

VIDEO & NOTES

AUDIO

<p>Annenberg/WGBH Logos Graphic opening</p> <p>Teaching Foreign Languages K-12 Workshop Meaningful Interpretation</p> <p>Lower Third: Martha G. Abbott Fairfax County VA Public Schools</p> <p>Lower Third: Richard Donato University of Pittsburgh</p>	<p>Music</p> <p>Music Fades</p> <p>MARTY: (#5201M 13:41:32) The interpretive mode, uh, is important to consider, in terms of how we work with our students, to help them develop the ability to interpret what they hear in the language, and what they read in the language. And, um, it's not just the recall of information, but it's how we teach them to go one step beyond that, and to really make sense out of, uh, what they read and what they hear.</p> <p>RICK: (#D006M 12:13:52) I think you can't have any communication without some form of interpretation, whether you're speaking to someone, you are also listening to what a person says, and interpreting that message, and knowing what to say next. Um, whether you're -- if you're reading a text, you're interpreting that text, um, in the sense of, what does this text mean to me, what's -- what's the information in the text, and what's the larger meaning of this text, and how do I relate to it personally?</p> <p>Music up and under</p> <p>Narrator: In this first session of the Teaching Foreign Languages Workshops, Vanderbilt Professor Virginia Scott will discuss the Interpretive Mode of Communication and how it can play out in the classroom. Professor Scott will join University of Pittsburgh Professor Richard Donato, New Hyde Park, New York teacher Michel Pasquier and McLean, Virginia teacher Lauri Dabbieri to discuss:</p>
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<p>Text Interpretation Level Multiple Assessment</p>	<p>What is text? What is interpretation? At what level can interpretation begin? Can there be multiple interpretations? And, how is the interpretive mode assessed?</p>
<p>What is text?</p> <p>Lower Third: Virginia Scott Vanderbilt University</p>	<p><i>Music Up</i></p> <p>Virginia Scott: (8:48:00) Traditionally, text has been defined as the wr-- the printed word. And often, people even take it one step farther, and say it must be a literary text. So when you say the word text to foreign language teachers, they often think, ah, we're talking about literature. And, uh, I would like us to think of text in a much, much broader sense. Text for me is film, it is audio, it's a listening text, it even can be a visual, like a painting.</p> <p>MEGHAN ZINGLE CLIP -We are going to be working with art today.</p> <p>VIRGINIA SCOTT: (8:49:36) An interesting example of that is in Meghan Zingle's lesson, when she's using Picasso's painting, <i>Guernica</i>, and having the students look at that. I consider that text as well.</p> <p>MEGHAN ZINGLE CLIP -I'd like you to write the words or phrases that you think of - when you look at this painting.</p> <p>VIRGINIA SCOTT: (8:49:50) So before they ever read a text about the painting, the students are trying to understand what is going on in the painting, they are writing and working in small groups.</p> <p>MEGHAN ZINGLE CLIP -There is a dead boy as well.</p>

