

- enjoyed the story (aesthetic)
- understood the language / plot / content of the story they have been told (efferent)

Children love stories. They love being told stories – stories read aloud to them and (even better) stories told aloud. ***So making up stories comes fairly naturally to children.*** Children are already creating stories in their heads.

The problem arises with:

- Language – having sufficient vocab and language structure to tell the story in an understandable form.
- Thinking skills and problem-solving ability to logically sequence the story in telling it.
- Limited writing skills to produce their story in written form.
- Shyness/fear about speaking aloud in front of others.
- Insufficient suitable practice time because of listeners (especially adults) getting bored with them and telling them to be quiet and/or to stop 'lying'.

As part of our storytelling – and language teaching – we need to encourage and assist children to become storytellers. Amongst other things, this will make it easier to assess their progress both by an aural/oral test such as Performance, and by getting them to create something to include in their portfolio.

Assessing Children as Storytellers

The teacher can encourage the children to *respond* to stories in a *variety* of ways so that they can visualize and experience the story, and to improve their language, sequencing, social awareness (listening and allowing others to listen).

Remember also that 'responding' to stories is one of the learning standards.

Ask them to:

- Create art work related to the story – including creating puppets to show particular characters.
- Dramatize all or part of the story
- Join in with rhymes and chants in the story
- Suggest variations or different endings to the story
- Retell the story
- Use puppets in the dramatization and/or telling of the story

Stimulate their imagination with ideas and suggestions. Notice the worthwhile parts of stories created by them, even if they only make a start (rather than picking up on errors) and provide encouragement and genuine constructive criticism.

Firstly teach them to tell stories orally and avoid the difficulties involved in writing. Their stories can be recorded in video form and they can create pictures to show their story sequence. Once they have the story well established and organised, then they can work on the written form.

Activities to assist children as storytellers

Here are some activities that are designed to help children develop their storytelling skills. Participating will both assist trainee teachers to improve their own storytelling skills, and provide them with strategies to use in the classroom.

Some of the ideas for these activities were taken from “Storytelling!” (Codell, 2012), “Storytelling in the Early Years” (Mynard, 2005), “Teacher’s Guide: Teaching Storytelling” (Storytelling Arts of Indiana, 2012), and “Early Years Starter Pack” (Ferguson, 2007). These are all available on the Internet, and are listed in the Bibliography. (Go look them up!)

1. Story Sequence

Firstly the student storytellers need to know the story sequence really well. We don’t want to necessarily memorise the story, but we need to remember what happened in exactly the right order. It sounds really simple, but for children this is a very important skill.

Activity

On index cards, ask the children to draw simple pictures (stick figures) to indicate the stages of their story. Lay them out in order like a “Story Map”.

- Do not write words!
- Do not write numbers!

They should have about 6 pictures. If they have more than 10 then either their story is too long, or they are being too detailed about the stages of their story.

The first time you do this activity with the children, they could do it about a story they have already heard and know – so essentially this is a **retell** activity.

NOW let them take their 6-10 cards in a stack and throw them up into the air! Then they gather them together, and see if they can rearrange them into the correct order. They can do this several times for practice.

Observing the children doing this (with a checklist in your hand) will give you a chance to assess their abilities, and the cards can be included in their portfolio (put in order by them).

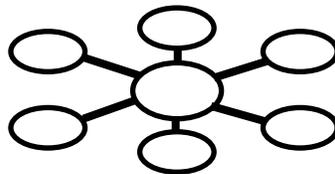
2. Character Map

A good storyteller needs to know the story characters (good and bad) and be able to talk about the freely as if they were friends.

Activity

Ask the children to draw a character map for each of their characters.

They can start with a circle with the name of the character. Then they add lines, and put a characteristic or trait at the end of each line. When young children are doing this, we are trying to get away from the hassle of writing and spelling at this stage, so it could all be done with pictures.



Again, the character map can be looked at for an assessment (year 3 4.2.1) and then also entered into the portfolio.

3. Paired Storytelling

Children should practise their storytelling with a partner first. This does not necessarily mean that one tells and the other listens – that can come at a later stage. At this stage we just want them to tell the story together with each other, not strictly “taking turns”, but both adding parts of the story as they go along.

