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Assessing Writing
in the context of our educational standards

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- Reception of a (literary) text and analysis of the text – problems?
- CEFR 2018 and new scales: e.g. on writing about literature
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Assessment and the **EFL teacher** as *reflective practitioner*

- Professional teachers are reflective practitioners.

- EFL teachers are experts at assessment, if/because they reflect on their teaching and assessment.

- What is conducive to increasing this professional expertise?

Assessing writing

- I am **not** going to bother you too much with theoretical knowledge about

    - validity, reliability, objectivity, fairness, positive washback effect

    - models of the writing competence

Focus on functional language competence
Writing (in brief)

- It involves

   world/topic related knowledge (ideas, conventions…)
   strategic knowledge (to adapt to a context/a task)
   communicative language competences (linguistic, socio-pragmatic)

- Different **dimensions of writing** (Bereiter 1980):
   associative writing   (simple)
   performative   (consider test types, conventions)
   communicative   (consider addressee)
   epistemic   (reflective, integrative)

Writing as a competence: process

- You write for a **pupose** / in assessment you have to detect the pupose
- Depending on the purpose you **plan** your writing, e.g. an outline
- You *start* (to overcome the *horror vacui*)
- You write your **draft** and maybe revise it (re-write parts)
- You **edit** and possibly re-edit your draft (checking language, coherence and cohesion)
- You finish your text

- In an assessment situation the writing process is more restricted. You may even have to count the words.

Essential purposes of assessment

Diagnosing strengths (and weaknesses): ***Can-do orientation***

Fostering the EFL student now

Preparing the EFL student for future roles in society

It is definitely a real challenge if we as teachers succeed in

- helping our students - more educated, more interculturally competent
- preparing them for the future job market

Writing assessment: valid, reliable, practicable, fair, positive washback   *The challenge facing the teacher:*

- **Developing/using assessment tools that are** :
  - as **valid** and **reliable** as possible,
  - as **objective** as possible,
  - as **do-able** for the teacher as possible,
  - and as **fair** to the student as possible
  - should have a **positive washback** effect

- Priority in the classroom: **practicality and fairness**
- ***However, how can something be fair if it is not valid?***

Holistic and analytic writing assessment
(cf. Weigle, 2005; DESI project, 2007, 2008)

- **Holistic writing assessment** is more **economical** for the teacher and
  reliable, if blind double-rated
  - requires **great experience**, otherwise unfair, not precise enough
    - reflects analytical core criteria
    - fair provided the assessment is transparent

- **Analytical assessment** is more **reliable** and more **time consuming** for the teacher
  - can be made transparent more easily
  - tends to be precise
  - more useful for diagnosis of strengths and weaknesses

- It makes sense to critically evaluate one´s assessment as a teacher: **benchmark tasks** help.
  >>> cf. The example of the Dutch CEFR GRID

An example of reflection on assessment: *Dutch CEFR Grid* *on Listening and Reading*

- We were six language testing experts from six European countries in 2003

- We evaluated about 2000 English and German test items individually and as a group in order to define **benchmark test items**

- We only agreed after intensive discussions

Due to our standards we assess intercultural writers
Implications for assessment:

A shift of emphasis in assessment - a greater focus on:

- *Appropriateness* in writing

- *Adaptation to partner* in communication

- Communication with non-native speakers: *lingua franca situations*

- *Cultural knowledge* and *critical cultural awareness* – foreign and own culture

Can do – can´t do, standards and reaching a level

- Let´s check our guiding assumptions
  - How can quantitity and quality be integrated?
  - How many standards do we have to consider?
  - When do students reach the next higher level?

- As our standards are based on the CEFR, let´s have a brief look at it

The Common European Framework

is focused on

- competences – general (e.g. world-knowledge) and

  communicative

- context, language activities and processes
- text
- domains of language use
- strategic behaviour
- language-related task
- and deals with the quality of the respective language behaviour.

- *Communication is focused rather than language as a formal system.*

  To describe these aspects of language

  DESCRIPTORS are used: CAN DO...

 in order to define competence levels.

The **CEFR**
Common European Framework of Reference – a tool with levels

C 2   Mastery   Comprehensive Operational Proficiency
could include: intercultural competence

C 1   Effective Operational Proficiency

advanced level of competence suitable for more complex
work and study tasks

B 2   Vantage   Limited Operational Proficiency
adequate response to situations normally encountered

B 1   Threshold   ability to maintain interaction in a range of contexts
able to cope flexibly with problems in everyday life

A 2   Waystage   able to cope with social functions (e.g. greetings) and
transactions (e.g. shopping)

A 1   Breakthrough   Formulaic Proficiency
lowest level of generative language use
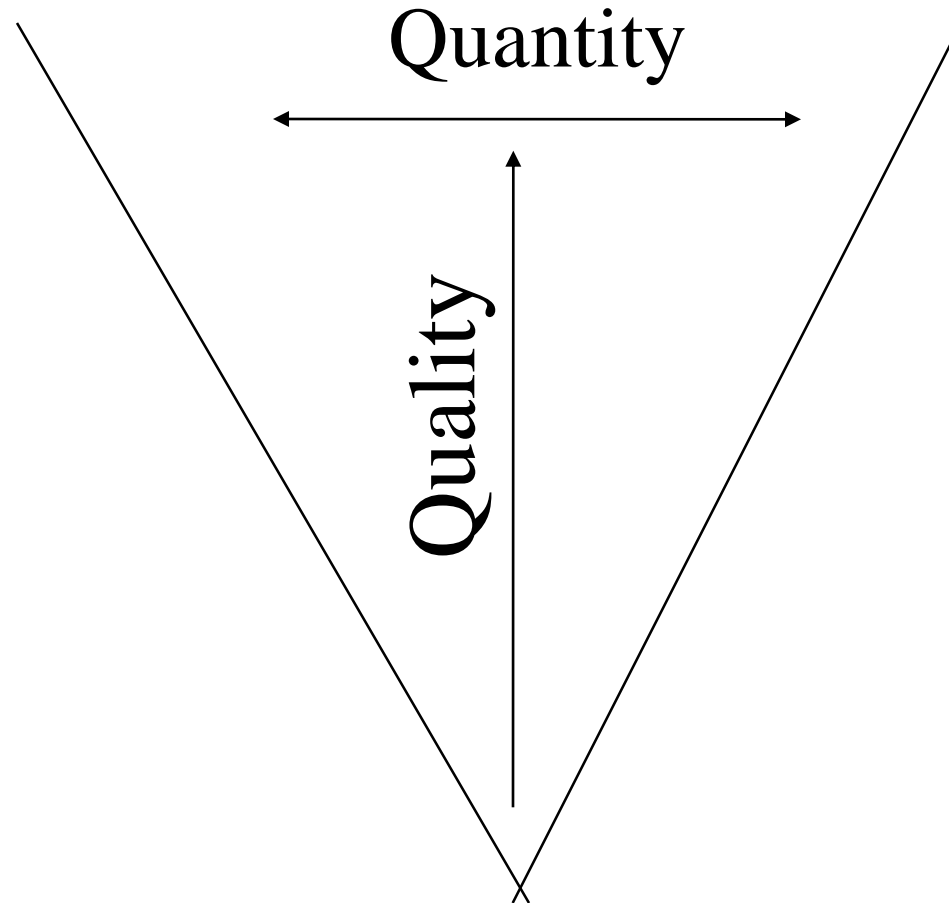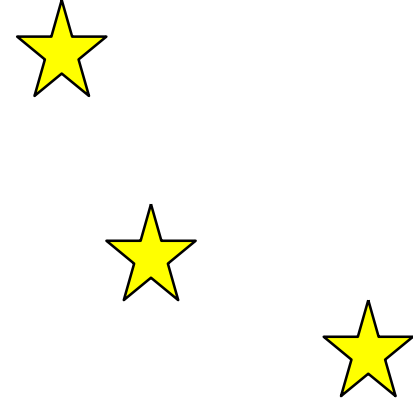able to interact in a simple way, very familiar topics

• The range of activities, skills, language increases like a cone!

