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HEDGING AND CONTEXT: INTRODUCING PRAGMATICS IN THE EFL CLASSROOM THROUGH WANDAVISION

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ABSTRACT

Throughout the history of Foreign Language Teaching, different methods have been used. With the arrival of Communicative Language Teaching, new fields of linguistics have taken an important part in the EFL classroom. However, one of these linguistic domains has been more forgotten than the others: pragmatics. Bearing this in mind, the aim of this paper is to suggest an educational proposal designed to introduce pragmatics in the EFL classroom. Taking into account the theories that explain how to teach the pragmatic system of a language to a foreign speaker, this proposal uses a TV series, the situation comedy called *WandaVision*, to introduce in the EFL classroom in a high school in Spain two pragmatic aspects: context and the process of hedging. Moreover, the proposal is intended to promote not only the learning and putting into practice of the selected pragmatic aspects, but also the use of language as a communicative tool and the incorporation of other key competences that students need to be part of the society they live in.

Keywords: EFL classroom, educational proposal, pragmatics, Communicative Language Teaching, hedging, and context.

A lo largo de la historia de la enseñanza de lenguas extranjeras, se han utilizado diferentes métodos para ponerlo en práctica. Con la llegada de la enseñanza comunicativa de idiomas, nuevos campos de la lingüística han tomado un papel importante en el aula de Inglés como lengua extranjera. Sin embargo, uno de estos ámbitos lingüísticos ha sido más olvidado que el resto: la pragmática. Teniendo esto en cuenta, el objetivo de este trabajo de fin de máster es sugerir una propuesta educativa diseñada para introducir la pragmática en el aula de inglés como lengua extranjera. Sabiendo cuáles son las teorías que defienden cómo enseñar la pragmática de una lengua a un hablante extranjero, esta propuesta utiliza las series de televisión, concretamente una comedia llamada *La Bruja Escarlata y Visión*, para introducir dos aspectos de la pragmática en el aula en un instituto de España. Además, se pretende promover no sólo el aprendizaje y la puesta en práctica de los aspectos pragmáticos seleccionados, sino también el uso de la lengua como herramienta comunicativa y la incorporación de otras competencias clave que los alumnos necesitan para formar parte de la sociedad en la que viven.

Palabras clave: Enseñanza de inglés como lengua extranjera, propuesta educativa, enseñanza comunicativa de idiomas, pragmática, contexto y el proceso de *hedging*.

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INTRODUCTION

One of the main challenges that a teacher can face has to do with the adaptation of their process of education to the passage of time, not only regarding the formalities within the field, but also deeming everything that surrounds it. We know that there is a constant movement in the discipline of didactic and methodologic investigation, with which every teacher has to be regularly in contact with. However, the difficult task is to be in contact with all the content that is created every day in the societies that speak the target language we have to teach.

This marks the difference between some fields of education and others. Knowing that teaching languages is not as static as it is teaching other subjects such as Mathematics, whose contents barely change over the years, brings us the following question: how can we, as teachers, fully educate in a language that keeps changing every day? Every language, including English as the focus of this paper, keeps evolving in every region where they are spoken, since, it has to reflect the culture, society and community in which it is used.

This leads us to two main points of this introduction. The first deals with the society that surrounds every language. A globalized world has been the natural environment of the majority of the students we will have to face as teachers. One of the main and most important characteristics of this world is the technology that keeps every member of it connected among each other, not only through social media, but also with the type of content that they consume. In this case, thanks to the many digital streaming platforms this has changed over the years. The new generations' consumption of audiovisual products is based on immediacy, which these platforms have helped create. As such, teachers need to be aware of this change in order to bring it to their own educative process. The second point that needs to be made deals with the community and the interaction among people within one. In this case, this interaction and communication has been the long-lost element in the language teaching process. For a long time, fluency was forgotten and replaced by accuracy in many teaching approaches. However, this has changed over the last decades. With the introduction of Communicative Language Teaching, the focus of language teaching has shifted. Yet, pragmatics is the linguistic field that has been excluded from many language classrooms, even though it is the basis and foundation of a polite and correct conversation.

Therefore, the goal of this proposal is to briefly introduce pragmatics in the EFL classroom by using TV series. Since pragmatics is a linguistic field that can be very broad, we have

delimited the aspects that are going to be worked with to the following: context and hedging. The former is essential to understand pragmatics, since this part of language is directly related to context, and, as a consequence, it is the pillar that needs to be introduced for learners to understand, at least on the surface, what pragmatics is and how it works. The three existing types of context (which are the situational context, the background knowledge context and the co-textual context) will be presented in class and students, through various communicative activities and controlled practices, will work on them. In relation to context, the process of hedging is important to communicate ideas in a native manner without offending the interlocutor. Since one of the main interests of students when learning English should rely on being able to communicate effectively, hedging can be a tool they can use when maintaining a conversation with another English-speaking person. Thus, this pragmatic aspect will be explained in class and students will learn how to put it into practice by performing various activities.

This introduction of pragmatics will be done by using TV a series, specifically the *Disney+* show called *WandaVision*. This TV series was selected because, in the first six episodes, it follows the conventions of a situation comedy. This genre has some characteristics that can help in the study of pragmatics, as it will be explained in the theoretical background. *WandaVision* follows the story and everyday life of two avengers, Wanda and Vision. They have to deal with their powers in a normal neighborhood. It is due to this context that the pragmatic layer of language is constantly used to create humor, and that this TV series has been chosen. Moreover, the educational proposal is designed to be implemented in a class in which all students are familiar with the *Marvel Cinematic Universe* in which this TV series is included, being the perfect motivation for them to engage with the topic.

However, a proposal cannot be made without a theoretical foundation behind it. Because of this, we will make a brief overview of the different language teaching approaches that have been used throughout the centuries, focusing on the one that will be used in the educational proposal, which is Communicative Language Teaching. Then we will focus on pragmatics, what the field consists of, how to include it in an English as a Foreign Language (EFL) classroom and which specific pragmatic aspects will be included in the proposal. Finally, we will focus on the audiovisual part of it. The positive consequences of using ICT's in an EFL classroom, the use of TV series as a classroom resource, as well as its genres and formats and

how to properly select one, will be an important part that we will focus on with the goal of justifying the use of this type of materials.

Once this has been done, the educational proposal will be presented. Taking into account the contextualization, which includes the legal framework, the characteristics of the school and the distinct elements of the class, and the previously examined theoretical framework we will have to justify the educational proposal and every element it includes, describing the proposal itself indicating the sessions and activities that constitute it.

1. THEORETICAL FRAMEWORK

1.1. Approaches to foreign language teaching

The tradition of language teaching has been part of the world since the 18th century. In order to understand the methods that will be used in this paper, first, we have to understand where they come from. With this goal in mind, the present section of this essay will give a general overview of the different approaches that have been developed to teach foreign languages.

The first approach considered to teach foreign languages mimed the classical method of translating classical books, which corresponds to the nowadays known as the Grammar-Translation Method. The central goal of teaching a foreign language in Europe was to be able to translate literary works and teachers went back to the only method they knew: the translation of classics. Therefore, throughout the second half of the 18th century and most of the 19th century, teachers used as a model for instructional methods the manner in which Latin and Greek were taught in the curricula of schools (Howatt & Smith, 2014).

The second method that should be mentioned to be able to understand the evolution of language teaching approaches is what we call the Direct Method. It is with the introduction of this method, and some similar to it but not as relevant for the purpose of this paper, when the teaching of spoken language began to gain importance. The linguistic developments that marked the end of the 19th century and the beginning of the 20th, such as the rise of the new science of phonetics, entailed a significant increase of other linguistic elements beyond grammar (Howatt & Smith, 2014). One of the main characteristics of this method is that it did not only keep in mind young students who were learning the foreign language at schools, but also adults. The main principle of this method relies on one simple sentence: “no translation is allowed” (Larsen-Freeman, 1986, p.23). The goal is for the students to be constantly using the target language, to work on grammar deductively and to improve the spoken skills of learners. The approach is the forefather of the next methods.

The third approach to be mentioned is the Audiolingual Method. It is the clear heir of the Direct Method and the new tendencies and theories developed by the new social science, especially by “the learning theory derived from psychology” (Howatt & Smith, 2014, p.85). However, before explaining the method, we have to highlight the fact that this new evolution of language teaching was centered around the United States and its participation in World War

II. Therefore, the Audiolingual Method started to be introduced in classrooms so that soldiers could work as translators whenever it was necessary (Richards & Rodgers, 1986). It was put forward by Nelson Brooks in 1964 and influenced by Skinner's behaviorist theory. This approach is supported by the structuralist idea that language has three layers: morphosyntactic, phonetic and lexical. The idea is that learners should repeat different sentences until they have acquired the said chunk of language so that they can use it automatically without thinking. It uses Skinner's theory of positive reinforcement to help learners develop the correct habits (Richards & Rodgers, 1986). The conjunction of linguistic and psychological theories can be read in the following quote: "key features of all good teaching practice were considered to be the use of drills and exercises aimed explicitly at the formation of correct habits in the production of grammatical structures which had themselves been scientifically selected" (Howatt & Smith, 2014, p. 85).

Now that the three main methods used to teach language until the 1970s have been briefly explained, we are going to move on to the second section of the theoretical framework. In it, we are going to focus on the subsequent language teaching approach developed: Communicative Language Teaching.

1.2. Communicative Language Teaching

As we have briefly stated at the end of the previous section of this paper, the scholars that focused on language teaching did not remain static after the breakthrough of the Audiolingual Method. The evolution of language teaching into the approach that has been used in the last decades in EFL classes came from the idea of drills, the communicative aspect of language and the focus on the different layers of language according to structuralism. Due to this, the Communicative Language Teaching approach was developed.

It began during the 1970s thanks to two defining changes in the European society. The first main change deals with the previous methods used to teach modern languages, and English in particular. Scholars whose field of study was Applied Linguistics, some of them as well-known as Noam Chomsky or Hymes, developed new paradigms in the areas of study, bringing with these changes in the background theories a new teaching method for English. These shifts in the paradigms of Applied Linguistics led to a discovery of flaws in the implementation of previously used methods such as the Audiolingual method or the Situational Approach, calling for new methodologies to arise. However, this did not come alone, which guides us into the

second significant element that influences in the development of CLT. The stability over which the European Union was working during the decade of the 1960s, as well as the rising demand for teaching the main European languages to adults, compelled the Council of Europe and the European Common Market to enhance and improve language teaching cooperation among nations of the EU, creating, in the process, an evaluation system that could be used internationally (Howatt & Smith, 2014). Although these mentioned changes did not happen in a short span of time, the idea of language used mainly as a source for communication began to spread gradually.

After Chomsky had proposed the concepts of “performance” and “competence” with reference to “an ideal speaker-listener in a completely homogeneous speech community” (Chomsky, 1965, p.3), the debate regarding communicative competence started to be an issue among experts. Hymes (1972) suggested the use of the term “communicative competence” to express the importance of context when using a language. For Hymes, the notions of “linguistic competence” (as the said ideal of the speaker or listener knowledge of their own language) and “linguistic performance” (as the active language that they use in real circumstances) developed by Chomsky were too restrained by acceptability. For him, the real “aspects of communicative competence” were four:

- Whether (and to what degree) something is formally possible;
- Whether (and to what degree) something is feasible in virtue of the means of implementation available;
- Whether (and to what degree) something is appropriate (adequate, happy, successful) in relation to a context in which it is used and evaluated;
- Whether (and to what degree) something is in fact done, actually performed, and what its doing entails. (Hymes, 1972, p.281)

Taking this into account, we can say that the process of repetition and memorization to learn a language began to be considered too traditional and unproductive. This need for a new language teaching approach led to the introduction and development of the term “communicative competence”. It begins to “represent the use of language in social context, the observance of sociolinguistic norms of appropriacy” (Savignon, 1991, p.264).

The Communicative Language Teaching method consists of acquiring the communication skills needed to face real situations students will encounter as speakers of a foreign language. These skills include traditional grammatical skills such as the use of different structures,

vocabulary and pronunciation as well as communicative skills used in specific moments with a communicative function (group in which pragmatics is included). Therefore, both skills are unified by the view Hymes had about communicative competence. For him, the said competence is the interplay of psycholinguistic, sociocultural, probabilistic and grammatical systems of competence, forcing the teachers to pay attention to all four systems.

This main goal of acquiring the skills needed to carry out the process of communication adequately in the target language calls for a change in the materials and resources used within the classroom. From the well-structured, prefabricated materials that previous methods, such as the Audiolingual, used as resources, the emergence of CLT opened a debate regarding the use of authentic materials that is yet to be solved. Since “authenticity” is an elusive term to be defined, with the goal of highlighting the importance of this type of materials we are going to use Morrow’s definition of authentic texts to avoid, as much as possible, this aforementioned debate. According to Morrow (1977), an authentic text is “a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort” (as cited in Gilmore, 2007, p. 101).

There are four different types of authentic materials depending on their nature: “authentic listening-viewing materials, authentic visual materials, authentic printed materials and realia” (Oğuz & Bahar, 2008, p. 330). It is the first category that remains important for the present paper since the authentic material to be used is a TV series, which belongs to the Authentic Listening-Viewing Materials. One of the main advantages of this material is that it motivates students to see the real application of the language in the real world, to raise their interest and to keep them engaged in the classroom since they will have a chance to enjoy themselves while learning and putting their knowledge into practice. Mainly, there are three layers in which the authentic materials help: everything regarding language (their use of grammatical structures and vocabulary), cultural insights (everything that revolves around the target culture, values and beliefs), and practical application (which refers to the development of the communicative skills needed to manage to speak in the target language) (Oğuz & Bahar, 2008). Apart from these advantages regarding learners, the availability of these materials needs to be highlighted. Thanks to the internet both teachers and students can find authentic materials to use in the classroom without any cost. This can help those learners who do not have as many economic resources as other, not to stay behind in language learning. Therefore, we can clearly state that

authentic materials help students and teachers to set the tone of the classroom having positive influences in both parts of the learning process.

Moreover, this aforementioned idea of acquiring the skills needed to communicate elicits the fact that CLT puts the emphasis of the teaching process on the learner. Since this method is based on the idea of teaching communicative skills, teachers are not obliged to teach test-taking skills and they can focus on providing a cluster of skills that will allow students to communicate functionally in the foreign language (Savignon, 1991).

