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Using sitcoms to develop communicative competence of learners in

ELT

Využití sitcomů k rozvoji komunikační kompetence žáků

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ABSTRACT

The aim of this dissertation is to investigate to what extent the usage of sitcoms (meaning situational comedies) could contribute to the development of the communicative competence (CC) in learners of the English language (L2 learners). According to the Common European Framework of Reference for Languages (CEFR), the communicative competence is divided into three parts: linguistic, sociolinguistic, and pragmatic. A sitcom is a type of comedy for which usually a limited number of characters deal with everyday situations and wit is based on their mutual communication. Therefore, it seems probable that the selection of appropriate scenes in English Language Teaching (ELT) may promote the development of CC. Apart from the evolution of linguistic competence, which entails mostly vocabulary, grammar, semantics, or pronunciation, working with an authentic discourse significantly stimulates sociolinguistic competence, focusing predominantly on the social interactions of interlocutors (superiority – subordination). Pragmatic competence is dealing with the ability to produce structured utterances that fulfill communication functions.

The theoretic part of this dissertation is focused on the description of the communicative competence, the aims for teaching speaking according to Czech National Curriculum, and last but not least on introducing and analysing sitcoms.

The practical part will involve short clips from sitcoms, which are appropriate to language proficiencies of L2 learners I am going to work with. The practical part contains lesson plans with activities aiming at the fullest possible development of the communicative competence. Each of the activities is examined with regards to the components of CC and the emphasis is placed upon sociolinguistic and pragmatic competencies.

Keywords: situational comedy (SITCOM), communicative competence (CC), Common European Framework of Reference for Languages (CEFR), National Curriculum, Framework Educational Programme for Basic Education of the Czech Republic.

ABSTRAKT

Cílem této práce je zkoumat, jakým způsobem může využití sitcomu (tedy situační komedie) přispět k rozvoji komunikační kompetence (KK) žáků v anglickém jazyce. Podle Společného evropského referenčního rámce pro jazyky (SERRJ) má komunikační kompetence tři složky: lingvistickou, sociolingvistickou a pragmatickou. Protože sitcom je druh komedie, ve kterém vystupuje omezený počet postav na jednom místě, obvykle v běžných každodenních situacích, a humor je založen na jejich společné komunikaci, zdá se, že výběr vhodných sekvencí ze sitcomů ve výuce angličtiny může přispět k rozvoji komunikační kompetence žáků. Kromě rozvoje lingvistické kompetence, která zahrnuje u mluvené komunikace především slovní zásobu, gramatiku, sémantiku a výslovnost, u práce s autentickým jazykovým materiálem, jakým sitcom bezpochyby je, je významný rozvoj sociolingvistické kompetence. Ta se zaměřuje především na sociální vztahy mezi mluvčími (nadřízenost – podřízenost), na zdvořilostní konvence a formalitu jazykového projevu vzhledem k situaci (register). Pragmatická kompetence se týká schopnosti produkovat sdělení, která jsou jasně strukturovaná a splňují svou komunikační funkci.

Teoretická část je zaměřena na popis komunikační kompetence, cíle výuky mluvení podle RVP a soustředím se též na charakteristické rysy sitcomu.

V praktické části budou vybrány různé ukázky ze sitcomů, které odpovídají jazykové úrovni konkrétních žáků, a dále budou připravené plány hodin tak, aby byla maximálně rozvíjena komunikační kompetence žáků. Každá aktivita bude charakterizována z hlediska složek komunikační kompetence, s výrazným důrazem na kompetence sociolingvistické a pragmatické.

Klíčová slova: situační komedie (SITCOM), komunikační kompetence (KK), Rámcový Vzdělávací Program (RVP), Společný Evropský Referenční Rámec pro Jazyky (SERRJ)

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PROHLÁŠENÍ

Prohlašuji, že svoji diplomovou práci jsem vypracoval samostatně pouze s použitím pramenů a literatury uvedených v seznamu citované literatury.

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LIST OF ABBREVIATIONS:

- ELT – English Language Teaching
- CC – Communicative competence
- L2 learners – learners who study English as a second language
- RVP - Framework Educational Program
- RVP ZV - Framework Educational Program for Basic Education
- MŠMT - Ministry of Education, Youth, and Sports of the Czech Republic
- CEFR - Common European Framework of Reference for Languages: learning, teaching, assessment
- CS – *Communication strategies*
- CLA – *Communicative Language Ability*
- TEFL – *Teaching English as a Foreign Language*
- IC – *Interactional Competence*
- EU – *European Union*
- ŠVP – *School Educational Program*
- ISCED 2 – *International Standard Classification of Education - Lower Secondary Education*
- JET – *Japan Exchange and Teaching*
- CLT – *Communicative Language Teaching*
- TBBT – *The Big Bang Theory sitcom*
- HIMYM – *How I Met Your Mother sitcom*
- LF – *Language Function*
- MTP – *Medium Term Plan*
- *The UK – the United Kingdom of Great Britain and Northern Ireland*
- HAP – *Higher Attaining Pupil*
- TPR – *Total Physical Response*

Czech abbreviations:

- *KK – komunikativní kompetence (CC)*
- *SERRJ – Společný Evropský Referenční Rámec pro Jazyky (CEFR)*
- *RVP ZV – Rámcový vzdělávací program pro Základní vzdělávání*
- *VAJ – Výuka anglického jazyka (ELT)*

1. INTRODUCTION:

This dissertation deals with learning English as a foreign language at lower secondary schools in the Czech Republic. The topic is very close to me as I started learning English at a Czech Primary school and recently, I have been teaching in the United Kingdom. Every day my communicative competence is getting more challenged but it also gets more advanced. Throughout my career, I have had to face many difficulties when acquiring the English language and after my first visit to the UK, I immediately realised that knowing the language accurately with all the grammar rules does not guarantee success in communication. The important point was to understand that instead of pursuing unachievable mastery and absolute faultlessness, it is important to understand the evolving nature of every language and great differences even among native speakers. The key aim is to use the language naturally in everyday life so it becomes a tool for interpersonal communication within a particular culturally rich community. I found myself in situations where different kinds of communication were required, which lead me to study this phenomenon in-depth and focus on different ways how to enhance the communicative competence (CC).

Learning a foreign language is a significant part of building the learners' knowledge about the surrounding world as it allows us to access global information and exceed the boundaries of the home countries. Jeřábek (2007) summarises the importance of learning a foreign language as following:

Foreign language skills help reduce language barriers and increase the individual's mobility in their personal lives and during their future educational and career paths. They allow pupils to learn about the different lifestyles and cultural traditions of people in foreign countries. Moreover, they promote an awareness of the importance of mutual international understanding and tolerance and create the conditions for schools' participation in international projects. (Jeřábek, 2007, p.18)

Learning a foreign language is an extremely complex task and it requires lots of effort, determination persistence, and patience. The aim of this thesis is to offer an alternative approach to learning that could be engaging and exciting for the pupils. We introduce favourite and relevant sitcoms that students cannot only relate to but they also can learn from the culture, in which the target language is spoken. By incorporating these in English classes, aim to ameliorate the communicative competence of L2 learners. The discourse places emphasis on the development of learners' language competencies as described in the Common European Framework of Reference for Languages and it corresponds with the Framework Educational Programme for Basic Education (RVP) of the Czech Republic (stage two), which is my field of focus.

This thesis is written with the aim to be further approached by English teachers, who consider integrating sitcoms into their lessons and therefore focus not only on the target language but also on the cultural background and how both language and social context affect the choice of language used (pragmatism). The teachers can find inspiration for their classes in lesson plans provided in the practical part of this thesis. They could try to improve the communicative competence in their L2 learners while working with sitcoms and investigate the advantages or disadvantages of this approach by themselves. This thesis has the potential to be expanded for upper secondary learners as their language proficiency shall be more advanced and they could work with the same discourse but focus on an even deeper understanding of communication rules.

The thesis is organised into two key parts – theoretical and practical. The theoretical part places emphasis firstly on sitcoms as a genre, their definition, classification, and aspects that could make them an appropriate tool for teaching English as a foreign language (TEFL). The next key chapters focus on communication, communication strategies, and language competencies which are described in detail according to the Common European Framework of Reference for Language (CEFR). The following chapters provide the perspective evolution of communication competence and criticism of some conventional theories. This part of the dissertation is finished by describing different aspects needed for building a sitcom-based lesson cultivating the communicative competence. The last part of the theoretical section comprises of the policies of education in the Czech Republic, Framework Educational Programme for Basic Education (RVP ZV), specifically its expected outcomes and key competencies that learners of a first foreign language should demonstrate at the end of the 9th grade when finishing stage two of lower secondary education in the Czech Republic.

The practical part provides at first the selection process of sitcoms according to the survey carried out with learners, and mainly lesson plans with methodic commentary on how to use them in English classes. Those materials shall be put into practice in Czech secondary schools to ensure they are relevant teaching resources containing the recommendations and potential issues that may arise when implementing them into classes.

2. SITUATIONAL COMEDIES (SITCOMS)

2.2 SITCOMS DEFINED

The term sitcom in a television vernacular stands for a situation comedy (Taflinger, 1996). According to Hornby (2015) or Mills (2005), sitcoms are defined as a reassuring dramatic genre that is supposed to be **amusing, pleasant**, and aiming to make the audience burst in **laughter**. Specifically, high-quality visual and verbal jokes are used as the prevailing factors contributing to the accomplishment of those requirements. The emphasis is predominantly put on **relationships** rather than political backgrounds such as wars, crises, or revolutions, which could be even considered as ignorant or frustrating. Hornby (2015) presents an example of *The Mary Tyler Moore Show*, in which he is lacking the topics that have been broadly discussed in the 1970s, e.g. Vietnamese war, the resignation of Nixon or Watergate. He concludes that sitcoms rather contain domestic comedy and focus on established characters and their storylines.

Mills (2005) in his publication *The Sitcom* provided a broader view on the genre itself and explained a famous quote by Simon Nye, a highly successful writer of sitcoms, which states that there is something inherently ‘small-time’ about sitcoms. Mills (2005) provides different interpretations for this ‘smallness’ (one of which is also the lack of ‘big’ issues) and more significantly, he highlights the most important value of sitcoms, which lies in its **entertaining aspect**. According to him, sitcoms serve as **an escape from challenging times** at work and their main contribution is sparking amusement into the demeanours of weary spectators.

Taflinger (1996) does not fully support the lack of seriousness and suggests that there exist more thoughtful sitcoms. He further clarifies the genre and provides the division of sitcoms into three sub-branches, according to the matter of their seriousness. The first type, so-called ‘**ACTCOM**’ focuses on actions both verbal and physical and is the most common and least serious type. The second type, ‘**DOMCOM**’ is typical for a domestic, familial setting and relational dynamics of characters, especially their mental development. The third type, ‘**DRAMEDY**’ is claimed to be the most serious type, recognised for blurring the lines between drama and comedy, which could seem controversial. Those topics, such as wars, racism, or aging, etc. affect the daily lives of the main protagonists. This type is the rarest one and an example would be the sitcom *M*A*S*H* (Taflinger, 1996). In conclusion, non-funny elements such as emotionally moving scenes or deaths also naturally occur in sitcoms however, they are approached in a way not to divert far beyond being humorous (Mills, 2005).

Contemporary dictionaries mostly offer more general definitions, not dealing with the matter of seriousness and other characteristics that may vary. For example, the Cambridge Advanced Learners' Dictionary provides us with the following definition:

“An amusing television or radio show in which the same characters appear in each programme in a different story” (Woodford, 2005, p. 1198-1199).

This is approved and further developed in the Longman Exam Dictionary, which refers to sitcoms as to an amusing TV program, in which the **same characters** arrive on the scene regularly and they deal with a variety of situations (Duckett, 2006).

Hornby (2015) supports the above definitions and complements that the main features of a classic situation comedy are a typical modern **indoor setting** and eccentric contemporary **characters reminiscent of real people** in the way they dress, talk, or generally behave. He reminds us of the fact, that none of the situational comedies completely complies with the above-mentioned criteria, as the development of sitcoms, is mostly accidental, unexpected and ongoing innovations are conceivable (Hornby, 2015).

Hornby (2015) further distinguishes the so-called old and new situational comedies. The main difference lies in the settings, explaining that ancient comedies and dramas were usually performed outdoors, whereas modern sitcoms are mostly based indoors. The next dissimilarity he finds in the way sitcoms were or are transmitted. Initially, modern sitcoms were paradoxically transmitted via radios and they reached TV screens much later – in the 1940s due to the Great Depression and World War II.

2.3 THE DEVELOPMENT OF SITCOMS

The first historical mentions about situational comedy date back to the 4th century BC. At that time, Roman playwrights produced an atypical comedy focusing primarily on middle-class characters and their struggles, rather than admitting that Macedonia was conquering Athens. In Shakespeare's time, this genre could be demonstrated in *The Taming of the Shrew*. Nevertheless, the breaking point came with the arrival of the *I Love Lucy* show, in which the director Desi Arnaz (the comic actor and innovator) realised **the need of comedies for audience and laughter**. At first, he invented additional laughs and added them to the soundtrack, but it proved extremely challenging to synchronise it with the actions (Taflinger, 1996).

Up to date, a live performance is meant to be acted upon a stage in front of live spectators. Unlike live performances, the plot of sitcoms or any movies, in general, is broken down into parts, that are later put together by a team of editors (Taflinger, 1996).

Taflinger (1996) and Fišer (2007) claimed that the first television sitcoms broadcast by American TV network NBC between 1947 and 1950 were *Mary Kay* and *Johny*, however, the first US representative sitcom is considered to be *I Love Lucy* in 1951. Lucy represented Lucinelle Ball, the wife of Desi Arnaz, and was the main protagonist of the play. It touched the surface of the delicate political situation, dealing with refugees from totalitarian Russia but again it concentrated rather on the lifestyles of the two main couples in Manhattan. Fišer (2007) provided further development of the genre, naming the most famous examples from both US and UK productions. He specified that only three years after I Love Lucy show, a typical representative of domcom, *Father Knows Best* was released. In the 1960s, *The Andy Griffith Show* introduced the concept of a dysfunctional family and in the 1970s, **controversial topics** like wars, sex and racism started airing on television screens. The year 1972 brought the most-viewed sitcom *M*A*S*H*, demonstrating that there is no need for a laughter every twenty seconds. The 1970s seemed to be a difficult period as many sitcoms were withdrawn after the pilot episodes. The huge success came in 1987 with the family of Al Bundy and sitcom *Married ... with Children* produced by a newly established FOX broadcasting company. Only two years later, the same company introduced the longest-running sitcom of all times (from 1989 until present), *The Simpsons*. The 1990s were known as a decade of TV show *F.R.I.E.N.D.S*, which diverted from the traditional family concept and gained worldwide popularity. At that time, there were still sitcoms focusing primarily on the family environment (e.g. *Step by Step*), however, they never reached the prominence that *F.R.I.E.N.D.S* did. The shift to **a group of close friends dealing with everyday struggles** was further followed in the new millennium for example in the show *HIMYM* (*How I Met Your Mother*). Lately, there has been a new trend to divert even further from the original concept, which is observable for example in the sitcoms *The Office* or *The IT Crowd* (Fišer, 2007).

Hornby (2015) deems the sitcom *You Can't Take It With You* the most prototypical example of a sitcom. It was co-authored by Kaufman and Moss Hart and directed by Richard Hornby. This sitcom, similar to many contemporary ones resembles the characteristics of a farce. It denies the need for money and puts the US in the best possible light regardless of reality. When studying a sitcom, it is important to investigate the **cultural background** situation **to understand the context** properly. Both co-authors shared challenging life paths of poverty or difficulties in the relationships and this genre served as a kind of escape from the scarcity (Hornby, 2015).

2.4 A BRIEF CLASSIFICATION OF SITCOMS

After all, sitcoms could be put into many categories. The first possible division is **according to** the matter of seriousness (domcom, actcom, dramedy) as mentioned above. Other criteria could be the time of **origin**, setting or the most prevailing classification is according to a **place** they have been produced in. The US sitcom is spread worldwide and finds popularity not only in the Czech culture (e.g. *F.R.I.E.N.D.S*, *The Simpsons*, *Step by Step*, *HIMYM*, *The Office*, etc). Ma & Jiang (2013) confirm the increasing popularity of American sitcoms among teenagers and adults in China in the last decades. In their study they focus on *The Big Bang Theory* sitcom and its pragmatic aspects. A few examples from UK production (sometimes referred to as Britcoms) are *Fawlty Towers*, *Red Dwarfs*, *The IT Crowd*, or *Miranda*. The main difference according to Fišer (2007) is the way sitcoms were created. In the United States, there is usually a broad team collaborating and working on the script and jokes, whereas in the UK it is mostly the result of few people. Mills (2005) suggests the next difference in the way humour is approached:

“While American sitcom often invites us to laugh with characters, Britcom instead offers pleasure in us laughing at them.” (Mills, 2005, p. 42)

2.5 INCORPORATING SITCOMS INTO LANGUAGE TEACHING

“Sitcoms stable of solid archetypes, predictable story arcs, and easily discerned messages can make it a valuable resource for teaching narrative structure in the junior secondary English classroom.” (Lavery, 2018, p. 63)

An English teacher and freelance writer Louise Lavery suggests how to implement sitcoms into writing lessons (teaching narrative skills). Because both speaking and writing are productive skills, most of her observations are also applicable for teaching speaking. She especially highlights **the importance of setting objectives** – what we want to achieve and the means to do so (Lavery, 2018).

2.5.1 WHAT MAKES A SITCOM AN APPROPRIATE TOOL FOR TEFL?

Fernandez & Fernandez-Fotecha (2008) state, that to improve the **communicative competence (CC)** in a foreign language it is crucial to develop the pragmatic competence. Washburn (2001) and Saito (2013) consider **sitcoms a great tool for English language teaching (ELT)** as it firstly allows us to observe how to behave/ not to behave in a particular situation and secondly it raises **cultural awareness**. Washburn (2001) claims, that watching characters resembling real people responding to daily situations, helps the learners to acquire the target pragmatic language independently. Characters either react verbally in the form of speeches and jokes but also non-verbally, showing surprise or

consternation. They are put into **real-life challenges**, for example congratulating at a wedding, responding to questions in court, etc. Contrarily, she warns us that the main protagonists may not fully reflect the reality as they are often portrayed as having the most exciting and adventurous lives.

Nevertheless, according to Washburn (2001) sitcoms represent one of the best tools for pragmatic language learning and teaching. She claims, that sitcoms offer us the **models of norms** and commentaries (both verbal and non-verbal) that support the correct understanding and interpretation of the particular situation. The norms cover a variety of both situations and characters differing in status, gender, or settings and therefore serve as a broad but reliable source for ELT. The **norms are often being broken**, which is often the main **source of laughter**. The great advantage is that those **violations** are often supported with edited laughter and are therefore easily recognisable. Washburn (2001) highlights the violations of norms and their consequences to learn the pragmatics of a language, as she points out that non-native language learners (**L2 learners**) **may not even realise their violation** of established norms. They then may sound rude or distant for the native speakers. To avoid those misunderstandings, it is beneficial to study the pragmatics of language, and sitcoms appear to be one of the most appropriate ways to do so.

Lavery (2018) works with the concept of literacy in her article Literacy Through Laughter. She explains **literacy** not only as an ability to understand either written or spoken language, but also **the ability to interact** with ideas confidently. The best contribution of her article is in finding further advantages of using sitcoms in English classes, such as **inclusion and integration** that are crucial to be cultivated especially in nowadays society. Some students may not feel comfortable in social interactions and sitcoms allow them to relate to one another through **sharing the feeling of enjoyment**, plus laugh tracks suggest when to laugh, what to laugh at, and how hard to laugh.

2.5.2 HOW DO SITCOMS DIFFER FROM TEXTBOOKS?

Washburn (2001) and Saito (2013) even compare the transcripts of sitcoms and textbooks. Washburn (2001) observes an evident difference in the absence of violations and commentary in textbook scripts. She lavishes several arguments demonstrating the contribution of sitcoms over real interactions. Firstly, **while watching a sitcom**, a spectator has more time to process the pragmatic use of language as **he/she is not forced into a response**, but rather observes replies (correct or incorrect) of others. It is certainly **a less stressful and more exciting way to practice for real-life situations**. Secondly, sitcoms are videotaped and it is, therefore, possible to **review and repeat the scene** as many times as needed. The last but not least advantage is its authenticity.

2.5.3 WHAT ASPECTS OF SITCOMS COULD MAKE ELT ENGAGING?

The following part focuses on the key characteristics of sitcoms that could contribute to engaging and exciting teaching and may, therefore, raise motivation for learning a foreign language.

2.5.3.1 HUMOUR

„*A day without laughter is a day wasted.*” (Charlie Chaplin)

Ma & Jiang (2013) describe humour as a widespread phenomenon **shared across the whole population**, bearing the vital significance in our everyday lives and **occurring especially during communication**. The meaning was further developed by McGhee (as cited in Ma & Jiang, 2013) as a concept existing only in human minds. The classification by Koestler into situational and verbal humour is proposed by Ma & Jiang (2013). They mention that **situational humour** operates mainly with *imitation, disguise, or impersonation*, whereas **verbal** is reflected through techniques like pan, sarcasm, mockery, or allusion and it is using *anecdotes* as a tool to achieve them.

Regardless of the precise definition, humour according to Bell, McNeely, or Nettleton (as cited in Hložková, 2013) **contributes to a positive and relaxed classroom environment** due to its nature. Firstly it could **break the ice** and strengthen bonds within the class (not only among students but also with the teacher), secondly it could **raise the motivation** to learn and make the process **more engaging**, and last but not least it could **stimulate the attention, stir positive feelings and relieve from stress**. A positive classroom environment is welcome in any English class and therefore humour should undeniably be implemented into the classes. We need to be careful with the choice of appropriate wit for the students. Medgyes (as cited in Hložková, 2013) reminds that **it must not be insulting towards anyone** (different race, age group, religion, etc.) and especially not towards students as then they may feel uncomfortable. He also correctly points out, that what may seem to be amusing for one group of learners may not be for another.

2.5.3.2 RELATABILITY

Lavery (2018) realises that **the relatability** of pupils and their ability to create **empathy** with the main protagonists in sitcoms **are the keystones for making a flourishing English class**. She advises using sitcoms with domestic settings, making it easier for students to identify with **a familiar place**. Concerning the characters, the lower means the better as it might be sufficiently challenging to follow or even identify with a large group of actors. She is aware that not everybody will be able to identify with characters' struggles but many times students are given a chance to observe stories that reflect their reality to a certain extent. They can then transfer those experiences into their writings. Wasburn (2001) adds that while choosing the right sitcom, we should at first prefer those, that have

relatable characters, with whom the student can identify or empathise. As for other criteria, she suggests the **appropriate language**, offering a variety of practical language.

2.5.3.3 AUTHENTICITY

Many authors, for example, Al Surmi (2012) and Sherman (2003) realise the constant demand for authentic materials in ELT environment. However, Al Surmi (2012) is aware of the difficulty of practitioners to select appropriate materials and he investigates the degree of authenticity of sitcoms and soap operas using multidimensional analysis presented by Biber in the 1980s. The research indicates **a greater potential of sitcoms to reflect a natural conversation** on the linguistic level. Nevertheless, it is significant to distinguish the terms authenticity and naturalness as Al Surmi (2012) quotes:

“Naturalness and authenticity are relative, and they go hand in hand to a large extent. What is natural would be authentic, but what is authentic would not necessarily be natural” (p. 674).

Rogers and Medley (as cited in Al Surmi, 2012) suggest considering both naturalness and authenticity before selecting the material for ELT classes. Rost (2002) presents **the concepts of** so-called **genuine input and genuineness**, taking into account the abundance of features for spontaneous planning, typically occurring in daily spoken discourse. Those features make conversations more natural and they include phonological aspects (intonation, assimilation, pauses, etc.), collocations, and vocabulary (including contemporary slang), then the natural speed of utterances but also false starts, hesitations or minimal responses. Last but not least he mentions orientating towards a live listener and allowing students enough space to provide simple feedback, for example, in the undemanding form of nodding (Rost, 2002).

Al Surmi (2012) suggests that the more of the above-mentioned features a piece of conversation contains, the more natural and authentic it is and vice versa. Al Surmi (2012) distinguishes between natural conversation, appearing in between native speakers carrying a **spontaneous conversation** about daily situations using day-to-day language and authentic conversation, appearing also among native speakers but often **for the sake of teaching and being used non-spontaneously in a specific context** (TV show, lecture, etc.) Byrnes, as cited in Al Surmi (2012) establishes **four degrees of authenticity** according to the naturalness of spoken discourse, from spontaneous free speech, deliberate free speech (e.g. interviews), oral production of written texts (e.g. new casts), to oral productions of fixed and rehearsed scripts (e.g. TV shows).

Apart from the naturalness of the speech or conversation, we can also consider the naturalness of the situation, in which the second language is taught. Kozhevnikova (2014) disproves the common assumption that the English language is acquired most effectively in a natural context. Krashen (as cited in Kozhevnikova, 2014) finds advantages in utilising an **artificial classroom environment**, claiming that the best way to master a foreign language is to establish a rich learning environment supported by appropriate self-study opportunities with the maximal exposure to the target language.

2.5.3.4 CULTURAL AWARENESS

“Communication and culture are inseparable and interconnected. Culture determines the way communication proceeds and people decipher the message they get”
(Kozhevnikova, 2014, p. 4462).

Kozhevnikova (2014) in her study called ‘*Exposing students to authentic materials as a way to increase students’ language proficiency and cultural awareness*’ proposes that to acquire linguistic competence (vocabulary, grammar, speaking reading, or listening skills) is not enough when studying a foreign language. We need to take into account **how to communicate appropriately in a concrete culture**, how to *make a request, disagree politely*, or master other language functions. She states, that **sitcoms provide** us a great platform with **plenty of examples of those language functions** that we can use daily when interacting with native speakers. As an example, the TV show F.R.I.E.N.D.S is presented, including at least three episodes celebrating Thanksgiving, Christmas, or wedding ceremonies in the American culture. Through sitcoms, we are given the chance to observe those cultural events and become familiar not only with the target language but also with the culture that the sitcom disposes of. Realising the differences both in the ‘*linguistic behaviour*’ (such as intonation) and cultural behaviour, stimulates learners' proficiency in acquiring a second language (Kozhevnikova, 2014).

2.6 THE POTENTIAL OF MEDIA USAGE IN ELT

Larrea-Espinar & Raigon–Rodriguez (2019) affirm that media could ease acquiring not only linguistic but also cultural competences by **bringing real-life interactions closer to L2 learners' lives**. It may improve their fluency, listening skills, and also develop pragmatic language (Washburn, 2001; Al-Surmi, 2012). Chao (as cited in Larrea-Espinar & Raigon–Rodriguez, 2019) concludes that TV shows and sitcoms prove to be **a natural source of cultural information in context**. Specifically, choosing sitcoms over other TV shows for ELT offers many advantages due to the relatively short running time and closed nature of every episode, which highly reduces the amount of context that a teacher would have to deliver before working with the sitcom. Therefore, sitcoms are

considered as the desired mean and a pedagogical tool to submerge into the target culture and language. Vanderplank or Chiu (as cited in Larrea-Espinar & Raigon-Rodríguez, 2019) suggest **using subtitles** when working with sitcoms seeing the potential of heightening the chance of **developing communicative competence (CC)**.