The teacher can observe the pairs, and take notes on a checklist. They could also take photos (and enter them into the portfolio) or video of the children working in pairs. The paired storytelling could be private with each pair working at the same time and ignoring the others, or it could become a paired performance (for assessment).

4. Character Voices

This is an easy activity to help your students practise using different character voices – without having to think of the words to say. Speaking with (interesting and) correct intonation is one of the learning standards for Language Arts. Teacher can observe and keep a checklist.

Activity – count to 10

Working with a partner, children take it in turns to try saying the numbers 1 to 10 in each of these different styles. (Can you think of any others - ?)

1. As an angry parent (or teacher?) – telling a child to obey right now.
2. As a young child learning to count – maybe making mistakes and repeating and correcting.
3. It's their party and they have a disappointing number of presents, count them.
4. They are the referee in a boxing match. One man is down, count him out.
5. It is a bad phone connection and they are trying to give someone their phone number (which is 1234 5678 9 10)
6. They are counting their coins that they have been saving up in their money-box.

5. Circle Stories

'Circle time' is a great opportunity to share stories and snippets of stories in a non-threatening environment. There are a great many storytelling type games you can play such as "The Emperor's Cat" where each child repeats what the previous one says and adds a line.

Activity – circle story

Choose a story the students know (because you have told them) and divide it into 6-10 parts. Students sit in a circle (on a mat or on chairs), and each in turn around the circle tells one part of the story. After the last part of the story, the next student starts the story again. If the class is very big, there could be several smaller circles – but it is better if everyone gets to listen to everyone else. (You could use a set of story sequence cards to divide up the story.)

Teacher can observe, and keep a checklist.

6. Faces

This is another circle activity but this time students practise the storytelling art of showing a face. Again the teacher can observe the students one by one as they have their turn.

Activity – Pass the Face

Students sit in a circle (on a mat, or on chairs) which includes the teacher.

1. The teacher makes a face at the first student. The student copies the face, and turns to show it to everyone in the circle.
2. The student then makes a different face at the second student.
3. The second student then copies the expression and shows everyone.
4. The second student then chooses a different facial expression to show to the third student.

7. Actions and Gestures

This is another circle activity for students to practice using actions and gestures.

Activity – Catch It

Students stand in a circle which can include the teacher. (Once the game is underway the teacher can move away and start observing and using a checklist.)

1. The first student (or the teacher) looks as something imaginary in their hands - a spider; a cold, wet, slimy fish; a china teapot; a feather; a dinosaur; a balloon etc.
2. They call out another student's name across the circle, and what it is that they are throwing and call "Catch it!" For example: "Faris! An egg! Catch it!"
3. The catcher then thinks of a different object and throws it to someone else.

8. Walk the Walk

Children can have a lot of fun practicing walking in different conditions. This encourages them to visualize the situation, and can become an enjoyable part of a storytelling.

Activity - walking

Students have turns at demonstrating walking in different ways:

- walking home from school knowing there are tons of chores waiting
- through heavy sand;
- barefoot from a very sticky and squishy swamp;
- through a blistering hot desert;
- through a scary place at midnight;
- with your right foot in a cast;
- through honey.

Storytelling Skill - Eye Contact

Shy children especially often struggle with maintaining eye contact with those they are not totally comfortable with.

Model eye contact while you are talking to your students. Point out the eye contact you have modelled. Just for fun, stare at each person in the room, have the children do the same.

Tell them they must try to make each listener feel as if the story is being told just for him or her, and eye contact helps the listeners feel that way.

If the storytellers-in-training are too shy for eye contact, they can look at the tops of people's heads, and often the listeners cannot tell the difference.

Exercise 1:

With your partner or group, invent a fun circle game involving 'eye contact'.

.....

.....

.....

.....

Describe and demonstrate your game to the rest of the class.

How could observing this game be useful for assessment?

.....

Storytelling skill – Using Pauses

When we are nervous it's easy to be in a hurry to get through telling a story before we forget it. Children also need to learn not to hurry, and to know the right moments to pause. These are good opportunities to make good use of actions, props, facial gestures and special voices.

