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Guide for the organisation of a seminar to calibrate examples of spoken performance

in line with the scales of the

Common European Framework of Reference for Languages

By

Sylvie LEPAGE (CIEP)
Brian NORTH (Eurocentres)

Language Policy Division
Strasbourg

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Introduction

The Language Policy Division of the Council of Europe asked its partners to produce a set of tools to illustrate the levels of the *Common European Framework of Reference for Languages* (CEFR). The DVD of spoken performances in French, produced by the Centre d'Etudes Pédagogiques (CIEP) and Eurocentres Foundation, follows the two video cassettes already produced to illustrate the CEFR levels in English. [1]

This DVD, like those that will follow in the other languages, is designed to facilitate the standardisation of assessment, as described in chapter 5 of the manual *Relating Language Examinations to the CEFR*. They will form part of a kit in several languages, the aim of which is to provide specific interpretation of the skills described for the different levels of competence. The kit will consist of a CD-Rom containing written and oral comprehension items and written performances at all CEFR levels. It is intended for examining bodies seeking to link their exams to the CEFR, for language schools redefining their curriculum based on these levels, and for teachers using the *European Language Portfolio* in their classes.

The sequences of spoken performances in French used in the DVD were chosen by curriculum planners, teachers of French as a foreign language, and assessment specialists from several European countries, at a seminar in Sèvres, France organised jointly by the Eurocentres Foundation and the CIEP.

The aim of the seminar was twofold: to produce a DVD to facilitate standardisation and to try out a procedure that would provide guidelines for those wishing to hold calibration seminars for other languages in the future.

This Guide will be updated according to the experience of seminars planned for other languages.

The guide will deal mainly with practical issues. Problems encountered will be commented on and alternatives proposed. It could also be useful to read in parallel the report on the Sèvres seminar (2 to 4 December 2004).

The issues addressed are as follows:

The collection of spoken performances:
- tasks
- selecting learners and productions
- image use rights
- technical advice.

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[1] "Samples of Oral Performances" produced by the Eurocentres Foundation and Migros Club Schools and "Cambridge ESOL Main Suite and CELS Speaking Samples" by the University of Cambridge

Organising the seminar:
- selecting participants
- documents sent out before the seminar
- electronic voting.

The seminar:
- time management
- familiarisation exercises
- training in methodology and criteria
- voting procedure.

Finalisation of the DVD:
- analysing the data
- editing the DVD
- texts to accompany the DVD.

1. COLLECTING SPOKEN PERFORMANCES

1.1. Tasks

The students who were filmed carried out two types of tasks: individual oral production (sustained monologue in which the candidate explains something to another candidate) and interaction (spontaneous debate on a given theme). These same tasks had been used in the video of the Swiss research project used to define the CEFR levels, circulated in April 2004, and were recommended in the Council of Europe's "Brief for Recording ".

The individual production phases were semi-prepared. Learners had ten minutes to prepare a short monologue on a topic chosen from a list (see Appendix 1). The interaction phase was completely spontaneous. Learners picked out a card containing a topic. If the topic did not appeal they picked out another card. Once they had exhausted the topic they could pick another card. Level B and level C students knew they had to talk for two or three minutes for the production phase and approximately five minutes for the interaction. For level A1 the individual production phases were very short (sometimes a few seconds) but the students talked about several topics. The average length of the recordings was 12 minutes.

This exam format has the advantage of leaving the choice of topic to the students. There is no risk of their running out of things to say, since they can move from one topic to another as they wish. Similarly, they do not run the risk of feeling intimidated by a teacher or examiner. It is preferable, however, that students know each other and get on well in order to facilitate the interaction.

However, this format has limitations for testing all the skills of level C learners. Even if the topics proposed for interaction are of a controversial nature, it is not always easy to obtain a well-structured debate, featuring main points and secondary points, when a student is face-to-face with a peer. An examiner is trained to bring the best out in students, knows how to get the debate off the ground and how to get a reaction from the student. Similarly, at level A1 or A2 an examiner knows the right way to get a student to reply or to reformulate the question if it has not been understood.

Some of the students appearing on the DVD of spoken performances in French were filmed twice, once using the format adopted for the Council of Europe and once using the format of the new DELF DALF[2] exams based on the CEFR, as the CIEP made another DVD at the same time for the accreditation of its examiners. In general, students showed the same skills, except in two cases:

- a level B2+ student seemed to be intimidated by the more formal format of the DELF DALF exam (identify the theme of a text of approximately 150 words, present her opinion on the subject in a reasoned manner and discuss it with the examiner). She did better in the exam format where she had control over the choice of topics;
- a level C1 student made a much more structured presentation for the DELF DALF format exam, which consisted in making a presentation on the theme of malnutrition, based on two texts of a total of approximately 1500 words.

We therefore presented at the seminar the spoken performances of the same student performing the tasks of the Council of Europe and that of the DELF DALF exam. The two sequences were kept as they were both judged to be C1 level, but the second received more C1 votes for the five criteria described in Table 3 of the CEFR.

The type of task and the issue of having a teacher/examiner present or not were discussed at the Council of Europe in October 2004 by experts also involved in designing tools to illustrate the CEFR levels. The conclusions of the working group which addressed these issues are as follows:

- If the aim of the DVD is to train examiners in how to standardise assessment, students should be shown in a real examination situation with an examiner.
- Each student should be filmed during a production phase and an interaction phase.
- The tasks could be defined in such a way that they correspond to one CEFR level only (as in the case of the Cambridge ESOL video) or to several levels simultaneously, as in the case of the "Samples of Oral Performances" video or the DVD of spoken performances in French.
- The tasks should be accompanied by detailed instructions, which should include the duration of the test.
- The following information would be appreciated:
  o aim(s) of the task and how this relates to the CEFR descriptors.
  o medium used (text or audio document). Specify length or duration.
  o preparation time.
  o type of production: presentation, debate, role-play, etc.
  o assessment grid.

As mentioned above, in the case of CIEP two DVDs were produced: one using the format of the Swiss research project video used to define CEFR levels, and one using the DELF DALF format. Both are used in the accreditation courses for examiners/markers, the first to illustrate students' skills at different CEFR levels and the second to assess students in exam situations using DELF DALF assessment grids.

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[2] *Diplôme d'études en langue française* et *Diplôme approfondi de langue française*, official diplomas in French as a foreign language of the National Ministry of Education

1.2. Selecting students and performances

The recordings were made in language centres in France and abroad, and at the CIEP and Eurocentres Paris. The students, of 14 different nationalities, were selected on the basis of their teachers' initial assessment of their level, the results obtained in the oral production section of the *Test de Connaissance du français* (TCF)[3] and the "pre-tests" carried out for the new DELF DALF exams based on the CEFR. In addition, some students had had an interview with a member of the CIEP before filming, enabling their level to be confirmed. For some levels (particularly level A1) about ten sequences were filmed, of which two or three of were chosen for the seminar.

We counted on the goodwill of language centres to carry out part of the filming. This enabled us to obtain very good sequences with a large range of nationalities, but others had to be eliminated because of the poor sound or image quality.

An initial selection of sequences was made by a small group of experts.
Besides technical quality, several criteria were taken into account:
- interaction between students
- pronunciation
- representativeness of performances
- interest and length of performances
- diversity of nationalities.

Some sequences were eliminated because interaction was unbalanced, either because of unequal speaking time between students or because some students were more interested in the camera than in their partner. Others were eliminated if pronunciation was too difficult to understand, and yet others because they were too long and difficult to cut. We considered that spectators might get bored if a sequence lasted longer than 15 minutes.