In conclusion, Scheppers (2014) points out the importance of media in any students' background and their potential to be used in language teaching. He particularly advocates sitcoms for their **rich cultural, social, and linguistic aspects** and **the natural usage of the target language in an authentic context**. This makes sitcoms **powerful tools for ELT** (Scheppers, 2014).

3. COMMUNICATION AS A WAY TO EXCHANGE IDEAS

Canale (1983) clarifies the nature of communication as **a form of social interaction**, taking place in a socio-cultural context, and operating with authentic language. The degree of unpredictability of its form and message is extremely high, however, it always announces an intention. Whether the communication is successful or not depends on the ability of an addressee to encode the intended message regardless of the grammatical accuracy of the message itself. Thereby communication is understood as **negotiation and exchange of information** (Canale, 1983).

Nurwahyuningsih (2019) defines communication similarly, however not only as **an exchange of information** but **ideas**, usually between two or more subjects. Luhmann (1992) adds that from the sociological point of view, the term communication is associated with an agent or a subject. He also perceives communication as a "*social operation*" that occurs when any social situation takes place, concluding that communication and social actions befall concurrently. Specifically, **effective communication** is a result of three components (information, utterance, and understanding) that need to join forces otherwise, we would rather talk about perception and not communication. What makes communication different from perception he claims is the added **intention** with which the message is spread.

Watzlawick et al. (as cited in Chang, 2006) studied communication since the 1970s discovering that it is conducted at two basic levels. The first, **content level** focuses on the message itself whereas the second, **relational level**, on the form of the message. Chang (2006) adds that the content level is mostly communicated **verbally** while the relational level **non-verbally**. He proposes different **channels of non-verbal communication**, namely speakers' posturology (movements, gestures, or distance of speakers), then visual contact, touch, or last but not least the mimic expressions. They all reflect the attitudes between subjects of communication and bear great significance. Chang (2006)

raises the awareness of culturally specific, rule-governed, and relational natures of non-verbal communication using the extracts from TV sitcom F.R.I.E.N.D.S.

3.2 PROMOTING APPROPRIATE COMMUNICATION AT SCHOOLS

Zeulokova (2015) promotes the importance of performing quality communication in the school environment as it affects children's wellbeing in society. As she notes, it requires a lot of patience from adults and also the right timing. The schools should aim at **stimulating any form of appropriate communication** (promoting written and spoken conversation, including reading comprehension) and to create an *'emperor of language'* (Zeulokova, 2015).

The development of communication is embedded in the **National Framework** for Basic Education in the Czech republic (**RVP ZV – Rámcový vzdělávací program pro Základní vzdělávání** in original). The goal of Basic Education is **to equip learners with key competencies** and provide a good general educational background oriented towards practical life. Leading pupils to **multidimensional, efficient, and open communication** is one of the aims the educational system pursues in order to achieve so. Communication helps pupils to attain **other goals** such as developing sensitive relationships and behaviour towards people and nature, cultivating **the ability to cooperate, respect work and achievements both theirs and of others, standing for their rights, accomplishing the duties, or interpreting their reactions and feelings** so that they could perceive themselves and their role in society in different communicative activities (RVP, 2017).

Communication is further specified as one of the key goals of the educational area **Language and Communication through Language** in RVP ZV. A learner is guided towards the following principles of **interpersonal communication** in the given cultural environment and at the same time towards building up positive relationships with the language in the frame of **intercultural communication**. As a part of developing communicative competencies, students shall implement the acquired communicative skills **to build up positive relationships** and therefore **promote high-quality cooperation** with others (RVP ZV 2015). Another key objective from the same area is to encourage learners **to become confident enough to use the language in a refined way to stand for themselves** even in public (RVP ZV, 2013).

To achieve so, we need to implement different **forms of communication** in ELT classes (small talks, spontaneous conversations, etc.) and especially study the ways communication (specifically the choice of linguistic means) is affected by different contexts, cultural backgrounds, and social influences. All the factors contribute to the way our **ideas** are transmitted, and as described in RVP ZV (2015) we need to make sure they **are communicated clearly but also appropriately**.

The Ministry of Education Youth and Sport (MŠMT – Ministerstvo Školství Mládeže a Tělovýchovy in original) updates the framework (RVP ZV) and regarding communication, the framework complements that for it to be successful, students need to combine three areas – cognitive, linguistic and phonic, specifically, the ability to organise ideas, formulate speeches, and pronounce them accurately (RVP ZV, 2013).

3.3 MISCOMMUNICATION – PITFALLS IN UNDERESTIMATING THE COMPLEXITIES OF COMMUNICATION

The intention of speakers may be deviated by a variety of factors. For instance, the quality of utterance or the transmission of the semiotic concept may be articulated differently if we are not given enough time and need to rush with the delivery of our ideas (Luhmann, 1992). Therefore language teachers should bear in mind **the complexity of the communication process**, and **show enough appreciation** for any attempt to communicate in a foreign language.

The assessment of success in communication is very often judged according to the descriptors of the Common European Framework of Reference for Languages (CEFR) which is regarded as a highly prestigious reference for curriculum and assessment developers. CEFR assesses the realisation of the **three subcomponents of the communicative competence** (linguistic, sociolinguistic, and pragmatic) based on language performance. Specifically CEFR defines **six levels of proficiency** to assess one's language performance through **language skills** (reading, listening, writing and speaking). This framework is labeled by Figueras (2012) as the most relevant but controversial language teaching document of the 21st century. For instance, Leung & Lewkowicz (2013) point out that it tends to overfocus individuals' performances, **shadowing the complexity of communication**, especially the process of making meanings **within a social context**. To create meanings is way more fluid and complex in social interactions than described in CEFR. It is a co-constructed system in which **interlocutors react to the previous utterances and build up a conversation in a cumulative, scaffolding way**. This brings the debate back to the point, where it is inevitable to analyse communication and communicative competence in the social context, bearing in mind the importance of interactions, not just individual performance (Leung & Lewkowicz, 2013).

Nurwahyuningsih (2019) points out, that **misinterpretations in communication** are common when subjects are communicating in a target (foreign) language and **therefore are important to study in ELT environment**. Luhman (1992) complements that to use the common phrase '*I/you do not understand*' is often rather vague and ambiguous as listeners do usually understand the proposed concept, but in the way that seems so improbable to them, that they rather choose to say '*I do not understand.*' As cited in Nurwahyuningsih (2019) the capability to accept the concept accurately is

affected among others also by cultural differences. He concludes the ambiguities and varieties lead to difficulties in communication that somehow need to be solved. **L2 learners should develop pragmatic competence** and demonstrate a good command of **communicative strategies** to face those difficulties, which is explicitly depicted in CEFR (2001) as a part of pragmatic competence.

3.4 BUILDING UP STRATEGICALLY COMPETENT COMMUNICATORS

According to Alptekin (2002) developing communication strategies is crucial for building our **strategic competence**, which tests the ability of a learner **to handle an authentic situation and to overcome difficulties**, such as forgetting a word in a target language, **whilst expressing thoughts**. In such situations, we are inclined to apply communication strategies similarly to our native language, and the more we master them, the more strategically competent learners we are. Gráf (2012) also deals with **the dilemma of whether to teach communication strategies at schools** or not. On one side, the usage of CS **improves learners' language flexibility**, on the other side, he realises that we do not have to be taught the strategies at schools as we apply them automatically and similarly as when overcoming language difficulties in our mother languages. On top of that, **not all the misunderstandings are necessarily caused by deviations of the intended message**. Some might be the results of tiredness, insufficient attention, or even background noises. This would make it a very difficult subject to systematic teaching (Gráf, 2012). Considering that, RVP ZV (2015) claims that teachers shall allow pupils to acquire strategies needed for learning, therefore we believe it is needed to **raise the awareness of such strategies** but do not teach them systematically.

Nurwahyuningsih (2019) proposes fourteen **communication strategies (CS)** as the main tool to deal with communication complications, ranging from a **repetition, further clarification, message reduction**, to effortless **laughter, or nodding**. Gráf (2012) agrees with **circumlocution or guessing strategies** and adds, for example, **the complete avoidance of the topic**. He states, that advanced learners are capable to estimate potential difficulties and use the strategies in an intelligent way to remain in the language boundaries they feel confident with.

Celce-Murcia et al. (1995) provide concrete reactions to avoid difficulties while expressing meanings to ensure correct understanding takes place. Apart from **the avoidance**, they introduce **compensating strategies**, for example, **the usage of multipurpose words** (*'the thingy'*) or **restructuralisation of the message** (*'the bus was ... -hesitation- ... there were many people in it'*). The next category comprises strategies gaining the speaker time to formulate their thoughts, so-called **time-fillers** (*'well, actually'*). Last but not least, there are strategies requiring interaction with others, such as **clarification requests** (*'Did you mean that?'*), **comprehension checks** (*'Am I making sense?'*) or

expressions suggesting non/misunderstanding (*'I am not sure I understand'*) (Celce-Murcia, et al., 1995, p.28).

Dornyei and Scott (as cited in Nurwahyuningsih, 2019) identify CS as language tools allowing us to resolve communication difficulties connected with interlanguage paucities. After all, it is useful to implement those in language teaching and expose learners to commonly used strategies. It is also indirectly embedded in the curriculum as one of the aims for basic education, claiming teachers need to allow pupils to **acquire strategies for learning** and motivate for lifelong learning. Knowing how to overcome difficulties is a strategy to be cultivated in L2 learners. **Sitcoms contain plenty of interactions in which characters use CS** and therefore serve as **a good model for building up pragmatic competence**, and CC respectively.

4. COMMUNICATIVE COMPETENCE (CC) EXPLAINED

One of the detailed definition of CC is provided by Tarwin (2014) who interprets it as:

'The ability to use language or communicate, in a culturally appropriate manner in order to make meaning and accomplish social tasks with efficacy and fluency through extended interactions' (Tarwin, 2014, p.6).

Within the definition, few keywords need to be brought to our attention. Firstly, to use the **language** means we need to demonstrate good know-how of the language rules implying the generally acknowledged linguistic rules of a particular language. Secondly, the utterances are supposed to be **culturally appropriate**, bearing in mind how the culture affects the target language in which it is being communicated and thirdly, we do **need to make meanings with regards to context to accomplish social tasks** (language functions). Last but not least, the language shall be used effectively and fluently to guarantee the accurate transmission of an intended message so we could **establish, maintain, and scaffold social interactions and communicate** with others (Tarwin, 2014; RVP ZV, 2015).

Generally, **competences** are characterised in CEFR (2001) as the volume of knowledge, skills, and characteristics that thrust us to a particular performance. Specifically, **communicative language competences (CC) equip learners so they can use linguistic means in the process of communication**. Saleh (2013) highlights that to label learners as communicatively competent, they need to demonstrate the understanding of three key language aspects: linguistic, sociolinguistic, and socio-cultural. Only then can they express their communicative aim using the appropriate language in

a concrete social context. Saleh (2013) also adds that to develop this competency is a very extensive task requiring a lot of effort.

This modern understanding corresponds with the approach of CEFR (2001), which perceives **communicatively competent L2 speaker as someone who** demonstrates a good command of **linguistic competence** (lexical, grammatical, semantic, phonological, orthoepic and orthographic knowledge), **sociolinguistic competence** (realises the social conventions, has got the knowledge of folk wisdom, uses principles of politeness for the right occasion in context - register difference and last but not least is aware of differences in accents and dialects within a language). This speaker then applies all the knowledge about the language and sociology of the culture to communicate ideas pragmatically. The ability to structure a discourse in a logical sequence and fulfill a language function is called **pragmatic competence**. All three above mentioned sub-competencies are co-forming one's communicative competence (CEFR, 2001).

Zeulzkova (2015) reminds readers how a good command of communicative competence opens a gate to knowledge about the surrounding world, the way it affects cognitive processes, and therefore, significantly contributes not only to the improvement of pupils' school achievements but also to their **successful integration in society and building their own identities**. Hence cultivating communicative competence bears profound significance (Zeulzkova, 2015).

In conclusion, **when communicating**, we **need to** know the language rules and **apply the language appropriately for concrete situations bearing in mind the cultural influences** so that we could fulfill a language function. As noted above, sitcoms often violate the forms of language and produce unexpected, often odd interactions resulting in humour. **By observing the inappropriate reactions** (highlighted by laugh tracks) **we learn how to behave/not behave next time we find ourselves in the same situation**.

4.2 THE EVOLUTION OF THE COMMUNICATIVE COMPETENCE

4.2.1 THE ORIGINS OF CC – SAUSSURE, CHOMSKY, AND HYMES

The term communication competence was firstly introduced by the linguist Dell Hymes in 1967 and 1972 respectively. The key contributions for his work were theories proposed by Noam Chomsky in 1957 and 1965. **Chomsky** put emphasis predominantly on **linguistic competence**, completely ignoring any social influences. Contrarily, **Hymes** believed that when communicating we need to consider all the social rules that affect the process of communication proclaiming that pure knowledge of linguistics is not enough. He suggested the need for adding a **sociological competence** that would cover the principles of appropriate usage of the language in a particular context (see Figure 1 below). Hymes was therefore convinced that language acquisition and usage are context-dependent (Celce-Murcia, 2008; Saleh, 2013).

Kloučková (2009) suggests that the term was not completely new for Hymes as we could find a correlation between his theory and the concept of “*langue and parole*” by Ferdinand de **Saussure** at the beginning of the 20th century. **Langue** was understood as common knowledge of rules that any language is following, whereas **parole** labelled an individual language performance produced by a person at one time. This performance would, however, not be possible if both participants lacked the knowledge of langue. The issue with distinguishing between terms performance and competence is also covered in this study. **Performance** signs an actual sum of external language manifestations whereas **competence** is perceived as an inner ability to construct meanings and articulate them. Chomsky believed that children are great linguists as they apply this competence naturally (Kloučková, 2009).

No matter how elaborately the model of CC developed up to date, it still reflects its originating theories -for example, the concept of “**four lenses**” (namely possibility, feasibility, appropriateness and, occurrence) proposed by Hymes. It states that **communication needs to be possible** (applying linguistic and grammatical rules), **feasible** (suitable for an addressee to process it), **appropriate** (taking into account cultural cues affecting the understanding) and most significantly **occurrent** because even if the message is created perfectly in interlocutor’s mind, the communication still does not have to take place when the speaker does not articulate their ideas (Tarwin, 2014).

Inspired by Hymes, Widdowson in 1978 pointed out, that **communicative competence needs to be used for communication**, more specifically **for attaining communicative intentions** (Kloučková, 2009). Savignon (2018) points out that this functional approach Hymes adapted from the *Prague School* of functional linguists, therefore we feel the need to mention it as an original influence significantly contributing to the development of CC how it is known these days.

4.2.2 UNDERSTANDING OF CC IN THE 1980S - CANALE AND SWAIN

The most significant studies of CC emerged in the 1980s. They were submitted by Michael Canale and Merrill Swain in 1980 and subsequently by Canale in 1983. They agreed with the model of four lenses proposed by Hymes, and their model was based on **grammatical, sociolinguistic, and strategic competencies**. **Grammatical** competence was an equivalent of a former linguistic competence and was dealing explicitly with the language code, grammar rules, spelling, vocabulary, and pronunciation. The next newly introduced competence was **strategic** (see Figure 1 below), highlighting the capability of speakers to effectively use communication strategies (CS) to surpass the deficiencies in communication. This competence is described in detail in the chapter above. The model was further developed in 1983 by Canale and enriched with **discourse competence** (see Figure 1 below), describing the interpretation and **usage** of the language beyond sentence frames (Celce-Murcia et al., 1995). Discourse competence according to Žďárek (2017) was finding the ways **to connect the form with the meaning** of the message to produce ideas clearly both in spoken and written form.

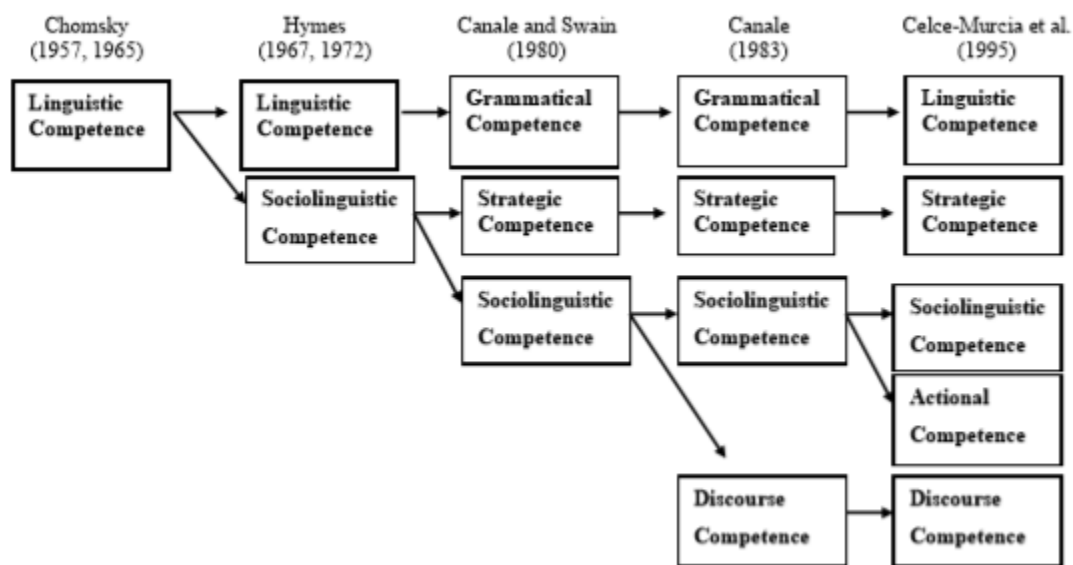


FIG. 1: THE EVOLUTION OF THE COMMUNICATIVE COMPETENCE COMPONENTS (CELCE- MURCIA, 2008, P.43)

4.2.3 UNDERSTANDING OF CC IN THE 1990S - VAN EK AND BACHMANN

Kostkova (2012) provides an excellent overview of all the key theories, to what extent they overlap and influence one another. Her study highlights the importance of a rooting theory proposed by Van Ek in 1986. According to this concept, **communication competence was submerged into 6 parts – linguistic, sociolinguistic, discourse, strategic, sociocultural, and social**. The first four correlated with Canale’s perception however, they were enriched by the awareness about sociocultural context and the way context affects the choice of linguistic means. This advanced view had an impact on the

Council of Europe and the formation of the Common European Framework of Reference for Languages – CEFR (Kostkova, 2012) and on the National Curriculum (RVP ZV) in the Czech Republic (Žďárek, 2017).

In the 1990s, there were other models of CC, for example by Bachman in 1990 or Bachman and Palmer in 1996. Bachman (as cited in Saleh, 2013) came up with a customised model and he established the term **Communicative Language Ability (CLA)** that contained both **the knowledge and usage of the competencies in context**. He proposed a new division of competencies into **organisational** (including grammatical and textual competencies) and **pragmatic** (including sociolinguistic and illocutionary competencies). **Illocutionary competence** operated with illocutionary forces untangling the communicative intention behind the statement proposed. The message was not articulated explicitly but rather hidden in between the lines. Nevertheless, the original model was limited with the assessment of language abilities rather than teaching methodology and, therefore, was not as broadly accepted as others in ELT environment (Celce-Murcia et al. 1995; Celce-Murcia, 2008).

4.2.4 UNDERSTANDING OF CC IN THE 1990S AND 2000S – CELCE-MURCIA

In the 1990s, Schachter (as cited in Celce-Murcia et al., 1995) criticised the separation of sociocultural and discourse competence as they seemed closely connected. He claimed that the level of **appropriateness is dependent on particular interlocutors** in context, their **status**, and **levels of interactions they make**. Schachter also urged a detailed description of CC components to prevent ambiguities and vagueness. As a reaction, the new model was introduced in 1995 by a team of linguists lead by Marianne **Celce-Murcia**, a professor of TEFL and applied linguists at the University of California. They focused on language analysis and discourse regarding language methodology and **urged the practical application of CC and communicative syllabi designs**. They together presented one of the most influential models, which is being used with little alterations even after 25 years (see Figure 2 below). They introduced **actional competence**, dealing with understanding and production of utterances. Concerning the terminology, firstly, grammatical competence was renamed back to **linguistic** as it included not only grammar but the whole lexicon and phonemes as well. Secondly, sociolinguistic competence was labeled as **sociocultural** focusing on the cultural background knowledge. Most significantly, it changed the perspective of individual components and saw them interrelated, interacting with one another (Celce-Murcia et al. 1995; Celce-Murcia, 2008).

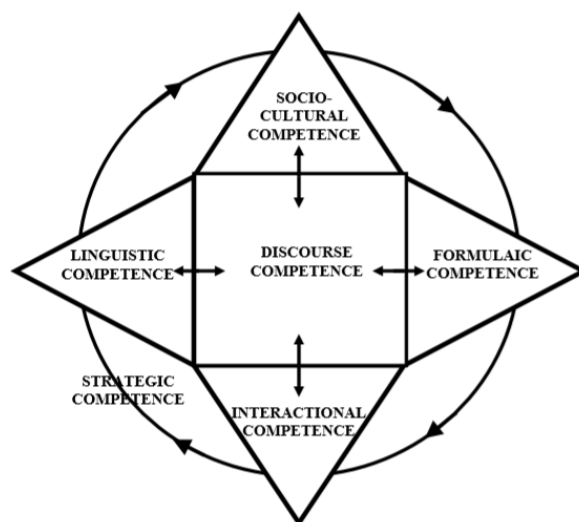


FIG. 2: THE INTERACTION OF COMPONENTS OF COMMUNICATIVE COMPETENCE (CELCE- MURCIA, 2008, P.45)

Figure 2 shows a later model proposed by Celce-Murcia in 2008, which further describes the interrelatedness of single competencies. This model introduces **formulaic competence**, covering a range of formulaic everyday phrases, such as: ‘*How are you*’ over collocations, idioms to subject-verb concords and lexical frames. **Interactional competence** then includes firstly *actional competence*, secondly *conversational competence*, dealing with practical aspects of a conversation, for example how to open, keep, or close a conversation, how to take turns, etc. Eventually, the last part was named *non-verbal/paralinguistic competence* (Celce-Murcia, 2008).

4.2.5 THE PERCEPTION OF CC IN THE NEW MILLENIUM

There have been attempts to integrate language skills and communicative competence components, for example, a model presented by Uso–Juan & Martínez-Flor (2006) that put together four key parts of the communicative competence. As part of the **discourse competence**, they added the four key language skills allowing the reception and production of spoken or written discourse in a particular situation (Uso-Juan and Martinez-Flor, 2006; Kostkova, 2012).

Communicative competence is a very complex field of study, which means that probably not even the most contemporary model is fully accurate. Nevertheless, the model by Usó-Juan and Martínez-Flor (2006) perfectly joins the language skills (reading, writing, listening, and speaking) with components of communicative competence, taking into account the role of **intercultural competence (IC)**, which makes it a very advanced approach. Alptekin (2002) deals with the topic of **interculturality** too and proposes his model called: “*Towards Intercultural Communicative Competence in ELT*”. He is aware of all the challenges language teachers have to face when aiming to develop communicative competence and therefore, the basis of his redeemed concept lies firstly in

distinguishing between native and non-native contexts and secondly bearing in mind all the linguistic, social, and contextual factors that might alter it.

Alptekin (2002) labels the model proposed by Canale (1983) as ‘utopian and unrealistic’, mainly due to overemphasising language performance and **underestimating the real speaker-listener relations**. There has always been a high demand for language learning to focus on the real forms of language, its dialects, and the cultural **diversity of native speakers**. Regarding the concept of a native speaker, Paikeday (as cited in Alptekin, 2002) considers it one of the most idealised linguistic myths, an indubitable stereotype occurring in many ELT materials.

Furthermore, he claims that **non-native language teachers are in a great advantage of sharing the linguistic background and culture with pupils**, they only must not feel shy and intimidated by target speaker norms and sociolinguistic aspects. He concludes that successful bilinguals demonstrating intercultural knowledge could serve as great pedagogic models in international language teaching.

Alptekin (2002) and also Larrea-Espinar & Raigon-Rodriguez (2019) point out the non-viability of the traditional perception of communicative competence. In the contemporary world, **it is very important to realise the function of the English language as lingua franca** and mainly **the massive number of non-native speakers who use English as a second language** to communicate in their everyday lives. The language often serves as a tool to negotiate meanings, not as a goal itself. Alptekin (2002) or Tarvin (2014) provide examples of two professionals from non-native English speaking countries at a conference exchanging ideas in the English language. Those individuals would not need to demonstrate the standards of British politeness or American informality, but rather to **understand the vast differences within the language** among both native and non-native speakers and the way these individuals can interact. Therefore, communication is vastly affected by language functions (LF).

4.2.5.1 FROM THE CC TO THE IC

Nowadays, an emphasis is placed on the usage of English for fulfilling LF and the importance of interaction is highlighted to develop **interactional competence (IC)**. Tarwin (2014) finds the difference from **CC** in the point of view. Whilst **CC** focuses more on individual language **performance**, **IC** is interested in **the way a speaker interacts with another person in a concrete situation**. Young (as cited in Tarwin, 2014) further complements that it is an achievement of all the participants of an interaction. On the other side, CEFR (2001) also elucidates interaction within **CC**, only as part of functional sub-competence, a branch of **pragmatic competence**.

Concerning interactions, RVP ZV (2015) claims that when acquiring communicative competence pupils are expected **to express their thoughts in a logical sequence and concise manner both in spoken and written form**. They are further expected to **actively listen** to other peoples' speeches, **join a conversation** making their own arguments, or **defending themselves** and are also expected to **react to others' utterances** appropriately. Learners shall **decode** a variety of communication means including commonly used gestures, texts, and information so that they could **engage in social events** and contribute towards their personal development. The last point describes the ability of learners to implement the acquired communication skills into **building up positive relationships** for promoting high-quality **cooperation** with others to establish general well-being. All the educational aims described above focus on **the ability to interact and collaborate with others**. Considering that, the goal of this dissertation is to develop IC as part of a CC.

4.2.5.2 INTRODUCING THE CEFR

“CEFR’s influence reaches far beyond its European heartland.”

(Leung & Lewkowicz, 2013, p.399)

The originating theories, especially the concept by Van Ekk influenced the Council of Europe to come up with one of the most modern and detailed linguistic documents - the Common European Framework of Reference for Languages: learning, teaching, assessment (CEFR), emerging in 2001. Figueras (2012) refers to this document as to a universal language currency recognised within the EU. The framework as noted above is claimed to be the most relevant but also controversial document about language teaching of the 21st century. It has been translated to over 40 languages, including sign language. It was firstly published in 2001 and to present, it has been the most acknowledged work in the field of language teaching, sometimes referred to as a *‘bible’* for language teachers.