Exercise 2:

With your partner or group, invent a fun circle game involving 'pauses'.

.....

.....

.....

.....

Describe and demonstrate your game to the rest of the class.

How could observing this game be useful for assessment?

.....

How and where to create portfolios

Teachers can be hampered in their preparations for children's portfolios by decisions about the actual physical format of the portfolios. There are many different options, and teachers choose according to what they (or the school, or the students) can afford, as well as what is practical and efficient.

Many teachers use stationary items such as:

- Display books
- Scrap Books
- Loose leaf folders
- etc.

Some schools have gone digital and use a rewriteable CD, others use online ePortfolios.

Here is one online example to consider and explore.

OpenSchool ePortfolio

Firstly, (most important!) Pricing:

Full-featured program for one teacher and unlimited students. – Free - Beta version is now available. Register now! - See more at: <http://www.openschooleportfolio.com/pricing/#sthash.d4KuYken.dpuf>

This is what they say about their website/program:

For authentic assessment and project-based learning

Interdisciplinary projects are the best way for students to really show what they know and how they make connections. However, project-based learning does not lend itself to standardized assessment. With our unique project and rubric creator, teachers can create and assess interdisciplinary projects using a standards-based approach or teacher-created criteria. Teachers can draw from a library of portfolio projects and publish their own best lessons for others to use and learn from.

For special education and ELL

Standardized assessments are inherently unfair to SPED and ELL students and may reinforce underachievement. OpenSchool ePortfolio lets these students show abilities they have that may not otherwise be measured by current standardized testing procedures. With the growing populations of

both of these groups of students, OpenSchool ePortfolio can paint a better, more holistic picture of these students and their progress towards desired educational outcomes.

Internet Exercise:

- Investigate OpenSchool ePortfolio. Would it be useful in the Malaysian Primary School situation?
- Are there other / better online ePortfolios?
- Are there other ways you could create a digital portfolio for your students/
- Are hard-copy portfolios better, or digital? Why?

Portfolio assessments

Portfolios are practical ways of assessing student work throughout the entire year. With this method, you can systematically collect descriptive records of a variety of student work over time that reflects growth toward the achievement of specific curricular objectives. Portfolios include information, sample work, and evaluations that serve as indicators for student performance. By documenting student performance over time, portfolios are a better way to crosscheck student progress than just one measure alone. Portfolios can include:

- Samples of written student work, such as stories, completed forms, exercise sheets, and descriptions
- Drawings representing student content knowledge and proficiencies
- Tapes of oral work, such as role-playing, presentations, or an oral account of a trip
- Teacher descriptions of student accomplishments, such as performance on oral tasks
- Formal test data, checklists, and rating sheets

Checklists or summary sheets of tasks and performances in the student's portfolio can help you make instructional decisions and report consistently and reliably. Checklists can also help you collect the same kind of data for each student. In this way you can assess both the progress of one student and of the class as a whole.

In addition, here are a few ways that your ELLs can have an active role in the portfolio process:

- Students can select samples of their work and reflect on their own growth over time.
- You can meet with ELLs to develop their goals and standards.
- Together with students, you can set tangible, realistic improvement goals for future projects.
- Students – as a class, in groups, or individually – can create their own rubrics.

(Colorado, 2007)

Tasks

Work with a partner or group.

