Chapter 1 : Writing assessment - Wikipedia

Assessment programs should be solidly grounded in the latest research on learning, writing, and assessment. As a result A. Best assessment practice results from careful consideration of the costs and benefits of the range of available approaches.

All seminars take place on Tuesdays, from 5. This series will focus on important matters in Creative Writing today. The first seminar will address the ways in which Creative Writing outputs are assessed nationally as research in the university sector. Please note the date for the PhD commentary seminar has changed - it has been rearranged for later in March it was originally scheduled for 6th March. The themes and speakers for the seminars are: This seminar considers the practicalities of how such assessment is approached with a practice-based subject such as Creative Writing. Led by a poet and panellist from the last two assessments in and , the seminar will engage with the ways in which literary outputs and articles about the creative process might be assessed. Co-organised with NAWE, the seminar will help those preparing outputs for , along with all those working in, or interested in, the subject area. Listen to the seminar: Robert Hampson Royal Holloway. Introduced by Derek Neale Open University. He is also a poet and critic of poetry. Selected Poems was published in He recently co-edited with Ken Edwards Clasp: Within a contemporary context, how are poets reinvigorating the ekphrastic tradition and expanding the concept of ekphrasis through their diverse practices? This session will consider the interplay between poetry and visual art, text and image, language and non-verbal art pieces including video or music , as well as the collaborative modes and interdisciplinary processes that particular writers and artists have recently used to generate innovative work. Introduced by Jane Yeh Open University. Jess Chandler is a publisher and editor. She was formerly the Digital Editor of Poetry London magazine. Currently she is editing a new series of books exploring interdisciplinary poetic practices and featuring extended collaborations between poets and visual artists. Denise Saul is a poet and fiction writer. She is also the founder of Silent Room: A Journey of Language www. Her debut collection, Missel-Child , was shortlisted for the Seamus Heaney first collection prize. Recently she has worked with sound artist Martin Heslop, putting poems together with electronic soundscapes.

Chapter 2 : Writing Good Multiple Choice Test Questions | Center for Teaching | Vanderbilt University

Assessing Writing is a refereed international journal providing a forum for ideas, research and practice on the assessment of written www.nxgvision.coming Writing publishes articles, book reviews, conference reports, and academic exchanges concerning writing assessments of all kinds, including traditional ('direct' and standardised forms of) testing of writing, alternative performance.

Constructing a Rubric What does it mean to assess writing? Assessment is the gathering of information about student learning. It is a key instructional activity, and teachers engage in it every day in a variety of informal and formal ways. Assessment of student writing is a process. Assessment of student writing and performance in the class should occur at many different stages throughout the course and could come in many different forms. At various points in the assessment process, teachers usually take on different roles such as motivator, collaborator, critic, evaluator, etc. One of the major purposes of writing assessment is to provide feedback to students. We know that feedback is crucial to writing development. A Practical Synthesis of Current Views. Suggestions for Assessing Student Writing Be sure to know what you want students to be able to do and why. Good assessment practices start with a pedagogically sound assignment description and learning goals for the writing task at hand. The type of feedback given on any task should depend on the learning goals you have for students and the purpose of the assignment. Think early on about why you want students to complete a given writing project see guide to writing strong assignments page. What do you want them to know? What do you want students to be able to do? How will you know when they have reached these goals? What methods of assessment will allow you to see that students have accomplished these goals portfolio assessment assigning multiple drafts, rubric, etc? What will distinguish the strongest projects from the weakest? Begin designing writing assignments with your learning goals and methods of assessment in mind. Plan and implement activities that support students in meeting the learning goals. How will you support students in meeting these goals? What writing activities will you allow time for? How can you help students meet these learning goals? Begin giving feedback early in the writing process. Give multiple types of feedback early in the writing process. These are all ways for students to receive feedback while they are still in the process of revising. Structure opportunities for feedback at various points in the writing process. Students should also have opportunities to receive feedback on their writing at various stages in the writing process. This does not mean that teachers need to respond to every draft of a writing project. Structuring time for peer response and group workshops can be a very effective way for students to receive feedback from other writers in the class and for them to begin to learn to revise and edit their own writing. Be open with students about your expectations and the purposes of the assignments. Students respond better to writing projects when they understand why the project is important and what they can learn through the process of completing it. Be explicit about your goals for them as writers and why those goals are important to their learning. Additionally, talk with students about methods of assessment. Some teachers have students help collaboratively design rubrics for the grading of writing. Whatever methods of assessment you choose, be sure to let students in on how they will be evaluated. Do not burden students with excessive feedback. However, providing too much feedback can leave students feeling daunted and uncertain where to start in terms of revision. Try to choose one or two things to focus on when responding to a draft. Offer students concrete possibilities or strategies for revision. Allow students to maintain control over their paper. Instead of acting as an editor, suggest options or open-ended alternatives the student can choose for their revision path. Help students learn to assess their own writing and the advice they get about it. Purposes of Responding We provide different kinds of response at different moments. But we might also fall into a kind of "default" mode, working to get through the papers without making a conscious choice about how and why we want to respond to a given assignment. So it might be helpful to identify the two major kinds of response we provide: Might focus on confidence-building, on engaging the student in a conversation about her ideas or writing choices so as to help student to see herself as a successful and

