

Module 6: ASSESSMENT AND EVALUATION OF ORAL PRODUCTION (AE)

Basic Module - English

Table of Contents

1. Introduction	2
2. Which types of speaking do we distinguish?	4
3. Which speaking sub skills are essential for good communication?	7
4. Should I correct mistakes in oral interaction?	10
5. What are good tasks for promoting and measuring speaking competence?	14
6. What are effective assessment rubrics for observation?	16
6.1. Why use rubrics?	16
6.2. How many types of rubrics are there?	17
7. How can we design effective rubrics for oral presentations?	19
8. How do we analyse the results in a rubric?	20
REFERENCES	22
WORKSHEETS: AE – Basic Module	23
Worksheet 1: Toolbox 2 – Mistakes	24
Worksheet 2: Toolbox 3 - No-Gos	26
Worksheet 3: Checklist 1 for good learning tasks to promote speaking skills	27
Worksheet 4: Checklist 2 for good performance tasks to measure speaking skills	29
Worksheet 5: Analytical rubric example	30
Worksheet 6: Holistic rubric example	32

1. Introduction

In this module we will provide you with basic knowledge, overview knowledge, tips and materials to help you assess your learners' oral **speaking skills** based on a specific teaching example.

Let us start with the following situation:

Mr. Smith is a middle school English teacher in Spain. He teaches a group of 23 students. He has created a rubric to assess students' oral presentations. This rubric covers various criteria such as content, delivery, vocabulary, accuracy and structure.

Recently, he assigned a speaking task to his students where they had to talk about different landscapes. During this task, several students misused the word "countryside" and used "country" instead, which is a transfer-error. This highlighted to Mr. Smith the importance of accuracy in language use.

In reflecting on the task, Mr. Smith realized that the topic of "countryside in the 18th century" might not have been very engaging for his students, which could have affected their performance. He is now considering how to create more effective tasks that are both motivating and suitable for oral assessment. He wants to ensure the topics are relevant and interesting to the students to encourage better engagement and language use. Additionally, Mr. Smith is uncertain about whether he should immediately correct vocabulary mistakes like the misuse of "country" for "countryside" during the presentations or wait until afterward to provide feedback.

Mr. Smith is not sure about how to balance these criteria, particularly accuracy. He thinks that accuracy is important for students to achieve a good command of the language, but he also values other aspects students should master when communicating in the target language. He has many questions about how he can create a balanced rubric to assess his pupils.

- Does language accuracy impact overall communication effectiveness?
- How can Mr. Smith balance the weight of accuracy in the assessment with other criteria such as fluency, content, vocabulary range and structure?
- What are some strategies for determining the appropriate weights of each component to be evaluated in a rubric?

- What are good learning tasks and performance tasks?

We will try to answer all these questions one by one in the module you are about to start.

2. Which types of speaking do we distinguish?

It is true for both our native tongues and our learned tongues that there are different ways to speak, and different motives for speaking. We can teach our students to argue passionately to convince someone of something, or how to call out to get someone's attention. We might have students speak to the rest of the class as if it were an audience, or do a role play about what to say in a doctor's office or to a tribunal in a thesis defence. **Context** affects the content we include in our speech, as well as the form it takes. For example, there are certain features of spoken discourse that are unique if we compare them to written discourse, such as being less complex, having more lexical repetition, being fragmented, or having more active verbs (Halliday, 1989). We often use the first person more in speech than we do in writing, employ less vocabulary density overall, and have more quantifiers or "fillers".

One way to organize spoken discourse that might be helpful to language teachers is to consider speaking purposes, which Richards looks at as functions of speech (based on Brown and Yule, 1983). He divides this into three types of speaking:

Talk as interaction

Talk as transaction

Talk as performance

Talk as interaction is what we often think of as "conversing"

where we interact with others in a way that is for the most part serving a social purpose: small talk at a party or the bus stop, or coffee with friends. There is a mutual construction going on between speakers, and often the speech shows the relationships of the speakers, where the register can be formal or informal. Interaction includes how we start, stop or interrupt conversations and how we react to one another.

Transactional talk is less socially focused, and more message-focused, where being clear and accurate is paramount. One type of transaction talk means to give something in order to get something else, like when you pay the bill at a restaurant after you eat, or when a shop owner asks you if they can help you as you wander around the store. In this sense, we use transaction talk to get something or give something. Some characteristics of this talk include that there are more questions and answers, and more repetitions, as well as possible negotiation.