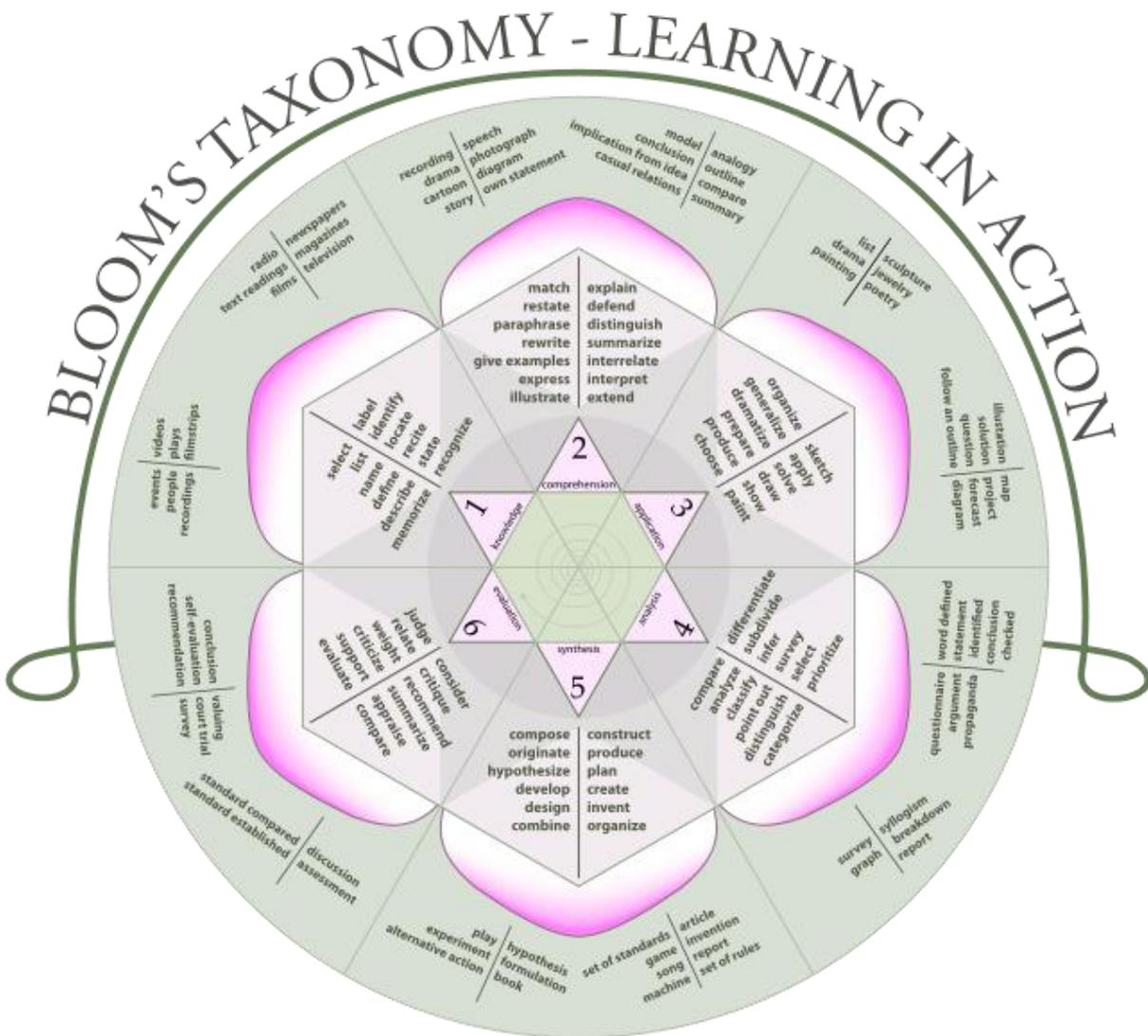
1. Discuss and create a set of criteria for portfolio assessment

- rationalize each criterion
 - suggest suitable documentation.
2. Design aural-oral and written assessment using stories as a resource
- discuss how these resources can be documented in the portfolio

Bloom's Taxonomy

Bloom's Taxonomy is a classification of [learning objectives](#) within education proposed in 1956 by a committee of educators chaired by [Benjamin Bloom](#) who also edited the first volume of the standard text, *Taxonomy of educational objectives: the classification of educational goals*^[1] (1956).^{[2][3]} Although named after Bloom, the publication followed a series of conferences from 1949 to 1953, which were designed to improve communication between educators on the design of curricula and examinations.¹

(Wikipedia, 2013)



