MASTER'S DEGREE IN TEACHERS OF COMPULSORY SECONDARY EDUCATION AND BACHELOR'S DEGREE, VOCATIONAL TRAINING AND LANGUAGE TEACHING

UNIVERSITAT JAUME·I

FINAL MASTER'S DISSERTATION: MODALITY 1

IMPLEMENTING THE SPEAKING SIMULATION STRATEGY AS A MOTIVATIONAL ELEMENT IN A SECONDARY SCHOOL CLASSROOM

A DIDACTIC PROPOSAL

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ABSTRACT

Learner's motivation is crucial in the process of learning a new language. One of the major issues teachers have when teaching English as a foreign language is the pupils' lack of enthusiasm. The purpose of this paper is to test the effectiveness of spoken strategies in motivating secondary school students to learn English. To investigate this issue, 47 students from 1st year of ESO were analysed through a questionnaire about the motivation they presented in class. This questionnaire was carried out after the implementation of a playful proposal in which one of the strategies was selected to promote motivation in terms of oral production in English. On the other hand, the use of peer assessment was also considered as another motivating element for students. The results obtained have determined an improvement in the students' grades in terms of oral production in English and in their motivation to speak English in the classroom. After implementing the didactic proposal, the data analysis has determined that students have gained confidence to use the English language in the classroom.

Keywords: *Motivation; English as a Foreign Language; Peer Assessment; Speaking Strategies; Compulsory Secondary Education*

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1. INTRODUCTION

English is the most widespread and used language throughout the world. Globalisation has caused approximately twenty-five percent of the population to use English in some way (Crystal, 2003), and their numbers are only growing. For these reasons, English is currently considered the lingua franca and the language of communication globally since it is used in commerce, tourism, and politics (Kachru, 1985).

Spain is committed to European policies to promote multilingualism and awareness of the importance of learning foreign languages. Spain has become one of Europe's leading countries in the development of content and integrated language learning, which is considered the "evolving branch of educational linguistics" (Coyle, 2010).

Learning foreign languages in Spain continues to be one of the pending subjects of the current educational system. In Spanish education, students of Compulsory Secondary Education (ESO) must study a first foreign language, in most cases, English. The teaching of the foreign language will seek the development of all language skills that affect both the transmission of the same (oral and written) and those that affect their communication (productive and receptive).

However, despite the introduction of English and a second language at different levels of compulsory education, the situation of the Spanish population with regard to language learning and their knowledge remains low since most students of ESO pass the subject with a five and some of them do not reach that grade. That is why the educational dynamics should change in order to achieve better results in foreign language classes.

In order to provide a context for the proposal, this document begins with a theoretical framework that provides the basic knowledge to understand the objectives of the work. These

concepts are based on motivation, language learning, and different types of skills. Afterwards, the didactic proposal will be explained along with the context where it has been carried out, the participants, and the selected methodology. After the implementation of the didactic unit, it can be noted that the strategy used to improve communicative competence is quite useful in the chosen course. The results establish a clear improvement, not only in the English grades but also in motivation in terms of learning the foreign language. However, some limitations have been placed on the proposal, such as time, space, materials or help for its successful implementation.

2. THEORETICAL BACKGROUND

2.1. Communicative competence

Communicative competence is a notion that arises within linguistics. However, over time it has become the object of study of several disciplines that have addressed it from their perspectives, even coming together to make integrative analyses of the concept. The concept of communicative competence is of great importance in teaching a second language, as it determines the ability of our students to function effectively and to speak or write skills in a given English-speaking community.

Communicative competence is seen as a compendium of knowledge, abilities, skills, or aptitudes that participate in the production of coexistence and interpersonal and intergroup relationships. According to Pasquali (1972), communicative competence is a process of interaction in which two or more subjects are recognised as equals, share experiences, and act with a sense of community in a dialogue-oriented to the construction of agreements. Thus, communication represents an essential instrument in the disposition of the social fabric that constantly explores new forms of support.

The concept of competence evolves from Chomsky's (1965) criticism of Skinner's (1957) perception of language learning. He proposes a process based only on the stimulus-response relationship without considering the vital importance of the creative process.

Chomsky proposed linguistic competence and defined it as "capabilities and arrangements for interpretation and performance" (Chomsky, 1965). The author introduced the term 'competence' and 'performance' in modern linguistics, establishing the distinction between the knowledge of grammar (competence) and its production in real utilisation (performance). However, this concept only glimpses language competence, which alone does not guarantee good communication.

Later, Hymes (1971) broadened the notion of Chomsky and conceived it as a communicative performance according to the demands of the environment. Hymes' definition thus departs from purely linguistic fact and accommodates other aspects such as social and psychological. He viewed the concept of communicative competence as the combination of grammatical (what is formally possible), psycholinguistic (what is possible in terms of human information processing), sociocultural (what is the social meaning or value of a given utterance), and probabilistic (what occurs) systems of competence.

The model proposed by Canale and Swain (1980, 1981) is composed principally of grammatical, sociolinguistic, and strategic competence. Nevertheless, in 1983, Canale developed some changes in his model in which some sociolinguistic elements were transferred into another competence called discourse competence. These authors defined grammatical competence as Chomsky's linguistic competence, controlling the linguistic code (grammar, vocabulary, semantics, syntax, phonemy, etc.). This competence permits the

speaker to apply his/her background knowledge and abilities for communicating and comprehending.

According to the definition in the CEF (2001), communicative competence can be only seen in terms of knowledge. Even though strategic competence is not included, this model proposes essential components: language competence, sociolinguistic competence, and pragmatic competence. The first element of this model, as mentioned before, is language competence or linguistic competence, which includes the ability that a learner should have to apply his/her knowledge in terms of structuring proper utterances. Semantics, phonology, grammar, the lexicon, and orthography are considered subelements of linguistic competence. Regarding sociolinguistic competence, it concerns the appropriate use of the language depending on the different social contexts: register, dialects, accent, and behaviour rules. Finally, pragmatic competence includes not only discourse but also functional competence.

After various models throughout the history of linguistics, many authors have refuted such models and have reorganised or reformulated them to create a new one. In the case of Celce-Murcia (2007), communicative competence could be divided into six subcategories. The first, also known as sociocultural competence, is responsible for referring to how the apprentices communicate correctly, considering the context in which the communicative act occurs. Besides, it groups in the discursive competence those necessary grammatical structures that the speaker orders to formulate sentences with sense. On the other hand, linguistic competence encompasses the fields related to phonetics, morphology, syntax, and lexicon. According to Celce-Murcia, Formulaic Competence refers to those fragments used by speakers in everyday interactions. This competence has gained value, given that speakers resort to the formulated knowledge of the target language as often as they use systematic linguistic knowledge.

Finally, Celce-Murcia (2007) defined another category: interactional competence. This last competence is further subdivided into three competencies: actional competence, which defines the student's knowledge to perform speech acts and interactions necessary for exchanging information. The last categories correspond to conversational competence, which according to Sacks (1974), is inherent to the turn-taking system in conversation but may be extendable to other dialogic genres, and to nonverbal or paralinguistic competence.

The dismemberment of the concept of communicative competence is vital since, Sánchez y Santos (2004: 461) state, "it has pedagogical implications at different levels: a) learning objectives; b) teaching strategies and learning autonomy and c) evaluation". Therefore, knowing the taxonomy of the components that integrate it serves us, among other things, to establish a foundation on which to support the teaching of the language since, in the opinion of Susana Pastor (2006: 183), to develop communicative competence, we must turn to teach that includes all its components, that meets the communicative needs of students and that uses realistic and meaningful communicative interactions.

In the light of the above exposed, communicative competence implies a series of knowledge processes and experiences of various types that the sender-receiver must put into play to produce or understand discourses adapted to the situation and the context of communication. As it can be seen, the aforementioned researchers agree that communicative competence is the result of the sum of several competencies and sub-competencies, called dimensions. Thus, communicative competence may be understood as the knowledge that allows a user to practise a language effectively and their ability to use this information to communicate. The learner must use the language appropriately, which means based on communicative competence, but without minimising the importance of the grammatical rules of each language.

2.2. Speaking instruction

Currently, English is one of the most spoken languages in the world and is most used in school classrooms. For this reason, it is essential to prepare students to become good English language communicators. According to Martínez & Rubio (2008), the failure to learn English is one of the issues that most concern the educational field. This decline is caused, among many other aspects, by the stage of fear generated by students producing verbal messages in this language.