After this initial selection, the other spoken performances were classified in relation to CEFR levels. Two or three were chosen for each level, but there was not enough time to show them all during the seminar. The list of performances used is given in the seminar report.

1.3. Image use rights

All persons who were filmed signed two documents authorising their image to be shown free of charge on DVD and on the Internet (Appendices 2 and 3). It is important to specify that these images will be used for the purposes of training and that their use will be for a limited duration. Without the latter restriction the authorisation would not be valid. However, this limitation can remain vague and be worded as follows: *"for as long as the Council of Europe, … needs it for educational purposes"*.

This type of authorisation is only valid if the DVD, or the sequences shown on the Internet, are shown free of charge.

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[3] The TCF, created by CIEP, is already calibrated against the CEFR.

1.4. Technical recommendations

Technical indications regarding the filming process are already available in the document drawn up by Brian North in December 2003 (see *Brief for Recording*, Appendix 4). Despite the fact that most of the recordings were made in a non-studio environment, they are of good quality. This shows that it is possible to work with a small budget provided that care is taken with the microphone, interference is avoided, and rooms that resonate owing to insufficient furniture or lack of carpet are not used.

We preferred to use the medium of DVD rather than video cassette because of the superior image and sound quality and because DVDs will outlive video cassettes. In addition, video cassettes use PAL, SECAM and several NTSC formats, while DVDs can be used on all continents provided they are not zoned for a specific region. When ordering, it should be specified that the DVD must be "multi-zone".

However, DVDs are more complicated to produce. Preferably, the institution should have a technician able to edit the sequences and design a menu for navigation in the DVD. The cost of producing the DVD will rise by at least a third if editing, graphics and interactive menu creation are carried out by an outside company. The most difficult step is the encoding, in other words copying the edited material onto a DLT cartridge. It is this cartridge that will be used to make the glass master.

It is recommended that the selected company be asked to press five DVDs so that they can be tested before large-scale replication (see quote in Appendix 5).

There are several types of DVDs. DVD-5, the most common format, can only hold up to approximately one and a half hours of recorded material. We therefore opted for the DVD-9, or dual-layered DVD, which has a capacity of 8.5 gigabytes. It can contain around twelve sequences lasting 10 to 15 minutes.

For recording, a digital camera was used, using DV or DV-8 cassettes. It is important to use blank cassettes and to save the content of the cassettes onto a computer.

The DVD sleeve should contain, on the back, information on the conditions of use of the DVD (See Appendix 6).

2. ORGANISING THE SEMINAR

2.1. Selecting the participants

It is important to make sure that participants have a good knowledge of the CEFR levels. The selection of participants should also be as representative as possible. For this reason, the following four groups were invited:

- experts belonging to French-language examining boards: CIEP and the *Alliance française* in Paris (10 people);
- teachers of French as a foreign language (FLE) in French-speaking countries (10 people);
- FLE experts from other European education systems (11 people);
- experts involved in projects related to the CEFR (7 people).

There were several reasons why it was decided to invite such a large group, representing radically different perspectives. As there had been little debate on standardisation in the area of French as a foreign language, it seemed politically important to include as many people as possible from the world of FLE. Second, FLE exam centres and schools in France were simultaneously starting to align themselves, on the basis of CEFR levels, and we felt that it was better to seek convergence than have the views of one institution imposed on others. Third, as the use of the CEFR was quite advanced in other European countries, we thought it would be a good idea to invite around 50% of the participants from other countries.

The institutions involved in case studies relating to FLE exams were invited. It would have been preferable to have universities represented as well, but the persons contacted were unable to come.

2.3 Documents sent out before the seminar

The first invitations were sent out by e-mail six months before the seminar. They were followed up with a confirmation letter explaining the aim of the seminar, and subsequently with the seminar programme containing the list of participants.

Participants were asked to familiarise themselves with Table 3 of the CEFR, and with the grid of additional criteria related to the descriptors for the "plus levels" (A2+, B1+ and B2+). This grid shows the upper levels of the descriptors for levels A2, B1 and B2. (See Appendix 7) The CEFR distinguishes between the "criterion levels" (e.g. A2 or A2.1) and the "plus levels" (e.g. A2+ or A2.2). They are separated by a horizontal line as shown in Table 4 on page 32 of the CEFR.

Each person also received in advance the number of his/her electronic voting unit (see following paragraph), as well as practical information relating to accommodation, meals, directions to the CIEP, etc.

2.4 Recording assessments: the decision to use electronic voting

Our initial idea was to collect vote slips, sort through them manually and enter the results into a computer linked to a video projector, using Excel files. However, given that the 38 participants had to vote for five criteria in each case, as well as assessing the overall level, this would have meant entering 228 results for each learner – in other words twice that number for each sequence. In addition, since we had decided to make the participants vote twice (before and after discussion) we would therefore have had to enter 456 results for each learner. This would have meant a considerable waste of time and a certain risk of error. Electronic voting was therefore an obvious choice.

Each participant was provided with a unit that featured a keypad containing 9 keys numbered 1 to 9. A table showing correspondence between the keypad and the nine levels (A1, A2, A2+, B1, B1+, B2, B2+, C1, C2) was projected on screen (Appendix 8). Each vote was recorded anonymously in less than 30 seconds with the utmost reliability. The results of the overall assessment were projected immediately in the form of a histogram, providing an immediate view of the distribution of votes.

Electronic voting enabled each participant to compare his/her vote to that of the others. The projection of the histogram probably influenced the discussions that took place before the second series of voting. This way of recording assessments made the voting procedure formal in nature and contributed to the success of the seminar.

The numbers of the electronic voting units had been assigned to participants according to the group they belonged to. In other words, numbers 1 to 10 were assigned to the group of experts belonging to the French-language examination boards; numbers 11 to 20 to the group of teachers of French as a foreign language working in French-speaking countries; numbers 21 to 32 to experts in the French language coming from other European education systems, and numbers 33 to 38 to experts whose expertise was of CEFR levels, but not of French.

Since it had been decided before the seminar to analyse whether participants were assessed more severely or not according to which group their assessor belonged to, it seemed logical to assign the voting units in this manner, to facilitate comparison between the groups.

The cost of renting the equipment and paying for technical assistance throughout the seminar was € 1 564 before tax, and € 1 870.54 with VAT. The technician tested the vote-recording system before the seminar, recorded the votes during the seminar and supplied the Excel files on a USB key and by e-mail. He also ensured that the voting units were working properly.

3. THE SEMINAR

3.1 Time management

The seminar was scheduled to take place over two half-days and one full day, which gave participants insufficient time to watch and discuss the 15 sequences planned. Only 13 were seen and most were only shown once. It had originally been planned at the October 2004 meeting in Strasbourg to show the sequences that had been the most difficult to assess (borderline sequences) a second time on Saturday morning, and ask participants to assess the same spoken performances as they had the day before, in order to compare notes. But this proved to be impossible owing to lack of time.

Time management was difficult, and the initial programme had to be changed (see Appendix 9) after the first half-day, because only two of the sequences had been seen instead of the intended three. Participants were thus able to spend more time on individual assessment followed by discussion, in line with their wishes.

Initially we had planned to spend half an hour watching and evaluating each sequence. However, since each sequence lasted 10 to 15 minutes, there was only about a quarter of an hour left for the rest of the procedure described below. In fact we had to spend on average 45 minutes per sequence. We would recommend that even more time is spent for sequences to be used for training purposes.

We could have planned to hold the seminar over three full days. But the longer the seminar, the more difficult it is to ensure that participants remain for the entire duration, whereas for the purposes of data analysis it is necessary for the voters to be present throughout the process.

