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Revisiting L2 Writing Development:

A Curriculum-based Study of Syntactic Complexity

Friday, July 29, 2005
8:15 – 11:15

Presenters:
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8:15 – 8:25	Colloquium overview (Byrnes)
8:25 – 8:55	Fostering syntactic complexity in curriculum-based L2 writing development (Ryshina-Pankova)
8:55 – 9:30	Investigating syntactic complexity from cross-sectional, longitudinal, and multitask perspectives (Norris)
9:30 – 10:05	Interpreting syntactic complexity in curriculum-based writing development (Maxim)
10:05 – 10:35	Applying syntactic complexity findings for improving writing curriculum and instruction (Byrnes)
10:35 – 10:55	Commentary (Hinkel)
10:55 – 11:15	Open discussion

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Curriculum: Introduction

Over a three-year period, from February 1997- May 2000, the German Department at Georgetown University, engaged in a comprehensive curriculum renewal project that is unique in college-level foreign language departments in the United States. In a highly collaborative approach, the entire faculty and graduate students developed a curriculum that is content-oriented from the beginning of instruction and explicitly fosters learners? language acquisition until the end of the four-year undergraduate sequence. That is, the program of study is neither merely an aggregation of courses, as is otherwise customary, nor does it differentiate between so-called "language" courses and "content" courses. Instead, the curriculum presents an integration of content and language through oral and written textual genres throughout the undergraduate program.

The curriculum project, which we have called "Developing Multiple Literacies," reflects a literacy orientation that recognizes that foreign language instruction of adult learners, as contrasted with second language instruction, is fundamentally about engaging these already literate learners in imagined textual worlds which provide the occasion for thought-full language acquisition. The curriculum draws its content and its socially situated language use for the acquisition of advanced competencies in listening, speaking, reading, writing from a wide range of oral and written genres. These are sequenced in a principled way across the curricular levels, thereby contributing to program articulation. The pedagogies, too, are linked to genres, inasmuch as instructional tasks within the curriculum, in contrast with prevailing recommendations about task- or activity-oriented instruction, are themselves genre-derived, thus inherently linked to the socio-cultural context within which the chosen genres naturally occur in the German-speaking world.

The curriculum spans the entire four-year period of undergraduate study and is conceptualized to enable learners to become competent and literate non-native users of German who can employ the language in a range of intellectual, professional, and personal contexts and who can also draw from it personal enrichment, enjoyment, and formation.

This web site provides an overview of the project. It offers a summary chronology of its major stages, and presents information and documents on the background of this effort, its goals and major stages, and outcomes. It identifies the principles and approaches adopted with regard to curriculum construction in the context of U.S. higher education, and outlines the curricular progression that was developed. It provides detailed information about course syllabi (including goals and thematic units), about pedagogical considerations, and about assessment practices that bring this curriculum to life for our undergraduate students. Because the curriculum resides in a graduate program, it specifically addresses the role of graduate students in such an integrated instructional

context and offers details about our mentored graduate TA development sequence. With an understanding that curricular work is continual, we document how we ourselves envision continued curriculum enhancement. The pages of this site also link the project to diverse research and dissemination efforts, especially in the area of assessing the development of speaking and writing abilities. Finally, we provide information on a number of action-research efforts undertaken in conjunction with a grant the Department received from the Spencer Foundation (2000-2002) under its Practitioner-Research Communication and Mentoring Grants Program.

We present this information because the need for curriculum renewal in college foreign language departments has recently been amply acknowledged in publications and in an array of professional fora. We provide it as well because of an urgent societal and global need for upper levels of competence in several languages. However, despite those internal and external needs, surprisingly little curricular work exists that deliberately takes account of the dramatically changed environment in terms of theoretical, research, and educational practice pertaining to adult foreign language learning and teaching and the dramatically changed goals for language learning. The latter, in particular, reflect shifts in a multicultural, multilingual, AND global environment, one that addresses linkages between the native language (L1) and additional second or foreign languages (L2). The foreign language field is challenged to access the rich discussion in instructed second language acquisition (SLA) research, specifically its insights regarding the complex relationships between meaning and form at various stages of language development. We are invited to rethink learning and instruction in a conceptual framework that is centrally functional and focused on contexts of use, and therefore meaning- and discourse-oriented, rather than formal. The far-reaching implications of that shift remain to be explored in many areas, but most particularly in the area of program building and curriculum development in higher education.

The German Department's curriculum, *Developing Multiple Literacies,* attempts to address these interrelated issues innovatively for the benefit of our learners. Our own experience with curriculum construction makes one thing quite clear: it is an ongoing project. Even after six years of experience with this curriculum -- or, perhaps more precisely, because of six years of experience with it -- we do not claim to have the final answers to the many complex issues that fall under the above-named areas. But we continue to search for them deliberately in a community of practice, by no means a common occurrence. Given the urgency of such work in higher education in general, in foreign language departments in particular, we hope that our efforts might encourage colleagues at other institutions in their own curricular planning. We post this material as a way of inviting comments, both in terms of suggestions to us since our pledge to continued curriculum enhancement envisions further adjustments of our work, and in terms of experiences others might have had in their efforts to modify curricula. Please direct your correspondence either to Heidi Byrnes or to Hiram H. Maxim, the Curriculum Coordinator.

September 4, 2004

Fostering syntactic complexity in curriculum-based L2 writing development

Marianna Ryshina-Pankova

Curriculum/Sequence of Courses - Georgetown University German Department (GUGD)

A. Sequenced Courses

Level I - Contemporary Germany ("Basic")
Introductory German I and II: (2-semester sequence: 3 credits each) OR
Intensive Basic German: (1-semester course: 6 credits)

The themes for this level are coordinated with the textbook *Kontakte.* A significant amount of authentic outside material is incorporated in order to provide a discourse and literacy focus even at this level. This is the only level where a textbook is still used.

Level II - Experiencing the German-speaking World ("Intermediate")
Intermediate German I and II: (2-semester sequence: 3 credits each) OR
Intensive Intermediate German: (1-semester course: 6 credits)

Level III – German Stories and Histories ("High Intermediate - Advanced")
Advanced German I and II: (2-semester sequence: 3 credits each) OR
Intensive Advanced German: (1-semester course: 6 credits)
(Overview of developments in Germany from 1945 to present)

B. Non-Sequenced Courses ("Advanced")

Level IV
One 4-credit course ("Text in Context") plus five additional 3-credit courses with similar language acquisition goals (though different emphases)

Level V
Along with exploring topics in 18th through 20th century German studies and selected topics in German linguistics, these courses aim to develop high levels of sensitivity, reflectivity, and interpretive abilities directed toward other and self in a cultural context, and the ability to function in the German language in various forms of elaborated secondary discourse with a high level of accuracy, fluency, and complexity of language use in a variety of contexts.

Level-specific Instructional and Learning Goals
Georgetown University German Department (GUGD) Undergraduate Curriculum

A. SEQUENCED COURSES

Level I: Contemporary Germany

The overall goal of Level I courses is to help students develop basic knowledge about contemporary Germany and, through that content, acquire linguistic knowledge that allows them to feel comfortable thinking of themselves as users of German, in reading, listening, writing, and speaking. Level I courses introduce students to culturally appropriate notions of self, family, and broader groups in society; to occupations and pastimes (school, work, and free time); and to activities and events in present and past story-telling. Comparisons between the U.S. and current German life and society build the foundation for cultural literacy and familiarity with the German-speaking world.

Reflecting the broad conceptualization of a content-oriented and task-based approach which characterizes the entire curriculum, Level I incorporates critical reading and writing right from the beginning. Students work with a variety of genres and themes in a variety of media, in comprehension and production. These range from personal and interactional to routine public. At the end of the year students should be able to communicate effectively beyond immediate and person-centered areas of interest and should be able to incorporate broad cultural knowledge into short presentations on a variety of topics and issues.

As instruction engages students in meaningful activities it also attends to gradual but continual development of accurate and differentiated language abilities in all modalities. Instructional interventions at Level I emphasize effective and meaningful communication in which linguistic accuracy is an important long-term goal though it cannot yet be attained. Creativity, negotiation of meaning and form, and sensitivity to different social contexts and for different tasks are encouraged. They build the foundation for long-term achievement.

Throughout the level, assessment formats incorporate all modalities (for details see Assessment.

Level II: Experiencing the German-speaking World

Level II courses are organized topically to familiarize students with the cultures of the German-speaking world. They place particular emphasis on the story in a German context, — personal (e.g., diary), public (e.g., journalistic writing) and literary stories (e.g., short stories). Cross-cultural comparisons between the U.S. and the German-speaking countries provide a backdrop for engagement with the German texts.