In addition, Martínez and Rubio (2008) consider that if we add to this problem the questionable methodology carried out in the classrooms, it is clear that it becomes difficult to achieve meaningful learning among students. Martinez and Rubio (2008) also stated that the classroom methodology includes the different actions that occur before, during, and after the teaching practice. Nowadays, it is necessary to analyse whether teachers continue to use the same methodology as in previous years or have changed it to update strategies that can be adapted to the new times and the linguistic students' needs.

In order to be competent in a foreign language, it is essential to know how to produce verbal messages. Pupils must develop oral competence and, to this end, must learn to use comprehension and oral expression techniques. According to Ortega and Madrid (2009), at a time when students are part of the communication processes, they also work on reading skills and writing skills.

2.2.1. Speaking Strategies

Speaking a language affects students' ability to produce oral messages that help them interact with other speakers. Ortega and Madrid (2009) proposed a series of practical

activities to improve the fluency in oral English of students. Most of these are playful so that students feel more comfortable when making their oral productions, such as:

1. **Oral practice**: exercises that check if the students have understood the information given to provoke a response in them.

2. **Memorisation of dialogues**: they serve for students to use discursive frames and learn to have a syntactic order.

3. **Oral games**: are used to instruct students or ask questions for a physical or verbal answer. They are usually accompanied by photographs that help with interpretation and understanding.

4. **Games with drawings and photos**: through this activity, it is intended that students have a conversation using this visual material as support.

5. **Simulations and representations:** using roles or scripts where students are the protagonists of their oral communication process.

Boquete (2014) comments that using simulations and representations as a strategy in the classroom allows for organising activities. The fact that a game has marked rules allows students to have a substantial role and a moment to intervene. According to this author, the most important aspect to be considered is that, through this exercise, an authentic and natural communicative practice emerges since an act of communication occurs. It is about using language following a process of creation that uses playful and didactic support.

It could be stated that there are many advantages when researchers make use of this type of activity in class. Dramatic techniques allow students not only to overcome their fears, relax and trust themselves but also to get involved since the playful nature of the dramatisation encourages them to take part. Role-playing can improve communicative

production through pronunciation, intonation, and diction. Through these activities, the word is reinforced, reading comprehension is facilitated, the creation of a language becomes easier, and the assimilation of linguistic models is better achieved.

2.3. Speaking's learning evolution

Krashen (1988) makes a clear distinction between "*acquisition*" and "*learning*". Krashen points out that acquisition happens naturally; it is unconscious and informal, so grammar is not perceived. Language acquisition is considered communicative. On the contrary, learning involves a conscious and formal process, the individual identifies grammar and vocabulary, and the process takes place in an artificial context.

Learning a second language is a vast process slower than acquiring the L1, especially when dealing with achieving communicative competence. For instance, getting the correct pronunciation is a thought process since that students try to imitate the natives' accents. Moreover, concerning fluency, English's students as a second language find it challenging to produce any simple statement to slowly and eventually gain a similar fluency as when speaking in their mother tongue.

Until the 80s, as Richards (2008) points out in his article "*Teaching Listening and Speaking From Theory to Practice*", this skill was taught mechanically. The exercises (known as drills) consisted of recurrently repeating phrases and sentences out of context, that is, artificially. In the 1980s, a significant change in foreign language programming and teaching took place and an "emergence of communicative language teaching" (Richard: 2008), where structuralist methods began to transform and become much more communicative.

2.4.   Speaking implementation in E.S.O levels

Within the Spanish education program, teachers usually do not have enough time to teach speaking skills because they only have 3 hours per week. It must also be considered that grammar is the main objective to achieve in an English class. Additionally, the speaking production in the English classroom is forced by the activities proposed in the book, thus, interaction is not done in a real context; this means that students get involved in an imaginary and unreal environment proposed by the book.

In High School classrooms, the exercises usually performed in class in terms of oral skills involve face-to-face interaction, that is, those implicating the students, the teacher, and the context of the class. To develop oral communication skills, Alcaraz Varó (2000) classifies programming activities into "recognition activities" and "production activities". In recognition activities, the role of the students is fundamental as they must identify a specific aspect. While in production activities, students must "create" considering what they are asked.

2.5.   Motivation for the speaking skill

Gardner (1985) stated that motivation involves four aspects: behaviour, the aim, favourable attitude, and the ambition of obtaining the goal. Nonetheless, for the students, the concept of motivation can be linked to other factors such as the interest in the field they are learning, the value of the activity, the incentives for studying the activity, or just because of the need of the concepts for a final objective. Thus, the teacher's job can be abridged as engaging the students in different activities to make the students accomplish the concepts learned in class.

According to Clark and Starr (1986), motivation is an essential ingredient in instruction and discipline. Motivation is a key factor to develop students' understanding when learning a language. On the contrary, lacking this element can lead pupils to fail in the process. Furthermore, Harmer (2003) defined good learners as those who have: a willingness to listen, a willingness to experiment, a willingness to ask questions, a willingness to think about how to learn, and a willingness to accept correction. Hence, teachers must encourage learners to study and provide a proper setting to acquire knowledge.

As Dörney (1997) claimed, "motivation is the major incentive to begin learning the L2 and later the driving power to sustain the long and often laborious learning process,". As a result, learners with higher motivation levels will outperform the rest because they are more goal-oriented and attentive, ready to learn about new subjects, and more motivated to participate in language learning (Zaman, 2015). "Motivation significantly determines how often students employ L2 learning methodologies, how much students engage with native speakers, and how long they persevere and preserve L2 skills after language study is over," as Oxford & Shearin (1994) stated in Anjomshoa & Sadighi (2015, p. 130).

2.5.1. Sketches as motivating elements

To correctly understand what this didactic proposal consists of, the main element of the activity must be explained. According to the Cambridge dictionary, a sketch can be defined as a short, humorous part of a longer show on stage, television, or radio. They usually last between one and ten minutes. Moreover, they involve actors or comedians and can be performed in a theatre or broadcast on television.

Álvarez Prieto (2008) mentioned that art influences adolescents since it makes them connect with feelings and emotions, that is why it can be considered as an educational material or tool for learning a second language. In order to succeed when practising with audiovisual material, clear explanations must be given to motivate students to participate in the activity.

The use of sketches in an academic context can benefit students since it places them in a real context and close to their daily life. In addition, the topics covered in these sketches are usually interesting and common for the pupils, a factor that gives students useful language input for their everyday life. Furthermore, using sketches in the language classroom can favour self-knowledge, deep learning, body expression, and reading comprehension, as well as oral expression, one of the most common problems faced by students today. For students, implementing artistic methodologies in class makes it easier to internalise what is being taught because there is a practical purpose experienced by them.

Sketches can be considered a form of theatre due to the performance found in them. In line with Motos-Teruel (2009), the theatre in the classroom can offer opportunities for self-knowledge of feelings, it promotes and increases personal communication skills as they provide resources to be employed in other areas and moments of life.

Furthermore, the use of this methodology, in which the students are the protagonists of their own learning, makes it possible to work individually for a collective end in the classroom, in this case, the representation of the sketch. The use of performing arts in the classroom can be considered a motivating element since it encourages students to have their place in the classroom and to value their knowledge. Moreover, the fact of working together with their peers in an activity motivates the students since cooperation will enhance the effects on the results.

2.5.2.   Peer assessment as a motivating element

Friedman, Cox, and Maher (2008) said that for students to feel motivated in class, they must receive positive reinforcement from their classmates. As a consequence, their results will be improved. Falchikov (1986) describes three types of participatory assessment: self-evaluation (conducted by the same student), peer assessment (among students), and collaborative assessment (student and teacher). This type of evaluation has multiple advantages and has been widely studied for years (Falchikov, 1986; McDowell & Mowl, 1996). It can be considered a way to motivate students and improve their involvement. Besides, it can facilitate the concepts to be established since reviewing peers' work requires a good knowledge of the content, and that is only achieved by carrying out a deeper deepening in the matter.

On the other hand, collaborative learning promotes cooperation among students, contributes to increase a valuable identity and group cohesion (Falchikov, 2001), and to improve their social and interpersonal skills. Moreover, the fact that they share the responsibility for evaluation may allow students to set higher and more altruistic goals that go beyond a pragmatic objective of simply overcoming the subject (Falchikov, 1995).

Participatory evaluation is not without its problems. The most recurrent may be the one related to differences in the score given by students and teachers. Three identified reasons in the literature can cause the possibility of students performing a biased assessment. Those are overevaluation by friendship, homogeneity in the group, or leadership ability or popularity. Nevertheless, some authors consider this obstacle unimportant (Falchikov & Goldfinch, 2000).