3.2. Familiarisation exercises

Two exercises were proposed (Appendices 10 and 11)

1) Assign levels to the descriptors for the overall scales for oral production and interaction.

2) Reassign the descriptors on the grid shown in Table 3 of the CEFR, bearing in mind that six of the 30 descriptors had been removed. Six boxes were to remain empty. Participants had to imagine which descriptors were missing by comparing them with those of the adjacent levels.

The first exercise was performed fairly easily. Each descriptor was then presented using PowerPoint, which enabled the key-words to be identified before indicating the corresponding level.

The second exercise concerned the assessment criteria that would be used during the seminar. Although participants had been asked to study Table 3 before the seminar, the exercise proved to be too ambitious. Some participants performed it quickly while others had trouble finding which descriptors defined which category, particularly for Range and Accuracy.

This exercise could be used again, if modified in one of the following ways:
- the descriptors for range, accuracy, fluency, interaction, coherence should be marked in different colours in order to make it easier to sort the different criteria, or
- the grid for Table 3 should be partially completed so that participants only have approximately 10 boxes to fill in.

3.3 Training in methodology and criteria

Before being able to calibrate examples of spoken performances, participants had to agree on how to interpret the criteria. It had been envisaged at the meeting for the pre-selection of spoken performances that training could start with a B1-level performance example taken from the cassette "Samples of Oral Performances". However, this idea was rejected at the October 2004 meeting in Strasbourg, so as not to displease French speakers and also as it was not certain that all participants had a sufficient level of English to judge the learner's level.

The decision was therefore taken to show two relatively short B1-level sequences and to get participants to work on three criteria only: range, accuracy and fluency. As participants were told to concentrate on one criterion at a time, the sequences were shown three times for the production phases and once for the interaction phase.

After noting their assessment for the three criteria and for the overall level, participants discussed their assessment in small groups of five or six, before watching the interaction phase again and deciding on the final assessment (vote after discussion).

This training phase was not conclusive, partly owing to lack of time (one hour should have been spent on each sequence), and partly because we should have started with the overall assessment, based on Table 5.4 of the Manual, rather than with the criteria; in other words we should have gone from the general to the specific (see section 3.4 below). Participants spent a lot of time on discussion of the descriptors. It is no doubt inevitable that during a seminar of this type there is quite a long adjustment period before participants reach an agreement.

Chapter 5 of the Manual recommends using examples of calibrated performance before analysing other examples. The only examples that could have served as a starting point were examples in English.

3.4 The voting procedure

In order to assess performances, participants had access to Table 3 of the CEFR, the grid of "plus levels" and the CEFR scales for oral production and interaction, and pronunciation.

At a meeting held at the Council of Europe in October 2004 a group of experts had discussed the procedure to adopt to assess levels. It was decided that participants would first assess the five criteria of Table 3 of the CEFR (range, accuracy, fluency, interaction and coherence) before giving their assessment of the overall level.

Experience has shown that the reverse procedure should probably have been adopted, using the general oral production scale in the manual *Relating Language Examinations to the Common European Framework* (see Appendix 12) in order first to assess the overall level. (See the comments in this regard contained in the report on the seminar). One idea could also be, as suggested by one of the participants, that an initial grading be given (A, B or C), then a specific level (A1, A2, etc.), followed by more specific assessment using the grid of "plus levels". However, this would probably involve watching the same sequence two or three times.

The procedure adopted was the following:
  - watching the sequence
  - studying the criteria in Table 3, taking into account additional scales
  - recording vote on paper, then electronic voting, for each criterion of Table 3
  - projection of the histogram of votes on the overall level
  - group discussion on reasons for assigning a particular level to the criteria of range, accuracy, etc.
  - group reports
  - plenary discussion
  - second vote on the overall level only
  - projection of the histogram for the overall level after discussion

For the purposes of analysis, it is important to record votes before discussion and votes after discussion. Some statisticians consider that votes after discussion are "contaminated" as the more dominant participants can influence the others. It is true that the exchange of views during the plenary meeting sometimes led to a consensus being reached. In other cases participants did not change their views.

The screen shown in Appendix 13 is the histogram example given to us during the demonstration. It facilitates rapid comprehension of the information obtained by electronic voting. The name of the learner and the criterion being voted on appear in the upper window of the screen. In this fictitious example, votes have been recorded for six voters. The number of people who voted for each grade appears under each column. By clicking on column 5 one can see the voting units, in other words which participants recorded the grade "5". In this case it was the participants with voting units 3 and 15.

The organisers alone had access to the list showing which voting unit was assigned to which participant. This enabled voters to be identified without the other participants knowing who they were.

The window at the bottom of the screen shows whether voting is open or closed. The number of participants who have recorded their vote is displayed in real time in the square on the left. The

technician can also display the voting unit ID numbers for which a button has been pressed, but not hard enough to record the vote. In the small square on the left one can see that it is the first group of votes.

Participants started by noting their level assessment for the five criteria and for the overall level on a voting slip, featuring a space for taking notes. Assessment of the same candidate after discussion was recorded on a different colour slip (see Appendix 14). These slips served as an *aide-mémoire* when it came to the electronic vote.

A questionnaire for evaluating the seminar, particularly with regard to procedure, was given to participants (Appendix 15). A summary of the replies is contained in the report on the seminar.

4. FINALISING THE DVD

4.1. Analysing the data

If resources allow, the multi-facet Rasch model should be applied, using the FACETS program (Linacre 1989). This analysis shows:
-   if any participants were too "soft" or too severe
-   if any participants graded in an irregular manner.
The analyses can then be redone, after elimination of these participants.

Analyses also show whether there was agreement between the different groups of participants.

As already stated, it is important to record votes both before and after discussion. Ideally, assessment of the level of each student should be the same before and after discussion. If it is not, an explanation must be given as to why it was nevertheless decided to include the performance in question as an illustrative example of a particular level.

Assessments of different performances could be shown in a table like this:

		Independent Judgements (FACETS)	Judgements after Discussion	Definitive CEFR Level
33	Josue	C2	C2	**C2**
32	Rachel	C2	C2	**C2**
31	Aleksandar DALF	C1	C1	**C1**
15	Ambriogio	C1	C1	**C1**
25	Aleksandar	C1	C1	**C1**
8	Xi	B2+	B2+	**B2+**
26	*Luis*	*B2+*	*B2+*	*(B2+)*
16	Silvia	B2+	B2+	**B2+**
7	Nataliya	B2	B2	**B2**
37	Gu Jung	B1+	B1+	**B1+**
4	Sophie	B1+	B1+	**B1+**
3	Valérie	B1+	B1	**B1**

13	Evelyne	B1	B1	B1
1	Margarida	B1	B1	B1
2	Mariana	B1	B1	B1
14	Andrea	B1	A2+	(A2+) / B1
5	Deborah	B1	A2+	A2+
61	Katell	A2+	A2+	A2+
38	Aamer	A2+	A2+	A2+
6	Iryna	A2+	A2+	A2+
62	Sun Ying	A2+	A2	A2
50	Viggo	A1 (high)	A1 (high)	A1
42	Suzanne	0	A1	A1
41	Sally	0	A1	A1
49	Jessica	0	0	0

For more details of the analysis, please consult the report on the seminar and the technical report by Neil Jones, Cambridge ESOL psychometrician, who kindly lent us his services.

4.2 Making the DVD

Here are some suggestions for the home page, the contents page, the divider pages and the text on conditions of use.

The home page should be the same as the sleeve, showing the logos of the three institutions. When the cursor is placed on one of the logos, and the small hand appears, the user clicks to open a page describing the institution in question, with a photo and text. Under the text is a link, which becomes active if the DVD is being consulted on computer connected to the Internet.