Students begin to develop self-expression across a variety of culturally and politically significant topics, thereby increasing both accuracy and fluency of comprehension and production. The themes and topics expand on those in Level I, in terms of complexity and variety (students work with selected episodes from a German television series, *Unser Lehrer Doktor Specht*); in terms of length (students read a first complete novel, *Die Geschichte von Herrn Sommer)*; in terms of processing focus (a slow shift from sentence to discourse-level processing); and in terms of presumed cultural knowledge that invites a number of perspectives on a given issue. These content and language challenges — comparisons, contrasts, causality, imagination, and speculation — lay the groundwork for the historical treatment of stories and histories in Level III.

At this level, partner and group work is central to enhancing students' conversational and negotiating abilities. Students complete formal speaking and writing tasks that focus on specific topical issues and language features as exemplified in the texts.

Level III: Stories and Histories (last level of sequenced courses)

Level III courses are designed to give students a thorough understanding of contemporary German history (1945-present) and contemporary social issues, while improving their language use in German in all four modalities (writing, reading, speaking, listening).

The thematic and topical sequence which deals with the period 1945 to the present emphasizes personal and public stories throughout German history, while connecting oral with written narratives. Students improve their ability to narrate, compare and contrast, and establish causal relationships in speaking and writing. Through the integration of all modalities, this course promotes accuracy, fluency, and complexity in language use. The development of advanced reading and writing is considered the primary means for expanding students' language abilities at this level of instruction.

Students continue to enlarge their repertoire of strategies for processing meaning and form, develop criteria for evaluating their language performance under different conditions, and to set both short-term and long-term objectives for the improvement of their own specific abilities, knowledge, and interests. Independent and group projects are central for all these aspects of learning. Speaking ability is enhanced through class discussion, group work and panel discussions. By incorporating a range of textual sources and tasks, students have the opportunity to move from personal forms of communication to more public use of language.

Students are encouraged to take increasing responsibility for their own learning. The courses focus on a theme for an extended period, so that students encounter multiple perspectives and genres in both written and oral forms. Students acquire theme-related vocabulary through repeated use in integrated tasks. By reading independently and working collaboratively through texts, students increase their understanding of textual organization and the way German lexicogrammatical structures and patterns are used to express ideas both orally and in writing. Students become increasingly adept in shifting between personal and public forms of communication.

B. NONSEQUENCED COURSES

Level IV

A small group of courses has been designated as Level IV courses (see overview). With their focus on discourse features and textuality, all Level IV courses build upon a number of intricately interrelated and at times sequenced pedagogical tasks that raise students' awareness of and ability to use those features. These tasks focus on prominent characteristics of a range of genres in the secondary discourses of public life (monologic and interactive), textual organization according to underlying cognitive structures, the relationship of author stance and intentionality to language use, expanded lexicogrammatical patterns, and differentiated thematic vocabulary, including, as appropriate, special characteristics of literary language. Students' ability to produce high-level oral and written language is enhanced through the opportunity to practice and perform a series of previously identified subcomponents or subskills (e.g., through class activities and/or homework assignments). In both cases group feedback as well as individual feedback are essential. With written work, feedback is provided on both content and language, according to previously specified, differentiated weighting of language features that are characteristic of advanced levels of language use, and differentiated expectations with regard to accuracy. Whole class and individual feedback indicates areas in need of improvement that students attend to in their rewrites. In the course of the semester increased emphasis is placed on nuanced forms of expression through semantic fields that tend to occur in particular genres/registers/contexts; and on fixed collocations, idioms, metaphors, and the structuring impact of grammatical metaphors that reflect linguistic-cultural preferences. In this fashion the relation between linguistic code and culture is increasingly part of students' metacognitive awareness of their L2 as well as their L1 language use (for details see "Assessment").

At this level, the curriculum's overall emphasis on students' responsibility for their own learning becomes even more prominent, as students set specific individual learning goals within the course goals and objectives. The following are highly recommended practices: an initial questionnaire that reflects students' perception of their abilities at the beginning of the course; a mid-semester meeting that provides individual feedback in line with a

student's personal learning goals and allows for adjustments in pedagogical approach and instructional emphases for the whole group on the part of the teacher; and a final retrospective questionnaire and, where possible, conference.

As students progress through the curriculum their performance profiles are likely to become highly divergent even though they are appropriately enrolled in a particular course. This means that instructors and students, as a group and as individuals, need to work out a plan that allows the whole class and individual students to attain the stated global goals for the course. At the same time this individually tailored plan takes into consideration that a number of aspects of an individual student's performance need to be brought into careful balance. In general, these are background knowledge, cognitive abilities, particularly forms of academic and textual literacy, and linguistic abilities. With regard to the latter, there is strong evidence for a need to balance carefully diverse extended and focused speaking, reading, and writing tasks and to differentiate these further with regard to task complexity, task difficulty and performance conditions. It is critical to continue to work toward a balance between accuracy, fluency, and complexity of language use, something that is crucial for continued interlanguage development toward target language norms by the advanced learner.

Given the different foci of the Level IV courses, the varying profiles of each class, and of individual students in it, instructors must assure that learners do, in fact, follow a plan that is most appropriate for them and must recognize students' engagement and success toward those goals.

Level IV - *Text in Context*

This is the last course in the required sequence, highly recommended for all students, but particularly for majors. Working in depth with three topics, it is designed to help students gain a level of fluency and accuracy in German that enables them to live and study in a German-speaking country.
Referring back to the primarily contextualized, highly personal stories of Level III, it deliberately privileges public and academic forms of language, even in daily classroom interaction. For example, it makes explicit linkages between the literate forms of language use in reading and writing and prestige forms of oral expression in public life. Through this integrated text-based approach students gradually shift their language from the more congruent forms of expression that characterize oral language to the more metaphorical forms of expression in public fora, oral and written (see Halliday, 1985). They acquire differentiated vocabulary and greater grammatical accuracy, fluency, and complexity by focusing on the relationship between meaning/content and linguistic forms. They become sensitive to language use with different textual genres in different communicative situations where the participants have different communicative goals. They emulate such language use in a variety of assignments. Work inside and outside the classroom includes: textual analysis and interpretation for enhancing reading comprehension in both intensive and extensive reading; creative, journalistic, essayistic, and academic writing in a process-writing approach; and listening comprehension with diverse audiovisual materials through outlining and note taking (for details see "Assessment").
Students begin to develop the kinds of literacy abilities that are at the heart of summarizing, interpreting, critiquing, presenting and substantiating an opinion or argument, and practice these orally and in writing. Such language use is critical for study abroad as well as any other professional context in which the German language is used.

Role of Genre in the Curriculum:

❖ motivates and allows for selection and sequencing of materials across instructional levels

❖ details the nature and focus of pedagogical praxes, for example, in terms of construction and sequencing of various tasks across levels

❖ through writing tasks, genre constrains and enables occurrence of the language features at all levels of the language system, but specifically at the syntactic level

❖ translates into assessment with high validity and high potential for feedback into curriculum and instruction

GUGD Curriculum: Genre and Narrativity

The curricular focus on content and language acquisition toward advanced levels of literacy has resulted in placing discourse (or texts in oral and written form) at the functional center of the "Developing Multiple Literacies" curriculum. This affects materials choices, preferred pedagogical approaches, preferred pedagogical tasks, and the nature of assessment. In its efforts to develop students' writing ability, the program has

replaced an additive approach from word, to phrase, to sentence, to paragraph, to coherent writing event with a functionalist approach that is shaped through the construct of genre.

Within the sequenced levels of the curriculum (Levels I - III and *Text in Context*), in particular, narratives have become a useful way for highlighting central characteristics of cohesive and coherent texts and for making learners aware of the shift in semiotic practices that accompanies the shift from telling private stories to presenting public (hi)stories.

This page provides both a general overview of that sequence and specific examples of how genres are incorporated into the curricular sequence and, through genre-based tasks, into our pedagogies.