Different peer evaluation processes are found in the literature, although there is a critical division into two large groups: intragroup and intergroup models. This grouping can

be found in Syvan (2000) and is complemented by the individual assessment later added by Prins et al. (2005). Although this methodology is widely used in other countries and applied to different areas of knowledge (Falchikov & Goldfinch, 2000), it is only beginning to be used in some universities and disciplines in Spain. The objective is to improve students' learning more in line with the work reality they will face at the end of their university studies (Keppell et al., 2006).

3. OBJECTIVES

Following the theoretical background provided in the prior sections and previous to the explanation of the didactic proposal, it is mandatory to develop the main objectives of this research.

Most Spanish society agrees on the necessity to learn English as it is considered the universal language. The advantages of learning this language range from professional improvement to communication boost. However, the student's lack of motivation in the classes, specifically at the ESO levels, should be studied so as to obtain joint solutions.

Demotivation in secondary schools when practising the speaking skill in a foreign language has increased. Therefore, it is necessary to create or implement new strategies to foster the communicative competence in English. This role will focus on developing students' motivation when learning English at ESO.

On the one hand, the main objective of this study is to boost interaction in English with the implementation of the selected speaking strategy; representation and simulation. Moreover, this paper aims to observe the relevance of peer assessment as a motivating element in an English as a second language classroom. Thus, connecting the theoretical

context to the practical sessions implemented in class with the aim to improve our students'
communicative competence, two main research questions emerge:

1. How does using the speaking simulation strategy contribute to students' motivation
   when performing a conversation?

2. Why can peer assessment be considered a motivating element for language learning?

4. METHOD

This part of the document presents the study carried out at the IES Vicent Castell I
Domènech. This section explains the didactic proposal, which has been made based on the
theories described above and on the previously explained objectives.

The proposal made has been based on secondary education first-year groups.
Consequently, the chosen groups must be described, in addition to the educational centre
where the proposal has been developed. The methodology selected for the implementation of
the teaching unit will be explained below, and a justification for this proposal will be
provided accordingly. Finally, the proposal is presented in the form of a table, one for each
session.

4.1. Setting

This research was conducted in IES Vicent Castell I Domènech, a Secondary School. This
centre was chosen because it has been the place where my internship for the master's was
conducted. The IES Vicent Castell i Domènech is located in the city of Castellón.

Castellón is the capital of the province, with approximately 172,589 inhabitants. The
total number of secondary schools in the city is 24, including 13 public, three private, and 9

concerted schools. It should be specified that the schools that most students contribute to this secondary school are: the Antonio Armelles, the Estepar, and the area of the San Lorenzo group. It is noteworthy to specify that this last area, the San Lorenzo group, has most students with a low level of education. Moreover, some of the students there have difficulties in learning.

IES Vicent Castell I Domènech began as an educational centre in progress from 1984 to this day. It has 882 students and a faculty of 99 teachers. The courses offered by the school must be taken into account; apart from the Basic Secondary Education and different types of baccalaureates (scientific and humanistic/social), the centre also offers middle-level and higher-grade training, in addition to basic vocational training. The following table displays the number of students per course:

Course	Number of students
ESO	577
Scientific Bachelorette	59
Humanistic Bachelorette	80
Basic Vocational Training	27
Middle-level Training	40
Higher-grade Training	99

Table 1. The number of students per course in IES Vicent Castell.

4.2. Participants

Participants in this study have been selected from 2 classes from ESO's first-year course. As a trainee, I accompanied one of the teachers from the English department. She was the teacher of 5 different groups: four of them were the first level of ESO, groups E, F, G, and H, while the last group was a PR4 (Reinforcement Program). Since the first two weeks of

practice were only observational, I noticed the different levels between the four groups in the first grade of ESO.

Consequently, two different groups from the first level were chosen. Together the groups have a total of 47 students, of which 7 have a curricular level adaptation, with an average age of 12. It should be noted that these groups have been selected among the other four for their excellent behaviour and their participatory nature in the activities proposed in class. However, they have been the groups with the lowest average in their educational cycle; despite having some students with good grades, most students tend to be sufficient or failure. As for the students' behaviour, certain students did not show any interest in the English subject, not only during the implementation of this proposal but also during the entire internship.

According to the CEFR, most students at this level have an A1 level of English, except for specific students who could be awarded a higher level, A2.

4.3. Evaluation criteria and instruments

Since this proposal is based on cooperation, the teacher has overseen the evaluation, and the students have evaluated each other.

The evaluation criteria for the proposal explained below follow the proposal of the educational law LOMLOE, which must be continuous, integrative, and at the same time summative. In order to properly evaluate this didactic proposal, the teaching unit includes a series of assessment tools. The first is a cooperative assessment heading for students. An evaluation heading has also been created for teachers. As a final instrument, since this

dissertation aims to analyse motivating elements, a questionnaire has been created to analyse motivating aspects.

The main objective of this selection of assessment instruments is to make students take part in the evaluation process of the subject. Although the assessment of the students does not weigh a numerical grade, they will help teachers estimate the score or guide how they consider their peers have worked. Thanks to the students' advice, the teacher will have another point of view to deliver the final score of the speaking section.

4.3.1.1.   Peer assessment rubric

As previously mentioned, cooperative assessment by students is paramount in this work. The evaluation consists of active participation by teachers and students in grading the different projects. This type of evaluation is intended to motivate students as they will have the assessment from their peers.

For this purpose, a simple rubric (*see Appendix I*) has been created with a code to make it easy for students to complete. Students, in groups, will have to agree to assess each with an emoticon for each item evaluated. This code has 4 different emoticons:
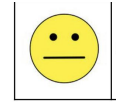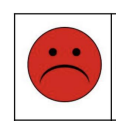
EMOJI	VALORATION
⭐	Indicates that the activity has been very good and/or great.
🙂	Indicates that the activity has been liked or been well executed.
😐	Indicates that the activity has been regular or it is not known if it has been liked or not.
☹️	Indicates that the activity has not been liked or has been poorly executed.

Table 2. Image code for the evaluation of sketches.

Students have to evaluate 5 different aspects of the sketch, and at the end, they will be asked to write a numerical grade accompanied by a justification. This justification is intended to prevent the grade from being written out of friendship. It also seeks to create a kind of debate to agree on the grade and its possible arguments, both for and against. As regards the aspects to be considered, students will have to evaluate:

❖ Preparation and organisation of the sketch

❖ Participation of the members of the group

❖ Representation of the sketch

❖ Creativity and materials used

❖ Enthusiasm of the participants.

4.3.1.2. Teachers' rubric

As for the instrument used by teachers to evaluate this project, a rubric (see Appendix II) has been designed with different aspects considered. Firstly, it should be noted that the assessment by the teacher is carried out individually for each student. That is because it is intended to reward people who have worked and not give them the distinction from the other classmates. The total project score is 15% from the end of the quarterly grade. To comply with this percentage, a sum of grades has been created concerning the different aspects to be evaluated:

- Classwork → 0,4

- Grammar & vocabulary → 0,3

- Fluency & accuracy → 0,5

- Performance → 0,3

4.3.1.3. Motivational questionnaire

A motivational questionnaire is an evaluation tool for examining the student's level of motivation in terms of an oral project. This questionnaire consists of 6 questions that can be answered following an interval scale: it is a numerical scale in which we know both the order and the exact differences between the values. In this case, the different questions were:

1. How did you feel during the elaboration of this project?

2. How did you feel when you presented this project?

3. Have you tried harder to get your peers to evaluate you?

4. Has the correctness of your peers been helpful?

5. Has correcting your colleagues' work been helpful?

6. How satisfied are you with this project?

As seen from the questionnaire (see Appendix III), it was created and distributed in the pupils' mother tongue for better assimilation since, after the observation period, the low level of some students could be appreciated. This evaluation tool collected and compared the degree of motivation with which the students worked in this project. In general, the results were positive since the students could work in an innovative way.

4.4. Content

After analysing the contents indicated in the "Documento Puente" on the production of oral expression, this didactic unit aims to promote different points. Firstly, the planning and composition of the message and the appropriateness of the context, receiver, channel and register used. Using the rubric of peer assessment as an evaluation instrument is also intended to encourage the co-assessment of oral production, being also the duty of students to evaluate. On the other hand, paralinguistic language is also crucial because it enables students to request help, use oral expression techniques besides body language and interact consistently with formulas or expressions.

4.5. Competences

During the planning and elaboration of this didactic proposal, 5 competencies have been considered for students to promote. The definition of competencies has been extracted from the Spanish Ministry of Education and Labour.

