Languages Other Than English

PART III

Assessment

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

Purposes of Assessment

Assessment is the **how** of learning as well as the **what** and **how much.** It is a process of obtaining information about student learning that can be used to inform a variety of decisions and actions. Therefore, assessment and instruction are continuously linked.

The major purposes of assessment are:

- to improve learning by assessing students' strengths and weaknesses

- to measure levels of student achievement

- to help students think about their own learning

- to provide data which can help improve program effectiveness

- to help teachers improve their practice by helping them address student needs

- to provide information for reporting to parents and the public

The learning standards for Languages Other Than English define what learning is important. Assessment strategies, whether formal or informal, help teachers develop a supportive learning environment which emphasizes inquiry and growth.

> *Cada uno es artifice de su ventura.*

> *Wrth ein ffrwythau kyn hadna bydder.*

Source: *Preliminary Draft Framework for Languages Other Than English.* The New York State Education Department, Albany, NY.

Principles of Assessment

Assessment in Languages Other than English should be:

Characteristics	Indicators
performance-oriented	✓ student work results in a product, written or oral performance, or problem solution.
learner-centered	✓ students construct or create their own answers rather than selecting from a set of possible responses.
authentic	✓ tasks are based in real-life situations
	✓ the context of the communicative task accomplishes a specific purpose.
curriculum-embedded	✓ assessment situations are woven into course of instruction
	✓ extended performance assessments, like projects, are part of the teaching/learning process.
criterion-referenced	✓ student performance is evaluated against standards.
assessment expectations known to students	✓ criteria is established to demonstrate a range of performance.

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Chi non fa, non falla.

Rubric: Assessment

Definition of a Rubric

A rubric is an assessment tool that describes levels of student achievement on performance tasks. Grant Wiggins defines it as a printed set of guidelines for distinguishing between performances or products of different quality. Rubrics are based on standards for achievement, provide criteria understandable to students, and contain scores arranged on a scale. Other characteristics of rubrics are:

- the points (scores) of the scale are equidistant on a continuum
- descriptors are provided for each level of student performance
- descriptors are valid (meaningful) and scores are reliable (consistent)
- the highest point (level) indicates exemplary (professional) performance
- scores relate to actual levels of student performance (empirically validated)
- the scale includes four or more rating levels (points)
- types include holistic (overall student performance) and analytic (dimensions); the assessment of a student performance should include both types
- they make explicit to students, parents, and administrators the criteria for student achievement
- they can be used by students to assess their own performance and the performance of other students.

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Possunt guia posse videntur.

Source: State Collaborative on Assessment and Student Standards Year-End Report. The Council of Chief State School Officers, Washington, DC, 1996.

Why Use Rubric Assessment

- **Why use rubrics?**

  - teacher's expectations are made clear
  - students are asked to reflect on the quality of their work
  - rubrics accommodate a variety of student abilities
  - the levels of accountability increase student understanding and knowledge
  - students are involved in their own development
  - rubrics will help students develop internal sets of criteria

- **When do we use rubrics?**

  - when a learning experience involves a series of tasks
  - when there is more than one way to complete a task
  - when scoring needs explanation
  - when a task is significant

- **What makes using rubrics effective?**

  - they are task specific
  - they use *power verbs* which help to define results

- **Power Verbs to use with rubrics**

define	describe	identify	list	name
explain	select	categorize	change	compute
demonstrate	prepare	solve	estimate	relate
outline	combine	design	construct	analyze
contrast	interpret	differentiate	distinguish	illustrate
discuss	rewrite	defend	predict	criticize
justify	support	conclude	translate	summarize
decide	critique	debate	memorize	repeat
label	record	recall	restate	locate
review	recognize	identify	dramatize	apply
practice	interview	question	inventory	experiment
examine	diagram	compose	propose	formulate
plan	assemble	create	collect	gather

Source: Used with permission: Siebold, Janice. Parkdale Elementary School, East Aurora Central School District.

> **"** *Selbat getan ist wohl getan.*

10 Steps to Successful Portfolio Implementation

Nancy Wallace from Orchard Park Middle School and Gretchen Kessler from Canisius High School collaborated on the development of the following materials on portfolio assessment. Amore detailed version appears in the document referenced below.

1   **Decide on purpose for portfolio**

2   **Select appropriate type of portfolio**

3   **Decide on contents**

4   **Develop system to assess portfolio**

5   **Develop plan for integrating student self-reflection and conferencing into portfolio process**

6   **Make decisions on format and storage of portfolio**

7   **Determine answers to ownership questions**

8   **Decide on role played by parent and others in portfolio process**

9   **Decide on class, course, or grade level to begin portfolio use**

10   **Evaluate process**

Adapted from: "Ten Steps to Successful Portfolio Implementation," Annual Meeting Series No. 12, *Expectations of Excellence: Preparing for Our Future*. New York State Association of Foreign Language Teachers, 1995. Used with permission.

Student Self Assessment of Foreign Language Performance I

GRADE _____   MALE ☐   FEMALE ☐

Read the descriptions of tasks that you can do as a result of completing level.
1. Check the appropriate areas that indicate how you rate yourself.

