

# SECONDARY ENGLISH FOR ADULT LEARNERS

(S.E.A.L.)

DEFINITION OF THE DOMAIN  
FOR SUMMATIVE EVALUATION

LANGUAGE IN DRAMA  
AND LITERATURE

ENG-5061-3

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## INTRODUCTION

This definition of the domain for summative evaluation describes and classifies the essential and representative elements of the *Secondary English for Adult Learners (S.E.A.L.) Program of Study*. As such, it gives an overview of the program, but should by no means replace the program itself. The purpose of defining the domain is to ensure that all summative evaluation instruments are consistent with the overall program.

The goal of the definition of the domain for summative evaluation is to prepare examinations that are valid from one version to another, from one year to another, and from one school board to another, taking into account the responsibilities shared by the ministère de l'Éducation and the school boards.

**1. PROGRAM ORIENTATIONS AND CONSEQUENCES FOR SUMMATIVE EVALUATION****Orientations**

The goal of the *Secondary English for Adult Learners Program of Study* is to help students learn to listen to, read, formulate orally and write various texts and messages that meet their communication needs.

The program is designed to encourage students to express their perceptions of the values conveyed in texts and messages.

The program is intended to help students develop language skills which are acquired progressively by means of a spiral curriculum. That is, the intermediate objectives are repeated in all courses in both comprehension and expression.

The program promotes the use of language resources to develop the students' ability to understand the meaning of the suggested texts and messages.

The program is designed so that students also use language resources to develop their skills in oral and written expression.

The program is designed to promote the students' comprehension and expression skills through the integration and reinvestment of learning.

**Consequences**

Summative evaluation will be based on real-life situations that make it possible to measure the students' ability to listen to, read, formulate orally and write various meaningful texts and messages.

Evaluation instruments will make it possible to measure the students' ability to establish links between their own values and those conveyed in texts and messages.

Given the spiral nature of the program's learning content, summative evaluation instruments for this course will take into account the expectations of prior courses.

Evaluation instruments will make it possible to measure the students' ability to use language resources to interpret and evaluate the meaning of texts and messages and to extrapolate from these texts and messages.

Evaluation will make it possible to measure the students' ability to use language resources in producing oral messages and written texts and in formulating responses.

When possible, evaluation will verify whether elements studied in comprehension are taken into account in expression and vice versa.

## 2. CONTENT OF THE PROGRAM FOR PURPOSES OF SUMMATIVE EVALUATION

General Objective The student will demonstrate an ability to understand oral and written discourse intended to evoke aesthetic appreciation, to compose oral discourse intended to evoke aesthetic appreciation or to inform, and to compose written discourse intended to inform.

### 2.1. Skills and Content

#### Understanding oral discourse by listening to plays:

- to identify the context of communication
- to construct meaning from what is being listened to or viewed
- to recognize the general structure of plays
- to understand the conventions of drama
- to recognize variety within the genre
- to be engaged while viewing
- to respond personally

#### Understanding written discourse by reading novels:

- to understand the key components of the novel and their interrelationships
- to identify theme
- to construct meaning from what is being read
- to recognize literary devices
- to respond personally

#### Composing oral discourse by participating in a dramatization or discussion based on a play or a novel:

- to identify the context of communication
- to interact with audience
- to use appropriate dramatic conventions
- to interact with members of discussion group
- to use appropriate discussion techniques
- to establish an effective format
- to achieve a quality of expression
- to reflect an individual interpretation or voice

Composing written discourse by writing a critical analysis of a previously studied play or novel:

- to formulate a thesis
- to develop ideas
- to organize supportive material
- to use language and style appropriate to audience and purpose
- to respect correct usage



