Evaluating Listening and Speaking Activities

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ABSTRACT: *This paper comprises two merged assignments that reflect upon teaching practices and methods regarding the skills of listening and speaking. In the first comprehensive analysis, the focus is on a listening input designed for young learners in a language education context. The assignment focuses on the listening skill, and it provides a comprehensive overview of the teaching context, the listening input, and related activities, offering insights into the effectiveness of the instructional approach and proposing enhancements for a more engaging and inclusive learning experience. Also, the listening input and the listening activities are evaluated based on certain criteria as well as the students' level of proficiency. The second assignment aims to critically evaluate a coursebook's speaking activities and design a new lesson focused on specific criteria for developing the speaking skill. The evaluation scrutinizes the coursebook's communicative competence, linguistic, strategic, semantic, and sociolinguistic aspects, examining activities based on Nation's features and Johnson's principles. Furthermore, it delves into the design and detailed evaluation of a lesson plan, encompassing pre, while, and post-stages, developed to enhance students' speaking skills. Overall, both assignments underscore the significance of considering diverse criteria in the design of speaking and listening activities and the continuous refinement of instructional approaches.*

KEYWORDS: listening, speaking, evaluation, EFL, language, foreign language

INTRODUCTION

The first assignment focuses on the evaluation a coursebook's listening input and its activities. It is divided into two parts. Part A includes a description of my current teaching situation while part B consists of a description and evaluation of the listening input and listening activities as well as some suggestions for improvement. The aim of the second assignment is the critical evaluation of a coursebook's speaking activities and the design of a new lesson based on certain criteria regarding speaking skill. It is composed of 3 sections. Section 1 involves a description of my teaching situation; section 2 consists of the evaluation of the coursebook's activities and section 3 includes the evaluation of my lesson plan.

Listening

Description of my teaching situation

My current teaching situation is in a private English school, where I teach a class consisting of seven students at the age of nine to ten years old. My students' level is A1, the basic level, according to the levels of the Common European Framework of Reference. There are four girls and three boys who sit in pairs, except one student who sits alone in his desk. The classroom's two-seater desks are set up in two rows, one behind the other in a vertical position. Also, my small desk is placed in front of them in a way that I can have eye contact with all my students. In the classroom, there is also a big interactive board behind my desk as well as some posters and students' projects that are hanged on the walls, decorating our classroom. My students have no other different linguistic or cultural backgrounds as all of them come from Greece. Thus, their mother tongue is Greek, and their target language is English. As far as the curriculum is concerned, I teach this group two times a week: that is, ninety minutes the first time and forty minutes the second time. Furthermore, the coursebook I use with this group is Luke and Myla 1, The Magic Diary, which is published by Burlington.

Description and Evaluation of a listening input

Content

The content of the listening input is transactional because the hero of the book, Luke, describes his new flat in a monologue. According to Dr. Sifakis, the listening input "refers to the expression of content" (2018) and there is no evidence of any kind of interaction among other interlocutors. For example, he says "I've got a big bedroom! I've got a desk, a poster, and a guitar", giving only information about his new flat. Transactional listening input is not always appealing for young learners as the interactional one. However, I prepare the ground by telling them that they will hear their favorite hero describing his flat while encouraging them to make guesses and visualize it before I play the recording. This kind of set-up, I think it is very important as it activates their imagination and makes them pay attention to the hero.

Genuineness

With regard to the criterion of Genuineness, I cannot detect the natural speed of delivery as the speaking part is recorded for educational purposes. It seems to be pretentious and not natural as there is a certain flow without natural pauses, self-corrections, or false starts. However, the hero makes use of hesitation filters such as "Hmm, yes! My teeth are really white" but they are limited and intentional.