In a broader term, the main goal of CEFR is **to allow speakers within the EU to communicate effectively**, to unite the systems used for teaching foreign languages and present descriptors for assessment of language performance. The need for **international communication** resulted in the creation of the European Language Portfolio (ELP), which promotes communication, allows self-evaluation and tracking progress (Kloučková, 2009).

4.2.5.3 CEFR AND CC

CEFR (2001) highlights that to realise our communicative intentions, users need to demonstrate their CC. In the narrower sense, CEFR categorises CC into 3 key sub-competencies: **linguistic**,

sociolinguistic, and **pragmatic**. Each of the sub-competencies includes further subbranches, which are described in detail in the following chapters.

4.2.5.3.1 LINGUISTIC COMPETENCE

“The ability to organise sentences to convey meaning is a central aspect of communicative competence” (CEFR, 2001, p. 115).

Alptekin (2002) refers to linguistic competence as to a concept comprising of the syntactic, lexical, morphological, and phonological aspects of the language, including the ability to organise these aspects according to well-established rules into linguistically accurate words and sentences.

According to Celce-Murcia (1995), this competence was described as one of the first ones and it has been the most discussed one. It includes various systems from **morphology, phonetics, lexis, syntax to orthography**. CEFR (2001) highlights **the complexity of any language and the impossibility to master it completely as it continuously develops** throughout the time. It also draws attention to the need of describing a language as it is being used rather than the way it is expected to occur. As cited in CEFR (2001) the linguistic competence focuses on the knowledge and usage of vocabulary and it comprises six key sub - competences/components (namely **lexical, grammatical, semantic, phonological, orthographic, and orthoepic**) each of which is being described according to CEFR (2001). For further details, see CEFR, 2001 (p. 108-118).

Firstly, **lexical competence** can be categorised into lexical elements and grammatical elements. *Lexical elements* occur either in the form of a single word, including open-word class units (adjectives, adverbs, nouns, and verbs) or in form of multi-word expressions, out of which the most significant are fixed expressions (namely phrasal verbs, idioms, metaphors, greetings or proverbs). *Grammatical elements* are characterised as closed-word classes (e.g. articles, quantifiers, pronouns, prepositions, auxiliary verbs or conjunctions).

The second sub-competence, **grammatical**, is specified as the knowledge and *usage of the grammatical resources* of a particular language. The aim of the Framework is not to highlight the theories, but rather to **motivate students to select those enabling progress**. The basic organisation of grammar includes firstly *elements* (morphemes, stems, affixes, words) then *word categories* (at nouns - number, gender, case, countability and at verbs - voice, tenses, aspect, transitivity) and also *classes* (open or closed word classes) and last but not least *structures* (compound and complex words, phrases, clauses, sentences). It also contains processes such as affixation, suppletion, gradation, transposition, nominalisation or transformation. The two key areas to study are morphology and syntax. *Morphology* covers the analyses of words into morphs, different types of words (single, compound, complex), the word-formation processes, and word alterations. In contrast, **syntax** focuses on organising words into sentences using the existing linguistic patterns. CEFR (2001) concludes that grammatical competence is completely unconscious for native speakers.

Semantic competence is deemed as another part of linguistic competence, which is dealing with the ability of learners *to recognise and organise meanings*. In the first place, *lexical semantics* aiming explicitly at the word

meanings is distinguished. It embraces all the relation of words to context, reference, connotation, etc. **The grammatical semantics** is studying the meaning of grammatical elements, and finally, pragmatic semantics is managing the logical associations, for example, deductions, expectations, and implications. CEFR (2001) again underlines the complexity of any language and the **interrelation of both forms and meanings** in order to build meaningful statements.

Phonological competence according to the CEFR (2001) entails the knowledge and set of skills allowing learners **to percept and product phonemes and allophones** (phonemes apprehended in the specific context). Learners need to acquire among the phonetic features (such as voicing or plosion) also the **prosody** (sentence phonetics) studying sentence stress, rhythm, or intonation. They should be aware of **phonetic reductions**, e.g. assimilations, elisions, or strong and weak forms. The combination of phonetic knowledge and skills significantly contributes to building more advanced phonetic and linguistic competence, respectively.

The last two linguistic sub-components are **orthographic and orthoepic competences**. Orthographic competence seeks to attain the knowledge and skills in **perceiving and producing the written symbol systems**. In alphabetical systems, learners ought to recognise and produce letters both in upper and lower case, spell and use punctuation properly, or to be familiar with the logographic signs (e.g. @, & or €). The last competence, **orthoepic**, deals with recognising written symbols and **the capability to pronounce** them accurately. It includes the knowledge of spelling rules, phonetic transcription, the effect of punctuation on intonation and phrasing, and awareness of language ambiguities.

Tarwin (2014) reminds us that teachers shall not anticipate that growing linguistic proficiency guarantees the growth of interactional competence as well. For IC to grow, **the classes** need to be **student-centered** with **the teacher** in the role of a **facilitator**, **collaboration** needs to take place and L2 learners need to be exposed to **real REPEATED interactions** demonstrating the interactional moves such as turn-taking, opening/closing a conversation, discursive practices, such as greetings, or leave-takings. As described in Tarwin (2014) L2 learners shall benefit from analysing *‘the recurring episodes of social situations in context’* (p.26) in terms of interaction and communication.

4.2.5.3.2 SOCIOLINGUISTIC COMPETENCE

‘Language is also an integral part of the individual’s identity and the most important channel of social organisation, embedded in the culture of the communities where it is used (Celce-Murcia, 1995, p.23).

Sociolinguistic competence includes according to Celce-Murcia (2008) **the background cultural awareness** of the speaker, **the appropriate choice of vocabulary, and registers** with regards to cultural knowledge. Celce-Murcia et al. (1995) describe the most significant **socio-cultural factors** affecting high-quality communication. They range from social contextual factors, such as age, gender, social status, or relations, over stylistic appropriateness containing the strategies to be polite or use the right register, and finally to the cultural factors such as cultural awareness, knowledge of

local dialects or differences. This study suggests that the best way to acquire the variables is **having an experience living in the target culture** and being exposed by the target language, which conflicts with the idea of artificial classrooms proposed by Kozehnikova (2014).

CEFR (2001) states, that this competence takes into consideration **the knowledge and skills learners need to be equipped with to cope with the social dimensions of language use**. It presents the following **sociocultural matters** that are related to language use - **linguistic markers of social relations, politeness conventions, awareness of folk wisdom, the register difference, and the recognition of linguistic markers representing differing dialects and accents**. For further details see CEFR, 2001, (p.118-122)

At first, there are **linguistic markers of social relations** that vary in different languages and cultures. It is worth mentioning some of the examples typical for the English language, namely *greeting conventions* (upon arrivals, starting a conversation or saying goodbyes), *turn-taking conventions*, *different forms of addressing* (formal, informal, familiar, or ritual) and last but not least the *selection of expletives*.

The second sociological matter stands for **politeness conventions**, which CEFR (2001) distinguishes as the so-called positive and negative politeness. *Positive politeness* is represented by showing interest, concerns, affection, gratitude, or even by doing favours. Contrarily, *negative politeness* occurs when an interlocutor is either using direct orders/ prohibitions to avoid or even apologise for face-threatening behaviours, or else using coverages such as tag questions to reassure in maintaining the principles of politeness. Apart from the above-mentioned conventions, it entails the appropriate usage of *expressions like please or thank you* and last but not least it explains the cases of *disregarding impoliteness* (e.g. reprimands, impatience, anger, showing superiority, dislike but also speakers' over-openness, bluntness or frankness).

The third matter depicts **the awareness of folk wisdom** which bears great significance in the contemporary world. This folk wisdom conceals formulae commonly known among society and is conveyed through the common language, thus making it an important part of sociocultural competence. It includes *idioms, proverbs, familiar quotations, and expressions of beliefs, attitudes (clichés), or values*. According to the CEFR (2001), the speaker demonstrating the highest C2 level in sociolinguistic appropriateness has a good command of colloquial and idiomatic expressions and is aware of connotative meanings. This fact suggests, that studying fixed formulae is a very challenging task and when acquiring a foreign language, it does not take place in the first place.

The next part of sociologic competence is **the register difference**. As stated in the CEFR (2001), the term register downgrades a broad concept dealing with differences of language varieties used in different contexts. CEFR (2001) focuses mainly on formality inequalities providing examples of phrases ranging from highly formal to intimate ones. It also confirms that the lower *the proficiency level of a speaker is, the lower the level of formality should be learned*. To become acquainted with highly formal expression should take place in later stages of learning a language after the learner demonstrates some language experience as the wrong choice of formality may result in undesired ridicule.

The final component of sociolinguistic competence comprises **the recognition of linguistic markers representing differing dialects and accents**. CEFR (2001) suggests that being familiar with the linguistic

markers, such as *lexicon, grammar, phonology or vocal characteristics and body language* allows us to distinguish different dialects and accents, which are specific for every language and culture. The linguistic markers provide important clues to understand the social connotations of a particular provenance.

CEFR (2001) states that learners at level B1 can express thoughts in a sociolinguistically appropriate manner and have greater control of the register and idiom usage. **Learners at lower proficiency levels can also perform polite forms of greeting, responding, or apologising, only the social exchanges they perform are more bounded.**

The cultivation of sociolinguistic sub-competence is implemented into RVP ZV (2017) more prominently than the linguistic sub-competence. One of the aims is to **respect cultural varieties or being thoughtful to other individuals and their cultures, values, and beliefs**. This serves as a crucial predisposition for pupils **to communicate within integrated Europe and the world**, which is noted as an educational aim too.

4.2.5.3.3 PRAGMATIC COMPETENCE

To deal with pragmatics in ELT is essential as it (according to Schepers, 2014 and Washburn, 2001) proves to be effective, especially with regards to language instructions. The way we are supposed to understand pragmatics is defined by Verschueren (as cited in Ma & Jiang, 2013) as a **linguistic phenomenon**, including cognitive, but also social and cultural aspects, **which projects forms of behaviour**.

The concept of politeness is according to Schepers (2014) one of the key aspects of pragmatism and possibly the one carrying the utmost controversy. Schepers (2014) complements, that it is not possible to determine what is polite or impolite without considering the social aspects of different cultures as it varies in different cultural backgrounds. It is further confirmed that a foreign language cannot be taught by only presenting vocabulary and grammar rules. This study introduces the pioneering pragmatic theories proposed by Brown and Levinson, Lakoff, or Leech, highlighting their lack of cultural awareness and proposes suggestions on **how to incorporate politeness into ELT classes**. For example, it could be firmly grasped through **different forms of greetings, usage of formal/informal register, polite requests or forms of addressing**, etc. The special emphasis should be put on **giving instructions** as impoliteness may lead to a complete failure in fulfilling the task. He concludes that inserting this topic into ELT classes bears a great significance as it raises the learners' awareness of cultural and social differences within L2 learner (Schepers, 2014).

Félix-Brasdefer & Cohen (2012) address the issue of lacking focus on pragmatic aspects of communication in ELT classrooms. As far as they are concerned, it is significant **to establish**

pragmatics alongside linguistic, phonology, and syntax from the earliest stages when acquiring a foreign language to ensure the learners can perform communicative actions - such as apologising, requesting, or negotiating speech acts in interactions. They provide an example of combining progressive aspects and conditionals to accomplish a social action, specifically a request in a polite and culturally contextually appropriate manner – e.g. *'I was wondering if I could...'*. By formulating the sentence in this way, we still convey the same message as when choosing direct orders but we are **cultivating language sensitiveness** by considering pragmatic aspects of communication.

CEFR (2001) describes pragmatic competence as a way to **organise, use, and sequence ideas to perform a communicative function/communicate**. It provides a division into the **discourse competence** (focusing on the structure and arrangement of messages), **functional competence** (targeting on the usage of language for communicative functions), and **design competence** (emphasising the construction and sequencing of messages). For further information see CEFR, 2001 (p. 123-130).

At first, **discourse competence** takes into account the capability of learners *to organise coherent bits of language*. Successful learners need to demonstrate the knowledge of the topic, to realise the importance of sequencing clauses, to distinguish the cause and effect, and last but not least to *structure and master the discourse* (keeping in mind the principles of thematic organisation, coherence, style and register, and co-operative principle, describing the contribution of an interlocutor (the quantity, quality, relevance and manner of talk exchanges)). The next key point of discourse competence is represented by text design, which refers to *design conventions* of the particular language (for example structuring information to producing narrative or descriptive texts). In case those texts occur in a written form, it is then essential to know the sequence, layout, and underpinning principles of literary genres, such as essays, reports, formal letters, etc., CEFR (2001) deduces that when learning a foreign language, there is a bigger chance, that *learners will start with short exchanges* (approximately one sentence) and the higher the proficiency is, the more significant is to develop discourse competence.

Functional competence works with the usage of discourse in communication, more specifically *communication for a purpose (language function)*. To demonstrate conversational competence, it is important not only to be able *to acquire the micro and macro functions* but mainly being able to apply the skills necessary for successful *interaction*. CEFR (2001) claims that the two key aspects affecting the functional success or failure are *fluency* (the capability to keep the conversation) and a *propositional precision* (the capability to express thoughts clearly). Both micro and macro functions represent categories established for functional language use. *Micro functions* are habitually based on single and short statements, reflecting the turns in interactions, whereas macro functions work with a sequence of sentences. As for the example, macro functions are expressed by narration, explanation, demonstration, instruction, or argumentation, etc. The classification of *micro functions* is more complex, ranging from *the way we seek factual information* (asking, answering, identifying), *we show our attitudes* (such as agreement/disagreement; knowledge/ignorance; pleasures/displeasures or sympathy, regret, apologies, etc.), *we persuade others* (suggestions, requests, warnings, advice, encouragements, etc.), or *we socialise* (addressing, greetings, introductions, leave-taking, etc.), *we construct discourse* (opening, turn-taking, closing, etc.) or *the way we fix communication flaws* (see communication strategies).

Functional competence among others includes also **interactions schemata** – the rules of social interactions that determine interactive communication. The simplest ones are found in forms of pairs, e.g. *request-acceptance/denial*, and the more complex schemata are embedded in communication, and language is used to express relations among interlocutors that need to be established. Language serves for exchanging common knowledge about situations, then for the mutual agreement, practical actions, or final achievement and evaluation of the situation. In many steps it is important to involve the following micro functions **to be able to negotiate**: seeking/giving advice, information, asking for/expressing a preference, agreeing on purchase/ exchange, etc. (CEFR, 2001)

Laughlin et al. (2015) in their study highlight the interrelatedness of all three subcomponents, seeing **pragmatic competence on a continuum between the language and sociology**. To convey an appropriate message in a particular context, we need to bear in mind the sociological influences typical for the culture and adjust the choice of linguistic markers to it. They conclude that for a pragmatically successful speaker, it is necessary to join two key concepts– **pragmalinguistics and sociopragmatics**, both described originally by Leech. The distinction he made in 1983 was built on the differences that **pragmalinguistics is more related to a language**, closer to grammatical competence whereas **sociopragmatics to sociology**, e.g. the awareness of differing sociocultural variables like using conventional indirectness in an appropriate context. Roever (as cited in Laughlin et al., 2015) defines a competent L2 learner as following:

“Competent speakers of a target language can recognise a situationally appropriate speech style and produce it, indicating through their use of linguistic features that they recognise the social rules and norms of the speech event” (p. 6)

Developing pragmatic competence is strongly implemented in RVP ZV (2017) as it shall guide learners to **logical and clear sequencing and articulation of thoughts** applying cognitive processes of comparing, selecting, or classifying features and making conclusions. This closely corresponds with the discourse competence content described in CEFR (2001). Functional competence then plays an even more significant role. The aim of the educational area Language and Communication through Language is a gradual acquisition of the language as a tool for gaining and spreading messages and **for expressing one’s needs, feelings, and opinions**. While accomplishing these aims, pupils learn to interpret their reactions and feelings in a way **to understand their role in different communicative situations**. Teachers shall ensure the development of key competencies and provide a general educational background that is closely connected to pupils’ lives and helps them **deal with practical issues**. Pupils should be learning to become responsible individuals, to protect physical, mental, and social health of theirs and others and last but not least to **stand for their rights and**

duties (RVP ZV, 2017). Those areas are one of the most practical skills that need to be implemented not only in English teaching but in all the subjects.

4.2.5.4 TO WHAT EXTENT DOES CEFR ALLOW THE DEVELOPMENT OF CC?

As Figueras (2012) notes the international recognition of CEFR alongside the practical orientation towards real-life situations and its flexibility make it the salient currency of language learners and teachers withing EU countries. Despite that, Leung & Lewkowicz (2013) challenge **its practicality** as they realise that the theoretical model of the communicative competence described in **CEFR does not precisely capture the complexity of the meaning-making processes in particular social interactions**, especially when interlocutors from diverse cultures communicate. This study demands CEFR to become more accurate, usable, and timeless. The need for practicality is also advocated by Tarwin (2014) who also highlights the importance of **language interaction** providing situations in which L2 learners find themselves daily.

The contribution of CEFR into language teaching is undeniable as we may observe for example when testing L2 language proficiency. However, with regards to teaching and practicality, the description of the components according to CEFR is fantastically detailed and the model of CC appears to be rather theoretical. For example, Little (2011) highlights that **the descriptors pinfall in classroom communication** based on L2 learners as *‘active agents’*. Gonzalez (as cited in Leung & Lewkowicz, 2013) reasons it is due to its origin as experts described it through deductive methods.

4.2.5.5 EDUCATION POLICIES IN THE CZECH REPUBLIC AND CEFR

As described in RVP ZV (2013) classes in the Czech schools need to comply with the educational policies in the Czech Republic, particularly with the so-called *“White Paper”*, representing the National Education Development Programme for the Czech Republic. This document entails the curricular policy principles and is closed in Education Act (on Pre-school, Basic, Secondary, Tertiary Professional, and Other Education). Curricular documents are built up upon two levels: national and school level. The **School Educational Programs** (abbreviated ŠVP in original) are subordinate to **Framework Educational Programs** (abbreviated RVP in original), which need to be approved by the Ministry of Education, Youth, and Sports of the Czech Republic (MŠMT in original). The curricular documents (RVP and ŠVP) set the expected outcomes – **learning objectives, key competencies, learning contents, cross-curricular relations, etc.** that learners ought to acquire while being educated. Most of the educational policies of the Czech Republic have been extracted from the Framework Educational Programme for Basic Education (Rámcový vzdělávací program pro základní vzdělávání - **RVP ZV** in original). Specifically, this thesis works both with its translated but also original versions from the years 2007, 2013, 2015, and 2017. The focus is placed on the first

language acquisition in lower secondary education - the second stage of elementary school, 6th – 9th class (ISCED 2). CEFR (2001) further describes the desired key competences of foreign language learning, learners' **communicative competences** (with linguistic, sociolinguistic and pragmatic sub-components), and **general competences** covering the knowledge about the target language and culture.

4.2.5.6 LEARNING THE FIRST FOREIGN LANGUAGE ACCORDING TO RVP ZV

In the Czech Republic, learners begin to acquire the first foreign language (usually English) in Year 3, approximately at the age of 9. The compulsory education of this language lasts from Year 3 until Year 9. Classes are distributed equally each year with the allotment of three classes per week and each class lasts 45 minutes (RVP ZV, 2013).

In RVP ZV, the first foreign language is a part of the *educational area* **Language and Communication through Language**, alongside the native Czech language. This educational area is a keystone for the successful present and future lives of Czech pupils. It raises the awareness of Czech as a native language, **cultural identity, and integration** into society. It aims firstly at getting familiar with pluri-lingualism and multi-culturalism, and secondly at building positive relationships with both their own and foreign communities to **respect one another**. The key point is to learn the aspects of languages (both native and foreign) to be able **to access information, further educate ourselves, and appropriately express thoughts**. On top of that the advanced knowledge of language builds up confidence in presenting oneself, it positively affects the development of **interpersonal communication** not only between culture-like individuals but also on an international level (RVP ZV, 2013).

Regarding communication, RVP ZV (2007) suggests several ways to develop it stating:

Verbal, as well as non-verbal communication, can also be developed by means of Drama Education, which is included in the RVP ZV as a complementary educational field. (p.18)

4.2.5.7 EDUCATIONAL AIMS AND KEY COMPETENCIES

RVP ZV (2013) highlights the significance and **promotes the cultivation of key competencies** for successful future lives of pupils. It specifies them as complex processes of acquiring a set of knowledge, skills, and values **to attain personal development** and determine not only their **success** but also **wellbeing** in society. The key competencies that pupils shall dispose of when leaving Year 9 **are not terminated in fact, they are developed throughout the whole life**. The nature of key skills, especially the **interrelatedness** suggests the development ought to be fulfilled **across different educational areas**. All the syllabi need to be designed in a way so that the educational areas and

contents shall contribute to the development of key competencies. For basic education, RVP ZV (2013) defines the following six key competencies: **learning; problem-solving; communicative; social and personal; competencies; working competencies**

According to RVP ZV (2015), the desired proficiency of the English language at the end of the 9th class should reach level A2 as specified in CEFR (2001). This is further explained as the pupils are expected to understand basic sentences and phrases that are **closely related to their everyday realities and lives. Communication** is based on **short and simple interactions and dialogues about common facts**. The learners are capable to **describe their basic needs** and **provide key information about themselves, their families, backgrounds**, etc. For example, students can **discuss and agree/ disagree** on a plan or they can **decode simple utterances**, and last but not least they can **familiarise themselves** with the community in which the target language is spoken. CEFR (2001) specifies the outcomes of A2 (Waystage) level as following:

“It is at this level that the majority of descriptors stating social functions are to be found, like use simple everyday polite forms of greeting and address; greet people, ask how they are and react to news; handle very short social exchanges; ask and answer questions about what they do at work and in free time; make and respond to invitations; discuss what to do, where to go and make arrangements to meet; make and accept offers.” (p.42)

4.3 WHY IS IT CHALLENGING TO DEVELOP CC?

The development of CC may give the impression of a massive challenge due to its **complexity**. As Saleh (2013) reminds us in some extreme cases it may even happen that a learner ends up in a complete refusal of learning the language. Celce-Murcia et al. (1995) point out why many learners tend to fail when facing a real-life opportunity to communicate in the target language. They claim it is mainly due to the complexity of any language and **wrong approach of foreign language classes**, which are inclined to overemphasise linguistic errors and overshadow social and cultural backgrounds, stating

‘It is still too typical of foreign language classes around the world, simply does not prepare learners to cope with the complexity of real-life language use efficiently.’ (Celce-Murcia et al., 1995, p.23)

As Kostkova (2012) highlights, it is problematic that the **aims of foreign language teaching** are **formulated by the construct of communicative competence**, however, at the same time, they are **evaluated through language skills**. Even the most influential curricular document, RVP, defines the

outcomes (following CEFR) in terms of receptive, productive, and interactive language skills. This does not necessarily give the option to convert the theoretical knowledge about communicative competence into active real-life observations and practice (Kostkova, 2012).

According to Nazari (as cited in Saleh, 2013), the task may be challenging as **many teachers misunderstand the concept of communicative competence or are not communicatively competent**. Butler (as cited in Saleh, 2013) attributes that to a non-sufficient understanding of CC and the ways it can be developed in ELT classes. On top of that, he states that communicative activities do not necessarily have to result in enhancing CC. Another challenge according to Huda (as cited in Saleh, 2013) might represent **the selection of methods or setting objectives**, especially the **skills we plan to focus on**. One of the biggest challenges for teachers is to set smart objectives and **retain real expectations**. What is important is to realise that if the objectives are not feasible or lack in the challenge, it will not make a difference in learning (De Bruyckere & Willingham, 2018) and it may lead not only to learners' frustration but eventually to dropping the language completely (Saleh, 2013). Other delicate concerns are **expectations**. Saleh (2013) warns from **overly high expectations for non-native learners to develop their CC comparing to native learners**, claiming it to be '*a far-reaching goal*'.

Communication is an inner skill to convey ideas (either verbally or nonverbally) and CC teaches to do that appropriately and with regards to the culture in which the language is being conducted. To determine how competent L2 learners are, we use **CEFR descriptors that focus on individual language performance not as much on the communicative competence itself**. This makes it very difficult to tell to what extent we are developing the CC or if at all. **Language performance and competence are not the same** and the actual performance is affected by many factors and may differ significantly even within hours. Therefore, we shall not jump into conclusions about learners' proficiencies, and unnecessarily discourage some learners from learning as **motivation plays a crucial role**. RVP (2013) confirms that '*the success in learning a language is dependant aside from the results mainly on the way the language culture becomes the passion of pupils and the subject of interest across all Educational areas*' (p.17, a translation of the author).

4.4 HOW TO CULTIVATE CC?

Macaro (as cited in Saleh, 2013) investigates the stimulation of CC and one of the key findings is to **focus more on listening and speaking skills**. In contrast, Saleh (2013) warns that overemphasising those two skills may not be ideal as **a good understanding of all four skills** is an underpinning principle for reaching a good command of any language competence.

CEFR (2001) states, that **by participating in communicative events**, learners develop their short-term and long-term competencies. The competencies that learners need for successful communication are depicted in chapter 5 of CEFR. In classrooms, **CC is cultivated through accomplishing a series of communicative tasks**. CEFR (2001) considers communicative tasks as following:

“Classroom tasks, whether reflecting ‘real-life’ use or essentially ‘pedagogic’ in nature, are communicative to the extent that they require learners to comprehend, negotiate and express meaning in order to achieve a communicative goal” (p.158).

A British educationalist Robin Alexander sees a big potential in **peer-talk** claiming that children construct meanings also from interaction with others. They then develop not only the knowledge but also their identity (Alexander, 2008). He proposes the concept of so-called **dialogical teaching** stating:

” Dialogical teaching reflects a view of knowledge and understanding come from testing evidence, analysing ideas and exploring values, rather than unquestioningly accepting somebody else's certainties” (Alexander, 2008, p.32).

4.4.1 WHICH METHODS ALLOW THE DEVELOPMENT OF CC?

As described by Savignon (2018) the need to teach English as a foreign language developed in the US in the 1940s for international students at Michigan University. In that time, **grammar-translation method**, based on pure drilling of grammatical rules was dominant. Throughout the Cold War, ELT was more funded and with the debut of tape recorders, the new method called **audio-lingual method** emerged. The underlying principle was to learn scripts of an authentic conversation by heart. However, not even this method provided success when L2 learners faced real-life challenges. As noted above, Chomsky and especially Hymes stood at the beginning of the discovery **of the concept of the communicative competence** (inspired by Prague School of functional linguistics). This concept highlighted the contribution of classroom practice in spontaneous communication (with all the grammatical mistakes involved) as it could lead to the development of CC. This was a key shift in ELT as **instead of reaching for ‘mastery’ it started preparing L2 learners for real-life communication needs** and led to the establishment of a framework. Since then, **Communicative Language Teaching (CLT)** has taken place in ELT environment (Savignon, 2018; Savignon, 2006).