promising writer. Might focus on helping student develop a particular writing project, from one draft to next. Or, might suggest to student some general skills she could focus on developing over the course of a semester. Might be related to a grade. Might be used primarily on a final product or portfolio. Tends to emphasize whether or not student has met the criteria operative for specific assignment and to explain that judgment. Means of Responding We respond to many kinds of writing and at different stages in the process, from reading responses, to exercises, to generation or brainstorming, to drafts, to source critiques, to final drafts. It is also helpful to think of the various forms that response can take. This might happen in class or during scheduled sessions in offices. Conferencing can be more dynamic: Students can also ask us questions and receive immediate feedback. Conference is typically a formative response mechanism, but might also serve usefully to convey evaluative response. Written Comments on Drafts Local: Perhaps certain patterns of grammar or moments where the essay takes a sudden, unexpected turn. We might also use local comments to emphasize a powerful turn of phrase, or a compelling and well-developed moment in a piece. Local commenting tends to happen in the margins, to call attention to specific moments in the piece by highlighting them and explaining their significance. We tend to use local commenting more often on drafts and when doing formative response. Global comments tend to come at the end of a piece, in narrative-form response. We tend to use these for evaluative response and often, deliberately or not, as a means of justifying the grade we assigned. Then, we evaluate whether or not, and how effectively, students met those criteria. These can be written with students as a means of helping them see and articulate the goals a given project. Tools for Response and Assessment Rubrics are tools teachers and students use to evaluate and classify writing, whether individual pieces or portfolios. They identify and articulate what is being evaluated in the writing, and offer "descriptors" to classify writing into certain categories , for instance, or A-F. Narrative rubrics and chart rubrics are the two most common forms. Here is an example of each, using the same classification descriptors: It shows strong audience awareness, engaging readers throughout. The form and structure are appropriate for the purpose s and audience s of the piece. The final product is virtually error-free. The piece seamlessly weaves in several other voices, drawn from appropriate archival, secondary, and primary research. Drafts - at least two beyond the initial draft - show extensive, effective revision. It shows strong audience awareness, and usually engages readers. The form and structure are appropriate for the audience s and purpose s of the piece, though the organization may not be tight in a couple places. The piece effectively, if not always seamlessly, weaves several other voices, drawn from appropriate archival, secondary, and primary research. One area of research may not be as strong as the other two. Drafts - at least two beyond the initial drafts - show extensive, effective revision. It shows audience awareness, sometimes engaging readers. The form and structure are appropriate for the audience s and purpose s , but the organization breaks down at times. The piece includes several, apparent errors, which at times compromises the clarity of the piece. The piece incorporates other voices, drawn from at least two kinds of research, but in a generally forced or awkward way. There is unevenness in the quality and appropriateness of the research. Drafts - at least one beyond the initial draft - show some evidence of revision. It shows little audience awareness. The form and structure is poorly chosen or poorly executed. The piece includes many errors, which regularly compromise the comprehensibility of the piece. There is an attempt to incorporate other voices, but this is done awkwardly or is drawn from incomplete or inappropriate research. There is little evidence of revision. An "F" project is not responsive to the prompt. It shows little or no audience awareness. The purpose is unclear and the form and structure are poorly chosen and poorly executed. The piece includes many errors, compromising the clarity of the piece throughout. There is little or no evidence of research. There is little or no evidence of revision.