General overview

- ***In Level I,*** instruction is primarily geared to modeling short functional texts in a range of contexts, thereby acquainting students, right from the beginning, with a whole-text perspective and with various ways of reaching toward comprehending such texts and producing their own first coherent texts. Emphasis lies on the sentence and its various formal requirements.
- ***In Level II,*** one form of narrativity becomes prototypical, the personal story that relies on chronological ordering. This means that various aspects of the creation of coherent and cohesive discourse will be extensively modeled, analyzed, and practiced in a range of contexts. As that basis continues to become firmer, other forms of discourse are gradually introduced, particularly in terms of their organizational patterns and their most frequent discourse markers.
- ***In Level III,*** discursive behavior is extended in the following ways:
  1) the personal stance that prevailed in Level II is expanded into the public sphere, that is, individual events are put into larger contexts, mainly through comparison and contrast, cause and effect, the presentation of alternative proposals, and making decisions based on real or imagined choices.
  2) the simple narrativity of consecutive chronology is expanded and made more complex (different positions of author and actor(s) with regard to retrospective, prospective, contemporaneous, involved, distanced perspectives and different forms of engagement);
  3) discourses beyond the narrative are deliberately taught, to be acquired on a first level of awareness and use (e.g., comparison and contrast; description; supporting opinions, providing information cogently and persuasively; cause and effect).
  This expansion involves many of the previous formal characteristics, particularly as far as actor/action sequences are concerned. In those areas, greater emphasis can be placed on accuracy. In the other areas, this treatment amounts to expanding the notion of discourse, inasmuch as other ways of presenting and managing information or interaction between different actors and the author, and other forms of realizing local cohesion and global organization/coherence are gradually incorporated.
- ***Text in Context*** extends discursive behavior from the concrete into the abstract realm, focusing on the secondary *discourses of public life*, as contrasted with the primary discourses of familiarity and direct interaction that were at the heart of Levels I - III. While many of the issues that were central to Level III require continued attention, particularly as far as accuracy is concerned, *Text in Context* targets the cognitive and linguistic demands that characterize this shift from congruent to synoptic semiosis with its increasingly complex nominalized system (including expanded options for modification).

Genres across the GUGD curriculum: From primary to secondary discourses

(for more information visit http://www3.georgetown.edu/departments/german/programs/curriculum/3narrativity.html)

	Level I	Level II	Level III	Level IV
Primary discourses	casual conversations picture story cartoon strip personal narrative recipe	personal narrative journal entry	journal entry personal narrative	
"Blurred" discourses, including literary works and other forms of artistic expression	personal ads (many in one newspaper section) culinary show information enquiry short descriptive text song rhyme poem	TV drama personal essay autobiographical portrait short novel poem song literary fairy tale autobiographical account	short story poem song novel dramatic film short story/personal narrative autobiographical account	novel poem short story (within it: formal letter/phone conversation)
Secondary discourses	service encounters weather report report card information text housing ads traveling ads (many in 1 newspaper section) TV report statistical report detective story/police report pros and cons newspaper feature article	biographical chronicle artistic manifestos newspaper article statistical report descriptive texts documentary film short film (intro to the city) interview magazine feature article TV report documentary statistical report chronicle argumentative essay short opinion poll answers short lecture information text brochure encyclopedia article	film review documentary film descriptive essay historical essay interview/personal narrative historical recount historical chronicle interview political appeal graphs/charts slogans newspaper article news report political caricature journalistic essay/report political cartoon political pamphlet biographical chronicle chronicle	surveys and questionnaires chronicle political speech historical narrative reflective essay/personal narrative information text information text/instructions/glossary academic comparative article editorial editorial/study report formal interview information text/book introduction essay (Feuilleton)

Genre as instantiations of language use in context

Genre	Pedagogical Context	Social Settings	Participants	Key linguistic features
Level I, Contemporary Germany				
Casual conversation	"Talent, Plans, Responsibilities"	Student cafeteria	Students	Present perfect, 1st and 2nd person referring terms, specific participants, colloquial expressions, modal verbs
Casual conversation	"Free Time and Entertainment"	School yard	Students	Present perfect, 1st and 2nd person referring terms, specific participants, colloquial expressions
Report card	"Talent, Plans, Responsibilities"	(1) School institution (2) Classroom	School institution, teacher, student, parents/guardian	Nouns, numerals, formulaic categories (i.e., *name, date*), specific participants, 3rd person referring terms
Level II, Experiencing the German-speaking World				
TV docudrama	"National Pride"	TV drama	Teachers, students, families, friends	Colloquial language, dialogic speech of everyday life, specific participants
Level III, German Stories and Histories				
Interview; personal narrative	"Two German states"	Published interview	Civil rights activist, interviewer	Direct question, expressions of opinion, elliptical sentences, variation of sentence structure, present perfect & narrative past, idiomatic expressions, specific participants, 1st, 2nd, 3rd person referring terms
Interview; focus group	"After the Fall of the Wall"	Interview for the *Spiegel* magazine	Students, interviewer	Direct questions, 1st and 3rd person referring terms, generic and specific participants, colloquial expressions, flavoring particles
Feature article	"After the Fall of the Wall"	Interview with newspaper	Students, interviewer, writer	Present perfect, time expressions, relative clauses, idiomatic language, 1st and 3rd person referring terms
Level IV, Text in Context				
Information text	"Higher Education in the German-speaking world"	General guide to cultural facts of Germany	Institutions, policy makers	Passive voice, specialized vocabulary, nominalizations
Instructions	"Higher Education in the German-speaking world"	Orientation guide, internet	Students, institutions	Imperatives, modal verbs, 2nd person (formal)
Academic compare-contrast article	"Higher Education in the German-speaking world"	Academic article	Institutions	Extended attributes, nominalizations, passive voice, topicalization, cohesive markers, generic participants
Editorial	"Higher Education in the German-speaking world"	Newspaper	Writer, general public (newspaper)	Varied sentence structure, nominalizations, subjunctive, evaluative particles, metaphors, generic and specific participants
Editorial	"Higher Education in the German-speaking world"	Newspaper	Writer, general public (newspaper)	Varied sentence structure, direct and reported speech, evaluative particles, rhetorical questions, generic and specific participants, markers of compare and contrast
Study report	"Higher Education in the German-speaking world"	Magazine	Researchers, countries studied	Varied sentence structure (i.e., subordination & embedded clauses), markers of causality, extended attributes, generic participants
Formal interview	"Higher Education in the German-speaking world"	Interview for cultural magazine	Interviewer, politician	Open-ended questions, nominalizations, extended attributes

Writing tasks across the GUGD curriculum, Levels I-IV

Level I	Level II	Level III	Text in Context (Level IV)
informal personal introduction	feature article for newspaper	thank-you letter	personal letter
Invitation	feature article for newspaper	story	semi-personal letter
personal letter	Manifesto	story	letter to a journal editor
personal letter	letter of introduction for internship	political appeal	journalistic report
Postcard	fairy-tale	newspaper article	precis
letter to police investigator	ending to a novel (PPT)	journalistic portrait (PPT)	formal speech (PPT)
Narrative			
Horoscope			
personal letter (PPT)			

Language focus profiles, weighting of features, performance profile

Language focus profiles	Weighting of features	Performance profile
• provide an overview of a particular curricular level's writing goals: • outline the word, sentence, and discourse level structures that are conceptualized as appropriate foci for a particular level.	• detail the differing foci on the language features in instruction • help sort through the overlap of language features at all levels of instruction • highlight the long-term gradual developmental nature of writing **+ features that receive a focused treatment by way of explicit teaching** and that are critical for the level, but which will develop a satisfactory level of accuracy only over a period of the entire course **++ features that receive a focused treatment in order to assure accuracy of previously taught materials** **√ features that are not the focus of instruction but are simply carried along** and expected to improve as students continue to have more opportunities for language use.	• describe the functions students should be able to perform at each level by using the language features listed in the language focus profiles.

GUGD End-of Level Writing Performance Profiles (Basis for PPT's)

Level I Performance Profile

At the end of Level I students are able to perform short writing tasks that reflect their emerging ability to tailor their use of the German language to audience, intention, and theme/topic. Among the key functions performed in their writing is - seeking and providing information pertaining to daily life (often on the basis of other written or oral information);

- describing their personal and physical circumstances as well as that of persons known to them;

- referring to different events and places

They are able to use the major patterns of German simple sentences that have such constituents as actor, goal, time, place, and also show an awareness of the larger context of a discourse by using varied word order arrangements and by exploring the possibilities of complex syntax. They can signal different levels of formality and informality in the use of German. In terms of accuracy, students' emphasis is on word order, on the order of major syntactic constituents, and on the verbal paradigm, less so on the internal correctness of all aspects of the nominal paradigm (adjectives, case, gender, plural) although these must obviously be attended to. Some students attempt a greater range of syntactic patterns within the simplex sentence and reach into compound sentences. This enables them to signal a beginning awareness of the relationship between syntactic arrangements within a sentence and a larger discourse context. Such choices are good indicators of an emerging basic fluency in writing.

Level II Performance Profile

Within the central genre of this level, the story, students take a personally experiential and process perspective, most frequently in straightforward chronological sequencing.