•This is why the time to reach the different levels is not the same from step to step!

FL development from point
zero+

towards an increasingly higher
level of language use
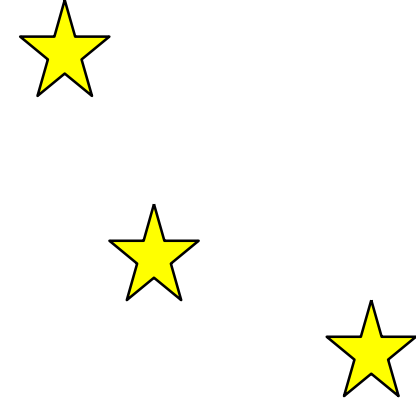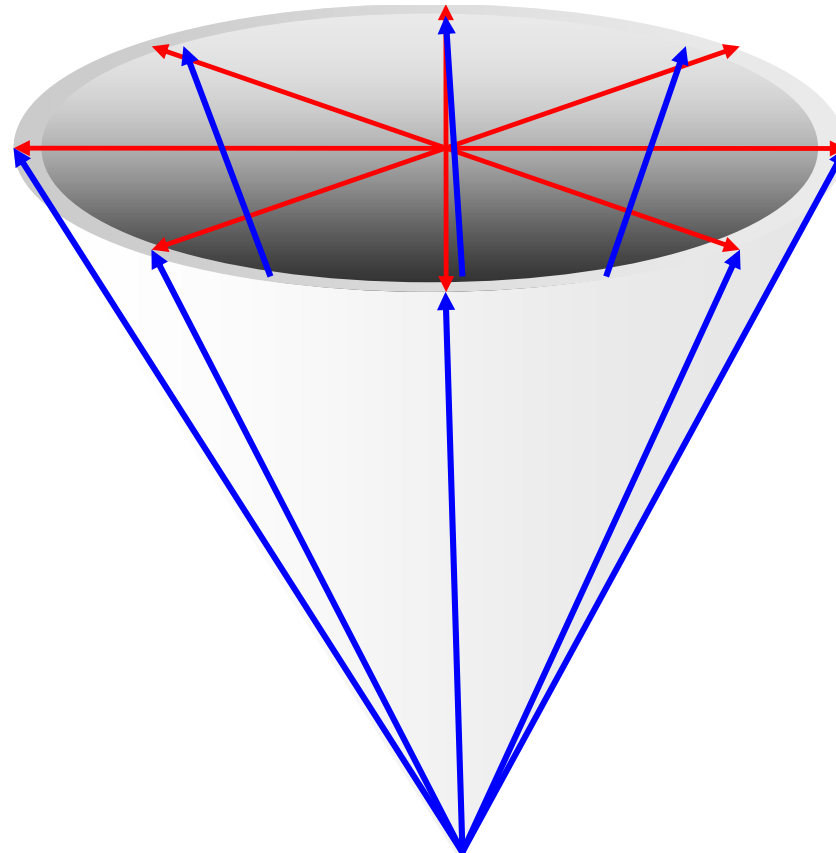
Potential language development follows two basic dimensions:

Quantity

Quality

The Quantity Hierarchy

•Zur Illustration wird eine Linie der Hierachie von Skalen hervorgehoben:

Global Scale
Overall language Proficiency

Communicative Activities

Interaction

Spoken

Written

Understanding a native speaker

Conversation

Informal Discussion

Formal Discussion

Obtaining Goods and Services

Interviewing & being interviewed
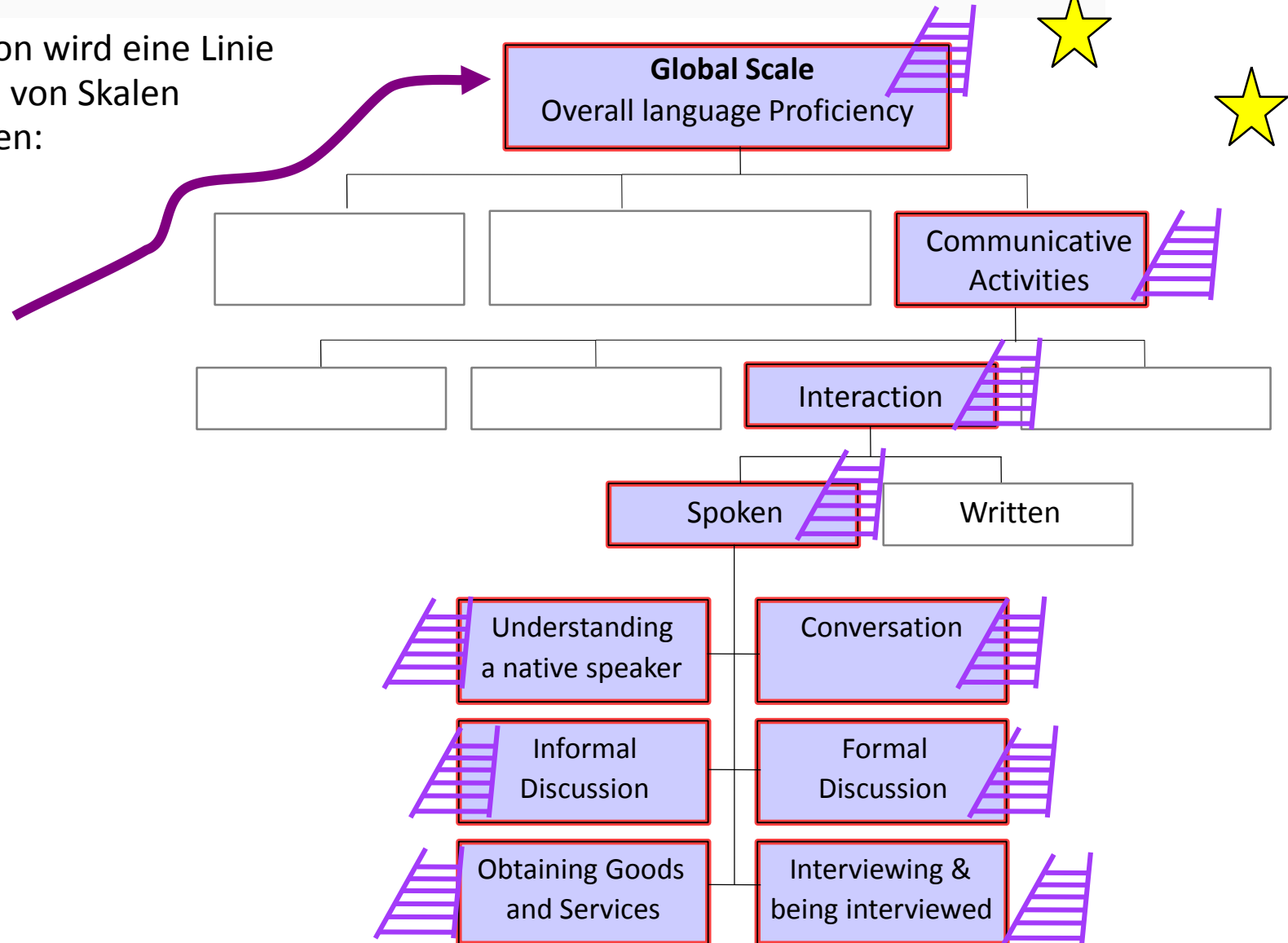
The Quality Hierarchy