Chapter 3 : BBC Bitesize - GCSE Art and Design - Analysing and evaluating - Revision 1

Simple ways to assess the writing skills of students with learning disabilities. A teacher's first responsibility is to provide opportunities for writing and encouragement for students who attempt to write.

Contexts[edit] Writing assessment began as a classroom practice during the first two decades of the 20th century, though high-stakes and standardized tests also emerged during this time. However, as more and more students were placed into courses based on their standardized testing scores, writing teachers began to notice a conflict between what students were being tested onâ€" grammar , usage , and vocabulary â€"and what the teachers were actually teachingâ€" writing process and revision. In addition to the classroom and programmatic levels, writing assessment is also hugely influential on writing centers for writing center assessment , and similar academic support centers. Writing assessment scholars do not always agree about the origin of writing assessment. Historicizing Writing Assessment as a Rhetorical Act," Kathleen Blake Yancey offers a history of writing assessment by tracing three major shifts in methods used in assessing writing. In other words, the theories and practices from each wave are still present in some current contexts, but each wave marks the prominent theories and practices of the time. The first wave of writing assessment sought objective tests with indirect measures of assessment. And the third wave since shifted toward assessing a collection of student work i. This book is an attempt to standardize the assessment of writing and, according to Broad, created a base of research in writing assessment. In this wave, the central concern was to assess writing with the best predictability with the least amount of cost and work. The shift toward the second wave marked a move toward considering principles of validity. Teachers began to see an incongruence between the material being prompted to measure writing and the material teachers were asking students to write. Holistic scoring , championed by Edward M. White, emerged in this wave. This wave began to consider an expanded definition of validity that includes how portfolio assessment contributes to learning and teaching. In this wave, portfolio assessment emerges to emphasize theories and practices in Composition and Writing Studies such as revision , drafting, and process. Direct and indirect assessment[edit] Indirect writing assessments typically consist of multiple choice tests on grammar, usage, and vocabulary. Other indirect assessments, such as Compass and Accuplacer , are used to place students into remedial or mainstream writing courses. Direct writing assessments, like the timed essay test, require at least one sample of student writing and are viewed by many writing assessment scholars as more valid than indirect tests because they are assessing actual samples of writing. Portfolio assessment is viewed as being even more valid than timed essay tests because it focuses on multiple samples of student writing that have been composed in the authentic context of the classroom. Portfolios enable assessors to examine multiple samples of student writing and multiple drafts of a single essay.

Chapter 4 : Writing Short Films: 7 Rules Successful Filmmakers Follow

Writing about writing: what is a creative writing PhD commentary? The commentary is a common accompaniment to the novel or poetry collection in a Creative Writing PhD. The student is tasked with writing about their creative process, while making connections to relevant research and cultural contexts.

Chapter 5 : Assessing Writing - Journal - Elsevier

Divine inspiration: meeting the muse --The writing environment: creating a sanctuary --When to write: assessing the practicalities of writing --How: getting started --The content of writing: knowing what to write --Writing as a practice: keeping the focus --Page fright: overcoming the fear of writing --Writer's block and procrastination.

Chapter 6 : WrAP - Writing Assessment Program - Writing Assessments

The benefits of teachers writing Diagnostic Questions together. In this series of posts concerning the pedagogy and practicalities of using diagnostic questions, we have considered.

Chapter 7 : The writer's mentor (edition) | Open Library

"The Writer's Mentor by Cathleen Rountree is an excellent, eminently practical introduction to the craft of writing, offering encouragement, support, and creative answers to many of the questions that preoccupy beginning writers.".

Chapter 8 : Assessing Student Writing | Writing Center | Nebraska

I wish this was available to borrow from Open Library. Amazon at least allows a tantalising glimpse of the contents. The author has an engaging style and covers a lot of ground that is important to writers as well as delving deeply into the wisdom of other writers. Looks like a wonderful.

Chapter 9 : Writing Practice Lessons & Exercises

Write an Effective Demand Letter Rappaport is an adjunct legal writing professor at DePaul Section IX examines the process of assessing the effectiveness of the.