- CPAA: this competence is called learn how to learn. It indicates the ability of the person to initiate, organise and persist in learning. It aims to develop more effective and autonomous learning. In addition, it includes the reflection of the learning processes carried out and the correct execution of these.

- SIE: this acronym stands for a sense of initiative and entrepreneurial spirit. The main objective is to transform ideas into acts. According to the Spanish Education Ministry, this competence requires the following essential skills: analytical skills; planning, organisational, managerial and decision-making skills; adaptability to change and problem-solving; communication, presentation, effective representation and negotiation; ability to work, both individually and within a team; participation, leadership and delegation; critical thinking and a sense of responsibility; self-confidence, assessment and self-evaluation.

- CCL: the language communication skills that attempt to make individuals able to socialise with other interlocutors in different contexts. Moreover, this competence includes an emotional component that intervenes in communicative interaction in different aspects: attitude, motivation and personality traits.

- CEC: competence in consciousness and cultural expressions implies knowing, understanding and appreciating with a critical spirit, openly and respectfully, the

different manifestations to be used as a means of communication and personal expression.

- CSC: social and civic competence entails the ability to use knowledge and attitudes about society. On the one hand, social competence relates to personal and collective well-being. In contrast, civic competence is related to the ability to interact effectively in the public sphere. Acquiring these skills means being able to put oneself in the other's place, accept differences, be tolerant and respect the values, beliefs, cultures and personal and collective history of others.

4.6. Didactic proposal

The teaching unit presented below has been designed in line with the objectives explained in the previous section. At the same time, this proposal was created to complete the oral projects that students had to perform during the second quarter. The following table is created to introduce the proposal:

LIGHTS, CAMERA AND ACTION!	
Group:	This proposal is applied to students of 1 of ESO (47 students).
Subject:	English as a Foreign Language.
Timing:	6 sessions of 55 each.

Table 3. Summary of the proposal.

As explained before, the master's internship was held at the IES Vicent Castell, and the groups selected to implement this unit were from the first cycle of ESO. This teaching unit has 6 sessions of 55 minutes each (carried out for two months since they are implemented on Fridays during the elaboration of oral projects). The proposal was created

considering the vocabulary and grammar used throughout the course since the English subject has continuous evaluation, and all the acquired knowledge is evaluated. In addition to these two skills, useful expressions provided by the book Dynamic 1 were used for the first ESO course.

Firstly, it should be explained that the main purpose of this proposal is to design a sketch of the different situations (see Appendix IV). These scenes have been taken from possible real situations as well as, from the textbook used in the classroom, to use the vocabulary learned. In the different tables presented below, the objectives of each session are stated, the development of these, the skills acquired and the evaluation criteria:

SESSION 1

In the first session, students will be just listeners. During this class, the teacher is responsible for explaining what the programmed unit will consist of. It will first use a brief definition of what a sketch is and what it is intended to obtain with this didactic unit; in this case, the interaction in English among students. For the implementation of the activity, students will be divided into groups. Once trained, the teacher will deliver flashcards *(see Appendix IV)* for the presentation of the activity. The main objective of this session is for students to develop their ability to work in groups. This session will not be evaluated as the evaluation will take place in the last sessions.

WHAT IS A ROLE-PLAY?	
OBJECTIVES	**KEY COMPETENCE**
- Develop group work and participation.	- CLL - CPAA - CSC - SIE - CEC

TIMING	DISTRIBUTION
1 session of 55 minutes	Group work

DEVELOPMENT			
ACTIVITY	**TIMING**	**DESCRIPTION**	**MATERIALS**
Group formation	15'	In each class 5 or 6 working groups have been formed. Each group consists of 4 or 5 students previously selected. The selection has been made due to the different levels of the students, with the aim of mixing more qualified pupils with people who need more help. Giving rise to heterogeneous and independent groups.	
Activity explanation	20'	After creating the groups, the activity was described. First, the development of the activity was explained and the need to work was emphasised. Then, they were explained the different roles to be adopted within each group and their corresponding justification. Finally, the evaluation process and the repercussions in the evaluation grade were clarified.	- Roleplay flashcards *(see Appendix IV)*
Planification	20'	Once the groups have been created, the students are grouped into their corresponding teams. For the main task, the students have to assign themselves the different roles established by the teachers: two people will be in charge of the search for the vocabulary and the rest of the members will take care of the elaboration of the script. Once this distribution of functions is finished, as the last step, the members of the groups have to decide which roleplay characters will play each one.	- Roleplay flashcards *(see Appendix IV)*

EVALUATION	
No evaluation was needed in the first session of the didactic proposal.	**INSTRUMENTS**
	- No evaluation instruments.

SESSIONS 2+3

The next two sessions are devoted to the production of the scripts for the different sketches. Each group will have to write a script according to the context, characters and action assigned. For the optimisation of the work, within the same group two different roles were established: those in charge of searching for the suitable vocabulary for the adaptation of the script and those in charge of writing the script itself. These two sessions are for students to create the script thus teamwork will be developed.

TIME TO BE CREATIVE!	
OBJECTIVES	**KEY COMPETENCE**
- Develop group work and participation.	- CLL - CPAA - CSC - SIE - CEC
TIMING	**DISTRIBUTION**
2 sessions of 55 minutes	Group work

DEVELOPMENT			
ACTIVITY	**TIMING**	**DESCRIPTION**	**MATERIALS**
Group work	55'/ per session	At the beginning of the sessions, students are grouped back into the previously established groups. During the second and third sessions, students have to prepare the two activities explained. Firstly, within the same working group, they will be subdivided into two teams: those responsible for creating the vocabulary list and those responsible for elaborating the script. With the help of dictionaries and the textbook, the first subgroup will make a list of vocabulary in English (with its corresponding translation in their mother tongue). The words listed will be included in the sketch script.	- Roleplay flashcards *(see Appendix IV)* - Dictionaries - Class book - Notebook - Pens

| | | Secondly, the members in charge of creating the script will begin with its elaboration. They will have the help of dictionaries and the supervision of teachers for the correct development. The script must be long enough to last approximately two minutes when exposed orally.

Finally, the members of the team will pool the work done and correct it among all if necessary. At the end of the third session, all the work will be given to the teachers for its correction. | |

EVALUATION	
No evaluation was needed in sessions number 2 and 3 of the didactic proposal.	**INSTRUMENTS**
	- No evaluation instruments.

SESSION 4

The fourth session has been designed so that students can finish the scripts completely. Once all scrips are made, the students have to correct each other. Finally, the teacher will review all the documents and correct them with tips on how to improve them. The work will not be evaluated until the final videos' display, but the interest shown and the effort in class will be taken into account. Therefore, the main objectives of this session could be summarized as: to increase the evaluation techniques of the students themselves and to continue developing teamwork.

LET'S FINISH THEM	
OBJECTIVES	**KEY COMPETENCE**
- Develop group work and participation. - To improve evaluative skills among students.	- CLL - CPAA - CSC - SIE - CEC
TIMING	**DISTRIBUTION**
1 session of 55 minutes	Group work

ACTIVITY	TIMING	DESCRIPTION	MATERIALS
Group work	30'	Students, in the corresponding groups, have half of the class to perfect the scripts and vocabulary tables. During this time, they should review the script and the table together trying to see the mistakes and correct them.	- Roleplay flashcards *(see Appendix IV)* - Dictionaries - Class book - Notebook - Pens
Correction	25'	In the last few minutes of the class, groups must show the teacher their scripts. The teacher will be responsible for correcting errors and guiding students with different guidelines if necessary.	

EVALUATION	
No evaluation was needed in session number 4 of the didactic proposal.	**INSTRUMENTS**
	- No evaluation instruments.

SESSION 5

During this session, the different groups, with the help of the teacher, will record the videos.

It should be noted that students had already learned the scripts in order to perform them. Each

student is free to characterize himself in the videos and these will be recorded anywhere,

within the centre. Performing the videos will make students interact in English so one of the main objectives of the paper will be achieved.

ACTORS FOR ONE DAY	
OBJECTIVES	**KEY COMPETENCE**
- To perform appropriately the script that was created. - To interact in English among students.	- CLL - CPAA - CSC - SIE - CEC
TIMING	**DISTRIBUTION**
1 session of 55 minutes	Group work

ACTIVITY	TIMING	DESCRIPTION	MATERIALS
Recording the sketch	55'	Before this fifth session, students must have finished their group scripts. Two teachers will be needed: one will stay in the class supervising the students while they are practising their sketches. At the same time, the other professor will be the one in charge of recording the sketches. The students will go outside the classroom in groups, to the place they have selected, inside the institute, to be able to record their video.	- Scrips - Mobile phones - Decorations and stuff created by the students as the scenario

EVALUATION	
No evaluation was needed in session number 5 of the didactic proposal.	**INSTRUMENTS**
	- No evaluation instruments.