Authenticity

The spoken discourse is a non-authentic listening material as it is designed for teaching purposes, and it is fully scripted. Specifically, there is no evidence of natural speed of delivery or any other characteristics of genuineness. Even though it is non-authentic, it carefully uses grammatical forms and thematic vocabulary that learners are taught in this lesson, aiming to help them recognize and comprehend these pre-taught structures. It, also, contains deliberate use of lexis and syntax that enables learners to absorb meaning more easily. This can be more efficient with young learners who are not proficient speakers of the language, and they need more time as well as simpler structures to process the listening input. Thus, such non-authentic

listening materials are helpful for them to get the information they search for, identifying how grammatical structures are implemented and contextualized.

Difficulty and Simplification

Listening input has restrictive simplification because there is evidence of simpler use of words, phrases, and syntax. For example, the hero makes clear and simple utterances like "We're in the new flat now. I've got a big bedroom. I've got a desk, a guitar, and a poster of a football player. It's a big poster." In these sentences, it is evident that there is lexical and syntactical restrictive simplification. Moreover, phonological restrictive simplification can be detected as there are slowing down patterns. Finally, in terms of cognitive processing, it is inherently easy to be understood by the learners due to its simple syntax and slow pace of the speech delivery.

Relevance

The listening input meets my learners' needs and interests while it is relevant with the theme of the lesson, which is about home. Listening to the hero talking about his new flat, they unconsciously make interconnections with how their own flats look like. However, it is not one of the most interesting themes, but it still appeals to students as they visualize their own home. Also, the listening input is relevant to the target syllabus and more specifically with the unit's grammar which is about have/has got. The hero makes use of structures such as "I've got a desk…I've got a big bedroom". Furthermore, its relevance with the unit's thematic vocabulary, which is about house rooms and objects, is obvious through the use of words like "poster", "bedroom", "mirror", and "cupboard". The use of such simple sentences with relevant vocabulary and grammar makes target language competence an easier and more efficient process.

Form

As I have mentioned earlier, the listening input is fully sketched and scripted in advance while it does not form authentic material. Its non-authenticity means that it is created only for teaching purposes. The learners are expected rather to listen to it than read it, as the written script is not available to them.

Purpose of discourse

The discourse of the listening input is transactional, as there is a description of Luke's flat, paying attention to the provision of information and not to social interactions, as I have mentioned before.

Type of Discourse

The discourse is fully scripted and made for educational purposes, as I have mentioned in the paragraph of form and authenticity.

Medium of delivery

The delivery of speech is recorded, fully scripted, and related to the coursebook. According to Dr. Sifakis, it is "recited or performed on the basis of preformulated word-by-word scripts" (2018). This criterion is analyzed in more detail in the paragraph of authenticity.

Nature of speakers

The discourse is produced by actors as this specific listening part is included in the coursebook.

Schematic structuring of information

Regarding the structure of information, description plays a major role in the listening input. The hero clearly describes his new flat, making use of thematic adjectives and nouns.

Recording quality

The recording's quality is good, and the sound of the speech delivery is clear and comprehensible. Personally, I use the recordings from the i-book on the interactive board and that is why we do not have any problems with the quality of the recording.

Description and evaluation of the activities

Role of listening in the lesson and overall learning purpose

The lesson's main aim is grammar while the listening part plays a supplementary role like the other two skills of writing and speaking. However, these three skills are equally introduced and practised in the lesson. Also, the overall learning purpose of listening is a "listening-to-learn" one, because students are supposed to gain knowledge and interpret auditory information through listening. Specifically, the listening activity is used as a tool for learning as students should recognize the grammatical structures and vocabulary while expanding their knowledge from what they hear (Sifakis, 2018).

Listening stages

As a pre-listening activity, there is a speaking task which aims at familiarizing the students with the following spoken discourse. Particularly, students are asked to describe their bedrooms to their partners and say why they are special, using specific words. In this way, they familiarize themselves with the home items as well as the grammatical structure. As far as the while-listening stage is concerned, there is a gap-filling task in which students are required to listen carefully for specific information and then fill in the gaps with words that they have learnt. This is a macro listening skill that learners should be able to exercise. Also, learners can be motivated by engaging in information gap activities, which also help them practice both listening and speaking skills (Sifakis,2018), while activating their schemata. Also, it has a listening purpose which is to make learners identify the house objects as well as to understand the use of have/has got. Furthermore, as a post-listening activity, there is a writing task in which students are required to compose a written text, describing their own home as Luke did in the listening activity. Thus, they can take ideas from what they have just heard.