This leads us to briefly mention the importance of peer- and self-evaluation, both in CLT and in the educational proposal that will be detailed in Section 3 of this paper. One of the best ways in which we can center the educational process around students is to give them the opportunity of being completely autonomous, including by trusting them in the process of evaluation. We can promote the development of critical skills and the “learning to learn” competence by allowing students to correct their own and others’ work. By encouraging students to self-evaluate their own work, they reflect on their own learning process, improving their reflection skills and, as it has been mentioned, their self-reliance for future activities (Oscarson, 1989). Moreover, when promoting peer-evaluation, interaction among learners, contact between different learning process and awareness of the co-learners’ effort when performing a task or activity, a constant flow of information among equals, which improves the classroom’s atmosphere, is encouraged.

Moreover, the focus being on the learners has significant consequences on the teacher’s role within a classroom. The burden of the acquisition of a language does not fall on the teacher’s shoulders anymore, as it did with previous teaching methods such as the Audiolingual or the Grammar-translation explained in the previous section. The traditional processes of teaching a foreign language through explanations regarding grammar and the subsequent controlled practice have been proven not to help students acquire the language. As Savignon explained, “Second language acquisition research findings that show the route, if not rate, of language acquisition to be largely unaffected by classroom instruction.” (1991, p.267).

Despite knowing the method that rules and prevails as the most effective approach in Foreign Language Teaching is Communicative Language Teaching, the scholars whose expertise focuses mainly on second-language acquisition have mainly focused on the structural level of language acquisition, covering up and almost forgetting the sociolinguistic and

pragmatic levels of language, especially regarding the process of second language teaching (Savignon, 1991). It is this lack of importance of the pragmatic and sociolinguistic layer of language that has driven me to focus on these aspects in the present paper.

As a conclusion to this section, we can state that Communicative Language Teaching is the approach that unites in one the debate as for which is the most important part of teaching a second language: the final product and aim, or the process itself. “CLT has become a term for methods and curricula that embrace both the goals and the processes of classroom learning, for teaching practice that views competence in terms of social interaction and looks to further language acquisition research to account for its development” (Savignon, 1991, p.263).

1.3. Pragmatics

One of the main foundations of any language in the world resides on pragmatics. The acquisition of pragmatic competence allows speakers to be able to communicate their wishes, needs or information, in general, as successfully as possible. As pragmatics is such an important, and many times forgotten, part of any language, the current section of this paper will aim to explain in depth what pragmatics is and how to teach this part of language to a foreign speaker.

The first point that needs to be clarified is the definition of pragmatics. The first time scholars began to pay attention to what pragmatics is was thanks to the North American philosopher, Charles Morris. In his book, *Foundation of the Theory of Signs*, he divided the term “semiotic” into three subdimensions: syntactics, semantics and pragmatics (Morris, 1938). In turn, he defined the term “pragmatics” as “the science of the relation of signs to their interpreters” (Morris, 1938, p.6). This means that language, the sign we are dealing with, only has meaning if it appears in a context in which the speakers and the listeners have the ability to code and decode the said language.

After this first attempt to define pragmatics, with the passing of years, scholars have given this linguistic feature many different depictions. We can assert that defining a term as broad as “pragmatics” can be problematic and not an easy task. In fact, as stated in Ariel (2010), “pragmatists seem content with this state of affairs, where no coherent definition is available for pragmatics” (p.1). However, for the purpose of this paper two different definitions have been selected as the most clarifying ones. According to Crystal (1985), pragmatics can be

defined as “the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication” (p.240). And, following Bardovi-Harlig (2010), in an extensive sense, pragmatics is:

The scientific study of all aspects of linguistic behavior. These aspects include patterns of linguistic action, language functions, types of interferences, principle of communication, frames of knowledge, attitude, and belief, as well as organizational principals of text and discourse. (p.219)

If, as we have said, language only works within a context, the role of pragmatics is to interpret the said context to understand the real meaning of a piece of language. However, we can differentiate between three types of contexts: situational context, background knowledge context and co-textual context. The first deals with everything that surrounds the interlocutors and the knowledge that comes from experiencing what is around them. The background knowledge context focuses on what the interlocutors of a conversation know about each other and their shared comprehension and perception of the world. At the same time, we can distinguish between the cultural and the interpersonal shared knowledge. And the last type refers to the text itself. The co-textual deals with the understanding the interlocutors have of what is being said (Cutting, 2002).

Ultimately, it can be stated that pragmatics deals with the meaning that the language has within contexts, paying attention to all the different extralinguistic aspects that influence the process of communication. If we take this idea into account, two undeniable statements arise in this discussion. The first claim highlights the substantial connection that exists between pragmatics and the sociocultural values and beliefs of the community that speaks a certain language. The second claim, as a consequence of the aforementioned one, is the unequivocal need of teaching pragmatics to help EFL learners in the path towards the total control of English, despite not being native speakers.

1.3.1. Teaching pragmatics in the EFL classroom

Bearing in mind the two statements analyzed at the end of the previous section, the first step to introduce pragmatics into the EFL classrooms is to raise awareness of its importance. The textbooks used for teaching English at different levels forget about pragmatics and the sociocultural values and beliefs needed. This lack of content is linked to the scarce importance

that teachers and students give to this competence. Even if we have seen a slight change in the last few years thanks to the internet and social media, we have to raise awareness among teachers and students so that both sides of the educational process can be conscious of the importance of teaching and acquiring this linguistic skill.

However, once we have stated how important pragmatics can be in the process of learning a foreign language, the issue that consequently arises can be summarized by the following question: how can we teach pragmatics in an EFL classroom? The answer to this question is the main focus of the present section of this paper.

The attention that pragmatics has received in the study of language teaching is rather modern. For a long time, linguists and specialists in the field have been centered on other aspects of the language, such as syntax, phonetics and phonology and semantics. Therefore, the studies that focus on pragmatic competence are not as numerous as those that revolve around other subfields, especially when we are dealing with how to teach them to non-native speakers. Those that do focus on this competence only started to arise during the late twentieth century, driven by “the advance of the study of speech acts in the philosophy of language in the sixties.” (House, 2003, p.134).

What some of these studies prove is that students transfer the pragmatic mother tongue knowledge into the second language they are studying. This transfer leads to a variation when interpreting some pragmatic elements, among which we include speech acts, politeness, indirectness or distance, depending on the linguistic and socio-cultural context the speakers come from (as exposed and dealt with in House 1986 and Blum-Kulka 1987).

However, this direct transfer of the rules from one language into another does not always have a positive effect, since pragmatic norms and conventions can be considerably different in both the source and the target language. This fact marks the importance of the students’ awareness towards how the pragmatic conventions change from one language to another. As a consequence, EFL teachers have to take into account not only pragmatics in isolation but in a specific socio-cultural context. Therefore, the first step when teaching a linguistic competence as tough as pragmatics, is to raise awareness among the students so that they are cognizant of the difference that exists between the pragmatic expressions and interpretations in their mother tongue and their equivalents in the target language.

The popularity of whether pragmatics should be taught in an EFL classroom and, in case of an affirmative answer, how to teach this type of linguistic knowledge to nonnative speakers of a language, has increased profoundly since the last decade of the twentieth century. A recurrent topic within this discussion is the question of how to teach it: whether pragmatics, following the steps of the mother tongue, can be acquired implicitly just by receiving input that contains the very same norms speakers have to assimilate; or if, in contrast, pragmatic conventions need to be explicitly taught. Therefore, attending to these two sides of the question, we can affirm that there are two ways of teaching pragmatics: implicitly and explicitly.

To solve this duality when teaching pragmatics, some studies will be exposed in order to defend the posture of explicit teaching being more effective than implicit. House and Kasper carrying out a small experiment pointed out the efficiency of explicit teaching in comparison to implicit teaching (1981). House contributed to this declaration by conducting at least two more experiments to increase the evidence (1986; 1996).

Apart from the two above mentioned studies, Tateyama compared both teaching methods, implicit and explicit, of a specific number of pragmatic rules in Japanese. The results of this study illustrate that implicit teaching of pragmatic conventions is a much less effective process than the explicit method when trying to make the students acquire the said L2 pragmatic rules. Moreover, the study proves that those students to whom the rules were explicitly taught used the said knowledge in realistic situations in a higher rate than those who were taught implicitly. In addition to this, we also need to highlight that the explicit teaching raised the awareness of the students towards the difference between their mother tongue and the target language (Tateyama, 2001). Moreover, Yoshimi (2001) focused his investigation on the positive outcomes of teaching pragmatics explicitly when trying to improve and acquire pragmatic awareness and competence through the narration of personal stories. The main conclusion that can be drawn from this research is the importance of introducing the use of pragmatic markers in the EFL classroom, since it provides a favorable and valuable influence on second language speakers.

Therefore, to finish this section, and as a consequence of all of these studies that have been presented above, we have to defend the explicit method of teaching pragmatics in order to help the students to actually acquire this linguistic competence.

1.3.2. Hedging and context

The field of pragmatics can be really vast and, in a classroom, it is very difficult to include every single aspect pragmatics involves. However, there are two main elements of pragmatics that can be taught in EFL classrooms easily and which make the difference between a proficient and a not so proficient EFL speaker. These elements are the process of **hedging** and the importance of **context**. Therefore, these are the aspects on which we will focus in this paper, and which will be dealt with and clarified in this section.

Bardovi-Harlig and Dörnyei (1998) conducted a study with non-native speakers of English from Hungary and Italy and compared their awareness towards pragmatic and grammatical errors. This study proved that their awareness towards these two types of mistakes were not at the same level. However, it helped to prove that the non-native speakers of English selected for this study were more aware of the pragmatic errors when they were in writing and not committed by them than when they were maintaining a conversation themselves. This collides with the affirmation that native speakers find pragmatic errors more notable than grammatical mistakes (Neary-Sundquist, 2017). Therefore, we should be focused in teaching pragmatics in EFL classrooms to avoid this gap between non-native and native speakers. Nonetheless, the field of pragmatics is too wide to teach every social construct related to it, which is why we have been forced to define and delimit the areas of pragmatics on which we will concentrate.

One of the main focus of pragmatics is politeness. This social factor can play a very important role within a process of communication and, as such, should be paid attention to. In spoken grammar, politeness is normally achieved by hedging. This is the area of pragmatic competence that focuses on producing statements that cannot be considered to be improper, inconsiderate, impolite or even offensive. Hedging can be defined as follows: “a rhetorical strategy which attenuates either the full semantic value of a particular expression or the full force of a speech act” (Fraser, 2010, p.15). Moreover, the lack of understanding of a native’s hedging strategy can lead to a misunderstanding.

With the purpose of fully understanding what hedges are, we have to divide them into two main groups: linguistic hedges, which include linguistic devices such as morphological forms, specific lexical expressions or certain syntactic formulas; and the gestural devices that support our messages such as nods, shrugs or hand movements (Fraser, 2010). However, these gestural devices are more difficult to teach and include in the teachers’ schedules.

As I have said, linguistic hedges are extracted from every grammar element that exists in the language and, as such, we cannot limit the number of hedges to a finite list. Hedges are purely functional, which means that, depending on the context in which the utterance is produced, any linguistic item can be thought to be a hedge. This idea is wider explained in the following quote:

There is no limit to the linguistic expressions that can be considered as hedges... The difficulty with these functional definitions is that almost any linguistic item or expression can be interpreted as a hedge...no linguistic items are inherently hedges but can acquire this quality depending on the communicative context or the co-text. This also means that no clear-cut lists of hedging expressions are possible. (Clemen, 1997, p.6)

It has been proven through various studies that the number of hedges used by non-native speakers of English is considerably lower than the used by native speakers. For example, Nikula (2010) demonstrates that non-native speakers of English use a relevant lower percentage and a lower variety of hedges. Learners produce a high number of hedges similar to *I think* meanwhile natives combine it with others. Neary-Sundquist (2017) also proves this perceptible divergence in the use and variety of hedges, with the only difference that the highest proficiency level group's use of hedges is higher than the native's due to the overuse of the hedge *like* (Neary-Sundquist, 2017). Due to these findings, it seems adequate to teach pragmatics in intermediate level of English classrooms in order to achieve a better performance on the use of hedges.

This explanation of hedges leads us to the second pragmatic element that will be dealt with in this paper, which is context and the importance of context when teaching pragmatic competence. As it is mentioned in the previous quote, every utterance can acquire the characteristic of being a hedge depending on the context and the co-text. Therefore, we have to go back to the explanation that has been given in the previous section about context within the field of pragmatics.

There are three types of contexts that we should pay attention to: situational context, background knowledge context and co-textual context. Depending on the world that is around the speaker and the listener, the knowledge they have of each other and the utterances themselves, we will interpret one meaning or another for the same number of utterances. For example, the sentence "it is very cold" can have opposite meanings depending on the situational context (if there is 1°C outside it can be a plain state of reality but, if the speakers are indoors, it can be a speech act in which the speaker is asking the listener to close the opened windows).

An example to illustrate the background knowledge context can be a conversation between two friends: “Adrian: ‘have you finished the assignment’. Daniel: ‘yes, I have’”. In this case, we do not know which assignment they are talking about, since we do not have any knowledge regarding the personal knowledge about them, what they do or what they are studying. Finally, the co-textual, which refers to the context of the text itself, can be represented as follows: “I’m going to talk to my mum”. The pronoun “my” is directly pointing to the subject of the sentence, which is “I”, letting the interlocutor know that the “mum” that the speaker is talking about is their mum, not any other in the world. Therefore, with these three examples, we wanted to show that context is a key element when developing pragmatic competence and it is one of the core/central points of the present paper.

In conclusion, we can state that the two elements in which the educational proposal will be based on are hedging and context, since we have considered them as the two essential elements of pragmatics that are needed to introduce students into what pragmatics is.

1.4. ICTs in an EFL classroom

As it has been explained throughout the first two sections of this paper, the areas and the methods used to teach foreign languages have been changing and adapting to the new needs of both teachers and learners. We can say that the history of approaches has been adapting with each shift to catch up on the real world. Therefore, as the last two decades correspond to the rise and growth of technology and social media, scholars have focused on the use of technological devices within the **foreign language classroom**.

Since the very beginning of this discussion, one thing has been clear for scholars. Technology can help in the learning process and, with the passing of years, our role as teachers and instructors is to allow these advances of technology to help us and help our students in their learning process. We should look for the integration of technology in the classrooms, changing our teaching syllabus alongside the evolution of technology (Padurean & Margan, 2009). However, we always have to bear in mind that technology is not more than a means to an end. As Garrett stated, “the use of the computer does not constitute a method. The computer is rather a medium or an environment in which a wide variety of methods, approaches, or pedagogical philosophies may be implemented” (Garret, 2009, p.698).