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	<p>-Where? -On the left, with his mother.</p> <p>VIRGINIA SCOTT: (8:51:25) Another very interesting example of using many different kinds of texts, is in Lauri Dabbieri's class. The students are looking at a Latin text.</p> <p><i>Aria plays</i></p> <p>They are listening to an aria, and in groups, they are coming to understand and interpret what is going on. In fact, she says, "remember, this is not a translation."</p> <p>LAURI DABBIERI CLIP Dabbieri: The actual libretto, the words were an interpretation as opposed to a translation. And that's a really important distinction for students to make, the difference between translation and interpretation. OK, how is this not a translation?</p> <p>Virginia Scott: That is one of the most critical understandings of the interpretive mode, is that there is no such thing as a this equals that, it is a, a negotiation of meaning, a coming to an understanding together. (8:47:40)</p> <p>LAURI DABBIERI CLIP Dabbieri: How is the form of the music mirroring the text? What's going up and down in the opera? Student: The Nile? Dabbieri: The Nile. That's right. And what's it doing? It's rushing, and we s... It says, it's falling, right? It actually uses the word falling.</p> <p>Virginia Scott: (8:50:24) If we think of text as being many different things, if we think of it as being, uh, film, and audio, and uh, visual stimulus like, like paintings, then the</p>
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<p>Lower Third: Michel Pasquier New Hyde Park, NY</p>	<p>classroom can be enriched enormously, as we see in some of the lessons, and particularly I would refer to Michel Pasquier's lesson, where he has had the students study "La Belle et La Bete." They have then had an opportunity to view Cocteau's movie.</p> <p>MICHEL PASQUIER CLIP -...can only...grovel on the ground...</p> <p>Virginia Scott: And at one point in this lesson, he even has students listening to a rap song that is, uh, about the same theme.</p> <p>(Students listen to MC Solaar <i>La Belle et le Bad Boy</i>)</p> <p>Virginia Scott: So these students have had multiple kinds of texts, they have read, they have watched, they have listened, and, uh, it seems that the interpretive mode is invoked multiply with multiple texts. (8:51:10)</p> <p>MICHEL PASQUIER CLIP -In the film there are two brothers and Avenant but in the story -there are three brothers and Avenant doesn't exist.</p> <p>MUSIC -----</p> <p>RICHARD DONATO: (10:07:20) You don't use just one text. You don't use an isolated text. And very often that's the way we approach reading.</p> <p>VIRGINIA SCOTT: Yes.</p> <p>RICHARD DONATO: Or you know, one text, or listen to one text. Why do you use multiple texts?</p> <p>MICHEL PASQUIER: I did a triptych, uh, to teach poetry, art, and literature. And I was searching for three, uh, examples of each.</p>
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	<p>VIRGINIA SCOTT: (10:15:39) I have a concern though. I really want to ask you this. I would worry about over-personalizing. I mean, a poem or a movie by Cocteau is situated in history, it's situated in --</p> <p>MICHEL PASQUIER: Right.</p> <p>VIRGINIA SCOTT: -- in another literary and social context, and it's up to you to, to guide the students. I mean, a random and entirely personal interpretation is, is worrisome, I think.</p> <p>MICHEL PASQUIER: (10:16:14) No, I, I agree with you. I will give them facts that, you know, Cocteau shared. You know --</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>MICHEL PASQUIER: -- for example, you know, the -- his choice of music to, to counteract the movie, to create a --</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>MICHEL PASQUIER: -- a displacement between the mood of the movie and the music.</p> <p>MICHEL PASQUIER CLIP -I think that the music complements the actor's expressions in the film. -So you think the music plays a very important role? Don't you? - Yes. -I read in a critical article on the film that Cocteau asked the musicians, -who wrote the music for the film to not write music that went with -the film, but to write music that's a contrast to the film. -This idea is a little bit difficult to grasp.</p> <p>VIRGINIA SCOTT: Their interpretation really</p>
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	<p>is in part guided by these questions or --</p> <p>MICHEL PASQUIER: Yeah. (inaudible).</p> <p>VIRGINIA SCOTT: -- or things you pose --</p> <p>MICHEL PASQUIER: Right.</p> <p>VIRGINIA SCOTT: -- to the students.</p> <p>MICHEL PASQUIER: Mm hmm.</p> <hr/> <p>RICHARD DONATO: (11:55:57) So there are various kinds of text types,(stutters) there aren't just poems or music, there are lots of texts that we encounter in our everyday lives, for example. You know? Er, do you use those kinds of texts in your classes?</p> <p>LAURI DABBIERI: (11:56:20) Everyday texts for our Latin class would be, um, graffiti, for instance, and -- or, um, funerary inscriptions, which is fantastic. We do a, a whole unit on, um, on funerary inscriptions, and it -- it opens up, um, a whole world of -- of the life of a Roman woman, for instance...</p> <p>RICHARD DONATO: (11:57:05) You're talking about tombstone inscriptions?</p> <p>LAURI DABBIERI: Tombstone inscriptions, yes.</p> <p>RICHARD DONATO: Oh, interesting.</p> <p>LAURI DABBIERI: Funerary inscriptions, yes.</p> <p>VIRGINIA SCOTT: (11:57:10) I guess that the current -- you know, there -- current events and ads in newspapers, it takes on a very different meaning, uh, for the Latin teacher...</p> <p>LAURI DABBIERI: Mm hmm.</p>
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	<p>VIRGINIA SCOTT: But every day would be those kinds of inscriptions on buildings, tombstones –</p> <p>LAURI DABBIERI: Buildings, tombstones, coins, graffiti...</p> <p>VIRGINIA SCOTT: Coins, yes.</p> <p>MICHEL PASQUIER: (11:34:55) Avertisement is an incredible text, uh, because it tells you about the value of a culture, and if you do comparative, you know, you could find, you know, the advertisement for a car in America, or France, what does that tell you about the culture? What are values? Do they value security over performance, you know? And a wonderful dialogue can arise from that.</p>
<p>What is interpretation?</p>	<p>Temp Music Up and Under VS</p> <p>VIRGINIA SCOTT: (#4901M 8:32:49) What is interpretation? If you look it up in the dictionary, it is, is understanding and explaining the meaning of something. And, uh, really all of language is about interpreting. I need to understand and then explain and clarify. Um, as, as one of the parts of the standards, it's a, it's a very interesting new dimension that takes us to, uh, understanding interpersonal communication and communication with a text that goes beyond what was traditionally a four skills approach.</p> <p>YVETTE HENO CLIP</p> <p>-Why did he choose the blossoms and the leaves?</p> <p>-The blossoms are very beautiful.</p> <p>-The blossoms are very beautiful. That's very true. The leaves as well. Yes.</p> <p>-Yes, and the leaves are appetizing.</p> <p>-The leaves are appetizing. Very good, Angelica. Excellent.</p>