Explaining task sequencing

Students are motivated to proceed with the task because they are well acquainted with the vocabulary and the topic of the lesson. Also, the task is very short as it includes four sentences with four missing words to be completed. The only thing that may discourage students is the fact that they must write the words in the gaps. This could be challenging for those who are not sure about the dictation of certain words. Moreover, there is a connection between the task and the content of the listening input as the sentences of the task are relevant to the description of the hero. They are written in the third person, and they are paraphrased from the hero's actual speech, but they are quite comprehensible for young learners. Finally, there is an integration of the other two skills such as speaking in the pre-listening activity and writing in the post-listening activity.

Skills integration

As I mentioned before, the listening task includes a pre-listening activity exercising speaking skills and a post-listening activity in which students must collect ideas during the speaking and listening part and compose a written description of their own flat. The role of the speaking skill is to gradually introduce students to the listening part and familiarize them more with the topic. On the other hand, the writing activity aims at applying the knowledge they gain from the other parts. This is how the input becomes intake. Thus, all these skills are integrated in a well-organized way.

Teaching or testing

The listening activity is teaching-oriented as it is created for teaching purposes such as the teaching of grammar and vocabulary.

Teachers' monitoring of tasks

Regarding the "time-on-task", the listening activity takes five to seven minutes to be completed. More specifically, I take two minutes to read and explain the task rubrics, making sure that all my students have understood. Then, the listening part itself lasts about 1.20 minutes and I play it two to three times because there are usually students who need it. After this, I wait for them to complete the task before we proceed to the feedback part. Also, regarding the "wait time", I usually wait two minutes for my students to answer the question before I go on to others. Then, if no one knows the right answer, I provide it myself.

Feedback

Feedback is provided by me as the students are young, and they cannot evaluate themselves. However, there are times that peer feedback is also provided to the weak students by the stronger ones.

Aim, function and learning objectives of individual activities

The type of listening activity is comprehensive because students are required to listen to audio and comprehend as well as informational as it provides learners with information about the hero's flat. The macro skill that students are supposed to exercise is paying attention to specific

information and not to the general meaning of the listening input. However, some students are not always focused to the auditory information, and they lose one or two words. Thus, they end up having blank spaces. In such cases, I play the recording one more time for them to complete their gaps.

Clarity of tasks rubrics

Even though Coursebook's rubrics are very clear and adjusted to the learner's level and age, I always ask my students if they understand them. Then, if understanding problems arise, I elaborate on them. Also, I remind them to have a check next to their right answers and jot down their total score at the end. Particularly, in this gap-filling activity, I emphasize that they should be very careful with the dictation of the words. However, I am very lenient as our focus, at this stage, is not the grade but the whole experience to be enjoyable for them, gaining knowledge at the same time.

Relation to listening input-task, authenticity and relevance

Motivation and appropriateness of a listening activity are very important parameters, especially for those learners who always distract their attention. Particularly, I think the activity is motivating for my young learners as the theme and the vocabulary is relevant to them. Also, the fact that the hero talks to them and describes his flat, triggers their curiosity to learn more about him, making the listening input more relevant.

Cognitive processing during listening practice itself

The activity refers to the intensive information gap because learners must abstract specific information from the acoustic signal. Also, during listening practice, students use top-down processing as they draw meaning with reference to their prior knowledge and topic familiarity together with bottom-up processing as they, also, concentrate on specific parts of the listening input (Sifakis,2018). Students are required to keep information in their short memory because the listening input is a short description and they do not need to remember all the details. Moreover, the listening task is focused as students are "carefully concentrating on the listening input" (Sifakis, 2018) to abstract the missing words they need.