Savignon (2006) connects CLT with CC, saying: *“The essence of CLT is the engagement of learners in communication to allow them to develop their communicative competence”* (p.673). This approach revolves around CC however, the biggest misconception is that it is limited to face-to-face

communication. It may be **realised across all the language skills** as long as communication partners **express themselves, interact, and negotiate meanings**. Another misconception is that CLT does not include conscious knowledge of linguistic rules, the discourse, or social awareness. Not only does it include that, but also it reaches at **practical usage of those rules in a given context according to learners' needs** (Savignon, 2006). Savignon (2006) concludes that we cannot find CLT in any textbook as strict adherence to a provided text clashes with the spontaneous nature of CLT.

Regarding the **classroom practice**, Savignon (2006) perfectly depicts that no matter how precise this approach is, it is still very challenging to utilise it in classrooms. The most contemporary situation around CLT shows that there are **attempts to create communicative syllabi**, such as in Japan and their JET (Japan Exchange and Teaching) or Taiwan as noted by Wang (cited in Savignon, 2006) seeking to employ competent English language practitioners, to teach English since very early stages and to build their syllabi based on the communicative competence. Savignon (2006) further warns that grammar-focused teaching still dominates as **teachers do often need to subordinate to school authorities and the government** and many L2 students still end up **learning for the tests** and assessment that have a huge impact on their future (Savignon,2006)

Claxton et al. (2011) complements that school leaders and teachers need to create a **classroom environment** in which students are not afraid to make mistakes, but rather see them as a way to improve in future. This advice is essential as learners need to know that it is natural to make mistakes, we all make them but it is important to learn from them. Being able to risk is always more **appreciated to transfer an inaccurate message than no message at all**. The establishment of a pleasant working atmosphere is explicitly described in RVP ZV, as a part of social and personal competence (RVP ZV, 2013) and it is an underpinning principle for successful CLT in classrooms.

4.4.2 WHICH ACTIVITIES LEAD TO THE DEVELOPMENT OF CC?

Saleh (2013) proposes two key aspects of foreign language instructional strategies, namely **learner-centeredness and integration of communication**, that have the potential to enhance communication skills. It is further suggested that activities like **group work, games, independent problem-solving of situations, or role-plays** are those leading to active participation. Not only allow they for the evolution of grammatical, sociolinguistic, and strategic aspects of CC but they also give the chance to be utilised in the outside world (Saleh, 2013).

According to Savignon (2018), **all the current language resources should be devoted to matching the communicative needs of learners in a global society**. Concerning the activities, both form-focused and meaning-focused need to be taken into consideration and ideally joined together. As far

as she is concerned, whilst including **form-focused exercises that carry meaning-focused experience**, we can stimulate the learners' CC. Celce-Murcia (2008) provides concrete examples of activities that may stimulate interactions. The key principle lies in their **practicality, rich contextualisation, and connection to learners' lives**. She suggests implementing **mock phone calls or email messages in a target language** to convey information or opinions. Celce-Murcia further believes that learners could come up with their own **advertisements** to sell a concrete product. Another effective activity proves to be **carrying a survey or interviewing peers** or a teacher in a target language. Then, students could be for example **discussing or elaborating general ideas** of the discourse segments. The pupils do not necessarily have to end up talking, the activity can be even upgraded and **the scenarios could be acted out** according to the existing script, or **the script may even be created by pupils** (Celce-Murcia, 2008).

Washburn (2001) confirms the idea of **letting pupils write their transcripts** or approves the idea of **completing blank exercises while watching the video**. She provides her way of working with sitcoms, starting with **watching** of selected **clips without sound** at first and allowing pupils to **study** not only situations but also discourse on the basis of **body language** and settings provided. This **involves** a big number of investigations and **discussions**, e.g. about the relationships among the main protagonists. In the end, students are reminded to think about other factors affecting the concrete situations, such as social status, distance, gender, or even the utmost urgency when characters are transmitting the message (Washburn, 2001).

The last example provided by Celce-Murcia (2008) is **collaborating** on a project, for example comparing cultural and language similarities/dissimilarities of native and target communities. A contemporary British educationalist, Guy Claxton supports the theory highlighting that if students are involved in **group work projects** they are engaged profitably with learning (Claxton, 2006). Claxton (2006) is concerned that **by involving children in problem-solving projects** and activities, they gradually nurture facets of their **creativity**. Claxton (2012) similarly to Celce-Murcia et al., (1995) urge to educate children for **the needs of the real, contemporary, future, and ever-changing world**. Therefore, as far as he is concerned, the emphasis should be placed on so-called epistemic qualities (such as empathy) entailing the skills and attitudes towards learning that are important in the progressing world.

4.4.3 *THE IMPORTANCE OF COMMUNICATION BETWEEN TEACHERS AND PUPILS*

Alexander (2010) is also fully aware **that the way a teacher talks to children** may affect learning, memory, understanding, and the motivation to learn. The importance of both verbal and non-verbal

communication was already described. Every teacher should bear that in mind while stepping into a classroom. An Australian Professor of Education John Hattie published a very influential work in the field of education called '*Visible Learning*' which promotes an enhanced role for teachers as they become evaluators of their teaching. He believes teachers should question themselves, see individual students' needs and progress, see their strengths, gaps, and know where to find help in their teaching (Hattie, 2009).

Feedback is essential for any type of learning including TEFL. Hattie (2009) investigated the effect of feedback for learning to discover the value 0.73 (on the scale from 0 to 1), advocating that feedback plays a vital role in the process of learning. According to Hattie and Timperly (2007) **feedback needs to be frequent (hence not overused), detailed, specific, and without a delay.** Teachers also ought to make sure that learners interpret the feedback correctly. Hattie (2011) adds that a competent teacher should recognise when effective learning is taking place and his/her feedback shall in some occasions result in leaving the child its own space to make progress in learning, which will result in cultivating learners' **independence** and **autonomy**.

Alptekin (2002) believes that the traditional approach of CC clashes with confining learners' autonomy. He highlights that a language is authentic only when it is set within a particular discourse community. Naturally, teachers should emphasise the culture in which the language is spoken. However, they should not limit it only to the target culture pushing the native culture of L2 learners into the periphery as disregarding learners' origins could result in disengagement and circumscription of learners' autonomy.

4.5 FURTHER ADVICE ON ENHANCING COMMUNICATIVE COMPETENCE

Macaro, 1997 (as cited in Saleh) promotes four key principles that the language teachers and practitioners should stick to so that they establish the development of CC. Apart from prioritising speaking and listening skills, teachers should bring about rather **new information** into the lesson **to increase the learner's participation.**

The choice of **a good quality discourse** that enables us to develop CC is one of the other factors determining success. As cited in Larrea-Espinar & Raigon-Rodriguez (2019), the **majority of ELT textbooks do not reinforce intercultural learning and therefore it is suggested to use TV,** specifically **sitcoms** as a pedagogical tool to enhance the cultural competence. Most significantly, it is needed **to practise the language in real and meaningful situations** that students might find useful (Saleh, 2013; Celce-Murcia, 2008).

Kramersch and Sullivan (as cited in Alptekin, 2002) propose that **L2 learners** should be equipped to **become both local and global speakers** and should feel comfortable in both national and international environments. To achieve so, teachers should according to Alptekin (2002) and Celce-Murcia (2008) use **materials related to learners' lives, native cultures, and put them into international contexts**. Practitioners should also select **discourse with non-native actors/speakers** holding a conversation as they may be more relevant and motivating for L2 learners (Alptekin, 2002).

In conclusion, Savignon (2018) warns that even the reform in approaching goals, materials, and feedback does not necessarily guarantee the enhancement of CC. Among others, **CLT should be integrated into classroom practice** in the first place. It does not exclusively stand for face-to-face communication, but it rather entails the interrelations of the language and the identity of an interlocutor/community. As a reaction, it is advised to implement **communication opportunities** (especially **spontaneous**) into the lessons regardless of the learner's proficiencies and at the same time to bear in mind that **teaching for communication should not exclude the knowledge of linguistic patterns, metalinguistic awareness, and social appropriateness** (Savignon, 2018).

Teaching a foreign language is a very complex task due to its evolving nature and instead of trying to achieve "mastery", we should prepare learners for actual conversations (Savignon, 2018). Larrea-Espinar & Raigon-Rodriguez (2019) suggest that we shall not stick with the textbooks that lack intercultural context but rather incorporate appropriate sitcoms in ELT to develop communicative competence of L2 learners.

5. METHODS

The aim of this dissertation is to equip English language teachers with lesson plans utilising popular sitcoms among Czech lower secondary pupils, complemented with methodological advice on how to use them properly so that the communicative competence of L2 learners can be developed to the fullest.

At the beginning stage, an online Google questionnaire (see attachment) was created to check primarily which sitcoms are popular among Czech pupils and secondly to what extent they believe watching sitcoms may improve the acquisition of the English language and help us communicate. The questionnaire link was firstly sent to 10 secondary schools in the South Bohemia region, however, due to a low returning index, it was shared also via Facebook and extended to a lower stage of Grammar schools so that more pupils could take part in the survey regardless of their region.

After 3 weeks, the online surveys were closed, the data was processed using the MS Excel program and the findings are published in the section *Results of the Questionnaire* of this dissertation. The popularity of sitcoms served as the main criteria for the choice of discourse, however other considerations were also taken on board. Based on the results, concrete passages from popular sitcoms were selected to be utilised in English classes and appropriate activities aiming at the maximal possible development of the communicative competence were organised into 3 lesson plans (see attachment below). The ideas and activities for communicative lessons were recorded in a slightly adjusted Medium Term Plan (MTP) template that is broadly used for planning lessons in the United Kingdom. Each part of the lesson is then further analysed and other considerations are involved to provide a reliable resource for ELT teachers.

5.2 STAGE 1 – CHOOSING THE DISCOURSE

5.2.1 SELECTION CRITERIA FOR SITCOMS

As mentioned above, sitcoms, in general, could provide powerful materials for ELT mainly due to their authenticity, a set of characters who discuss ordinary events, share daily issues, they tend to be witty, and very relatable. Furthermore, it was presented that not all sitcoms would serve as ideal teaching materials. The first criterion to be considered is the **language complexity** of the sitcoms that shall correspond with level A2 as the target level at the end of Year 9 according to RVP ZV. Therefore, sitcoms with highly specific vocabulary, such as *The Big Bang Theory* needed to be approached very carefully focusing mainly on the study of non-verbal aspects of communication. Similarly, as Larrea-Espinar and Raigon-Rodriguez (2019) this study excludes some sitcoms, namely

Futurama, Southpark, or Simpsons due to their non-realistic **nature of communication** as they do not provide **realistic interactions**. The main goal is to establish the most authentic and real situations that our learners could relate to and learn how to respond (both verbally and non-verbally) to various situations. For that reason, animated sitcoms were excluded. Furthermore, *Southpark* would not be an appropriate choice because of the **language inappropriateness** that would have to be censored when presented to underaged learners. Other reasons for elimination were violence, offensive language, and mean insults. No matter how much those factors may resemble real interactions I am concerned we shall not exemplify these in classrooms. RVP (2017) aims at formulating thoughts in a clear and concise manner, and implementation of the acquired communication skills into building up positive relationships. One of the key aims of RVP ZV is to ameliorate the interpersonal communication in a particular cultural context and to cultivate positive relationships to intercultural communication (RVP, 2017). Presenting vulgar and inappropriate language would, therefore, clash with the goals of building positive relationships and respecting others. We need to think of complex personal development when teaching. This led us to the decision not to work with the sitcom *Married with Children* even if it showed as quite popular among Czech secondary pupils. The next significant criterion is **a cultural context**. When selecting the passages of sitcoms, the main aim is to fulfill a language function to stimulate communication. At the same time, we shall bear in mind cultural specifics such as differences in celebrating events, addressing someone, etc. in English speaking countries, and how the culture affects the choice of linguistic markers (e.g. principles of British politeness and the usage of indirect requests). Working with culturally specific sitcoms will **allow our pupils to glance at the cultural habits in countries, where English is a native language**. Then they may improve their sociolinguistic competence, and CC respectively. Studying both foreign and native cultural habits also contributes to the awareness and appreciation of our own culture. Both the development of communication and civil competencies is implemented in RVP ZV (2017).

5.2.2 RESULTS OF THE QUESTIONNAIRE

In total 50 responses from pupils attending Years 6-9 in the Czech schools were collected between 8th and 29th May 2020 (nine from year 6, seven from year 7, nineteen from year 8, and fifteen from year 9). 56 % of responders were girls and 44 % boys.

5.2.2.1 WHICH SITCOMS ARE THE MOST POPULAR?

When asked for the most popular TV series from the UK or US production, the answers varied a lot. This is the full list of TV shows/ sitcoms that were mentioned: *Stranger Things*, *Top Gear*, *Simpsons*, *F.R.I.E.N.D.s*, *Riverdale*, *Outer Bank*, *Dr. House*, *Fast and Furious*, *The Vampire Diaries*, *How I met Your Mother*, *Cobra Kai*, *2 Broke Girl*, *Doctor Who*, *Little Britain*, *Home Alone*, *Dissenchanment*,

The Big Bang Theory, Rick and Morty, Star Wars, Steven Universe, Teen Wolf, Modern Family, Red Dwarf, Step by Step, Two and Half Men, Southpark, Married with Children, Comeback, Boyard, The Office, Masterchef, Jessie, Little Sheldon, The Middle or Younger. The TV shows are not organised according to their popularity, it is only a full list of answers provided.

When respondents were asked whether they believe their favourite TV show is a sitcom, 36% answered yes, 44% voted for no and 20% did not know. Table 1 below shows the sitcoms that gained the most preferential votes and therefore are considered as the most popular ones. Question 7 asked about 2 most favourite sitcoms and the results are the following: 17 out of 50 students (34%) nominated the sitcom F.R.I.E.N.D.S as one of their Top 2 favourite sitcoms, which makes it the most popular one, followed by The Big Bang Theory, How I Met Your Mother, Top Gear, and Modern Family. On the contrary, 3 respondents (6% of all 50 respondents) revealed they do not have a favourite TV show or a sitcom at all - see Table 1 below.

TABLE 1: THE MOST POPULAR 5 SITCOMS ACCORDING TO THE SURVEY (HANZAL,2020)

Name of a sitcom	Number of nominations	Percentage
F.R.I.E.N.D.S	17	34%
The Big Bang Theory (TBBT)	14	28%
How I Met Your Mother (HIMYM)	11	22%
Top Gear	10	20%
Modern Family	7	14%
None	3	6%

The results above did not come as a big surprise as all of the sitcoms in Table 1 are well-known and broadcasted in Czech TVs. To find out the opinion of all answerers on the sitcoms above, respondents were asked separately in Question 6 to evaluate randomly selected sitcoms, specifically how popular they find them. The grades 1-5 were used (1 for very popular, 2 for popular, 3 for average, 4 for unpopular, 5 for very unpopular). Luckily, all the sitcoms from Table 1 have been selected for evaluation also we are capable to compare the opinions of all respondents on them. As seen in Figures 3 and 4, very similar opinions are observable on the sitcoms F.R.I.E.N.D.S (on left) and TBBT (on right). Over 30% of answerers evaluated both sitcoms with grade 1, meaning they find them very popular and contrarily 30% consider those either unpopular or very unpopular. No sitcom can be liked by everyone, however, approximately 70% of respondents evaluated those 2 sitcoms with grades 1-3, which makes them appropriate for teaching as the majority of pupils would either appreciate or would not mind working with them.

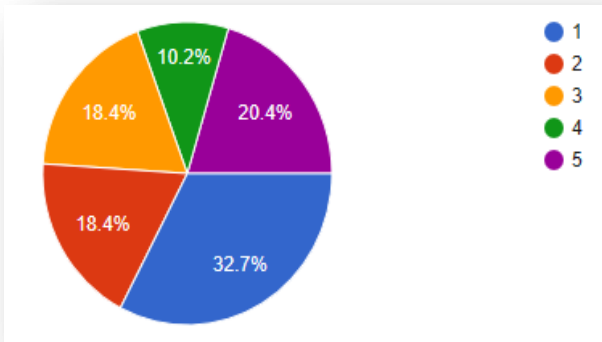


FIGURE 3: THE POPULARITY OF F.R.I.E.N.D.S (HANZAL, 2020)

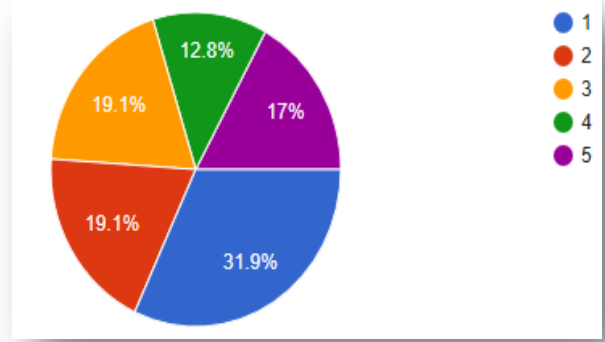


FIGURE 4: THE POPULARITY TBBT (HANZAL, 2020)

The remaining three favourite sitcoms were also the subjects of evaluation. Firstly, we can observe that the sitcom Modern Family is considered less popular with only 10% of respondents considering it very popular. Contrasting with the two sitcoms in Figures 3 and 4, over 41% find the sitcom HIMYM either unpopular or very unpopular (see Figure 5 below). The number is even higher for the sitcom Modern Family, where almost 54% of respondents consider it either unpopular or very unpopular (see Figure 6 below). These results perfectly correlate with the data from Table 1 above demonstrating that even if the sitcom Modern Family belongs in between the 5 most nominated popular sitcoms, it received fewer votes than the others.

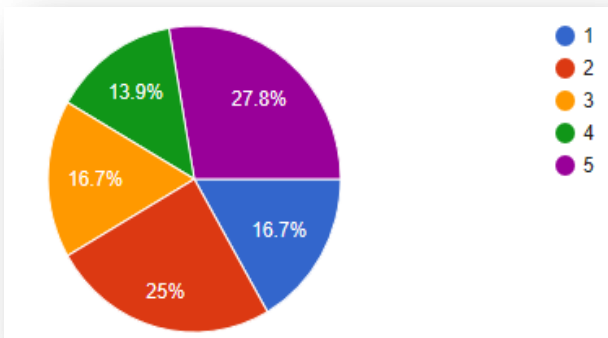


FIGURE 5: THE POPULARITY OF HIMYM SITCOM, (HANZAL, 2020)

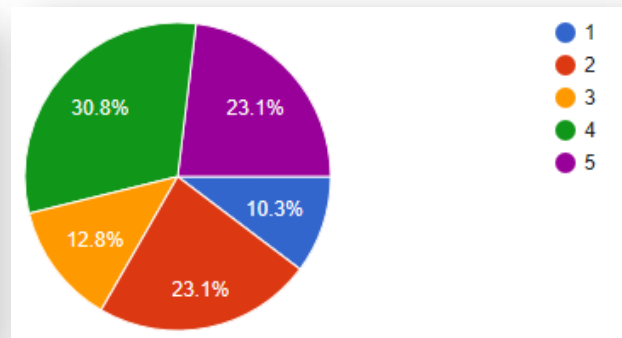


FIGURE 6: THE POPULARITY OF MODERN FAMILY SITCOM, (HANZAL, 2020)

The next TV show/ sitcom from Table 1 above, Top Gear, deserves further comment as it is not a prototypical example of a sitcom. According to Tobin (2010) this TV show was originally designed as a documentary/ talk show about cars but as a co-presenter, James May, revealed for the magazine Digital Spy, throughout the time the nature of the show changed as very often the technical expertise is receding into the background making space for comical experiments. Therefore, we could classify Top Gear as a sitcom and include it into this study even if it may be considered as another genre

elsewhere. It contains all the features typical for a sitcom, such as a set of characters, the aim to make the audience burst in laughter, an indoor setting, etc. According to this study, it is a very popular sitcom, as evaluated by almost 35% of respondents and considered unpopular or very unpopular by 32,5% (see Figure 7 below), which is a very similar index as for the sitcoms F.R.I.E.N.D.S and TBBT.

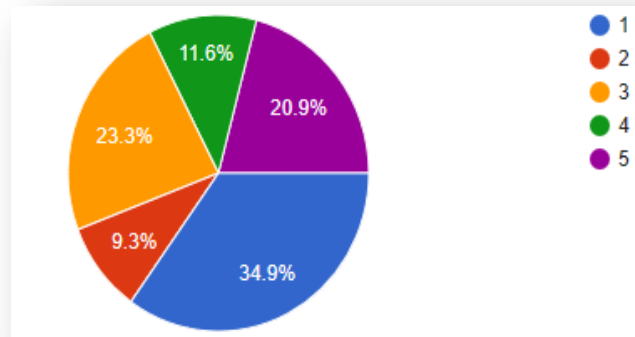


FIGURE 7: THE POPULARITY OF TOP GEAR (HANZAL, 2020)

5.2.2.2 WHY ARE SITCOMS SO POPULAR?

The reasons why respondents particularly enjoyed their favourite TV shows differed too. The most common answer was a humorous nature stating *'It is funny, It is great fun, It is hilarious, I can laugh, Due to humour, or It is just interesting'*. Other great points were made by mentioning that each episode is very unique and watching sitcoms *'does not kill as much of free time as they usually last only 20 minutes'*. Some of the respondents admitted that they can relate to the characters, it calms them down or they like it because it supports homosexual relationships. Others appreciate the graphics, dubbing, or great storylines. One of the pupils answered that they *'can practise the English language'* and only one person answered that they actually do not know why they are watching TV shows.

5.2.2.3 DO SITCOMS HELP WITH ACQUIRING THE ENGLISH LANGUAGE?

As described in the theoretical part, one of the key principles for learning a foreign language is to be exposed to it. The survey disclosed that 46% of pupils spend more than 2 hours a week watching TV shows or sitcoms, 26% spend from half an hour to two hours a week and the rest watch less than half an hour a week. Students were also asked to what extent they believe watching may improve their ability to communicate in the English language. 36% responded yes, 48% chose rather yes, 16% selected rather not and nobody picked the option not. This data serves as a valuable proof confirming that 84% of pupils believe watching sitcoms is beneficial for acquiring the English language and improving communication in a foreign language. Question 9 further asked whether pupils watch

sitcoms in English or Czech language and whether they tend to use subtitles and multiple answers were possible. As noted in Table 2 below, 68% of respondents tend to watch TV shows/sitcoms in the Czech language, out of which only 6% prioritise having English subtitles on. This number is rather high and therefore English teachers should encourage their L2 learners to watch sitcoms in the original version.

TABLE 2: THE PREFERENCE OF A LANGUAGE AND SUBTITLES WHEN WATCHING SITCOMS (HANZAL, 2020)

Language	Subtitles	Percentage
English	No	16
English	English	18
English	Czech	38
Czech	English	6
Czech	No	62

The theoretical part provided arguments for why sitcoms offer a great tool to improve communicative competence in L2 learners, however, the current situation showed that 70% of teachers do not work with sitcoms in their English classes and 84% of pupils would find it beneficial.

The question was further developed and pupils were asked to tick which skills/sub-skills they believe may be improved. Multiple answers were possible and the results are following: listening, vocabulary, pronunciation, and speaking are believed to be improved by watching sitcoms over 60% of respondents (see Table 3 below), whereas less than 15% of pupils think that reading, grammar, and writing may be elevated in the first place by watching sitcoms (see Table 3 below).

TABLE 3: THE SKILLS/ SUBSKILLS THAT ARE MOSTLY IMPROVED BY WATCHING SITCOMS (HANZAL, 2020)

Listening	74 %
Vocabulary	68 %
Pronunciation	66 %
Speaking	64 %
Reading	14%
Grammar	10%
Writing	6%

5.2.2.4 HOW TO ACQUIRE A FOREIGN LANGUAGE/DEVELOP CC EFFECTIVELY?

Lojkova & Vlckova (2010) highlight that we should start thinking about the learning styles we prefer to improve the acquisition of a foreign language, especially to develop communicative competence.

They describe learning styles as a set of general predispositions or tendencies to process reality, both conscious and unconscious. Most of the tendencies are realised unconsciously when learners find the discourse so interesting, that they completely immerse into it and may not even realise that they are exposed to a foreign language or that learning takes place. Lojkova & Vlckova (2010) address the issue of an impulsive pupil who tends to rush into conclusions. If we introduce this pupil to different learning styles we may increase his/her motivation, participation, and guarantee learning. Another example suggests that even a simple task of writing down a set of English words may result in the application of different learning styles – some students might sit still using their imagination (work independently using visual style), others might prefer to discuss the task with peers (work collaboratively using auditory style) and others might actively search in dictionaries or move around the class (using the kinaesthetic style).

RVP ZV (2013) seeks for pupils to “do well” in practical life and it aims at developing key competencies. One of the educational aims is to equip learners with strategies to learn and motivate them for lifelong learning. By raising awareness about learning styles and combining a variety of these in the classrooms we believe that firstly motivation can be increased and secondly a very broad spectrum of children's needs and preferences for learning is taken into account.

Concerning the knowledge of learning styles described in the theoretical part, respondents were asked to write down **the ways they prefer when learning a foreign language**. We did not put the question in a way to write down their learning styles as a complicated question might discourage them from answering so we rather simplified it to make sure they understood it properly. Respondents admitted that apart from **watching sitcoms**, they believe the most effective ways for them to improve their command of English language are **learning it at schools, listening to music, playing computer games, reading books, watching movies in the English language, listening to podcasts, using the apps such as Duolingo or Wocabee, reading English memes, following English-speaking YouTubers, chatting with English-speaking people, learning together with a family member or travelling**. One respondent also revealed that they prefer to **write down the new vocabulary, phrases in their vocabulary notebook, or learn with their siblings**.

These results suggest a great variety of learning styles and strategies and correlate with Lojkova & Vlckova (2010) opinion reasoning that **different learning styles highlight the individuality of learners and their preferences to acquire a foreign language**. Some respondents prefer a **visual style** (reading books), whereas other favour a **kinaesthetic style** (playing computer games, chatting with English speaking people) or other like better an **auditory style** (listening to music, listening to podcasts, etc.). Most of the answers are not following just one of the styles but rather combine them.

For example, even when listening to music not only auditory style is activated but also visual style (if we read the lyrics or watch the video clip) and at the moment when we start to sing, the kinaesthetic style is applied. This suggests the uniqueness of learning and the need for different approaches to be implemented in our English classes.

5.3 STAGE 2 – LESSON PLANNING

In the following part, the lesson plans are presented and each of them is further elaborated in terms of phases of the lessons, individual activities respectively, and the way they contribute to the development of CC. All the lesson plans are also presented in the attachment of this dissertation. The template used for the lesson is a standard MTP (Medium Term Plan) format commonly used for planning in the UK and it has been introduced to me while I was studying at Bishop Grosseteste University in Lincoln, UK. The original MTP includes firstly how the lesson fits into the national curriculum, then cross-curricular relations and last but not least assessment opportunities. Our MTPs are adjusted and include the stages of the lesson with their estimated duration, which sitcoms are being worked with, and how we develop communication, CC respectively.