I can do the following:	Agree	Agree somewhat but need a lot of improvement	Cannot do
greet someone, ask the person how she/he feels			
tell someone my name, where I live, and my age			
tell someone a little information about my family			
question someone if it relates to me, my family, or my school			
describe my best friend			
discuss five countries where the foreign language is spoken and tell a few interesting points about those countries			
understand and respond to questions asked to me about my name, age, where I live, and the music I like			
read a simple short paragraph if it is about someone who is discussing him/herself, school, or friend			
write a note to a pen pal telling about myself			
write to my teacher and describe a typical day from the time I get I up until the time I go to bed			
write the correct endings on verbs because I understand which endings go with specific subjects			
read, write, and tell the time			
order something in a school store, a restaurant, or a department store			

Describe other tasks that you can perform

List three tasks identified above that you are willing to demonstrate:

    1. _____

    2. _____

    3. _____

SELF-ASSESSMENT CHECKLIST

FIRST LETTER TO A NEW PENPAL

Before you hand in your letter to your penpal, read through the checklist below. On the space provided, initial each statement that you feel describes your work. Give reasons for any items you cannot initial. Attach this sheet to your letter.

_____ I wrote my letter all in French

_____ I wrote a first draft

_____ I showed my first draft to my partner _____ on _____ for suggestions

_____ I used some of my partner's suggestions

_____ I wrote my return address and date in the upper right-hand corner

_____ I wrote an appropriate salutation.

In the body of my letter, I included the following information:

_____ my name

_____ my address

_____ my age

_____ my birthday

_____ the number of brothers I have

_____ the number of sisters I have

_____ three things I like to do

_____ I wrote two or three sentences of my own choice

_____ I closed my letter with an appropriate closing expression

_____ I signed my name

_____ I checked my spelling

_____ I wrote neatly and legibly

_____ I drew a map of New York State showing where my home is.

SIGNATURE: _____

DATE: _____

SELF-REFLECTION

Name of piece/project: _____

I chose this piece/project because: _____

_____

The strengths of this piece/project are: _____

_____

I had a problem with: _____

_____

I tried to solve the problem by: _____

_____

If I could redo this piece/project, I would: _____

_____

Something I would like you to know: _____

_____

Signature: _____ Date: _____

TEACHER-STUDENT CONFERENCE

Date: _____

Student Name: _____

Subject of Conference: _____

What I have done so far: _____

_____

What I feel good about: _____

_____

What I still need to work on: _____

_____

Something I want you to know: _____

_____

Teacher Comments: _____

_____

_____

Student signature: _____

Teacher signature: _____

PEER CONFERENCE FORM

The piece I reviewed was _____

by _____

The strengths of this piece are: _____

_____

_____

_____

_____

My suggestions are: _____

_____

_____

_____

_____

Peer reviewer _____ Date _____

PARENT-STUDENT CONFERENCE FORM

Student Name: _____

Title of Project: _____

Parent Reviewer Name: _____ Date: _____

Things I liked best about the project: _____

_____

The strengths of the project are: _____

_____

Areas that still need work are: _____

_____

Comments about the project's organization and appearance: _____

_____

_____

Questions/concerns I asked/discussed with the student: _____

_____

Agoal we discussed for future projects is: _____

_____

_____

Words of encouragement: _____

_____

Signature of Parent/Adult Reviewer: _____

Dual Language Program

T he *New York Assessment Collection* is a multimedia resource bank of assessments developed by teachers in New York State elementary, middle, and secondary schools. The collection has been developed by the Coalition of Essential Schools, Brown University and supported by the New York State Education Department. The assessment models which follow offer a selection of locally developed student assessment models intended to promote communication about good assessment practice.

P.S. 75, New York City

The Dual Language Program at P.S. 75 is a Spanish/English immersion program which aims to educate truly bilingual, biliterate children, whether they come from a primarily Spanish speaking or primarily English speaking home. It provides students with opportunities to use and experience language, both Spanish and English, in a variety of contexts. This environment is intended not only to foster the development of a second language, but to promote students' overall academic growth.

The classroom described here is a multi-age class. It combines fourth- and fifth-grade students, and represents the last year of the Dual Language Program at P.S. 75. At this level, teacher Madelene Geswaldo is working towards biliteracy—the development of strong reading and writing skills in both languages—for all children.

Assessment in Madelene's classroom is informed by the following four fundamental principles:

1. Learning is an ongoing process
2. Language learning, whether Spanish or English, is a means to further learning, and not simply the end to be aimed for
3. Talk is an essential part of the learning process
4. Talk is a means of assessing student progress in all areas of learning.

Because learning is an ongoing process, assessment focuses less on evaluating a finished product than on tracking the learning process and teaching students to reflect critically on their own learning. Assessment happens at six stages in both languages throughout the year:

Authentic Assessment:

I. Individual teacher interviews with children and their families
II. Meetings
III. Observation and recording

Adapted from: *New York Assessment Collection.* Coalition of Essential Schools, Brown University, 1995.

Assessment based on specific tasks and/or student performances:

IV. Research based on inquiry (questions)

V. Presentation of a project

VI. Collecting work samples.

As a window into assessment in the Dual Language class, this case study looks closely at a major thematic study on Native Americans.

The six stages of assessment fundamental to the Dual Language class are summarized below. Following the summary is an example of one form of assessment, a take-home test, which calls upon students to demonstrate their research and presentation skills. The test is just one aspect of the assessment process used in the Native American Study, a process which includes meetings, "journaling," research and writing, conferences, and on going observation.