Finally, in **talk as performance** we see the objective of transmitting information to a public body of some sort, such as in a speech or a theatrical show. Here there might be scripted speech, like a memorized monologue, and there may be no real expectation for interaction, such as making a sales pitch, doing an academic presentation on a book you read or welcoming a new group of students.

Our students need to practice different types of talk, and each one has its own peculiarities that we need to take into account for classroom use. For example, when we teach talk as interaction, we could review how to politely interrupt someone (*Excuse me...*) or focus on tag questions for small talk (*Terrible weather, **isn't it?***).

Reflect:

- Which of these talk types do you think is most common to focus on when we teach foreign language speaking in our classes?
- Which do you think is more necessary, for example, for studying abroad? For work practices? For the first steps in a new country on a touristic visit?

Toolbox 1

Type	Objectives for teaching	Possible things to practice in class
Talk as interaction	Social interaction focus	• Interruptions • Closings/openings • Tag questions • Hedging
Talk as transaction	Goods/services focus	• Wh- questions • Context/functional role plays (ordering food, paying taxi, trying on clothes) • Key vocabulary (clothes, food, etc)
Talk as performance	Clarity and order focus	• Discourse markers • Register (formal vs. informal)

3. Which speaking sub skills are essential for good communication?

According to common language process models, learners need (1) linguistic competences (phonology, lexis, grammar, syntax), (2) strategic competences (problem-solving strategies, avoidance strategies) and (3) sociolinguistic knowledge (situational, thematic, cultural), but also (4) genre-based knowledge concerning the structure of conversation and (5) pragmatic knowledge in order to have a successful conversation. The latter two aspects will be discussed in more detail below.

Genre-based knowledge of conversational structure: Speech production represents a highly structured and complex activity: conversations are opened and closed, speech products consist both of individual sequences and direct comments/answers to a sequence and common sequence pairs like adjacency pairs (Ex: Q: How are you? A: I'm fine, thanks), speaker changes (turn taking), and the speech product, which must be coherent in itself.

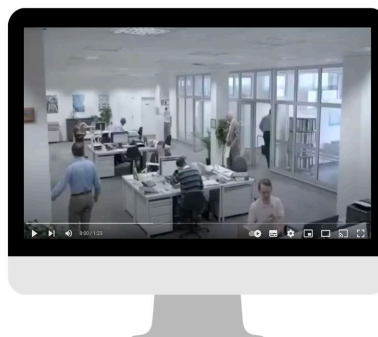
Pragmatic knowledge: Speaking takes place in a situational and cultural context to which the oral utterance should be both appropriate (e.g. register) and functional and implicatures (components of a statement that are not present in the literal content, e.g. "I have a flat tyre") and backchanneling should be considered in order to avoid misunderstandings and conversation breakdowns.

Task :

Have a look at the following videos and try to figure out which lack of pragmatic knowledge is the reason for conversation breakdowns or misunderstandings. Please make notes!

Click on the screens to watch the videos

You can add a subtitle in your preferred language



Backchanneling and **turn-taking** are two distinct features that demonstrate our participation in the oral interaction. On turn-taking: have you ever been in a conversation where the person you are speaking with consistently interrupts you, where this bothers you because you feel like you are not able to finish your thought? On the other hand, have you ever been in a conversation where there seems to be long pauses after you speak, as if your interlocutor is waiting for you to be finished? Depending on where you are from, and the turn-taking style of your culture, one or the other may feel more “right” to you. Turn-taking is how two or more peoples’ speech interacts, how we take up a conversation turn or leave it to someone else. Turn-taking is a fundamental part of spoken discourse and it has a cultural component: some cultures appreciate when turns overlap, while others appreciate more pauses between turns (Stivers et al., 2009). Too many pauses for someone used to an overlapping turn-taking style, as there is in Spain, may make someone feel as if there is no real interest in the conversation, while an overlapping style may make a more paused turntaker feel like they are being rushed.