In order to accomplish this, students plan language beyond the clause and sentence level, extending their writing into simple narratives and descriptions, and even basic expressions of opinion and/or position. Organization of their writing and their specific language use shows sensitivity to the nature of audience (what the audience does or does not know, what it might need or want to know), locates the writer as author, and marks the writer's general communicative intentions (e.g., to tell a story, entertain, describe, inform, express an opinion, make a recommendation). As a result students are able to create basic coherent and cohesive texts with clear paragraph structure, as contrasted with merely stringing together individual sentences. For this level, their performance is the more persuasive the more they are able to handle the verbal paradigm in a fashion that allows them to mark actors, events, times, and the relationships among them unambiguously.

Accuracy focus lies on the sentence level and below the sentence level, in terms of syntactic constituents and word order. At the word level, students focus on the inflectional morphology of gender, case (including prepositions) number, tense, realis/irrealis, marking these features in a generally comprehensible way.

Level III Performance Profile

Students' writing shows noticeable facility with handling various forms of narration, now made more complex in terms of (1) various forms of sequencing and position of the author/narrator and various actors in events; (2) more frequent use of complex syntax in those narrations; and (3) beginning use of other ways of organizing information, e.g., more extended description, comparison and contrast, stating opinions, providing an evaluation and opinion.

This is manifested mostly by diverse markers of cohesion and coherence throughout the system (grammar, lexicon), of author position, intention, stance and some audience awareness. While these characteristics of student writing do not amount to major register shifts or fully elaborated public genres, they do make the crucial link from private narratives to public narratives and, in general, more public forms of language use. Sentence-level syntax, while still fragile for some students, is largely in place in terms of major syntactic patterns. At the same time, morphological inaccuracies persist, particularly in terms of noun gender and plural formation and various modifications, particularly in the adjective paradigm. Subject-verb agreement continues to require attention, as do passive and relative clause construction.

Level IV (*Text in Context*) Performance Profile

At the end of the course students are working in the two primary and complementary modes of constructing experience and giving meaning to it, the personal, often narrative, and the increasingly objectified and even abstract treatment of people, places, and events, now seen as problems, issues, decision-making spaces, instances of individual and societal judgments. Although this facility will continue to evolve over many years, students show a robust basic awareness of the appropriateness of one or the other form of perspective-taking and textual organization, in line with the nature of the writing task/genre. As a consequence, writing now shows considerable variation in accordance with task, genre, register, audience, and author intention. Increasingly, author voice and individuality of expression emerges from this process.

The major textual organization as guided by the genre and task is readily identifiable. That is, an argument is broken down into major episodes that instantiate a major organizational pattern, as well as into subsidiary patterns. Both are expanded and supported by diverse textual passages (e.g., examples, historical considerations, comparison, summaries). These are well marked through various devices, particularly discourse markers but also through diverse syntactic devices that signal comparison and contrast, summation, continuation of entire textual episodes. Students begin to maintain suitable metaphors, images and semantic and lexical fields throughout an entire text, thus creating rich forms of coherence and cohesion.

While inaccuracies at the sentence level continue to occur, they increase when students reach for complex forms of shaping their meaning (in content and syntax) and nuanced forms of expression, e.g., through low-frequency language forms and complex lexicogrammatical features that are still being acquired at this level, e.g., play with diverse forms of backgrounding and foregrounding information, comparing and contrasting, author positioning, extended attribute constructions, relative clause modification in complex verbal structures, nuanced forms of the passive, and deliberate shifts in modality to reflect different forms of evidentiality, credibility, likelihood and through various forms of assessment, evaluation, and judgment.

Prototypical performance writing tasks (PPTs), Levels I-IV

Thematic focus	Textual focus	Audience	Lexicogrammatical and discourse features
Level I **Issues of personal well-being and planning** **[„Krank in Deutschland „Sick in Germany"]**	Narrating about personal circumstances, expressing wishes and plans	Personal and familiar	Chronological narrative structures Hypothetical structures coordination and subordination
Level II **Imaginative treatment of personal relationships** **[„Alternatives Ende zum Roman „Die Geschichte von Herrn Sommer"** **Alternative Ending to the Novel „The story of Herr Sommer"]**	Placing narration about personal lives into the context of a literary work, literary conventions	Personal and public	Narrative structures Description Dialogue Coordination, subordination, embedded clauses
Level III **Multicultural lives in contemporary German** **[„Zu Hause in Deutschland? Porträt einer vietnamesischen Familie"** **Journalistic treatment „At home in Germany? A Portrait of a Vietnamese Family"]**	Placing personal experiences into a broader social context	Public	Lexicogrammatical realizations of comparison and contrast Coordination, subordination, embedded clauses
Level IV **Germany's role in the EU; creation of a constitution** **"Die Europäische Union und die Vereinigten Staaten: Mögliche Vergleiche und Lehren´´** **European Union and the United States: comparisons and lessons´´**	Making an argument about social, political, economic developments in societies	Public	Lexicogrammatical realizations of comparison and contrast, logico-semantic relationships, classification and laws, argumentation Coordination, subordination, embedded clauses, nominal structures: nominalizations, extended attributes

Guidelines for Creating Genre-based Writing Tasks

Decisions regarding creation of a writing assignment at a particular point in a course are made based on an intricate interrelationship between a) course content, b) a variety of genres through which this content is realized, and c) particular learning goals of the course specified in terms of (a) and (b). Convergence of these three factors should ensure the acquisition of both appropriate content and novel linguistic features tied to generic conventions that would push learner interlanguage development. Since language learning occurs as a result of language use in meaningful ways, we should aim to create <u>an authentic need to mean</u> for the learners by contextualizing writing tasks within discursive practices of the target culture.

1. Choose a particular course unit for which you want to create a writing assignment. Looking at all content materials that are used for the unit, consider two levels of context that will inform the shape your task will take on:

    a. <u>Genre as context:</u> Imagine all possible genres that could act as textual frames for the assignment. In other words, what genres are habitually used in the target language culture to deal with a particular content? What kinds of genres are the students likely to be already familiar with? Keep the instructional level of the classroom in mind – not only in regards to the level of language and the level of engagement with the content that you expect of the learners, but also in terms of what textual models they have been exposed to in instruction, or *could be realistically* exposed to in instruction. What kind of language would those genres require of the learners? What kinds of stages/moves does the genre contain?

    b. <u>Situation as context:</u> Imagine all possible situations, or scenarios, that could serve as specific contexts for the assignment. Again, keep the instructional level of the classroom in mind. What kind of language would these situations require of the learners? What would the learners be practicing/learning (at the sentence level, at the larger discourse level)? How would learners be engaging with the content at hand?

2. From a different angle, consider the different meanings that are being constructed in the assignment. The Systemic Functional Linguistics (SFL) framework of a tripartite meaning structure is a useful one for getting at the relationship between language and context:

    a. Ideational meaning: <u>What are we talking about?</u>

    b. Interpersonal meaning: <u>Who are the participants involved? (… and what is their relationship to each other?)</u>

    c. Textual meaning: <u>What role does language play? (… and how are cohesion and coherence created?)</u>

3. Once you have determined a genre and situational framework for your task, once again look more carefully through the texts that are used for a unit. Consider which ones of them represent the best examples of the genre that you chose for the task and could be used to model this genre in the classroom; choose the ones that could potentially provide the greatest learning opportunities for your students at the respective level. At this point, you may realize (as certainly did we, many times) that you don't have an appropriate textual model for your students to emulate. Unless your students can be expected to be thoroughly familiar with the chosen genre and its conventions, you may want to consider finding a good textual example and including it in instructional materials (it may prove to be a good litmus test of your intuitions regarding genre-content compatibility in the real world).

4. Now you can begin writing up the guidelines. The following four major sections should be addressed:

    a. <u>The Writing Task:</u> Here, you will want to briefly describe the scenario motivating the task. This is where the major contextual variables are presented, i.e., actors involved, textual mode of the assignment, and content focus. Based on this short description, students should get a good sense of the register required for the assignment. This is also where basic expectations are spelled out in terms of genre, i.e., the obligatory, or optional, moves of which the genre is made up.

    b. <u>Content Focus:</u> Here, you will want to delineate your expectations of students' engagement level with the content foci. Additionally, make sure to specify if students are to incorporate, or

respond to, text materials from class.

    c. <u>Language Focus:</u> This is where you specify what kind of language the students should be drawing on in order to adequately accomplish the task. The guidelines presented here should be seen as linguistic tools for the students as they write. These should address discourse-level features (e.g., sentence types, the linking of sentences with the help of discourse markers), sentence-level features (e.g., conjugation, word order, case, etc.), and lexicogrammatical-level features (e.g., use of specific lexical items and collocations that are topic-appropriate and possibly were discussed prior in class). To clarify for the students further assessment criteria that you will be using to grade their work, you may also make explicit expectations of language use in terms of accuracy, complexity and fluency.

    d. <u>Writing and Task Conventions:</u> Here, you will want to clarify all other expectations that you have for the assignment, including writing process (one or two drafts), spelling/capitalization, submission deadline, and, yes – the student's favorite, text length.