AUTHENTIC ASSESSMENT

I. Individual teacher interviews with children and their families:

The purpose of these interviews is to access previous school knowledge and life experiences that will empower curriculum decisions. This assessment is done during September and October. In addition, study surveys and questionnaires are completed by individual students during the course of a study or upon its completion. Students are held accountable for maintaining an ongoing record of their learning progress throughout the year.

II. Meetings:

This is the time when new study topics or discussions take place among the teacher and students. In September, the first meetings are about teacher and student expectations during future meetings. Meeting time is learning time; children are expected to listen to each other and engage in topic discussions. There are several meetings during the course of the day. Achild may also call for a class meeting if she or he feels that there is important news or a finding or concern that needs to be shared with the group. Students are often asked to reflect upon discussions that occur and then respond in their journals. Anecdotal records of meetings are kept by the teacher.

III. Child Study:

Observation and recording occurs in four different contexts: during classroom activities; outdoor activities; group work; and play. Observation and recording is a critical component for the teacher in creating a student profile. In considering the whole child, the teacher can create and tailor curriculum to meet the strengths of each individual student while supporting areas of learning that need to be mastered by the student as a member of the group. Recognizing diversity in learning styles (multiple intelligences), home culture and language, and in social development, as well as previous school experience, is valuable information for the creation of an accurate student profile.

ASSESSMENT BASED ON SPECIFIC TASKS OR STUDENT PERFORMANCES

IV. Research:

Children learn that all research is based on inquiry (questions). Research includes finding answers to questions posed; using resources (books, technology, interviewing, museums, libraries, etc.); organizing data; writing a first draft; revising; sharing with others; and publishing.

V. Presentation:

Children are encouraged to experiment and to use a range of media while working on the presentation of a project. They are also encouraged to work with partners collaboratively rather than competitively. Students' presentations are often outlined by specific guidelines and work due dates.

VI. Collecting Work Samples:

Children and the teacher make decisions together on the kinds of work samples that will be put into folders or saved in school. Work samples are used to target areas of knowledge and skills the students need to relearn or master. Samples from all study areas are kept, along with photographs.

TAKE-HOME TEST

[Reproduced below is the take-home test given to students as one form of assessment for the Native American study.]

Name _____

Date _____   Finished date _____

SECTION I.

1.   Draw a picture of the United States as you know it.
2.   The Great Shatamuc is the Algonquin name of the_____ River that runs along the west side of Manhattan, the native name of Manhattan.
3.   Where would I find Spuyten Duyville Creek if I were to look at a map of Upper Manhattan?
4.   Shorakapkok was a fishing village which is now known as _____ park.
5.   Katherine Keelor wrote the book *Little Fox*. Why is this story considered historical fiction?
6.   Tell me the difference between historical fiction and fiction as you know it.
7.   There were hundreds of people in the great Algonkian family— divided into many different tribes. Little Fox's tribe lived in the east. They were called Wappinges of Wapanachti (easterners). Draw a map of the Wappings village site as you know it today— InwoodPark.
8.   Draw me a picture of the framework involved in building a Wigwam. What outdoor material did they use to cover this frame?
9.   If you were to go back in time and enter an Algonquin Wigwam, what might you expect to find?
10. List some of the male and female responsibilities shared in the Algonquin community.
11. Discuss the process of building a dugout canoe.
12. The women were in charge of curing skins. For each phase of the process, different tools were needed. Read and organize the following steps for curing. Organize each step in the correct sequence, #1- 6.

Fleshing
Fleshing is removing all flesh and fat. The fleshing Singing Water did while the skin was fresh and soft and moist. She used a gouge with a rough edge. This gouge was made from the leg bone of a deer or bear. She knelt or bent over to do this. She laid the fresh skin in a mat to keep it from the dirt.

Softening
The softening of the skin was very important. Singing Water very carefully drew the skin over a rope of twisted sinew stretched between two trees or drawn around the trunk of a rough-barked tree. Then she cleaned it with white chalk clay in water brushed on thick with dried grass and brushed off when dry. Then the skin was ready for Singing Water to work it in her spare time until it became soft and fine and ready to be made into clothing for Little Fox, Striker, and herself.

Scraping
For the scraping Singing Water used an adz made with an elk-horn handle and a blade of stone at right angles to the handle. She had several women to work with her. They staked out the skin with the hair side up and an oil-dressed skin below to break the force of the blow. They scraped off the hair first, then turned the skin over and scraped the other side.

Stripping
The next day, Singing Water twisted the skin into a rope to squeeze out the extra moisture and the dressing mixture. After that she stretched it tight on a slanting frame. She staked the lower end to the ground. She got another woman to help her, and together they worked with a broad stone blade set in a bone handle resembling a hoe blade. They held the hoe in both hands and drew it down to scrape out the water. Then they left the skin there to dry and to bleach in the sun.

Braining
Singing Water used the animal's whole brain and liver to dress the skin. She cooked the brains and liver, then mixed them with grease and pounded soaproot. She added a little salt, chopped the liver, and rubbed all this into the skin by hand. She piled bundles of dried grass in the center of the hide and soaked it all with hot water. Then she pulled up the corners to form a bag and twisted the skin tightly into a solid ball and hung it up to soak overnight.

Graining
Singing Water grained the skin with a round piece of bone. She rubbed it with this as with sandpaper. She mended any breaks or rips with awl and sinew.