Backchanneling is another way we indicate our listenership. Yngve (1970) defines it as: Both the person who has the turn and his/her partner are simultaneously engaged in both speaking and listening. This is because of the existence of what is called the back channel, over which the person who has the turn receives short feedback messages such as “yes” and “uh-huh” without relinquishing the turn (p. 568). In this sense, backchanneling is a way for a listener to give their response, which serves as feedback for the speaker. They may say things like: “hmm” or “no way”. They may even grunt or whistle or click their tongues, since responses can be both verbal and non-verbal. Most often backchanneling includes short words or sounds made for emphasis or that show given emotions, which serve a social or meta conversational objective. This allows the listener to give feedback and demonstrate their participation in the conversation, without taking over the turn of the other speaker.

Reflect:

- What are different contexts for teaching turn-taking in class?
- How can we teach backchanneling in class? What expressions in the foreign language you teach might serve for good backchanneling?

4. Should I correct mistakes in oral interaction?

Making mistakes is part of learning. In the classroom, mistakes also provide insight into the **interlanguage** of the learners and thus fulfil a diagnostic function. An interlanguage is developed by a learner of an L2 as they are learning, which mixes some of the L2 and their L1, and can often involve overgeneralization errors as well as transfer. But how should teachers, like Mr. Smith in our example at the very beginning, deal with errors in oral conversation: ignore them so as not to interrupt the flow of speech, or correct them so that errors do not become entrenched?

While **grammatical errors** were considered serious errors for many years, the severity of an error is no longer categorised by its linguistic category or the way in which it occurred, but by its impact on the discourse, i.e. whether the error impairs communication. The consequence of this approach is that grammatical errors in conversational situations carry less weight, whereas pragmatic or intercultural offences can have considerable consequences, though these are more difficult to evoke and correct.

While studies show that learners have a need to correct their errors (cf. e.g. Hinger, 2017, p. 335), it is unclear based on the research whether error corrections are effective (cf. Hinger, 2017, p. 335) and whether errors can or should be corrected at all learning times (cf. e.g. Pienemann, 2015). As a rough guideline for when incorrect utterances should be corrected in the learning process, Kanngießer-Krebs (2018, p. 41) suggests a distinction between form-centred phases, in which accurate error correction promotes the development of language competence, and message-related, communicative phases, in which a high level of error tolerance should prevail and corrections are only necessary if communication falters.

Kanngießer-Krebs has developed two toolkits for **situation-appropriate and target-oriented communication**, which are presented here in a simplified and abbreviated form. But, as is often the case, each method has benefits and risks.

Toolbox 2

Making mistakes is part of learning. However, mistakes should be pointed out in a face-saving manner. If possible, self-correction should be encouraged or the underlying linguistic structure of the error should be made clear so that it can then be corrected independently. It is also important to develop a positive error culture, i.e. to recognise and show errors as a natural aspect of language learning. The following techniques make it possible to correct errors appropriately and effectively.

Correction technique	Explanation	Benefits	Risks
1. Immediate oral correction	The teacher articulates the correct form (or asks classmates to do so), which the learner repeats.	Errors do not become entrenched.	Learner has no chance for self-correction interruption of the learner's flow of speech exposure of the learner
2. Question mark in the eyes	Repeat the correct part of the student's utterance, but stop before the mistake and look questioningly round to evoke a correction.	Does not interrupt the flow of speech participation of all in the learning process	Exposure of the learner
3. With hands and feet	Use ritualised gestures to point out common errors/types and to evoke a self-	Only frequent errors/types are pointed out inconspicuous correction of the	Gestures draw too much attention to learners mistakes (exposure) Gestures may not

	correction.	learner creates a good atmosphere	be seen, resulting in late or no correction
4. Clarify misunderstandings	Semantically contextualise the incorrect utterance to clarify what the error is and what the correct form is.	The correction of the error is sustainable	High cognitive involvement of learners required for sustainable understanding time-consuming
5. Incorporate the meta-level	By referring to concrete linguistic rules, reveal linguistic structures and create linguistic awareness.	Lasting and facilitated understanding of the error avoids guesswork for the learner	The learner's contribution is interrupted for too long very time-consuming high cognitive involvement of the learners required for sustainable understanding.

Toolbox 3

You should avoid the following practices which can be detrimental to students' motivation.