SESSION 6

Finally, the videos recorded will be displayed in the classroom. After having carried out this final task, students will participate in peer assessment using the peer assessment rubric (*see Appendix I)*. On the other hand, the teacher, using the evaluation rubric *(see Appendix II*), will evaluate the different projects of each group. In the rubric, the teacher will individually

analyse the students to give them a final grade. In case of doubt, the professor will use the peer assessment rubric to set the final grade.

CINEMA IN CLASS	
OBJECTIVES	**KEY COMPETENCE**
- Being able to evaluate classmates in an objective way.	- CLL - CPAA - CSC - SIE - CEC
TIMING	**DISTRIBUTION**
1 session of 55 minutes	Group work

ACTIVITY	TIMING	DESCRIPTION	MATERIALS
Visualising the sketches and evaluating them	40'	The teacher, prior to the last session of the unit, will have made a production of the different sketches recorded. The video will be played in class while working groups are sitting together. During the playback of the videos, each group will evaluate the different skills of the groups that have recorded each of their sketches.	- Sketches - Evaluation peer assessment paper *(see Appendix I)*
Fulfil the questionnaire	10'	In the last ten minutes of the class, students are requested to fill out a questionnaire *(see Appendix III)* in which some questions about the project and the evaluation of this one will be asked.	- Questionnaires *(see Appendix III)*

EVALUATION	
The teachers will also evaluate the sketches. Teachers will consider grammatical aspects by evaluating each member of the group individually. The total grade will be about 1.5 points and will represent 15% of the final grade of the third evaluation. As for the conductor of this research, a questionnaire about motivation will also be provided. This questionnaire will allow us to rate the grade of motivation of the students when doing this class work.	**INSTRUMENTS** - Rubric *(see Appendix II)* - Questionnaire *(see Appendix III)*

4. RESULTS AND DISCUSSION

This section presents the results obtained from the classes analysed after the implementation of the teaching unit. The data were obtained from: (a) the motivation questionnaire and the evaluation rubrics, (b) the peer assessment rubric and © the teacher's rubric.

a. Motivation questionnaire and evaluation rubrics

After the implementation of the didactic unit, the students had to fulfill a questionnaire about their towards the implementation. The primary purpose of this questionnaire is to analyse the degree of motivation of students when using speaking stimulation strategies.

The questionnaire consisted of 6 different questions. The questions were created with the Likert scale so the degree could be correctly measured. This was delivered to students in Spanish due to their level of English and for ease of understanding. Nevertheless, all questions have been translated into English for this paper. The results of this questionnaire are presented below.

The first question deals with the students' feelings when preparing for the activity. In line with the purpose of this project, there is a greater interest in the results of this question since this will be able to measure the effectiveness of the chosen strategy in terms of motivation. The answers were divided from 1 to 5, corresponding number 1 to be "unmotivated" and number 5 "highly motivated". As it can be seen in *Figure 1*, 80.9%, which corresponds to 38 students out of 47, were motivated by performing sketches in the English classroom as the activity was not following the textbook.

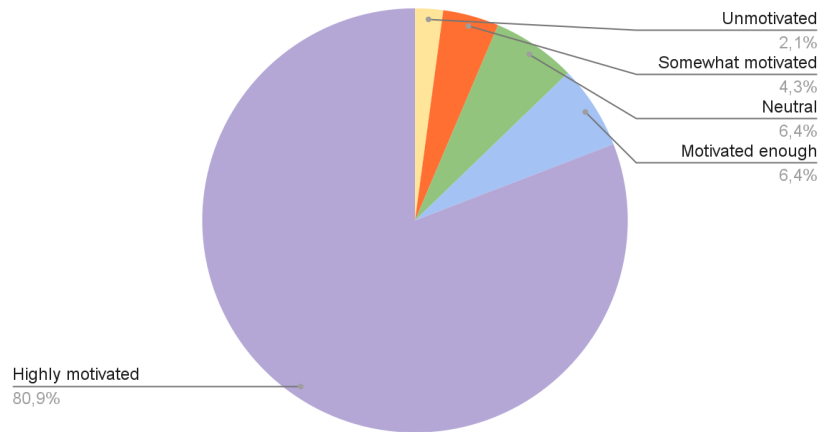How did you feel during the elaboration of this project?

Unmotivated
2,1%

Somewhat motivated
4,3%

Neutral
6,4%

Motivated enough
6,4%

Highly motivated
80,9%

Figure 1. Percentage of motivated students

The second question was about the feeling of speaking in English in front of their peers, also measuring the students' motivation. Most of them had no problem, but it can be seen in *Figure 2* that 27%, which corresponds to 10 students out of 47, were not motivated enough to speak in public. After the students were asked to justify their answers, most of them admitted feeling uncomfortable when speaking in English in front of their classmates, either because of possible mockery of their peers or because they were not self-confident when speaking in English.
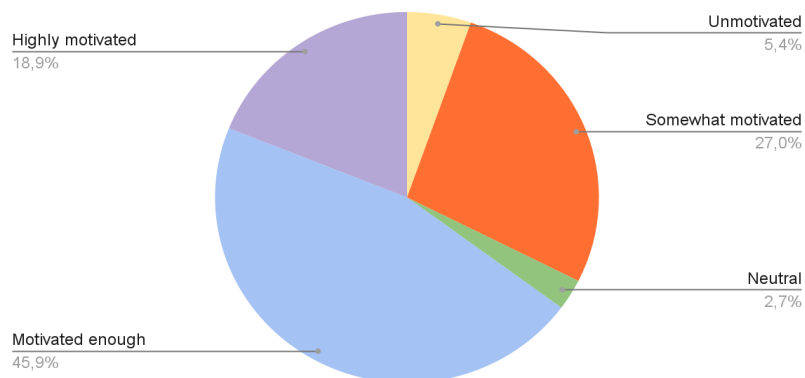
How did you feel when you present this project?

Highly motivated
18,9%

Unmotivated
5,4%

Somewhat motivated
27,0%

Neutral
2,7%

Motivated enough
45,9%

Figure 2. Percentage of motivated students when presenting the activity.

The results were as expected regarding the third question, "have you tried harder to get your peers to evaluate you?". Students felt the obligation to try harder to impress their peers, considering that they evaluate each other. As it can be seen in *Figure 3*, it is for this reason that peer assessment could be a motivating element since 85.1%, which corresponds to 40 students out of 47, made an effort to improve their work to obtain good grades not only from the teacher but also from their peers.

Have you tried harder to get your peers to evaluate you?
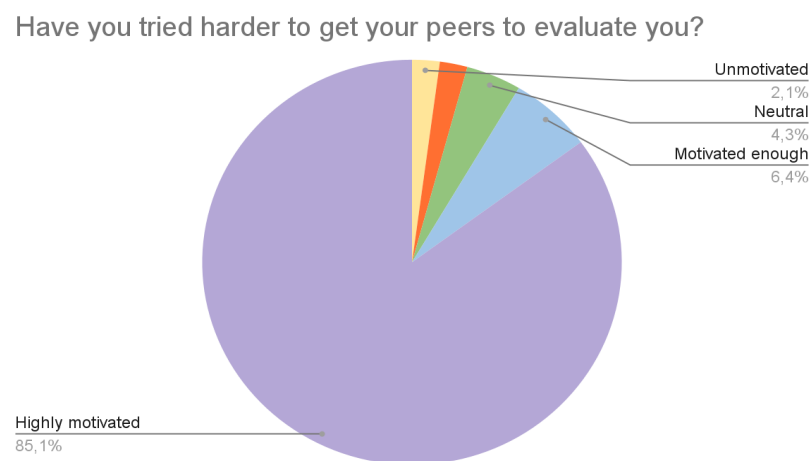
Figure 3. Percentage of motivated students because of the peer assessment evaluation.