13. Draw a quick sketch of Algonquin clothing for men, women, and children.
14. What is a Wampum and what was it made of?
15. Houses were built to suit the climates of different regions. Which houses would have been suitable for the following climates in America?
     - Eastern Region
     - South West
     - Northern Region West
     -North Pacific West
     - Southern Region

SECTION II.

You have already completed the first section of this test. You may use your text *First Americans* to complete this section of the test.

1. True or False - Eskimos are not Indians but a separate people with a language of their own and like no other.
2. What does the name Eskimo mean and from what Indian language was it taken from?
3. Who are the Inuits and what does their name mean?
4. What are KAYAKS and what are they made of?
5. What are UMIAKS? What are they used for?
6. Who were the Cliff Dwellers and in what part of the Americas can we still find traces of their civilization?
7. What were the responsibilities of the Anasazi men, women, and children in their daily life?

8. The Anasazi had many traditions, what was the tradition for both girls and boys that were approaching adolescence?

9. What are KIVAS and how were they built?

10. What was the average life span of the Anasazi? Why?

11. Who were the Indians of the Northwest coast and in what way were they different from the Eastern Woodland Indians?

12. What does the word Potlatch mean?

13. What is a totem pole?

14. Who were the people of the longhouse?

15. What does the word Sachemes mean?

16. It is said that the Iroquois created a remarkable form of government. This government was democratic and was made up of five Indian nations in the 16th century. Tell me why this was so remarkable and rare.

17. Who was Amerigo Vespucci? What did he do to later deserve an entire continent to be named after him?

18. In 1492 Columbus made his first voyage and came across the NEW WORLD. It was the year in which all Jews had to leave Spain. Those who stayed were forced to convert to Christianity. If they only pretended to convert and they were caught practicing their religion, they were burned alive. This has happened many times in history and to many groups of people. In your own words, give me other examples of intolerance, ethnic, racial, or otherwise.

19. In your own words, tell me if you think that history is important to study. Why?

20. Who was Bartolomede las Casas? Tell me his story.

21. Who was Sepulveda? Tell me his story.

22. What made these two men different or perhaps similar?

SECTION III. REFLECTION

1. Think back on our study and tell me who are the women we have come to know in history through FIRST AMERICANS, the text we used.

2. Do you think that women are treated equally to men in the telling of history? Do women just as men play an important role in the shaping and making of history?

3. In Native American communities are women and children treated equally? Think about creation stories and the Wampum. Are women, men and children included in their nation's history?

4. Most early Europeans referred to the Indians as a *savage*. What does that word mean when it is used to describe another human being?

5. In class all year we have been talking about the danger involved when one group believes it is *superior* to another. What is your opinion of this? Give me examples of this as you respond.

6. What is your opinion of Christopher Columbus as you have come to know him?

7. If I were to go to a map, where would I find the island of Hispaniola today?

8. The first Africans came in 1503. In 1574, there were about 12,000 Africans on the island of Hispaniola. Who brought them there and why?

9. In your opinion, did the Indians and Africans have anything in common?

10. What do you suppose was the opinion of the Europeans?

11. Tell me your most memorable part of this study.

12. In your Social Studies Journal you have early notes on Indians: what you thought about them and what you knew. What do you know now that you didn't know back in September?

❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖❖

Rate Yourself: Think back on meetings, your readings, homework, responses, trips, and projects. Rate yourself from 1-5, 5 being the highest score. How would you rate your performance and why?

CLASSROOM OVERVIEW

In the Dual Language philosophy, children working together and talking with one other is an essential part of the learning process. Group work is an integral part of classroom life for these students and is used for many purposes. Desks are arranged in groups, and all groups combine 4th and 5th graders as well as Spanish- and English-dominant students. However, the seating arrangement does predetermine the formation of groups for all class activities. There is a lot of movement in the classroom during the school day, as students engage in a variety of collaborative projects, both formal and informal. In general, students are allowed to choose who they work with, though the teacher facilitates groups as she sees fit. Atypical day in the Dual Language class might look like this:

8:45 a.m. - Independent time (to pull together work for the day)

9:00 a.m. - Meeting

9:25 a.m. - Reading circles, book talks, and writing workshop

11:00 a.m. - Recess

11:45 a.m. - Lunch

12:30 p.m. - Social studies/science/math (alternating)*

3:00 p.m. - End of school day

* Students have one special class period daily: art, music, physical education, or science.

Throughout the day, students engage in a Native American study which pervades all aspects of the curriculum. Classroom walls are decorated with colorful murals and masks painted by the students. Displays of Native American artifacts are arranged on bookshelves, including pottery, beads, shells and dried corn, along with photographs and books by and about Native Americans. Students have also built a tabletop model of a Native American village, which is displayed in one corner of the room.

The classroom atmosphere reflects Madelene's belief that children learn through many media and must be given opportunities to approach topics from a variety of angles. Students learn about Native Americans through reading; discussing; drawing; "journaling"; through a group play-writing project; through field trips to Inwood Park in Manhattan and to the Native American Museum; and by building and painting in the classroom - all different ways of processing new information and experiences. Assessment is directed at helping students keep track of their own learning through group discussions, journaling, and self-assessments. Surveys and questionnaires are completed by students during the course of a study - typically, at the beginning and conclusion - in order to engage children more deeply in their own learning process.

During the Native American Study, students also engage in a collaborative writing project, and work in groups to create original scripts based on Native American novels they have been reading. The take-home test that culminates the Native American study also requires reading for information, interpretation, and original writing from the students.

