

<p>SPEAKING-LISTENING Claim # 3 - Students demonstrate effective speaking and listening skills for a range of purposes and audiences.</p> <p>LANGUAGE Claim #5 - Students expand and deepen their understanding of use of language across a range of literacy tasks.</p>
<p>Title of Performance Task: Study-Listen-Apply</p> <p>Grade Level: Grade 11</p> <p>Task Source: Adapted from the Council for Aid to Education</p>
<p>How this task addresses the “sufficient evidence” for this claim:</p> <p>In order to complete the assessment, students must:</p> <ol style="list-style-type: none"> 1. Review a video lecture listening for relevant information and taking notes 2. Analyze the purpose of information presented in diverse media and formats (video and text documents related to the topic) and evaluate the motives behind its presentation 3. Read informational text sources related to the video lecture 4. Summarize central ideas 5. Interpret impact or intent of figurative meanings of words and phrases used in context.
<p>Intended Depth of Knowledge Level: DOK 2 & DOK 3</p>
<p>Scoring Focus/Reporting Categories</p> <ul style="list-style-type: none"> • Claims 3 & 5 <ul style="list-style-type: none"> ○ Understand & Apply Oral and Written Language
<p>Standards Assessed with this Task</p> <p>Reading Standards:</p> <p>11-12.RI.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text</p> <p>Language Standards:</p> <p>11-12.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>Speaking and Listening Standards:</p> <p>11-12.SL.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>
<p>Description of task setting: individual work</p> <p>Duration of the activity: administered as part of the CAT portion of the assessment</p> <p>Operational logistics and Materials Required: Paper for notes; computer; documents related to the video and video.</p> <p>Writing Text Type: short, constructed response questions</p> <p>Reading Texts: content specific informational text</p> <p>Speaking/Listening: listen to a brief video lecture</p>
<p>Title: Study-Listen-Apply</p> <p>Task Summary: Students are presented with a 5-7 minute video lecture related to a general education [<i>English language arts, mathematics, history/social studies, science/technical subjects</i>] course and supplementary [<i>text-based and/or graphical</i>] materials that [<i>illustrate, explain, expand upon, and/or disagree with</i>] the preceding lecture; students are asked short response comprehension and application questions in order to elicit evidence of skills related to reading, speaking and listening, and language that are required for processing new content in college courses.</p>

Study-Listen-Apply - General Instructions

This task is designed to simulate an experience you may have as you encounter new information in the college courses you take. In this task you will do the following:

1. Watch a brief video lecture.
2. Read and examine documents related to the lecture.
3. Take notes about your understanding of the documents and lecture.

You may take notes on the lecture, but **you will only be able to watch the lecture once**. You may use the provided documents and your notes to help you to answer multiple choice and short response comprehension and application questions.

Text of Lecture (accompanying lecture slides not included):

Today we're going to investigate the relationship between *literal* language and *figurative* language.

When we use language literally, we say what we mean directly. But when we use language figuratively, we express ourselves *indirectly*—we use something that's not really here, in order to explain an idea, a feeling, or an experience.

Language is, by definition, something that we all share. If I ask you to [first slide] close the door because it's noisy outside, it's probably very clear to you what I'm talking about. We all know what a door is, and, if we're sitting in a room together, we know which *particular* door I'm talking about.

For communication to happen, we have to have this shared knowledge. We have to all share the common reference, "door."

As long as we stick to things like doors and can all point to the same thing, direct language works just fine. But we have a lot more to say to each other than just things that we can easily recognize.

There are many things that we want to talk about that are not as obvious as doors. How do we refer to things like feelings, that occur *inside* of us? How do we refer to *ideas* that that we may have thought up ourselves and haven't told anyone yet? How do we make each other understand what our intimate experience of life is like? This is where we make use of figurative language. We use figurative language to talk about things that are not *directly* before our eye and ears. We use figurative language to share the unique way that we each experience the world; and we use figurative language to look deeply at how things work.