No-Go 1	Repeating the mistake in a loud voice.
No-Go 2	Not having the learner repeat the corrected statement.
No-Go 3	Formulating a reproach.
No-Go 4	Laugh at the mistake.
No-Go 5	Horror games - such as 'tapping when you hear a mistake'.

Task:

In your experience, which techniques from Toolbox 2 have proved their worth? Which no-gos from Toolbox 3 have you discovered for yourself? Write yourself a kind of "cheat sheet" on which you note the most common mistakes that you want to avoid and strategies that you want to implement in future.

5. What are good tasks for promoting and measuring speaking competence?

In our key incident at the beginning, Mr. Smith was unsure how to create more effective tasks that are both motivating and suitable for oral assessments. We need to distinguish between criteria for good assessment tasks and criteria for good learning tasks.

Tasks for fluency situations and accuracy situations have different functions and therefore have different characteristics. While fluency situations focus on the acquisition of competences and mistakes may be made, solutions should be tried out and reflected upon, accuracy situations focus on the best possible result of competence acquisition, in which mistakes should be avoided and where being as correct as possible is the aim. Studies show that better learning outcomes can be achieved in the long term if the situations are separated from each other and specifically designed as such (cf. Soderstrom & Bjork, 2015). The targeted preparation of such specific situations also includes the design of corresponding tasks.

Checklist 1 for good learning tasks to promote speaking skills (cf. e.g. Thaler 2014, 10, Grünewald 2014, 63, von Brand 2018, 155f.):

- Didactic fit: The task is in line with the didactic and methodological principles of the lesson.
- Authenticity: The task reflects the characteristics of an actual language use situation.
- Activation: The language skills, prior knowledge and interests of the learners are activated.
- Thematic fit: An interesting, controversial or topical subject encourages interactive negotiation.
- Personalisation: The topic should have a high subjective valence. Options increase interest in the topic and thus the motivation to interact.
- Interactivity: Partner and small group work increases speaking time, reduces public pressure and encourages greater willingness to take risks.

- Variation: Variation in social dynamics (pair work, think-pair-share, presentation, forums), the cognitive focus (brainstorming, solving a problem), the group configuration (zipper technique, hot seat) or classroom integration (introduction, exercise) increase motivation.
- Progression: Tasks can consist of a set of subtasks that contain an inherent progression and decontextualise what has been learned for posterior acquisition.
- Intellectual fit: The level of difficulty of learning tasks should be slightly above the current level of competence of the learners so that a challenging situation exists. Nevertheless, they should be solvable for everyone, for example by using aids.
- Scaffolding: A compilation of word fields, phrases and discussion vocabulary according to ability level supports weaker learners.

Checklist 2 for good performance tasks to measure speaking skills:

- Specifically check all competences previously developed in class at the desired level in an appropriate, correct, reliable and comprehensible way
- Check knowledge in a decontextualised and contextualised way
- Are embedded in an encouraging, individualized level
- Are structured and comprehensibly formulated with familiar operators
- Are largely closed with limited open parts
- Provide information about the level of ambition
- Do not provide any help in classic formats
- Lead to assessable performance products
- Transfer to a new context if necessary

6. What are effective assessment rubrics for observation?

Rubrics are essential tools for ESL/EFL teachers, serving as guides for grading or scoring various student outputs such as tests, projects, and papers. According to the Merriam-Webster Dictionary, a rubric is “a guide listing criteria for grading or scoring tests, projects or papers”. Rubrics reflect learning objectives, illustrate student progress, and highlight areas for improvement (Ulker, 2017). Andrade and Du (2005) describe rubrics as "non-conventional assessment tools" that outline **evaluation criteria** and **performance levels**, distinguishing them from simple checklists.

6.1. Why use rubrics?

There are different reasons why teachers should use rubrics when assessing oral performance. These reasons can fit into three main categories:

1. **Communication**: Rubrics clarify teachers' expectations and allow teachers to share them with students before assessment takes places (Andrade, 2000).
2. **Consistency**: They promote consistent evaluations across different assessors (Dunbar et al., 2006).
3. **Feedback**: Detailed feedback helps students understand their strengths and weaknesses, fostering improvement.

6.2. How many types of rubrics are there?

Prior to designing a rubric to evaluate students' oral competence, it is important to know that there exist two types of rubrics: **analytical** and **holistic** rubrics. The former are less general than the latter. You can find examples of those two rubrics in Annex 1 and Annex 2.