5.3.1 LESSON 1 – HOW TO SOCIALISE

5.3.1.1 INTRODUCING THE TOPIC AND LANGUAGE FUNCTIONS

As described in the theoretical part, According to Savignon, (2018) **all the current language resources should be devoted to matching the communicative needs of learners in a global society**. Pupils, therefore, need to learn to satisfy practical life needs and the discourse shall be close to their lives so that they could relate to it, build up their motivation and engagement during the lessons. The sitcoms used for this lesson were F.R.I.E.N.D.S, HIMYM, and TOP GEAR, which proved to be the popular ones. The topic of the first lesson is: *How to socialise*, and this lesson is covering the following language functions (LF): *greeting conventions, introducing somebody, turn-taking, opening, joining, maintaining, and closing a conversation appropriately when communicating face-to-face*. It further covers the pragmatic *politeness conventions, and register differences depending on speakers' social statuses and context* as parts of sociolinguistic and pragmatic competencies described in CEFR (2001). For level A2 (as required by the end of Year 9 of Basic Education), the social conventions are specified and pupils shall demonstrate *polite forms of greeting and addressing; greet people, ask how they are and react to news; handle very short social exchanges; ask and answer questions about what they do at work and in free time* (see CEFR, 2001, p.42). All of the mentioned LFs are very commonly used in practical life and pupils need to be equipped with these. According to RVP ZV (2015), pupils should **listen to others' speeches, react**

appropriately, join a conversation making their arguments, and last but not least to **recognise different communication means** and establish **high-quality cooperation with others**. All these educational goals are described within the key competencies for education – specifically the communicative competence, in RVP ZV (2015).

5.3.1.2 ESTABLISHING AIMS AND SETTING SMART OBJECTIVES

As described in the theoretical part, De Bruyckere & Willingham (2018) highlight that objectives need to be challenging but feasible at the same time. Lavery (2018) then complements that teachers need to have a clear vision of what they want to achieve and how they are going to do that. Therefore, **setting smart objectives** is one of the key presumptions for a successful lesson. The main aim of our first lesson is **to create an optimal learning environment** (as highlighted by Claxton, 2011) in which an error is seen as a way to progress and any pupils' attempt is well appreciated. This way we aim at overcoming pupils' language boundaries while utilising and analysing humorous examples of odd interactions and body language of the main characters. Most significantly, we seek **to establish the Communicative Language Teaching (CLT) approach**, making sure that **pupils have the chance to express themselves interact and negotiate**. Despite this lesson being firmly structured and activities having their estimated durations provided, we shall not forget that **spontaneous conversation** is crucial for the development of CC. Whenever it occurs, we shall build it up and under no circumstances ignore it. For that reason, it may happen that even if the activities are not completed, our lesson may still be successful as long as it gives L2 learners the chance to express, interact, and negotiate. We need to bear in mind that the next important aim is to **support natural and authentic interactions** and be flexible with delivering the activities, judging appropriately how to adjust our plan so we develop CC at all times.

Regarding the language aims, pupils are exposed to commonly used phrases for fulfilling the LF of introducing someone and having a simple conversation, such as: *"Hi, I am/my name is..., you must be ..., it's really nice to meet you, guess what, you would not believe whom I met yesterday, I am really sorry I need to leave right now, you have my number so you can give me a call anytime, see you tomorrow, speak soon, take care, etc."* Seeing those phrases in context helps to perform short but natural exchanges and when analysing witty interactions in sitcoms, pupils shall observe not only the meaning but mainly the usage of such phrases. They should be able to analyse the communication, and the laugh tracks should help them spot the oddities. To justify and reason their answers, they should be familiar with the phrases to express opinions (such as *I think, I believe, it seems like, e.g. I think Ross is/seems embarrassed because..., etc.*). In conclusion, our learning objective is defined as following: *Can I recognise analyse, and use different communicative means to establish appropriate*

and high-quality face-to-face interactions in a particular context, or can I open join and maintain a conversation, introduce someone, and perform short natural interactions?

5.3.1.3 THE PHASES OF THE LESSON

5.3.1.3.1 THE WARM-UP – MUTE INTRODUCTION

Assuming that this is the first time I am working with the concrete class, it is necessary to introduce myself. I decided to choose a non-traditional approach of what I call a *'mute introduction'*, all based on body language, gestures, and non-verbal communication only. I will step inside the classroom (making sure I do have computer login details, memory stick with pictures to project and links to watch sitcom passages we will be working with), go to the middle of the class, smile a little, nod my head and gesticulate to sit down. Then without words, I will point at me and write down my name on the board. By demonstration, I will ask the class to write down their names on the piece of paper and **make name tags** for easier communication during the lesson. As soon as pupils are ready, I will gesticulate that my mouth is now unlocked, greet everyone and introduce myself using words, tell what we are going to do this lesson, and mainly thank for such a great start and following non-verbal clues.

Good morning everybody, my name is Mr. Hanzal, I am an English teacher and today we will be studying the way we communicate. Thank you very much for such a great start. You understood all the instructions perfectly. Well done!

The next phase will be reminding the pupils of our one and only rule – **to always use the English language**. If pupils struggle a bit, they can either choose non-verbal channels of communication or raise their hands asking: *Mr. Hanzal, how do you call (a Czech word) in English, please?* In the end, I will remind them not to feel afraid to make mistakes: *Please, please, please do NOT be afraid to talk. Remember, any answer is better than no answer! Making mistakes is normal, that's how we learn.*

Now we have not only caught the attention of the pupils, awoke their curiosity and interest by choosing an unexpected start but we also calmed them down, got ready for learning, and established a smooth transition after the break time.

5.3.1.3.2 ACTIVITY 1- OBSERVING CONVERSATIONS

This activity is a receptive one – a listening activity, concretely watching the extracts from sitcoms HIMYM¹, TOP GEAR², and F.R.I.E.N.D.S³. In each passage, characters are being introduced and natural conversations are taking place. This activity is broken into three segments: pre-watching, while-watching, and after-watching following the methodology of teaching receptive skills. Within each segment, there are different tasks to complete and L2 learners have the chance to work both individually and in pairs.

5.3.1.3.2.1 Pre-Watching – Describing Photos

Pre-watching is a great way to introduce the discourse, it allows pupils to discuss and activate their previous knowledge about the sitcoms at first. Then it shifts the attention onto the concrete sitcoms used in our lesson by projecting Figures 8, 9 and 10 below, which were taken as screenshots while watching the sitcoms on Netflix. Pupils **discuss the following questions in pairs**:

- *Do you know all three sitcoms in the pictures?*
- *Who is your favourite character and why?*
- *Which character do you think you are closest to?*
- *How many characters from these sitcoms can you name?*



FIGURE 8: THE SCREENSHOT OF A FAMOUS INTRODUCTION (HANZAL, 2020)

¹ The video is available at: <https://www.youtube.com/watch?v=TA8Gd08tcZk>

² The video is available at: <https://www.youtube.com/watch?v=ajjXmD8DGeM&t=17s> (0-1.05 min)

³ The video is available at: <https://www.youtube.com/watch?v=Uh0I6xe7Svc&t=10s> (0-1.43 min)



FIGURE 9 THE SCREENSHOT OFA FAMOUS INTRODUCTION2 (HANZAL, 2020)



FIGURE 10 – THE SCREENSHOT OFA FAMOUS INTRODUCTION 3 (HANZAL, 2020)

As described in the theoretical part, Alexander (2008) supports the idea of **peer-work** as pupils rather analyse the ideas than accept the certainties. Secondly, they construct meanings from interaction with others and cultivate not only their knowledge but also their identities. In terms of developing CC, Washburn (2001) and Celce-Murcia (2008) point out how significant discussions are. The next great advantage is that a teacher is given some extra time to start the computer, project the three pictures, freeze the screen and prepare the links for while-watching activities. The discussion is then finished by asking pupils about their answers/ the answers of their peers. At the beginning stage of a lesson, I would recommend letting the volunteers answer but as the lesson progresses, making sure that all pupils are given enough chance to communicate. An example of questions and answers might be:

- *Who is your favourite character and why?*
 - *My favourite character is/ I like Chandler because he is funny.*
 - *Yes, he is really funny. I think he’s hilarious.*
- *What is Martin’s favourite sitcom?*
 - *Martin’s /his favourite sitcom is F.R.I.E.N.D.s*
 - *Really? Mine too. Do you have a favourite episode?*

- *Maria and Adam, how many characters from the sitcom F.R.I.E.N.D.S can you name?*
 - o *Six, → Perfect, you can name all the key characters then.*

For each of the answers, it is recommended to **scaffold the conversation** as much as possible and develop the interactional competence. While checking the knowledge about the characters, the teacher can write down a list of key characters on the board. It will help in the further stages of the lesson.

5.3.1.3.2.2 While-Watching – Table Filling

While-watching the scenes, pupils focus on the gist and **fill Table 4 below**. We check the understanding of who is introducing whom, what the context is (where it takes place, what is the relationship between the speakers, etc.) by completing this exercise independently. Pupils should only write down the bullet points as the aim of this activity is not practicing writing skills but checking listening comprehension. For each activity, we need to bear in mind what we want to test and how we want to do that. Washburn (2001) recommends **completing blank exercises while watching** a video in her article ‘*Using Situation Comedies for Pragmatic Language Teaching and Learning*’. This activity does include writing, a productive skill. Nevertheless, CLT approach, as noted in the theoretical part, shall be realised according to Savignon (2006) across all the language skills. Furthermore, Saleh (2013) claims that for the development of CC, the contribution of independent problem-solving tasks is beneficial too, and completing this exercise certainly is an individual task. This activity has two pre-filled boxes with examples of relevant answers. These may help pupils understand the instructions.

TABLE 4: THE BOX FOR RECORDING ANSWERS WHILE LISTENING TO THE SCENES (HANZAL,2020)

SITCOM	Who introduces	Who is being introduced	The context (setting, appearance, feelings of characters, etc.)
HIMYM			<ul style="list-style-type: none"> - In a bar - Ted is nervous - Robin is there with friends, she is cool
TOP GEAR		Sebastian Vettel (an F1 driver)	
F.R.I.E.N.D.S			

Checking the listening comprehension is planned in pairs again. Pupils are comparing their answers using narrative sentences and present tenses (simple and continuous).

E.g. In HIMYM sitcom, Barney is introducing Ted and Robin in the bar. Ted is nervous because he likes Robin. Robin is very cool and attractive.

5.3.1.3.2.3 After-Watching – Personal Experience

After the watching phase, it is an ideal opportunity to **connect the discourse with L2 learners' lives** and let them **express** their opinions. The main goal of this exercise is to **analyse the conversations** and discuss them.

- *Is Robin mad at Ted when she throws water in his face?*
- *Do you have any funny/awkward experience while introducing someone?*
- *What can go wrong when you are introducing someone?*

The teacher walks around the classroom and listens to pupils' interactions. It is also recommended to watch out for possible essential errors that affect the meanings and correct those immediately, whereas minor mistakes can be pointed out after this activity. When correcting, we need to be careful not to discourage pupils from speaking and use appropriate techniques, such as repeating their answers in the correct form, etc.

5.3.1.3.3 ACTIVITY 2 – PHRASE CATCHING

The next part of the lesson consists of watching 3 selected introductions from the sitcom F.R.I.E.N.D.S available on YouTube⁴. During watching, pupils should focus on **what makes the conversations so easy, smooth, and effortless**. They should try to listen for some concrete communication means in the conversations. The video is being stopped after each conversation is finished and the aspects of the conversation are being discussed. This activity is possibly the most challenging one as it requires a lot of focus and listening. The introduction needs to be as simple as possible, for example:

Alright, in this exercise we will watch 3 introductions from F.R.I.E.N.D.S. After every conversation, I will stop the video (pause) and you will discuss the following stages of the conversation (project them on the board). Try to look for concrete phrases used for each stage and what makes them polite, funny/awkward.

We need to make sure pupils understand the stages, therefore we ask them to provide an example for each of them as suggested in the brackets.

⁴ The video is available at: <https://www.youtube.com/watch?v=iQSObrt5t2k>

- **Addressing** (e.g. *Excuse me? Knocking on the doors, tapping on a shoulder, saying the name*)
- **Greeting** – (*Hi*)
- **Introducing** each other (*My name is...*)
- **Providing context** of how the characters know each other (*I am Rachel's sister*)
 - o **Explaining what they are doing there** (*I moved in with Joye...*)
- **Making a connection** - finding some commonalities, **asking questions** (*What do you do?*)

Based on the exchanges characters decide if they want to keep talking/ see the person again or rather walk away. They either suggest the next opportunity to meet or apologise and leave. This part of the conversation is the main focus of lesson 2.

- **Apologising and explaining why you have to leave**, so it does not look like you are not enjoying the conversation ...
- **Suggest a future reference** (*Hey, so you want to have dinner with me on Saturday night? How about tomorrow night?*)

After each conversation, the pupils judge **how natural the conversation is, what makes it polite, rude, inappropriate, funny, or awkward** looking for concrete behavioural and linguistic choices the characters make. The stages of the conversation are projected on the board so the L2 learners can see them when discussing. Not only students acquire the commonly used phrases to introduce someone, they see the usage in context and observe which are the most appropriate.

5.3.1.3.4 ACTIVITY 3 – REHEARSING INTRODUCTIONS

It is time to put the knowledge into practice. This activity is a **role-play**, a speaking activity, in the form of a game to practise introducing people according to the context. Pupils **work in groups** of 3 and each group is provided with 3 different piles of cards (well-shuffled). Every time, one person picks a card from one pile and they take turns. One person is the person who introduces others and one to two people are being introduced, pupils **take turns** choosing their roles. They need to **make the interactions as natural as possible** thinking of how the characters and context affect the formality of the conversations. The **teacher is in the role of a facilitator** either observing the interactions or joining the teams playing a character if necessary. The categories are summed up in Table 5 below.

TABLE 5: SUBJECTS OF COMMUNICATION AND SETTINGS FOR A ROLE-PLAY ACTIVITY (HANZAL,2020)

Who introduces	Who is being introduced	Context (can be complemented by own ideas)
Friends	Parents	At home, having a costume B-day party
A boyfriend/ girlfriend	The queen of England	In a coffee shop, standing in a queue, trying to jump the queue
A teacher	Boris Johnson	In front of Buckingham Palace, touring around London
A headmaster	Your grandma	Hosting a TV show, such as Show Jana Krause
Your favourite singer	An audience	In a park, walking your dog, picking up a dog's poop
A co-worker	A celebrity	At the dentist, having a terrible toothache and swollen mouth
The president of Czechia	Andrej Babis	In a supermarket, having a lot of toilet paper in your basket

This activity is very **creative**, L2 learners create their scenarios, with the characters and settings provided and think of language/phrases they need to choose for the right occasion or even come up with their own ideas of whom to introduce and where. The activity requires a lot of **collaboration** and **team-work**. The teacher is in the role of a facilitator and the **class** is very **student-centered** as suggested by Tarwin (2014) for the optimal development of CC, as noted in the theoretical part.

5.3.1.3.5 ACTIVITY 4 – ACTING OUT INTRODUCTIONS

This activity follows the previous one, it serves as feedback to check how pupils coped with the task. They are given 2 minutes to decide which conversation they would want to **perform in front of the class**. The main idea is to have fun, appreciate every effort, and do the best to firstly **act out the scenes and secondly analyse them in terms of naturalness, language used, formality aspect, and appropriateness**. We will start with volunteers again as it might be intimidating for someone to not only talk in a foreign language in front of others but also act out the scene. Some pupils are more extravert and not afraid to step in front of the class. We should give these the space to encourage others and overcome their boundaries and fears. Before the group starts, we shall **remind them of how important non-verbal communication** is. After the first trio performs, we can select the others for example saying... *Please raise your hand (show a gesture) if you introduced someone to the queen of the UK. Ok. Brilliant. the first group, whenever you are ready, you can start please.* After the performance, the teacher should initiate clapping and mainly **thank the actors for their courage and point out the positive sides**. They then can sit down and the whole **class guess the characters, the setting** and then brainstorm how they followed the stages of conversation, and what made it polite/impolite, formal/informal, funny/awkward, etc.

5.3.1.3.6 RECAP AND FOLLOW-UP

The teacher should thank once more for such great participation and effort and summarise what we have learned during the class.

At first, I introduced myself with no words using only non-verbal communication. Then we discussed our favourite sitcoms, characters and focused on the characters from the F.R.I.E.N.D.S, HIMYM, and Top Gear sitcoms. We watched introductions from each of the shows and shared our experience with introducing people. After that, we watched 3 introductions from the sitcom F.R.I.E.N.D.S and focused on the stages of a conversation (addressing, greeting, etc.) In the next task, we came up with our introductions and finally acted them out. We looked at the stages of conversation again, formality aspects, politeness principles, or context and how they affect the way we communicate.

Please think of 1 top moment for you from today and 1 new thing you learned today.

*Next time we will be working with more sitcom scenes, focusing on the characters' feelings and the way they say what they really think without being rude. The topic will be **How to show our attitudes**. It would be great if you could watch one full episode at home and focus on every introduction, which is presented there. Thank you very much, have a lovely weekend and see you next time.*

5.3.2 LESSON 2 – HOW TO SHOW OUR ATTITUDES

5.3.2.1 THE TOPIC, LFS, AND THE EDUCATIONAL AIMS

While the first lesson focused on introducing someone, opening and maintaining a conversation, lesson 2 aims at different ways **to close a conversation**, do it politely, and to tell someone how we really feel without being rude or tactless. The name of this lesson is **How to show our attitudes**. The way we structure and articulate our messages (demonstrate how pragmatically competent we are) is absolutely essential as it affects the addressees, their understanding but also emotions. We do want to boost language sensitivity with empathy and promote healthy cooperation to cultivate tolerance towards other cultures and individuals (as one of the educational aims in RVP, 2017). To be able to share how we feel, it is necessary to learn/revise **vocabulary describing our feelings, emotions, and attitudes** (especially adjectives). As for the discourse, we will be using sitcoms TBBT and F.R.I.E.N.D.S in this lesson. Like the first lesson, this one also covers the pragmatic *politeness conventions, and register differences depending on speakers' social statuses and context* as parts of sociolinguistic and pragmatic competencies described in CEFR (2001). The main approach used is CLT too, only with the difference that the first lesson was focused more on the interaction, whereas this one emphasises the ability **to express ourselves** in concrete situations. To express ourselves in a socially appropriate way, it is important to raise the awareness of all the influences affecting our speeches. The main language functions of lesson 2 are *expressing ourselves (our feelings, emotions,*

or opinions) making an argument, disagreeing with someone, apologising, rejecting someone's offer/ invitation, or backing off the plan, or reasoning our behaviour. All the LFs are realised on level A2 according to CEFR (2001) where L2 learners use simple everyday phrases and handle very short social exchanges through observing the concrete passages from sitcoms. Last but not least, they subconsciously acquire language strategies to accomplish the LFs.

5.3.2.2 ESTABLISHING AIMS AND SETTING SMART OBJECTIVES

The LO is to **actively listen** to others showing our **empathy**, **tell someone politely how we really feel** or what our opinion is including showing our disagreement, and finally **apologising and closing a conversation in an appropriate and polite way**. Regarding the vocabulary, we aim to equip L2 learners with the adjectives necessary to describe feelings.

5.3.2.3 THE PHASES OF THE LESSON

5.3.2.3.1 THE WARM-UP – COMMENTING ON CONVERSATIONS

Our warm-up has two main aims, firstly it recaps what we covered in the previous lesson, and secondly, it introduces lesson 2 and motivates pupils for learning. First of all, the class is asked to think of the previous lesson and **the stages of a conversation** we covered (addressing, greeting, introducing –explain a connection with the person who introduces, explain the context – why they are in the certain place, and finding commonalities + asking questions). This brainstorming serves as a prelistening task for the warm-up, in which we will watch a video from TBBT sitcom, in which Leonard and Sheldon meet Penny (0-1.44min)⁵ and we will judge how smooth and natural the introduction was, whether they followed up the stages and what they could have done differently to make the interaction less tense. The last point to focus on is observing how the conversation was finished. Pupils will **discuss** the points below in pairs, which will be our after-watching activity and the feedback will be checked afterward asking comprehension questions.

Good morning class, welcome to lesson number 2. For those of you who were missing last time, my name is Mr. Hanzal and I am an English teacher. Like last time, today we will learn how to communicate in English by watching sitcom extracts – this time F.R.I.E.N.D.S and TBBT.

Last time, we learned how to introduce ourselves and someone else in English, and today we will learn how to close a conversation and politely tell someone how we really feel.

With your partner, think of different ways how you could introduce someone new and what stages we usually follow to open join, and maintain a conversation.

⁵ The video is available at: https://www.youtube.com/watch?v=-0E27Q_r0ac (0-1.44 min)

Now we are going to watch a short video from TBBT when Leonard and Sheldon meet Penny for the first time. Your task is to focus on the following points:

- **how smooth and natural the introduction was**
- **whether they followed up the stages of a conversation**
- **what they could have done differently to make the interaction more natural**

After watching discussion aims at developing **speaking** skills and it also provides a smooth transition from the warm-up activity to activity one.

Discuss the points above with your partner:

- o **How would you feel if you were Penny/Leonard/Sheldon in the video?**
- o **Do you enjoy watching TBBT? Why? Why not?**

While checking the answers, we are again supporting **spontaneous conversations** and applying the **scaffolding principle** to build up conversations and interactions within the class. *We will quickly play another scene from TBBT sitcom. We will watch a conversation between Penny and Leonard (0.18 – 0.48)*⁶ and tell the pupils to *look at the questions below and after watching, and answer them.*

- **Does Penny’s verbal communication correspond with the non-verbal? How do you know that?**
- **Do you sometimes say something different than you want to say? In what context? Why?**

5.3.2.3.2 ACTIVITY 1 – TEACHING VOCABULARY

In this part of the lesson, we focus on the understanding of key vocabulary/adjectives that we need to acquire to succeed in the following activities. At first, we will check the previous knowledge by **drawing a mind-map** on the board. The teacher will give 3 markers to the first three volunteers and they will write down the first three adjectives. They then pass the markers onto the next pupils and eventually we come up with the list of adjectives. We will retain the list on the board and expand it throughout the lesson so that the learners can be exposed to the forms of the adjectives at all times.

We need to make sure pupils understand the meaning and usage of all the words on the board. To teach new vocabulary, a combination of many techniques is required. A teacher asks to explain them in other words, provide an example, or mime an emotion, translate into the mother tongue, etc. As a result, the whole class comes up with a list of adjectives/ phrases describing our feelings/emotions. We need to consider **different learning styles** of pupils and use various techniques to teach vocabulary to meet the needs of learners. There is some space for **differentiation**, the most talented

⁶The video is available at: https://www.youtube.com/watch?v=P7JBt3_h5LA – Leonard and Penny discuss a costume idea for a “party”

pupils can be challenged and the teacher can introduce the idiomatic phrases, such as *feeling blue/low, over the moon, on cloud 9, to be at your wit's end, etc.* These colloquial phrases are under no circumstances expected to be acquired by A2 level for L2 learners. However, they might open the gate to further studies, show the pupils how rich a language English is, and might motivate some of those for deeper learning. After the pupils recognise the forms and meanings of the phrases, we will practise the usage firstly in a more controlled activity and then more excitingly (free- communicative activity).

5.3.2.3.3 ACTIVITY 2 – STUDYING EMOTIONS/ INTERVIEWING PEERS

The first task is to complete an exercise matching the feelings/emotions with concrete situations. This activity is organised as a peer **interview**. The teacher may join one of the pairs to check how well the class copes with the exercise. Before the pupils start, we will ask them to have a look at the situations and the list of adjectives in the Table 6 and ask for the meaning of those they do not understand. To make sure they understand, we will ask clarifying questions and encourage pupils to explain the meanings in a target language.

TABLE 6: MATCHING FEELINGS WITH THE SITUATIONS (HANZAL 2020)

<i>How would you feel if</i>	<i>I would be/feel</i>
You had to pass an important test.	
You stumbled and fell down in front of your crush.	
You overslept and missed your bus.	
You won a competition.	
Your pet was poorly.	
Your boyfriend/girlfriend broke up with you.	
Your friend invited you to their party.	
You got your dream gift.	
BOX - adjectives for an inspiration	Surprised, confused, happy, excited, embarrassed, sad, tired, devastated, blessed, angry, frustrated, shocked, afraid, stressed, nervous, ashamed, proud, satisfied, brokenhearted, worried

This activity helps **to understand our emotions**, to realise that it is normal to show different emotions according to the context, it helps the pupils to embrace their feelings and handle them. The

language input is 2nd conditionals, asking hypothetical questions. We would not explain the grammar at this point, we will only expose our learners to that. For an easier output, we can use zero conditionals, such as: *How do you feel if you get your dream present*. L2 learners will work in pairs asking the questions and replying, taking turns.

5.3.2.3.4 ACTIVITY 3 – GUESSING EMOTIONS

We do realise that it must be challenging for the pupils to sit on their chairs for 45 minutes and therefore when possible, it is good to implement an activity involving movement, and learn through the Total Physical Response (TPR). For this activity, pupils will be divided into 2 teams – **a team of observers and a team of performers**. At first, the team of performers will form a circle, each thinking of a feeling/emotion and setting a pose in which they shall be able to stay for at least a minute. The team of observers will move around the circle, trying to guess who is impersonating which feeling. The teams swap after all the poses are explained. Pupils then move back to their seats and get ready for a listening activity. The teacher needs to be flexible with time and judge appropriately to what extent the pupils enjoy the activity/ learn and adjust the length of the activity according to that.

5.3.2.3.5 ACTIVITY 4 – CLOSING A CONVERSATION

For this activity, we will listen to two extracts both from the sitcom F.R.I.E.N.D.S with characters who happened to find themselves in **uncomfortable conversations**. The first video shows how Monica and Phoebe had to handle the meeting with their annoying friend⁷. The second video (0-0.43 min) presents a conversation of Rachel with a stranger on the plane to London⁸. Her being nervous affects her behaviour and makes her irritating for the stranger, which results in an uncomfortable situation too. While watching the video, we will **focus on Monica's and Rachel's feelings and also on the ways both conversations end**.

This activity raises the awareness of **politeness principles** as part of a sociolinguistic competence according to CEFR (2001), it makes pupils think about the feelings of characters, which improves their **empathetic skills**. They are exposed to different varieties of the English language, which allows them to develop their sociolinguistic competence too. They also witness natural conversations both face to face and over the phone. **Lesson 2 focuses on face to face interactions, whereas in lesson 3 other channels of communication are practised too**. They observe all the factors affecting the message, which response is appropriate, and what is considered rude. The longer of the two videos is

⁷ The video is available at: <https://www.youtube.com/watch?v=EckfR8SySHo> – Monica and Phoebe meet Amanda

⁸ The video is available at: <https://www.youtube.com/watch?v=b31TLayhvBs> – Rachel on the plane with Hugh Laurie

played with subtitles which should help firstly with attention and mainly with understanding. Larrea-Espinar & Raigón-Rodríguez (2019) in the theoretical part of this dissertation suggest **using subtitles to help developing CC** and our research revealed that 62% of respondents occasionally choose either Czech or English subtitles.