The home page could contain two or three bullets, giving access to the sequences filmed, to the information on conditions of use, and to the acknowledgements, respectively. (The last two could be grouped under one bullet).

The contents page should contain the list of all the sequences, which should be identified by the student's first name (Jessica, Viggo, etc.) and not by level. This is because students may be of different levels, and because during training participants will try to identify each student's level.

The page introducing each sequence will feature a small screen on the top left-hand corner showing the two students and the topics of the production and interaction phases. Users can click on this screen to access the beginning of the sequence or on one of the phases if they want to see an extract from the sequence. As for the home page, the page introducing each sequence should feature the logos of the three institutions and specify that copyright belongs to the Council of Europe.

If users click on "Menu" they are taken back to the page of contents, and if they click again on "Menu" back to the home page.

The information to be included on conditions of use is set out in Appendix 16.

4.3 Written texts supplied with the DVD

It would have been possible to add a "Rom" part to the DVD, enabling computer-readable Word files to be included, but this type of hybrid DVD would have cost one thousand euros more. It was therefore decided to house the additional documents on the Council of Europe website. The DVD is supplied with:
- an introduction to the *Common European Framework of Reference for Languages*
- an introduction to the aims of the DVD and its design
- sheets containing comments on spoken performances
- the report on the seminar
- the detailed data analysis report.

The comment sheets use the same format as those produced for the video of the Swiss research project used to establish CEFR levels. They show the level assigned after data analysis and not the votes assigned during the seminar. The comments are illustrated by quotes from the learners. The descriptors corresponding to the student's level are shown in italics, with specific reference to the CEFR. An example of a comment sheet is shown in Appendix 17.

These comments are based partly on a summary of the discussion that took place during the seminar and partly on subsequent discussion. The group leaders (members of CIEP or Eurocentres) were responsible for taking notes which would serve as a basis for drafting the comment sheets. It would be a better idea, however, to instruct an observer to take notes and have another person lead the discussion. It would even be a good idea to record the discussion (one cassette for each sequence discussed) and appoint in advance the persons responsible for drawing up the comment sheets, so that those persons take full notes on the sequence(s) for which they are responsible. Cassettes would enable them to supplement their notes.

The report on the seminar provides more comprehensive information on the methodology used.

Sylvie Lepage, CIEP, Sèvres
Brian North, Eurocentres, Zurich

List of appendices

1. Topics used for the DVD of French-language spoken performances
2. Authorisation to be filmed and for the film to be shown
3. Showing a filmed sequence on the website
4. Brief for recording
5. Quote for replication of a DVD
6. Text for the back of the DVD sleeve
7. Supplementary criteria grid: "plus levels"
8. Electronic voting unit, and correspondence with the CEFR levels
9. Programme of the seminar on the calibration of spoken performances
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12. Scale for general spoken performance
13. Example of screen obtained through electronic voting
14. Form for analytical assessment
15. Questionnaire for evaluating the seminar
16. Text on conditions of use
17. Example of comments sheet for spoken performances

Appendix 1

TOPICS USED FOR THE DVD ON FRENCH-LANGUAGE SPOKEN PERFORMANCES

Some of these topics are taken from the instructions for recording by Brian North. The others have been added by the DELF DALF office, and are in italics.

PRODUCTION PHASE

A1-A2

Talk about yourself and your family.

A typical day

Your next holiday

Your country

Your town

A person that you like:

- What does that person look like?
- Where does he or she come from?
- What does he or she do?
- Why do you like that person?
- How did you meet that person?

A2
Same topics as for A1 plus the following:
Places: Your house
- is it big?
- is it old or new?
- where is it?
- what do you like about this house?
- what do you not like about this house?

A happy memory

INTERACTION PHASE: Spontaneous, non-prepared discussion

A1-A2

Introduce yourselves and get to know each other.

What type of holiday do you like best? Why? Talk about your most recent holiday, or about your next holiday.

What are your favourite activities? What do you usually do in your free time?

PRODUCTION PHASE

B1-C2

Summarise a film. Say what it is about and what you think of it.

Summarise a book. Say what it is about and what you think of it.

What do you think about wearing uniform to school?

Is the role of women in your country different from what it was 20 years ago?

The positive or negative effects of tourism in your country

The advantages or disadvantages of the Internet

Has the role of women changed in your country over the last 20 years?

INTERACTION PHASE: Spontaneous, non-prepared discussion

B1-C2

Learning French serves no purpose and is of no interest. (Eurocentres Paris)

Can everything be shown on television? (Eurocentres Paris)

Children should start learning their first foreign language at primary school.

Talk in detail about a personal experience you have had, explaining your feelings and reactions.

Nowadays children grow up much quicker than when we were children.

Governments have a duty to promote employment.

Television is a disaster from a social point of view.

All men should know how to cook.

Vegetable or animal genetic engineering is not a problem if properly controlled.

Is the Western model the ideal model?

Does sport have only positive aspects?

Are mobile phones essential? (more appropriate for B1-B2)

The positive and negative effects of tourism in your country

Should cosmetic surgery be condemned?

Are children today brought up in too lax a manner?

Can the case sometimes be made for war?

Appendix 2

**AUTHORISATION TO BE FILMED
AND FOR THE FILM TO BE SHOWN**

I, the undersigned, ……………………………………………………….. authorise, free of charge, in accordance with Article 9 of the Civil Code:

1. the CIEP to film me as part of the video project to illustrate the different levels of the Common European Framework of Reference for Languages, for the Council of Europe;

2. the DELF DALF office of the CIEP to show these filmed sequences, using the formulation it considers appropriate for the film. These sequences could be resized or reframed, and shown for as long as the Council of Europe and the CIEP need them for their training purposes.

Place   Date

Signature

Appendix 3

Showing a filmed sequence on the website

Last name, first name, occupation of right-holder
Address of right-holder

FAO
The Director, CIEP
1, rue Léon Journault
92318 Sèvres Cedex

.

*I, the undersigned, (**first name, last name, occupation**)……………………………………………………… authorise CIEP, in accordance with Article 9 of the Civil Code, to show free of charge the filmed sequence in which I appear. This film, made by CIEP as part of the DVD/video project to illustrate the different levels of the Common European Framework of Reference for Languages, for the Council of Europe, can be shown:*
on the following websites:
http://www.ciep.fr ou http://www.coe.int

This authorisation, which shall be valid for as long as CIEP or the Council of Europe need it for their training purposes, can be revoked at any time.

Date

Place

Signature

Appendix 4

Extrait de
Echantillons de performance du CECR :
Pour relier les examens de langue au Cadre européen commun de référence pour les langues : Apprendre, enseigner, évaluer (CECR)
Instructions pour l'enregistrement par Brian North (Eurocentres)
Décembre 2003

Précisions techniques

1. Utilisez toujours un micro externe que vous brancherez séparément sur la caméra. Un microphone omnidirectionnel d'une portée de 2 mètres environ captera les sons sur un rayon de 2 mètres environ, et éliminera la plupart des bruits de fond. Cela évitera aussi le problème de la réverbération des ondes sonores contre les murs de la salle de cours. Un micro de ce type doit être placé sur la table autour de laquelle les orateurs sont installés. Les plus modernes ressemblent à un disque plat avec un fil qui en sort. Un micro plus conventionnel (comme ceux qui sont utilisés dans ces enregistrements) fonctionne bien également, même s'il donne l'impression d'être orienté vers une seule personne. Une autre option est un petit micro pour chaque personne, épinglé sur le revers de la veste ou la poche de chemise.
2. Vérifiez toujours que le micro fonctionne et qu'il est allumé avant de démarrer l'activité
3. Ne bougez pas la caméra ; installez-la/tenez-la de telle façon que les deux apprenants soient face à la caméra pendant tout le temps et que vous puissiez voir leurs visages. Cela veut dire en pratique que vous devez faire le point sur les chaises sur lesquelles les apprenants seront assis, les chaises doivent se faire face, mais doivent aussi en partie faire face à la caméra.
4. Asseyez-vous légèrement éloigné du groupe hors du champ de la caméra afin d'agir comme un interlocuteur (passif) pour les monologues de la phase 1. L'orateur doit parler à son/sa/ses partenaire/s, pas à vous !