Analytical rubrics	Holistic rubrics
• Provide detailed levels of achievement for each criterion. • Useful for giving specific feedback on strengths and weaknesses. • Suitable for in-depth assessments where detailed feedback is necessary.	• Offer a quick, general assessment by summarizing performance across multiple criteria. • Efficient for situations where detailed feedback is not required. • May pose challenges in accurately scoring diverse levels of student performance (Ulker, 2017).

Both analytical and holistic rubrics are valid, but they must clearly detail the learning outcomes. An assessment rubric is used to evaluate students' performance by providing specific criteria and levels of achievement, whereas an instructional rubric is a teaching tool that outlines expectations and guides students' learning. For instructional rubrics to be effective, teachers should involve students in their creation so students understand the expectations and objectives.

Task:

Classify the following classroom activities and drop them down into the most appropriate assessment: analytical or holistic rubric.

Dialogue in pairs

Storytelling using story cubes

Role play

Interviews

Presentation

Debate

Reflect:

- In which situations do you need specific criteria to assess a speaking task?
- Which situations benefit from an overall assessment?
- How can both types of assessment affect our students?

7. How can we design effective rubrics for oral presentations?

Rubrics consist of two main elements: **evaluation criteria** and **learning standards**. The evaluation criteria should be chosen based on the age, level, curriculum objectives, and students' needs.

Toolbox 4

Common Criteria (Knight, 1992):

1. **Grammar:** Quality of grammatical rules used.
2. **Vocabulary:** Range and accuracy of words.
3. **Pronunciation:** Sounds, stress, rhythm, and intonation.
4. **Fluency:** Ability to speak smoothly without excessive hesitation or pauses.
5. **Conversational Skill:** Maintaining a conversation, including turn-taking and asking questions.
6. **Socio-linguistic Skill:** Appropriate register and style.
7. **Non-verbal Communication:** Body language, gestures, and eye contact.
8. **Content:** Relevance and arrangement of information.

To develop the learning standards, teachers should start with the highest expectation level, describing what students should aim for. Regarding the descriptors, it is recommended to use numerical values (1-5), qualitative terms (excellent, good, etc.), or a combination of both (Ulker, 2017).

However, there are **challenges** when assessing oral production. This most relevant difficulty is the complexity. Objective and consistent assessment can be difficult due to time constraints, ineffective tasks, and high student-to-teacher ratios (Knight, 1992).

8. How do we analyse the results in a rubric?

It is possible to extract two types of data from rubrics:

Qualitative Data	Quantitative Data
Derived from descriptive performance levels, offering insights into specific areas of student performance.	Obtained by assigning numerical values to performance levels, facilitating statistical analysis.

Rubrics help provide detailed feedback, promoting student self-assessment and reflection (Brookhart, 2013). Aligning rubrics with instructional goals ensures feedback is actionable, guiding students towards improved performance.

Task: Classify each feedback phrase for students as either useful or non-useful feedback:

- "Your pronunciation was clear and easy to understand."
- "You have potential, just need more practice."
- "You used a good range of vocabulary relevant to the topic."
- "You need to be more confident."
- "Your ideas were well-organized and logically presented."
- "I noticed you kept eye contact with the audience throughout your presentation."
- "I can see you tried, but there is still room for improvement."
- "To improve, try to speak a little slower to ensure clarity."
- "It was good, but not your best effort."
- "Your presentation was interesting, but I think you can do better."
- "Great job on engaging with your partner during the role-play."

- "There were some good parts and some parts that need work."
- "Consider adding more details to support your arguments in the debate."
- "You did well overall, but there are areas to improve."