After watching, the pupils will discuss the following questions with their partners and connect the discourse with their lives.

- *Compare the ways the characters closed their conversations. Was it polite/rude? Why?*
- *Who do you think is more honest telling how they feel, the man on the plane or Monica&Phoebe?*
- *Who do you think is ruder telling how they feel - the man on the plane or Monica&Phoebe?*
- *Do you think that you can be honest and polite at the same time?*
- *Why do people usually not tell someone how they really feel?*
- *Are Amanda and the man on the plane good listeners?*
- *Do you find Amanda annoying? Would you want to be friends with Amanda?*
- *ALT. Which qualities do you think your best friend should have?*

During the discussion, the teacher listens to the pupils' speaking and provides formative feedback. At the end of the discussion, the whole class thinks of **the stages for closing a conversation politely** and the examples demonstrating the dishonesty of characters sharing their feelings, represented by the clash between their verbal and non-verbal communication. These are some of the suggestions:

- **Apologise** that you have to go, giving a brief reason – *I am really sorry I have to go now, my taxi is waiting...*
- **Make a positive comment** about meeting each other – *It was really nice/great meeting you today*
- **Suggest further contact** – *Are you free on Saturday evening? I am having a little party and it would be great if you could make it..* invitation- this phase will be covered in details in lesson 3
- **Greet** – See you later, Take care, Bye...

5.3.2.3.6 ACTIVITY 5 – SCRIPT WRITING

This activity is organised in groups of 5 pupils, it is the most **creative** one and it gives the chance to apply all the knowledge about opening, maintaining and closing a conversation politely from lessons 1 and 2. Pupils are watching the script from the sitcom F.R.I.E.N.D.S and **produce a detailed script** including **non-verbal communication** of characters.

L2 learners are expected to have 5 characters (Phoebe, Mike, Mike's mother (Mitsy), Mike's father (Theodore), and a 'boring' family friend. The setting is Mike's parent's house. They shall consider formality differences, the social class of characters, their emotions, and all factors that affect their speeches. This way they develop sociolinguistic competence according to CEFR (2001). Pupils also must not forget about non- verbal aspects of communication. They try to be as creative as possible and work as a team in groups of 5, each person having a role. For any question/advice, the teacher is available, however, the class is student-centered again. The teacher may alternatively print out an example of other scripts with a formal setting and provide it as an inspiration to those groups that struggle the most. The instructions are the following:

Right, so now we are about to watch a scene in which Phoebe is meeting Mike's parents for the first time. Before we start, think about how you would feel before meeting your boyfriend's/girlfriend's parents.

The video⁹ is then being played without a sound throughout the whole time so the only communication we can observe is non-verbal. Pupils need to work as part of a team, as Alexander (2008) suggests, they will construct the meanings from interactions with others. We also highlighted in the theoretical part that if students are involved in **group work projects** they are engaged profitably with learning (Claxton, 2006). Claxton (2006) is concerned that **by involving children in problem-solving projects** and activities, they gradually nurture facets of their **creativity** and finally Claxton (2012) similarly to Celce-Murcia et al., (1995) urge to educate children for the needs of the real, contemporary, future, and ever-changing world. We believe that this activity complies with all the requirements.

While making our own scripts, learners need to consider the following factors as they significantly shape how communicatively competent we are.

- *The context - The subjects of a conversation, the setting, and all the factors affecting it*
- *Formality degree depending on the context + language appropriateness*
- *The choice of linguistic means – (language – verbal + body language)*

The teacher provides necessary feedback and helps to clarify the task or formulate the discourse. This task is very challenging but at the same time, it is a group work, students have a chance to collaborate, exchange ideas, and work as a team. The teacher is in the role of a facilitator

⁹ This video is available at: https://www.youtube.com/watch?v=JL_nOt-3xec

encouraging pupils to do their best but pupils are in charge of their teams. They divide the roles within the group, learn to appreciate other opinions, and contribute equally to the project.

L2 learners then submit their scripts and the teacher plays the same scene with sound this time, which serves as a feedback for the teacher.

5.3.2.3.7 RECAP AND FOLLOW-UP (5 MIN)

Learners hand in their scripts and the teacher plays the same scene with sound this time to see how professional directors managed the task, especially how they established uncomfortable situations and humour. The teacher then recaps all that has been covered in this lesson, thanks for all the great effort, highlights all the great moments of the lesson, and suggests further opportunities to practise- watch one episode of F.R.I.E.N.D.S OR TBBT own choice and focus on the way the conversations are closed- is it natural/polite/honest/formal?

At the end of the lesson, pupils are asked to write down 1 thing they learned this lesson on a piece of paper (anonymously) and throw it in a special box on the teacher's desk as they leave the classroom. *Perfect, we are reaching the end of this lesson. I would love to thank you for your hard work on your scripts. Could anyone collect them for me, please? We will start with these next time, trying to improve them even more and act some of them out loud. Before you leave, please write down on a piece of paper one thing that you learned or really enjoyed today and put the paper inside the hat on the teacher's desk as you leave the class. Alright, thank you very much, and see you next time.*

5.3.3 LESSON 3 – HOW TO NEGOTIATE

5.3.3.1 THE TOPIC, LFS, AND THE EDUCATIONAL AIMS

In this lesson, we will **combine the knowledge about conversations from lessons one and two** and we will **put it into practice**. As learners might feel more confident, it is time to challenge them even more and introduce **conversations over the phone**, where we cannot rely on non-verbal communication support. Hence, we need to emphasise intonation, stress placement, etc., in order to construct our discourse clearly and understandably. The title of lesson 3 is *How to negotiate*. To do it successfully, we aim at equipping learners with the strategies on **how to construct discourse so that they can accomplish the LFs**. According to RVP ZV (2015), as part of CC pupils are expected to express their thoughts in a logical sequence and concise manner both in spoken and written forms. In the previous lessons, we were focusing on that as well, only with the difference that there was the support of non-verbal communication. Therefore, introducing phone calls/text messages might represent a bigger challenge. Furthermore, as noted in the theoretical part, De Bruyckere & Willingham (2018) remind us that objectives need to be challenging but feasible. We realise that

nowadays, the majority of pupils have their cell phones and use them daily. For increasing the exposure of the target language, we could encourage our L2 learners to switch the language of their phones into English to expand vocabulary and general acquiring of the target language. Besides that, Celce-Murcia (2008) recommends implementing **richly contextualised mock phone calls, email-messages and practical activities** close to pupils' lives in classrooms to improve L2 learners' CC. This lesson incorporates phone calls but it does not revolve around them. It also focuses on the following LFs: *to help someone – provide advice, support or comfort someone, apologise, suggest something, encourage others, make a request, etc.* and therefore **promote healthy relationships** and establish wellbeing of both us and conversational partners. One of the educational aims is to **manage the rules of interpersonal communication** to build up positive relationships, establish high-quality cooperation and general well-being. RVP ZV (2017) also highlights the need to **build up pupils' confidence** so that they could **sophisticatedly present themselves in public**.

5.3.3.2 ESTABLISHING AIMS AND SETTING SMART OBJECTIVES

Our objective is to further study conversational rules, this time predominantly verbal communication between interlocutors and **focus not only on face-to-face interactions but also on different communication channels (phone calls/text messages)**. We aim to teach L2 learners to verbally **express themselves, interact, and negotiate**. The discourse chosen for lesson 3 includes the micro functions for socialising – from lesson 1, for showing our attitudes - from lesson 2 (sympathy, apologies, disagreements), and for persuading others – from lesson 3 (suggestions, advice, encouragements, requests, etc.) All the micro functions are described in depth in CEFR (2001) as part of the pragmatic subcompetence. In conclusion, we shall construct our discourse *suasively* and express ourselves with confidence. If we seem confident enough to fulfil the language functions, we could then help each other by **providing advice or comforting someone**. By studying (observing and rehearsing) the communication rules in context, what affects them, etc., we believe we are **preparing our learners for real-life situations and equipping them with the predispositions needed for successful communication within integrated Europe and the world**.

5.3.3.3.1 THE WARM-UP – BEING POLITE

A teacher starts the lesson when all students come to the classroom and this time in an unconventional way. We skip the pre-watching stage and without introduction, we will play the scene from the sitcom F.R.I.E.N.D.S, where **Rachel closed Ross's conversation with Julie over the phone because she was annoyed.**¹⁰ Pupils are watching the script, which serves as a recap of lesson 2. After watching, they get the chance to **discuss the following points and connect them with what we did last time.** Prior to the discussion, the teacher introduces the lesson, for example:

Good morning everybody. It is time for another English lesson with sitcoms. This time we will use the sitcoms Modern Family, HIMYM, and our good old F.R.I.E.N.D.S. Before we start, can anyone tell us what we did last time?

Perfect, this time we will learn how to communicate over the phone and our focus will be on making your point, supporting someone, giving advice, apologising, convincing, and generally helping each other.

In this lesson, we will combine the knowledge from lessons 1 and 2 and put it into practice. After watching the scene from F.R.I.E.N.D.S, please discuss the following questions with your partners for 2 minutes.

- ***How does Rachel feel?***
- ***Does her verbal and non-verbal communication match?***
- ***Is it polite to close a conversation the way Rachel did it?***
- ***Did Rachel really help Ross by doing what he asked for?***

This script shows the **imbalance between verbal and non-verbal communication** of characters. Rachel feels different to what she is actually saying (she needs to try hard to stay polite). This passage, therefore, points out that the characters do not mean what they say. Neither Ross nor Julie want to hang up the phone.

5.3.3.3.2 ACTIVITY 1 – EXPRESSING AN OPINION

In this activity, we will watch a short scene from the sitcom F.R.I.E.N.D.S., in which Phoebe is having a conversation with Rachel and she is **trying to convince her that her behaviour is unreasonable.** We will play the video from the beginning only until 1.30 min. The rest of the video will be used in the following listening activity. After watching, the teacher will pose a question: **Who**

¹⁰ The video is available at: <https://www.youtube.com/watch?v=RdAMwDulKR0>

do you agree with, Rachel or Phoebe? Subsequently, the class will form **an opinion line**. Those who agree with Rachel will go on one side of the classroom and those who disagree on the other. As it is an opinion line, there might be someone in the middle or more inclined to one side. As the students make the line, the teacher can draw a line on the board, put crosses on the spots where pupils are standing. The teacher then initiates a small exchange of opinions, where the pupils need to **make their point, provide reasons** why they are standing on a particular spot (**justify their actions**) and be able to **make a logical argument**. All of these goals are the desired educational aims according to RVP ZV (2017). Watching the first part of the video plus forming an opinion line both serve as a pre-watching activity for the listening task.

Examples of some answers when forming an opinion line:

T: Anyone on this side of the classroom, I see you you agree with Rachel... Why is that the case?

S: I agree with Rachel because she should be true to herself.

T: That's a great point, well done! She really should be true to herself. Could we have the opinion of somebody in the middle?

S: I think it's a difficult situation. I don't know who to agree with.

T: Great answer, I completely agree with you. It's not a black and white situation. What do you think makes it a difficult situation?

S: She loves Ross but he's getting married.

T: Exactly! All right, could we hear an opinion from the opposite corner?

S: I disagree with Rachel. She shouldn't fly to London because it's selfish of her – if she loves Ross, she should be happy for him.

T: What an excellent argument! Don't you think she should be honest with her feelings, though? Can anyone comment on that?

During the discussion, the **teacher writes the key arguments on the board**, only in bullet points. The teacher also writes down the phrases: *I think, I believe that, because, she should/ should not, that is right but, I agree with that, anyway, etc.* Afterwards, the class is encouraged to get back to their seats and continue with the listening task, in which we will watch out for some **concrete language phrases the characters use to give advice, show empathy, and persuade** others.

5.3.3.3.3 ACTIVITY 2 – TESTING THE LISTENING

At first, we need to read the questions and **make sure all pupils understand** them, for example by checking the meaning of random words we find more tricky. Due to the nature of the video/phone calls, we will not provide visual support, only the auditory input, which makes the listening way more challenging. For that reason, we will listen to each extract twice. This activity is an independent

individual listening task. While watching the video, pupils find only one correct answer for each question.

Q1: Did Phoebe introduce herself on the phone the first time? Yes/ No

Q2: Did Phoebe get to speak with Mrs. Walton? Yes/No

Q3: a. *She wanted to warn them about someone trying to ruin the wedding*

Phoebe called the Walton's residence, because... b. *She was missing her friends and wanted to talk to them.*

c. *She wanted to congratulate Ross and Emily on their wedding*

Q4: Why did the lady hang up the phone?

- a. *She did not have time.*
- b. *She needed to go to the rehearsal dinner.*
- c. *She was upset that Phoebe was making fun of her.*
- d. *She had to leave to travel to New Glocksenshire.*

This activity provides a great example of British **conventions of politeness** and it also clearly demonstrates **the varieties of English language** and the **differences among native speakers**. As such, it contributes to the development of sociolinguistic competence (according to CEFR, 2001), and CC respectively. Pupils can check their answers in pairs in 1 min before the teacher reveals them. At the end, the teacher can ask whether pupils believe *New Glocksenshire* is a real place.

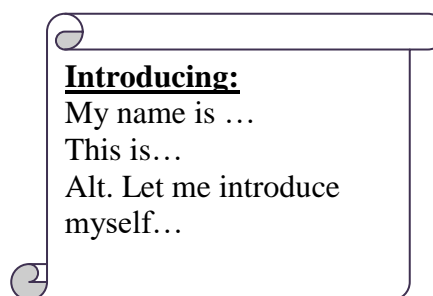
5.3.3.3.4 ACTIVITY 3 – OBSERVING PHONE CALLS

In this phase of the lesson, we will watch a video¹¹ (13.42 min – 19.00 min) about **the way people make phone calls in the English language**. This activity is both receptive and productive as learners **listen for concrete language phrases in each stage of the conversation** and **write them down**. We recommend writing the following stages on a piece of paper using a more interesting template as demonstrated below, letting the pupils write the concrete phrases inside the boxes (such as *My name is, This is*) that they can write into their notebooks later on. We can ask different sections of the class to focus on different stages of the conversation and then put their findings together.

- *GREETING*
- *INTRODUCING*
- *PROVIDING CONTEXT* –

¹¹ The video is available at: https://www.youtube.com/watch?v=B-ExLmGP_4E&t=1132s

- REASON TO CALL
- WHO YOU WANT TO TALK TO
- SUGGESTING SOMETHING
- SHOWING UNDERSTANDING
- THANKING
- WISHING A LOVELY DAY
- SAYING GOODBYE



After watching the video, we will expand the list with the class and come up with even more expressions **to make our phone conversations as fluent and natural as possible** (viz. alternative example in the box above). This video is complemented with **subtitles**, plus the key phrases that we look for are highlighted, which makes the task much easier. In the end, we can ask our pupils if they think the person who talks is using American or British English and why they think so.

5.3.3.3.5 ACTIVITY 4 – PRACTISING MOCK PHONE CALLS

It is time to put our knowledge about phone calls into practice and give the learners the chance to **rehearse the phrases**. We can **imitate the phone calls simply in pairs** with a conversational partner or if the class is equipped with headphones, we can make use of them. Each time we will **provide a student with a concrete situation (see below) that they need to communicate over the phone**. It would be ideal if the seating arrangement of the class was U-shaped so that everyone can see each other. The teacher then chooses which 2 headphones he/she will connect to rehearse mock phone calls. The pupils simulate conversations over the phone. They are provided with basic context, but it allows them to be creative and spontaneous. In the theoretical part, it was mentioned how important spontaneous communication is for the development of CC.

- I. *To arrange a meeting with your grandma for tomorrow*
- II. *To confirm the meeting with your auntie – specify the details*
- III. *To apologise to your friend for being late*
- IV. *To call your cousin abroad just to have a chat*
- V. *To tell your mother to pick you up at the train station at 4 pm*
- VI. *To book a taxi from work (it is raining and you do not want to ride a bike)*
- VII. *To make an appointment at your dentist – (ASAP- the toothache is terrible)*
- VIII. *To call an ambulance (a person passed out on the street)*
- IX. *To thank your daughter for inviting you to spend the holidays together*
- X. *To check what time the shop opens (you could not find it online)*

- XI. *To apologise for your behaviour (explain why you were grumpy the other day)*
- XII. *To make a complaint about the phone you bought*
- XIII. *To order a takeaway of your own choice for you and your friends*
- XIV. *To book a place to stay for you and your parents abroad*
- XV. *To call the reception at the hotel and ask for a wake-up call in the morning*
- XVI. *To congratulate your uncle on starting a new job*
- XVII. *To express your sympathy to your friend, because her dog sadly passed away*
- XVIII. *To respond to an ad – arrange a meeting to view a house*
- XIX. *To call your elderly neighbours and offer to do a grocery shop for them*
- XX. *To tell your best friend that you have a new pet.*

The list of language functions may be adjusted. The examples above give an idea of what people might talk about over the phone. This activity is a great **role play** and as mentioned in the theoretical part, **role plays are recommended in classrooms to ameliorate CC**. I would suggest splitting the class into 2 groups and providing each with 10 examples of LFs above. They shall **read the situations and make sure they understand them all before the “advice centre” is officially started by the teacher**. The teacher has the ability to join any phone conversation any time he/she wants and make sure L2 learners are speaking English only. This activity does not focus on grammar accuracy, but rather on **speaking for a purpose/fulfilling language functions** and therefore **develops the pragmatic subcompetence of L2 learners** according to CEFR (2001). RVP ZV (2017) also highlights the importance of preparing the pupils for real life, similarly as Claxton (2012) who realises the need to prepare learners for living in the contemporary and ever-changing world. On top of that, he encourages the teachers to implement problem-solving activities in the classroom. Each conversation should take place for 2 minutes followed by 1 minute to write down the key points discussed. The instructions are quite complex and for that reason we should say it slowly and clearly and when necessary let someone repeat what needs to be done. The instructions may be as follows:

Great, right now we will practise the phone calls and use the phrases that we learned. In the next minutes, this class will turn into a call center.

Firstly, we need to split the class into two parts. Each side will get 10 situations. You will read them thoroughly and make sure you understand them all.

Then you will choose one situation and I will connect you over the headphones with a random person in this class. It could be the person sitting next to you, it could be someone on the opposite side of the

class or it could be me. You would need to be talking about the situations in English only, because I can join any conversation I like at any time. Is that clear?

You will have 2 minutes for each of your phone calls and after each phone call another 1 minute to record the things you were talking about. We will start with 2 phone calls. Are we ready? Please pick up the headphones and test if they work now.

5.3.3.3.6 ACTIVITY 5 – COMFORTING SOMEONE

This activity focuses on comforting someone and reassuring them that everything is going to be all right. The sitcom chosen is *Modern Family*, specifically the scene in which the doctor called Phil on Saturday morning after he ran some tests on him¹². This scene is ideal to be used in a class for multiple reasons. First of all, at the beginning of the video, we can **observe one more phone call**. Secondly, the learners finally have **the chance to hear the English language spoken by a non-native speaker (Gloria)**. Alptekin (2002) believes that L2 learners should be exposed to non-native English speaking characters to improve their interactional competence in a global environment. Furthermore, it can **encourage** pupils that they can learn the target language too. Last but not least, it **demonstrates the great differences (accent, cultural background) among people who speak English**. More significantly, it **portrays great relationships within a family**, specifically that they are worried about their loved ones or that they come to support each other in difficult times. They do it in such an exaggerated way, twisting the information and rushing to conclusions, which results in laughter. The only downside is that there are many characters at the same time, which may be a bit confusing.

Before watching the script, the students **talk in pairs** about the sitcom *Modern Family* and about expecting news in general.

In the next activity we will hear one more example of a phone call from the sitcom Modern Family.

Before we start, discuss questions A and B with your partners.

- A. *Do you know the sitcom Modern Family? Do you like it? Why/ why not?*
- B. *Do you know the meaning of the word superstition?*

While listening, L2 learners **complete the following sentences**.

Please read the sentences C and D below now. Do you understand all the words in brackets?

- C. *The whole family is _____ (excited/worried/happy) about the doctor's phone call on Saturday morning.*
- D. *In the end they all feel _____ (nervous/anxious/relieved)*

¹² The video is available at: <https://www.youtube.com/watch?v=vr4QlNcqPRA&t=14s>

By completing the sentences correctly we ensure that learners understand the video and also the vocabulary regarding emotions that were covered in lesson 2. This while-watching activity is not very complex, because the main activity takes place after watching.

After watching, the L2 learners focus on the following questions:

E. What do you think the saying 'The body is not even cold yet' means?

F. How does he (Phil) feel when he needs to wait for the doctor's call?

G. How does the family support him? What phrases do they use?

H. Do you remember any important phone call of yours?

I. Do you think the phrase 'to see a black mouse' brings good luck or bad luck in the US?

J. Do you have similar sayings in the Czech language for good luck/bad luck?

The teacher walks around the class, listens to the discussions, joins them when necessary, and corrects essential errors. Then he/she can ask some questions, preferably H and J, as they cover the personal experience of learners and their cultural knowledge. By talking about sayings and superstitions, we provide a smooth transition from one activity to another.

5.3.3.3.7 ACTIVITY 6 – STUDYING SUPERSTITIONS INTERNATIONALLY

After the discussion, we will start a new project, in which students would work in groups and they will come up with a **poster containing famous superstitions/sayings in the English and Czech language**. It can be either presented on A3 paper or it can even be presented in the form of a PowerPoint presentation. L2 learners should focus on the **sayings in the target language and compare them with the sayings in their native language (Czech), complement it with drawings and finally include a quiz for the other groups to guess the saying**. The sayings can focus on good/bad luck, but they can also cover completely different aspects. Another contribution of this activity is that in English we cannot translate some sayings word by word as it would make no sense.

Compare: Párek milenců vs. The sausage of lovers, or Tvé oči září vs. Your eyes September.

These sentences provide a humorous way of translating, sometimes referred to as 'Lost in Translation'. L2 learners are encouraged to be creative in their presentations as well.

This activity studies the **cultural differences** and it provides a deeper understanding of the target language and culture. As desired in RVP ZV (2017), by studying these aspects, we **cultivate learners' tolerance to other cultures and help them appreciate their own identity and cultural background**. Studying proverbs/colloquial language/idioms and sayings undoubtedly exceeds the expectation of A2 level according to CEFR (2001). On the other side, it provides a cultural insight

into the language studied and it can **motivate students to learn and like the target language**. The pupils need to work **in teams** (agree on the layout and content presented) but also **independently** (looking up the phrases) and making sure they produce a quality work, which they would feel confident presenting in front of the whole class.

5.3.3.3.8 RECAP AND FOLLOW-UP

This time, the teacher asks any of the HAPs (higher attaining pupils) to **tell the class in his/her words what we did in this lesson**. The teacher writes the names of the activities on the board and allocates numbers to them.

S: This lesson we watched F.R.I.E.N.D.S and looked at the phone calls. We did a role-play and practised phone calls with headphones and then we watched Modern Family and learned how to make someone feel better. We then started a poster about sayings in English and Czech languages.

The teacher reacts to the answer, **summarising the lesson** again.

Perfect. Yes firstly we watched F.R.I.E.N.D.S - an impolite example of closing a conversation over the phone, then we expressed our opinion by forming a line. After that, we listened to some concrete phrases we say when having a phone call and finally, we rehearsed the phone calls. In the last part of the lesson, we watched the sitcom Modern Family, learned how to comfort someone, and ended up comparing superstitions.

Thank you very much for your great participation! Next time, we will finish the projects, copy all we learned into our notebooks independently, while I will be talking with each of you individually about your work in the lessons. We may have a short conversation and I will give a mark based on your effort, participation, and results.

Before the pupils leave the classroom, they will write down on a piece of paper the number of **their favourite activity**, fold it, and as last time, throw it inside a hat on the teacher's desk. This will serve as feedback for the teacher of his/her work and it would help for future deliveries of the lessons.

Before you go, please choose the activity you enjoyed the most today, write down the number 1-6 of that activity (as you can see on the board), and throw it inside the hat on my desk.

Thank you very much. Have a lovely week and see you soon.

As mentioned in the theoretical part, **developing CC is a very complex and long-term task**. Having said that, we tried to cover many different language functions and **rehearse everyday situations** that L2 learners might find useful in their lives.

Regarding the time considerations, the plans are quite optimistic. They include many activities, plus we need to consider, that **spontaneous conversations** take place as well. For that reason, the discourse of 3 lessons can be extended to the first half of lesson 4, which gives the teachers more flexibility and less rush with the delivery of each activity. It is always better to prepare more materials than less.

None of the 3 lessons considered assessment opportunities. It would be beneficial to mention at the beginning of Lesson 1 that **after Lesson 4, each pupil will get 1 mark based on their effort, participation, and results in classes**. The teacher will judge the effort and participation subjectively. However, the results are well described in the work produced. In the second half of lesson 4, pupils would copy the information from the board into their notebooks.

Date, learning objectives, activities + concrete language phrases/sticking marked exercises in the books plus writing down key vocabulary, and generally try to make their notebooks neat. Meanwhile, the teacher has the space to **talk with each pupil individually** about their performance, highlight what was great, and encourage them to improve where needed. They may be asked to perform a short conversation with the teacher on the spot. We need to consider L2 abilities, the way they express themselves and not make it intimidating. The emphasis needs to be placed on the progress achieved. The teacher then gives each pupil one mark (1, 1-, 1-2, 2+, 2, 2-, 2-3, 3+, 3, etc.) The scale for marking entails many degrees so that we can **provide the most accurate feedback possible**. This way we will **combine the verbal marking with numerical grades (1-5)**. Providing formative feedback is more personal and may motivate pupils for further learning. **The aim is to talk with pupils naturally and openly** about their performance. The teacher may ask the pupils how well they think they are doing in classes, what they are good at, and what they need to improve. Then the teacher shares his/her perspective providing professional opinion and the final mark. As mentioned in the theoretical part, Alexander (2010) highlights **the importance of the way a teacher talks to the children as it may affect learning, memory, understanding, and motivation to learn**. We need to pay attention not only to the verbal but also non-verbal communication. Furthermore, Hattie (2009) reminds us that **the teacher needs to become evaluators of their teaching** to make the teaching experience better and better.

All lesson topics were inspired by the three main goals of CLT approach (**to interact, express ourselves, and to negotiate**). These were combined with the pragmatic subcompetence, described in

CEFR (2001), focusing on **accomplishing natural conversations and fulfilling a variety of language functions**. The following lesson may as well be inspired by CEFR and be called: *How to seek factual information*.

The following lesson should focus on dealing with **practical problems** and students will cultivate their **strategic competence**, offering concrete examples when overcoming difficulties in speaking. It also needs to refer to the **knowledge from previous classes**. In the theoretical part, we presented that **conversations need to be repeated to help with the development of CC. The more they are rehearsed, the more L2 learners are ready to face real-life challenges**.