Suggestions and improvements

My suggestion for this activity is to modify it by adding pictures with the house objects. Instead of writing the objects in the gaps, I think it would be easier for them to choose the right picture out of the three. By this modification, the activity would be more attractive for my young learners and especially for the weaker ones, who need an easier and more eye-catching activity to pay attention to. Also, regarding the listening part, I think that it is limited in the coursebook. Therefore, I would expand it by adding a listening project with the house theme. In this way, students will be exposed to oral discourse from peers. This is more content-based listening, and it can aid students in cooperation and communication with their classmates, enhancing their confidence in both two skills of listening and speaking (Sifakis, 2018).

<u>Speaking</u>

Description of my teaching situation

Currently, I work as a teacher in a private English school, teaching a class of A1 level 10-year-old learners. The coursebook I use with this group is Luke and Myla 1, the magic diary, published by Burlington. My class consists of seven students, three boys and four girls. The desks in the classroom are arranged in two rows, one behind the other vertically. In addition, I have positioned my tiny desk in front of my students' desks so that I can look directly at each of my students. Also, a large interactive board and a few posters and students' projects decorate our classroom's walls, setting a cosy and inspiring atmosphere. Also, since all my students are from Greece, there are no additional linguistic or cultural backgrounds. As a result, English is their target language and Greek is their mother tongue. As far as the learning characteristics are concerned, four of my students are more kinesthetic while the other three are more introverted. Finally, regarding the curriculum, I instruct this group twice a week for a total of ninety minutes the first time and forty minutes the second.

Critical Evaluation of the coursebook's speaking tasks

The unit I chose to evaluate includes two speaking tasks based on the unit's theme on free time activities and films. More particularly, in the first speaking task students are required to share with their partner their favourite free time activity (see Appendix for activity samples). This speaking activity emits a personal tone as students are required to talk about personal preferences and displeasures. The second activity, is a film description, based on a model dialogue (see Appendix). This kind of speaking exercise is more controlled than the first one, as it provides a model dialogue and asks from students to speak accordingly, going through mechanical imitation.

Communicative competence

Linguistic competence can be developed in both two speaking activities. This is evident due to their accordance with the unit's grammatical structures and vocabulary. More particularly, the unit's grammar focuses on gerunds whereas the unit's vocabulary includes collocations about free time activities and adjectives used in film's descriptions. Thus, the first activity encourages students to use fixed expressions to talk about their favorite activities, while the second activity is about a film description that promotes the use of thematic adjectives. Moreover, the first exercise fosters the use of paralinguistic features such as gestures, facial expressions, and bodily motion. For example, when a student utters that he likes listening to music, he is encouraged to place his hands next to his ears, pretending to listen to music through headphones.

Strategic competence is also enhanced as both exercises are very helpful, providing young learners with examples to imitate and learn how to develop their speech. The guided activities along with the provision of examples form a strategy that leads to the avoidance of communicative failure and breakdowns. I, also, encourage my students to ask for clarifications before starting to speak, so that they can avoid any possible mistakes, enhancing this way the

effectiveness of their oral interaction. Thus, when communication gets difficult, strategic competence seems to be activated (Dornuei & Thurrell, 1991).

As far as semantic competence is concerned, there are obvious links between the unit's topic and the speaking tasks. Therefore, students are well acquainted with the lexical relations as the vocabulary has been pre-taught to them, meaning that they know not only the words themselves, but also their actual meanings.

Sociolinguistic competence cannot be enhanced in these speaking activities as there is neither any social context nor information about the speaking style and the format.

Communicative criteria: Nation's features

Roles

Based on Nation's roles, students are not expected to play any other social role in both two activities. Thus, students have to speak on behalf of themselves and share personal information and experiences with their classmates. However, this Nation's feature makes up a sociolinguistic aspect of communicative competence and it is very important as it attracts learner's attention and fosters participation in the task (Hill, 2018). That is why the activities could be considered as weak regarding this feature.