Rôle de l'enseignant
Tâchez de tout installer de façon à ce que :
- les apprenants aient conscience qu'ils sont censés se parler entre eux et non à vous
- vous n'ayez pas à intervenir pendant l'activité sauf
   (a) pendant la phase 1 : pour passer la parole de l'apprenant A à l'apprenant B (si nécessaire).
   (b) pendant la phase 2 : pour expliquer l'activité, et leur rappeler les matériaux.

Les apprenants doivent être placés de telle sorte à ce qu'une voix ne soit pas beaucoup plus forte que l'autre. Il faut éviter de les placer en contre-jour ou bien qu'ils aient le soleil dans les yeux. Il faut également leur préciser de ne pas faire de bruit avec leur chaise, leurs papiers ou leurs mains.

Appendix 5

DGL0900	GLASS MASTER DVD 9	1	unit		
XFET104	FLASHAGE FILM ETIQUETTE 4 COULEURS	1	unit	26,0000	26,00
XFIM402	FLASHAGE IMPRIMERIE 4 COULEURS POCHETTE CARTONNEE	1	unit	26,0000	26,00
XLIVR01	TRANSPORT	1	unit	39,0000	39,00
	livraison 1 point Strasbourg par Fumeron messagerie, ne comprends pas les frais de contre remboursement				
XLIVR01	TRANSPORT	1	unit	90,0000	90,00
	LIVRAISON 1 POINT Zurich par VDH, ne comprends pas les frais de contre remboursement				
DPR0901	PRESSAGE DVD 9 IMPRIME 1 A 5 COULEURS SERIGRAPHIE OU OFFSET (NOUS PRECISER LE MODE D'IMPRESSION ET LA REFERENCE DES COULEURS CHOISIES)	5 000	unit	0,5100	2 550,00
XPOCA12	POCHETTE CARTON 12cm EN 1 A 4 COULEURS PRIMAIRES	5 000	unit	0,0700	350,00

Total H.T. :	**3 081,00**	**EUR**
TVA (19,6 %) :	603,88	EUR
Montant à régler :	**3 684,88**	**EUR**

Conditions de règlement : 70% Acpte Cde, solde Liv ou CR
            Soit 2 579,42 € à régler à la commande.

<u>**Délai de fabrication**</u> **: environ 12 jours à réception de l'ensemble des éléments conformes.**

Appendix 6

Text for the back of the DVD sleeve

Samples of spoken performances illustrating, for French, the levels of the *Common European Framework of Reference for Languages*

This DVD contains examples of spoken performances illustrating the different levels of the *Common European Framework of Reference for Languages***.** It is the result of a Council of Europe seminar organised by CIEP and the Eurocentres foundation. The procedure used during the seminar and the comments on the spoken performances are available on the website www.coe.int/portfolio/. We thank the 25 voluntary learners and all the French-language centres that kindly assisted us.

The use of this DVD to train language teachers and examiners in commercial training programmes is subject to prior authorisation from decs-lang@coe.int   No part of this DVD may be reproduced, retained, transferred or sold without prior written authorisation.

    www.ciep.fr   www.eurocentres.com   www.coe.int/portfolio

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Appendix 7

SUPPLEMENTARY CRITERIA GRID: "Plus Levels"

	RANGE	ACCURACY	FLUENCY	INTERACTION	COHERENCE
C2					
C1					
B2 +	Can express him/herself clearly and without much sign of having to restrict what he/she wants to say.	Shows good grammatical control; occasional "slips" or non-systematic errors and minor flaws in sentence structure may still occur, but they are rare and can often be corrected in retrospect.	Can communicate spontaneously, often showing remarkable fluency and ease of expression in even longer complex stretches of speech. Can use circumlocution and paraphrase to cover gaps in vocabulary and structure.	165-166- 94/261 Can intervene appropriately in discussion, exploiting a variety of suitable language to do so, and relating his/her own contribution to those of other speakers.	162 Can use a variety of linking words efficiently to mark clearly the relationships between ideas.
B2					
B1 +	Has a sufficient range of language to describe unpredictable situations, explain the main points in an idea or problem with reasonable precision and express thoughts on abstract or cultural topics such as music and films.	Communicates with reasonable accuracy in familiar contexts; generally good control though with noticeable mother tongue influences.	Can express him/herself with relative ease. Despite some problems with formulation resulting in pauses and "cul-de-sacs", he/she is able to keep going effectively without help.	94/111 & 130 Can exploit a basic repertoire of strategies to keep a conversation or discussion going. Can give brief comments on others views during discussion. Can intervene to check and confirm detailed information.	*No descriptor available*
B1					
A2 +	Has sufficient vocabulary to conduct routine, everyday transactions involving familiar situations and topics, though he/she will generally have to compromise the message and search for words.	*No descriptor available*	Can adapt rehearsed memorised simple phrases to particular situations with sufficient ease to handle short routine exchanges without undue effort, despite very noticeable hesitation and false starts.	Can initiate, maintain and close simple, restricted face-to-face conversation, asking and answering questions on topics of interest, pastimes and past activities. Can interact with reasonable ease in structured situations, given some help, but participation in open discussion is fairly restricted.	Can use the most frequently occurring connectors to link simple sentences in order to tell a story or describe something as a simple list of points.
A2					
A1					

Appendix 8

Appendix 9

PROGRAMME OF THE SEMINAR ON THE CALIBRATION OF SPOKEN PERFORMANCES

Sèvres, 2-4 December 2004
CIEP Main Library and Conference Room

Thursday 2 December

14.30-15.00   OPENING
                Welcoming address
                Albert Prévos, CIEP Director
                Johanna Panthier, Administrator, Council of Europe
                Brian North, Head of Educational Development, Eurocentres Foundation

Presentation of the programme   Sylvie Lepage, DELF DALF programme manager

15.00-16.15   FAMILIARISATION

- Assigning a level to each proposed descriptor (CEFR)
- Reclassifying the descriptors of Table 3 of the CEFR.