The list of sitcoms' excerpts provides further ideas on developing different aspects of CC:

- *Modern Family – tolerance and acceptance of different cultures (the restaurant scene)*
- *F.R.I.E.N.D.S – writing a formal email (Joey uses the Thesaurus)*
- *F.R.I.E.N.D.S - celebrating Halloween plus revealing secrets (Thanksgiving)*
- *HIMYM – how to show disagreement (Interventions)*
- *TBBT – to tell someone you love them and celebrate an anniversary in quarantine (Howard's song)*

6. DISCUSSION AND CONCLUSION

There have been several studies (Saito, 2013; Saleh, 2013) highlighting the potential of using media, especially sitcoms in English language teaching (ELT). Lavery (2018) implements sitcoms in teaching narrative skills, Washburn (2001) and Saito (2013) consider **sitcoms a great tool for pragmatic ELT**. Washburn (2001) points out that sitcoms bring loads of laughter caused predominantly by the violation of norms in interactions. It is **the ability to interact in real-life situations** that cannot be simulated and rehearsed that well by using textbooks. Our study works with short passages of popular sitcoms where daily interactions take place. We focus not only on the development of the pragmatic sub-competence, but on the complex development of the communicative competence, bearing in mind how sociolinguistic sub-competence and overall context affect the choice of linguistic means in the process of communication. Scheppers (2014) is well aware of this **cultural contribution of sitcoms** and encourages using sitcoms in ELT classes as well. What may pose a complication is **the complexity of communicative competence (CC)**, misunderstanding of the concept, or the way we usually test how communicatively competent an L2 learner is. First of all, as noted by Saleh (2013), developing the CC is **a very challenging task** requiring a lot of patience and effort. Furthermore, there is a great difference in the terms **competence and performance**. The problem is that the CC is judged based on the actual performance, which can be affected by a countless number of factors. Nowadays society full of competitive and demanding environment often judges students' language abilities based on their **individual performance** in language tests. It often happens that a foreign language is taught for the sake of passing the tests only not with the aim to communicate. These tests judge the performance in language skills and sub-skills, which **does not necessarily correspond with learners' language competencies**. As noted by Figueras (2012), even the most influential curricular document for language teaching, CEFR, over-focuses individual performance and does not pay enough attention to meaning-making processes in a particular context as described by Leung and Lewkowicz (2013). In the real world, we need to demonstrate the **skills such as collaboration and interaction** (as reminded by Tarwin, 2014) or Alexander and his theory of *Dialogical Teaching*. Therefore, most of the activities presented in our lesson plans are based on collaboration **pair-work** and **team-work**. Savignon (2018) is concerned that for the development of CC, establishing **CLT approach** (Communicative Language Teaching) is essential. This concept is based on allowing learners to **express themselves, interact, and negotiate** with others. This perfectly joins the specifics of the language learning policies in the Czech Republic, specifically RVP ZV which seeks to develop the key competencies students would need in their practical lives, one of which is a communicative

competence (CC). Not only should pupils **recognise different communication channels, actively listen, decode the message and appropriately join, maintain or finish a conversation**, they also need to be aware of **rich differences among native speakers and their cultures** and last but not least to be **guided towards appreciation of their own culture and acceptance and tolerance of foreign ones**. This allows them to build identities of L2 learners and appreciate the individuality and uniqueness of us all.

The importance of cultivating CC is therefore essential for general well-being in society. The ways we could enhance it are described in many studies (Alptekin, 2002; Celce-Murcia, 2008; Savignon, 2018). The findings are summarised in chapters *How to cultivate CC* and *Further advice to develop CC* in the theoretical part of this dissertation.

The theoretical part firstly characterises **sitcoms** as a genre, their development, classification, and reasons for incorporating them into ELT. The following chapter is focused on **communication**, its importance, complexity, and appropriateness, especially in the school environment. It also deals with the ways we overcome language difficulties when communicating and the ways to build up strategically competent interlocutors. The last chapter of the theoretical part describes in detail the concept of **communicative competence** from its origin up to present. It characterises CC according to CEFR (2001) and to what extent CEFR supports its cultivation. It further connects it with the main language educational aims described in RVP ZV (2017). Last but not least the theoretical part explains why it is so demanding to develop CC and provides concrete tips (methods and activities) so that CC can be developed to the fullest.

In the practical part, we carefully selected the scenes with simple interactions that students, demonstrating A2 level of proficiency according to CEFR (2001) should be able to decode. **The choice of sitcoms** seemed to be one of the biggest challenges. For that reason we created a short **online questionnaire checking the popularity of sitcoms** (see the original version in the attachment) and we found out that the sitcoms *F.R.I.E.N.D.S*, *TBBT*, *HIMYM*, *Top Gear* and *Modern Family* proved to be the most popular among the tested group of lower secondary pupils in Czechia. Surprisingly, **70% of teachers do not work with sitcoms in their English classes, but 84% of respondents admitted that they would find it beneficial**. Sitcoms seem to be an important part of their lives as they disclosed that **46% of pupils spend more than 2 hours a week watching TV shows or sitcoms**. The reasons for watching sitcoms are presented in the chapter *Results of the questionnaire* in the practical part of this dissertation. Regarding the concrete skills, **listening, vocabulary, pronunciation, and speaking are believed to be developed by over 60% of respondents while watching sitcoms**.

There is no doubt that sitcoms may help to develop CC in ELT. If we observe and rehearse real-life interactions in classrooms, students know **how to react next time they find themselves in similar situations**. This dissertation takes into account the knowledge about CC, its development and complexity, and also the process of learning. As a result, **it offers three detailed lesson plans that aim to develop all 3 sub-competencies of CC** (linguistic, sociolinguistic, and pragmatic). In our lesson plans, we used **the extracts of sitcoms representing real interactions**, not presenting the violent examples of inappropriate language behaviour. We aim at establishing **a warm, friendly class atmosphere** in which students will be **willing to express themselves, to make mistakes, or take risks in a foreign language** and we believe **humour could help** a lot. We only need to bear in mind the subjectivity of humour. What may seem amusing to some pupils, may not be entertaining to others. Moreover, Hložková (2013) expands that wit should not be insulting.

The downside of this work is that due to the COVID-19 pandemic, we were not able to test these newly created resources in classes and provide more feedback, specifically to what extent we believe they develop CC. For that reason, this dissertation may serve as **a starting point for future research** focusing on the delivery of our lesson plans and testing the efficacy of the resources provided.

7. RESUMÉ

Řada studií (Saito, 2013; Saleh, 2013) se zabývala možností využití médií, konkrétně sitcomů, ve výuce anglického jazyka (VAJ). Lavery (2018) využívá sitcomy k rozvoji psaných dovedností, Washburn (2001) a Saito (2013) považují **sitcom za skvělý nástroj pro výuku pragmatického jazyka** ve VAJ. Washburn (2001) zdůrazňuje, že sitcomy obsahují nepřeberné množství smíchu, který je převážně způsoben porušováním komunikačních norem při interakcích. Je to právě **schopnost interakce v reálných životních situacích**, kterou nelze pomocí učebnic do takové míry rozvíjet a nacvičovat, jako při práci se sitcomy. Tato studie pracuje s krátkými pasážemi populárních situačních komedií, ve kterých se odehrává řada každodenních interakcí. Zaměřujeme se nejen na rozvoj pragmatické sub-kompetence, ale na komplexní rozvoj komunikativní kompetence, přičemž zohledňujeme, jak sociolingvistická sub-kompetence a celkový kontext ovlivňují výběr jazykových prostředků v procesu komunikace. Scheppers (2014) si je dobře vědom tohoto **kulturního přínosu sitcomů** a také on doporučuje používání sitcomů i ve VAJ.

Pro rozvoj komunikativní kompetence (KK) může být komplikací jednak její **komplexita**, nepochopení samotnému konceptu, popřípadě způsob jejího testování u žáků, kteří studují angličtinu jako druhý jazyk. Zprvu, jak uvádí Saleh (2013), **rozvoj KK je velmi náročným úkolem**, vyžadujícím mnoho trpělivosti a úsilí. Dále pak existuje markantní sémantický rozdíl mezi termíny **kompetence a výkon**. Základním problémem je, že KK je posuzována na základě výkonu studenta v daném čase, jež však může být ovlivněn nesčetným množstvím faktorů. V moderní společnosti plně kompetitivního prostředí jsou často studenti posuzováni na základě **individuálního výkonu** v jazykových testech. Mnohdy se pak stává, že cizí jazyk se vyučuje pouze za účelem absolvování testů, ne za účelem komunikovat. Tyto testy sice hodnotí **výkon** ve všech jazykových schopnostech i řečových dovednostech, **nemusí ale nutně odpovídat jazykovým schopnostem a zejména komunikativní kompetenci žáků**. Jak poznamenává Figueras (2012), i nejdůležitější kurikulární dokument pro výuku jazyků - SERRJ, nadměrně vyzdvihuje individuální výkony a nevěnuje dostatečnou pozornost samotnému procesu vytváření významů v konkrétním kontextu, jak dále rozvíjejí Leung a Lewkowicz (2013). V praktickém životě musíme být schopni manifestovat dovednosti **spolupráce a interakce**, jak uvádí Tarwin (2014), popř. Alexander (2008) ve své teorii 'Dialogical Teaching'. Většina aktivit uvedených v učebních plánech je proto založena na **spolupráci** a organizační formou výuky je **práce ve dvojicích či týmech**. Savignon (2018) doplňuje, že pro rozvoj CC je nezbytné zavést tzv. **CLT přístup** (*Communicative Language Teaching*). CLT umožňuje studentům **vyjadřovat se, interakovat a vyjednávat s ostatními**. Tyto dovednosti se dokonale prolínají se specifiky vyučování jazyků v České republice, konkrétně s Rámcovým

vzdělávacím programem pro Základní vzdělávání (RVP ZV). Cílem RVP ZV je rozvoj klíčových kompetencí žáků potřebných pro fungování v praktickém životě, přičemž jednou z kompetencí je právě KK. Dle RVP ZV, v rámci KK žáci nejen **rozeznávají různé komunikační kanály**, ale **aktivně naslouchají a dekódují významy sdělení**. Dále pak **vhodně iniciují, připojují se, udržují nebo ukončují konverzaci**. Jsou si rovněž vědomi bohatých **rozdílů mezi rodilými mluvčími a jejich kulturními rozmanitostmi**. V neposlední řadě je cílem vést žáky k **uvědomění a docenění vlastní kultury**, ale také k **přijetí či toleranci kultur cizích**. Tato dovednost umožňuje budovat identitu žáků a vážit si jedinečnosti nás všech.

Rozvoj KK je proto zásadním pilířem pro prosperitu společnosti. Způsoby, jak bychom tuto kompetenci mohli zdokonalovat, jsou popsány v mnoha zdrojích např. Alptekin (2002), Celce-Murcia, (2008), Savignon (2018) a shrnuty v kapitolách *'How to cultivate CC'* a *'Further advice on enhancing the CC'* v teoretické části této práce.

Teoretická část nejprve charakterizuje **sitcom** jako žánr, jeho vývoj, klasifikaci a důvody pro začlenění do výuky cizího jazyka. Další kapitola je zaměřena na **komunikaci**, její důležitost, náročnost a vhodnost ve školním prostředí. Současně se také zabývá způsoby překonávání obtíží při komunikaci a budování strategicky kompetentních mluvčích. Poslední obsáhlá kapitola detailně rozebírá koncept **komunikativní kompetence** od svých počátků až do současnosti. Zaměřuje se na charakteristiku KK ve SERRJ a zkoumá, do jaké míry tento kurikulární dokument umožňuje její rozvoj. Dále pak představuje a propojuje cíle základního vzdělávání pro jazykovou výuku dle RVP ZV se SERRJ. V neposlední řadě uvádí důvody, proč je obtížné KK rozvíjet a nabízí konkrétní rady (metody a aktivity), jak docílit maximálního rozvoje komunikativní kompetence.

V praktické části jsme pečlivě vybrali jednotlivé pasáže ze sitcomů obsahující základní interakce, kterým by studenti na úrovni A2 podle SERRJ měli být schopni rozumět. **Výběr sitcomů** představoval jednu z největších výzev, právě proto jsme vytvořili krátký **online dotazník týkající se oblíbenosti sitcomů** (viz. příloha). Zjistili jsme, že situační komedie *Přátelé*, *Teorie velkého třesku*, *Jak jsem poznal Vaši matku*, *Top Gear*, a *Taková moderní rodinka* se ukázaly jako nejoblíbenější mezi testovanou kohortou žáků druhého stupně ZŠ a nižších gymnázií v České republice. Překvapivě, **70% učitelů ve svých hodinách angličtiny vůbec nepracuje se sitcomy, přičemž 84% respondentů by to považovalo za prospěšné**. Sitcomy se zdají být důležitou součástí života žáků. Výzkum odhalil, že **46% dotázaných žáků tráví více než 2 hodiny týdně sledováním televizních pořadů či situačních komedií**. Motivace pro sledování sitcomů jsou uvedeny v kapitole *'Results of the questionnaire'* v praktické části této práce. Co se týče konkrétních jazykových schopností a řečových dovedností, **více než 60% respondentů připouští, že poslech, mluvení, slovní zásoba a výslovnost mohou být rozvíjeny prostřednictvím sledování sitcomů**.

Není tedy pochyb o tom, že sitcomy mohou napomoci rozvoji KK ve VAJ. **Sledováním a nacvičováním reálných interakcí ve třídách se studenti učí, jak reagovat, až se příště sami ocitnou v podobných situacích.** Tato magisterská práce zohledňuje jednak dosavadní poznatky o KK, o jejím vývoji, komplexnosti, ale také samotný proces učení. **Výstupem práce jsou tři podrobné plány hodin (viz. příloha), jejichž cílem je rozvíjet všechny 3 dílčí sub-kompetence KK (lingvistické, sociolingvistické a pragmatické).** V našich plánech jsou použity **výňatky ze situačních komedií představující skutečné interakce.** Příklady nevhodného či násilného jazykového chování však neexemplifikovány nejsou. **Naším cílem je vytvořit příjemnou a přátelskou třídní atmosféru, ve které se budou studenti ochotni vyjádřit, chybovat a nemít obavy z komunikace v cizím jazyce.** Ke komplexnímu rozvoji KK může výrazně přispět humor, vyskytující se v již zmiňovaných sitcomech. Je však nutné zohlednit samotnou subjektivitu humoru. To, co se může zdát vtipné některým žákům, se nemusí jevit zábavné pro jiné. Hložková (2013) navíc doplňuje, že humor by rozhodně neměl být urážlivý.

Nevýhodou této práce je, že kvůli světové pandemii COVID-19 nebylo umožněno otestovat nově vytvořené zdroje ve třídách a poskytnout tak širší zpětnou vazbu. V tuto chvíli nelze spolehlivě určit, do jaké míry námi vytvořené aktivity umožňují rozvoj KK. Z tohoto důvodu **může tato práce sloužit jako výchozí bod pro další výzkum,** zaměřený na realizaci učebních plánů v konkrétních třídách a testování efektivity představených materiálů.

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9. ATTACHMENT

9.2 THE ONLINE QUESTIONNAIRE – ORIGINAL VERSION :

DOTAZNÍK pro žáky 2. stupně ZŠ

Dobrý den, jmenuji se Jaroslav Hanzal, jsem učitel anglického jazyka a píši diplomovou práci na téma využití sitcomů ve výuce anglického jazyka na 2. stupni ZŠ ke zlepšení komunikační kompetence. Tímto bych vás chtěl poprosit o SAMOSTATNÉ vyplnění krátkého dotazníku týkajícího se oblíbenosti seriálů/sitcomů. Výsledky dotazníků budou prezentovány v rámci mé diplomové práce a ovlivní výběr seriálů pro tvorbu pracovních listů, použitelných při výuce aj. Předem vám děkuji za upřímné vyplnění.

Dotazník je anonymní – nemá tudíž správné a špatné odpovědi.

1. Jsem: DÍVKA CHLAPEC
2. Můj ročník je: 6. 7. 8. 9.
3. Můj oblíbený původně anglicky mluvený seriál z britské či americké produkce je?

-
4. Proč se ti líbí právě tento seriál?

-
5. Myslíš si, že tento seriál je sitcom?

Situační komedie dle definice vychází z běžných situací každodenního života, je charakteristická HUMOREM a stálými postavami (např. Přátelé)

ANO NEVÍM NE

6. Ohodnot' vybrané nejpopulárnější seriály/sitcomy známkou 1-5 (1= nejoblíbenější).

Sitcomy, které neznáš – NEHODNOŤ.

- | | | | | | |
|-------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1) TEORIE VELKÉHO TŘESKU | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 2) PŘÁTELÉ | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 3) JAK JSEM POZNAL VAŠI MATKU | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 4) KROK ZA KROKEM | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 5) ČERVENÝ TRPASLÍK | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 6) DVA A PŮL CHLAPA | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 7) M*A*S*H | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 8) ŽENATÝ SE ZÁVAZKY | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- 9) TAKOVÁ NORMÁLNÍ RODINKA 1 2 3 4 5
10) TOP GEAR 1 2 3 4 5

7. **Jmenuj své 2 nejoblíbenější sitcomy** (může i nemusí být z výše uvedených)

8. **Kolik hodin týdně průměrně strávíš sledováním TV seriálů?**

- nesleduji vůbec
 do půl h týdně
 do 2 h týdně
 více než 2 h týdně

9. **Když seriál sleduji, tak**

- v anglickém jazyce bez titulků
 v anglickém jazyce s anglickými titulky
 v anglickém jazyce s českými titulky
 v českém jazyce s anglickými titulky
 s českým dabingem (bez titulků)

10. **Pracujete při hodinách anglického jazyka se seriály či sitcomy?**

- ANO NE

11. **Konkrétně s jakými sitcomy jste v hodinách AJ pracovali?**

12. **Myslíš si, že sledováním sitcomů se zlepšuje tvá schopnost komunikovat v anglickém jazyce?**

- ano
 spíše ano
 spíše ne
 ne

13. **Která/é z dovedností se dle tvého názoru zdokonalují?**

- poslech čtení mluvení psaní
 slovní zásoba gramatika výslovnost

14. **Jakým způsobem se nejefektivněji učíš angličtinu?**
(knihy, seriály, hry, hudba, rodilí mluvčí, škola aj.)

Děkuji za vyplnění;)

Bc. Jaroslav Hanzal

<h1>Lesson 1</h1> <p>Lesson topic: HOW TO SOCIALISE Learning Objective (LO): How to naturally open, join, and keep a conversation, how to introduce someone and understand non-verbal communication Target group: Lower secondary pupils</p>		<p>Lesson time:</p> <p>45 min</p>	<p>Resource considerations (including IT if required):</p> <p>Smart projector Internet access</p>	<p>Health and safety considerations:</p>	
Stage of a lesson+ estimate time considerations	Learning Objectives for each activity	Sitcom name and passage used (listening output)	Teaching Strategy (sequential order of the class teacher's input during this lesson, including key questions)	Learning Strategy (sequential order of independent/group activities, during this lesson)	How do we develop CC Which aspects of communication are being developed
<p>Warm-up- mute introduction 3 min</p> <p>Activity 1 15 min</p> <p>Pre-watching – describing pictures 4 min</p>	<p>To raise awareness of how important non-verbal communication is, to introduce the teacher and break the ice</p> <p>To activate previous knowledge and motivate</p> <p>To interact</p>	<p>The photographs from the sitcoms F.R.I.E.N.D.S, HIMYM, and Top Gear</p>	<p>The teacher introduces himself/herself using non-verbal communication only and gives instructions to create name tags. Then uses words and switches from non-verbal to verbal communication <i>Good morning everybody, my name is Mr. Hanzal, I am an English teacher and today we will be studying the way we communicate. Thank you very much for such a great start. You understood all the instructions perfectly. Well done!</i></p> <p>The teacher projects 3 photographs from the sitcoms and gives the instructions and then checks the answers</p> <ul style="list-style-type: none"> - <i>Who is your favourite character of sitcoms and why?</i> o <i>My favourite character is/ I like Chandler because he is funny.</i> <ul style="list-style-type: none"> ▪ <i>Yes, he is really funny. I think he's hilarious.</i> - <i>What is Martin 's favourite sitcom?</i> o <i>Martin 's /his favourite sitcom is</i> 	<p>Learners are introduced to the only rule- to use the English language and they are also encouraged not to be afraid to talk as any answer is better than no answer! Making mistakes is normal, that 's how we learn.</p> <p>Pupils discuss the following questions in pairs</p> <ul style="list-style-type: none"> - <i>Do you know all three sitcoms in the pictures?</i> - <i>Who is your favourite character and why?</i> - <i>Which character do you think you are closest to?</i> - <i>How many characters from these sitcoms can you name?</i> 	<p>Linguistic C– semantic S (the ability to decode the meaning)</p> <p>Through studying non-verbal communication</p> <p>Pragmatic C– discourse and functional S</p> <p>By structuring, and then asking/ answering questions. Interacting by discussing the answers in pairs</p>

<p>While-watching – filling the table 7 min</p>	<p>To check listening comprehension</p>	<p>F.R.I.E.N.D.S – Rachel meets the group S1 EP1 – The Pilot https://www.youtube.com/watch?v=Uh0I6xe7Svc&t=10s (0-1.43 min) HIMYM – Barney introduces Ted to Robin S1 EP1 – Pilot https://www.youtube.com/watch?v=TA8Gd08tcZk</p>	<p><i>F.R.I.E.N.D.s</i> <i>Really? Mine too. Do you have a favourite episode?</i></p> <p>We check the understanding of who is introducing whom, what the context is (where it takes place, what the relationship between the speakers are, etc.) by completing this exercise independently</p>	<p><i>Pupils fill out the blank box only with bullet points as the main aim is the listening comprehension, not practising writing and then compare answers with peers forming sentences</i></p>	<p>Pragmatic – discourse (S)-the way speech is constructed Through contextual influence on the utterances</p>
<p>After-watching 4 min</p>	<p>To construct simple sentences and reason their answers</p>	<p>HIMYM – Barney introduces Ted to Robin S1 EP1 – Pilot https://www.youtube.com/watch?v=TA8Gd08tcZk</p>	<p>The teacher walks around the classroom and listens to the pupils' answers. It is also recommended to watch out for possible essential errors that affect the meaning and correct those immediately, the minor mistakes can be pointed out after this activity</p>	<p><i>E.g. In HIMYM sitcom, Barney is introducing Ted and Robin in the bar. Ted is nervous because he likes Robin. Robin is very cool and attractive.</i></p> <p><i>Pupils comment on the following questions</i></p> <ul style="list-style-type: none"> - <i>Is Robin mad at Ted when she throws water in his face?</i> - <i>Do you have any funny/awkward experience while introducing someone?</i> - <i>What can go wrong when you are introducing someone?</i> 	<p>Linguistic C – phonological S – intonation, stress placing of the characters Through listening for the specific phrases</p>
<p>Activity 2 Commenting on stages of the conversation 10 min</p>	<p>To personalise the topic, connect with own experience To analyse the conversations and discuss them.</p> <p>To raise the awareness of conversation rules, addressing</p> <p>To observe what makes a conversation polite and how the context affects it</p>	<p>Top Gear – Sebastian Vettel S17 EP3 https://www.youtube.com/watch?v=ajjXmD8DGeM&t=17s (0-1.05 min)</p> <p>3 introduction scenes from F.R.I.E.N.D.S</p> <ol style="list-style-type: none"> 1. Jill visits S6 EP 13 – The One With Rachel's Sister 2. Ross meets Paul S6 EP 21 – The One Where Ross Meets Elisabeth's Dad 3. Joey introduces 	<p><i>All right, in this exercise we will watch 3 introductions from F.R.I.E.N.D.S. After every conversation, I will stop the video (pause) and you will discuss the following stages of the conversation (project them on the board). Try to look for concrete phrases used for each stage and what makes them polite, funny/awkward.</i></p> <p>We need to make sure pupils understand the stages, therefore we ask them to provide an example for each of the following stages:</p> <p>ADDRESSING GREETING INTRODUCING PROVIDING CONTEXT</p>	<p>Students comment on each phase on the conversation and address how each was conducted</p> <ul style="list-style-type: none"> - Addressing (e.g. Excuse me? Knocking on the doors, tapping on a shoulder, saying the name) - Greeting – (Hi) - Introducing each other (My name is...) - Providing context of how the characters know each other (I am Rachel's sister) - Explaining what they are doing there (I moved in with Joye...) - Making a connection - finding some commonalities, asking questions (What do you do?) - Apologising and explaining why you have to leave, so it does not look like you are not 	<p>Sociolinguistic – the choice of linguistic markers of social relations – GREETING CONVENTIONS, TURN TAKING, FORMS OF ADDRESSING Through observing the phases/stages of conversations</p> <p>Linguistic – lexical, grammatical, semantic, phonological sub-competencies</p> <p>Pragmatic – functional S – INTERACTIONS Through expressing meanings, interacting</p>

<p>Activity 3 –role play 13 min</p>	<p>To put the knowledge into practical life situations in the form of a game.</p> <p>To rehearse natural conversations</p>	<p>Janine S 6 EP 11 – The One With Apothecary Table https://www.youtube.com/watch?v=iQSeObrt5t2k&t=23s</p>	<p>MAKING A CONNECTION</p> <p>Pupils work in groups of 3 and each group is provided with 3 different piles of cards (well-shuffled). Every time, one person introduces and 1-2 people are being introduced, pupils take turns choosing their roles. They need to make the interactions as natural as possible thinking of how the characters and context affect the formality of the conversations. The teacher takes the role of a facilitator either observing the interactions or joining the teams playing a character if necessary.</p>	<p>enjoying the conversation ...</p> <ul style="list-style-type: none"> - Suggest a future plan ... <i>(Hey, so you want to have dinner with me on Saturday night? How about tomorrow night?)</i> <p>The pupils select 1 card from each pile</p> <p>1st category – who introduces 2nd category – who is being introduced 3rd category – context provided</p> <p>Pupils are encouraged to act out their conversations and the way they introduced the people according to the previous activity</p>	<p>and negotiating</p> <p>Sociolinguistic S – linguistic markers of social relations, politeness conventions, register difference – formality differences</p> <p>Through analysing and applying the communication rules</p>
<p>Activity 4 5-10 min</p> <p>Acting out the introductions</p>	<p>To build confidence in communicating both verbally and nonverbally</p>			<p>L2 learners work in teams of 3, they need to interact, communicate, take turns, and cooperate to produce their final scene. This activity requires a lot of initiative, creativity, collaboration, and active participation. They are provided necessary guidance from the teacher and volunteering groups are encouraged to do a mock performance in front of the classroom.</p>	<p>All the previously mentioned sub-competencies – Pragmatic C - through practical construction of own utterances and performing interactions Sociolinguistic – considering register differences, politeness conventions, regional varieties of English and all factors influencing the choice of linguistic means</p>
<p>Recap 2 min</p>	<p>To summarise what we learned this lesson</p>		<p>At first, I introduced myself with no words using only non-verbal communication. Then we discussed our favourite sitcoms, characters and focused on the characters from the F.R.I.E.N.D.S, HIMYM, and Top Gear sitcoms. We watched introductions from each of the shows and shared our experience with introducing people. After that, we watched 3 introductions from the sitcom F.R.I.E.N.D.S and focused on the stages of a conversation (addressing, greeting, etc.) In the next task, we came up with our introductions and finally acted them out. We looked at the stages of conversation again, formality aspects, politeness</p>	<p>L2 learners think of 1 top moment for you from today and 1 new thing you learned today.</p>	<p>Pragmatic – functional S – communicating for a purpose Through practical application of the knowledge acquired</p>