5. Once you have created a draft of assignment, use the following questions to check whether your assignment truly reflects a *task*:

    a. What is the communicative purpose of the text students are asked to produce?

    b. Is the assignment primarily meaning-based (as opposed to a form-focused language exercise that involves practicing grammar forms or using vocabulary for the sole sake of practicing these forms)?

    c. Is the emphasis on language in context (as opposed to "straightforward" semantic meanings)? This is similar to the above question on how the lexicon is employed in the assignment.

    d. What is the role of the writer in the assignment? Does she/he act as user of the language, or solely as learner?

    e. Does the assignment reflect a real-world communicative event, or is it merely a classroom writing exercise?

6. Now, consider how assessment of the task will be handled. A good framework is the three-part structure of task appropriateness (a combination of "The Writing Task" heading and certain "Task Conventions"), content focus and language focus (also include here spelling and capitalization conventions) – as represented in the guidelines:

    a. **Task Appropriateness**

    b. **Content Focus**

    c. **Language Focus: (1) Discourse-level; (2) Sentence-level**

As you convert the learner expectations to the assessment criteria, you may find that certain items in the guidelines need to be revised. This anticipated wash-back effect is very important to the task writing process. <u>If you want to hold the students accountable for something to be graded, then you need to make that explicit in your expectations to them.</u> Often such items are not immediately noticeable when drawing up task guidelines – and sometimes they take much longer to come to light!

7. Assessment should be intimately linked to the pedagogical practices. Therefore, at this point you should consider – if you haven't already done so – what and how you would need to teach your students in order for them to successfully complete a particular writing assignment. Consider to what degree genre specifications are (un)familiar to your learners and how you can address the gaps through explicit modeling and joint construction phases of instruction. Good luck!

(created by Cori Crane, adapted by Olga Liamkina)

Prototypical Performance Writing Task (PPT), Level II

Intermediate German
Thema 6: Die deutschsprachige Welt aus ausländischer Sicht

Schriftliche Aufgabe: **Alternatives Ende zum Roman** *Die Geschichte von Herrn Sommer*

Aufgabe:
Genre: Erzählung
Stellen Sie sich vor, dass der Roman in dem Moment endet, als der Erzähler sieht, dass Herr Sommer in den See hineinwandert. Schreiben Sie eine persönliche Geschichte aus der "ich"-Perspektive des Erzählers des Romans über diese letzte Begegnung und behalten Sie den Ton und den Stil bei, der in den ersten 100 Seiten im Roman entwickelt wurde. Wenn Sie schreiben, denken Sie daran, dass eine persönliche Geschichte auf eine besondere Art und Weise organisiert wird und aus den folgenden Elementen besteht:
- Einleitung: Hier erwähnen Sie die Zeit, den Ort und die Figuren
- Handlung: Was passiert
- Lösung der Situation
- Schluss: wo Sie die Verbindung zwischen der Welt der Geschichte und der heutigen Situation des Erzählers herstellen. Mit anderen Worten, könnten Sie hier die Geschichte bewerten und ihre Bedeutung erklären.

Inhalt
In diesem Teil soll das Geheimnis um Herrn Sommer als mysteriöse Figur zumindest zum Teil geklärt werden, d.h., die Leser erfahren etwas über seine Vergangenheit, seine Erfahrungen oder sein Privatleben. Die Details dieser Information und die Art und Weise, wie Sie diese in das Romansegment einbauen, bleiben Ihrer Kreativität überlassen. Mögliche Situationen wären z.B., dass Herr Sommer und der Erzähler miteinander sprechen, oder dass ein Tagebuch von Herrn Sommer gefunden wird. Wichtig ist, dass Ihre Phantasie im Kontext des ganzen Romans plausibel sein muss. Deswegen sollten Sie eventuell auf einige Textstellen im Roman hinweisen, um die Logik und Plausibilität Ihres Aufsatzes herzustellen.

Sprachliche Schwerpunkte:
- a. **auf der Text-Ebene:** Sie sollten Temporalphrasen ("zuerst", "danach", um die Erzählung zu strukturieren. Außerdem sollte der Aufsatz einige Phrasen für Vergleiche, Kontraste oder Meinungsäußerung enthalten (im Unterschied zu..., ich bin der Meinung, dass ...).
- b. **auf der Satz-Ebene**: Verbinden Sie Phrasen, wo immer sinnvoll, durch Relativsätze und Temporalsätze ("als"; "wenn"; "nachdem"). Achten Sie auf Konsistenz in der Tempuswahl! (Präteritum oder Präsens, je nach Kontext). Verwenden Sie Konjunktiv im Kontext von Spekulationen (Wenn Herr Sommer seinen Sohn finden könnte, würde er nicht mehr wandern).
- c. **auf der Wort-Ebene**: Verwenden Sie Worte und Phrasen aus dem Text; Rechtschreibung, Großschreibung, Kommasetzung

Schreibprozess: Aufsatz und Revision; <u>fällig am</u>_____
Länge: 2 Seiten, doppelzeilig, mit getippten Umlauten

Benotungskriterien:
Die Kategorien Aufgabe, Inhalt und sprachlicher Fokus werden äquivalent gewichtet. Die Gesamtnote ergibt sich aus den Teilnoten. In der revidierten Version können Sie Ihre Note um maximal 2 "Stufen" verbessern (sehr gute Korrektur: Verbesserung um 2 Stufen; gute Korrektur: 1 Stufe, mittelmässige bis schwache Korrektur: keine Verbesserung der Note).

TRANSLATION of Prototypical Performance Writing Task (PPT), Level II

Intermediate German
Theme 6: The German-speaking world from foreign perspectives

Writing task: Alternative ending to the novel *The Story of Mr. Sommer*

Task:
Genre: narrative
Imagine that the novel ends when the narrator sees Mr. Sommer walking into the lake. Write a personal story in first-person narration from the perspective of the narrator about this last encounter and retain the tone and style that was developed in the first 100 pages of the novel. As you write, keep in mind that a personal story is organized in a specific way and contains the following elements:
- Introduction: Here you mention the time, place, and characters
- Plot: what happens
- Resolution of the situation
- Conclusion: Here you establish the connection between the world in the story and the narrator's current world. In other words, you can comment on the story and explain its meaning.

Content:
In this part the secret surrounding the mysterious figure Mr. Sommer should be at least partially explained. In other words, the reader learns something about Mr. Sommer's past, his experiences, or his private life. The details about this information and how you integrate them into your ending is left up to you. Possible situations could include a conversation between Mr. Sommer and the narrator or the discovery of Mr. Sommer's diary. It is important that your creativity remains plausible within the context of the novel. For that reason you should refer to passages in the novel in order to establish the logic and plausibility of your ending.

Language focus
a. **at the textual level:** You should structure your narrative with temporal phrases (e.g., "at first", "after that"). In addition, the narrative should contain a few phrases for comparing, contrasting, or expressing opinion (e.g., in contrast with …; I am of the opinion that …).
b. **at the sentence level:** Combine clauses, whenever it makes sense, with relative clauses or temporal clauses ("when", "whenever", "after"). Be sure you are consistent with verb tense! (past or present, depending on the context). Use the subjunctive when speculating (If Mr. Sommer could find his son, he would not walk endlessly any more.).
c. **at the word level:** Use words and phrases from the text; spelling; capitalization; punctuation

Writing process: Rough draft and final draft, due on _____

Length: 2 pages, double-spaced, with typed "umlauts"

Assessment criteria:
The categories task, content, and language focus are weighted equally. The final grade is the average of the 3 "sub-grades". On your final draft you can improve your grade on the rough draft by a maximum of 2 "steps" (very good correction: grade improves 2 steps; good correction: grade improves 1 step; average to poor correction: no improvement in grade).

Prototypical Performance Writing Task (PPT), Level IV, "Text in Context"

Unterrichtseinheit III: Mitten in Europa
Text in Context
**Die Europäische Union und die Vereinigten Staaten:
Mögliche Vergleiche und Lehren**

Aufgabe
Sie sind eingeladen worden, nächsten Monat bei der Gesellschaft für Deutsch-amerikanische Beziehungen in Weimar einen Gastvortrag zu halten. Für Ihren Beitrag wünscht man sich eine Äußerung Ihrerseits zu dem oft erwähnten Thema "Die Europäische Union und die Gründung der Vereinigten Staaten von Amerika - ein Modell?" Ihre Rede ist auf 15 Minuten beschränkt, mit anschließender Diskussion zu Ihren Äußerungen.