Outcomes

As Nation supports, "having a clear outcome can increase interest in the activity by giving learners a purpose" (1989, p. 25). The purpose of the first activity is to help the learners understand the function of gerunds. Thus, the first activity is based on the grammar of the unit. As far as the second activity is concerned, the outcome is to make learners effectively describe something (e.g. a film), paying attention to the unit's pre-taught vocabulary. Furthermore, the second activity's general purpose is data gathering as students try to elicit information about a film.

Procedures

Considering Nation's procedures, both two activities include clear rubrics, and they divide students into pairs. At first, students need to describe what they like or do not like doing in their free time, activating their background knowledge. Then, in the second speaking activity, they have to read the model dialogue in order to understand the context and ask questions to their partners based on the dialogue they have already read, changing only the words in color and providing their own information about their favourite movie. However, in my implementation of the specific activities, I include more steps like a role-playing game or a guessing film game at the beginning to ensure participation and engagement to the activity. This kind of games at the beginning of the lesson have a positive impact on my students, as they stimulate their interest while enhancing their oral skills (Palmer, & Rodgers, 1983) .

Split information

The kind of both two activities is about giving an opinion, as students have to share personal information, say their own opinion regarding a film or free time activities and express their preference or displeasure towards it.

Challenges

The specific activities do not adhere to Nation's challenges, as the authors of the book do not include any elements of difficulty. This can be justified by the student's proficiency level. Albeit, when I instruct these speaking activities, I implement time pressure. This challenge is quite effective as it motivates my students and makes them more alert to the whole speaking process.

Communicative criteria: Johnson's Principles

Information transfer

According to Johnson's information transfer principle, students receive information from written sources. Particularly, in the first task students should read the expressions provided in the preceding activities and then use them in their speech. In the second speaking activity, they need to read some short film reviews, in the pre-speaking stage, to gain relevant information that they will assist them in the composition of their own oral description. Thus, information is transferred from written to spoken discourse.

Information gap

The two speaking activities do not conform to Johnson's information gap principle as they are personal descriptions, meaning that there is no specific information that needs to be transferred from one interlocutor to the other. All this information, fixed expressions and vocabulary discussed previously, guides them in the generation of new ideas.

Jigsaw principle

The activities are not designed based on this principle because there is not any exchange of specific information necessary for the completion of the task but instead, students need to generate personal information while answering specific questions. The mismatch between the activities and the specific principle can have a negative impact on students' engagement to the task.

Task dependency

During their verbal discussion about films, students are required to look at the activity's model dialogue and base their conversation on it. Particularly, this activity is a controlled one as students should speak according to the model dialogue. Also, they should depend on the unit's grammar and certain expressions given during the pre-stage. Despite the fact that this activity promotes mechanical imitation, restricting their imagination and autonomy in their oral performance, I believe that it is an effective choice here, as students are young, and their

proficiency level is not high enough to speak on their own. Therefore, guidance could be very helpful for young learners.

Correction for content

According to Johnson's correction for content principle, the assessment for communicative competencies is done through the use of immediate and positive feedback by me. Particularly, the activities are designed more for the practice of grammatical, lexical, and syntactical features while speaking is integrated into a lesson whose main aim is grammar and vocabulary. Thus, I give emphasis more on accuracy and less on fluency in this part. However, if I want to check them for fluency, I incorporate the technique of gaming (e.g. role play, pantomime game) which is more effective for these ages.