Die gleiche Skala

der allgemeinen Sprachkompetenz aus der Sicht der Qualität
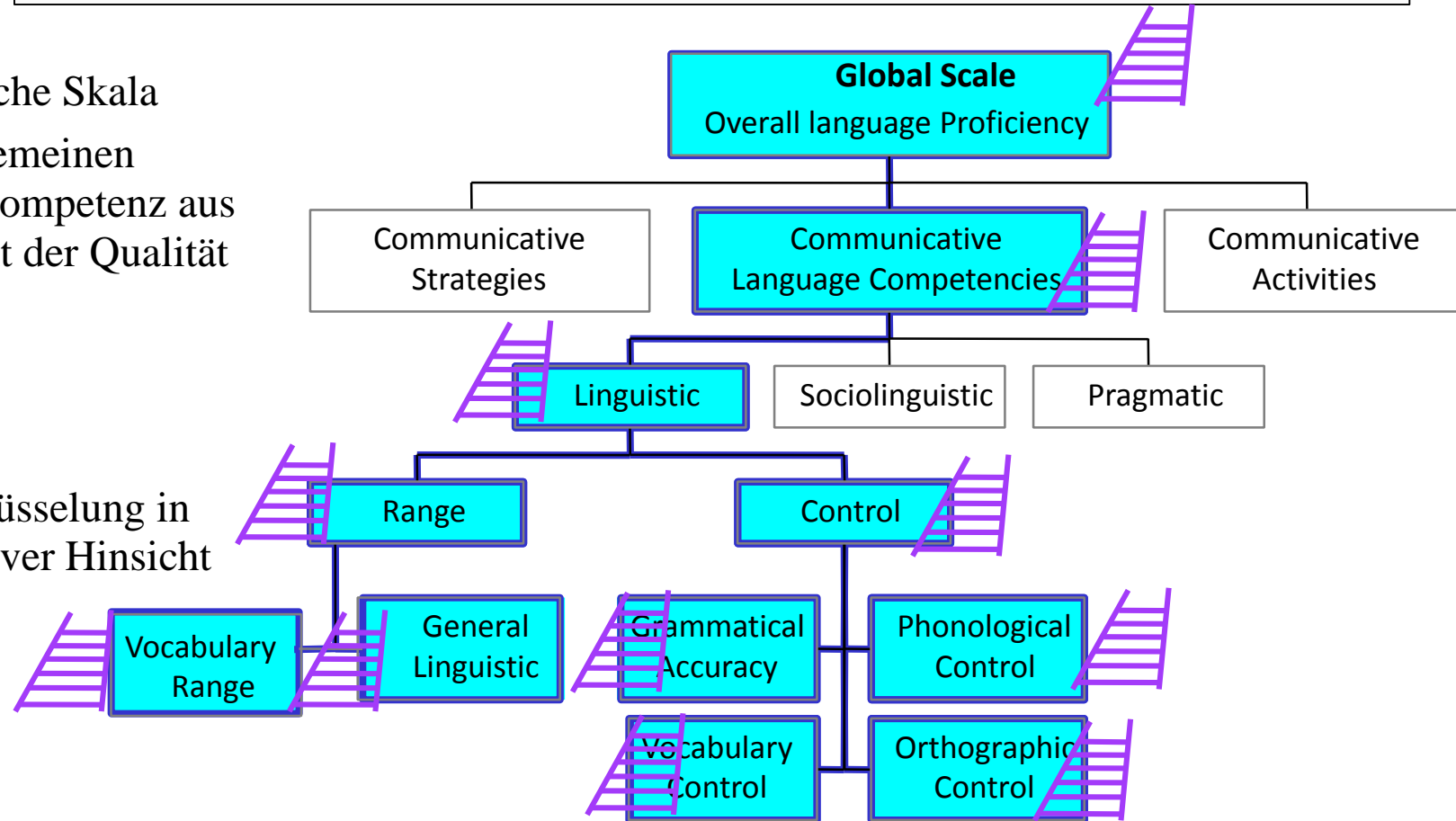
Aufschlüsselung in qualitativer Hinsicht

Global Scale
Overall language Proficiency

Communicative Strategies

Communicative Language Competencies

Communicative Activities

Linguistic

Sociolinguistic

Pragmatic

Range

Control

Vocabulary Range

General Linguistic

Grammatical Accuracy

Phonological Control

Vocabulary Control

Orthographic Control

The quantity development
is in fact multidimensional

and quality can develop along
each of the dimensions

Dimensionality
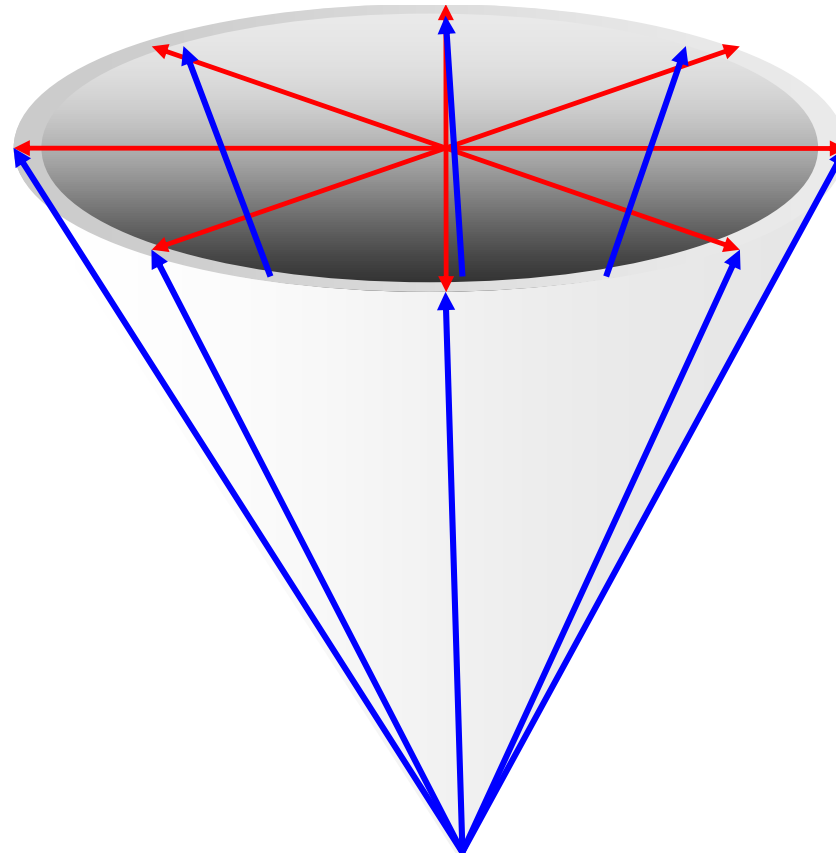
CEFR: The descriptive scheme summarized

Language use (including learning) comprises the actions performed by

persons who develop and use

a range of competences

in various contexts

under various conditions and constraints

to engage in language activities

to produce/receive texts in relation to themes

in specific domains

and they activate strategies to carry out communicative tasks

and the degree of their success is different.