Therefore, something that teachers and researches should pay attention to is the fact that, if technology and ICTs are a tool in the language teaching process, its success or failure will depend a lot on the usage we do of it and how we implement it in the class. In order to achieve a prosperous integration of technology within a classroom, there are three elements that should be taken into account. First, we should pay attention to the methodologies used. In order to include technology as a tool within the process of learning a foreign language, the methodology that will be used should be eligible to change and adapt towards the application of the said new instrument. Second, the barrier of money has to be taken into account. Technology is not the cheapest product that you will find on the market and, as such, we should keep in mind that schools and families need to have a certain amount of money to work towards the complete integration of technology in the foreign language classroom. Finally, the third element that has to be considered is the teachers' knowledge of these tools. In order to incorporate technology to classrooms, teachers have to acquire the specific skills to manage it, "its impact is highly dependent on the way it is used, the teachers' motivation and his 'savoir-faire'" (Isisag, 2012, p.2). Due to the quick advance of technology in society, the majority of teachers know how to use and manage the new technologies. However, as it is proven in the study presented in the conference given by Hadi Salehi and Zeinab Salehi (2012), in many cases, the teachers' familiarity with ICTs does not mean that they have been integrated within the classrooms.

Once the limits and barriers of ICTs have been set, the benefits of the integration of ICTs in classrooms should be highlighted. ICTs are the perfect motivator for students. The variety that they bring to the classroom is very motivating for students, who are able to learn the language in an enjoyable manner. They allow them and teachers to access any type of information at any time, which brings an infinite number of possibilities for the class. Moreover, it provides a communication system for peers to express themselves and allow students to change their own roles depending on the task that is being carried out. Houcine listed the positive impacts that using ICTs contributes a classroom as follows:

- ICT increases learners' motivation and thus enhances personal commitment and engagement;
- ICT improves independent learning;
- Learners' collaboration and communication are more important;
- Learners' attainment and outcomes are improved. (Houcine, 2011, p.2)

Padurean and Margan divide all the advantages of ICTs within a foreign language classroom in four groups, as it can be seen in the next quote:

1. Capacity to control presentation. This capacity marks the difference between computers and books. Books have a fixed presentation, unlike computers, which can combine visual with listening materials, text with graphics and pictures.
2. Novelty and creativity. A teacher can use different materials for each lesson, not like in teaching with textbooks, where all classes presenting a certain topic are the same.
3. Feedback. Computers provide a fast feedback to students` answers through error correction. It not only spots the mistake but also corrects it, sometimes even giving the appropriate advice.
4. Adaptability. Computer programmes can be adapted by teachers to suit their students` needs and level of language knowledge. Unlike books, which are produced in a single uniform format and need to be taught irrespectively of students` problems, computer programmes are more learner- friendly. (Padurean & Margan, 2009, p.100)

Taking all of this into account, we can conclude by saying that the correct and full integration of ICTs has very good impact on foreign language learners. However, their full and whole integration has some limits and barriers. The way in which we have tried to surpass these limits, at least the ones that deal with teachers and their personal knowledge regarding ICTs, is by the use of audiovisual products. This is the focus of the next section of this paper.

1.4.1. TV series as a classroom resource

In Garret`s opinion, “we are concerned about the tendency in language education to see the teaching of language and culture as separate, even if complementary, but with video we can present language in its cultural context” (2009, p.717). Teaching pragmatics is one of the options teachers have to break that tendency.

After much deliberation and taking into account the different barriers set by the use of ICTs in classrooms and the importance of context, including social context and culture, when teaching pragmatics, the way selected as the most appropriate to teach a foreign language to students is through the use of authentic material. In order to teach pragmatics in an EFL classroom within a school context, the use of real conversations and everyday life situations in which actual, breathing human beings intervene is the best source of knowledge.

However, recording conversations between two natives might be too difficult, since you have to be in contact with native speakers of the language and they have to be willing to be recorded. It might be unattainable for many teachers. Consequently, the closest thing to this type of sources that we have are films and TV shows.

In foreign language contexts, learners lack the opportunities to face authentic pragmatic input and chances for interaction outside the classroom. Therefore, different researchers have already praised the use of audiovisual material as a valuable source that can present learners with samples of appropriate language use in a variety of contexts. (Martínez-Flor, 2007, p.244)

Even though the scripts are completely planned, prearranged and intended, there are many of these audiovisual contents that match everyday life conversations and situations. Despite the issue that arises on whether or not the language used in audiovisual products is valuable for second language teaching and whether or not the characters represent a real portrayal of real-life people talking to each other, numerous aspects of audiovisual language can be considered to be representative of the actual speech of real people in the world (Rose, 2001, p. 310).

Thanks to the many digital platforms that have been developed and have expanded throughout the globe in the last few years, both students and teachers have access to these sources full of authentic material. Streaming platforms such as *Netflix*, *Prime Video*, *HBO* or *Disney Plus* allow teachers to include pragmatics in their schedules by using countless films and TV Shows that match real-life situations and conversations. As Adhikari (2015) states, “By April 2014, Netflix has attracted more than 35 million subscribers in the US alone and about 48 million worldwide. It is the single largest source of Internet traffic, consuming 29.7% of peak downstream traffic in 2011” (p.1).

The use of materials accessed through these types of digital platforms appear to be very beneficial for students, especially when being exposed to the pragmatics of a language. The fact that they are outside of the action allows them to be more critical and aware of everything that is happening within the action itself. They could find it more useful when analyzing the different pragmatic aspects that are included in the specific conversation because they do not have to focus on how to express one thought or another, they are mere spectators taking notes of the aspects that they observe.

Moreover, the high quantity of these materials allows both, students and teachers, to have access to many different types of sources to work with. Thanks to the far-reaching situations that can be accessed through this kind of content, the different teaching possibilities within the class can be extended enormously, allowing teachers to work with almost any situation students will encounter when speaking English in real life.

Shows can provide viewers with access to a wide variety of interactions and interlocutors with various permutations of status, gender, settings, and formality. For example, we can see in a television drama how people are congratulated upon marriage, how a lawyer in a courtroom questions a witness on the stand, how reporters on a news show banter, or how the audience on a talk show asks questions. (Washburn, 2001, p.22)

In addition to this variety of content to work with, we also need to highlight the fact that the audiovisual materials can be repeated as many times as the students need to understand the explanation that goes hand in hand with it. As explained in Rose, “it offers the possibility for repeated viewings which can be used to uncover multiple layers of pragmatic particulars from a single scene” (2001, p.283).

Apart from these benefits from which both parts of the teaching process can take advantage of, one of the most important benefits that teachers encounter from the use of this type of material is the application of different teaching strategies. If teachers select a clip from a TV Show or a film, they can apply both the inductive and the deductive instructions when teaching pragmatics. Regarding the first, they can give the different pragmatic conventions that will appear in the said clip so that the students can pay attention to them, enabling them to focus on those specific aspects of the language interaction that they will see. On the contrary, when considering the deductive method, the clip can be played asking the students to watch carefully the interaction portrayed in order for them to try and figure out the different pragmatic rules in display in the said exchange of information. Taking this into account we can establish that this material offers freedom to teachers that will allow them to mold to the group’s individual learning styles.

Finally, the last advantage that can be extracted from the usage of these audiovisual materials has to do with the language that is depicted on screen. The fact that we, as the audience, can see the whole action, and not only listen to the conversation being performed, allow us to be observant of the nonverbal communication that is exhibited. As explained by Washburn, “we can hear the hesitation or warmth in someone’s voice and the slowing or

quickening of speech, and we can see the accompanying smile or frown” (2001, p.2). The union of verbal and nonverbal communication reinforces, enhances and improves understanding and cognition.

Therefore, we can conclude this section of the present paper by assuring that, due to the great number of benefits that they provide to both students and teachers, materials such as TV Shows and films are one of the best supporting elements to use when teaching pragmatics in a second language class. However, the quantity of materials that can be encompassed by this broad category is extremely large. This calls for a reduction by selecting some specific category within this broad one that will be carried out in the next section of this essay.

1.4.1.1. Genres and formats

As it was mentioned in the previous section of this paper, streaming digital platforms such as *Netflix*, *Prime Video*, *HBO*, *Hulu* or *Disney Plus* have taken over our audiovisual entertainment. However, TV series are not new to us, and these platforms have only provided us with an easier access to them. This has changed the way in which we consume the audiovisual products. In this part of the essay, we will categorize the different genres and formats of TV series with the goal of selecting, in later sections, the most appropriate genre with the purpose of teaching pragmatics in an EFL classroom.

Our categorization has been based and extracted from the following diagram, provided by Carrasco Campos (2010, p.184):

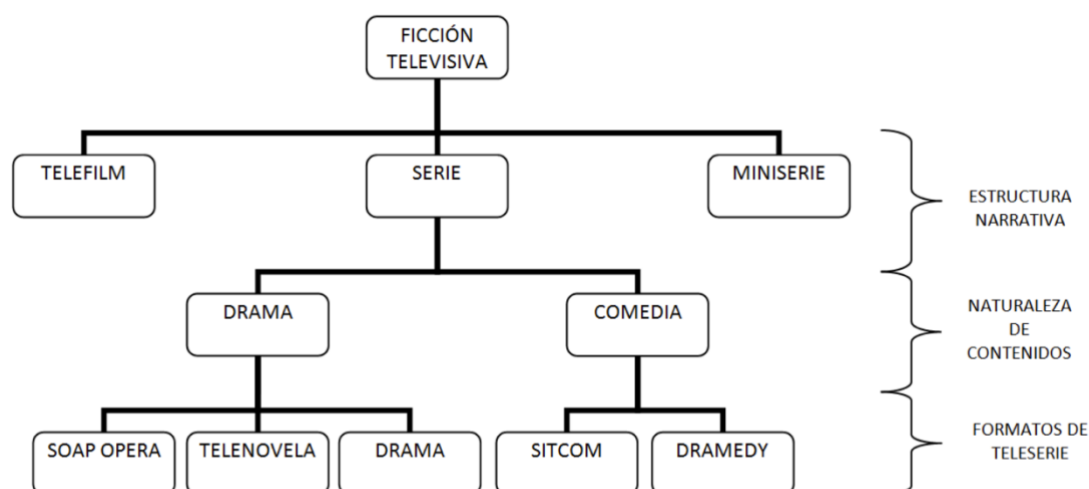


Diagram 1. Basic formats of TV series. Copyright 2010 by Carrasco Campos.

As it can be seen, depending on the narrative structures, we have to differentiate between telefilm, series and miniseries. The first group deals with films that have been specifically recorded to be broadcast on TV. The second corresponds to the audiovisual product that is commonly known as ‘series’, divided in episodes with the purpose of entertaining. Finally, the third has the same characteristics as the series with the difference of being shorter, since the number of episodes is not as large as the number series have having a clear end before filming it. The genre in which we are interested in for this paper is the second, the series.

As it can be seen in the diagram, depending on the nature of the content there are two main types of series: drama series and comedy series. The three formats that are listed below the drama format (soap opera, telenovela and drama) have one thing in common: the source of entertainment does not rely on humor but on twisted, melodramatic, sad or tragic events.

In contrast to these drama series, we can state that a comedy series, in an uncomplicated manner and just as the name recalls, uses humor to entertain the audience. Even if the content that appears in comedy series is not solely humorous, we can affirm that it is the center that holds everything together. Moreover, we can say that comedies tend to be relatively realistic, since they try to create characters with which the audience can empathize (Carrasco Campos, 2010).

Depending on the format, comedy series can be divided into two subcategories: situation comedies and dramedies. The latter are a contemporary format of comedies in which the lines between humor and storylines more characteristic of drama series are intertwined. Attending to the purpose of this paper, we will focus on the former.

The situation comedy is a format that has been on our TVs since the 1950s (Carrasco Campos, 2010). The main characteristic of the episodes is their length: they do not normally exceed thirty minutes, which gives the networks the perfect entertainment product to broadcast in prime time. When they began to be broadcasted, sitcoms were targeted to wide audiences, but with the passage of time, these audiences have decreased depending on the purpose of the writers and directors. What is remarkable about this genre is the few modifications regarding format, not content, that sitcoms have endured throughout the years. This is key to understand the success and pull this format has had during the years. Some of the characteristics that haven’t changed are the low number of characters that take part in the narrative action, the usually indoors set and the so-called laugh track (which sometimes even corresponds to the

public presence whose laughter works as laugh tracks). Moreover, there is normally not a clear unifying thread to link the episodes together, but rather a number of storylines that begin and end on the same episode.

Now that we have set the differences that exist among TV series, we will focus on the elements that should be taken into account when selecting a series with the purpose of teaching pragmatics in an English as a Foreign Language classroom.

1.4.1.2. Selecting the appropriate TV series

As it has been said before in this paper, the audiovisual material to which both teachers and students can have access thanks to several digital platforms is very substantial. In this section we will try to reduce its number in order to choose the most adequate material to use when teaching pragmatics to EFL students.

Firstly, what we have to do is choose one of the multiple genres that are encompassed within the audiovisual materials. Thanks to various studies, we can claim that the language used in the different genres varies from one another. Meinhof (1998) proves that the language portrayed by the different genres are distinctive of the genre itself. In this manner, the reporters have spontaneous, maybe slightly scripted, lines; talk shows are based on nonprepared subjects that emerge from their audience and dramas and comedies have more scripted dialogues and situations, being the contrary to spontaneous or unprepared. However, the different degree of spontaneity should not affect our decision on which type of content to select when teaching pragmatics. For Rings (1986), verisimilitude is not a dichotomy, in which the target material is authentic or unreliable, but a scale. Therefore, it can vary depending on its different elements, but it does not make the piece completely useless and untrustworthy.

Taking this into account, we will focus on the third type of genre mentioned when talking about Meinhof's study, in particular in the comedies and situation comedies. I will reason why sitcoms are the best audiovisual materials to use when teaching pragmatic conventions to nonnative speakers of the English language.

In the previous section, we have remarked the importance of representing different situations when explaining pragmatics. Comedies normally include several, and, different among each other regarding personal features, characters interacting in a variety of contexts. This allows the scriptwriters to depict real-life like interactions in which the pragmatic

conventions of the language and of the society are broken, as well as the repercussions that the said violations cause in the process of communication.

It can also be demonstrated that in many comedy shows many sources of humor come from the magnification and the breakdown of the speech acts that are part of the pragmatic norms. This rupture with the pragmatic knowledge of the other speakers is what produces a humorous reaction in both the audience and the other interlocutors prompting a laugh from the first and, maybe, a comment or a grimace from the second.