<p>Follow-up opportunities 1 min</p>	<p>To further motivate L2 learners to watch more real- life interaction</p>	<p>To watch the whole episode of any of the sitcoms and focus on the introductions</p>	<p>principles, or context and how it affects the way we communicate.</p> <p>Next time we will be working with more sitcom scenes, focusing on the characters' feelings and the way they say what they really think without being rude. The topic will be How to show our attitudes. It would be great if you could watch one full episode at home and focus on every introduction, which is presented there. Thank you very much, have a lovely weekend and see you next time.</p>	<p>A note: The way the teacher is giving instructions, e.g. It would be great if you could, etc. it helps developing CC as well. Not only provides it a good example of polite conventions, but it can also motivate the pupils and increase participation.</p>	
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Lesson 2		Lesson time:	Resource considerations (including IT if required):	Health and safety considerations:	
Lesson topic: HOW TO SHOW OUR ATTITUDES Learning Objective LO: How to close a conversation in a polite and appropriate way, how recognise emotions and express how we really feel Target group: Lower secondary pupils		45 min	Smart projector Internet access		
Stage of a lesson+ Estimate time	Learning Objectives for each activity	Sitcom name and passage used (listening output)	Teaching Strategy (sequential order of the class teacher's input during this lesson, including key questions)	Learning Strategy (sequential order of independent/group activities, during this lesson)	How do we develop CC Which aspects of communication are being developed
Warm-up + initial watching 10 min	To recap the previous lesson by presenting an authentic introduction To introduce this lesson To set the LO To notice the differences between verbal and non-verbal communication	TBBT S5 EP13 – The Recombination Hypothesis https://www.youtube.com/watch?v=-0E27Q_r0ac (0-1.44 min) TBBT - S10 EP17 – The Comic-con Conundrum https://www.youtube.com/watch?v=P7jBt3h5LA – (0.18-0.48)	<i>Good morning class, welcome to lesson number 2. For those of you who were missing last time, my name is Mr. Hanzal, and I am an English teacher. Today we will learn how to communicate in English by watching sitcom scenes – this time F.R.I.E.N.D.S and TBBT.</i> <i>Last time, we were learned how to introduce ourselves and someone else in English, and today we will learn how to close a conversation and politely tell someone how we truly feel.</i> <i>By the end of our lesson, we will recognise different emotions, and consider them when closing a conversation.</i> <i>We will quickly play another scene from TBBT sitcom. This time, Penny and Leonard are a couple. We will watch a conversation between them. Please look at the questions and after watching, we will answer them together.</i>	Pre watching <i>The whole class think of different ways how one could introduce someone focusing on the steps we usually follow</i> While watching <i>Pupils watch the short video from TBBT and focus on</i> <ul style="list-style-type: none"> - how smooth and natural the introduction was - if they followed up the stages of a conversation - what they could have done differently to make the interaction more natural After watching <i>Pupils discuss the points above with their partner:</i> <ul style="list-style-type: none"> - How would you feel if you were Penny/Leonard in the video? - Do you enjoy watching TBBT? Why? Why not? <ol style="list-style-type: none"> 1. Does Penny's verbal and non-verbal communication say the same? How do you know that? 2. Do you sometimes say something even if you do not mean it? In what context? Why? 	Sociolinguistic – the choice of linguistic markers of social relations – GREETING CONVENTIONS, TURN TAKING, FORMS OF ADDRESSING Through observing the phases of conversations How being nervous affects our pragmatic competence The importance of non-verbal communication

<p>Activity 1 Introducing vocabulary 2 min</p>	<p>To activate previous knowledge</p> <p>To teach vocabulary (using different techniques)</p> <p>To differentiate and meet individual pupils' needs</p>		<p>A list of adjectives is then produced, a teacher asks to explain in other words, or provide an example, or mime an emotion, the whole class comes up with a list of adjectives/ phrases describing our feelings/emotions.</p> <p>Differentiation opportunities- the most talented pupils should be challenged and a teacher can introduce the idiomatic phrases, such as feeling blue/low, over the moon, on cloud 9, to be at your wit's end, etc. These colloquial phrases surely are not expected to be acquired by A2 level L2 learners, however, they might open the gate to further studies, show the pupils how rich language English is and might motivate some of those for deeper learning</p>	<p>Pupils brainstorm all adjectives they know to describe feelings/emotions and write them on the board.</p> <p>The teacher corrects the spelling and complements the list with other phrases</p>	<p>Linguistic – lexical, grammatical, Semantic, phonological, orthographic and orthoepic sub-competence,</p> <p>By presenting the form, the meaning and the usage of words</p> <p>Sociolinguistic C- the awareness of folk wisdom – by introducing idioms</p>
<p>Activity 2 Matching emotions with real life situations 3 min</p>	<p>To understand our emotions and how different situations affect them</p> <p>To construct simple sentences</p>		<p>Interview the person sitting next to you and ask how they would feel in the following situations. Write the emotions into the box.</p> <p>How would you feel if</p> <ul style="list-style-type: none"> - You have to pass an important test - You stumble and fall in front of your crush. - You oversleep and miss your bus - You win a competition - Your pet is poorly - Your boyfriend/girlfriend breaks up with you - You get your dream gift 	<p>Pupils understand basic adjectives and match them with everyday situations/events. They interview their peers, take turns and complete the table in pairs</p> <p>Surprised, confused, happy, excited, embarrassed, sad, tired, devastated, blessed, angry, frustrated, shocked, afraid, stressed, nervous, ashamed, proud, satisfied, brokenhearted, worried</p> <p>L2 learners learn the phrase I would + infinitive and use it.</p>	<p>Pragmatic C– discourse S</p> <p>Through interviewing a person</p> <p>Linguistic C –lexical grammatical, phonological and semantic S</p> <p>Through the exposure to a new vocabulary</p>
<p>Activity 3 – Frozen statues 5 min</p>	<p>To keep the learners motivated</p> <p>To practise the adjectives - Learning by doing</p> <p>To personalise</p>		<p>The teacher gives the instructions to split the class into 2 teams— a team of observers and a team of performers. At first, a team of performers will form a circle, each thinking of a feeling/emotion and setting a pose in which they shall be able to stay for at least a minute. The team of observers will move around the circle, trying to guess who is impersonating which feeling. The teams swap after all the poses are</p>		<p>Linguistic C– semantic S– through drama</p>

<p>Activity 4 - how to close a conversation - 10 min</p>	<p>the topic, connect with own experience</p> <p>To check listening comprehension To handle uncomfortable situations politely</p>	<p>F.R.I.E.N.D.S The One with Ross's Tan – S10 EP.3 https://www.youtube.com/watch?v=EckfR8SySHo – Monica and Phoebe meet Amanda</p> <p>The One with Ross's Wedding – S 4 EP23-24 https://www.youtube.com/watch?v=b31TLayhvBs – Rachel on the plane with Hugh Laurie (0-0.43)</p>	<p>explained.</p> <p>While watching the video, we will focus on Monica's and Rachel's feelings and also on the way both conversations end They are exposed to natural conversations both face to face and over the phone. They observe all the factors affecting the message, which response is appropriate, and what is considered rude. The longer of the two videos is played with subtitles which should help firstly keep the attention and mainly help with understanding.</p> <p>At the end of the discussion, the whole class thinks of the stages for closing a conversation politely and the examples demonstrating an example of a scene where characters are not completely honest about sharing their feelings.</p> <p>Apologise that you have to go, giving a brief reason – <i>I am so sorry I have to go now, my taxi is waiting...</i> Make a positive comment about meeting each other – <i>It was really nice/great meeting you today</i> Suggest further contact – <i>Are you free on Saturday evening? I am having a little party and it would be great if you could make it...</i> Greet – See you later, Take care, Bye...</p>	<p>Pupils then move back to their seats and get ready for a listening activity.</p> <p>After watching, the pupils will discuss the following questions with their partners:</p> <ul style="list-style-type: none"> - <i>Compare the ways the characters closed their conversations. Was it polite/rude? Why?</i> - <i>Who do you think is more honest telling how they feel, the man on the plane or Monica&Phoebe?</i> - <i>Who do you think is ruder telling how they feel, the man on the plane or Monica&Phoebe?</i> - <i>Do you think one can be honest and polite at the same time?</i> - <i>Why do people usually not tell someone how they really feel?</i> - <i>Are Amanda and the man on the plane good listeners?</i> - <i>Why do you find Amanda annoying? Would you be friends with Amanda?</i> <p><i>ALT. Which qualities do you think your best friend should have?</i></p>	<p>Pragmatic C– Politeness conventions, Through watching how to reject an invitation or leave</p> <p>Register differences S, Through watching different forms of addressing depending on the relationship between interlocutors</p> <p>Pragmatic – functional S – INTERACTIONS Through expressing meanings, interacting and negotiating</p> <p>Sociolinguistic C – the recognition of linguistic markers representing differing dialects and accents Through observing a "fake" British accent of Amanda</p> <p>Pragmatic – functional S – conversations and interactions, communicating for a purpose Through practical application of the knowledge acquired</p> <p>Pragmatic – discourse – creating speeches</p> <p>Sociolinguistic – considering register differences and social status of speakers</p>
<p>Activity 5 - becoming script writers Mute watching and writing</p>	<p>To construct simple speeches</p> <p>To share ideas To collaborate To create a piece of work in a group and work as part of a team</p>	<p>F.R.I.E.N.D.S The One with Ross's inappropriate song (S9 EP.7)- Phoebe meets Mike's parents https://www.youtube.com/watch?v=JL_nOt-3xec</p>	<p>Right, so now we are about to watch a scene in which Phoebe is meeting Mike's parents for the first time. Before we start, think how would you feel before meeting your boyfriend's/girlfriend's parents.</p> <p>The video is being played without a sound throughout the whole time and pupils' task is to write a script.</p>	<p>L2 learners are expected to have 5 characters (Phoebe, Mike, Mike's mother (Mitsy), Mike's father (Theodore), and a 'boring' family friend. The setting is Mike's parent's house. They shall consider formality differences, the social class of characters, their emotions, and all factors that affect their speeches. Pupils also must not forget about non- verbal aspects of communication. They try to be as creative as possible and work as a team in groups of 5, each person having a role.</p>	

<p>own scripts 10 min</p> <p>Recap+ follow up opportunities 5 min</p>	<p>To create natural conversations</p> <p>To summarise what we learned this lesson + to motivate for further learning</p>		<p>The teacher then recaps all that has been covered in this lesson, thanks for all the great effort, highlights all the great moments of the lesson, and suggests further opportunities to practise- watch one episode of F.R.I.E.N.D.S OR TBBT own choice and focus on the way the conversations are closed- is it natural/polite/honest/formal?</p>	<p>For any question/advice, a teacher is available.</p> <p>Learners hand in their scripts and the teacher plays the same scene with sound this time, which serves as a feedback</p> <p>In the next minute, pupils are asked to write down 1 thing they learned this lesson on a piece of paper and throw it in a special box on the teacher's desk as they leave the classroom</p>	<p>Sociolinguistic – finding a balance between politeness principles and being honest</p> <p>All the previously mentioned sub-competencies</p>
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Lesson 3		Lesson time:		Resource considerations (including IT if required):		Health and safety considerations:	
Lesson topic: HOW TO NEGOTIATE Learning Objective LO: To exchange meanings not only face to face, but also over the phone Target group: Lower secondary pupils		45 min		Smart projector Internet access Headphones I Pads/ dictionaries of proverbs, etc.			
Stage of a lesson+ Estimate time	Learning Objectives for each activity	Sitcom name and passage used (listening output)	Teaching Strategy (sequential order of the class teacher's input during this lesson, including key questions)	Learning Strategy (sequential order of independent/group activities, during this lesson)	How do we develop CC Which aspects of communication are being developed		
Warm-up Closing up a conversation over a phone 5 min	To remind our students what we did last time To see how to close a conversation over the phone impolitely	F.R.I.E.N.D.S – Rachel hangs up the phone - S2 EP1 https://www.youtube.com/watch?v=RdAMwDulKRO	A teacher starts the lesson when all students come to the classroom and this time, unconventionally. We skip the pre-watching part and without introducing we will play the scene where Rachel closed Ross' conversation with July over the phone because she was annoyed. <i>Good morning everybody. It is time for another English lesson with sitcoms. This time we will use the sitcoms Modern Family and F.R.I.E.N.D.S. Before we start, can anyone tell me what we did last time? Perfect, this time we will learn how to communicate over the phone and our focus will be on supporting someone, giving advice, apologising and generally help the others. In this lesson we will combine the knowledge from lessons 1 and 2 and put it in practice</i>	Pupils are watching the script, which serves as a recap of lesson 2. After watching they get the chance to discuss the following points and connect them with what we did last time How does Rachel feel? Does her verbal and non-verbal communication match? Is it polite to close a conversation like that? Did Rachel really helped Ross by doing what he asked for?	Pragmatic C-functional S – to communicate for a purpose Linguistic C-phonological S – through stress placement and intonation (YOU hang up) Semantic S – through pragmatic meanings – characters say something else than they think		
Activity 1 Opinion line 7 min	To make an argument To make a point To reason own argument To convince someone, give advice	F.R.I.E.N.D.S – The One with Ross's Wedding, S4 EP 24 https://www.youtube.com/watch?v=aRLXxbE0i9Q 0-1.30 min	Prior to the playing of the video, the teacher shall raise a question: Who do you agree with, Rachel or Phoebe? As the students form the line, the teacher can draw the line on the board, put crosses on the spots where pupils are standing and encourage a small exchange of opinions, in which pupils need to make their point, provide reason why they are standing on the particular spot and be able to make a logical argument During the discussion, the teacher writes the key	Examples of a guided discussion when forming an opinion line: <i>T: Anyone in this side of the classroom, do you agree with Rachel and why?</i> <i>S: I agree with Rachel, because she should be true to herself.</i> <i>T: That is a great point, well done! She should be true to herself. Could we have the opinion of somebody in the middle?</i> <i>S: I think it is a difficult situation. I do not know who to agree with.</i> <i>T: Excellent, I totally agree with you. What do you</i>	Sociolinguistic C – Politeness conventions; Sociolinguistic C - Linguistic markers of social relations – through turn taking;		

<p>Activity 2 – Listening comprehension</p>	<p>To show empathy</p> <p>To respect opinions of others</p> <p>To disagree politely</p>	<p>F.R.I.E.N.D.S – PHONE CALLS – Phoebe with Walton’s residence S4 EP 24 https://www.youtube.com/watch?v=aRLXxbE0j9Q 1.30 min+</p>	<p>arguments on the board, just in bullet points. The teacher shall also write down the phrases <i>I think, I believe that, because, she should/should not, that is right but...</i></p> <p><i>Okay, in this activity, we will form an opinion line. Those who agree with Rachel, please go on one side of the classroom and those who disagree on the other. As it a line, there might be someone in the middle or more more on right/left but not completely. Is it clear?</i></p> <p>At first, it is needed to read the questions and make sure all pupils understand them. Due to the nature of the video, phone calls, we will not provide a visual support, only the auditory input. This makes the listening way more challenging, therefore we will only check the gist and listen to the each extract twice. This activity is an independent individual listening task. While watching the video, pupils find for each question 1 correct answer</p>	<p><i>think makes it a difficult situation?</i> <i>S: She loves Ross but he is getting married.</i> <i>T: Right, could we hear the opinion from the opposite corner?</i> <i>S: I disagree with Rachel. She shouldn’t fly to London because it is selfish of her – if she loves Ross, she should be happy for him.</i> <i>T: Excellent! Can anyone comment on that?</i></p> <p>Q1: Did Phoebe introduce herself on the phone the first time? Yes/ No Q2: Did Phoebe get the speak with Mrs. Walton? Yes/ No Q3: Why did Phoebe call to Walton’s residence?</p> <p>d. She wanted to warn them about someone trying to ruin the wedding e. She was missing her friends and wanted to talk to them. f. She wanted to congratulate Ross and Emily on their wedding</p> <p>Q4: The lady hung up the phone because</p> <p>e. She did not have time. f. She needed to go to the rehearsal dinner. g. She was upset that Phoebe was making fun of her. h. She had to leave to travel to New Gloucestershire</p>	<p>Linguistic C –Semantic S –through recognising and organising meanings</p> <p>Sociolinguistic C – recognition of linguistic markers representing differing dialects and accents.</p> <p>Sociolinguistic C – register differences- through observing formality differences and inappropriate choice of language</p>
<p>5 min</p> <p>Activity 3–studying the stages of a phone call – taking notes</p>	<p>To decode the meanings</p> <p>To understand the gist of a script</p> <p>To listen for a specific information</p> <p>To acquire the phrases for</p> <p>To acquire the phrases we use to communicate over the phone</p>	<p>How to make a phone call in English Phoebe with Earl S7 EP 13 – The One Where Rosita Dies https://www.youtube.com/watch?v=B-ExLmGP_4E&t=1132s</p>	<p>After we check the answers, the teacher may ask/project these questions on the board. The bravest pupils can get the space to re-act it. <i>What was wrong with the phone call</i> <i>How would you redesign the script to save the situation?</i> Pupils can check their answers in pairs in 1 min before the teacher reveals them. At the end, the teacher can ask whether pupils believe <i>New Gloucestershire</i> is a real place.</p> <p>In this video, we will watch how to make a polite phone call in English. Your task is to write down concrete phrases you hear in the video for each stage of the conversation. Focus on the phrases that make the conversation more formal/informal. This activity is the most exhausting and requires a lot of focus as students do not talk as much.</p>	<p>The pupils look for concrete phrases we use for each stages of a conversation over the phone the table</p> <ul style="list-style-type: none"> • GREETING • INTRODUCING • PROVIDING CONTEXT – REASON TO CALL, WHO YOU WANT TO TALK TO • SUGGEST SOMETHING 	<p>Pragmatic C – functional S – through communicating for a purpose and interactions</p> <p>Pragmatic C – discourse S – through constructing the answers</p> <p>Sociolinguistic C – register differences</p> <p>Linguistic C –</p>

<p>8 min</p> <p>Activity 4 - Mock phone calls</p>	<p>To be able to communicate without the support of non verbal communication</p> <p>To expand cultural knowledge of the UK</p>		<p>We can ask different sections of the class to focus on different stages of the conversation and then put their findings together</p> <p>After watching the video, we will expand the list with the class and come up with even more expressions to make our phone conversations as fluent and natural as possible</p> <p><i>Great, right now we will practise the phone calls and use the phrases that we learned. In the next minutes, this class will turn into a call center.</i></p> <p><i>Firstly, we need to split the class into two parts. Each side will get 10 situations. You will read them thoroughly and make sure you understand them all.</i></p> <p><i>Then you will choose one situation and I will connect you over the headphones with a random person in this class. It could be the person sitting next to you, it could be someone on the opposite side of the class or it could be me. You would need to be talking about the situations in English only, because I can join any conversation I like at any time. Is that clear?</i></p> <p><i>You will have 2 minutes for each of your phone calls and after each phone call another 1 minute to record the things you were talking about. We will start with 2 phone calls. Are we ready? Please pick up the headphones and test if they work now.</i></p>	<ul style="list-style-type: none"> • SHOW UNDERSTANDING • THANKING • WISHING A LOVELY DAY • SAY GOODBYE <p>In the end, we can ask our pupils if they think the person who talks is using American or British English and why they think so</p> <p>The students read the situations and communicate one message over the headphones . They should read the situations and make sure they understand them all before the “advice centre” is officially started by the teacher. The pupils simulate conversations over the phone. They are provided with basic context, but it allows them to be creative and spontaneous.</p>	<p>phonological C – through the perception on phonemes/allophones</p> <p>Pragmatic C – functional S – communicating for a purpose</p> <p>Pragmatic C – functional S – through practical interactions</p>
<p>10 min</p>	<p>To interact naturally</p> <p>To use different strategies when overcoming the difficulties in speaking</p> <p>To communicate a message in the limited time scale only in a target language</p> <p>To help each other</p> <p>To perform kind and polite conversations over the phone</p>		<p>The teacher has the ability to join any phone conversation any time he/she wants and make sure L2 learners are speaking English only</p>	<ul style="list-style-type: none"> • <i>To arrange a meeting with your grandma for tomorrow</i> • <i>To confirm the meeting with your auntie – specify the details</i> • <i>To apologise to your friend for being late</i> • <i>To call your cousin abroad just to have a chat</i> • <i>To tell your mother to pick you up at the train station at 4 pm</i> • <i>To book a taxi from work (it is raining and you do not want to ride a bike)</i> • <i>To make an appointment at your dentist – (ASAP- the toothache is terrible)</i> • <i>To call an ambulance (a person passed out on the street)</i> • <i>To thank your daughter for inviting you to spend the holidays together</i> • <i>To check what time the shop opens (you could not find it online)</i> • <i>To apologise for your behaviour (explain why you were grumpy the other day)</i> • <i>To make a complaint about the phone you bought</i> • <i>To order a takeaway of your own choice for you and your friends</i> 	<p>Sociolinguistic C – through considering the social background of speakers and contexts of the situations</p> <p>Sociolinguistic C – through studying of the British conventions of politeness + the varieties of English language and the differences among native speakers</p> <p>Sociolinguistic C – through</p>

<p>Activity 5 – comforting someone</p> <p>discussion + listening comprehension + further discussion</p> <p>5 min</p>	<p>To improve listening comprehension</p> <p>To exchange experiences</p> <p>To work as a team, collaborating</p> <p>To fulfill the LFs (comforting someone, showing care and empathy)</p> <p>To find valuable information independently using resources available</p> <p>To express and exchange ideas</p>	<p>Modern Family – Lifetime Supply – S3 EP 11 – worrying about someone</p> <p>https://www.youtube.com/watch?v=vr4QINcqPRA&t=14s</p>	<p>Before watching the script, the students talk in pairs about the sitcom <i>Modern Family</i> and about expecting news in general.</p> <p><i>In the next activity we will hear one more example of a phone call from the sitcom Modern Family.</i></p> <p><i>Please read the sentences C and D below now. Do you understand all the words in brackets?</i></p> <p>By completing the sentences correctly we ensure that learners understand the video and also the vocabulary regarding emotions that were covered in lesson 2. This while-watching activity is not very complex, because the main activity takes place after watching.</p> <p><i>The teacher walks around the class, listens to the discussions, joins them when necessary, and corrects essential errors. Then he/she can ask some questions, preferably H and J, as they cover the personal experience of learners and their cultural knowledge. By talking about sayings and superstitions, we provide a smooth transition from one activity to another.</i></p>	<ul style="list-style-type: none"> • <i>To book a place to stay for you and your parents abroad</i> • <i>To call the reception at the hotel and ask for a wake-up call in the morning</i> • <i>To congratulate your uncle on starting a new job</i> • <i>To express your sympathy to your friend, because her dog sadly passed away</i> • <i>To respond to an ad – arrange a meeting to view a house</i> • <i>To call your elderly neighbours and offer to do a grocery shop for them</i> • <i>To tell your best friend that you have a new pet.</i> <p><i>The pupils discuss questions A and B with your partners.</i></p> <p>A. <i>Do you know the sitcom Modern Family? Do you like it? Why/ why not?</i></p> <p>B. <i>Do you know the meaning of the word superstition?</i></p> <p>While listening, L2 learners complete the following sentences</p> <p>C. <i>The whole family is _____ (excited/worried/happy) about the doctor's phone call on Saturday morning.</i></p> <p>D. <i>In the end they all feel _____ (nervous/anxious/relieved)</i></p> <p>After watching, the L2 learners focus on the following questions:</p> <ul style="list-style-type: none"> • <i>What do you think the saying 'The body is not even cold yet' means?</i> • <i>How does he (Phil) feel when he needs to wait for the doctor's call?</i> • <i>How does the family support him? What phrases do they use?</i> • Do you remember any important phone call of yours? • <i>Do you think the phrase 'to see a black mouse'</i> 	<p>Formal/ informal register differences</p> <p>Pragmatic C- functional S – through accomplishing LFs spontaneously</p> <p>Linguistic C – phonological S – through completing the listening task</p> <p>Pragmatic C – Functional S – through accomplishing LFs before and after watching</p> <p>Linguistic C – Orthographic S –</p>
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<p>Activity 6 – Studying superstitious/sayings/proverbs</p> <p>Creating posters/presentations</p> <p>5 min + next lesson</p> <p>Recap of the lesson</p> <p>2 min</p> <p>Follow up opportunities</p> <p>1 min</p>	<p>To summarise our achievements</p> <p>To highlight the best part of the lesson</p> <p>To get valuable feedback from pupils</p> <p>To motivate L2 learners for further learning</p> <p>To prepare pupils for the following lesson</p>		<p>In the following activity, students work in groups and they need to come up with a poster containing famous superstitions/sayings in the English and Czech language. It can be either presented on A3 paper or it can even be presented in the form of a PowerPoint presentation. L2 learners should focus on the sayings in the target language and compare them with the sayings in their native language (Czech), complement it with drawings and finally include a quiz for the other groups to guess the saying</p> <p>This time, the teacher asks any of the HAPs (higher attaining pupils) to tell the class in his/her words what we did in this lesson.</p> <p><i>Perfect. Yes firstly we watched F.R.I.E.N.D.S - an impolite example of closing a conversation over the phone, then we expressed our opinion by forming a line. After that, we listened to some concrete phrases we say when having a phone call and finally, we rehearsed the phone calls. In the last part of the lesson, we watched the sitcom Modern Family, learned how to comfort someone, and ended up comparing superstitions.</i></p> <p><i>Thank you very much for your great participation! Next time, we will finish the projects, copy all we learned into our notebooks independently, while I will be talking with each of you individually about your work in the lessons. We may have a short conversation and I will give a mark based on your effort, participation, and results.</i></p>	<p><i>brings good luck or bad luck in the US?</i></p> <ul style="list-style-type: none"> Do you have similar sayings in the Czech language for good luck/bad luck? <p>Students work in groups and study English sayings for good luck/bad luck or others, and compare them with Czech sayings and superstitions. They look up the information independently but also work as part of a team, dividing the roles and individual tasks to produce the best possible presentations/posters.</p> <p><i>S: This lesson we watched F.R.I.E.N.D.S and looked at the phone calls. We did a role-play and practised phone calls with headphones and then we watched Modern Family and learned how to make someone feel better. We then started a poster about sayings in English and Czech languages.</i></p> <p>Before the pupils leave the classroom, they will write down on a piece of paper the number of their favourite activity, fold it, and as last time, throw it inside a hat on the teacher's desk. This will serve as feedback for the teacher of his/her work and it would help for future deliveries of the lessons.</p>	<p>through writing – spelling of words in a project</p> <p>Sociolinguistic S – the awareness of folk wisdom – through studying and comparing of the target and native colloquial and metaphorical phrases, proverbs, superstitions, etc.</p> <p>All of the above mentioned competencies and subcompetencies</p>
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