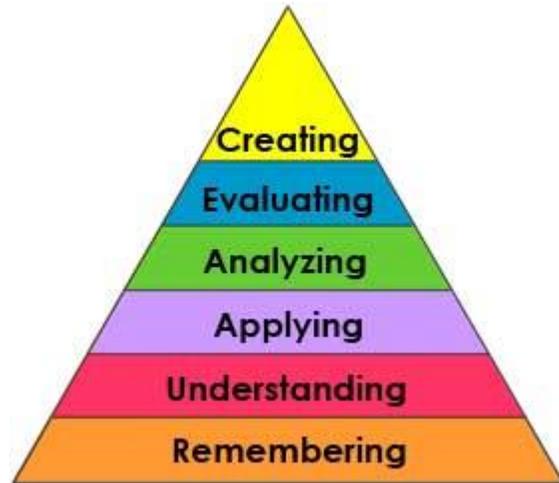
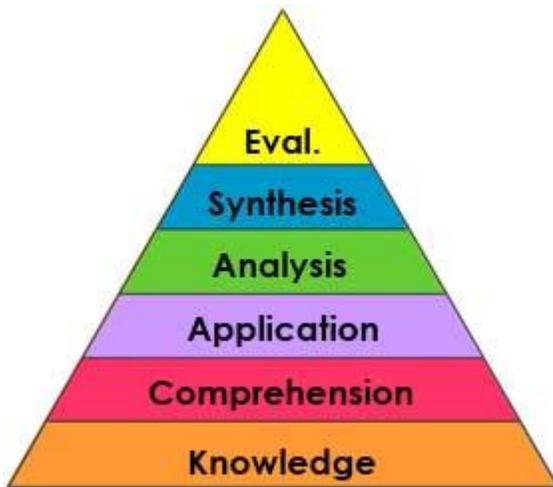
(Overbaugh & Schultz, 2012)

In 1956, Benjamin Bloom headed a group of educational psychologists who developed a classification of levels of intellectual behavior important in learning. During the 1990's a new group of cognitive psychologists, lead by Lorin Anderson (a former student of Bloom), updated the taxonomy to reflect relevance to 21st century work. The two graphics show the revised and original Taxonomy. Note the change from nouns to verbs associated with each level.

Note that the top two levels are essentially exchanged from the traditional to the new version.

Original Bloom's Taxonomy 1956

Anderson et al 1996



Remembering: can the student recall or remember the information?	define, duplicate, list, memorize, recall, repeat, reproduce state
Understanding: can the student explain ideas or concepts?	classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase
Applying: can the student use the information in a new way?	choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write.
Analyzing: can the student distinguish between the different parts?	appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.
Evaluating: can the student justify a stand or decision?	appraise, argue, defend, judge, select, support, value, evaluate

SOLO Taxonomy

The SOLO taxonomy stands for:

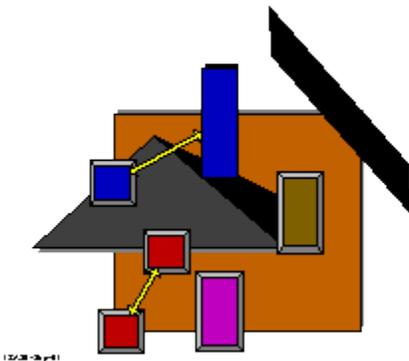
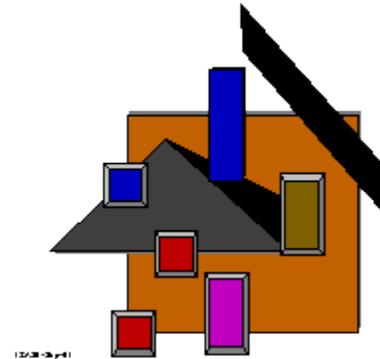
Structure of
Observed
Learning
Outcomes

It was developed by [Biggs and Collis \(1982\)](#), and is well described in [Biggs and Tang \(2007\)](#)

It describes level of increasing complexity in a student's understanding of a subject, through five stages, and it is claimed to be applicable to any subject area. Not all students get through all five stages, of course, and indeed not all teaching (and even less "training" is designed to take them all the way).