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VIRGINIA SCOTT: (8:57:07:20) We are no longer teaching a four skills, grammar-focused class, and I believe we shouldn't be. Um, we, the, the standards urge us to think in very broad terms about what the foreign language class can do for students, and the interpretive mode's one of the most fundamental to building life-long skills.

BARBARA POPE BENNETT CLIP

-Beltrán is the good one and Ambrosio is the bad one.

VIRGINIA SCOTT: (9:11:45) Interpretation is part of interpersonal communication. Clearly, that's what we're doing in every minute of every day of our lives. We're interpreting. But nothing that we do is a solitary activity. We, we then turn to our friends and colleagues and we, we talk about what we've heard, what we've seen.

BARBARA POPE BENNETT CLIP

-Why did he change his name and also his face? Why?

-He wanted a new life and a new personality.

-Why did he want a new life and a new personality? Why?

-Because Beltran is dead.

-Well, because everyone believes Beltran is dead.

-But he isn't. He's very much alive. Right?

VIRGINIA SCOTT: So the interpretive mode really comes before the interpersonal communication. We are negotiating meaning at all times. That's, we, we now understand well that communication in any language, and certainly communication in a foreign language, is a co-constructing or a negotiation of meaning. Did I understand what you said? And in a foreign language, this becomes even more critical, because if we leave two students together and re, and ask that they

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actually communicate information that they didn't have about each other or about a text or an experience, they have to work together, negotiating, and I have to understand and interpret your meaning in order to respond and give you my meaning,

JANE SHUFFELTON CLIP

-This is not even the reaction of the Russian...

-Yes, this is the reaction of...

-It's not the reaction of the Russian, what-do-you-call-it, the people.

-But how? He's an American.

-He can't speak for the Russian people!

-No, but this writer, he found all kinds of *examples...*

Virginia Scott: (#4901M 8:42:23) if I can't understand you, and I can't interpret what you're saying, we won't have any interaction.

JANE SHUFFELTON CLIP

-All he said is that *exercise* is a good thing and should be done.

-As President, he has the right to express his ideas and all that.