This leads to the second element that can be extracted from comedy shows that helps with the understanding of the violation of the pragmatic conventions of the English language which is nonverbal communication. The fact that, when a rule is broken, we as an audience can see not only the verbal reaction that can be an explicit comment on the rupture of the pragmatic norms but also a nonverbal language reaction, improves the comprehension of the situation for the nonnative speakers of English. Any sign of surprise, neglect, doubt or hatred displayed by the body language and facial expression of the speakers helps to raise awareness on the violation that has been represented on the interaction.

Finally, we have to highlight that, in many cases and in contraposition to what happens in drama series or other audiovisual contents, comedies make use of a device called laugh track. This laugh track is a take created after the show has been filmed in which the audience is recorded while laughing to subsequently be inserted to the original film of the show. It is added to those humorous moments in which the pragmatic conventions have been violated, redirecting the attention to the prior interaction among characters in which the said norms were broken.

As a conclusion, we can establish that the most appropriate audiovisual material to present with to our class of foreign language learners are comedy shows. These type of TV shows allow the students to be exposed with realistic input that contains various characters and situations in which the verbal communication is as important as the nonverbal language and whose laugh track devices help them focus on the violation of the pragmatic rules, which are the basis of the action and the main argument instrument.

2. PROPOSAL FOR INTERVENTION

This section of the present paper aims to present the reader with an educational proposal using the information presented in the previous section. This proposal has the goal of preparing a didactic unit in which the students are able to learn some basic concepts and uses of English pragmatic norms with a TV series as the main resource. The general objective of this proposal is to raise awareness of how important the pragmatic layer of language is by teaching students how to improve two aspects of it: hedging and the use of context. Students are going to receive theoretical information that they will see reflected in the chosen TV series, so that they can, later, apply it on their own, through some controlled practice.

2.1. Contextualization

In order to understand the justification, explanation and design of the educational proposal, a context has to be given, paying heed to three different backgrounds which are the legal framework, the characteristics of the center and the characteristics of the class.

2.1.1. Legal framework

This proposal is based on the four following legal texts.

- *Key Competences for lifelong learning*, by the European Commission, 2019.
- *Ley Orgánica 3/2020*, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación.
- *Real Decreto 1105/2014*, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato.
- *Orden ECD/65/2015*, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato.
- *ORDEN EDU/363/2015*, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de Bachillerato en la Comunidad de Castilla y León.

The first deals with the key educational competences that every state within the European Union has to include within their educational laws. These key competences are the base of the

bills that are passed by the Parliament in Spain. Moreover, every didactic unit teachers design has to include at least one key competence that students will acquire and practice.

The second corresponds to the new educational law that was passed by the Spanish Parliament at the end of the year 2020. In this, the government has modified the previous educational law, basing the new one on the pre-existing one from 2006. In the newest law, the need for an educational system that updates and tries to bring into classrooms the social problems which people have to face is highlighted. The only way in which this can be done is by including a broader and more modern digital competence as a pillar of education.

The third is the decree that details the curriculum for Secondary Education and *Bachillerato*. In this case, since the *Ley Orgánica 3/2020* was passed, the Ministry in charge has not issued a specific decree that follows that law. Therefore, the decree that will be used to base the educational proposal is the *Real Decreto 1105/2014*, based on the previous educational law, the *Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa (LOMCE)*. With this decree, the government gives a list of guidelines that the autonomous communities have to follow when specifying the curriculum.

The fourth is the *Orden ECD/65/2015*, which lists and describe the competences, contents and evaluation criteria of Primary Education, Secondary Education and *Bachillerato*. It is important because this *Orden ECD/65/2015* establishes the key competences that students should develop throughout the year. However, as it will be explained and justified in section 2.5, this educational proposal does not only use the key competences established in this law, but also includes those established by the European Union (2019).

The last one is the *ORDEN EDU/363/2015*, which follows the guidelines proposed by the *Real Decreto 1105/2014*. It specifies the curriculum for the centers and teachers in Castilla y León. Therefore, this corresponds to the regional law that enhances and develops the national curriculum, including it in a regional one, which is more specific.

2.1.2. Characteristics of the center

The high school selected to contextualize the present educational proposal is the *IES Parquesol*, the high school I have attended during the period in which I have done the external practices. It has been selected according to two different criteria. Firstly, it is the high school

with which I am more familiar and, secondly, the facilities, resources available and level of the students are adequate to carry out the educational proposal.

IES Parquesol is a public center, situated in a peripheral neighborhood of the city of Valladolid with the same name as the school. This neighborhood was built in the high side of a hill as a residential suburb. Thanks to the urban development carried out by the city council, the connections between the city center and this neighborhood have improved, thereby encouraging commuting and a better integration of the neighborhood within the city (Parquesol, 2020).

The average family profile of the students that attend this high school is that of young parents that, economically, belong to the middle class. This entails a big concern of the members of the family for the quality of their children's studies which, in turn, implies, in most cases, their high involvement in the education of the students attending the center. Moreover, regarding the students' digital awareness and availability, this presupposes that the students have at least some connection to technology within their houses, since the social group to which they belong can, generally, afford it.

In relation to the resources available within the classrooms, in this center there is at least one digital blackboard in each class. There is also a portable computer that allows it to work, as well as, good access to the internet. These resources will be the pillar of the educational proposal presented.

To finish, we have to highlight that each class lasts for fifty minutes, with five minutes in between so that teachers can change from one class into another. They have all the materials that are needed stored in the corresponding department in one of the three floors that conform the building.

2.1.3 Characteristics of the class

This educational proposal is designed for the students in the first year of *Bachillerato*. Taking into account that this is not compulsory education, students are generally motivated with the subject even though some of them find it difficult, especially regarding the oral competences, and more specifically the speaking part of the language. The methodology that they have used is not the Communicative Language Teaching, but rather a more traditional approach. Therefore, the speaking competence has not been practiced as thoroughly as others.

As it has been stated in the previous section, the majority of the students belong to middle-class families and have everyday access to the internet through their phones. The class is made up of 20 students that belong to the Science branch of *Bachillerato*. Due to the numerous partial examinations in these subjects, the level of stress of the students is relatively high, even if it is not as relevant as in the second year of *Bachillerato*. Despite this level of stress, this has been selected as the best year to implement the educational proposal, due to three main reasons. First, their level of English is good enough to understand abstract ideas regarding language. Second, their available time to spend on the subject is higher. And, finally, the curriculum is not as focused on the *EBAU (Evaluación del Bachillerato para el Acceso a la Universidad)* as it is in the second year of *Bachillerato*, allowing the teacher to introduce other competences in the subject that will be useful for students when speaking the language in its context, without having a negative impact on the students for the said exam.

All the students that belong to the selected class are boys and they have a very good relationship among each other. Many of them are friends outside school, which assures the lack of conflict within the class walls. The atmosphere is very positive which creates the perfect environment for the educational process. This has been reflected in the overall mark of the class, being the average of all subjects a 6.1 and the average of English a 6.9. This assures a decent level of skill using the English language in the class, which is necessary for the implementation of the educational proposal. Moreover, we have to highlight the fact that all the students are familiar with the TV show and characters that will be used in the didactic unit, since all of them like, up to a certain level, the *Marvel Cinematic Universe*.

To finish with this section, we have to highlight the diversity that exists among the students and how it will be dealt with. In this class there is one student with Attention-deficit/hyperactivity disorder (ADHD) and a student within the Autism Spectrum Disorder (ASD). They do not need much change within the class. The first student has to be on the first row of desks so that he does not get distracted as often and the second only needs more time to carry out some exams. Since this educational proposal will be based on a final activity, this will not be needed.

2.2. Justification

“It’s like you speak their language” is the educational proposal that has been designed for students in the first year of *Bachillerato* who take the subject of English as a Foreign Language.

It has been divided into six different sessions that will be implemented in the last two weeks before the Easter holidays right after they have finished all the final exams for that term. The sessions will be implemented in two weeks, following the number of hours for the subject of *Primera Lengua Extranjera I*, defined by the *ORDEN EDU 363/1015*. Each session lasts for 50 minutes, as it follows the directions of the center for each class.

The *Real Decreto 1105/2014* and the autonomous community specifications from *ORDEN EDU/363/2015* have been used to establish the different criteria that will be dealt with more widely in subsequent sections of this paper.

The general objective of this educational proposal is to raise awareness among the students of the importance of pragmatics when speaking a language. By means of a communicative approach to language teaching, students will have their first contact with pragmatics by using a TV series as their main source of examples regarding the different pragmatic elements on which we are going to focus in the present proposal.

With the goal of teaching some basic pragmatic notions, specifically what hedging is and how to use it, and the importance of context in a conversation and how it can create humor, we will use a TV series from the platform *Disney+* called *WandaVision*. This TV show starts being a situation comedy for the first six episodes, only to change in the last three into the *Marvel Cinematic Universe (MCU)*. These first episodes and scenes are going to be used to explain hedges and how context influences conversations. They deal with Wanda and Vision, two superheroes from the *MCU*, and their life in a little town, how they hide their powers and how, behind their everyday conversations, some information about their powers can be interpreted.

These superheroes have been part of the popular culture for many years, thanks to the popularity of the comic books first and the numerous films next. This TV show in particular allows us to debate about some moral dilemmas, to deal with current social attitudes and to call the attention and motivate students while they are learning about an important layer of language and everything that surrounds what we know as pragmatics.

2.3. Objectives

Now that we have contextualized and justified the current educational proposal, the objectives that we want to achieve need to be mentioned and explained. These objectives are obtained from the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el*

currículo básico de la Educación Secundaria Obligatoria y del Bachillerato, more specifically from the 25th article (*Artículo 25*), which corresponds to the Stage objectives for *Bachillerato*. In this document we can find the *Objetivos de etapa* or “Stage objectives” that students have to develop at the end of the course. The objectives that we are going to use and improve in the current proposal are the following:

- b) Consolidar una madurez personal y social que les permita actuar de forma responsable y autónoma y desarrollar su espíritu crítico. Prever y resolver pacíficamente los conflictos personales, familiares y sociales.
- d) Afianzar los hábitos de lectura, estudio y disciplina, como condiciones necesarias para el eficaz aprovechamiento del aprendizaje, y como medio de desarrollo personal.
- f) Expresarse con fluidez y corrección en una o más lenguas extranjeras.
- k) Afianzar el espíritu emprendedor con actitudes de creatividad, flexibilidad, iniciativa, trabajo en equipo, confianza en uno mismo y sentido crítico. (p.188)

Since this is a proposal for the subject of English, objective f) is not only the main objective but also the main goal of any of the activities that will be designed to carry out in the classroom. It refers to the ability of students to communicate fluently in the target language, English in this case. Thus, through the use of CLT, students will develop their communication skills on different levels by performing the set-out activities.

In addition, the topic selected for this proposal is pragmatics, specifically hedging and context. This means that students will develop their skills on how to communicate politely, not being too assertive in their statements, especially depending on the context. This fulfills by itself objective b), since through the introduction of these specific pragmatic aspects, students will be able to solve the dialectic problems they will have to face, making use of some respect. Moreover, the use of group work, the self- and peer evaluation they will have to carry out and the learner-centered nature of the designed activities also help promote their personal maturity and autonomy.

When talking about the secondary objectives, we are going to focus on two, which are d) and k). Regarding the latter, just like in any other class, the fact of giving them a specific number of minutes to perform an activity helps students strengthen their working habits, trying to focus on the activity with the goal of fulfilling it in the allotted time. When dealing with the former, creativity is reinforced with the creation of a humoristic context in the last session and collaborative work is needed to perform different activities throughout the didactic unit.

Furthermore, peer- and self- evaluation and the activation of previous knowledge promote critical thinking, as well as self-confidence and the improvement of the learning to learn competence.

2.4. General contents, evaluation criteria and learning standards

Block 1. COMPREHENSION OF ORAL TEXTS		
CONTENTS	ASSESSMENT CRITERIA	LEARNING STANDARDS
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Formulation of hypotheses about content and context. • Inference and formulation of hypotheses about meanings from the understanding of significant linguistic and paralinguistic elements. <p>Sociocultural and sociolinguistic aspects: social conventions, courtesy rules and registers; customs, values, beliefs and attitudes; non-verbal language.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations in the personal, public, academic and professional spheres. • Narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term. • Exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices. 	<p>Number 2: To be aware of and know how to apply the appropriate strategies for the understanding of the general meaning, essential information, main points relevant details, or implicit and explicit information, ideas and opinions of the text if they are clearly marked.</p> <p>Number 3: To know in sufficient detail and apply adequately for the comprehension of a text the sociocultural and sociolinguistic aspects related to everyday and less common situations in the personal, public, academic and occupational/work environment, about, among others, the socio-economic structure, interpersonal, hierarchical and intergroup relations, behavior (postures and gestures, facial expressions, use of voice, eye contact, proxemics), and social conventions (attitudes, values, taboos).</p> <p>Number 5: To distinguish and apply to the comprehension of oral text</p>	<p>Number 4: Understand, in an informal conversation or a discussion in which they participate, both orally and by technical means, specific relevant information on general topics or topics of interest, and can understand feelings such as surprise, interest or indifference, provided that the interlocutors avoid a highly idiomatic use of language and if there is no acoustic interference.</p> <p>Number 7: Understand the main points and relevant details in most radio and television programs related to topics of personal interest or specialty (e.g., interviews, documentaries, series and movies), when articulated relatively slowly and with clear, standard pronunciation, and dealing with familiar topics or topics of interest.</p>

<ul style="list-style-type: none"> Establishment and management of communication organization of discourse. 	<p>and of and of</p>	<p>the specific meanings and functions generally associated with various syntactic structures in common use according to the context of communication (e.g. an interrogative structure to give an order).</p>	
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Block 2. PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION

CONTENTS	ASSESSMENT CRITERIA	LEARNING STANDARDS
	(Students should be able..)	(Students will...)
<p>Production strategies:</p> <p>Realization:</p> <ul style="list-style-type: none"> Express the message clearly and coherently, structuring it appropriately and adjusting, if necessary, to the models and formulas of each type of text. Compensate for deficiencies by means of linguistic, paralinguistic or paratextual procedures. <ul style="list-style-type: none"> Linguistic: <ul style="list-style-type: none"> Defining or paraphrasing a term or expression. Paralinguistic: <ul style="list-style-type: none"> Use culturally relevant body language (gestures, facial expressions, postures, eye or body contact, proxemics). <p>Sociocultural and sociolinguistic aspects:</p>	<p>Number 1: To construct coherent and well-structured texts on topics of personal interest, or everyday or less usual matters, in a formal, neutral or informal register, adequately using the most common cohesion resources, and showing a reasonable control of expressions, structures and a frequently used lexicon, both of a general and more specific nature.</p> <p>Number 3: To be aware of the main sociocultural and sociolinguistic features of the communities in which the target language is used, and of their differences with respect to their own cultures, in terms of customs, usages, attitudes, values and taboos, and act accordingly, adapting appropriately to the characteristics of the interlocutors and the communicative situation in</p>	<p>Number 3: Participate effectively in informal conversations face to face or by telephone or other technical means, in which they describe in some detail facts, experiences, feelings and reactions, dreams, hopes and ambitions, and respond appropriately to feelings such as surprise, interest or indifference; tell stories, as well as the plot of books and films, indicating their reactions; offer and are interested in personal opinions on topics of their interest; make understandable their opinions or reactions regarding possible solutions to problems or practical issues; express with kindness beliefs, agreements and disagreements, and explain and justifies their opinions and projects.</p>

<p>social conventions, courtesy rules and registers; customs, values, beliefs and attitudes; non-verbal language.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Narration of punctual and habitual past events, description of present states and situations, and expression of predictions and future events in the short, medium and long term. • Exchange of information, indications, opinions, beliefs and points of view, advice, warnings and notices. 	<p>the production of the oral text.</p> <p>Number 9: To show some flexibility in interaction in terms of mechanisms for taking and giving up the floor, collaborating with the interlocutor and maintaining communication, although this may not always be done in an elegant manner.</p> <p>Number 10: To participate effectively, even making mistakes, in dramatized oral interaction activities such as global simulations, role plays, etc., of long duration, having the possibility to prepare and manage their participation in them.</p>	
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Block 3. COMPREHENSION OF WRITTEN TEXTS		
CONTENTS	ASSESSMENT CRITERIA	LEARNING STANDARDS
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Mobilization of previous information on task type and topic. • Formulation of hypotheses on content and context <p>Sociocultural and sociolinguistic aspects: social conventions, courtesy rules and registers; customs, values, beliefs and attitudes; non-verbal language.</p> <p>Communicative functions:</p>	<p>Number 3: To know in sufficient detail, and apply adequately to the understanding of the text, the sociolinguistic aspects derived from everyday and less usual situations in the personal, public, academic and occupational/work environment, about, among others, the socio-economic structure, interpersonal relationships, hierarchy and between groups, social conventions (attitudes, values, taboos), and the general aspects that allow</p>	<p>Number 3: Understand personal correspondence in any medium, and messages in forums and blogs, in which information and ideas are conveyed, problems are asked about and explained with reasonable precision, and experiences, feelings, reactions, facts, plans and both abstract and concrete aspects of topics of interest are described in a clear and detailed manner.</p>

<ul style="list-style-type: none"> • Expression of will, intention, decision, promise, order, authorization and prohibition, exemption and objection. • Formulation of suggestions, wishes, conditions, needs and hypotheses. • Establishment and management of communication and organization of discourse. 	<p>understanding, if necessary, the sociocultural background of the text</p> <p>Number 5: To distinguish and apply to the comprehension of written text the specific meanings and functions generally associated with various syntactic structures in common use according to the context of communication (e.g. an interrogative structure to give an order).</p>	
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Block 4. PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION		
CONTENTS	ASSESSMENT CRITERIA	LEARNING STANDARDS
	(Students should be able...)	(Students will...)
<p>Production strategies:</p> <p>Planification:</p> <ul style="list-style-type: none"> • Mobilize and coordinate one's general and communicative skills in order to perform the task effectively (review what one knows about the topic, what one can or wants to say, etc.). <p>Realization:</p> <ul style="list-style-type: none"> • Express the message clearly and coherently adjusting to the models and formulas of each type of text. <p>Sociocultural and sociolinguistic aspects: social conventions, politeness rules and registers; customs, values,</p>	<p>Number 1: To write, in any medium, clearly structured texts on a series of general and more specific topics related to one's interests or specialty, describing in sufficient detail; writing in one's own words, and organizing in a coherent manner, information and ideas extracted from different sources, and justifying one's opinions on general or more specific topics, using elements of cohesion and coherence and a lexicon of common use or more specific according to the context of communication</p> <p>Number 3: To be aware of the main sociocultural and</p>	<p>Number 3: Take notes, listing important points, during a simple lecture, and write a brief summary of the essential information, provided the topic is familiar and the speech is simply formulated and clearly articulated.</p> <p>Number 4: Write notes, announcements, messages and comments, in any medium, in which they transmit and request relevant information and opinions on personal, academic or occupational aspects, respecting the conventions and rules of courtesy and etiquette.</p>

<p>beliefs and attitudes; non-verbal language.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Expression of will, intention, decision, promise, order, authorization and prohibition, exemption and objection. • Expression of interest, approval, appreciation, praise, admiration, satisfaction, hope, confidence, surprise, and their opposites. • Formulation of desires, conditions, needs and hypotheses. • Establishment and management of communication and organization of discourse. 	<p>sociolinguistic features of the communities in which the target language is used, and of their differences with respect to their own cultures, in terms of customs, uses, attitudes, values and taboos, and act accordingly, adapting appropriately to the characteristics of the interlocutors and the communicative situation in the production of written tex.</p> <p>Number 5: To use with reasonable correctness the morphosyntactic structures, discourse patterns and the elements of connection and cohesion of common use so that the discourse is well organized and adequately fulfills the corresponding communicative function or functions.</p>	<p>Number 6: Write personal correspondence and participate in forums and blogs in which they convey information and ideas on abstract and concrete topics, verify information and ask questions about problems and explains them with reasonable accuracy, and describe, in detail, experiences, feelings, reactions, facts, plans, and a range of concrete topics related to their interests or specialty.</p>
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2.5. Competences

When speaking about the key competences that Spanish teachers should apply when they are working on their educational proposals for the year, we have to pay attention to *Orden ECD/65/2015, de 21 de enero*. In it, the Spanish Ministry of Education adopted the guidance of the European Union when speaking about education, following what they established from the Lisbon European Council in 2000 until the Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training. In the *Orden ECD/65/2015* (p.6988), the key competences described are the following:

1. Comunicación lingüística (CCL)
2. Competencia matemática y competencias básicas en ciencia y tecnología (CMCT)
3. Competencia digital (CD)

4. Aprender a aprender (CPAA)
5. Competencias sociales y cívicas (CSC)
6. Sentido de la iniciativa y espíritu emprendedor (SIE)
7. Conciencia y expresiones culturales (CEC).

However, the European Commission in 2019 established and defined the key competences that all the countries in the EU should include in the curriculum. The *Key Competences* published by the European Commission are the following:

1. Multilingual competence.
2. Personal, social and learning to learn competence.
3. Citizenship competence.
4. Entrepreneurship competence.
5. Cultural awareness and expression competence.
6. Digital competence.
7. Literacy competence.
8. Mathematical, science, technology and engineering competence.

As it can be seen when comparing both lists of key competences, the main difference relies on the division of the “Comunicación lingüística” into both the “Multilingual” and the “Literacy” competences. The “Personal, social and learning to learn competence” and the “Citizenship competence” are a little different when compared to their counterparts in the *Orden ECD/65/2015*, but this change does not inherently entail a full swing in the said competences. Being aware of this minimal difference among both lists of competences, not forgetting about the *Orden ECD/65/2015*, and taking into account that the *Key Competences* published by the European Commission are subsequent to those in the *Orden ECD/65/2015*, the key competences selected for this educational proposal are taken from the ones stated by the European Commission in March, 2019.

Knowing that the educational proposal will be made for an English classroom, the last competence will not be included. However, the remaining key competences will be developed:

- The multilingual competence is going to appear with the use of English in class by both the teacher and the students, since they will have to talk among each other in the target language and they will have to write several texts throughout the unit.

- Likewise, the literacy competence will be developed since, in those conversations and written texts, they will have to interpret and explain ideas, as well as identify, understand and create opinions.
- The cultural awareness and expression competence will take part of the didactic unit thanks to the content itself, since it deals with the cultural differences that affect the pragmatic norms and how they can vary from one language to another.
- The entrepreneurship competence will be on display in every activity that will be done in groups, especially in the last two sessions of the unit, since an important part of it relies on creativity.
- The personal, social and learning to learn competence will appear in some specific activities by making them think about their own knowledge, as well as in the general concept of the unit, since it will try to favor the autonomy of students within their own learning process.
- The citizenship competence will be developed by the group work, since they will have to be a part of a whole, and, as a consequence, they will have to share their own opinions and point of views, respecting each other.
- Finally, the digital competence will be enhanced in some specific activities in which they will have to use electronic devices, as well as look into the internet for some information.

To finish, we have to highlight the fact that, as the Commission stated in the document that explained the different key competences, other important skills “such as critical thinking, problem solving, teamwork, communication, creativity, negotiation, analytical and intercultural skill are embedded throughout the key competences” (2019, p. 5).

2.6. Methodology

As it has been more profoundly exposed at the beginning of this paper, the approaches used to teach a foreign language have changed with the passage of time. Thanks to the latest studies, the scholars that belong to the education field have presented Communicative Language Teaching as the best choice to use in a classroom, which is the approach followed by this proposal.

Since CLT urges the acquisition of a language by its use, the proposal is going to be divided into different activities and controlled practices in which the students have to use the language

practically. While this is being done, important pragmatic notions will be taught, and students will have to include them in their communicative performance.

This process has different objectives. On the one hand, students will have to use the language and learn about the pragmatic norms of it. They will also have to work together in order to solve different tasks, promoting, in this manner, some of the key competences that have been exposed above, including other transversal competences such as the development of critical thinking or working as a part of the team. On the other hand, the use of this methodology will change the students' working habits since it will force them to be in charge of their own learning, encouraging their autonomy both individually and as a group.

These objectives will be achieved throughout the six sessions that the didactic unit takes and will be evaluated at the end through different processes that will be explained in 2.9 of this section. In order to do this, the activities have been sequenced for them to receive information about and practice the two pragmatic aspects that are the main content of this proposal, for them to be able to combine them in a final activity. As it will be further explained in subsequent points of this section, the first two sessions will deal with the importance of context in a linguistic environment, providing students with important information about it, presenting them with clips from *WandaVision* in which context is the main humorous source and then encouraging them to put all of it in practice through an exercise of controlled practice. The same process will be followed for the next two sessions but being the content hedging: including some "theory", then real examples through the TV series and drills for them to rehearse their use of it. Finally, the last two sessions have been planned to put into practice what they have learnt by combining both elements through the writing of a script and through the evaluation of other groups' scripts and performances. This sequencing of activities aims at keeping students focused on the lesson, building each activity on top of the previous one, creating pedagogical coherence and following a step-by-step learning process.

To finish with this section about methodology, one of the activities proposed needs to be explained. Following Kay's description (1995) of the stages of a lesson plan in an EFL classroom, a warm-up activity is "an effective way to help the students begin to think in English and to review previously introduced material. Different types of warm-ups help provide variety and interest in the lesson" (as cited in Velandia, 2008, p.11). Therefore, the first activity of each of the sessions is going to be a warm-up activity. By starting all the lessons with the same activity, we can help students start focusing on the classroom, on the topic that is going to be

dealt with and we can motivate them if the content of the said activity is interesting for students (Peterson, 2010, as cited in Estalkhbijari & Khodareza, 2012, p. 192). This warm-up activity consists of the students having to recommend anything they like that has any relation to the English language. They can make a review of a book, a song, an artist, a movie, a TV series, a documentary, a podcast, a YouTube video, a videogame... Anything that they like can be suitable to present it for five minutes to the rest of the classmates and the teacher to start the lesson. Every day a different student will have to present that product they like, and they will write it down on a *Google Drive* document to which everyone in the class will have access, so that, if they have found the recommendation interesting, they can go back to that document and search for more information. With this activity we want to help them focus and change the mindset to start the English lesson while they get engaged in the routine, motivating them into making good recommendations and reviews in the target language of anything of their liking, while showing them how English can be and is useful outside the classroom.

2.7. Description and temporalization

The proposal is developed during 6 sessions of 50 minutes each that are thought to be implemented in the last two weeks of the second trimester of the course. This can be justified paying attention to two different aspects. Firstly, they should have already finished the final exams of that term, which leaves students with less amount of work to do at home. Secondly, this lack of exams reduces their stress levels granting full attention to the lessons planned.

According to the topic chosen for the proposal, the sessions can be grouped in pairs as follows:

- **First and second sessions:** introduction of what pragmatics is, how important context is, which their types are, how it is used in *WandaVision* and controlled practice in groups.
- **Third and fourth sessions:** what hedging is, which types of hedges exist in the English language, how they are used in *WandaVision* and controlled practice in groups.
- **The fifth and six sessions:** combination of both elements of pragmatics by writing a script, peer evaluation to improve it and the stage of the said script followed by self and peer evaluation of the final product (simulating a real sitcom sketch).

ACTIVITIES	
SESSION 1	<ol style="list-style-type: none"> 1. Show us what you like! 2. Pragmatics? 3. Pragmatics talking. 4. Let's see context! 5. Let's create context!
SESSION 2	<ol style="list-style-type: none"> 1. Show us what you like! 2. Introducing sitcoms. 3. <i>WandaVision</i> time! 4. Joke analysis. 5. Joke creation.
SESSION 3	<ol style="list-style-type: none"> 1. Show us what you like! 2. What's wrong with this? 3. Hedging is... what? 4. Let's sort them out! 5. Fix it!
SESSION 4	<ol style="list-style-type: none"> 1. Show us what you like! 2. Do you remember...? 3. <i>WandaVision</i> time! 4. Hedge analysis. 5. Avengers... discuss!
SESSION 5	<ol style="list-style-type: none"> 1. Show us what you like! 2. We become screenwriters. 3. Screenwriter part 2.
SESSION 6	<ol style="list-style-type: none"> 1. Show us what you like! 2. MCU role play. 3. Audience time. 4. Pragmatic masters.

2.8. Resources

The resources that have to be available in order to implement the current proposal were designed to be easy to obtain.

On the one hand, all the electronic devices that have to be used are provided by the school or students and teachers are in possession of them. As it has been mentioned before, in the school for which this proposal has been designed, each class has a classroom computer, a digital board and good internet connection. This is needed for many activities. However, in case of internet not working, the solution is to download all the information that will be looked up on the internet, including the *WandaVision* clips.

