***Progetto Lucca***

di *Maria Teresa Calzetti e Maria Pia Pieri*

FASE 3 - ATTIVITÀ 5

**Scenarios**

Scenarios basically differ from role-plays because students are not supposed to perform someone else, but they play self within the framework of a given context, close to their own experiences and needs. In a role play students are generally told what to do and suggested what to say, in a scenario they are put in a situation but it is up to them to choose what to say, what to do and how to act. According to Di Pietro (1987), the interaction has all the features of real spoken language including a certain degree of uncertainty and dramatic tension. Active listening comprehension, partecipation, and re-elaboration strategies are part of the task.

The process and the product of the activity are generally recorded or videorecorded to be analysed and discussed later, in order to arouse and reinforce students’ awareness towards listening and speaking competence.

A Scenario was performed in the fifth class of a senior high school to break the emotional mental stress caused by the school leaving examination. The class was hardworking with a linguistic competence level b2, but not particularly endowed with creativity. Students were divided into four groups: group A representing the students themselves, group B the “external” examiners, group C the “internal” teachers, group D acted as evaluators.

The scenario setting was provided by the examiner asking one of the students a question about W. Blake and his poems.

The student had widely read Blake and had also carried on some research work on the new social awareness and demands put forward at the end of the 18th century. A diversity of opinions between examiner and student concerned the historical position of W. Blake: whether to consider him the first romantic poet, as the students maintained, or a pre-romantic, as the examiner claimed. The internal examiners sided with the student, but did not want to interfere openly. The student examinee argued his point of view by referring to Blake’s works and quoting a few lines from his poems, but didn’t feel completely at ease, because of the examiner’s insistence.

The evaluators observed the on going interaction with the help of a grid previously prepared by the class and reported back the outcomes of their observation.

The whole scenario was videorecorded to be exploited for further reflections, adjustments and improvements.

A self-evaluation questionnairewas then administeredas a feedback and self-check tool in order to highlight the strong and the weak points of the students’ communicative competence.

The whole procedure may vary as to time duration, anyway should not exceed two lesson periods.

|  |
| --- |
| **Students’ self-evaluation questionnaire** |
| How do you go about listening, reacting, speaking in oral interactions? |
| What do you do when you are in a discussion and do not know the words for what you want to say? |
| Do you feel tongue-tied or do you manage to find a way of getting your message across? |
| Does it take you a lot of time to express what you mean? |
| Do you find breaking into a discussion difficult? |
| Does it seem difficult to say long sentences and get pronunciation and intonation right? |
| Do you ask for help, eg. “how do you say…/how do you call”? |
| Do you use mime, gestures, facial expressions or point at something to show what you mean? |
| Do you use ”hesitation techniques” like “well/uhmm/let me see…” and other fillers to have the time to think about what to say and also how to say it? |
| If you do not know the exact word, do you try to describe what something looks like, what you can use it for? Or do you avoid it and skip ahead? |
| Do you think about courtesy forms and culture conventions so as to respect cultural differences and avoid giving offence? |