-Just like right now for example, Bush, now in America...

-says we're all against terrorism, blah, blah, blah, blah...

-But he can't do anything, like, specific. It's the same thing...

Virginia Scott: (#4901M 8:42:23) James Lee talks about communication in a very interesting way. He says it's the expression, interpretation, and negotiation of meaning. So interpretation is critical to communication, it is, it is an essential part of communication.
(#4901M 8:43:00)

PANEL DISCUSSION

Music Up

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	<p>RICHARD DONATO: (10:05:12) The minute you move into the interpretive mode of communication, you're opening yourself up to all different kinds of ways of grouping and different kinds of conversations in class. And in your classes, you know, do you -- what do those conversations look like? How do you get students to up the ante, to get beyond just telling you who did what to whom? And how do you get them into, "This is how I feel about the text. This is how the text relates to me. This is how the text relates to another text."</p>
	<p>VIRGINIA SCOTT: (10:05:58) These lessons both provide excellent examples. (stutters) it's the way questions are framed. How, how the students are -- they're never yes/no questions, obviously. But, but even beyond that, how the questions are framed and how they're made relevant to the students lives, and I think that, that, uh, you, you can see that in both of these lessons. So.</p> <p>MICHEL PASQUIER: (10:06:20) I, I tell my students, frankly, openly, that, um, I ask them the question for which I don't have the answers.</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>MICHEL PASQUIER CLIP -The question is, why did they change? -To put a true face to Avenant because he really is a beast. - And the Beast is really handsome and good and all that.</p> <p>MICHEL PASQUIER: I am not interested in going to a classroom to ask them questions for which I have the answer. I would stay home if that was the case. So they know from the beginning that I am part of the learning.</p>

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LAURI DABBIERI: (10:02:27) For me, group work plays a huge role in my class because it contributes to a dialogue. In my class, conversation and dialogue is a huge part.

DABBIERI CLIP

LAURI DABBIERI: I'm going to bring around a piece of construction paper for you to write your answers onto. And then we're gonna share so that everybody has the answers to all seven questions. OK?

Student: It's active and it has to be a subjunctive. The "a," the "a" is the form of the subjunctive, so *cupiat* – it's "might wish."

LAURI DABBIERI: What is Cicero saying about the, about the spheres of music?

Student: There were high and low pitches.

LAURI DABBIERI: And do we hear those high and low pitches on Earth?

-No we can't, but it says that, uh, learned men have imitated with strings...or on strings.

VIRGINIA SCOTT: (10:33:36) What I'm thinking is that this, guiding students through the interpretive mode, and, and making that an integral part of all of your teaching experiences is, is a more fundamental way of knowing than, uh, language proficiency.

LAURI DABBIERI: Mm hmm.

VIRGINIA SCOTT: That, that that is, is a fundamental building block. The student who has interpretive skills can then go on and, and negotiate meaning. So it's, it's almost --

MICHEL PASQUIER: And --

VIRGINIA SCOTT: -- an inversion. You, we, we often think language proficiency precedes interpretation, but we're, we're saying it's really the other way around. Having interpretive skills will lead you towards greater proficiency. (10:34:27)

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<p>At what level can interpretation begin?</p>	<p>Virginia Scott: (8:43:15) Teachers often think of the interpretive mode as being something that they might do with students at a later stage of learning, in let's say a third or fourth year foreign language class. Uh, my sense of interpretation is that it should begin from the beginning. (8:43:34) In fact, we have some very interesting examples among the teaching videos, uh, of elementary school teachers. Jai Scott, for example, has kindergartners.</p> <p>JAI SCOTT CLIP -What's the problem with Arthur, Connie? -Arthur has chicken pox on his self. [English]</p> <p>Virginia Scott: He is already working on the interpretive mode, by asking the young children to understand the material more than just on a summary level, he's asking them, is, uh, so-and-so happy or sad? Uh, does so-and-so like this? And the students are then having to think beyond just the story, to relate it to their own experiences, and I think that's where interpretation begins.</p> <p>JAI SCOTT CLIP -Lynn, have you had chicken pox? -I, when I was a baby I did. [English]</p> <p>Virginia Scott: So it isn't a mode that I think we want to stress for just advanced level learners, but it's something that students can begin to do and it's actually very rewarding for students because it's a way of personalizing material, it's a way of interacting with peers in the classroom, to, to construct meaning together, to understand, to interpret texts, stories together. (8:44:35)</p> <hr/> <p><i>Music up</i></p> <p>RICHARD DONATO: Isn't it we're sort of</p>