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> *Dios me libre de hombre de un libro*

Branched Stories
Project School of the Future

"The future starts today," proclaims a colorful banner in one of the School of the Future's two computer laboratories. "Telecommunications - a worldly way to learn," reads another. The Branched Stories Project, collaboratively designed by technology teacher Sandra Krac and French and Humanities teacher Wendell Gault, clearly reflects the school's strong belief in the importance of integrating technology with the overall educational program of its students. As District Superintendent Anthony Alvarado commented, "The school uses technology not as a fancy pencil but to help students to think, to research."

The School of the Future, a 7-12th grade school, strives to help students develop skills they will use for the rest of their lives: "how to think, how to solve problems, make decisions, understand what's important, adapt to a changing world, be creative, write well, and work well with others." Interactive multimedia projects such as the Branched Stories Project emphasize active learning and demand the demonstration of skill mastery and deep understanding.

In the Branched Stories Project, middle-school students practice their linguistic skills and broaden their cultural understanding as they write stories in a foreign language. In addition, they actively use software to animate and display their work. Students engage outside observers in their project work by inviting them to read (and experience) the interactive stories they have written and brought to life with the help of multimedia technology.

Students in Wendell Gault's seventh- and eighth-grade French class are first introduced to the Branched Stories Project through models of short stories similar to those they will be writing. Students are instructed to write their stories in French with multiple "branches." They write two branches, each with four levels, and several endings.

In the model, the first card might read:

It is your first day in a new school. You walk to school, and when you arrive,

    A.   there are children playing in the schoolyard

    B.   the schoolyard is empty

The next card, lA, would present a response and two further options based on your selection of response A: "there are children playing in the schoolyard." For example:

You walk up to a group of children and

    A.   they ask you to join in the fun

    B.   they ignore you

If you were to select response Aagain, on card lAA, you would read:

You don't know the game they are playing and some children

    A.   make fun of you

    B.   teach you how to play

Choosing option Aor B would, in this case, bring the story to an end. Card lAAAreads:

You remember that your mom said to be happy and your first day would be great. You smile at the new children, and they start to smile at you. The rest of the day is a lot of fun. You decide that you like your new school.

After they have written and organized their story cards, students create several Vocabulary Cards which define selected words from the text. They must define in English, and use in a second sentence written in French, at least:

A.   2 nouns

B.   2 adjectives

C.   2 verbs

Once the stories are finished, students begin work at the school's computer center, where they are instructed in the use of software such as Clarisworks, Hyperstudio, Ofoto, Screenplayer, and Clip Art; they also learn how to sample movies from CD-Rom. The hardware used for this project includes Macintosh LCIIIs, Apple Color Scanners, CD-Rom players, and microphones.

Students are given the following criteria and point values to guide their work:

Story/Research: 50

Input on Computer: 15

Quality of Story/Research: 10

Accuracy of French/Subject: 10

Vocabulary: 10

Technical Usage: 5

Total: 100

At the end of the unit, each pair of students presents their Branched Story Project to their classmates.

EVALUATION

At the beginning of the Branched Stories Project, students receive an evaluation sheet which clearly explains the "grading weights" for each criterion of a successful project. The criteria and point values presented to the students (before they begin work on their stories) are as follows:

Story/Research: 50

Input on Computer: 15

Quality of Story/Research: 10

Accuracy of French/Subject: 10

Vocabulary: 10

Technical Usage: 5

Total: 100

"Story/Research" refers to the minimum number of cards (screens) required to complete the basic story. To receive the full number of points possible for this category, students' stories must have fifteen cards. "Quality of Story/Research" evaluates the depth of the work. Did the students work to their potential? Did they use only the present tense rather than stretching themselves to include other tenses that they were taught or exposed to? In an effort to motivate students towards high-quality work, the point values heavily emphasize writing and language accuracy and attempt to de-emphasize (while still valuing) technical computer usage, which is assessed through the "input on computer" category. "Accuracy of French/subject" assesses grammatical usage. The "vocabulary" criterion evaluates the required five Vocabulary Cards

which define highlighted words within the text. Finally, use of presentation software and "extras" such as original artwork are assessed through the "technical usage" category.

At the end of the Project, the teachers together decide the point value each pair of students will receive for each of the six evaluative dimensions. The points are added up to determine the final grade the students will earn. Students receive the point grid for their own Branched Story so they understand exactly where they earned points.

CONTEXT

The School of the Future is a comprehensive academic junior and senior high school (currently grades 7-11, with a 12 grade to be added next year) of 400 students. The school is part of a collaboration between Community School District Two and the Manhattan High Schools Superintendency in New York City. The Branched Stories Project, in turn, is a collaborative project between technology teacher Sandra Krac and French and Humanities teacher Wendell Gault.

Students begin work on the Project - imagining, writing, and lastly, revising their stories in their seventh- and eighth-grade French class of 26 students. The class meets every day for one 50 minute period. The Branched Stories Project lasts approximately six weeks.

During the first three weeks of the Project, students mainly work in pairs and in individual consultation with Wendell Gault. In an effort to negotiate the heterogeneous class, students are matched in "complementary pairs"; a student with more foreign language experience paired with a student who has less. Advanced pairs of students are often encouraged to write stories using more sophisticated vocabulary and to use a variety of verb tenses.