The type of speaking activities

The two speaking activities include structural pre-communicative activities as they focus on grammatical structures that students should be trained to use before proceeding to the main activities. Particularly, the first speaking activity contains a pre-communicative activity in which there is a table with eight different collocations "watching funny videos, listening to music…etch" in a vertical position as well as some expressions like "love, like, don't mind, don't like and hate" appeared horizontally in the table. Students are asked to write a tick next to each activity presented in the table, depending on their preferences. However, before this table there is a grammar box regarding gerunds. Thus, firstly, I must explicitly teach the grammar to my students and then move on to the pre-communicative activity. Furthermore, as far as the second speaking activity is concerned, two different pre- communicative activities prepare the students for the film description. The first activity consists of three parts. The first part includes four short film reviews that students need to match to four different pictures, the second part has a table in which students have to rate the films they have read in the first part by writing a tick next to the adjectives that appeared on the table and the third part asks them to think about their favorite film and describe it using the adjectives introduced above. After this activity, another listening pre- communicative activity follows. All these activities aim at exposing the students to grammatical phenomena, lexical items and syntactical structures that they have to be acquainted with in order to proceed to the main speaking part. Therefore, I would say that this preparation is effective, from the coursebook's part, as students are trained in grammatical and lexical accuracy as well as the way they can develop a film review in the target language.

Moreover, the in-communicative activities should have a focus on the activation and integration of students' pre communicative knowledge so as they can achieve the completion of the total communicative skill (Hill, 2018). The specific in-communicative activities that I have chosen to evaluate are functional (non-reality techniques) as they include pair work, engaging learners in communication of information and personal details. According to Littlewood's dimensions in functional communicative activities, the speaking tasks appeared in the coursebook are classified as controlled ones and they are focused on "sharing information with restricted cooperation" (Hill, 2018, p. 338). Particularly, in the first speaking activity, students are required to share information about their own interests and preferences without

any coordination, while in the second speaking task they have to express their personal stance towards films along with a short description of the film. In this part, I try to create an information gap for my students to overcome and thus "stimulate simple patterns of communicative interaction" (Hill, 2018, p. 350). This way, I can direct my students' attention to specific forms and meanings that they should utter and form a definite decision on the matter of films and activities. Furthermore, both two activities could be identified as controlled discussions because students are required to use ready-made questions and more restricted language, emphasizing on form and accuracy.

The teaching framework

The two speaking activities do not form the main focus of the lesson as the lesson itself is based on the integration of skills. Thus, the type of teaching speaking is 'speaking to learn' which means that speaking is used for the development of accuracy and language practice (Hill, 2018). The speaking skills in the first speaking activity follow the 'Presentation- Practice- Production' instructional sequence. This can be justified firstly by the presentation of grammar found in the grammar box, secondly by the practice of the new grammatical structure in the pre-communicative activity, and finally by the production of pre-taught grammatical structures in the in-communicative activity. Regarding the second activity, speaking skills are developed according to the 'Pre-, While-, Post- 'framework. More specifically, the speaking activity about the film discussion is conducted in the 'post-listening' stage because there is a listening activity based on the same theme that precedes the speaking part. Also, as Hill points out, the speaking activities could be "a realistic sequence of the listening tasks" (2018, p. 374), effectively engaging students in oral communication.

Feedback

The feedback I give to my students is immediate as I correct them as soon as they produce an error. I believe this kind of immediate feedback is very effective for young learners because if it is delayed, they may not be able to recall the sentences they uttered and thus, fail to understand the error correction. Additionally, in both two cases the feedback is structural because the focus is on the lexical and grammatical level. There is also focused feedback as I pay attention to the specific language that the unit fosters. For example, in the first speaking activity, I focus on the gerunds that students should practice, and I interfere when I realize the absence of those, whereas in the second speaking activity I concentrate on the adjectives that students should use in the description of a film. Finally, my feedback is always positive as I intend to boost their confidence, encourage them to go on with the learning process and never give up while creating a pleasing learning environment

LESSON PLAN

COURSEBOOK: Luke and Myla 1

CLASS: A1 basic level

Thematic Unit Title: Films

Educational Materials Used: YouTube videos on Interactive board, Flashcards, Worksheets