So the descriptions deal with

operations + focus and theme + text + constraints and restrictions

I can understand + the main points + in everyday conversation + in clearly articulated speech
infer   what is going on
recognise

# EXAMPLE

- CEFR descriptors for writing at level B1 e.g.:

- „Can write straightforward connected texts on a range of familiar subjects within his field of interest, by linking a series of shorter discrete elements into a linear sequence."

- „Can write very brief reports to a standard conventionalised format, which pass on routine factual information and state reasons for actions."

Types of Scores

Discrete   fixed set of fixed values
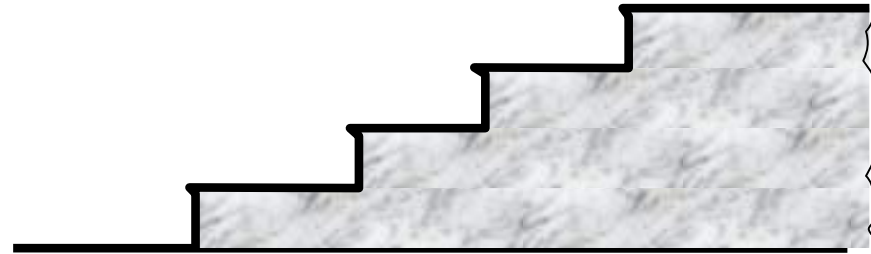
- **Continuous** infinite number of values
  (1, 2, 3, etc. but also 1.2, 1.4, 1.6 etc.)

Defining stages on a continuous scale

Defining stages on a continuum is arbitrary.

We can define different numbers of stages, according to our liking.

As long as we clearly define where one stages ends and another begins.

Below Stage 1
Stage 1
Stage 2

Below Stage 1
Stage 1
Stage 2
Stage 3
Stage 4
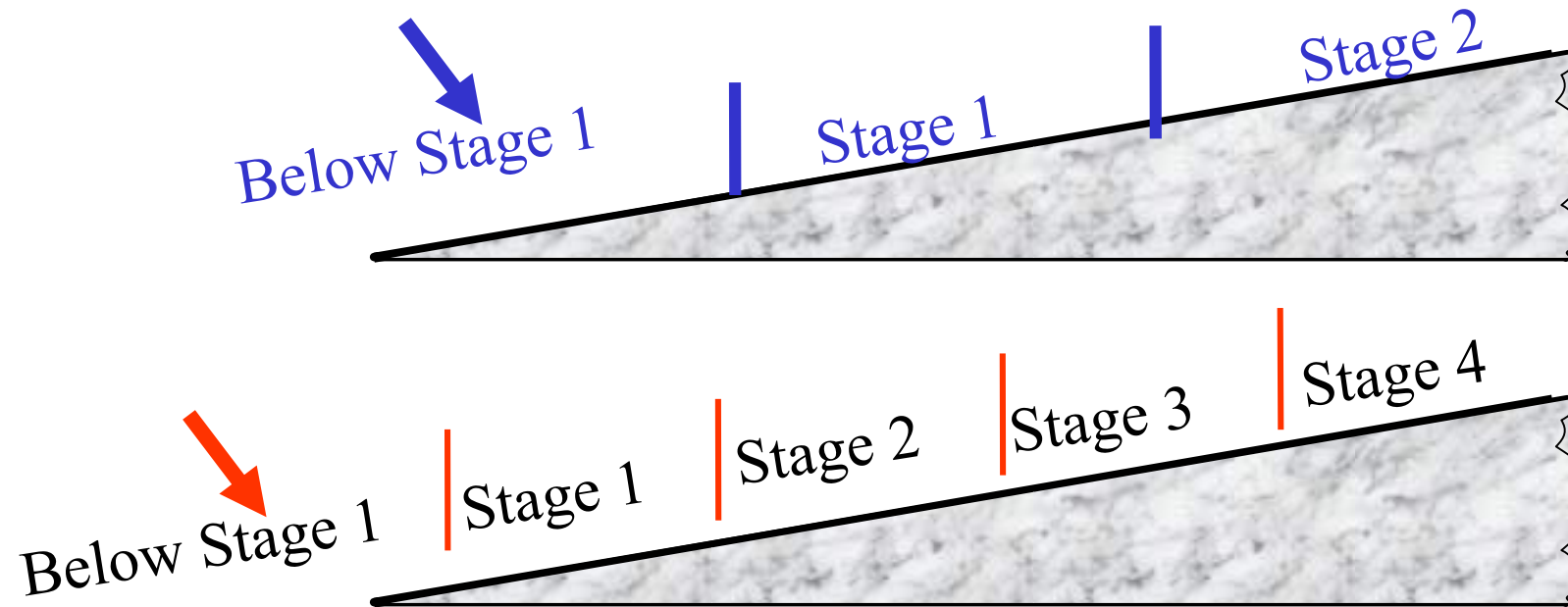
Note: There is always a stage **below** the lowest **defined** stage

What does it mean to reach a level?

Those who reach level B1 are statistically very likely to solve
- 95 % of the test tasks at level A1,
- 80% at level A2,
- at least 51% at level B1
- and 15% at level B2

(John deJong, Testexpert from The Netherlands)

How many „standards/descriptions" do we have to consider when we **define a level**?

- As a general rule:
  - A single standard is usually not enough to define a level. It is more reasonable to consider the combined standards.

  - Where level B1 starts and ends becomes clear if we also consider A2 and B2.

  - Ultimately level B1 will be clear if we have tasks at this level.

What follows from these insights?

Our assessment and especially our tests are valid and fair if

- the **topics** are selected in line with the levels
- **can-do** with operations and certain restrictions: *„can infer … if …"*
- both the **quantity and quality** dimensions are considered
- a **balance** is found between quantity and quality
- **between 5 and 10 test items** for **each level**
- **enough tasks** that allow students **to prove** they have reached a level
- **accept** a certain amount of **errors without reducing the score**

Consequences for our Assessment of Writing:
Find a balance between quantity and quality

- Use both more restrictive (closed) tasks/test items – more focus on QUALITY (in German: Engführung)

- and open tasks/test items – allow for more QUANTITY
  (in German: Öffnung der Aufgabenstellung)

- Allow for a certain amount of error at the different levels

An example:

Example of a restrictive/fairly closed task

1. Reading: ***Eilis goes to New York*** (Colm Toibin. *Brooklyn*. London: Penguin, 2010. 27 - 30.)

....

....

Tasks:

a) **Summarize** in a few sentences what you learn about the protagonist Eilis shortly before she emigrates to New York.

b) The passage focuses on different moments and situations. **List them and look out for specific language features** (e.g. syntax, direct speech, exaggeration, detailed descriptions etc.)

c) It is not always clear when these moments take place: the neighbour called 'one day', Eilis woke 'on one of those nights'. **What is the function** of this 'timelessness'?

Example of an open task

2. Preparation / Brainstorming:

- **You are to write one chapter of a novel about an immigrant going to New York.**

    a) Who is your protagonist? Create a 'passport' for him or her: …

    b) Where, when and with whom does the episode take place?

    c) Brainstorm for ideas, here are some to start with: …

3. Writing:

- **Write your chapter.** Work with a German-English dictionary to help you express nuances.