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meaning-making, you know, from the beginning. It seems to me that, you know, human beings were always constantly constructing meaning from our experiences and putting them together. You know, a child goes to a movie. "What was your favorite part?" Or reads a book with a parent. "What was your favorite part of this book? Why was it a favorite part of your book? What's he doing? What's going to happen next?" So even in, you know, early book reading, we see sort of interpretation going on. Um, it's, it seems to me that, you know, uh, in early language learning, that we can do this as well. And I think --

VIRGINIA SCOTT: (11:11:46) Well, we (stutters) in, in, in Jai Scott's lesson with kindergartners, um --

RICHARD DONATO: Yeah, we see it there.

VIRGINIA SCOTT: -- he, he's probing to find out what they think and what they feel --

RICHARD DONATO: Mm hmm.

VIRGINIA SCOTT: -- so he's doing both the affective and cognitive, and he's talking about, is so-and-so happy or sad?

JAI SCOTT CLIP

-Is he sad or happy, Ay'sha?

-Sad.

-How is he?

-Sad.

-Yes, he's sad.

VIRGINIA SCOTT: And then that's the beginning of developing interpretive skills, is when you're taking it beyond... he's encouraging the children to interact with the text on a very personal level, to come up with meaning that could be shared with, with

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	<p>everyone.</p> <p>RICHARD DONATO: And they're really making inferences on the basis of their own experiences --</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>RICHARD DONATO: -- and, and --</p> <p>VIRGINIA SCOTT: And their comprehension is, is ast -- is astounding.</p> <p>RICHARD DONATO: For nine weeks of instruction, yeah.</p> <p>VIRGINIA SCOTT: Yeah, it's astounding.</p> <p>JAI SCOTT CLIP -How did she get the chicken pox, Henry? -She was being too close to Arthur too many times to get it. [English] -Oh.</p>
<p>Can there be multiple interpretations?</p>	<p>Virginia Scott: (8:44:44) One of the things we never want to do with students is for them to have any sense that there's an absolute truth or a right way or a wrong way. So what you're doing with, with those kinds of questions, is you're invoking critical thinking skills, which, in my senses, you should be destabilizing some of that background knowledge, some of the preexisting conceptions that young people have. You're wanting to destabilize them, just a little bit, so that they reorganize their understanding, reorganize their, their learning experience. (8:45:19) And that is what you're doing with the interpretive mode, you're saying, now wait a minute, is this really what we want to see or hear, or is this what's happening, and how do you interpret that?</p> <p>MICHEL PASQUIER CLIP</p>