RECALL, so you won't forget:

1. What are the three types of talk our students should practice?
2. Name 2 practices you should avoid when students make mistakes
3. Name 3 benefits to using rubrics to assess oral tasks

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WORKSHEETS: AE – Basic Module

List of Worksheets

WORKSHEETS: AE – Basic Module	23
Worksheet 1: Toolbox 2 – Mistakes.....	24
Worksheet 2: Toolbox 3 - No-Gos	26
Worksheet 3: Checklist 1 for good learning tasks to promote speaking skills.....	27
Worksheet 4: Checklist 2 for good performance tasks to measure speaking skills.....	29
Worksheet 5: Analytical rubric example	30
Worksheet 6: Holistic rubric example.....	32

Worksheet 1: Toolbox 2 – Mistakes

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Correction technique	Explanation	Benefits	Risks
1. Immediate oral correction	The teacher articulates the correct form (or asks classmates to do so), which the learner repeats.	Errors do not become entrenched.	Learner has no chance for self-correction interruption of the learner's flow of speech exposure of the learner
2. Question mark in the eyes	Repeat the correct part of the student's utterance, but stop before the mistake and look questioningly round to evoke a correction.	Does not interrupt the flow of speech participation of all in the learning process	Exposure of the learner
3. With hands and feet	Use ritualised gestures to point out common errors/types and to evoke a self-correction.	Only frequent errors/types are pointed out inconspicuous correction of	Gestures draw too much attention to learners mistakes (exposure)

		the learner creates a good atmosphere	Gestures may not be seen, resulting in late or no correction
4. Clarify misunderstandings	Semantically contextualise the incorrect utterance to clarify what the error is and what the correct form is.	The correction of the error is sustainable	High cognitive involvement of learners required for sustainable understanding time-consuming
5. Incorporate the meta-level	By referring to concrete linguistic rules, reveal linguistic structures and create linguistic awareness.	Lasting and facilitated understanding of the error avoids guesswork for the learner	The learner's contribution is interrupted for too long very time-consuming high cognitive involvement of the learners required for sustainable understanding.

Illustration based on Kanngießer-Krebs 2018, S. 42.

Worksheet 2: Toolbox 3 - No-Gos

You should avoid the following practices which can be detrimental to students' motivation.

No-Go 1	Repeating the mistake in a loud voice.
No-Go 2	Not having the learner repeat the corrected statement.
No-Go 3	Formulating a reproach.
No-Go 4	Laugh at the mistake.
No-Go 5	Horror games - such as 'tapping when you hear a mistake'.

Based on Kanngießer-Krebs 2018.

Worksheet 3: Checklist 1 for good learning tasks to promote speaking skills

- **Didactic fit:** The task is in line with the didactic and methodological principles of the lesson.
- **Authenticity:** The task reflects the characteristics of an actual language use situation.
- **Activation:** The language skills, prior knowledge and interests of the learners are activated.
- **Thematic fit:** An interesting, controversial or topical subject encourages interactive negotiation.
- **Personalisation:** The topic should have a high subjective valence. Options increase interest in the topic and thus the motivation to interact.
- **Interactivity:** Partner and small group work increases speaking time, reduces public pressure and encourages greater willingness to take risks.
- **Variation:** Variation in social dynamics (pair work, think-pair-share, presentation, forums), the cognitive focus (brainstorming, solving a problem), the group configuration (zipper technique, hot seat) or classroom integration (introduction, exercise) increase motivation.
- **Progression:** Tasks can consist of a set of subtasks that contain an inherent progression and decontextualise what has been learned for posterior acquisition.
- **Intellectual fit:** The level of difficulty of learning tasks should be slightly above the current level of competence of the learners so that a challenging situation exists. Nevertheless, they should be solvable for everyone, for example by using aids.



- **Scaffolding:** A compilation of word fields, phrases and discussion vocabulary according to ability level supports weaker learners.

Based on Thaler 2014, 10, Grünewald 2014, 63, von Brand 2018, 155f.

Worksheet 4: Checklist 2 for good performance tasks to measure speaking skills

- Specifically check all competences previously developed in class at the desired level in an appropriate, correct, reliable and comprehensible way
- Check knowledge in a decontextualised and contextualised way
- Are embedded in an encouraging, individualized level
- Are structured and comprehensibly formulated with familiar operators
- Are largely closed with limited open parts
- Provide information about the level of ambition
- Do not provide any help in classic formats
- Lead to assessable performance products
- Transfer to a new context if necessary