16.15-16.45   BREAK

16.45 - 18.30

TRAINING AND DISCUSSION

First sequence:
Margarida (Brazilian) Mariana (Colombian)
Assessment criterion by criterion and phase by phase
performance 1 / performance 2 / interaction
- Discussion in groups and exchange of views

Second sequence:
Valérie (Belgian)   Sophie (British)
Assessment criterion by criterion and phase by phase

18.30-19.30   APERITIF

19.30   DINNER

Friday 3 December

9.00-11.00   TRAINING AND DISCUSSION

Third sequence:
Deborah (Brazilian)   Iryna (Ukrainian)
Assessment criterion by criterion and phase by phase

11.00-11.30   BREAK

11.30-13.00   ASSESSMENT OF 2 SEQUENCES

Nataliya (Ukrainian)   Xi (Chinese)
Evelyne (Swiss)   Andrea (Swiss)

13.00-14.30   LUNCH

14.30-16.30   ASSESSMENT OF 3 SEQUENCES

Ambrogio (Italian)   Silvia (German)
Aleksandar (Serbia and Montenegro)   Luis (Peruvian)
Aleksandar (Serbia and Montenegro)   DELF DALF format

16.30-17.00   BREAK

17.00- 18.30   ASSESSMENT OF 2 SEQUENCES
Rachel (American)   Josue (Peruvian)
Sally (American)   Suzanne (American)

19.15   DINNER IN THE CAFETERIA OR IN TOWN

Saturday 4 December

9.00-11.00   ASSESSMENT OF 2 SEQUENCES

Jessica (American)   Viggo (Swedish)
Katell (Chinese)   Sun Ying (Chinese)

11.00-11.30   BREAK

11.30-12.00   ASSESSMENT OF ONE SEQUENCE

Gu Jung (Chinese)   Aamer (UAE)

12.00-12.30   SUMMING UP AND CLOSURE OF SEMINAR
Assessment of the seminar
Discussion

Appendix 10

Exercice de familiarisation 1

Nom : _____

Descripteurs de la production orale et de l'interaction orale
Attribuer un niveau à chaque descripteur proposé[4]

1.	Peut interagir avec une aisance raisonnable dans des situations bien structurées et de courtes conversations à condition que l'interlocuteur apporte de l'aide le cas échéant. Peut faire face à des échanges courants simples sans effort excessif ; peut poser des questions, répondre à des questions et échanger des idées et des renseignements sur des sujets familiers dans des situations familières prévisibles de la vie quotidienne.	
2.	Peut assez aisément mener à bien une description directe et non compliquée de sujets variés dans son domaine en la présentant comme une succession linéaire de points.	
3.	Peut méthodiquement développer une présentation ou une description soulignant les points importants et les détails pertinents.	
4.	Peut interagir de façon simple, mais la communication dépend totalement de la répétition avec un débit plus lent, de la reformulation et des corrections. Peut répondre à des questions simples et en poser, réagir à des affirmations simples et en émettre dans le domaine des besoins immédiats ou sur des sujets très familiers.	
5.	Peut produire des expressions simples isolées sur les gens et les choses.	
6.	Peut communiquer avec une certaine assurance sur des sujets familiers habituels ou non en relation avec ses intérêts et son domaine professionnel. Peut échanger, vérifier et confirmer des informations, faire face à des situations moins courantes et expliquer pourquoi il y a une difficulté. Peut exprimer sa pensée sur un sujet abstrait ou culturel comme un film, des livres, de la musique, etc.	
7.	Peut faire une présentation ou une description d'un sujet complexe en intégrant des arguments secondaires et en développant des points particuliers pour parvenir à une conclusion appropriée.	
8.	Peut décrire ou présenter simplement des gens, des conditions de vie, des activités quotidiennes, ce qu'on aime ou pas, par de courtes séries d'expressions ou de phrases non articulées.	

---

[4] Le même document avec les réponses se trouve dans l'annexe 9 du rapport sur le séminaire.

9.	Peut faire une description et une présentation détaillées sur une gamme étendue de sujets relatifs à son domaine d'intérêt en développant et justifiant les idées par des points secondaires et des exemples pertinents.	
10.	Peut communiquer avec un niveau d'aisance et de spontanéité tel qu'une interaction soutenue avec des locuteurs natifs soit tout à fait possible sans entraîner de tension d'une part ni d'autre. Peut mettre en valeur la signification personnelle de faits et d'expériences, exposer ses opinions et les défendre avec pertinence en fournissant explications et arguments.	
11.	Peut produire un discours élaboré, limpide et fluide, avec une structure logique efficace qui aide le destinataire à remarquer les points importants et à s'en souvenir.	
12.	Peut communiquer dans le cadre d'une tâche simple et courante ne demandant qu'un échange d'information simple et direct sur des sujets familiers relatifs au travail et aux loisirs. Peut gérer des échanges de type social très courts mais est rarement capable de comprendre suffisamment pour alimenter volontairement la conversation.	
13.	Possède une bonne maîtrise d'expressions idiomatiques et de tournures courantes, avec une conscience du sens connotatif. Peut exprimer avec précision des nuances fines de signification, en utilisant assez correctement une gamme étendue de modalités. Peut revenir sur une difficulté et la restructurer de manière si habile que l'interlocuteur s'en rende à peine compte.	
14.	Peut exploiter avec souplesse une gamme étendue de langue simple pour faire face à la plupart des situations susceptibles de se produire au cours d'un voyage. Peut aborder sans préparation une conversation sur un sujet familier,exprimer des opinions personnelles et échanger de l'information sur des sujets familiers, d'intérêt personnel ou pertinents pour la vie quotidienne (par exemple, la famille, les loisirs, le travail, les voyages et les faits divers).	
15.	Peut s'exprimer avec aisance et spontanéité, presque sans effort. Possède une bonne maîtrise d'un vaste répertoire lexical lui permettant de surmonter facilement des lacunes par des périphrases avec apparemment peu de recherche d'expressions ou de stratégies d'évitement. Seul un sujet conceptuellement difficile est susceptible de gêner le flot naturel et fluide du discours.	
16.	Peut utiliser la langue avec aisance, correction et efficacité dans une gamme étendue de sujets d'ordre général, éducationnel, professionnel et concernant les loisirs, en indiquant clairement les relations entre les idées. Peut communiquer spontanément avec un bon contrôle grammatical sans donner l'impression d'avoir à restreindre ce qu'il/elle souhaite dire et avec le degré de formalisme adapté à la circonstance.	

Appendix 11
Exercice de familiarisation 2
## Compléter le tableau 3 du CECR avec les descripteurs donnés