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	<p>-The magical characteristics... -The statues... the rose...</p> <p>Student: Um, interpretation is a big part of Mr. Pasquier's class as well. We often have to read poems and stories and stuff and interpret it and be able to, um, voice what we feel about the story, which can be difficult because there is no right or wrong answer. So you can't actually answer it with the facts, you have to be able to describe what you're feeling and relate it somehow.</p> <p>-So who'd like to respond to differences between the story and the film?</p> <p>VIRGINIA: (#4901M 8:55:18) Invoking the interpretive mode, I think, is one of the, the most creative ways to make it personal to all kinds of learners. Every student in a classroom can come to, uh, appreciate a text on his or her own level. So, I think of it as a way (stutters) the teacher must clearly be very creative, uh, and, and have tasks that, that are relevant to the student's own lives. But I think that every kind of learner, even the student who says I'm not good at foreign language, can get engaged in an activity that leads him or her down that path of interpreting a text. (#4901M 8:55:13)</p> <p>Music Up PANEL DISCUSSION</p> <p>RICHARD DONATO: (09:53:42) Interpretation really requires more than just getting the factual meaning out of the text. I mean, is this difficult for teachers to do? Is it difficult to get students working with texts to do more than just get the factual meaning out of the text?</p> <p>MICHEL PASQUIER: (09:54:13) I think the work of a teacher is to choose a text, uh, or texts, a group of texts around a theme, that will be, uh, you know, controversial. You</p>
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	<p>talked earlier in -- uh, about being, um -- forget the term you used, but...</p> <p>VIRGINIA SCOTT: Relevant?</p> <p>MICHEL PASQUIER: No, not relevant --</p> <p>RICHARD DONATO: Destabilized.</p> <p>MICHEL PASQUIER: (09:54:36) Destabilized. I, I like, I like that concept of creating, you know, you know, an atmosphere where you're no longer sure, because that's a wonderful way to generate that interpretation and discussion.</p> <p>VIRGINIA SCOTT: (09:54:56) So you choose your texts because they have something in them --</p> <p>MICHEL PASQUIER: Yes.</p> <p>VIRGINIA SCOTT: -- that would trigger this destabilizing. Oh, that's great.</p> <p>MICHEL PASQUIER: (09:55:02) I think of texts as a mirror in which the, the learner observes himself, has a chance to, to, to evaluate himself, you know.</p> <p>RICHARD DONATO: (09:55:16) Would that be different for different kinds of learners, different kinds of classes, when you go about choosing a text?</p> <p>MICHEL PASQUIER: (09:55:20) Yes, I think you have to think of the different types of intelligence, you know. The, the visual learner, the auditory learner, the, the tactile learner, and you have to try to bring all those perspectives to, to the learning.</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>MICHEL PASQUIER: That's my, I think</p>
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<p>How is the interpretive mode assessed?</p>	<p>that's...</p> <p>VIRGINIA SCOTT: Well, and in your class you have multiple levels.</p> <p>LAURI DABBIERI: (09:56:58) You have to choose something that your level II student is going to be able to work with on a very basic level. And then something that a more advanced student is going to feel like he's not being cheated out of.</p> <p>VIRGINIA SCOTT: Mm hmm.</p> <p>LAURI DABBIERI: Um, when I choose a text, at the same time I want to be able to choose something that they're going to be able to get the big picture, get something that has, that has a deeper meaning.....</p> <p><i>Music Up</i></p> <p>VIRGINIA SCOTT: (#4901M 9:06:28) How do we assess the interpretive mode? The interpretive mode should be built into the assessment from the beginning. It's not an assessment that happens at the end of the learning phase. The assessment is part of learning.</p> <p>PANEL DISCUSSION</p> <p>RICHARD DONATO: (11:03:28) So where did your lessons go? I'm just curious. Like what happened after La Belle et La Bête? What happened after Scipio? What was the next step? I mean, did they --</p> <p>MICHEL PASQUIER: Well --</p> <p>RICHARD DONATO: -- have an assessment and we go on to something else? Did it, was it leading somewhere? Was it connecting to something --</p>
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Lower Third:
 Michel Pasquier
 New Hyde Park, NY
 Grade 11

MICHEL PASQUIER: Yeah.

RICHARD DONATO: -- else?

MICHEL PASQUIER: (11:03:50) Um, this is part of a unit that I did on, um, inner beauty.

Uh, so what followed was I asked them to create a story that would have the theme that we had encountered, uh, about, you know --

RICHARD DONATO: Hm. (11:04:48)

MICHEL PASQUIER: -- inner beauty or greed. What, what is ugly? You know, is it greed? So how would they portray either qualities of souls - ills, if you wish - uh, in a high school setting? So there were five videos that students created. Uh, my role was to, to remind them, to keep them to the theme and the text, but I was not involved in the videotaping at all. So this is valuable as, as a product.