Worksheet 5: Analytical rubric example

Criteria	Excellent (4)	Above Average (3)	Satisfactory (2)	Below Average (1)
Originality (20%)	The presenter sustained the interest of the audience in clever and innovative ways, fully achieving the purpose of the presentation.	The presenter kept the attention of the audience the whole time and the purpose of the presentation was achieved.	The presenter was somewhat enthusiastic and kept the audience's attention for the most part. The purpose of the presentation was mainly achieved.	The presenter was unenthusiastic; the audience's attention showed disinterest, and the purpose of the presentation was not achieved.
Structure (10%)	The speech is always organized sequentially. The main ideas are shown first, followed by the secondary ones.	The speech is organized but not in a logical order: first the main ideas, and then the rest.	The speech is somewhat organized but lacks a clear structure.	The speech isn't organized sequentially. The main ideas are not shown first, followed by the secondary ones.
Vocabulary (10%)	The student uses a wide range of vocabulary with no repetition.	The student uses some new vocabulary and a few new expressions.	The student uses limited vocabulary with occasional repetition.	The student tends to repeat words all the time.
Pronun., Rhythm & Intonation (30%)	The pronunciation is clear, and both rhythm and intonation correspond to those expected in an	The student makes an effort to adopt the appropriate rhythm and/or intonation, but it does not often match	The student attempts the appropriate rhythm and intonation but with noticeable inaccuracies.	The student does not try to match the rhythm or intonation expected in an interview. Pronunciation

	interview, making it easy to follow.	expectations. Pronunciation needs improvement.	Pronunciation needs significant improvement.	must improve a lot.
Delivery (20%)	The presenter is very well prepared and delivers ideas clearly and concisely without relying on notes. Volume, pacing, and gestures contribute maximally to the presentation.	The presenter is somewhat prepared, delivers the presentation with some dependence on notes and hesitation. Some eye contact, good volume, tone, and pacing. Some appropriate gestures.	The presenter is somewhat prepared but relies heavily on notes, with frequent hesitation. Limited eye contact, inconsistent voice volume, tone, and pacing with minimal gestures.	The presenter is clearly unprepared. Marked lack of eye contact, poor voice volume, tone, and pacing. Inappropriate gestures detract from the presentation. Relies on reading most of the presentation.
Body Language (10%)	The student is continuously oriented to the audience, maintaining eye contact with no nervous expressions.	The student is oriented to the audience, making some eye contact during the speech with few nervous expressions.	The student makes limited eye contact and exhibits some nervous expressions.	The student is not oriented to the audience, does not make eye contact, and shows nervous expressions.

Worksheet 6: Holistic rubric example

	Score description
4	The presentation was outstanding. The presenter sustained the audience's interest with clever and innovative ideas, fully achieving the purpose. The speech was always organized sequentially, with clear main ideas followed by secondary ones. The vocabulary was varied and never repetitive. Pronunciation, rhythm, and intonation were excellent, making the presentation easy to follow. The presenter was very well prepared, delivering ideas clearly and concisely without relying on notes. Volume, pacing, and gestures contributed maximally. The presenter maintained continuous audience orientation, eye contact, and displayed no nervous expressions.
3	The presentation was good. The presenter kept the audience's attention and achieved the purpose. The speech was organized but not always in a logical order. The vocabulary included some new expressions. The presenter made an effort with rhythm and intonation, though not always matching expectations, and pronunciation needed some improvement. The presenter was somewhat prepared, delivering with some dependence on notes and occasional hesitation. Some eye contact, good volume, tone, and pacing were present, with some appropriate gestures. The presenter was generally oriented to the audience with occasional nervous expressions.
2	The presentation was fair. The presenter was somewhat enthusiastic and maintained the audience's attention for the most part, achieving the purpose to some extent. The speech had limited organization. The vocabulary was limited and repetitive. The presenter attempted appropriate rhythm and intonation but had noticeable inaccuracies and significant pronunciation issues. The presenter was somewhat prepared but relied heavily on notes, with frequent hesitation. Limited eye contact, inconsistent volume, tone, and pacing were observed, with minimal gestures. The presenter showed limited audience orientation and some nervous expressions.
1	The presentation was poor. The presenter was unenthusiastic, and the audience showed disinterest, with the purpose not achieved. The speech lacked organization, with main ideas not clearly presented. Vocabulary was repetitive. The presenter did not attempt appropriate rhythm or intonation, with poor pronunciation. The presenter was clearly unprepared, with a marked lack of eye contact, poor volume, tone,

and pacing. Inappropriate gestures detracted from the presentation, and there was heavy reliance on reading. The presenter did not orient to the audience, avoided eye contact, and exhibited nervous expressions.