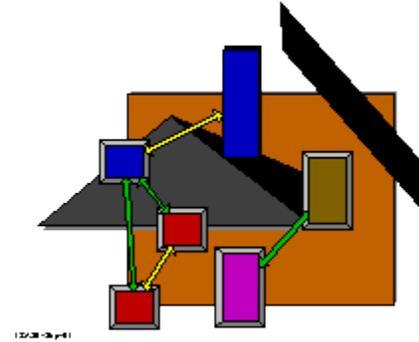
There are fairly clear links not only with Säljö on [conceptions of learning](#), but also, in the emphasis on making connections and contextualising, with Bateson's [levels of learning](#), and even with [Bloom's taxonomy](#) in the cognitive domain. Like my pyramidal representation of Bloom, the assumption is that each level embraces previous levels, but adds something more:

1 Pre-structural: here students are simply acquiring bits of unconnected information, which have no organisation and make no sense.



2 Unistructural: simple and obvious connections are made, but their significance is not grasped.

3 Multistructural: a number of connections may be made, but the meta-connections between them are missed, as is their significance for the whole.



4 Relational level: the student is now able to appreciate the significance of the parts in relation to the whole.

5 At the **extended abstract** level, the student is making connections not only within the given subject area, but also beyond it, able to generalise and transfer the principles and ideas underlying the specific instance.



Read more: [SOLO taxonomy](#)

<http://www.learningandteaching.info/learning/solo.htm#ixzz2cOgmWGu1>

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(Atherton J. S., 2013)

Mean, median, Mode and Range

Mean, Median, Mode, and Range (Stapel, 2012)

Mean, median, and mode are three kinds of "averages". There are many "averages" in statistics, but these are, I think, the three most common, and are certainly the three you are most likely to encounter in your pre-statistics courses, if the topic comes up at all.

The "mean" is the "average" you're used to, where you add up all the numbers and then divide by the number of numbers. The "median" is the "middle" value in the list of numbers. To find the median, your numbers have to be listed in numerical order, so you may have to rewrite your list first. The "mode" is the value that occurs most often. If no number is repeated, then there is no mode for the list.

The "range" is just the difference between the largest and smallest values.

- **Find the mean, median, mode, and range for the following list of values:**

13, 18, 13, 14, 13, 16, 14, 21, 13

The mean is the usual average, so:

$$(13 + 18 + 13 + 14 + 13 + 16 + 14 + 21 + 13) \div 9 = 15$$

Note that the mean isn't a value from the original list. This is a common result. You should not assume that your mean will be one of your original numbers.

The median is the middle value, so I'll have to rewrite the list in order:

13, 13, 13, 13, 14, 14, 16, 18, 21

There are nine numbers in the list, so the middle one will be the $(9 + 1) \div 2 = 10 \div 2 = 5$ th number:

13, 13, 13, 13, 14, 14, 16, 18, 21

So the median is 14.

The mode is the number that is repeated more often than any other, so 13 is the mode.

The largest value in the list is 21, and the smallest is 13, so the range is $21 - 13 = 8$.

mean: 15
median: 14
mode: 13
range: 8

Note: The formula for the place to find the median is " $(\text{[the number of data points]} + 1) \div 2$ ", but you don't have to use this formula. You can just count in from both ends of the list until you meet in the middle, if you prefer. Either way will work.

- **Find the mean, median, mode, and range for the following list of values:**

1, 2, 4, 7

The mean is the usual average:

$$(1 + 2 + 4 + 7) \div 4 = 14 \div 4 = 3.5$$

The median is the middle number. In this example, the numbers are already listed in numerical order, so I don't have to rewrite the list. But there is no "middle" number, because there are an even number of numbers. In this case, the median is the mean (the usual average) of the middle two values:

$$(2 + 4) \div 2 = 6 \div 2 = 3$$

The mode is the number that is repeated most often, but all the numbers in this list appear only once, so there is no mode.

The largest value in the list is 7, the smallest is 1, and their difference is 6, so the range is 6.

mean: 3.5
median: 3
mode: none
range: 6

The list values were whole numbers, but the mean was a decimal value. Getting a decimal value for the mean (or for the median, if you have an even number of data points) is perfectly okay; don't round your answers to try to match the format of the other numbers.

