PERFORMANCE MONITORING AND LEARNING-PROGRESS INTERVIEWS

SamSIFL Narpay Faculty of Foreign Languages
Foreign language and literature (English)
3rd stage student of group 2303
Risbayeva Luna Askanbay qizi
askanbaevnaluna@gmail.com
Scientific supervisor:
Zoyirova Dilfuza Xayriddinovna

Annotation: According to the specifications of the educational standards for Secondary School certification (Level I), on the one hand the modes of performance monitoring correlate with the traditi onal formulation of tasks. On the other hand, they need to correlate with internationally used test formats which are based on the Common European Framework of Reference for Languages, on the IQB proposals and on the standards of international language certificates (Müller-Hartmann et al. 2013).

For the field of listening –, hearing/seeing – and reading comprehension we recommend formats like multiple choice, clozes, matching tasks or tasks for the analysis or structuring of text statements. In order to evaluate the learning development regarding the productive communication competencies (speaking and writing) and the linguistic mediation it is recommended to perform receptive interviews or assign tasks in which the students present statements and opinions, write descriptions, organise information or give comments.

Introduction

Pragmatic approaches for the monitoring of the learning progress in the field of intercultural and methodological competencies are following from the suggested form of project learning. The use of social media (web 2.0) opens chances to monitor processes of learning foreign languages in authentic communication situations. Written forms of text production (*essay writing, summary, questions and answers*) supplement the repertoire of performance monitoring.

It is important for the performance feedback in learning progress interviews to refer back to the competencies defined for the project, which the students should be informed about at an early stage. The evaluation of the competency development is based on the attainment levels shown in the competency grid.

Contribution of the subject Arts to Global Development Education/ESD

The topics of arts education are taken from arts in general, from applied arts and from the aesthetics of everyday life. They include all primarily visual phenomena, from

paintings to films, from design to architecture, from fashion to interactive media, from performance to illustration, from urban development to photography, from business graphics to landscape design. In terms of the *KMK's Einheitliche Prüfungsanforderungen in der Abiturprüfung Kunst* (standard requirements for the university entry examination in the subject arts) (2005, p. 4), all these objects are deemed to be "images": Image is a "broad term for two or three-dimensional objects, artefacts, visual information, processes and situations of visual experience." In contrast to language, "images" are – first – at least superficially understandable across cultural borders. Nevertheless, they do need to be discussed by means of language, and hence (but not only for this reason) they are context-bound. On the one hand, the production and reception of images are based on universal principles of a globally shared language and understanding of images; at the same time, their respective characteristics are always culture specific: They are produced in specific contexts and for specific purposes. This double character can be found in each picture/image, even if the "balance" of universality/globality on the one hand and specific cultural/regional/local aspects on the other hand is always different.

Another aspect seems relevant in the context of global development. Images in terms of the above mentioned broad definition represent a certain view of the world and – on the other hand – they mould this view. This is their didactic potential for education, for all school subjects, but most of all for arts education with regard to the questions we are interested in here. "Images" construct our view on the world – a fact which increasingly emphasises the significance of a competent and responsible use of images, given that they are becoming more and more omnipresent. The school subject Arts can offer this competency as a contribution to education in times of globalisation. It is the central discipline dealing with visual aspects of learning processes. We cannot appropriately understand processes of globalisation without the accompanying imagery. Because it is the work at and with "images" that supports those competencies and enlightening potentials which are the foundation for acting in the context of global education. Images are crucial for the orientation and the development of attitudes, for analytical and productive abilities and skills as well as for basic knowledge.

For quite a long time, globalisation has already been a topic of the arts, most of all of contemporary arts. On different levels, artists pick up complex aspects and topics of a globalised world: political and ecological issues as well as questions about the importance of the arts, of artists and culture in society, about production and distribution processes and about the reference to respective local and culture-specific definitions of arts. More and more artists from all regions of the world consciously participate in the global "fabrication of cultural symbols" and participate in the design of transformation processes on different levels.

But it is not only in the field of fine arts, global processes are also present in architecture, design, media design, fashion, and aesthetics of everyday life (further fields of arts education). Here, the challenges of sustainability are gaining in importance: How will the future houses look like? How about cities, commodities, products? Today the design of the environment, which cannot be delinked from visual aspects, is deeply connected with the principle of sustainability. This will be even more so in the future.

Furthermore, the options of the internet open up new cultural milieus, new (image) languages and new media practices. The increasing dissolution of borders leads to severe social changes and takes direct influence on behaviour, most of all of children and adolescents. The processes of becoming an adult is even more exposed to insecurities. There is a growing defence strategy against this: the "localisation" of image cultures by means of sealing off and codes for insiders which are meant not to be understandable beyond the borders of the own scene, sub-culture, region, religion or nation. These codes can safeguard everything that is specifically "the own" and can immunise against "the other". Between the poles of global and local, permanently innumerable transcultural mixtures, transitions and differentiations are taking place. Both poles mark the extremes of an increasingly accelerating development.

The increasing presence of images and pictoriality requires visual competency beyond knowledge about arts. Image competency in these terms relates artistic production (the students' own production) to the competency area of *acting* and *reception* (realising, analysing, interpretating) to the competency areas of *recognising* and *assessing*.

The List of Used Literature

1. Hammer, J. (2012): Die Auswirkungen der Globalisierung auf den modernen Fremdsprachenunterricht, Heidelberg
2. KMK (2004): Bildungsstandards für die erste Fremdsprache (Englisch/Französisch) für den Mittleren Schulabschluss
3. KMK (2012): Bildungsstandards für die fortgeführte Fremdsprache (Englisch/Französisch) für die Allgemeine Hochschulreife
4. Ministerium für Kultus, Jugend und Sport Baden-Württemberg: Bildungsstandards für Englisch (1. und 2. Fremdsprache) Gymnasium (2004) http://www.bildung-staerkt-menschen.de/service/downloads/Bildungsstandards/Gym/Gym_E_1f_bs.pdf