Figure 4 corresponds to the answers analysed regarding the corrections of the peers and their usefulness for the students. On the one hand, some students considered the corrections and observations of their classmates valuable. However, the indifference of some students is noteworthy as a significant majority, corresponding to 21 students out of 47, marked the "neutral". After examining the data and asking the relevant questions, the majority agreed on the same answer: the chores that were useful to them were given by the teachers. That is why their classmates considered them, but the critical one was the teacher's feedback.
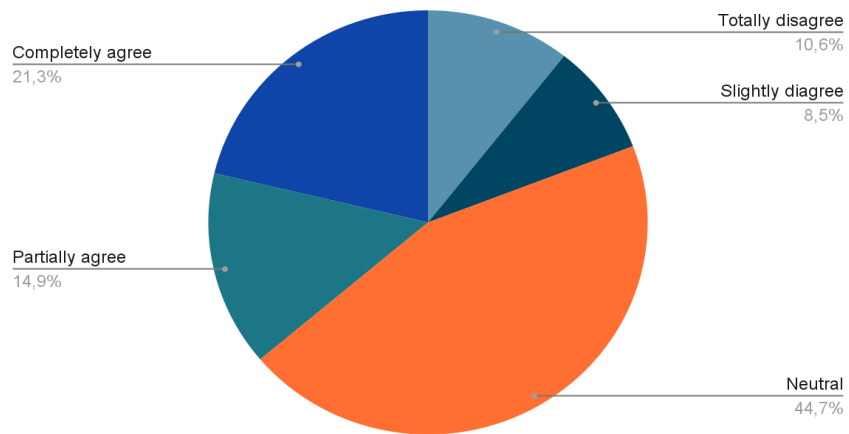
Has the correctness of your peers been helpful?

Figure 4. Percentage of the utility of peer assessment.

Concerning *Figure 5*, it expresses the learning acquired after being able to evaluate their peers' work. 63.8%, (30 out of 47 students), found it useful to be able to evaluate their peers since, according to their own opinion, they were more involved in all the processes of the activity, not only in the preparation and execution but also in the subsequent evaluation.

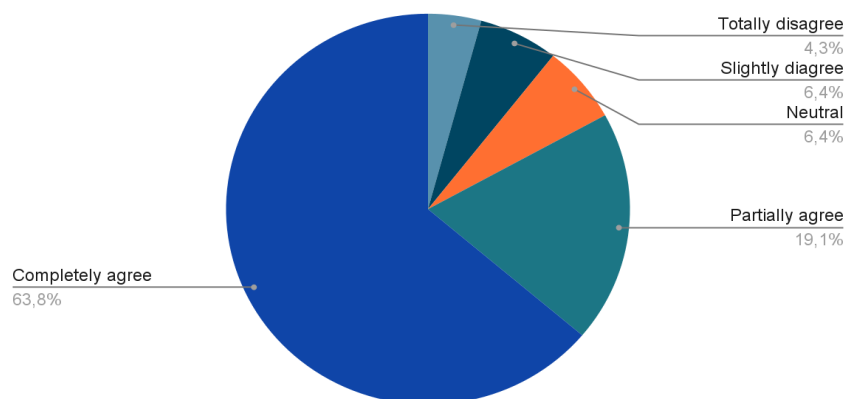Has correcting your colleagues' work been helpful?

Figure 5. Utility of the peer assessment among students.

Finally, regarding the sixth questionnaire question, "how satisfied are you with this project?". Some conclusions have been obtained and shown in *Figure 6*. After analysing the responses to the different questionnaires, it can be noted that almost all students were delighted with the project. Teenagers accept unordinary activities and face them with emotion and a desire to obtain good results.

How satisfied are you with this project?

|	
Neutral	2,1%
Satisfied	4,3%
Totally satisfied	93,6%
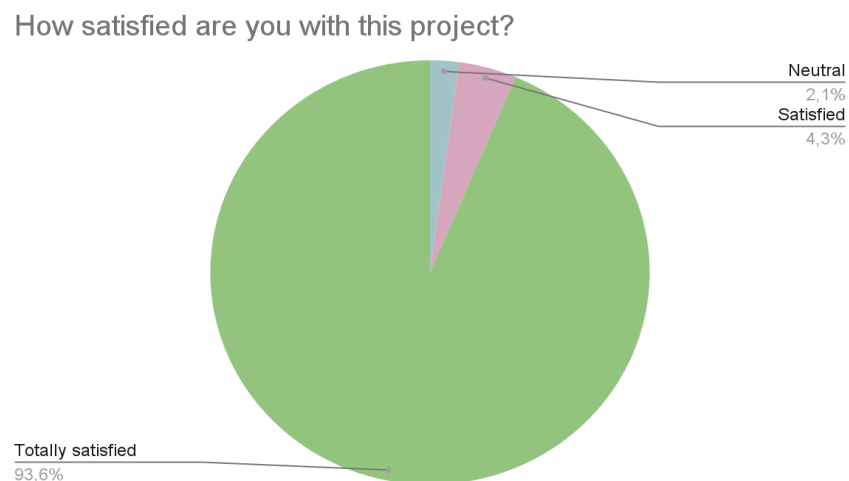
Figure 6. Students' satisfaction with the project.

After gathering the different data, it can be concluded that the experience of using the selected strategy has been favourable. The motivation of the students grows once the implementation has been done. In addition, correcting their peers has made students participate in the entire educational process and therefore motivates them to achieve better results. It should be noted that peer assessment has also been a motivating element for them but that their peers' corrections have not been as helpful as expected.

b. Peer assessment rubric

A group evaluation was made as a second evaluation instrument, where the classmates were considered reviewers. While the teachers evaluated the different videos with their rubric, the students had the same responsibility.

For an easy understanding of the rubric, values were established with emoticons of different colours' faces. As explained above, each face had a non-numeric value. In the end, they were required to put a numerical grade from 1 to 10 and an adequate justification. The results have been gathered in line with the average scores obtained. To reach the results of this rubric, it should be noted that 12 groups participated in the activity. Therefore, the average is taken from that number. Thus, the results of this evaluation instrument are shown in *Figure 7*:
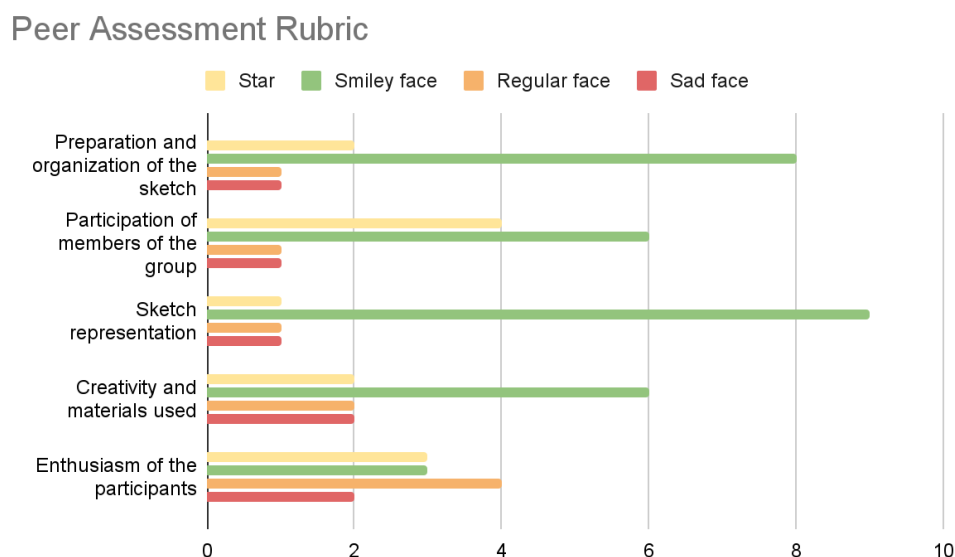
Figure 7. Students' average of the peer assessment rubric.

As shown in figure 7, most students (89%) evaluated the rest of the groups favourably, with smiley faces. Only those whose videos were practically impeccable were highlighted with the "star" score. After the analysis, the same groups received the highest scores from students and teachers. On the other hand, few groups obtained the lowest punctuation since having presented the video. They actively participated in the preparation of the sketch enough to rate the mark of "regular face" as a minimum. However, as seen in the graphic, some groups obtained the lowest rating. This was because their peers did not consider the work properly prepared.

c. Teacher's rubric

Finally, to evaluate students numerically, a heading is necessary. It should be noted that there were 3 teachers in charge of evaluating the task, the tutor, a student of internship of the degree, and me, a student of the Practicum. Therefore, the average of the three grades was the student's final grade since the tutor considered our opinions to establish a final grade.

The rubric was mainly divided into four sub-sections. Each subheading had a different score, the total sum of which was 15% of the final grade of the evaluation. In addition, despite being a group work, the grade was determined individually, thus rewarding the effort and constancy of the students involved in the whole process.