Stages	Procedures	Objectives	Interaction	Time
Pre-Stage	1. The teacher will project two short trailers from the films "Finding Nemo" and "Frozen". 2. The teacher will ask students what each film is about and how they felt while watching the trailers. (e.g. Did you feel happy/pleased/scared/excited/sad/interested? and what film would you like to see the most?). 3. The students are required to complete two vocabulary tasks based on the videos they have watched. 4. The teacher will stick flashcards with the adjectives about emotions on the whiteboard for students to check their answers on the vocabulary tasks.	Communicative Competence - Lexical: The students are expected to activate their pre-existing experiences and background knowledge regarding adjectives that describe feelings and emotions. - Strategic: The students are expected to exploit relevant information included on the flashcards and the video trailers in order to compose their description and explain how they felt. - Semantic: The students are expected to make links between the words appeared on flashcards and their meanings as they should describe their own feelings.	Between teacher and learners	10 minutes 5 minutes
While stage	1. The teacher will divide students into groups and give one random flashcard at each group. Students are required to play the "guess the emotion game". Each group is getting prepared on how to describe the emotion appeared on their flashcard to the other group without making facial expressions, uttering only relevant descriptive sentences (e.g. I have this emotion when I watch horror films.)	-Lexical: The students are expected to identify and apply their grammatical knowledge about comparison and gerunds as well as to understand the use of adjectives in descriptions. - Strategic: The students are expected to exploit the expressions given in the model dialogue in order to be successfully engaged in an oral discussion with their classmates. In this way, communicative failure can be avoided. - Semantic: The students are expected to understand lexical relations regarding	Between learners	10 minutes

	2. The teacher will provide the students with the speaking task(role-play), in which they are required to complete a dialogue discussing about the two films and deciding upon the best option.	with the thematic vocabulary introduced during the pre-stage. -Sociolinguistic: The students are expected to take social roles, those of Luke and Myla. The speaking activity also informs about the style (informal), the format (a dialogue) and the speaking situation (going to the cinema).		20 minutes
Post stage	1. The teacher tells the students to write a short paragraph describing their favorite film and write the emotions it provokes.	-To develop students' writing skills.	Between teacher and learners	15 minutes

Critical Evaluation of my lesson plan and its activities

Pre-stage

I have chosen the particular pre-stage activities (see Appendix) as they are aligned with the level and learning characteristics of my students. More specifically, the choice of presenting the film trailers at the beginning of the lesson is justified by the fact that most of my students are kinesthetic and they enjoy visuals too. Furthermore, videos are the best way to catch young learners' attention and stimulate their interest. Another advantage of this audiovisual presentation is that there is an integration of the listening skill. Therefore, students will have the chance to be exposed to authentic listening material and absorb information that they will need during the next stages. After the video presentation, two short vocabulary exercises follow (see Appendix), aiming at the students' familiarization with the lesson's topic and the introduction to new vocabulary. Also, the use of flashcards in this stage adds to the stimulation of learners' interest, making them automatically pay attention. Moreover, for the activation of my students' prior knowledge, regarding specific adjectives, I have decided to pose a question ("How did you feel while watching the two trailers?") through which learners are invited to recall in their memory any pre-taught vocabulary.

While-stage

Communicative Criteria: Nation's features

Roles

These activities are chosen according to the Nation's roles as there is evidence of the register, the social context, and the style of the communicative situation. More particularly, during the guessing game activity, students are expected to boost their social skills while enhancing their communicative competencies. Regarding the guided role-play activity students need to play social roles, pretending that they are the book's heroes, Luke, and Myla. This is a very important aspect as "roles affect participation in an activity" (Nation, 1989, p. 24) and engage young learners effectively in the whole process (Papadopoulos, 2020; Papadopoulos, 2021; Papadopoulos & Shin, 2021; Papadopoulos, 2022). In this case, students could feel familiarity and excitement with the idea of pretending to be Luke and Myla as they have been engaged into their world from the beginning of this coursebook. Also, the social context is the cinema (see Appendix, task sheet), and the register is informal as the conversation is being performed among two friends.