Students begin the Branched Stories Project by reading examples of other stories as models, brainstorming ideas for their own stories, and developing a plot line. Several drafts of each story are written. Stories and vocabulary cards are checked for correct vocabulary, grammar, and interpretation by a teacher and/or an advanced student in the class. Resources such as dictionaries and sample stories are available to the students as well.

After three weeks of classroom work on the Project, students continue to develop their stories with the help of Wendell Gault and Sandra Krac in a computer laboratory. There they meet three times per week, for one 50 minute period per day, for another three weeks. The remaining two days students spend in French class revising (or completing) their stories and planning how best to use their limited computer time.

In the computer room students are instructed in computer usage. Students begin computer work by transcribing their stories with a word processing program. Then they spend the rest of their computer time using software to "animate" their work. Finally, students add "finishing touches," including animation, still-photography, and original art to their projects. On the last day of the Branched Stories Project each pair of students "runs" its story for the class. The students move from computer to computer, working through each story and seeing what their classmates have accomplished.

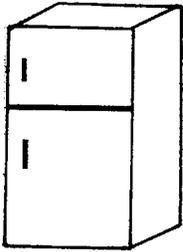> **"** *Bonne renommée vaut mieux que ceinture dorée*

Branched Stories APPENDIX

A. Screen shot of Wai Fu and Donald's Branched Story
B. Screen shot of Jason and Carlo's Branched Story

A

Screen 3A

Tu entres dans la cuisine pour retrouver un extra-terrestre qui regarde le réfrigérateur.   Pret prons tu...
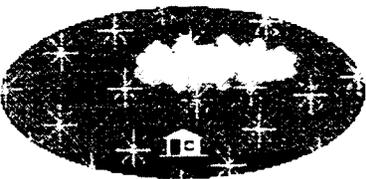
A) pars en courant

B) cherches quelque chose pour le battre

Start Over   French   English

B

Screen 3

Un jour, vous decidez d'aller chez votre tante dans la Californie, mais vous êtes à New York. Comment vous allez a la Californie?

a) Aller en voiture?

b) Aller en avion?

French/English

Spanish V Mystery Stories
Horseheads High School

Throughout the five-year Spanish sequence at Horseheads High School, the overall goal is for students to feel confident using, and knowing that they know how to learn, a language other than English. Horseheads High School is increasingly emphasizing development of second language acquisition skills through the use of authentic materials (e.g., primary source documents, literature, etc.) and communicative activities (e.g., group discussions, cooperative learning, etc.). Moreover, textbooks are increasingly used as reference and supplemental materials, rather than as primary or sole teaching tools.

In Vickie Mike's Spanish V class, literature provides the basis for most activities. While students gain exposure to Spanish-language literature, the primary emphasis of the course is communicative-language learning. Literature provides the context for language use - reading, writing, speaking, and discussion. It also serves as an excellent resource for learning about Spanish-language cultures.

The original Mystery Stories and Literary Games described here culminate a twenty-week unit on the work of writers Gabriel Garcia Marquez and Jorge Luis Borges. This unit allows students opportunities to write and speak in Spanish, both colloquially and more formally.

MYSTERY STORY

You are to write a short mystery story using vocabulary and expressions from "El hombre que veía demasiado." You should also include a mixture of fantasy and reality, as Borges did in his story "El sur." Your story should be at least 500-700 words. It should be word-processed on computer and include drawings and sketches when appropriate. Be creative?! (and appropriate).

CRITERIA FOR MYSTERY STORY:

The story:

- ✔ is creative and imaginative

- ✔ contains many descriptive adjectives to depict characters and scenes

- ✔ contains rich vocabulary for this level

- ✔ uses idiomatic expressions appropriately

- ✔ uses complex sentence structure effectively

- ✔ demonstrates mastery of basic Spanish syntax

- ✔ is comprehensible and appropriate in all parts

- ✔ does a good job of combining fantasy and reality

- ✔ shows little interference from English; not much 'Spanglish'

Adapted from: *New York Assessment Collection.* Coalition of Essential Schools, Brown University, 1995.

LITERARY GAME

In addition to the Mystery Stories, students create original board games which in some way reflects understanding of the literature read. Students are free to work individually or collaboratively on the game. They understand that a part of their assessment for the semester is based on their explanation of the game in Spanish to classmates and then playing the game with all verbal communication in Spanish.

CRITERIA FOR LITERARY GAME:

The game:

✔ is very original in design

✔ shows evidence of creativity and much effort

✔ is rich in vocabulary for this level; it involves new words

✔ involves good comprehension questions based on the stories read

✔ connects with the themes

✔ reflects much thought and organization

PERFORMANCE

Asample of student performance is included: Jody's Mystery. [Please note: spelling, punctuation, and usage are as submitted by students.]

SAMPLE #1: JODY
(See EVALUATION for a sample assessment of Jody's performance)

1. MYSTERY STORY: EL CRIMINAL Y EL DESIERTO

Juan Poco, un hombre gordo con pelo rizado, abre la puerta de madera de su casa en Barcelona y va al buzón, él está esperando para un paquete de su amigo, Rico Largo. Rico es un criminal muy peligroso y está metido en un lió. Rico vive en Madrid y él va a enviar un paquete de siete mil pesetas a Juan. Juan ocultará el paquete en el bosque hasta que Rico pueda venir a Barcelona. Cuando Rico viene a Barcelona, él obtendrá el paquete y entonces él va a mudarse a los Estados Unidos. Si Juan no puede hacer lo que Rico quiere, Rico le matará.