The first aspect to be considered was classwork. As already mentioned, some students worked more than others, so it was decided to devote 0.4% of the final grade to this work. *Figure 8* shows the number of students who scored the highest in this section. Only two students out of 47 did not work during the preparation of the sketch. The main reason was

that they considered that their group mates had better grades in English and, therefore, they would be able to elaborate a better dialogue.
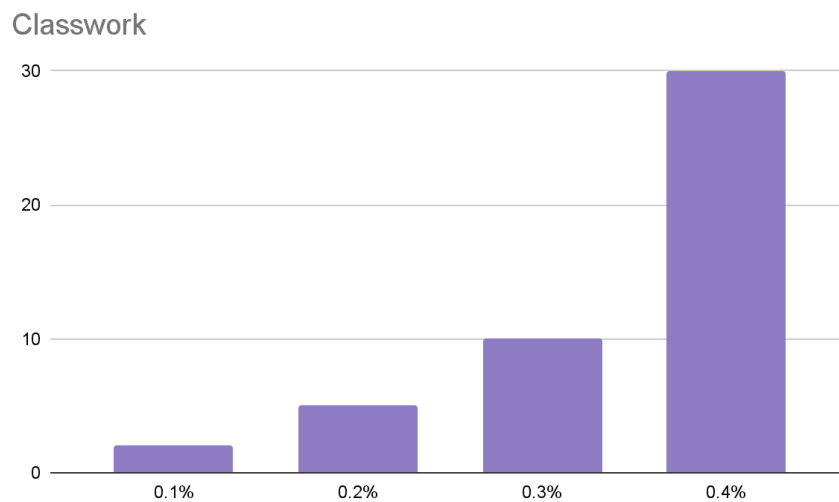
Classwork

Figure 8. Classwork percentage in 1st ESO.

Then, 0.3% of the mark was intended for the grammatical content of the written dialogue. Before the sketches' presentation, the teachers corrected and reviewed the dialogues. It also evaluated the use of the relevant grammatical tenses and the specific vocabulary of the main topic of the task. As shown in *Figure 9*, almost all the students,30 out of 47, obtained the maximum score, 0,3%, because they had much preparation time and had the help of dictionaries and the textbook, in addition to the continuous supervision of the teachers.
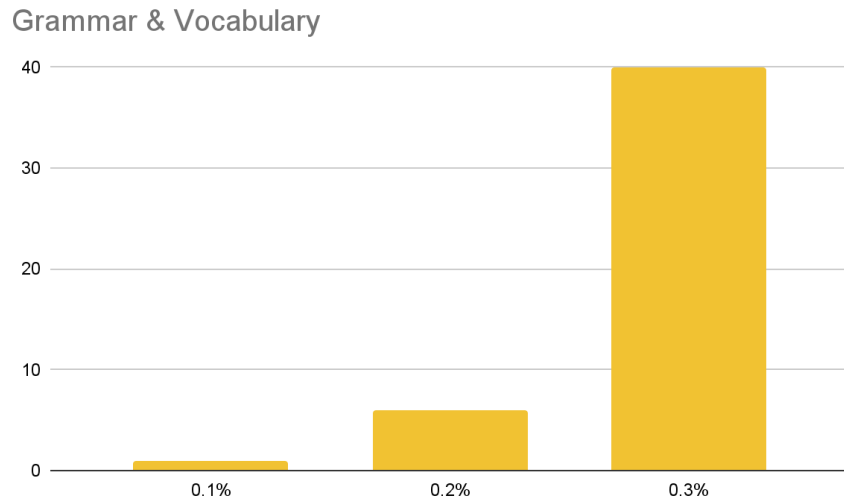
40

Grammar & Vocabulary

Figure 9. Grammar & vocabulary percentage in 1st ESO.

Thirdly, the fluency and accuracy with which the performance was carried out were evaluated. Intonation, rhythm, the correct selection of words, and pronunciation were considered. It is noteworthy that during the first ESO courses, the pronunciation of the English language was not deepened, so the correct pronunciation of the words used during the classes was considered. In *Figure 10*, it could be observed that most of the students, 40 out of 47, obtained 0.4% from the final punctuation. The maximum percentage was given to those students who perfectly enunciated all the words and performed inherently.
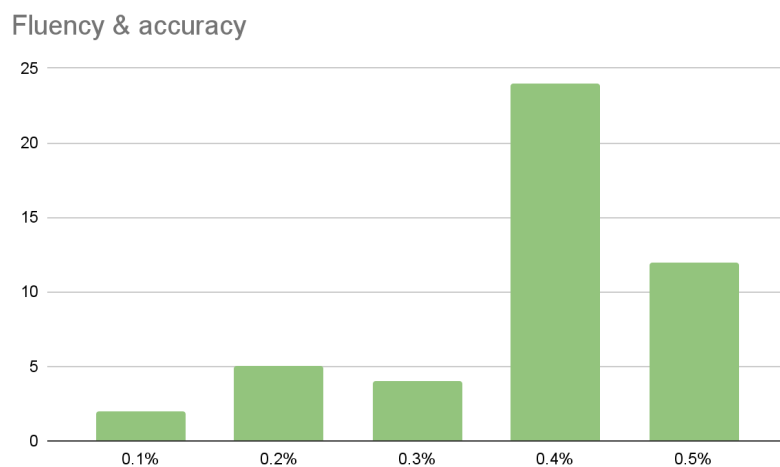
Fluency & accuracy

Figure 10. Fluency & accuracy percentage in 1st ESO.

The overall performance of the groups was also considered. At this point, not only the members' performance was considered, but also the group staging of the sketch and the ideas provided by the members for its subsequent recording (such as the place, the camera approach, etc.). Some groups provided external material during the recording of the video to create an idyllic context in the video. In addition, other students dressed up to play the role chosen. That is why the grades in this item were mostly high, as seen in *Figure 11*. Nevertheless, it can be remarkable that a group did not make any effort and devoted itself to reading.
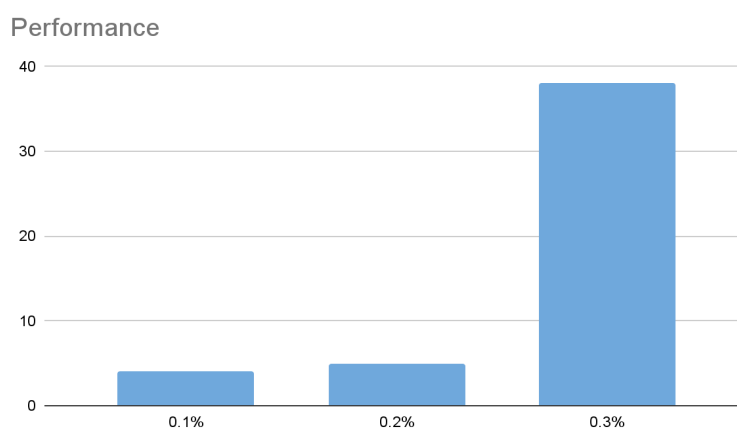

Figure 11. Performance percentage in 1st ESO.

After the sum of the grades, the results were obtained, and therefore the grade of the third evaluation of the oral part in the subject of English as a Foreign Language. As seen in figure 12, almost all the students obtained a pass, that is, more than 0.75 of the maximum grades.
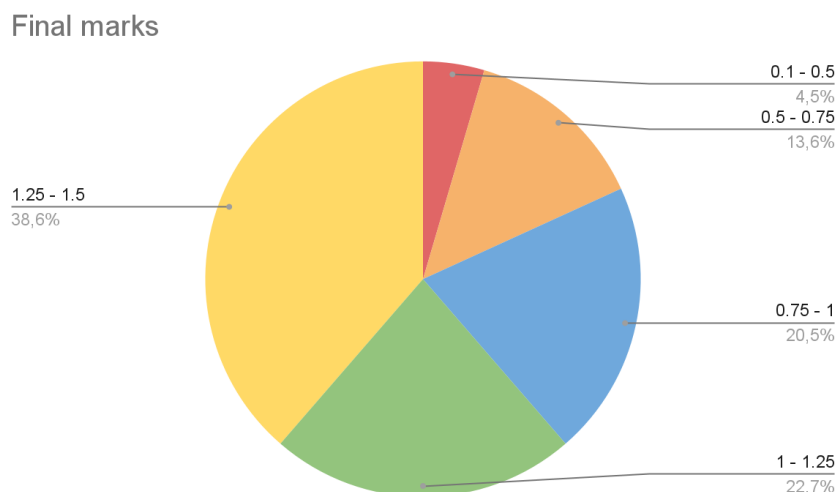
42

Final marks

0.1 - 0.5
4,5%
0.5 - 0.75
13,6%

1.25 - 1.5
38,6%

0.75 - 1
20,5%

1 - 1.25
22,7%

Figure 12. Final marks for third evaluation.