- When you have finished give your chapter a title - it shouldn't give away too much.

Problem of fairness: Writing in response to a text involves comprehension

- How can a teacher determine test tasks if comprehension depends on the interaction between the listener/reader and the text?
- Is it fair to force the students to guess the teacher´s meaning construction process of the text?

A question of fairness

Frequently we as teachers just require students to guess what we consider to be important in a text. We note down what is a full answer and we often do not even tell students how many items of information they should look for.

A fair way of coping with this problem

- Don´t confront the students with **exotic** tasks in comprehension.
- Look for those pieces of information in a comprehension text that **students** are **likely to react to**.

- In **text mapping** several teachers try to figure out what is **the common ground** of information in a text.

A positive washback effect

Using qualitatively good language competence tests will be a contribution to FL acquisition and learning.

It does matter if an EFL teacher has a profound knowledge of assessment.

The relationship between functional language competences and subcompetences such as grammar

The can-do perspective and attitudes to erors in our assessment

The rationality of the error quotient in writing assessment

Student A writes down simple thoughts, using simple English, mostly coordination, and hardly makes mistakes.

Student B writes a lot of simple thoughts, using simple English, hardly makes any mistakes.

Student C writes down complex thoughts, using complex English, with subordination, and makes quite a number of mistakes.

Student D writes a lot, complex thoughts and complex language, and makes quite a number of mistakes.

What should we as teachers encourage? Why should we prefer the lower error quotient of students A and B?

Errors and error quotient

- An example taken from the **DESI speaking test**
- Assessment at the crossroads of accuracy und fluency,

quality and quantity

SET10 Test Components

- Computer rated part:
  - Overall score
  - Partial scores with a focus on sentence mastery, vocabulary, pronunciation, fluency

- SET10: Open question items:
  - Three questions with an answering time of 20 sec. each
- ***2500 students (out of 11.000 students in DESI) took part in this test.***

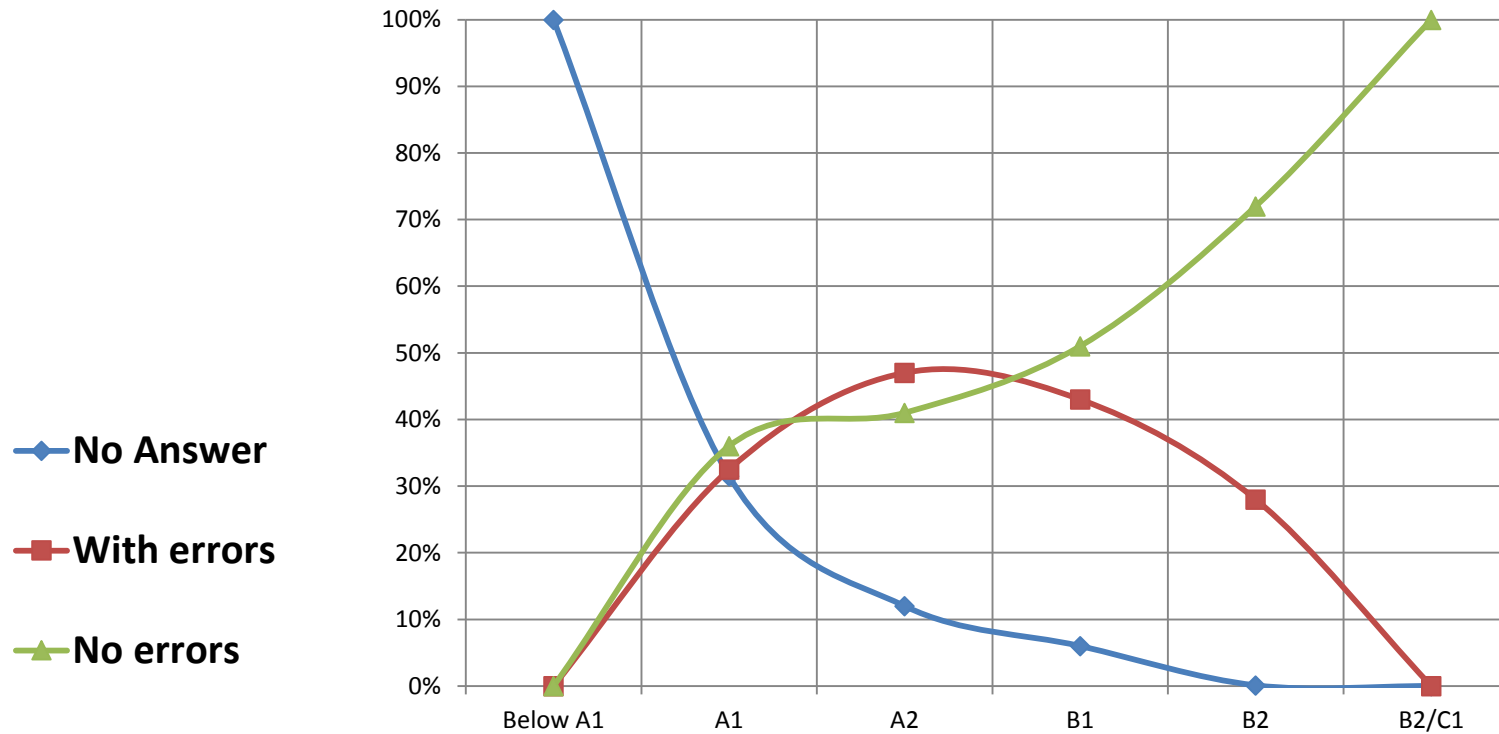# Open answer items of SET 10 were analysed in order to study errors

- Random sample (N=220) for detailed analysis

- **The sample analysed:**
  - **19 students below A1** level of the CEFR
  - **37 students at A1**
  - **58 students at A2**
  - **73 students at B1**
  - **30 students at B2**
  - **3 students at B2/C1**

Speaking Competences: SET10 Test
Student responses at CEFR Levels A1 – B2/C1 (N=220)

Analysis of Level A1

- **Examples:**

This dogs, I speaking, we was, a other, The sun shine on me.

I have in the family a young children.
I go mornings in the school.
In the bedroom are the walls white.

I can go to swimming
There was … (instead of It was…)
It´s loudly
I will Mercedes
The children must more learn

Analysis of Level A2

- ## **Examples:**

I haven´t understand, You haven´t wash the dishes, The best book I ever read /i/

In a icecream shop, a egg, this subjects

much furnitures, many fun/money,

I can every day shopping

There are very mountains

You must can English, his friends must to get …
I spoke not English
I doesn´t eat
I go visit friends, I like go to, I want speak,

Not so good than

I am interested by advertising

If I had to learn.., I like more to learn…

When I(need) help

Analysis of Level A2 continued

- **Examples of idiomatic errors:**

I eat bread to breakfast, To my breakfast…

It gives many shops, It doesn´t give a zoo

I make my homework, It makes fun, It makes not fun, It gets problems

I will have concentrated me

Good in maths

Buy icecream by a iceman

In the weekend, on evening

Go in the party, swim on the sea

Analysis of Level A2

- **Text produced: What is new?**

  coordination with „but", I don´t.., **so** I.., By the way, …

- **Structural development beyond A1:**
  - Passive voice without by-agent: It´s called, it was used for…
  - Tense/Aspect: We had a lot, he has died
  - Future: I will speak, It will be funny, I am going to..
  - Modals: I would live/speak about…, s.o. should help…
      Problem: must to get
  - Negation: My father didn´t allow ..