El paquete no llega y Juan va al bosque para encontrar un lugar para ocultar el paquete. Cuando Juan entra en el bosque, ve una casita vieja. Él entra y se corta la cabeza. De algún modo, él puede regresar a su casa, se pone sus pijamas y se acuesta.

El pr6ximo día Juan se despierta y no le duele la cabeza. Va al buzóon, pero el correo no llega. Él decide limpiar la casa porque está desordenada. Recoge su ropa y entónces da un paseo. Cuando regresa, el paquete ha llegado.

Inmediatamente Juan va al bosque y entra la casita vieja. El oye la voz de Rico, "Hola mi amigo, estaba esperando verte hoy. Me da el paquete. Vamos al desierto. Voy a matarte porque sabes demasiado."

Ellos van en el coche de Rico. Primero van a un restaurante porque Rico no come en dos días. De repente Juan tiene un idea: debe ir al baño y huir por la ventana. Puede ir a la policia y pueden coger Rico.

Juan pregunta si puede ir al bano y Rico dice, "Sí." Pero cuando Juan entra en el baño, no hay una ventana. Tiene que pensar. Ellos continuan en su viaje. Llegan al desierto a la medi-

anoche. Dan un paseo largo por la arena. Finalmente Rico saca su revólver y dice, "Lo siento mi amigo, pero encontraremos otra vez." De repente Juan salta encima de Rico y empiezan a pelear.

Juan obtiene el rev6lver y mata a Rico. Juan corre al centro, tiene que ir a la policia. Espera, no puede hacerlo porque ha matado a Rico ¿Que puede hacer? Va a un restaurante, porque necesita café. La camarera está de mal humor y cuando Juan paga por su café, le dice, "Quédese con el cambio." El tiene siete mil pesetas, no necesita el cambio.

Juan decide ir a su despacho para cerrar el dinero en su escritorio con llave. Afortunadamente el portero está despistado; no pregunta nada. Juan pone el dinero en su escritorio y regresa a su casa. Está muy nervioso cuando entra por su puerta de madera. Él se desviste, se pone sus pijamas y se acuesta.

La proxima manana Juan se despierta a las nueve. Va a la tienda para comprar huevos y leche. No regresa hasta las once porque tiene que hacer cola por mucho tiempo. Cuando vuelva, hay un otro paquete en su buz6n. ¡Juan abre el paquete y hay mucho dinero dentro!

Necesita ir a su despacho para ver si hay dinero en su escritorio. ¡EI esta muy emocionado porque todo fue un sueño! Rapidamente Juan se viste. Pero cuando se pone los zapatos, hay arena en ellos.

Literary Game Description:

The purpose of this game is to enforce the themes, vocabulary, and stories of Jorge Luis Borges. The cards have various questions and vocabulary stemming from El Sur. If the question is answered correctly, you advance the number of spaces that the dice indicates. If you land on one of the peach colored spots, you lose a turn. The first one to reach the end wins.

While I was making the cards for the game, I was constantly referring to the story looking for additional questions and answers. Consequently, I now know the story, El Sur, forwards and backwards. My vocabulary has also expanded. The questions are difficult, but so is the story. The questions cover the story from beginning to end. The participants in the game must have sufficient knowledge of El Sur.

Evaluation

Reproduced below are the assessment rubrics used to score Mystery Story and Game Board performances.

MYSTERY STORY:

A: This story is clearly superior and creative in its development and expression. This story is not necessarily error-free, but the story:
   - ✔ is creative and imaginative
   - ✔ contains many descriptive adjectives to depict characters and scenes
   - ✔ contains rich vocabulary for this level
   - ✔ uses idiomatic expressions appropriately
   - ✔ uses complex sentence structure effectively
   - ✔ demonstrates mastery of basic Spanish syntax
   - ✔ is comprehensible and appropriate in all parts
   - ✔ does a good job of combining fantasy and reality
   - ✔ shows little interference from English; not much 'Spanglish'

B: This is a very good and original story. There is evidence of creativity and effort. The story:
   - ✔ is somewhat creative and imaginative
   - ✔ contains some descriptive adjectives to depict characters and scenes

    ✔   contains good vocabulary for this level

    ✔   uses some idiomatic expressions appropriately

    ✔   contains more than a few errors in basic structures, such as verb forms or gender

    ✔   is comprehensible and appropriate in all parts

    ✔   attempts to combine fantasy and reality

    ✔   has some interference from English that affects the comprehension in parts; some 'Spanglish '

C: This story was written. It is merely satisfactory. It lacks creativity and thoughtfulness. The story:

    ✔   could have been more imaginative

    ✔   contains very few descriptive words, and vocabulary is lacking, especially for this level

    ✔   contains several basic errors in simple sentences

    ✔   comprehension is affected by 'Spanglish'

    ✔   unsatisfactory attempt or no attempt to combine fantasy and reality

LITERARY GAME:

A: This game is very original in design.
There is evidence of creativity and much effort.
The game is rich in vocabulary for this level. It involves new words.
The game also involves good comprehension questions based on the stories read.
The game connects with the themes.
The game reflects much thought and organization.
An excellent job!

B: The is game is original and creative.
It reflects an understanding of the stories read.
The game involves new vocabulary.
The format of the game connects with the themes.
This is a very good game.