VIRGINIA SCOTT: (11:06:04) So students were being graded, then, on the quality of their product.

MICHEL PASQUIER: Yeah, and then we --

VIRGINIA SCOTT: And, and --

MICHEL PASQUIER: -- yeah, mm hmm.

VIRGINIA SCOTT: Would, do, do your grades reflect different dimensions? I mean, do you have as part of your, your grade, your assessment, a, a language proficiency and then --

MICHEL PASQUIER: Yeah, they are rubrics --

VIRGINIA SCOTT: -- the amount of effort

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<p>Lower Third: Lauri Dabbieri Chantilly, VA</p>	<p>and, and this.</p> <p>RICHARD DONATO: Yeah, what is it (inaudible), what is, how do you assess interpretive (inaudible) --</p> <p>VIRGINIA SCOTT: Because you don't want to come down and say, "You, you, you weren't good at this interpretive --</p> <p>MICHEL PASQUIER: Mm hmm.</p> <p>VIRGINIA SCOTT: -- thing, and so you, you're, you don't get a good grade."</p> <p>MICHEL PASQUIER: Yes.</p> <p>VIRGINIA SCOTT: That's a very --</p> <p>MICHEL PASQUIER: It's difficult.</p> <p>VIRGINIA SCOTT: -- very fuzzy --</p> <p>RICHARD DONATO: Because your interpretation isn't like mine, therefore you're not good at this interpretation. (laughter).</p> <p>VIRGINIA SCOTT: (11:07:49) That's what makes Nancy Gadbois' assessment rubric so interesting to me.</p> <p>ASSESSMENT CLIP -We're going to watch a video from Paris...</p> <p>VIRGINIA SCOTT: The students, before they ever even engage in the activity, have a series of expectations that are everything from creative ideas and interpretive skills on all different levels, and language skills. And so the student knows beforehand what they're going to be evaluated doing.</p> <p>LAURI DABBIERI: (11:08:27) The kids seemed very comfortable with that, and they were very grateful to have those rubrics.</p>
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Grades 10-12

VIRGINIA SCOTT: Yeah. Students always love something that they can see...

LAURI DABBIERI: Right up front. They loved knowing, right, concrete.

VIRGINIA SCOTT: On the paper.

Virginia Scott: We have moved in an entirely different direction, uh, on assessment. Assessment is no longer a summative experience, but rather a process, a learn-- it's part of the learning process, consistently. (#4901M 9:08:18)

AMY GARCIA CLIP

-Next we're going to read an article from the magazine *Das Rad*.

VIRGINIA: (#4901M 9:04:58) I think that one of the big concerns that foreign language teachers have, is they feel they might have to sacrifice accuracy. When students are doing this kind of work, errors are everywhere. And, and for many of us, that doesn't feel good.

AMY GARCIA CLIP

-Candice, what do you like to play?

-Candice does not like to play basketball.

-Candice, can you use "I"? You are Candice, right?

-Yes.

-Yes, "I..."

-I don't like to play basketball.

VIRGINIA: (#4901M 9:05:43) We have come to a new place as foreign language teachers, we understand that there is a place for error correction, when we're actually working on a form that we have just learned. And then there's also a place to let students go, and to negotiate meaning and try to communicate, and feel sure that these are not

Lower Third:

Virginia Scott

Vanderbilt University

VIDEO & NOTES

AUDIO

	<p>going to be errors that they will carry with them for the rest of their lives. (#4901M 9:06:18)</p>
<p>Lower Third: Richard Donato University of Pittsburgh</p>	<p>Rick Donato (#D006M 12:22:40) What I'd hope the teachers would take away is that we're not really doing any service or justice to the interpretive mode of communication by simply having students do factual recall, or demonstrate their comprehension at a recall level, that we really need to go beyond that, we really need to take the facts of text to -- and to -- and have -- get students to link them to their personal experiences, to come up with their own personal interpretations about the text, and that these interpretations can be varied and they can by -- be diverse.</p> <p><i>Music Up</i></p>
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