Beachten Sie besonders Ihre Position als RednerIn vor diesem Publikum. Während von Ihren deutschen Zuhörern gute Vorkenntnisse zur Situation der EU zu erwarten sind, bringen Sie vor allem die Perspektive eines Amerikaners/einer Amerikanerin, der/die mit der Gründungsgeschichte der USA und der weiteren Entwicklung des Landes vertraut ist. Diese ist Ihrem Publikum in ihren Besonderheiten wahrscheinlich nicht so bekannt. Genau diese Aspekte müssen Sie daher den Zuhörern vor Augen führen, um sie mit der gegenwärtigen europäischen Situation in Verbindung zu setzen. Behalten Sie also diesen Redeanlass, diesen Redeausgangspunkt, und diese Redeintention ständig im Auge.

Inhalt und Struktur
Beschreiben Sie zunächst die jetzige Situation der Europäischen Union aus Ihrer Perspektive als AmerikanerIn. Führen Sie die Themen ein, auf die Sie im Hauptteil der Rede eingehen wollen und die die Vergleichbarkeit der EU mit den Vereinigten Staaten aufzeigen, – oder auch nicht.
Im zweiten Teil, dem Hauptteil der Rede, geht es um folgendes:
    Sie erörtern 3-5 eindrucksvolle Bereiche hinsichtlich der Vergleichbarkeit der beiden Staatsbildungen, USA - Europäische Union, die Ihrer Meinung nach Ihren Zuhörern Ähnlichkeiten und Unterschiede verständlich machen können.
    Denken Sie bitte sowohl an die von uns gelesenen Artikel als auch an die im Unterricht vorgetragenen Reden. **Obligatorisch ist die Miteinbeziehung von mindestens vier Artikeln** beider Textgruppen. (Siehe unten für Sprachkonventionen beim Zitieren)
Im dritten, abschließenden Teil behandeln Sie Ihre Empfehlungen und Hoffnungen hinsichtlich der zukünftigen Entwicklung Europas. Das sind wahrscheinlich sehr breit gehaltene Überlegungen, die aber mit den vorhergehenden Darstellungen unbedingt in Verbindung stehen müssen. Zum Beispiel, inwiefern ist ein Vergleich zwischen der Gründung der USA und der gegenwärtigen Situation Europa sinnvoll? Wie weit kann er gehen, wo bricht er zusammen? Welche Konsequenzen ergeben sich daraus für die Haltung der Öffentlichkeit (weniger der Politiker) gegenüber den Entwicklungen?
Sprachlicher Schwerpunkt
1. Diskursebene
       - Verdichtete aber gleichzeitig genügend umfangreiche Darstellung der gegenwärtigen Situation der EU und Ihrer großen Themen: Hier ist Nominalstil der öffentlichen politischen Rede angebracht.
       - Klare Markierung Ihrer Äußerungen durch globale Textstrukturierung, z. B. Verwendung von Diskursmarkern (Sequenz, Zusammenfassung, persönliche Stellungnahme an wichtigen Stellen Ihrer Rede, rhetorische Fragen, Vergleich-Kontrast). Siehe Handouts!
       - . Komplexe Konstruktionen der öffentlichen Sprache, z.B. Relativsätze, pränominale Modifikationen, Variation in der Syntax (Haupt- und Nebensätze), aber auch Topikalisierungen und vor allem gute Verkettung der Gedanken im Diskurs (Kohärenz und Kohäsion).

2. Satzebene

- Verbpositionen, Kasus, Genus, Präpositionen und ihre Kasus, Passivkonstruktionen, Adjektivendungen, usw. Prüfen Sie Ihre Grammatik gründlich, bevor Sie diese Arbeit einreichen! (Verwenden Sie dazu auch die Korrekturblätter der anderen schriftlichen Arbeiten.)
- Tempus und Modus, die Möglichkeiten des Konjunktivs und die besondere Aussagekraft von Passiv- oder Aktivkonstruktionen.

3. Lexikogrammatische Ebene
- Themenspezifisches Vokabular zur EU (siehe Arbeit zu semantischen Feldern)
- Nominalkonstruktionen (mit ihren diversen Modifikationen), die die öffentliche Rede kennzeichnen
- Variable Lexikalik, ganz besonders eindrucksvolle oder zumindest in der öffentlichen Rede einfach übliche Kollokationen
- Bildhafte und persönlich gefärbte Sprache, die Sie als einen gewandten und angenehmen Redner/eine Rednerin erscheinen lässt Hier sollten Sie die Möglichkeiten von Metaphern bedenken, sowie evaluierende und an die Zuhörer appellierende rhetorische Gesten. Siehe Handouts.

Schreibkonventionen
1. Sinnvolle Strukturierung in Absätze
2. Interpunktion, ganz besonders Kommasetzung
3. Deutsche Rechtschreibung, ganz besonders Groß- und Kleinschreibung.
4. Beim Zitieren anderer Textquellen oder auch beim Paraphrasieren von Gedanken anderer verwenden Sie folgende Konvention: Zitat, in Klammern gefolgt von Name und Datum des Erscheinungsjahres der Quelle, z.B. "... (Fischer 1999)."

Schreibprozess
1. Gedankenexkurs im Unterricht
2. Themensammlung am 7. Dezember einreichen
3. **Abgabetermin: 12. Dezember,** sowohl in Hardcopy- als auch in elektronischer Form

Länge: etwa 7 Seiten, doppelter Zeilenabstand, Times New Roman 12

Bewertung
Task Appropriateness, Content und Language Focus werden gleichgewichtet gewertet.

TRANSLATION of **Prototypical Performance Writing Task (PPT),
Level IV, "Text in Context"**

**The European Union and the United States:
Possible Comparisons and Lessons**

Task
You have been invited to give a lecture at the Society for German-American Relations in Weimar next month. For your contribution, the organizers are looking for a presentation on the much-discussed topic "The European Union and the Founding of the United States – A Model?" Your talk is limited to 15 minutes, to be followed by discussion of your remarks.

Please observe your position as a speaker to this particular audience. While you should expect good background knowledge from your German audience regarding the situation in the EU, you primarily contribute the perspective of an American who is familiar with the foundational history of the USA and subsequent development of the county. In its particularities this is most likely to be less familiar to your audience. Therefore, it is precisely those aspects that you must bring to the awareness of your audience in order to link them to the present situation in Europe. In other words, continuously keep in mind this occasion for your speech, this starting point for your presentation and this intention of your talk.

Content and Structure
Begin by describing the current situation of the European Union from your perspective as an American. Introduce the topics on which you will focus in the body of your talk and which demonstrate the comparability of the EU with the United States – or not.
In the second part, the main part of the speech, address the following:

> Discuss 3- 5 topics that are particularly illustrative of the comparability of the formation of the two states, USA - European Union, which in your estimation would enable your audience to understand similarities and differences particularly well.

> Please refer back both to the articles that we read as well as the various class presentations. **You must incorporate at least four articles** of both types of texts as sources (please refer to citation conventions below).

In the third, concluding section you address your recommendations and hopes with regard to future developments in Europe. Most likely these are very general reflections which, however, must be connected to your earlier representations. For example, to what extent does a comparison between the founding of the US and the contemporary European situation make sense? How far does it extend, where are its limits? Which consequences can be deduced from that fact for the position of the public (less so the politicians) with respect to ongoing developments?

Language Focus
1. Discourse level
- Dense but also sufficiently elaborated description of the current situation of the EU with respect to your major themes. The nominalized style of public political speech is appropriate.
- Clear marking of your points by means of textual organization, i.e., through discourse markers (sequencing, summarizing, taking a personal position at key junctures of your talk, rhetorical questions, comparison-contrast). Refer back to your handouts
– Complex constructions of public speaking, e.g., relative clauses, extended prenominal modification, variation in syntax (with regard to use and placement of main and subordinated clauses), topicalization and, most important, chaining of thoughts in discourse (coherence and cohesion)
2. Sentence level
- Verb positions, case, gender, prepositions and their case requirements, passive constructions, adjective endings. (Re-)check your grammar before turning in this assignment! Also, refer back to the correction sheets of your other written work).
- Tense and mood, the possibilities of the subjunctive and the particular expressive force of active and passive constructions
3. Lexicogrammatical level

- Thematic vocabulary on the EU (see work on the semantic fields)
- Noun constructions (with their diverse modifications) as they characterize public speaking
- Variable lexicon, particularly memorable collocations or, at the very least, those that are simply expected usage
- Imageable and personally marked language that shows you as an agile and pleasant public speaker. Here you should consider the possibilities of metaphors and also rhetorical gestures that are evaluative or create interaction with your audience. See handouts

Writing Conventions
1. Appropriate paragraphing
2. Punctuation, particularly with regard to commas
3. German spelling conventions, particularly capitalization and lower case writing
4. When citing other textual sources or when paraphrasing the thoughts of others, please use the following convention: textual citation, followed in parentheses by name and date of appearance of the source " ...." (Fischer 1999).