C: This game is satisfactory.
The game does involve some comprehension questions and new vocabulary.
The format of the game does not necessarily connect with the themes.
The game reflects some effort.

D: This project is unacceptable for this level.
There is very little evidence of creativity and effort. See me.

MYSTERY STORIES AND LITERARY GAMES

In preparation for the culminating projects—original Mystery Stories and Literary Games—students read a short, popular mystery to "boost their confidence" in reading and writing. Afterwards, students are given about a week of class- and homework time to begin work on their mystery stories. During the week, Vickie Mike provides coaching on vocabulary, idiomatic expressions, and the like. Stories are only required to be word-processed, as later in the year, students rewrite and "publish" stories in books they create and design.

Upon completing their stories, students begin creating their games. The assignment is introduced in class, and students begin by choosing their partners or group members. All work on the games is done outside of class. In creating their games, students develop questions based on the semester's reading (see PROMPT). Students arrange to "teach" the games in Spanish to other students in the class and then try playing the game. A videotape of the teaching/playing is made and turned in to the teacher along with the game itself. Later in the year, students exchange games and play them as a literature review before the final.

66 Part III Quotes/Proverbs Translation

Cada uno es artifice de su ventura. (SP)
Each one is the maker of his own fortune.   Cervantes

Wrth ein ffrwythau kyn hadna bydder. (WELSH)
By our fruits we are known.

Chi non fa, non falla. (IT)
He who does nothing makes no mistakes.

Possunt guia posse videntur. (L)
They can because they think they can. Virgil

Selbat getan ist wohl getan. (GER)
Self-done is well done; if you want a thing well done, do it yourself.

Dios me libre de hombre de un libro. (SP)
God deliver me from a man of one book.

Bonne renommée vaut mieux que ceinture dorée. (FR)
A good name is better than riches.

Appendix A

Glossary of Terms Used in Languages Other Than English

ASSESSMENT	is the process of describing, collecting, recording, scoring, and interpreting information about a student's learning.
AUTHENTIC ASSESSMENT	are tasks and methods of scoring that incorporate actual or simulated situations in the measuring of a student's performance.
AUTHENTIC MATERIALS	are materials that originate in target languages and are designed for use by native speakers of the target language.
BENCHMARK	is student work that illustrates levels of achievement at defined points on the assessment scale. Abenchmark measures progress toward the standard.
CHECKPOINT	defines levels of proficiency at specified points along the continuum: Checkpoint Ais the way station enroute to proficiency and is usually attained after two units of study; Checkpoint B is an intermediate level and is required for a Regent's diploma; and Checkpoint C is the more advanced level and is attained usually after at least one year of study beyond the Regent's level.
CRITERIA	are selected characteristics of a performance that indicate success.
CULTURE	is the aspirations, beliefs, and understandings that shape patterns of behavior of a linguistic group.
FUNCTION	describes the purpose for communication, i.e., obtaining information, expressing personal feelings, etc.
PERFORMANCE INDICATOR	is an activity which demonstrate a student's attainment of an objective at a certain point enroute to the standard.
PORTFOLIO	is a purposeful collection of student work, generally self-selected and collected over time that provides a long term record of best effort and progress toward meeting the standard

PROFICIENCY	is the degree of accuracy and the scope of the communication; described at Checkpoints A, B, and C.
RELIABILITY	is the measure of consistency for a particular assessment instrument; demonstrates similar scores when abilities or knowledge are similar across time.
RUBRIC	is an established set of scoring criteria organized into increasing levels of achievement and used to rate a student's performance.
SITUATION	is the context in which communication occurs; it defines the communicative partners, their roles, and the channels of communication (oral or written).
STANDARD	is what students should know and be able to do as a result of instruction.
TOPIC	is the subject of the communication; the universal elements about which communication takes place.
VALIDITY	is the measure of accuracy for assessment instruments; indicates measurement of what we want to measure rather than extraneous variables.

Appendix B

Selected List of Foreign Language Resources

The organizations and agencies listed below provide support for Languages Other than English programs:

American Council on the Teaching of Foreign Languages, Inc.
P.O. Box 408
Hastings-on-Hudson, NY 10706

American Classical League
Miami University
Oxford, OH

American Association for Chinese Studies
P.O. Box 3158
Ohio State University
Columbus, OH 43210

American Council of Teachers of Russian
815 New Gulph Road
Bryn Mawr, PA 19010

Computer Assisted Langauge Learning and Instruction Consortium (CALICO)
3078 JKHB
Brigham Young University
Provo, UT 84602

Educational Resources Information Center (ERIC)
Clearinghouse on Languages and Linguistics
Center for Applied Linguistics
1118 22nd Street, N.W.
Washington, D.C. 20037

International Council for Computers in Education
University of Oregon
1787 Agate St.
Eugene, OR 97403-1923

Instituto Italiano di Cultura
686 Park Avenue
New York, NY 10023

Joint Center for African Studies
Stanford University / University of California, Berkeley
Room 200 Lou Henry Hoover Building
Stanford, CA 94305

Modern Language Association of America
62 Fifth Avenue
New York, NY 10011

New York State Association of Foreign Language Teachers
Schenectady, NY 12308

New York State Education Department
Office of Curriculum, Instruction, and Assessment
Room 671 EBA
Albany, New York 12234

Northeast Conference on the Teaching of Foreign Languages
Box 623
Middlebury, VT 05753