Using figurative language is something we instinctively know how to do. When we say [next slide] "It's raining cats and dogs," we generally don't *literally* mean that cats and dogs are falling from the sky; we mean to say that it's raining *really* hard. To use cats and dogs to describe the rain is to use figurative language.

We all know *how* to do this. Our question for today is *why* we might use figurative language. In order to understand this, we need first to understand something about the way language works.

Again, this is something that we do all the time. If we say that [next slide] someone's heart is an ice cube, we don't *literally* mean that there is a block of ice where we would expect cardiac muscle—but we say that to try to describe something that we *feel* but can't necessarily *see*. Sometimes we even feel that the word we want doesn't exist. In these cases, we have to choose something that we can use to describe it through *resemblance*.

Let's look at a small example of figurative language in poetry.

The poet Emily Dickinson writes, [next slide]

“hope” is the thing with feathers--

That perches on the soul

We have to first figure out what image Dickinson is using. What is the “thing with feathers?” We know from the poem that whatever it is, it *perches*. So when we put these two things together, something that has feathers that perches, we might reasonably arrive at the image of a bird. So now we could think of the poem as saying something like, “Hope is a bird.”

By attributing to the idea of hope the characteristics of a bird, something we might not normally do, Dickinson is using the kind of figurative language that is called *metaphor*.

A metaphor *attributes* something familiar to something unfamiliar through *resemblance*, in order to make the unfamiliar thing more clear. If a metaphor works, then the thing that’s being described becomes recognizable. In the process, we might find that through a metaphor, we bring something *new* into the public domain—we can allow others to “think” our thoughts.

But why not talk about hope directly? Hope is something that we all *have*, that we all feel *inside* ourselves. But nonetheless, it’s difficult to say clearly what it is. Hope is not something that we can *see*, like a door to a classroom. The door is something we all share; but the way you and I hope and what we hope *for* might be very different. So if we want to talk about hope, we need to try to find something that that we can use to see it *together*. *Hope* is a feeling; we can’t see it. But a bird is something concrete. We *can* see it. This is what a metaphor does. It carries over a feeling or an idea, something felt intimately by someone, into the public view, through the use of something in the world that we can all recognize.

But now we have to ask what it is about a *bird* that helps us to understand the idea of hope better. Here is where the idea of resemblance comes in.

Birds, unlike people, can fly. If a bird wants to go from a branch to the roof of a house, it spreads its wings, and flies there, seemingly effortlessly. When we *hope* for something, we imagine some place in our lives to which we haven’t arrived yet. In our imagination, we’re not restricted, even though in our bodies we are. Hope can “fly” to where we want to be in life, before we can actually get there. So Emily Dickinson invites us to see hope in the form of a bird, who flies ahead of us into the life we haven’t lived yet. We can’t see hope, we might hope for different things, but Emily Dickinson might give us a way to imagine it together.

“hope” is the thing with feathers--

That perches on the soul

Metaphor operates through resemblance. Emily Dickinson’s experience of hope can be communicated in the poem because it resembles a bird, which is something that we all have experience with. We grasp the thing being described because it works like something we already know. Using the familiar object, we reconstruct in our own minds the idea that the writer is trying to convey.

In order for us to understand a metaphor correctly, we need to be able to distinguish between the two levels of reality that it creates. When Shakespeare says, [next slide] “there’s daggers in men’s smiles,” we know right away that the men whom he’s talking about don’t have knives in their mouths. We know that the daggers aren’t *here* the way the smiles are

here. The smiles are on the literal level. But we use the daggers in order to learn something about smiles: that smiles are not always sincere; that smiles could hide an evil intention. With Shakespeare’s metaphor, we might *even* feel the danger in the smile he describes. If we take it even further, we could understand from Shakespeare’s metaphor the idea that things are not always what they seem to be.

The smile is *literal*, it’s what we see. The daggers are figurative: we use our familiarity with daggers, to understand what Shakespeare wants to say about a smile.