## 2.2. Table of Dimensions

SKILLS / CONTENT	ELEMENTS OF DISCOURSE	COMMUNICATION STRATEGIES
Understanding Oral Discourse: Listening to plays  20%	<ul style="list-style-type: none"> <li>• Context of communication</li> <li>• Construction of meaning</li> <li>• General structure of plays</li> <li>• Conventions of drama</li> <li>• Variety within the genre</li> </ul> (1) 10%	<ul style="list-style-type: none"> <li>• Engagement while viewing</li> <li>• Personal response</li> </ul> (2) 10%
Understanding Written Discourse: Reading novels  30%	<ul style="list-style-type: none"> <li>• Key components of the novel and their interrelationships</li> <li>• Development of theme</li> <li>• Construction of meaning</li> </ul> (3) 20%	<ul style="list-style-type: none"> <li>• Personal response</li> <li>• Literary devices</li> </ul> (4) 10%
Composing Oral Discourse: Participating in a dramatization  or  discussion  20%	<ul style="list-style-type: none"> <li>• Context of communication</li> <li>• Interaction with audience</li> <li>• Appropriate dramatic conventions</li> </ul> <ul style="list-style-type: none"> <li>• Context of communication</li> <li>• Interaction with members of discussion group</li> <li>• Appropriate discussion techniques</li> </ul> (5) 10%	<ul style="list-style-type: none"> <li>• Effective format</li> <li>• Quality of expression</li> <li>• Individual interpretation or voice</li> </ul> (6) 10%
Composing Written Discourse: Writing a critical analysis  30%	<ul style="list-style-type: none"> <li>• Formulation of thesis</li> <li>• Development of ideas</li> <li>• Organization of supportive material</li> </ul> (7) 20%	<ul style="list-style-type: none"> <li>• Language and style appropriate to audience and purpose</li> <li>• Correct usage</li> </ul> (8) 10%
Weighting 100%	60%	40%

### 3. OBSERVABLE BEHAVIOURS

#### Dimension 1: Elements of Discourse

In listening to plays, the student should be able to:

- (Context of communication)
  - recognize the combination of author's intent and techniques;
- (Construction of meaning)
  - relate overall impact of the presentation to personal knowledge and, if applicable, to other literature;
- (General structure of plays)
  - understand theme, characterization, both major and minor, plot and structure, setting (time and place);
- (Conventions of drama)
  - understand stage behaviour;
  - recognize theatre techniques;
- (Variety within the genre)
  - recognize basic characteristics of comedy, tragedy, romance and modern drama.

#### Dimension 2: Communication Strategies

In listening to plays, the student should be able to:

- (Engagement while viewing)
  - make notes (e.g., anticipating the play's content, first response to performers, etc.);

- (Personal response)
  - record individual response, both intellectual and emotional.

### Dimension 3: Elements of Discourse

In reading novels, the student should be able to:

- (Key components of the novel and their interrelationships)
  - identify setting, plot structure, characterization (major, minor), motivation;
  - recognize the point of view from which the novel is narrated (e.g., first person participant, first person observer, third person limited, third person omniscient);
- (Development of theme)
  - identify the protagonist's important decision(s) and the effects of the decision(s);
  - identify the theme and trace its development throughout the novel;
- (Construction of meaning)
  - understand the impact of the various components and combine with personal knowledge and experience to produce meaning.

### Dimension 4: Communication Strategies

In reading novels, the student should be able to:

- (Personal response)
  - record individual response, both intellectual and emotional;
- (Literary devices)
  - evaluate the use of such devices as suspense, symbolism, flashback, foreshadowing.

Dimension 5: Elements of Discourse

In participating in a **dramatization** based on a play or a novel, the student should be able to:

- (Context of communication)
  - recreate author's intention and/or effect;
  - select relevant material from the play/novel;
- (Interaction with audience)
  - create a convincing mood;
  - use a variety of techniques (e.g., using voice inflections and pauses for desired effects, modulating pitch and changing intonation for dramatic effect, using appropriate gestures and facial expressions);
  - respond to verbal and non-verbal feedback;
- (Appropriate dramatic conventions)
  - use theatre techniques, as applicable, (e.g., stage behaviour, voice projection, limitation of stage, space and time, lighting, sound).

In participating in a **discussion** based on a play or a novel, the student should be able to:

- (Context of communication)
  - establish the purpose for discussion;
  - develop main point(s) of the discussion through a variety of devices (e.g., analogy, examples, reasons, quotations, anecdotes);
  - select relevant material from text(s);
- (Interaction with members of discussion group)
  - involve other members of the group;
  - respond to verbal and non-verbal feedback;

- (Appropriate discussion techniques)
  - use a variety of techniques (e.g., inviting contributions from group members, responding to their ideas, asking questions, giving and evaluating information and opinions).

#### Dimension 6: Communication Strategies

In participating in a dramatization or discussion based on a play or a novel, the student should be able to:

- (Effective format)
  - establish the format for presentation:  
**For dramatization** (e.g., play, narration, dialogue or combinations thereof);  
**For discussion** (e.g., panel, debate, group reporting);
- (Quality of expression)
  - use language appropriate to the context;
  - speak clearly and audibly;
  - use speech, voice and body language effectively;
- (Individual interpretation or voice)
  - give individual approach to the drama, or assume an individual voice in the discussion.