Analysis of Level B1

- **Consolidation of structural development**
- **Examples of errors:**

Morphology: I see/like they, some furnitures, a only child, he rans, she teach/look, I have sawn, I am play, they are animal,

Adverb: sleep good, It´s loudly

Determiner: learn good job, read newspaper

Much and many + NP

Verb phrase: I/ You doesn´t, It don´t be, I can skiing, explain other people…, they are watch…

Relative clause: a ring who..

Infinitive: I want see…, I like go..

In addition: There isn´t got something

Analysis of Level B1 continued

- **Examples of semantic and idiomatic errors:**

Lexis: after (instead of afterwards)

the ground (instead of floor), sport car, get on holiday,

like at him, visit a film, stand up (instead of get up), hear music,

she lessons, criminal (instead of criminal deeds)

Idiomatic phrases:

play with the piano, in the radio, It gives many tasks,

It makes me fun, be good in it, getting by gus, go to job,

make my homework

Analysis of Level B2

- **Examples:**

Morphology and syntax: help childrens, a allround ..., a egg

When (instead of if) there was no noise..

If I would..

I´d rather would like..

I want playing...

We weren´t there before (instead of Pres. Perfect)

I am going to school (instead of simple present)

At weekend I am eating..

I have seen pirates (instead of past tense)

Idiomatic phrases:

My favourite day is the Saturday, make something with friends,

she makes tricks, in his age, that movie goes about...,

Analysis of Level B2

- **Text development beyond B1:**
  - Extensive use of tense and aspect
  - Longer sentences and more complex structures

    E.g., „I think they are more influenced by their friends, because they spend their most time together and they like them very much and they don´t listen to their family very much, more to their friends."

  - More argumentative style
  - Dependent clauses: If-clauses, clause of purpose

A new attitude to errors

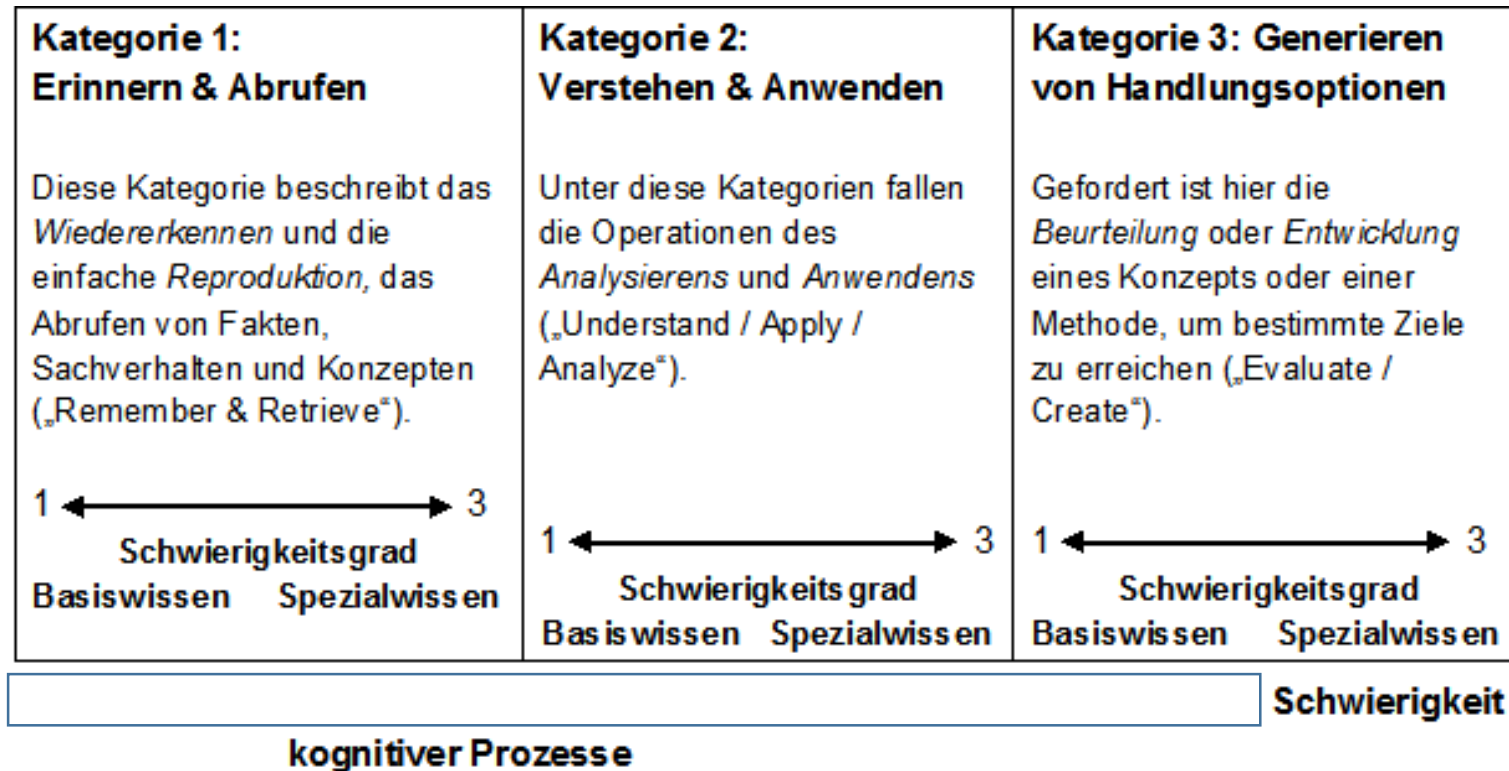- Errors as a necessary phenomenon in EFL learning

- Where do I as a teacher have to be strict and lenient?

- The error quotient:
  - Appearance: rational and objective
  - Reality: a biased use of writing assessment

Standard and EPA – a mismatch?

- Our standards are determined by communicative tasks
- The EPA (2002) operators are derived from ?

- How do standards and EPA operators go together?

Cognitive Operations to define a curricular taxonomy
Anderson/Krathwohl 2001

Kategorie 1: Erinnern & Abrufen	Kategorie 2: Verstehen & Anwenden	Kategorie 3: Generieren von Handlungsoptionen
Diese Kategorie beschreibt das *Wiedererkennen* und die einfache *Reproduktion*, das Abrufen von Fakten, Sachverhalten und Konzepten („Remember & Retrieve").	Unter diese Kategorien fallen die Operationen des *Analysierens* und *Anwendens* („Understand / Apply / Analyze").	Gefordert ist hier die *Beurteilung* oder *Entwicklung* eines Konzepts oder einer Methode, um bestimmte Ziele zu erreichen („Evaluate / Create").
1 ←——————→ 3 Schwierigkeitsgrad Basiswissen Spezialwissen	1 ←——————→ 3 Schwierigkeitsgrad Basiswissen Spezialwissen	1 ←——————→ 3 Schwierigkeitsgrad Basiswissen Spezialwissen

Schwierigkeit

kognitiver Prozesse

Writing standards based on commicative tasks

Grundlegendes Niveau

Die Schülerinnen und Schüler können

- Schreibprozesse selbstständig planen, umsetzen und reflektieren
- Texte in formeller oder persönlich-informeller Sprache verfassen und dabei wesentliche Konventionen der jeweiligen Textsorten beachten
- Informationen strukturiert und kohärent vermitteln
- sich argumentativ mit unterschiedlichen Positionen auseinandersetzen
- Texte zu literarischen und nicht-literarischen Textvorlagen verfassen
- eigene kreative Texte verfassen, ggf. in Anbindung an eine Textvorlage
- Textsorten zielorientiert in eigenen Textproduktionen situationsangemessen verwenden
- diskontinuierliche Vorlagen in kontinuierliche Texte umschreiben

Writing standards ctd.