Regarding this last needed resource, its availability needs to be addressed. *WandaVision* is a TV series from the streaming platform *Disney +*. This means that it can be accessed if the teacher has already an account in the said platform. If this is not the case, an account can be created without any cost since the first month of subscription is free. If this is done, ideally, the teacher should edit some clips from the TV series, especially for Session 2 (since the clips selected are not followed one by the other, even though they belong to the same episode). She or he should edit them together, so it is easier for students to understand. However, if this is not possible, the episode as it is in the platform can be played if the teacher knows when each clip starts and finishes.

The last resources that should be mentioned are pen, paper and electronic devices such as mobile phones or computers that students should bring to class. Students are in possession of them by default, which means that they should not be a problem when using. However, when students are not in possession of mobile phones, since only one per group is needed, the activities can be performed either with other students' phone in the group or with the classroom computer.

2.9. Assessment

Regarding the assessment of the current proposal, we are going to follow three main processes of evaluation.

Firstly, according to the teacher's role when following a communicative approach, part of the evaluation will rely on observation. During the lessons, the teacher will monitor the students' work. By doing so, he or she will be aware of their dynamics within the groups, their contribution giving ideas and taking the initiative, as well as their overall participation in the activities in which the whole class works together. This process also allows the teacher to see if the students are improving, reaching the objectives and developing the key competences. Moreover, this observation will be the key for the 25% of the final grade of the students.

The second process of evaluation that will be important for the current proposal is peer- and self-evaluation. Both in the correction of the script and the final performing activity of the unit, students will have to correct and evaluate each other. In the former, each group will be in charge of correcting and giving feedback on how to improve the script. In the latter, each group will evaluate each other and themselves on the performance of the script.

Finally, and as a more traditional way of assessment, 50% of the final mark will rely on the quality of the performed activities, as well as the process. This means that the script, which will cost a 30% of that grade, can be improved between the lesson in which they are going to write, through peer-correction and until the end of the unit, when students will have to hand it in. The assessment of the script and the performance will be based on grammatical, vocabulary, fluency and pronunciation accuracy, but the main elements to be evaluated, especially in the script, are the ones taught in the unit: the use of context and hedging.

Therefore, the final percentages of the unit's assessment stay as follows:

- Script and other writing activities: 35%
- Performance: 20%
- Peer evaluation: 10%
- Self-evaluation: 10%
- Group and pair work: 25%

The rubric for each part of that assessment can be seen in [Annex III](#).

CONCLUSIONS

With this paper, we have tried to design and justify an educational proposal to introduce pragmatics into the EFL classroom. One clearly forgotten field within linguistics that is yet to be included in EFL classrooms is the sociolinguistic aspects in the field of pragmatics that are relevant for the students' fluency in the target language.

Following the literature review and the theoretical framework on which this paper is based, the primary aspects of pragmatics that have been chosen to be introduced to the English learners are hedges and context. Both of them need to be taught explicitly, since some research has proven it to be the best way of teaching pragmatics. The first has been deemed important since, when maintaining a discussion or normal conversation, they are needed not to sound offensive or too assertive; while the second has been chosen because it is the basic element in any interchange of opinions. Context is fundamental to any language and we have considered it an essential pillar of pragmatics in general. They have been introduced into the EFL classroom following the Communicative Language Teaching approach. A series of activities have been designed for students to practice these selected aspects so that they can acquire them, and, in later stages of the learning process, they can use them in the real world.

To introduce these elements by creating a series of communicative activities, the educational proposal uses the ICTs, more specifically the TV series called *WandaVision*. Its use can be justified because of the format that it follows. The fact that it is a situation comedy guarantees the use of context in the majority of the episodes as a humorous resource and the fact that it changes from the 1950s onwards assures the use of more polite language in which hedges are important. Moreover, since, in the class in which this proposal has been designed to be implemented, all the students like the *Marvel Cinematic Universe*, the chosen TV series also aims to engage students into the lessons, motivating them by using an authentic material that they like.

With the proposal, apart from introducing hedging and context into the EFL classroom, we also intend to develop their communicative skills in general when speaking about diverse topics, and the autonomy of our students. The nature and sequence of the activities are designed to allow students to follow their own learning process in which the teacher is a mere guide. The "learning to learn" competence and the development of critical skills are encouraged in our students by making them reflect upon what they already know and by giving them the

opportunity to carry out an evaluation of their own work and of other students' performance of activities.

We are aware that this educational proposal has not been really implemented in the real classroom and, therefore, we are not able to evaluate its success, or lack thereof. It can be changed, adapted and improved if there are any mistakes in any of the elements dealt with in the different sections. Moreover, as we can recall, the success of its implementation might change if the contextualization changes, including different aspects of the context such as the class, the teacher or the circumstances of the students and the center in which it would be implemented. We have designed it for a perfect situation and context based on the experience obtained through the external practices. Therefore, however flawed the proposal might be when taking it to a class with different characteristics, any change needed to keep the attention and the usefulness for students can be done to the proposal.

However, what is clear is that pragmatics should be taken into account in the EFL classroom more often. It is the basis of any process of communication and foreign language students should be, at least superficially, familiar with what it implies. Moreover, in the social environment in which we are living, where globalization rules the students' world through the use of social media and where cultures are constantly in contact, they need to be aware of the pragmatic conventions that rule the English language to avoid any type of misunderstanding.

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ANNEXES

Annex I: Sessions

Session 1

Warm-up activity	Show us what you like!	5 minutes
Introduction activity	Pragmatics?	10 minutes
Introduction activity	Pragmatics talking	10 minutes
Introduction activity	Let's see context!	10 minutes
Development activity	Let's create context!	15 minutes

Activities

Activity 1

- **Session number:** 1
- **Title:** Show us what you like!
- **Typology:** Warm-up activity.
- **Timing:** 5 minutes.
- **Classroom management:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and Google Drive in which students must have already included the entry.
- **Description:** Just like it should have been done in previous units, the selected student, according to the list provided by the teacher at the beginning of the course, must go to the front of the class and explain why they like the chosen product. They are supposed to add it the day before class in a Google Drive document to which all students have access.
- **Linguistic input:** Good morning, people! Let's sit down at your desks to begin the class. Who was in charge of doing today's Warm-up? Whose turn is it to briefly present what they like? You? Alright, let's get you up here. Have you written it on the drive document? Great, come here and tell us.

Activity 2

- **Session number:** 1
- **Title:** Pragmatics?
- **Type:** Introduction activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board, and the link to the definition of *pragmatics* in the Cambridge Dictionary (<https://dictionary.cambridge.org/es/diccionario/ingles/pragmatics>).
- **Description:** The teacher evaluates the knowledge students have about what pragmatics is and, once they have finished saying what they know, the teacher provides an easy definition of pragmatics, so students fully understand it.
- **Input:** Alright, let's introduce the topic we are dealing with in this unit. To do that I'm going to ask you a question: do you know what pragmatics stands for? It is a linguistic term. *The students participate given their impressions of what it means.* Okay, great, you understand it a little bit, so I am going to give you a definition to combine everything that we have talked about just now and to clarify some other points. According to the Cambridge Dictionary, which is a definition that I find very useful for students, *pragmatics* is "the study of how language is affected by the situation in which it is used, of how language is used to get things or perform actions, and of how words can express things that are different from what they appear to mean" (Cambridge University, n.d.). Is it clear? Great, now we're moving on the next activity.

Activity 3

- **Session number:** 1
- **Title:** Pragmatics talking.
- **Type:** Introduction activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.

- **Resources:** Computer, digital board, and the link to the definition of *pragmatics* in the Cambridge Dictionary (<https://dictionary.cambridge.org/es/diccionario/ingles/pragmatics>).
- **Description:** In this activity, students are going to keep giving their ideas about pragmatics. In this case, all together as a class are going to try to delimit some fields in which pragmatics is important. In order to enclose what they will be working on for the whole unit, the teacher will ask questions that will lead students into those topics. The purpose is for students to conclude that context is the main key element in any pragmatic study.
- **Input:** Now you know what pragmatics is, you have a definition. I am going to keep it on screen so you can go back to it every time you need it. But this definition is too broad, right? We cannot deal with pragmatics in general, that would take us years and years. So, which elements and parts of the communication system do you think pragmatics as a field of study includes? Which is the most important of those? Do you think that it is universal? Is it different from one language to another? *While the teacher asks each question, students participate to answer it and give their own perceptions about it.* Alright, so, can we conclude then that context is very, very relevant in pragmatics? Brilliant, now that you have clarified this, let's go to the next activity.

Activity 4

- **Session number:** 1
- **Title:** Let's see context!
- **Type:** Introduction activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in pairs
- **Resources:** -
- **Description:** The teacher gives students information about the three different contexts that appear and that are important in pragmatics. This is done with examples and asking students to identify each context with its type.
- **Input:** Alright, people, as we have just seen, context is key when talking about pragmatics. Now, we have to deal with the different types of context that exist in this field. *The teacher explains the three types of contexts (situational, background knowledge and co-textual contexts), gives some examples and, once the three of them*

are dealt with, students are asked to identify one of each type to see if they have understood the “theory”.

Activity 5

- **Session number:** 1
- **Title:** Let’s create context.
- **Type:** Development Activity.
- **Time:** 15 minutes.
- **Class organization:** Students are seated in pairs.
- **Resources:** Pen, paper and worksheet (it can be seen in [Annex V](#)).
- **Description:** This is a controlled practice about the information that they have received in the previous activities. With the given sentences, each pair has to create a context in which that statement, thanks to that context, has another layer of meaning. They have to specify the type of context that makes that pragmatic meaning different.
- **Input:** Okay, now I’m going to give you a worksheet with a list of sentences. Let’s see if you can create a context in which these statements have another meaning than the current semantic one. Remember to specify the type of context you are using to create the double-meaning. Please, use the worksheet I’m going to give you, even if you have to write on the back. *The teacher moves around the class while students work on the activity.*

Session 2

Warm-up activity	Show us what you like!	5 minutes
Introduction activity	Introducing sitcoms	10 minutes
Listening activity	<i>WandaVision</i> time!	15 minutes
Post-listening activity	Joke analysis	10 minutes
Controlled practice	Joke creation	20 minutes

Activities

Activity 1

- **Session number:** 2
- **Title:** Show us what you like!

- **Type:** Warm-up activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and Google Drive in which students must have already included the entry.
- **Description:** Just like it should have been done in previous units, the selected student, according to the list provided by the teacher at the beginning of the course, must go to the front of the class and explain why they like the chosen product. They are supposed to add it the day before class in a Google Drive document to which all students have access.
- **Input:** Good morning, people! Let's sit down at your desks to begin the class. Who was in charge of doing today's Warm-up? Whose turn is it to briefly present what they like? You? Alright, let's get you up here. Have you written it on the drive document? Great, come here and tell us.

Activity 2

- **Session number:** 2
- **Title:** Introducing sitcoms.
- **Type:** Introduction activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** -
- **Description:** The teacher briefly explains what a sitcom is. Once they have that knowledge, students, following and answering the different questions, have to think about different sitcoms they know about and they have to reflect on what is that creates humor in sitcoms. The idea is for them to arrive at the conclusion that it is through context.
- **Input:** Well, people! Do you know what a sitcom is? No? *The teacher explains the sitcom.* Can you think of any TV show that follows these characteristics? Well, you haven't mentioned the one that I was hoping for but it's alright, you will see it. Okay, and now that you have some in mind, can you think about how humor is achieved in

these series? Exactly, many times through context. So, to show you and work on this, I have brought you a clip from one of my current favorite TV series. I know you like MCU a lot, so the selected show is about the most powerful avenger.

Activity 3

- **Session number:** 2
- **Title:** *WandaVision* time!
- **Type:** Listening activity.
- **Time:** 15 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Classroom computer, digital board, *WandaVision* clip (whose transcription can be seen in [Annex IV](#)), pen and paper.
- **Description:** The clip from *WandaVision* is played twice. The first time around, they are going to watch it paying attention to the contexts and how humor is created through them, and the second time they must write the jokes they have heard since they will need them for the following activity. To make sure they all have the correct jokes, at the end of the activity they go through them all together as a class.
- **Input:** We are going to play a clip from episode 1 in *WandaVision*. Don't worry, there won't be any spoilers. I will play the clip first once, just for you to watch it peacefully but paying attention to the used humor while you enjoy it. *The clip is played.* Alright, this second time around I want you to look for the "jokes" that they make. I want you to write them down, since you will need it for the next activity. *A second time the clip is played.* Alright, let's see if you all got all the jokes. *They go over what they have written all together so that they all have it written down.*

Activity 4

- **Session number:** 2
- **Title:** Joke analysis.
- **Type:** Post-listening activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in pairs.
- **Resources:** Previous list of jokes, pen and paper.

- **Description:** In pairs, students are asked to analyze the context of the various jokes they have extracted from the clip played in the previous activity.
- **Input:** In pairs you are going to go over the jokes, and you will have to analyze them according to the three different contexts that we dealt with yesterday. *If needed the teacher can briefly summarize them again.* You will have to see to which context they belong to and why it is that context what makes the statement funny.

Activity 5

- **Session number:** 2
- **Title:** Joke creation.
- **Type:** Controlled practice activity.
- **Time:** 20 minutes.
- **Class organization:** Students are working in groups, the same they will use for the final activity.
- **Resources:** Pen and paper.
- **Description:** The idea is for students to choose other MCU characters to practice the creating of jokes within a context to create humor. In groups, they have to decide which characters they will use and think about any statement that, due to the context, can be funny in a specific situation. They have to specify which type of context (from the three dealt with in class) they are using.
- **Input:** I want you to take other characters, from any other film or TV series (I recommend that you select some character that has something to do with the selected topic of superheroes since it will be easier for you), because I want you to try and do what the writers of *WandaVision* do. I want you to provide statements that, due to the different contexts, are funny to the viewer. You have to specify which context you are using. I want each member of the group to select one character and then all of you together have to decide on everything else. Bear in mind that I will collect them, so that I can give them back to you for the next class.

Session 3

Warm-up activity	Show us what you like!	5 minutes
Introduction activity	What's wrong with this?	10 minutes
Introduction activity	Hedging is... what?	5 minutes
Reinforcement activity	Let's sort them out!	10 minutes
Controlled practice	Fix it!	20 minutes

Activities

Activity 1

- **Session number:** 3
- **Title:** Show us what you like!
- **Type:** Warm-up activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and Google Drive in which students must have already included the entry.
- **Description:** Just like it should have been done in previous units, the selected student, according to the list provided by the teacher at the beginning of the course, must go to the front of the class and explain why they like the chosen product. They are supposed to add it the day before class in a Google Drive document to which all students have access.
- **Input:** Good morning, people! Let's sit down at your desks to begin the class. Who was in charge of doing today's Warm-up? Whose turn is it to briefly present what they like? You? Alright, let's get you up here. Have you written it on the drive document? Great, come here and tell us.