5.   CONCLUSION

The field of oral expression in the English language is one of the most feared by Spanish teenagers. As previously mentioned, students lack the motivation to develop their communicative competence in English. Therefore, this proposal's main objective is to find a strategy that raises motivation and involves students in the act of speaking the English language.

As aforementioned, the main objective of the previously explained didactic unit was to discover what strategies motivate students when speaking English in the classroom. For this purpose, the speaking stimulation strategy has been utilised. This strategy is based on user roles or scripts where students are the protagonists of their oral communication process. The implementation of this activity is intended to make students more involved in the English language. For this, they have also been considered in evaluating the task, making them evaluators of their peers.

One of this project's research questions was whether speaking stimulation strategies would improve students' motivation to communicate in English. Considering the implementation of the didactic unit designed in the different classes of the first cycle of ESO and the collection of the results obtained, some conclusions have been drawn. Firstly, the enthusiasm with which the students faced the activity should be highlighted. The students seemed excited to be able to do an unusual task in the classroom. In addition, despite being discontent with the assigned group, some contributed very creative ideas to the activity, showing their interest in getting a good grade.

Furthermore, after gathering the results, it can be concluded that speaking stimulation activities raise students' motivation and, therefore, their oral participation. All students, even if they had a low level of English, increased their grades for the oral part of the second trimester. It could be seen during the preparation of the scripts that the students put much effort into creating the best sketches: they provided ideas, prepared the materials they would use to recreate the scene, collaborated and asked the other groups for advice. The group work helped the laggards to improve their grades since they learned from their peers, which was also a motivating factor among the students since the teacher was left behind. As mentioned above, the activity was out of the students' work routine, so the students faced the new proposal with more excitement than the ordinary lessons.

Moreover, it was found that this kind of activities were perfect for keeping track of the work in class. By working in a different way than in an ordinary session, the teacher could control how students manage time and the use they made of the materials provided. On the other hand, the division of tasks was also crucial in this implementation since the students were co-instructors of their roles, and all the group members monitored that the task was accomplished. That is why students could drop their autonomy in the classroom.

Answering the second research question, as for the utilisation of the peer assessment as a motivating element, some conclusions must be highlighted. In this assessment, the use of evaluative rubrics made students more engaged in the different learning processes. In addition, being the students responsible for evaluating their peers made the students more participatory and involved more productively in elaborating the sketch.

In the light of what has been exposed in this work, the proposal has been an explicit motivation for the students' oral expression due to the realisation of a dynamic activity outside the routine of the classes and the possibility of being responsible for evaluating their peers.

6. LIMITATIONS OF THE PROPOSAL

After the accomplishment of the aforementioned didactic proposal, some limitations have been found and taken into consideration in order to future implementations.

Firstly, the context in which this didactic proposal has been carried out should be underlined. The centre had different places to make the recording of the videos. However, they were not the most appropriate ones since some of the proposed contexts according to the textbook did not coincide with the educational context in which students were found. If possible, the ideal would have been to be able to record the videos in a more realistic context for instance, in a theatre room to decorate the stage to get the proper scenario.

On the other hand, the material for realising the proposal was scarce. Some students were able to bring some props for the recording. However, most of the students had nothing to characterise themselves. I firmly believe that providing them with costumes or characterisation will make the students more involved in the activity. It is necessary to

consider the age of the children, 13-14 years; that is why the characterisation could be like a game for them.

Even though the proposal was implemented in 6 sessions, it should be taken into consideration the need of more time to properly do the proposal. As explained above, the designed teaching unit was conducted in 6 sessions of 55 minutes, totalling 5.5 hours. However, more hours were necessary to do everything correctly. The handicap found was that the didactic unit could only be performed in Fridays' sessions, which were devoted to oral expression. That is why students would have needed more time to achieve the task appropriately.

As for recording the sketches, it was not easy to record all the videos on time since there were many groups. Fortunately, another student from the internship period helped to record while the tutor stayed in the main classroom to supervise the rest of the students. As it was found, the help of different people was necessary, so in a class with only one teacher, it would be impossible to carry out the proposed activity in the same way. One option could be the possibility of recording the videos outside school hours; however, as an educator, you can not control their process when doing the project.

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APPENDICES

APPENDIX I: Peer assessment rubric

PEER ASSESSMENT

Group :..

	Preparación y organización del sketch	Participación de los miembros del grupo	Representación del sketch	Creatividad y materiales utilizados	Entusiasmo de los participantes	Nota final + comentarios

🔴	NO ME HA GUSTADO / MAL	🟢	ME HA GUSTADO / BIEN
😐	NO SE SI ME HA GUSTADO / REGULAR	⭐	HA ESTADO GENIAL / MUY BIEN

APPENDIX II: Teacher's rubric

GROUP NAME: ………..

NAME:						
CLASS WORK (0,4p)						
GRAMMAR & VOCABULARY (0,3p)						
FLUENCY / ACCURACY (0,5p)						
PERFORMANCE (0,3p)						
TOTAL (1,5p)						

APPENDIX III: Motivational questionnaire

Cuestionario sobre los sketches

Este formulario esta basado en el proyecto que hemos hecho sobre los "sketches" durante las últimas clases.

¿Cómo te has sentido durante la elaboración este proyecto?

	1	2	3	4	5	
Nada motivado/a	○	○	○	○	○	Muy motivado/a

¿Cómo te has sentido al exponer el trabajo este proyecto?

	1	2	3	4	5	
Nada motivado/a	○	○	○	○	○	Muy motivado/a

¿Has intentado esforzarte más por el hecho de que tus compañeros te evalúen?

	1	2	3	4	5	
No me he esforzado nada	○	○	○	○	○	Me he esforzado más de lo habitual

La corrección de mis compañeros me ha sido útil.

	1	2	3	4	5	
Totalmente en desacuerdo	○	○	○	○	○	Muy de acuerdo

Corregir el trabajo de mis compañeros me ha ayudado a aprender

	1	2	3	4	5	
Totalmente en desacuerdo	○	○	○	○	○	Muy de acuerdo

Señala tu grado de satisfacción con el proyecto

	1	2	3	4	5	
Nada satisfecho/a	○	○	○	○	○	Muy satisfecho/a

ROLE-PLAY

Group: _____
_____
_____

CONTEXT

- Travel agency
- Family house

CHARACTERS

- The father
- The mother
- Receptionist 1
- Receptionist 2

ACTION

Your family is preparing a family travel. Go to the agency and plan trips and activities to do.

ROLE-PLAY

Group: _____
_____
_____

CONTEXT

- Friends meeting in a café

CHARACTERS

- Friend (going shopping)
- Friend 2 (going to fun jump)
- Friend 3 (watching films on Netflix)
- Friend 4 (eating in a restaurant)

ACTION

Your friends are planning something to do next Saturday. Decide which is the best option.

ROLE-PLAY

Group: _____
_____
_____

CONTEXT

- Somewhere around Europe (Rome, Paris, London...)

CHARACTERS

- Tourist 1
- Tourist 2
- Person 1
- Person 2

ACTION

You want to see something interesting in the city, eat in a good restaurant... Ask for recommendations.

ROLE-PLAY

Group: _____
_____
_____

CONTEXT

- Restaurant in The United States of America

CHARACTERS

- Friend 1
- Friend 2
- Friend 3
- Waiter/waitress

ACTION

Your are having a dinner in a restaurant. Ask the waiter for recomandations to share with your friends.

ROLE-PLAY

CHARACTERS

CONTEXT

- Your school at the end of the term.

CHARACTERS

- Student 1 (Mallorca)
- Student 2 (Disney)
- Student 3 (Rome)
- Student 4 (Lisboa)

ACTION

It is the end of the term and you have to prepare your year trip. Decide the best option for you and your class.

ROLE-PLAY

Group: _____

CONTEXT

- At home
- Summer camp

CHARACTERS

- Mother
- Son
- Brother
- Friends

ACTION

You are going to a summer camp in two days. Pack your luggage with the help of your family and your friends.

ROLE-PLAY

CONTEXT

- Your school at the beginning of the scholar year

CHARACTERS

- Student from Croatia
- Student from Poland
- Student from Moscu
- Student from Vicent Castell

ACTION

Some students have arrived from their exchange at your school. Present yourself, show them your school and talk about your routines.