Erhöhtes Niveau

Die Schülerinnen und Schüler können darüber hinaus

- aus einem breiten Spektrum an Textsorten zielorientiert auswählen, in eigenen Textproduktionen situationsangemessen umsetzen und dabei die Konventionen der jeweiligen Textsorte beachten

- bei der Textgestaltung funktionale Gesichtspunkte, z. B. Leserlenkung und Fokussierung, beachten

- literarische und nicht-literarische Textvorlagen transformieren, z. B. einen historischen Text in einen modernen Text umschreiben, einen Text mit fachsprachlichen Elementen für ein jüngeres Publikum adaptieren

Example *kombinierte Schreibaufgabe* from Lower Saxony

You are to write an **article** for the English part of your yearbook which is read by your **peers, teachers and parents**. In your article you **comment** on the impact of teachers on their students. You have found **Eileen Button's column** and you use it as a **starting point**.

Beispiel für eine Schreibaufgabe als Teil einer kombinierten Aufgabe

As a first step you study the text

thoroughly and you

- **outline** Button's ideas on her own situation and teachers in general and

- **examine** the structure of her text.

(AFB I/II)

inhaltliche Aspekte

student's text should be based on

the following main features:

- the writer's feelings at the end of term
- the long-term influence of good teachers
- the frustrations and rewards of teaching
- (suitable examples or details should be given)

Beispiel für eine Schreibaufgabe als Teil einer kombinierten Aufgabe

As a first step you study the text

thoroughly and you

- **outline** Button's ideas on her own situation and teachers in general and

- **examine** the structure of her text.

(AFB I/II)

für eine gute Leistung

verfassen die SUS einen

zusammenhängenden gut

strukturierten Text, der

- die Hauptaussage und zentrale Aussagen des Textes nahezu umfassend aber kurz in eigenen Worten dargestellt.

Outline: keine Zitate, Textverweise

und Zusatzinformationen

- die Gliederung des Textes darstellt

- deren Wirkung auf den Leser erläutert

- eventuell notwendige Details sinnvoll integriert

Examine: Wirkung auf den Leser

wird erklärt, Textverweise angeführt

Beispiel für eine Schreibaufgabe als Teil einer kombinierten Aufgabe

Based on your findings (c.f. Part 1). Write **the article** in which you **comment** on the importance of a teacher's influence.

Consider your own ideas as well as Button's and texts studied in class.

(AFB II/III)

Inhaltliche Aspekte:

Students are expected to include ideas based on:

- their own experiences or their own views
- Button's text
- texts studied in class such as The Prime of Miss Jean Brodie, The World is flat.

Beispiel für eine Schreibaufgabe als Teil einer kombinierten Aufgabe

Based on your findings (c.f. Part 1). Write **the article** in which you **comment** on the importance of a teacher's influence.
Consider your own ideas as well as Button's and texts studied in class.
(AFB II/III)

für eine gute Leistung verfassen die SuS **einen zusammenhängenden, gut strukturierten, den Erfordernissen der Textsorte entsprechenden, adressatengerechten kommentierenden** mit einer ansprechenden **Überschrift** versehenen **Zeitungsartikel.**

Critical comment

- This example is problematic, because the operator *outline,* which belongs to EPA section I, is quite challenging and and more demanding than tasks of this category are supposed to be.

- Furthermore, there is a discrepancy between the descriptors of the standards and the EPA related task descriptions.

Reception of a literary text and text analysis

At the crossroads of

- literary analysis and interpretation
- standards
- EPA

Literature in the EFL Classroom (1)

Theoretical Concepts of *Literaturdidaktik*

traditionally based on

New Criticism:

the work as the centre of analysis**,**

more recently based on

Reader orientation:

rezeptionsästhetischer Ansatz

the centre: interaction between reader and work

+

New Historicism: connecting a literary work with the context
   of its time and with that of our own time.

Psychological, feminist, post-modern and further approaches

My opinion

- I am in favour of a combination of approaches
- Methodologically, I support Nissen´s concept of *Lerngespräch*

Example: writing based on a literary text

- **London Snow**
- by Robert Bridges (1844–1930)

When men were all asleep the snow came flying,
In large white flakes falling on the city brown,
Stealthily and perpetually settling and loosely lying,
Hushing the latest traffic of the drowsy town;
Deadening, muffling, stifling its murmurs failing;
Lazily and incessantly floating down and down:
Silently sifting and veiling road, roof and railing;
Hiding difference, making unevenness even,
Into angles and crevices softly drifting and sailing.
…

Tasks related to literary text

4. The poem consists of one stanza only, although there is a clear inner structure. Divide the poem into parts and provide headings for each part.

5. Describe the speaker's view on the effects of snow (ll. 1 - 18). Underline the relevant words or passages and sum up the effects that are evoked.

6. List how people react to the snow in the second part (ll. 19 – 37).

7. Analyze how the language used in this poem creates its particular atmosphere.

All night it fell, and when full inches seven
It lay in the depth of its uncompacted lightness,
The clouds blew off from a high and frosty heaven;
And all woke earlier for the unaccustomed brightness
Of the winter dawning, the strange unheavenly glare:
The eye marvelled - marvelled at the dazzling whiteness;
The ear hearkened to the stillness of the solemn air;
No sound of wheel rumbling nor of foot falling,
And the busy morning cries came thin and spare.
Then boys I heard, as they went to school, calling,
They gathered up the crystal manna to freeze
Their tongues with tasting, their hands with snowballing;
Or rioted in a drift, plunging up to the knees;
Or peering up from under the white-mossed wonder!'

'O look at the trees!' they cried, 'O look at the trees!'
With lessened load a few carts creak and blunder,
Following along the white deserted way,
A country company long dispersed asunder:
When now already the sun, in pale display
Standing by Paul's high dome, spread forth below
His sparkling beams, and awoke the stir of the day.
For now doors open, and war is waged with the snow;
And trains of sombre men, past tale of number,
Tread long brown paths, as toward their toil they go:
But even for them awhile no cares encumber
Their minds diverted; the daily word is unspoken,
The daily thoughts of labour and sorrow slumber
At the sight of the beauty that greets them, for the charm they have broken.

Comment on the task

- The EPA related descriptions in task 5 (describe and sum up) are far more difficult than they should be as representatives of EPA section I.

Literature in the EFL Classroom

GREEN   (by D.H. Lawrence)

The dawn was apple-green,
   The sky was green wine held up in the sun,
The moon was a golden petal between.

She opened her eyes, and green
   They shone, clear like flowers undone
For the first time, now for the first time seen.

Comment

- This poem demonstrates that there are very diverse interpretations possible, if i allow students to express their own ideas. Following the reader response theory of literary analysis.

- This poem can be used in class, for an assessment task it cannot be recommended.