Activity 2

- **Session number:** 3
- **Title:** What's wrong with this?
- **Type:** Introduction activity.
- **Time:** 10 minutes.

- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Text given to students (it can be seen in [Annex VI](#)).
- **Description:** Students are given a text with a specific situation in which the interlocutors maintain a conversation. They have to use their critical thinking skills to determine if the text is wrong and, if it is, why. They are going to work together as a class so if they are lost, the teacher asking questions can guide them into the correct answer.
- **Input:** Alright, so, today I am going to give you this transcription of a conversation, you have three minutes to read it over. The thing about there is something wrong with it and it is your job to decipher what. Pay attention to everything. *The students read the text. So, what do you think? The students give their views, and the teacher guides them and exemplifies if needed until they reach the conclusion that, because of the context and the relationship between the interlocutors, the conversation is too direct.*

Activity 3

- **Session number:** 3
- **Title:** Hedging is... what?
- **Type:** Introduction activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of said class.
- **Resources:** -
- **Description:** The teacher explains what a hedge is, what you use it for and gives some examples within a context.
- **Input:** Okay, so, one of the options that we have not to be too direct when giving an opinion, or asking for something or similar things, is to use hedges. What is hedging? *The teacher explains what it is and gives some examples. Have you understood, or do you need me to explain it further? No? Great, let's move on to the next activity then.*

Activity 4

- **Session number:** 3
- **Title:** Let's sort them out!

- **Type:** Reinforcement activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Classroom computer, digital board and uncompleted table of hedges in a *google drive* document that every student has access to ([Annex VII](#) includes an example of what the final version of the table can be).
- **Description:** With the table projected on the screen, students have to give as many examples as they can of different hedges that they can think of. At the beginning of the activity, not all the different categories will be visible to let students try to design them by themselves.
- **Input:** Alright, so now that we know what hedging is and you were given some examples, let's sort them out and give more. As you can see on screen, I have created a Google Drive document you have on your Teams account. We are going to complete it together now and you can access it later and in the following week to complete the various activities we will conduct here. So, let's start, shall we? *Students give examples and try to place them on the correct part of the table.*

Activity 5

- **Session number:** 3
- **Title:** Fix it!
- **Type:** Controlled practice activity.
- **Time:** 20 minutes.
- **Class organization:** Students are seated in pairs.
- **Resources:** Classroom computer, digital board, completed hedges table and the text from activity 2.
- **Description:** In pairs students are going to fix the text they were given at the beginning of the class by introducing the correct hedges in the right moments of the conversation.
- **Input:** Okay, now we are going to work in pairs. The activity goes as follows. You are going to get the text that I gave you at the beginning of the class and you are going to fix it. The idea is for you to introduce hedges in the correct place to avoid the misunderstanding and the directness of the conversation. I am going to leave open the

hedges table on the computer so you can see it, but you can also open it on your phones.
The teacher goes around the working pairs.

Session 4

Warm-up activity	Show us what you like!	5 minutes
Review activity	Do you remember...?	5 minutes
Listening activity	<i>WandaVision</i> time!	15 minutes
Post-listening activity	Hedge analysis.	10 minutes
Development activity	Avengers... discuss!	15 minutes

Activities

Activity 1

- **Session number:** 4
- **Title:** Show us what you like!
- **Type:** Warm-up activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and *Google Drive* in which students must have already included the entry.
- **Description:** Just like it should have been done in previous units, the selected student, according to the list provided by the teacher at the beginning of the course, must go to the front of the class and explain why they like the chosen product. They are supposed to add it the day before class in a *Google Drive* document to which all students have access.
- **Input:** Good morning, people! Let's sit down at your desks to begin the class. Who was in charge of doing today's Warm-up? Whose turn is it to briefly present what they like? You? Alright, let's get you up here. Have you written it on the drive document? Great, come here and tell us.

Activity 2

- **Session number:** 4
- **Title:** Do you remember...?

- **Type:** Review activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** -
- **Description:** The teacher will review the content dealt with in the previous session. Students will be asked some questions to call upon already acquired knowledge with the goal of refreshing what they already know to bear the needed concepts in mind for the current session. They will focus on hedging, the definition, the types and examples.
- **Input:** Okay, let's begin with the class people. Do you remember what we worked on the last sessions? Because there was a weekend in the middle. *The teacher begins to ask some questions to the student regarding hedging (giving the correct the definition, the different types and some examples).*

Activity 3

- **Session number:** 4
- **Title:** *WandaVision* time!
- **Type:** Listening activity.
- **Time:** 15 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Classroom computer, digital board, *WandaVision* clip (whose transcription can be seen in [Annex IV](#)), pen and paper for students.
- **Description:** Students will watch the selected clip of *WandaVision* twice. First, they will watch the video as such, paying attention to hedging, and the second time they will have to write down the highest number of hedges they hear.
- **Input:** Okay, so now that we have reviewed hedges, it is *WandaVision* time. I'm going to play a clip from the series so you can see how hedging is used in a normal conversation. Obviously, which character of the show do you think will use the higher number of hedges? Exactly, it is Vision since his standards of politeness are higher being an AI. Alright, we are going to watch it twice, just like what we did with the context.

Activity 4

- **Session number:** 4
- **Title:** Hedge analysis.
- **Type:** Post-listening activity.
- **Time:** 10 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Classroom computer, digital board, list of hedges on the episode.
- **Description:** All together as a class, students are going to analyze the hedges used. They are going to mention them one by one (the teacher will have the list projected on screen). They have to write down the answers, which include the type of hedge according to the previously done table; how they would say it without the hedge and if there is another way of saying the same thing with a different hedge.
- **Input:** Okay, it's analysis time. Just like we did in the context sessions, now we have to analyze the hedges that you have written down. We have to say the hedge, which type it belongs to, what it means (so the direct way to say it) and if the sentence could work with another hedge. Let's start. Which is the first one you got? *The activity continues until all hedges have been dealt with.*

Activity 5

- **Session number:** 4
- **Title:** Avengers... discuss!
- **Type:** Development activity.
- **Time:** 15 minutes.
- **Class organization:** Students are working in groups, the same they will use for the final activity..
- **Resources:** -
- **Description:** In this activity, students in groups have to maintain a conversation among each other. The teacher will give them different topics about avengers in general, but the goal is for them to discuss them using hedges. They can choose the topic they want, or deal with more than one, but, ideally, they will choose one in which not every member of the group has the same opinion. While students discuss, the teacher will monitor their conversations listening specifically to the hedges they are using.

- **Input:** Okay, now we are going to put in practice everything that we have worked on for the past two sessions. As you can see on the board there are seven different topics that deal with some MCU opinions among fandom. I want you to organize in groups and choose one or two topics to talk about. You just have to talk to each other and give your own opinions, but always using hedges, because in the real world, we do not want to be too assertive to avoid misunderstandings and problems. If you can choose a topic in which not all members have the same opinion, the discussion is going to be much more interesting. *The teacher moves around the class while students talk.*

Session 5

Warm-up activity	Show us what you like!	2 minutes
Write the script	We become screenwriters.	29 minutes
Revise the script	Screenwriter part 2.	19 minutes

Activities

Activity 1

- **Session number:** 5
- **Title:** Show us what you like!
- **Type:** Warm-up activity.
- **Time:** 2 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and *Google Drive* in which students must have already included the entry.
- **Description:** Just like it was done in previous units, someone must go to the front of the class and explain why they like the chosen product. In this case, today would be the teacher, so that the explanation is shorter, so that students can start working earlier. Even if it is the teacher who does it, it is going to be added to the *Google Drive* document to which all students have access.
- **Input:** Good morning, people! Let's sit down at your desks to begin the class. I'm going to be the one who does it today, so I have selected a Taylor Swift song.

Activity 2

- **Session number:** 5
- **Title:** We become screenwriters.
- **Type:** Development activity.
- **Time:** 35 minutes.
- **Class organization:** In groups.
- **Resources:** Pen and paper, and all the controlled practices done before.
- **Description:** Students have to write the script of a short clip for a sitcom using what they have practiced in class. They have to include any character from the MCU they want, with at least one character per group member, and they have to write the script trying to create jokes from context (they can use the one they have already designed in the second session of the didactic unit) and using hedges. The rest is all their choice.
- **Input:** Alright, people, the creative part starts now. You have around 35 minutes to write a script for a clip of a sitcom that includes MCU characters. The idea is for you to create whatever context you want in which you can use the pragmatic layer of language to write some jokes and using, at the same time, some hedges. You can choose, any character, any topic, anything you want basically, they only rules are those. Just remember that you will have to perform it so you have to choose one character per group member. Any questions, doubt or suggestion, you can tell me while I go around the groups while you are writing.

Activity 3

- **Session number:** 5
- **Title:** Screenwriters part 2.
- **Type:** Development activity.
- **Time:** 19 minutes.
- **Class organization:** Students are working in groups.
- **Resources:** Scripts, computer, QR code, electronic device (1 per group) and *Google Forms* document.
- **Description:** Each group will correct another's script. They have to give alternatives they think improve the script, focusing on context and hedging. While they do that, at the end they will have to compliment a *Google Forms* document based on the assessment rubric of peer-evaluation.

- **Input:** Okay, stop writing. I don't know if you know this, but a very important part in films and TV series is when the screenwriters have their scripts revised. This is what we are going to do now. Each of the groups will correct another's script. Try to focus on context and hedging (but you should not omit grammar and vocabulary) and I only want you to make constructive criticism, giving reasons and trying to give another choice that you think can improve the script. You have to evaluate that script according to these three elements: grammar, spelling and vocabulary accuracy, use of hedges and context. Once you have finished giving advice and deciding on the assessment, I want you to complete the *Google Forms* document from this QR code to give your peer-evaluation mark.

Session 6

Warm-up activity	Show us what you like!	5 minutes
Development activity	MCU role play.	25 minutes
Development activity	Audience time.	15 minutes
End of unit activity	Pragmatic masters.	5 minutes

Activities

Activity 1

- **Session number:** 6
- **Title:** Show us what you like!
- **Type:** Warm-up activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in the appointed distribution decided by the main teacher of the class.
- **Resources:** Computer, digital board and *Google Drive* in which students must have already included the entry.
- **Description:** Just like it should have been done in previous units, the selected student, according to the list provided by the teacher at the beginning of the course, must go to the front of the class and explain why they like the chosen product. They are supposed to add it the day before class in a *Google Drive* document to which all students have access.

- **Input:** Good morning, people! Let's sit down at your desks to begin the class. Who was in charge of doing today's Warm-up? Whose turn is it to briefly present what they like? You? Alright, let's get you up here. Have you written it on the drive document? Great, come here and tell us.

Activity 2

- **Session number:** 6
- **Title:** MCU role play.
- **Type:** Development activity.
- **Time:** 25 minutes.
- **Class organization:** Students are working in groups.
- **Resources:** Scripts.
- **Description:** Students take the script and perform it in front of their classmates to see their reactions. The audience is not static but rather they have to pay attention to the performance since they will have to evaluate it later.
- **Input:** Okay, show time. We are going to use your scripts to do a role play. So, you will come group by group here to the front of the class and you will perform your sketch.

Activity 3

- **Session number:** 6
- **Title:** Audience time!
- **Type:** Development activity
- **Time:** 15 minutes.
- **Class organization:** Students are working in groups.
- **Resources:** Classroom computer, digital board, *Google Forms* document (in which each group has to say which group they are, but the rest is anonymous to the classmates), electronic device (1 per group) and QR code for the *Google Forms* document.
- **Description:** In groups they evaluate each performance through the *Google Forms* document, attending to different parameters.
- **Input:** Alright, so now you have to scan this QR code, which will lead you into a *Google Forms* document. There, each group has to mark each of the groups, including themselves. Remember that for your classmates the vote will be anonymous. You also

have to evaluate your own script. The QR code on the right is for the evaluation of other groups and the one on the left is for your script. You have 15 minutes, let's go!

Activity 4

- **Session number:** 6
- **Title:** Pragmatic masters.
- **Type:** End of unit activity.
- **Time:** 5 minutes.
- **Class organization:** Students are seated in groups.
- **Resources:** *Google Forms* document and prize (little statue).
- **Description:** Following the marks they have given to each group, looking into the *Google Forms* document from the previous activity, a winner of the performance will be appointed. If there are different marks according to each parameter, each group will receive a distinction depending on where their higher mark is.
- **Input:** Okay, now it is time to decide which group is the winner, who is the pragmatic master. Are you ready for it? *The teacher, according to and following the Google Forms document appoints the different winners of the unit.*

Annex II: Contents, evaluation criteria and learning standards

SESSION 1		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Formulation of hypothesis about what pragmatics in general is. • Distinction of the three existing type of contexts that exist in pragmatics (situational, background knowledge and co-textual contexts). <p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations when listening to the teacher and other classmates give their opinions and point of views. • Exchange of information, opinions and points of views when talking about pragmatics. 	<p>Number 2: To apply the appropriate strategies for the understanding the main points and the relevant details of the teacher's explanation.</p> <p>Number 2: To apply the appropriate strategies for the understanding the main points and the relevant details of the classmates' interventions.</p>	<p>Number 4: Understand the main points and relevant details of the teacher's explanation about the three different types of contexts, knowing they can ask their doubts.</p> <p>Number 4: Understand the main points and relevant details of their classmates' opinions and point of views regarding pragmatics.</p> <p>Number 4: Understand their classmates' justified and articulated opinions regarding pragmatics.</p>
Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Production strategies:</p> <p>Realization:</p> <ul style="list-style-type: none"> • Express their opinions and point of views about what pragmatics it and how it is represented in the given texts clearly and coherently, structuring it appropriately. • Compensate for deficiencies by means of linguistic procedures, defining or paraphrasing 	<p>Number 1: To construct coherent texts on the open discussions started by the teacher regarding what pragmatics is and how to justifiably identify the examples given according to the theory about the three types of contexts.</p> <p>Number 1: To construct coherent texts to express ideas when creating a context for the given sentences.</p>	<p>Number 3: Participate effectively in informal conversations with the teacher and classmates in which opinions about pragmatics and the different type of contexts are being justified.</p> <p>Number 3: Participate effectively in informal conversations with classmates when giving</p>