Writing Process
1. In class brain storming
2. Submit list of topics in focus (December 7)
3. **Due date**: December 12, in hard copy and electronic form.

Length: approximately 7 pages, double spaced, Times New Roman 12
Assessment: Task Appropriateness, Content and Language Focus equally.
If you have questions, please send me an e-mail or come to my office hours. Good luck!

Investigating syntactic complexity from cross-sectional, longitudinal, and multitask perspectives

John M. Norris

1. *The GUGD: A language program conducive to research conducive to a language program*

- Curriculum-driven inquiry ←→ Inquiry-informed curriculum = ? overall learning outcomes
- Curricular expectations ←→ instructional implementation = ? L2 acquisition trajectories ?
- Teaching language ←→ learning genres ←→ performing writing = ? L2 lexicogrammatical/syntactic development ?
- Focus on <u>syntactic complexity</u> (SC) as one major and fine-grained L2 acquisitional indicator of learner development within the language/genre/writing curricular emphasis

Summary research questions:
- ? How do students perform syntactically, when faced with the kinds of writing tasks they are expected to accomplish by the end of each curricular level?
- ? Do groups of students at different curricular levels produce syntax that is distinct in degree and type of complexity, as expected from curricular predictions?
- ? To what extent do individuals at the same curricular level produce similar syntactic patterns as they perform writing tasks? Do group tendencies reflect categorical individual differences?
- ? Does syntactic complexity develop longitudinally over the levels of the curriculum to the same degrees as indicated by cross-sectional comparisons?
- ? Do learners who complete the same curricular level via distinct instructional tracks (intensive v. non-intensive) produce writing with similar syntactic complexity?
- ? How do outcomes from with the program compare with syntactic complexity development in other instructed SLA contexts?
- ? To what extent do distinct writing tasks mask, constrain, promote, or otherwise affect apparent syntactic complexity patterns?

2. *Data elicitation: Collecting meaningful instances of language performance*

- Lots of <u>possible ways of collecting data</u> about syntactic phenomena
- Focus on performance data as <u>embedded pedagogic and assessment practice</u> and ecologically valid source of language in use (so, what does syntactic development look like within this frame?)
- <u>Problems</u>: population samples, assessment timing, assessment tasks and conditions
  - *Comprehensive population sample*: All (consenting) undergraduates at curricular levels I – IV (i.e., total sample) for main performance data, targeted representative classes for baseline data
  - *Curriculum-indicative timing*: End of semester (intensive), end of year (nonintensive), prior to final exams weeks, three year data collection
  - *Curriculum-relevant versus standardized writing tasks*:

    Prototypical Performance Task (PPT): Common extended writing conditions (take-home, first draft), distinct genre/task for each curricular level [*maximize curriculum-relevant writing, ambiguous task versus ability/learning effect*]

    Baseline Writing Task (BWT): Common spontaneous/brief writing conditions (lab-admin, 50 minutes writing), common task across curricular levels [*minimize task effect, ambiguous capacity to elicit true level performance*]
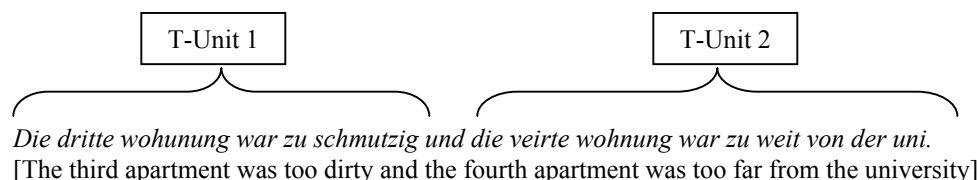
- <u>Data</u>:

  Cross-sectional writing performances = 107 (BWT), 329 (PPT), 86 (both)
  Longitudinal writing performances (learners who completed at least 3 consecutive years) = 23 (PPT)
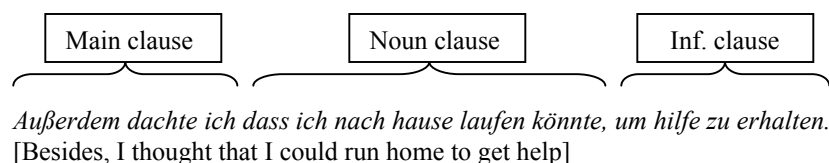
3. *Data coding: Extracting meaningful and reliable observations from writing performance*

- Current German learner writing <u>corpora</u>: BWT = 34,716 words, PPT = 212,796 words
- Meaningful <u>observation types</u>: (a) holistic, instruction-embedded (teacher perceptions about performance); (b) detailed analysis of SC (actual language features found in performance)
- <u>Coding categories</u>:

T-Units: independent clause together with all dependent clauses (e.g., level I learner)

| T-Unit 1 | T-Unit 2 |

Die dritte wohunung war zu schmutzig und die veirte wohnung war zu weit von der uni.
[The third apartment was too dirty and the fourth apartment was too far from the university]

Clauses: nominal, adverbial, relative, infinitive, coordinated independent (e.g., level II learner)

| Main clause | Noun clause | Inf. clause |

Außerdem dachte ich dass ich nach hause laufen könnte, um hilfe zu erhalten.
[Besides, I thought that I could run home to get help]

- <u>Coding tools</u>: CHILDES, CHAT, CLAN (MacWhinney, 2000)
- <u>Coder training</u> and socialization (8 coders): (a) workshop intro to concepts, tools, procedures; (b) dual coding of subset of performances; (c) coder accuracy check, discrepancy review, resolution; (d) solo coding
- <u>Dual coding reliability of performance data</u>:

T-Units = $0.97 \leq IRR \leq 0.98$
Clauses = $0.88 \leq IRR \leq 0.92$

4. *Data analyses: Turning observations into evidence*

- Complexity measures tallied and calculated from codings (see Ortega, 2003):

MLTU: Mean length of T-Units (in words)
MLC: Mean length of Clauses (in words)
CTU: Clauses per T-Unit

Summary characteristics of performances on two task types

Task type	Mean # Words	Mean # T-Units	Mean length of T-Unit	*Mean SD* MLTU	*Mean SEM* MLTU
BWT	327.51	29.18	11.54	5.18	1.03
PPT	646.80	59.23	10.58	4.92	0.66

- Cross-curricular comparisons on syntactic complexity measures, BWT performances

BWT average syntactic complexity measures over four curricular levels

Measure	**Level I**	**Level II**	**Level III**	**Level IV**
MLTU	9.31	10.51	12.85	14.05
MLC	6.49	6.86	7.37	7.58
CTU	1.44	1.54	1.74	1.87

- Individual categorizations based on syntactic complexity measures, BWT performances

BWT Discriminant analysis predictions of individuals based on MLTU + MLC + CTU

	Level I	Level II	Level III	Level IV
% Accuracy	66%	27%	22%	62%

- Summary of syntactic complexity performance variability on BWT v. PPT
    Larger range of within-curricular-level variability on BWT
    Larger 95% CI above and below the group mean for all three measures on BWT
    Larger individual standard error rates on BWT

So, what can we know from the Baseline Writing Task performances about syntactic complexity across the curriculum?
- There is clear change from level I to level IV in the overall measure of MLTU
- There are increases in averages for both MLC and CTU, but they are not dependable
- Generally, BWT performances are associated with much higher individual and group error rates than PPT

So, what else can we find out from the Prototypical Performance Tasks?
- Instructional track similarities (intensive same as non-intensive?)
- Cross-curricular syntactic differences (dependable indication?)
- Longitudinal syntactic difference (dependable indication?)
- Individual categorization by syntactic measures (more accurate?)
- Comparison with other German L2 contexts (similar patterns?)