- **Find the mean, median, mode, and range for the following list of values:**

8, 9, 10, 10, 10, 11, 11, 11, 12, 13

The mean is the usual average:

$$(8 + 9 + 10 + 10 + 10 + 11 + 11 + 11 + 12 + 13) \div 10 = 105 \div 10 = 10.5$$

The median is the middle value. In a list of ten values, that will be the $(10 + 1) \div 2 = 5.5$ th value; that is, I'll need to average the fifth and sixth numbers to find the median:

$$(10 + 11) \div 2 = 21 \div 2 = 10.5$$

The mode is the number repeated most often. This list has two values that are repeated three times.

The largest value is 13 and the smallest is 8, so the range is $13 - 8 = 5$.

mean: 10.5
median: 10.5
modes: 10 and 11
range: 5

While unusual, it can happen that two of the averages (the mean and the median, in this case) will have the same value.

Note: Depending on your text or your instructor, the above data set may be viewed as having no mode (rather than two modes), since no single solitary number was repeated more often than any other. I've seen books that go either way; there doesn't seem to be a consensus on the "right" definition of "mode" in the above case. So if you're not certain how you should answer the "mode" part of the above example, ask your instructor before the next test.

About the only hard part of finding the mean, median, and mode is keeping straight which "average" is which. Just remember the following:

mean: regular meaning of "average"
median: middle value
mode: most often

(In the above, I've used the term "average" rather casually. The technical definition of "average" is the arithmetic mean: adding up the values and then dividing by the number of values. Since you're probably more familiar with the concept of "average" than with "measure of central tendency", I used the more comfortable term.)

-
- **A student has gotten the following grades on his tests: 87, 95, 76, and 88. He wants an 85 or better overall. What is the minimum grade he must get on the last test in order to achieve that average?**

The unknown score is "x". Then the desired average is:

$$(87 + 95 + 76 + 88 + x) \div 5 = 85$$

Multiplying through by 5 and simplifying, I get:

$$\begin{aligned}87 + 95 + 76 + 88 + x &= 425 \\346 + x &= 425 \\x &= 79\end{aligned}$$

He needs to get at least a 79 on the last test.

How to Use Excel to Find the Mean, Median & Mode Ranges

by *Shawn McClain, Demand Media* (McClain, 2013)

Microsoft Excel 2010 is designed to store numerical inputs and permit calculation on those numbers, making it an ideal program if you need to perform any numerical analysis such as computing the mean, median, mode and range for a set of numbers. Each of these four mathematical terms describes a slightly different way of looking at a set of numbers and Excel has a built-in function to determine each of them except for the range, which will require that you create a simple formula to find.

Step 1

Open a new Microsoft Excel 2010 spreadsheet by double-clicking the Excel icon.

Step 2

Click on cell A1 and enter the first number in the set of numbers that you are investigating. Press "Enter" and the program will automatically select cell A2 for you. Enter the second number into cell A2 and continue until you have entered the entire set of numbers into column A.

Step 3

Click on cell B1. Enter the following formula, without quotes, to find the arithmetic mean of your set of numbers: `"=AVERAGE(A:A)"`. Press "Enter" to complete the formula and the mean of your numbers will appear in the cell.

Step 4

Select cell B2. Enter the following formula, without quotes, into the cell: `"=MEDIAN(A:A)"`. Press "Enter" and the median of your set of numbers will appear in the cell.

Step 5

Click cell B3. Enter the following formula, without quotes, into the cell: `"=MODE.MULT(A:A)"`. Press "Enter" and the cell will display mode of the data set.

Step 6

Select cell B4. Enter the following formula, without quotes, into the cell: `"=MAX(A:A)-MIN(A:A)"`. Press "Enter" and the cell will display the range for your set of data.



Open an Excel spreadsheet as per instructions above.

Enter the following marks from a test, marked out of 60

53, 24, 45, 46, 60, 59, 17, 34, 38, 43, 22, 36, 57, 51, 49, 39, 37, 49, 53, 7, 35, 45, 56, 51, 38, 43, 50, 37, 58.

Mean =

Median =

Mode =



Go to the link

<http://www.youtube.com/watch?v=NqHASHsCaWI>

Watch and copy the techniques used to find Mean, Median and Mode.

There is also a discussion on Standard Deviation.

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