#### Dimension 7: Elements of Discourse

In writing a critical analysis of a previously studied play or novel, the student should be able to:

- (Formulation of thesis)
  - select a specific theme;
  - establish a point of view;
  - limit the subject to a manageable scope;

- (Development of ideas)
  - develop a plan based on the thesis statement and purpose;
  - give reasons and evidence to support the thesis by using primary and/or secondary sources;
  - use a variety of devices (e.g., anecdotes, examples, quotations, questions and personal experiences);
- (Organization of supportive material)
  - select an organizational structure appropriate to the subject, purpose and audience;
  - include smooth transitions to maintain coherence.

#### Dimension 8: Communication Strategies

In writing a critical analysis of a previously studied play or novel, the student should be able to:

- (Language and style appropriate to audience and purpose)
  - establish a tone appropriate to the task;
  - use vocabulary appropriate to the task;
- (Correct usage)
  - conform with the conventions of spelling, punctuation and grammar.

#### 4. JUSTIFICATION OF CHOICES

The skills and content being evaluated in this examination correspond to the specific objectives of the *S.E.A.L.* program for English 5061-3. The elements listed in sections 2 and 3 of this document correspond to the indicators for these objectives and will assist in preparing summative evaluations of these skills.

The Table of Dimensions shows that the composing of written discourse has been given the highest weighting due to the synthesis of abilities required to accomplish the task. The listening and speaking components are given less weighting to emphasize the reading and writing skills required at this level of the *S.E.A.L.* program.

You will also note that some indicators in the program have not been included as observable behaviours. This is due to the nature of the examination, the time element and the materials available.

## 5. DESCRIPTION OF THE EXAMINATION

### 5.1. Type of Examination

This examination consists of three parts, all of which must be undertaken by the student. The parts are made up of a critical analysis, an oral presentation and a formal examination. This is the sequence to be followed to meet the course objectives:

Part I - Composing Written Discourse (Writing)	30%
Part II - Composing Oral Discourse (Speaking)	20%
Part III - Understanding Oral Discourse (Listening)	20%
Understanding Written Discourse (Reading)	<u>30%</u>
	100%

The nature of the examination should be an authentic context of communication with sender/receiver, purpose/meaning.

#### **Part I (Writing)**

The student will plan and produce a critical analysis of 500-600 words based on a previously studied play or novel. This paper should reflect an understanding of the indicators for this part of the course.

The writing will be evaluated according to criteria provided in the Administration Guide. The student will be asked for a writing plan and both the plan and the final product will be evaluated.

The items for this section will be designed to elicit skills and understandings outlined in dimensions 7 and 8 of the Table of Dimensions and of the Observable Behaviours.

#### **Part II (Speaking)**

The student will prepare and participate in a dramatization or discussion based on a play or novel. This presentation should reflect an understanding of the indicators for the speaking elements of this course. During the presentation, the student may refer to his/her notes or sources as desired, but should not read directly from them.



The dramatization or discussion will be evaluated according to criteria provided in the Administration Guide.

Suggested length of individual presentation: 6-8 minutes.

The items for this section will be designed to elicit skills and understandings outlined in dimensions 5 and 6 of the Table of Dimensions and of the Observable Behaviours.

### **Part III (Listening and Reading)**

A formal examination session will take place at the end of the course. This written examination is composed of two sections. Section I consists in listening to an audiotape of a short play and responding to the play with both note taking and an organized response.

The items for this section will be designed to elicit skills and understandings outlined in dimensions 1 and 2 of the Table of Dimensions and of the Observable Behaviours.

Section II consists in reading a passage from a novel and developing an organized response to questions evolved from the passage. The student's responses should reflect an understanding of the indicators for the program objectives related to this component.

The items for this section will be designed to elicit skills and understandings outlined in dimensions 3 and 4 of the Table of Dimensions and of the Observable Behaviours.

## **5.2. Examination Parameters**

- |                                |   |   |
|--------------------------------|---|---|
| Part I (Writing)               | - | In the classroom: the time allotted will be determined by the teacher, based on the time required to sufficiently follow the course objectives. |
| Part II (Speaking)             | - | In the classroom: 6-8 minutes for each presentation   |
| Part III (Listening & Reading) | - | In a formal examination setting: 3 hours  |

### **5.3. Pass Mark**

All parts of the examination must be undertaken by the student. The pass mark is 60% for the entire examination.

### **5.4. Specific Conditions**

- An English dictionary and/or thesaurus should be made available to the student during the examination.
- No other reference material may be brought to the examination room.