CEFR 2018 and new scales

- A whole range of new scales

- For our purpose:

    scales of the analysis of literature

ANALYSIS AND CRITICISM OF CREATIVE TEXTS (INCLUDING LITERATURE)

C1	Can critically appraise a wide variety of texts including literary works of different periods and genres. Can evaluate the extent to which a work meets the conventions of its genre. Can describe and comment on ways in which the work engages the audience (e.g. by building up and subverting expectations).
B2	Can compare two works, considering themes, characters and scenes, exploring similarities and contrasts and explaining the relevance of the connections between them. Can give a reasoned opinion about a work, showing awareness of the thematic, structural and formal features and referring to the opinions and arguments of others. Can evaluate the way the work encourages identification with characters, giving examples. Can describe the way in which different works differ in their treatment of the same theme.
B1	Can point out the most important episodes and events in a clearly structured narrative in everyday language and explain the significance of events and the connection between them. Can describe the key themes and characters in short narratives involving familiar situations that are written in high frequency everyday language.

EXPRESSING A PERSONAL RESPONSE TO CREATIVE TEXTS (INCLUDING LITERATURE)

C1	Can describe in detail his/her personal interpretation of a work, outlining his/her reactions to certain features and explaining their significance.
	Can outline his/her interpretation of a character in a work: their psychological/emotional state, the motives for their actions and the consequences of these actions.
	Can give his/her personal interpretation of the development of a plot, the characters and the themes in a story, novel, film or play.
B2	Can give a clear presentation of his/her reactions to a work, developing his/her ideas and supporting them with examples and arguments.
	Can describe his/her emotional response to a work and elaborate on the way in which it has evoked this response.
	Can express in some detail his/her reactions to the form of expression, style and content of a work, explaining what he/she appreciated and why.
B1	Can explain why certain parts or aspects of a work especially interested him/her. Can explain in some detail which character he/she most identified with and why.
	Can relate events in a story, film or play to similar events he/she has experienced or heard about.
	Can relate the emotions experienced by a character in a work to emotions he/she has experienced.
	Can describe the emotions he/she experienced at a certain point in a story, e.g. the point(s) in a story when he/she became anxious for a character, and explain why.
	Can explain briefly the feelings and opinions that a work provoked in him/her. Can describe the personality of a character.

Analysis and criticism of creative texts (including literature):

- Intellectual apects analysed: **events** in a novel, same **themes** in different works, the extent to which a work follows **conventions**, and more global **evaluation** of the work.

- Key concepts :

- ► comparing different works

- ► giving a reasoned opinion of a work

- ► critically evaluating features of the work, including the effectiveness of techniques employed.

- **Until B2,** focus on **description** rather than evaluation.

- **B2, analyse similarities and differences** between works, reasoned **opinion** and referring to the views of others.

- **C1**, analysis of the way the work engages **the audience**, the extent to which it **is conventional**, whether it employs irony.

- **C2**, recognise finer **linguistic and stylistic subtleties**, connotations, the way in which structure, language **and rhetorical devices** are exploited in a literary work **for a particular purpose**.

Questions remain

- Actually, the assessment task „Eilis goes to New York" above is an example that can be recommended.

- Further positive tasks have been developed by IQB, e.g. the assessment tasks of 2018 for writing. They have also been recommended by the education ministry of Lower Saxony.

Thank you for your interest!

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- **Planung**: Reflexion auf das Thema, die gegebene Situation, die Mitteilungsintention, die formalen Gesichtspunkte (Wahl der Textsorte, Sprache, Länge usw.) und die bevorstehenden Abläufe. Erstellung einer Materialsammlung und ggf. einer Gliederung

- **Entwurf**: Er liefert einen ersten „Schneisenschlag", mit Leerstellen und ggf. mit Hinweisen (in Klammern), die im späteren Redaktionsprozess Berücksichtigung finden können.

- **Redaktion und Überarbeitung des Entwurfs** (*editing* und *re-editing*): Sie wird sinnvollerweise in einem gewissen zeitlichen Abstand durchgeführt. Es erfolgt eine Kontrolle der Gestalt des Textes (Kohärenz und Kohäsion, interkulturelle Aspekte, Situations- und Adressaten-Angemessenheit, äußere Form) sowie der sprachlichen Mittel, der stilistischen Faktoren und der kommunikativen Strategien.

- **Fertigstellung** des Textes und abermalige Korrekturlektüre.

- Es werden vier aufeinander aufbauende Dimensionen des Schreibens unterschieden: *associative writing* als „einfachste Form des Schreibens", *performative writing* (hier werden Textsortenkonventionen sowie orthographische und stilistische Konventionen beachtet), *communicative writing* (hier wird „die sprachliche Realisierung des Adressatenbezugs entwickelt") und *unified resp. epistemic writing*. Bei der höchsten Stufe „geht es vorrangig um die Integration kritischer und evaluativer Lesefertigkeiten und um die Integration reflexiver Kapazitäten." (op. cit.) Bereiter

- ". Nicht nur die schriftsprachliche Ebene muss durchgehalten werden, es sind auch ein besonderes Maß an begrifflicher Präzision und eine präzise Übereinstimmung mit den Kategorien der realen Welt (Kohärenz) erforderlich. Darüber hinaus bedarf es der textimmanenten Kohäsion, mit klaren Bezügen und einer durch einen adäquaten Gebrauch von Konnektoren gesicherten logisch-argumentativen Struktur. Der Leser darf nicht bei der Lektüre „entgleisen", weil seine Gedanken und Antizipationen in die falsche Richtung gelenkt werden. Auf fortgeschrittenem Niveau spielen dann auch noch rhetorisch-ästhetische Maßnahmen eine Rolle, die den Text glatt erscheinen lassen und die Lektüre angenehm machen. Wie schon in Abschnitt 1.2 angedeutet, können Übernahmen aus mündlicher Rede (formale Ebene) gerade im Englischen strategisch begründet in „gefeilte" Schriftlichkeit übernommen werden, ohne dass dadurch die schriftsprachliche Ebene verlassen wird. Im Bereich argumentativer Textformen ist im angelsächsischen Raum die Form des Essays (*Essay*) nach wie vor formal tonangebend. Es lohnt sich, die Vorbilder hinsichtlich ihres formalen Aufbaus sowie der Argumentationsstruktur und -strategien exemplarisch zu sezieren, um dann die Schülerinnen und Schüler zunächst einmal im *paragraph writing* zu üben.

- Die Aufgabenstellungen bewegen sich grundsätzlich auf einer Skala von stark gelenkt bis ganz frei. Bei völlig freien Aufgabenstellungen stellt sich allerdings die Frage nach dem didaktischen Nutzen. Texte können umgestaltet oder auch in andere Medien übertragen werden; wichtig ist stets der eigene schöpferische bzw. intuitive Anteil. Der kreativ Schreibende folgt textsortenspezifischen, metrischen, zeittypischen usw. Konventionen, die beachtet und geübt werden müssen. Bei allen Formen des Schreibens ist der Prozess des Ausarbeitens, des *editing* von zentraler Bedeutung.

- Kreatives Schreiben kann genutzt werden, um die Lernenden zu einer „vicarious experience" zu führen: Sie nehmen schreibend die Gefühlslage und Perspektive einer anderen, möglicherweise aus einer anderen Kultur oder Zeit stammenden Person ein. Im Falle der in Abschnitt 3.2 vorgestellten Aufgabe *Immigrant Story* ist dies eine Irin aus den 1950er Jahren, die in die USA emigriert.