	ÉTENDUE	CORRECTION	AISANCE	INTERACTION	COHÉRENCE
C2	Montre une grande souplesse dans la reformulation des idées sous des formes linguistiques différentes lui permettant de transmettre avec précision des nuances fines de sens afin d'insister, de discriminer ou de lever l'ambiguïté. A aussi une bonne maîtrise des expressions idiomatiques et familières.		Peut s'exprimer longuement, spontanément dans un discours naturel en évitant les difficultés ou en les rattrapant avec assez d'habileté pour que l'interlocuteur ne s'en rende presque pas compte.	Peut interagir avec aisance et habileté en relevant et utilisant les indices non verbaux et intonatifs sans effort apparent. Peut intervenir dans la construction de l'échange de façon tout à fait naturelle, que ce soit au plan des tours de parole, des références ou des allusions, etc.	Peut produire un discours soutenu cohérent en utilisant de manière complète et appropriée des structures organisationnelles variées ainsi qu'une gamme étendue de mots de liaisons et autres articulateurs.
C1		Maintient constamment un haut degré de correction grammaticale ; les erreurs sont rares, difficiles à repérer et généralement auto-corrigées quand elles surviennent.	Peut s'exprimer avec aisance et spontanéité presque sans effort. Seul un sujet conceptuellement difficile est susceptible de gêner le flot naturel et fluide du discours.	Peut choisir une expression adéquate dans un répertoire courant de fonctions discursives, en préambule à ses propos, pour obtenir la parole ou pour gagner du temps pour la garder pendant qu'il/elle réfléchit.	Peut produire un texte clair, fluide et bien structuré, démontrant un usage contrôlé de moyens linguistiques de structuration et d'articulation.
B2+					
B2	Possède une gamme assez étendue de langue pour pouvoir faire des descriptions claires, exprimer son point de vue et développer une argumentation sans chercher ses mots de manière évidente.	Montre un degré assez élevé de contrôle grammatical. Ne fait pas de fautes conduisant à des malentendus et peut le plus souvent les corriger lui/elle-même.		Peut prendre l'initiative de la parole et son tour quand il convient et peut clore une conversation quand il le faut, encore qu'éventuellement sans élégance. Peut faciliter la poursuite d'une discussion sur un terrain familier en confirmant sa compréhension, en sollicitant les autres, etc.	
B1+					
B1	Possède assez de moyens linguistiques et un vocabulaire suffisant pour s'en sortir avec quelques hésitations et quelques périphrases sur des sujets tels que la famille, les loisirs et centres d'intérêt, le travail, les voyages et l'actualité	Utilise de façon assez exacte un répertoire de structures et "schémas" fréquents, courants dans des situations prévisibles.	Peut discourir de manière compréhensible, même si les pauses pour chercher ses mots et ses phrases et pour faire ses corrections sont très évidentes, particulièrement dans les séquences plus longues de production libre.		Peut relier une série d'éléments courts, simples et distincts en une suite linéaire de points qui s'enchaînent.
A2+					
A2		Utilise des structures simples correctement mais commet encore systématiquement des erreurs élémentaires.	Peut se faire comprendre dans une brève intervention même si la reformulation, les pauses et les faux démarrages sont évidents.	Peut répondre à des questions et réagir à des déclarations simples. Peut indiquer qu'il/elle suit mais est rarement capable de comprendre assez pour soutenir la conversation de son propre chef.	Peut relier des groupes de mots avec des connecteurs simples tels que "et", "mais" et "parce que".
A1	Possède un répertoire élémentaire de mots et d'expressions simples relatifs à des situations concrètes particulières		Peut se débrouiller avec des énoncés très courts, isolés, généralement stéréotypés, avec de nombreuses pauses pour chercher ses mots, pour prononcer les moins familiers et pour remédier à la communication.	Peut répondre à des questions simples et en poser sur des détails personnels. Peut interagir de façon simple, mais la communication dépend totalement de la répétition avec un débit plus lent, de la reformulation et des corrections.	Peut relier des mots ou groupes de mots avec des connecteurs très élémentaires tels que "et" ou "alors".

Appendix 12

TABLEAU 5.4 : ECHELLE DE PRODUCTION ORALE GENERALE

C2	*Transmet, avec naturel et précision des nuances de sens subtiles.* Est capable de s'exprimer spontanément et avec beaucoup d'aisance, de communiquer facilement avec habileté et de discriminer avec précision des nuances de sens subtiles. Peut produire des descriptions claires, régulières et bien structurées.
C1	*S'exprime spontanément et avec aisance dans un discours clair et bien structuré.* Est capable de s'exprimer spontanément et avec aisance, presque sans effort, dans un discours régulier. Peut faire des descriptions claires et détaillées de sujets complexes. Niveau élevé de correction ; les erreurs sont rares.
B2+	
B2	*Exprime ses opinions sans effort notable*. Est capable de communiquer sur une gamme étendue de sujets et de produire des énoncés sur un rythme assez régulier. Peut faire des descriptions claires et détaillées sur une vaste étendue de sujets relatifs à son centre d'intérêt. Ne commet pas de fautes qui provoquent des malentendus.
B1+	
B1	*Rapporte de façon compréhensible ce qu'il/elle tient à dire* Est capable de tenir un discours compréhensible même si les pauses pour rechercher des mots ou des phrases sont très évidentes ainsi que la remédiation. Peut relier des éléments discrets simples en un paragraphe articulé pour faire des descriptions simples sur des sujets familiers variés dans sons domaine. Utilisation raisonnablement juste d'un répertoire de base associé aux situations les plus prévisibles.
A2+	
A2	*Rapporte des informations de base sur, par exemple, le travail, la famille, les loisirs, etc.* Est capable de communiquer dans un échange simple et direct d'informations sur des sujets courants. Peut se faire comprendre dans de très courts énoncés même si les pauses, les hésitations et la reformulation sont très évidentes. Peut décrire en termes simples ses conditions de vie, ses études, son métier présent ou passé. Utilise correctement des structures simples mais peut commettre des fautes de base systématiquement.
A1	*Fait des énoncés simples sur des détails personnels et des sujets très familiers.* Est capable de se faire comprendre de façon simple, de poser des questions sur des détails personnels et d'y répondre à condition que l'interlocuteur parle lentement et clairement et soit prêt à aider. Peut se débrouiller avec des énoncés très courts, isolés, le plus souvent stéréotypés. De nombreuses pauses pour chercher ses mots et prononcer les moins familiers.
Au-dessous de A1	N'est pas dans la norme A1
Utiliser cette échelle pour les deux ou trois premières minutes d'un échantillon de production orale afin de décider approximativement du niveau auquel on pense que le locuteur se trouve. *Puis passer au Tableau 5.5 (Tableau 3 du CECR) et évaluer plus en détail la performance par rapport aux descripteurs de ce niveau.*	

Appendix 13
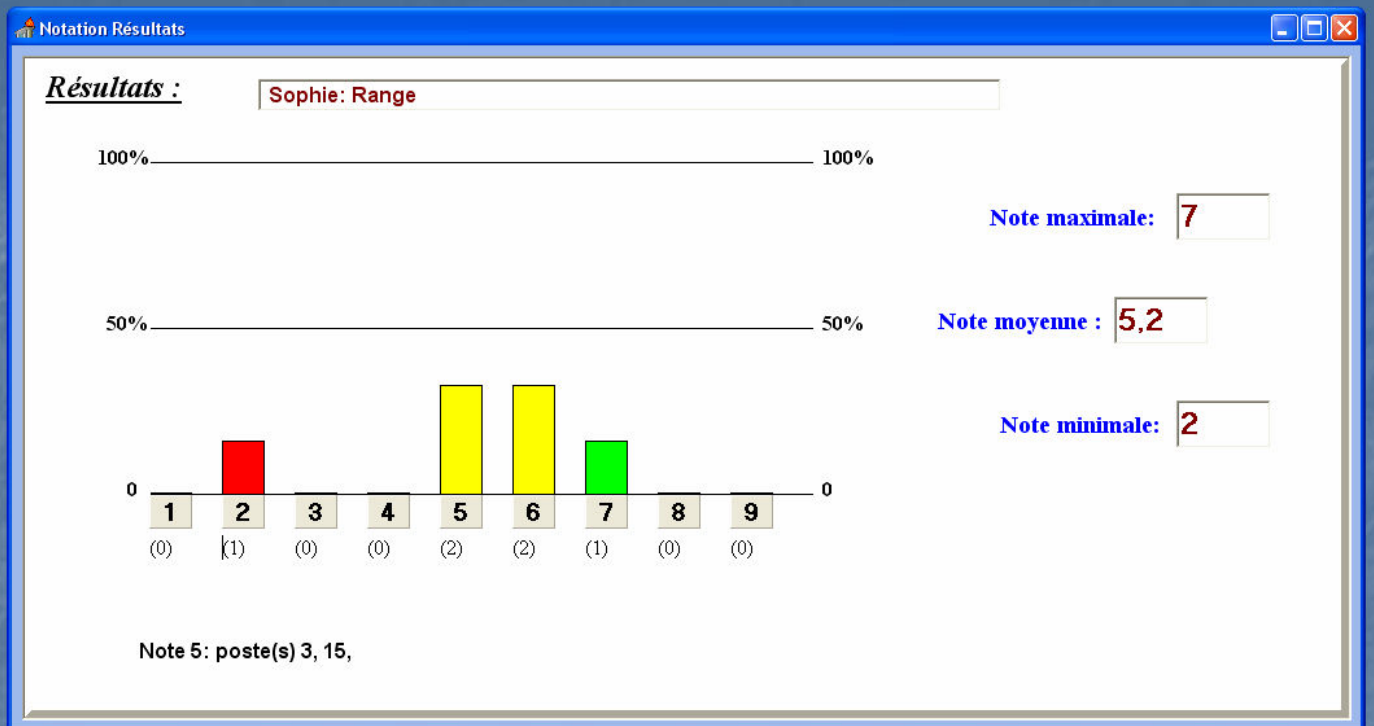
Appendix 14

FORM FOR ANALYTICAL ASSESSMENT:

Draft manual for "Relating Language Examinations to the Common European Framework"

Form B2

Name of learner: _____   Voting box no.: ___

Levels: **A1 A2 A2+ B1 B1+ B2 B2+ C1 C2**

If you changed your mind after discussion, please state why.