To summarize: When we speak literally, we speak about things that we all know, and that we share together. We can think of figurative language as a technology that we use to take something that all of us, or at least most of us, can share, in order to precisely describe something that is not easily sharable, such as feelings, complex ideas, and our unique ways of experiencing the world.

Supplementary Materials

The novelist Marcel Proust writes, “An hour is not merely an hour, it is a vase full of scents and sounds.” We can see here how the use of figurative language causes words to diverge from their normal meanings in order to tell us something *new*. When we use a word ordinarily, we are speaking on the literal level. Here, Proust uses the word “vase” in an unordinary way, and in doing so, he assigns it a new meaning. We know that Proust is not talking about a “real” vase. Rather, he is using the word “vase” to expand upon our understanding of what an hour is.

The literary critic I.A. Richards uses the terms “vehicle” and “tenor” to discuss the split in meaning that the use of figurative language creates. In our example, the vase is not here as itself: rather, it is used as the *vehicle* that will be used to give us a new understanding of what an hour is. The hour here, is the thing that is being described, and in Richards’s terminology, it is the *tenor*.

The vehicle in a metaphor must be something that most readers have experience with. A vehicle, “takes” the reader all the way through to the new understanding. The “vase full of scents and sounds” becomes our *new* idea of an hour.

In everyday speech, we often use figurative language without realizing it. When an offer comes with “no strings attached,” for example, the strings serve as the *vehicle* for understanding the *tenor*, or real meaning, which is that the offer comes with no further obligation.

Sample of selected and constructed response questions

Conventional Multiple-Choice Questions – other selected response item types could be used

1. Which of the following is the best example of the literal use of language?
 - A. “Between Mobile and Galveston there is / A great garden filled with roses” (Guillaume Apollinaire)*
 - B. “Love makes thinking dark” (Laura Riding)
 - C. “The soul selects her own society / then shuts the Door—” (Emily Dickinson)
 - D. “I kissed the summer dawn.” (Arthur Rimbaud)
2. Which of the following situations would most likely provide the occasion for using a metaphor?
 - A. The representative of a jury detailing to a judge the reasons for a conviction.
 - B. Someone asking for, and getting, directions to a restaurant.
 - C. Writing an entry in an encyclopedia about tropical fish.
 - D. A physicist, explaining to non-scientists, the structure of atoms.*

3. Choose the response that best describes the following excerpt from Claude McKay's poem, *The Harlem Dancer*.

She sang and danced on gracefully and calm,
The light gauze hanging loosely about her form.
To me she seemed a proudly-swaying palm
Grown lovelier for passing through a storm.

- A. The main idea is that the light gauze resembles a palm tree.
- B. The speaker would like us to understand the particular way in which he sees a woman dancing.*
- C. The main idea is that people become stronger by weathering the storms of life.
- D. The speaker would like us to understand how a storm can be graceful and calm.

Read the following excerpt from William Shakespeare's *As You Like It* and answer the following two questions.

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,

4. Which of the following would best describe one of the ideas in Shakespeare's metaphor?
- A. The theater offers many different possibilities for actors and actresses.
 - B. A good play will have many different actors entering and exiting.
 - C. Because the world itself is a great stage, there is no need to produce plays.
 - D. We play many different roles over the course of our lives.*
5. In Shakespeare's metaphor:
- A. The tenor is daily life, and the vehicle is the theater.*
 - B. The tenor is the theater, and the vehicle is daily life.
 - C. The tenor is the exits and entrances, and the vehicle is "one man."
 - D. The tenor is the stage, and the vehicle is the men and women.

Constructed response:

In complete sentences, thoroughly answer the following questions related to the video and the document using examples/supporting evidence from each source when possible.

1. Why do we use literal and figurative language when we communicate? Give one example from the video lecture and one example from the documents you read to illustrate what you learned from the two sources. You may use your notes from watching the video to help you with your answer.
2. Which source presented the information about literal and figurative language more clearly in your opinion? Why/How? Defend your answer.