Outcomes

Another Nation's feature that determined my decision to design these activities is the outcome. The guessing game's outcome is the description of an emotion in a cooperative way. Also, social interaction, collaboration and oral communication are enhanced through this kind of gaming. Furthermore, role-play activity's purpose lies in comparison, description, and decision-making procedures. Students will learn how to describe and compare their two options using descriptive adjectives, agree or disagree with their interlocutors and work cooperatively to make a decision, enhancing fluency too.

Procedures

These activities are also aligned with Nation's procedures. Before starting with the guessing game, the first step students need to follow is to look at the adjectives introduced in the pre-stage, take ideas from the vocabulary activities, and then start to think how to describe the emotion appeared on the flashcard. After this step, they will be familiarized with the idea of describing and it will be easier for them to proceed to the next role play activity, which is about describing and comparing the two films. I have decided to go through these steps because I think that would be easier for my young learners to firstly organize their thoughts and then gradually start to speak.

Split Information

As far as Nation's split information feature is concerned, my activities are designed for both reasoning and opinion giving as students are expected to give reasons when comparing a film and tell their own opinion about it.

Challenges

Considering Nation's challenges and my student's level of proficiency, I provided a model dialogue, during the role play activity, to guide my students' line of thought while avoiding communicative failure. However, I designed the gaps in the dialogue (see Appendix, task sheet) to challenge them, giving them the chance to free their minds and gradually learn how to be more independent speakers. Moreover, during the guessing game activity, I decided to incorporate time limit, which forms a kind of challenge for my students. However, this challenging feature has positive effects on them, boosting their motivation and engagement to the task.

Communicative Criteria: Johnson's Principles

Information transfer

The chosen activities are also aligned with Johnson's information transfer principle as information, in this case descriptive adjectives, is given to students from written sources like the vocabulary exercises and the flashcards presented in pre stage (see Appendix, task sheet). Then, students are required to use this information in their spoken discourse through the guessing game and the role-play activities.

Information gap

The Johnson's information gap principle is recognized in both two parts of the while-stage. In the guessing game activity, the two groups do not possess the same information, thus forming a gap. Students are expected to overcome this gap by guessing the information that the other group has. This overcoming of information gap is what triggers students and engages them in completing the task (Hill, 2018). As far as the role-play activity is concerned, it is personalized and tailored to students' own preferences. However, I have created obvious information gaps that can be filled by the students' personal information while acting out the dialogue.

Jigsaw principle

Regarding the role-play activity, both two interlocutors possess the same amount of information regarding the two films that they have to talk about. Then, they start exchanging ideas at the same topic to perform the dialogue and complete the "jigsaw".

Task dependency

 Additionally, I have chosen these activities as they are dependent to lexical features introduced to students in the pre-stage. However, grammatical structures, such as comparison, is assumed that is pre taught and students are already familiar with. Students, also, should possess not only lexical competence but also semantic competence to choose the right adjectives for their film descriptions.

Correction for content

Another principle that I have in mind when developing the activity is the correction for content principle as it is very important that students' communicative performance can be judged at

some point (Hill, 2018). Thus, I chose to provide my students with immediate feedback focusing on fluency rather than just accuracy. However, grammatical elements like comparison and gerunds or lexical items introduced at the pre-stage, are there to facilitate students in achieving oral fluency. Therefore, the teaching of speaking is a "learning to speak" type, in which "speaking is seen as an end" (Hill, 2018, p. 313).

Types of speaking activities

The communication activities presented in this stage are functional, according to Littlewood's categorization. They are role-plays and communication games that focuses on social interaction, enhancing communicative competences.

Post-stage

In this stage, I have decided to adapt the coursebook's writing activity to my own lesson, as I found it very interesting and appealing. I, also, believe that the integration of the writing skill in this stage is efficient as students will be able to synthesize all the parts and pieces of information from the other stages and ultimately create a short-written description and a personal reflection on the same topic, developing their writing skills too.

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