Detailed analysis/ Estimation using grid

RANGE	ACCURACY	FLUENCY	INTERACTION	COHERENCE

Final grade

Analytical assessment grid based on that of:
Eurocentres (North 1991/1992)/Swiss project (Schneider and North 2000)

Appendix 15

Name:

Seminar on the calibration of spoken performances:

Questionnaire

1. What levels of the Common European Framework of Reference for Languages did you know best before this seminar?

2. What have you learnt about the Common European Framework of Reference for Languages? Has this seminar changed the way you assess CEFR levels?

3. What do you think was the most useful thing about the seminar?

4. What do you think was the most difficult thing to do?

5. If you had to organise a similar kind of seminar, what would you do differently?

6. How do you intend to utilise the experience gained here? Will you be able to help others gain from it when the DVD produced by the Council of Europe becomes available?

Appendix 16

> **Spoken performances illustrating, for French, the levels of the *Common European Framework of Reference for Languages* of the Council of Europe.**
>
> CIEP, Eurocentres and Council of Europe logos

> This DVD presents French-language spoken performances calibrated in accordance with the *Common European Framework of Reference for Languages*: *learning, teaching, assessment* (CEFR).
>
> The recordings were selected at a seminar attended by 40 curriculum planners, teachers and assessment specialists from several European countries.
>
> The aim of this DVD is to facilitate the standardisation of assessment, as described in the manual *Relating Language Examinations to the CEFR*, drawn up by the Language Policy Division of the Council of Europe (Strasbourg).

> The persons recorded have authorised the use of these filmed sequences purely for research or training purposes. Copyright belongs to the *Centre international d'études pédagogiques* (CIEP) and the Eurocentres Foundation.
>
> The use of this material is authorised for the training of teachers and examiners in non-commercial contexts.
>
> No part of this DVD may be reproduced, stored, transferred or sold without prior written authorisation.
>
> Written authorisation must also be requested for the use of this material in commercial training programmes.

> In order to facilitate comparison between different teaching contexts, the format adopted for all sequences (except one) avoids the effects produced by interaction with examiners, teachers or native speakers.

37

The tasks demonstrate a balance of the following skills:
- Expressing oneself orally in a sustained manner (formal, coherent phrases)
- Taking part in a conversation (short, spontaneous phrases)

Copies of this DVD may be obtained from: Johanna.Panthier@coe.int

Comment sheets relating to these performances are available on the Council of Europe website: http://www.coe.int/portfolio

The Council of Europe is an intergovernmental organisation with 46 member states. One of the tasks of its Language Policy Division is to promote the transparency and coherence of language teaching and assessment through the CEFR and the European Language Portfolio.

Eurocentres, a non-profit making foundation, organises teaching courses for English, French, German, Spanish, Italian, and Japanese in countries where those languages are spoken, and has consultative status with the Council of Europe.

The *Centre international d'études pédagogiques* (CIEP) is a public body controlled by the French Ministry of Education, Research and Higher Education. The CIEP has an acknowledged reputation in France and abroad for its competence in training, expert consultancy and certification, and for its work in the area of international co-operation.

Appendix 17

Natalya and Xi	These two students lived in France and had attended 4 semesters at university at the time of the recording. **Performance 1:** "Uniform at school" **Performance 2**: "Has the role of women in China changed in the last 20 years?" **Interaction:** "Television is a disaster from a social point of view"

Duration 15.5 mins in total	Performance: - Natalya: - Xi: Interaction:	4mn25 4mn35 6mn33

B2 **Natalyia** Ukraine (on the left)	Natalyia organises her talk well. She explains in her introduction that her reason for choosing the subject is because the changes she has experienced at school reflect her country's history. She draws a parallel between wearing a uniform and a restrictive military regime: "On s'est senti comme dans les zones militaires"; "On était juste comme des soldats", then between the abolition of uniform and Perestroika "... quand l'école a devenu un espace un peu plus libre". Her level is B2 because she *can highlight the personal significance of events and experiences, account for and sustain views clearly by providing relevant explanations and arguments..* (CEFR p.74) She is also B2 level because she can *explain a viewpoint on a topical issue giving the advantages and disadvantages of various options*. (CEFR p. 59, Sustained monologue – putting a case). She does not take a personal stance, and after presenting her arguments for and against, she concludes: "J'ai vécu dans les périodes extrêmes et j'ai vécu cet changement assez rapide et assez remarquable et je peux dire l'avantage de tous les deux". Natalyia expresses herself easily, at a fairly regular pace, and when she cannot find a word such as "bijoux" she paraphrases and talks of "les choses comme les bagues ou les boucles d'oreille". She can use a *limited number of cohesive devices to link her utterances into clear, coherent discourse* (Table 3 p.28 CEFR*)*: "d'un côté", "d'un autre côté", "en fait", "donc", etc. She does not hesitate to spur on her partner, whisper to her the word she is looking for ("tendance") and is even somewhat dominant in the interaction. She ends the interview by turning to the camera and saying "merci". She can therefore *initiate discourse, take her turn when appropriate and end conversation when she needs to, though she may not always do this elegantly* (Table 3 p. 28 CEFR).

B2+ **Xi** Chine (on the right)	Xi has also chosen a subject that enables her to draw a parallel between the progress made by women and the opening up of her country, China. She shows how women in China no longer have to remain confined to the home, and can enter the world of work. . What is striking about Xi's performance is her very clear, almost unaccented pronunciation, especially given that her mother tongue is very different from French. She makes few mistakes of vocabulary or grammar. In some cases she even uses fairly elaborate turns of phrase: "Donc en fait il faut savoir que depuis des siècles il y a une notion implantée dans la tête des Chinoises ...." ; "une vie harmonieuse sous le même toit". She can therefore *express herself clearly and without much sign of having to restrict what she wants to say*. (B2+ level, Plus levels grid) She pays great attention to her partner. She uses gestures to ensure that she understands the expression "cols blancs". She interrupts Natalyia to ask questions when something is not clear. She also corrects her friend's pronunciation of "ARTE", the television channel. She can therefore intervene appropriately in discussion, *exploiting appropriate language to do so* and *can relate own contribution skilfully to those of other speakers*. She is also capable of using humour when Natalyia explains that very few television programmes interest her. "Donc, c'est à dire les émissions françaises elles vous apportent peu de choses en fait. Ça veut dire que c'est une catastrophe pour vous ". This skill is described under level C1 for socio-linguistic appropriateness: *Can use language flexibly and effectively for social purposes, including ... joking usage.* (CEFR p. 122) She uses quite a wide range of linking words effectively to mark clearly the relationships between ideas: "donc", "alors", "et puis", "pour que" "cependant", etc. (level B2+, Plus levels grid)