Interpreting syntactic complexity in curriculum-based writing development

Hiram H. Maxim

I. PPT performances and syntactic complexity patterns

1. <u>Instructional track comparison</u> (intensive vs. non-intensive)
   Mean values for both tracks for MLTU, MLC, CTU were very similar at each curricular level, i.e., there was no meaningful difference in syntactic complexity outcomes that could be associated with the two tracks

2. <u>Cross-curricular syntactic differences</u>

PPT average syntactic complexity measures over four curricular levels

Measure	Level I	Level II	Level III	Level IV
MLTU	7.96	9.24	12.53	15.04
MLC	5.73	5.62	6.96	8.70
CTU	1.39	1.64	1.80	1.73

   Summary of cross-curricular syntactic differences:
   - clear and trustworthy difference from level I to level IV for MLTU → syntactic complexity can be characterized as different and higher as curricular level increases
   - clear and trustworthy difference from level II to III and from III to IV for MLC → clause length associated with differences between levels II, III, and IV
   - clear and trustworthy difference from level I to II and from II to III for CTU → subordination associated with differences betweens levels I, II, and III

3. <u>Individual categorizations based on syntactic complexity measures</u>

PPT Discriminant analysis predictions of individuals based on MLTU + MLC + CTU

	Level I	Level II	Level III	Level IV
% Accuracy	72%	57%	84%	93%

   Summary of individual categorizations:
   - much higher levels of accuracy at predicting curricular level affiliation for individual learners when compared with BWT results
   - addition of MLC to analysis resulted in increase in accuracy of prediction, particularly for levels II, III, and IV
   - addition of CTU to analysis resulted in increase in prediction only for level IV

II. PPT longitudinal performances and syntactic complexity patterns

1. <u>Longitudinal syntactic differences</u>

Longitudinal change in average syntactic complexity measures over four curricular levels, PPT performances

Measure	Level I	Level II	Level III	Level IV
MLTU	8.22	9.49	12.60	14.28
MLC	5.75	5.64	7.12	8.91
CTU	1.43	1.69	1.75	1.61

   Summary of longitudinal syntactic differences:
   - patterns from longitudinal data replicate very closely those patterns from cross-sectional data → changes in syntactic complexity are related to individual learner development via the curriculum

2. Individual categorizations based on longitudinal syntactic complexity measures

PPT Discriminant analysis predictions of individuals based on MLTU + MLC + CTU

	Level I	Level II	Level III	Level IV
% Accuracy	75%	65%	87%	93%

Summary of individual categorizations:
- MLTU alone predicts 53% of total cases, faring poorly with level II especially
- addition of MLC to analysis resulted in increase in accuracy of prediction for levels II, III, and IV, improving predictions to 74% accuracy overall
- addition of CTU to analysis resulted in increase in prediction for levels I and II, improving predictions to 78% accuracy overall

3. Longitudinal profiles of learners across curricular levels
   - for MLTU, overall increase across levels is clear although two distinct profiles exist as learners move from level I to II: Some increase their MLTU and some do not
   - for MLC, the pattern is more consistent: No change from levels I to II but then much change through level IV
   - for CTU, several profiles exist:
     - all learners increase from I to II
     - some continue increasing to III while others flatten out or even decrease
     - all flatten out or decrease to level IV
   - between levels I and II, some do not increase MLTU but all but one increase CTU
   - between levels III and IV, all increase MLTU and MLC, and all but one decrease CTU

III. Comparison with other German L2 context

Comparison of syntactic complexity outcomes on the PPT with Cooper (1976)

Measure	Study	First 'year'	Second 'year'	Third 'year'	Fourth 'year'	Graduate Students	Editorials in *Die Zeit*
MLTU	Cooper		8.70	10.30	12.50	14.00	18.40
	GUGD	**7.96**	**9.24**	**12.53**	**15.04**		
MLC	Cooper		7.30	7.40	8.50	9.90	10.70
	GUGD	**5.73**	**5.62**	**6.96**	**8.70**		
CTU	Cooper		1.20	1.40	1.50	1.40	1.70
	GUGD	**1.39**	**1.64**	**1.80**	**1.68**		

Summary of comparison:
- for MLTU, GUGD higher than Cooper and greater increase from level/year to level/year
- for MLC, lower start for GUGD but surpasses Cooper by level/year IV; both studies show similar pattern of increase in clausal elaboration from III to IV
- for CTU, similar patterns of increase and then decrease at very advanced level (at grad level for Cooper; at level IV for GUGD)
- overall similarities indicate trustworthiness of overall patterns

IV. Curricular implications
1. Syntactic measures coincide to a large degree with writer profiles, curricular emphases, and instructional practices at each level:
   a. increased emphasis on subordination at level II
   b. solidification and refinement of subordination and elaboration at level III
   c. complete shift to public language use at level IV → phrasal elaboration through nominalization
2. Articulated curricular context with advanced literacies as its goal allows for noteworthy language development at the undergraduate level
3. Lower predictability for level II calls for additional analysis into possible task effect and/or particular acquisitional challenges at this level

**Applying Syntactic Complexity Findings for
Improving Writing Curriculum and Instruction**

Heidi Byrnes

❖ INTELLECTUAL SITES FOR LINKING LANGUAGE DEVELOPMENT, WRITING DEVELOPMENT, AND SYNTACTIC DEVELOPMENT

1. A literacy orientation for L2 instruction, including writing instruction
2. A functional theory of language and a semiotic understanding of the relationship between language and knowledge.
3. The construct of genre as mediating between macro- and micro-levels of language use and analysis for a pedagogy of choices in context

❖ CURRICULAR AND PEDAGOGICAL SITES FOR AN EVOLVING UNDERSTANDING OF WRITING DEVELOPMENT

1. Curricular sites

   Congruent and non-congruent semiosis
   Move from interactive to intra- and intertextual dialogicality
   Exploring the lexicogrammar of collocations

2. Pedagogical sites for understanding writing development

   Creating writing task sheets

      breadth of genre moves
      depth of content
      quality of language use

   The role of assessment

      Of writing tasks
      Of writing tasks in curricular context
      Of entire curricular progression

❖ INSIGHTS AND RECOMMENDATIONS

1. The need for a curricular context for writing development: Integration and long-term development

2. Genre as a site for meta-awareness

3. The centrality of assessment

4. The need for a practitioner discourse community

Continua of Multiple Literacies:
A genre-based curricular and developmental progression

- *in terms of field/content*

concrete		abstract subject matter
perceptual semiosis, i.e., congruent semiosis	↔	metaphorical semiosis, i.e., non-congruent/synoptic semiosis
focus on process, flow, and the verbal paradigm	↔	focus on product, stasis, and the nominal paradigm, along with all its modificational possibilities, either pre- or post-nominal
simple retrieval of experiential meaning/information	↔	transformation in terms of categories, principles, laws, general societal practices
context-derived	↔	elaborated content and forms of expression
literal meaning	↔	complex figurative, metaphorical, ambiguous meaning
self-oriented, single perspective	↔	other-oriented multiple perspective

decisions regarding the expression of information on a continuum ranging from implicit to explicit treatment of information

decisions regarding the backgrounding and foregrounding of particular aspects of the information, reflecting its presumed retrievability by the audience and its intended role in the text.

developing gradated forms of veiling, omitting, backgrounding actors along with a focus on outcomes of processes, products, stasis, a manipulable object and ideational world (importance of passives, impersonal constructions)

- *in terms of tenor*

personal	↔	public forms of interaction (and content)
short interactive turns	↔	extended monologic language use (but with internal textual dialogue)
direct interpretation or negotiation of the persona of a conversational partner in a particular setting	↔ ↔	textual creation of a setting (a staging), and creation of an authorial voice and an idealized "reader-in-the text" or layered internal audiences at various levels of distancing and involvement in order to be persuasive
addressing familiar conversational partners	↔	ability to address both more general and also more specialized audiences

expansion of forms of appraisal resources (affect, judgment, appreciation) as ways of connecting to the other and to larger societal, and institutional values

expanded repertoire of positioning oneself and conversational partner in a real or an imagined exchange (negotiating social role relationships with reader/listener)

- *in terms of textuality*

increasingly competent creation of a textual whole through various devices, including
- *explicit forms of coherence* (e.g., chronological, additive, comparative, adversative, causative connections);
- *implicit forms of coherence,* through devices such as cohesive (identity) chains (e.g., through a complex web of co-referentiality) and cohesive (lexical) strings (e.g., by means of lexical repetition, synonymy, antonymy, hyponymy);

coherence and cohesion created through reference to the outside world	↔	coherence and cohesion created through reference to intratextual and intertextual worlds
coherence and cohesion that incorporates the here and now	↔	building up a web of different degrees of assumed familiarity
single dimension narrator perspective	↔	complex interweaving of narrator's world and story world, in time and place
pragmatically motivated and realized forms	↔	syntactically motivated and realized forms
mostly conjoined sentences	↔	reducing, embedding, relativizing

Slightly changed from Byrnes and Sprang, 2004.

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