<p>what they think about pragmatics.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> Exchange of information, opinions, and points of view regarding pragmatics and context. 		<p>ideas to create a context for certain statements.</p>
Block 3: COMPREHENSION OF WRITTEN TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> Mobilization of previous information about what context is and the three type of context that exist in pragmatics. <p>Sociocultural and sociolinguistic aspects: distinction of the three types of context that are relevant to perform the presented controlled practice.</p>	<p>Number 3: To know in sufficient detail and apply the appropriate strategies for the understanding of the given expressions to which they will have to create a context.</p>	<p>Number 3: Understand the meaning of the list of expressions and statements given in order to provide a context for them.</p>
Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Production strategies:</p> <p>Planification:</p> <ul style="list-style-type: none"> Mobilize and coordinate one's general and communicative skills in order to adequately perform the activity in which they have to create a context around some statements. <p>Sociocultural and sociolinguistic aspects: mobilize their recently acquire knowledge of pragmatics and context.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> Expression of will, intention, decision, 	<p>Number 1: To write brief but well-structured texts when giving the statements one of the three type of contexts presented in class.</p> <p>Number 3: To be aware of the importance of the sociolinguistic feature of context and to apply it to the given statements according to their own decisions about it.</p> <p>Number 5: To use with adequacy the morphosyntactic structures when briefly explaining the context given.</p>	<p>Number 4: Write brief texts commenting on the context in which they have decided to include the given statement, only giving relevant information for the teacher to understand it.</p>

<p>promise, order, authorization and prohibition, exemption and objection, whenever they need it to create the context of one of the statements given.</p> <ul style="list-style-type: none"> • Expression of interest, approval, appreciation, praise, admiration, satisfaction, hope, confidence, surprise, and their opposites whenever they need it to create the context of one of the statements given. 		
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SESSION 2		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Distinction of what a sitcom is and what are its main characteristics. <p>Sociocultural and sociolinguistic aspects: distinction of specific pragmatic aspects related to context on the reproduced clip.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Narration of punctual and habitual past events, description of present states and situations that have any relation to context in the selected <i>WandaVision</i> clip. 	<p>Number 2: To be aware of and apply the appropriate strategies for the understanding of the relevant details needed to perform the presented activities regarding the use of context within the second episode of <i>WandaVision</i>.</p> <p>Number 3: To know and use for comprehension of the clip the sociocultural and sociolinguistic aspects if they are relevant for the analysis of context.</p> <p>Number 5: To distinguish and apply to the comprehension of the clip the organization of syntactic and discourse patterns that are relevant to analyze and understand the use of context.</p>	<p>Number 4: Understand the relevant information about context and its use of the recorded clip of <i>WandaVision</i>.</p> <p>Number 7: Identify the specific aspects about contexts needed to perform the activities of the session on the selected clip from <i>WandaVision</i>.</p>

Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)
<p>Production strategies: Realization:</p> <ul style="list-style-type: none"> Express their opinions and point of views about what a sitcom is and which its characteristics are clearly and coherently, structuring it appropriately. Express and justify their analysis of the jokes. <p>Communicative functions:</p> <ul style="list-style-type: none"> Narration of punctual and habitual past events, description of present states and situations, and expression of short-term future events that are relevant for the analysis of the jokes extracted from the <i>WandaVision</i> clip. Exchange of opinions, and points of views about which the characteristics of sitcoms are and what their analysis of the <i>WandaVision</i> jokes is. 	<p>Number 1: To construct coherent texts on the open discussion about sitcoms started by the teacher.</p> <p>Number 1: To construct coherent texts to justify the analysis of the <i>WandaVision</i> jokes.</p> <p>Number 1: To construct coherent texts to express ideas when creating new jokes based on context.</p>	<p>Number 3: Participate in informal conversations with the teacher and classmates in which their opinions about sitcoms are expressed and in which the analyses of the <i>WandaVision</i> jokes are justified.</p> <p>Number 3: Participate in informal conversations with classmates when giving ideas to create new jokes based on context.</p>
Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)

<p>Production strategies: Planification:</p> <ul style="list-style-type: none"> • Mobilize and coordinate one's general and communicative skills in order to create jokes by using the three types of contexts. <p>Realization:</p> <ul style="list-style-type: none"> • Express the explanation regarding the type of context given to the joke clearly and coherently, adjusting to the model of a sitcom. <p>Sociocultural and sociolinguistic aspects: three types of contexts.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Expression of will, intention, decision, promise, order, authorization and prohibition, exemption and objection, whenever they need it to create the joke and its context. • Expression of interest, approval, appreciation, praise, admiration, satisfaction, hope, confidence, surprise, and their opposites, whenever they need it to create the joke and its context. • Formulation of desires, conditions, needs and hypotheses, whenever they need it to create the joke and its context. 	<p>Number 1: To write brief but well-structured texts when explaining the context for each joke.</p> <p>Number 3: To be aware of the importance of the sociolinguistic feature of context and to apply it to create jokes.</p> <p>Number 5: To use with adequacy the morphosyntactic structures when writing the jokes and their explanations.</p>	<p>Number 3: Take notes and list the most important jokes they can distinguish while the <i>WandaVision</i> clip is being reproduced.</p> <p>Number 4: Write statements and specify their context to analyze and explain the humor of it, using the previously dealt with knowledge about the three types of contexts that can be used.</p>
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SESSION 3		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Formulation of hypothesis about what is wrong with the given text. • Distinction of what hedging is, and which different types exist. <p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations when listening to the teacher and other classmates give their opinions, examples and explanations. • Exchange of information, examples and justifications when sorting out the different examples of hedges. 	<p>Number 2: To apply the appropriate strategies for the understanding of the main points and the relevant details of the teacher's explanation about hedges.</p> <p>Number 2: To apply the appropriate strategies for the understanding of the main points and the relevant examples of the classmates' interventions.</p>	<p>Number 4: Understand the main points and relevant details of the teacher's explanation about hedges and their classification, knowing they can ask their doubts.</p> <p>Number 4: Understand their classmates' justified and articulated opinions regarding hedging and its classification.</p>
Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Production strategies:</p> <p>Realization:</p> <ul style="list-style-type: none"> • Express their opinions and points of views about what is wrong with the given text and about the process of sorting out different hedge examples, clearly and coherently, structuring it appropriately. • Compensate for deficiencies by means of linguistic procedures, defining or paraphrasing what they think about 	<p>Number 1: To construct coherent texts on the open discussions about sitcoms started by the teacher.</p> <p>Number 1: To construct coherent texts to justify their option of order when sorting out hedges on the given table.</p> <p>Number 1: To construct coherent texts to express ideas when fixing the hedges on the text given by the teacher.</p>	<p>Number 3: Participate in informal conversations with the teacher and classmates regarding sitcoms and their characteristics.</p> <p>Number 3: Participate in conversations with the teacher and classmates justifying their opinions when sorting out examples of hedges on the given table.</p> <p>Number 3: Participate in informal conversations with classmates when</p>

hedging and how to order different examples.		giving ideas to fix the given text.
<p>Communicative functions:</p> <ul style="list-style-type: none"> • Exchange of information, opinions, and points of view regarding sitcoms and hedges. 		
Block 3: COMPREHENSION OF WRITTEN TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Formulation of hypotheses on the incorrectness with the given conversation. <p>Communicative functions:</p> <ul style="list-style-type: none"> • Expression of interest, approval, appreciation, praise, admiration and satisfaction, hope, confidence, surprise, and their opposites, that appear in the given text and that they have to understand with the goal of fixing its incorrectness. • Formulation of suggestions, wishes, conditions and needs and hypotheses from the given text that they need to understand to fix its incorrectness. 	<p>Number 3: To know sociolinguistic aspects in sufficient detail and apply them adequately to the understanding of the given text with the goal of drawing conclusions about why it might be incorrect.</p>	<p>Number 3: Understand the meaning of the transcribed conversation, taking into account the context and the feeling, the information and the opinions that appear in it.</p>
Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Production strategies:</p> <p>Planification:</p> <ul style="list-style-type: none"> • Mobilize and coordinate one's general and communicative skills in order to fix the given text. 	<p>Number 3: To be aware of the pragmatic aspect of hedging, and to apply it adequately when trying to correct a written conversation that does not adapt to the said sociolinguistic feature.</p>	<p>Number 4: Write brief notes, comments and improvements in the given conversation regarding the incorrectness of politeness because of the inadequate or lack of use of hedges.</p>

SESSION 4		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Distinction of what a hedge is and how to distinguish it in the selected <i>WandaVision</i> clip. <p>Sociocultural and sociolinguistic aspects: distinction of specific pragmatic aspects related to hedges on the reproduced clip.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations when listening to the teacher and other classmates give their opinions and points of views. • Narration of punctual and habitual past events, description of present states and situations that have any relation to hedging in the selected <i>WandaVision</i> clip. • Exchange of information, opinions and points of view when talking about the selected topic about the <i>MCU</i> with the introduction of hedges in the discussion. 	<p>Number 2: To apply the appropriate strategies for the understanding of the brief summary given by the teacher to remember what was discussed about hedges on the previous session.</p> <p>Number 2: To apply the appropriate strategies for understanding the justifications of the classmates' analysis of hedges.</p> <p>Number 3: To know in sufficient detail and apply adequately, for the comprehension of the clip and the analysis of the hedges used, the sociocultural and sociolinguistic aspects related to behavior, if they are relevant for the said analysis.</p> <p>Number 5: To apply to the general comprehension of the <i>WandaVision</i> clip the knowledge of the constituents and organization of syntactic and discourse patterns.</p> <p>Number 5: To apply the knowledge of the specific meanings and functions generally associated with various syntactic structures with the goal of understanding and distinguishing the use of hedges in the <i>WandaVision</i> clip.</p> <p>Number 5: To distinguish in the comprehension of the</p>	<p>Number 4: Understand the main points, relevant details and, more specifically, the hedges used of the classmates' opinions about the <i>MCU</i> discussion topics.</p> <p>Number 4: Understand the justifications of the hedge analysis done by the classmates.</p> <p>Number 7: Identify the specific aspects about hedging needed to perform the activities of the session on the selected clip from <i>WandaVision</i>.</p>

	classmates' interventions the introduction of hedges when having a discussion about the selected <i>MCU</i> topics.	
Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)
<p>Production strategies: Realization:</p> <ul style="list-style-type: none"> Express, clearly and coherently, structuring it appropriately, their opinions and points of view about the discussion of the <i>MCU</i> topics presented by the teacher. Express and justify their analysis of the hedges. <p>Communicative functions:</p> <ul style="list-style-type: none"> Narration of punctual and habitual past events, description of present states and situations, and expression of short-term future events that are relevant for the analysis of the hedges extracted from the <i>WandaVision</i> clip. Exchange of opinions, and points of views about the topics presented by the teacher and their analysis of the hedges in the <i>WandaVision</i> clip. 	<p>Number 1: To construct coherent texts when giving their personal opinion in the open discussion about <i>MCU</i> topics.</p> <p>Number 1: To construct coherent texts to justify their analysis of the hedges in the <i>WandaVision</i> clip.</p> <p>Number 3: To be aware of and incorporate into the group discussion the acquired knowledge about hedges.</p> <p>Number 9: To show some flexibility in interaction in terms of mechanisms for taking and giving up the floor, collaborating with the classmates and maintaining communication, when maintaining the discussion about <i>MCU</i> topics.</p>	<p>Number 3: Participate in conversations with classmates regarding the presented topics about the <i>MCU</i>.</p> <p>Number 3: Participate in the debate with the teacher and classmates justifying their analysis of hedges from the <i>WandaVision</i> clip selected.</p> <p>Number 3: Participate in informal conversations with classmates when giving ideas to fix the given text.</p>
Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)
<p>Production strategies: Planification:</p> <ul style="list-style-type: none"> Mobilize and coordinate one's general and communicative skills in order to be able to write notes while listening to the <i>WandaVision</i> clip. 	<p>Number 3: To be aware of the use of hedges that are being used in the <i>WandaVision</i> clip, while taking notes of those specific sociolinguistic features that they can listen to.</p>	<p>Number 3: Take notes and list the most important hedges they can distinguish while the <i>WandaVision</i> clip is being reproduced.</p>

SESSION 5		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations when listening to the teacher's advice while writing the script and the teammates giving their opinions and ideas about it. • Exchange of information, opinions and points of view when writing the script as a group. 	<p>Number 2: To apply the appropriate strategies for the understanding the main points and the relevant details of the classmates' interventions when working as a group.</p>	<p>Number 4: Understand the main points and relevant details of their classmates' opinions and points of view regarding the script.</p> <p>Number 4: Understand their classmates' justified and articulated opinions regarding the script.</p>
Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Communicative functions:</p> <ul style="list-style-type: none"> • Exchange of information, opinions, points of view and advice when discussing other group's script. 	<p>Number 1: To construct coherent texts when discussing as a group the advice to give to other group regarding their script.</p> <p>Number 9: To show some flexibility in interaction in terms of mechanisms for taking and giving up the floor, collaborating with the classmates and maintaining communication, when giving ideas to write on the script.</p>	<p>Number 3: Participate in conversations with other group members when deciding which ideas to include and how to introduce them in the script and when discussing the advice to give to other groups' about their script.</p>
Block 3: COMPREHENSION OF WRITTEN TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Mobilization of previous information about context and hedging. <p>Sociocultural and sociolinguistic aspects: distinction of the three types</p>	<p>Number 3: To know in sufficient detail and apply adequately for the understanding of the script the sociocultural and sociolinguistic aspects if they</p>	<p>Number 3: Understand the presented script, in which experiences, impressions and feelings are described and narrated, and information and opinions are exchanged, paying especial attention to the context and</p>

<p>of contexts, how to apply them to understand the jokes and the use of hedging.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Expression of will, intention, decision, promise, order, authorization and prohibition, exemption and objection, when they appear in the script each group has to correct. • Formulation of suggestions, wishes, conditions, needs and hypotheses, when they appear in the script each group has to correct. • Establishment and management of communication and organization of discourse in the script they have to correct. 	<p>are relevant for the evaluation of the other group's script.</p> <p>Number 5: To distinguish and apply the knowledge of the specific meanings and functions generally associated with various syntactic structures with the goal of understanding the use of hedges and context in the script they have to correct.</p>	<p>the hedges used to give some advice on it.</p>
<p>Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION</p>		
<p>Contents</p>	<p>Evaluation criteria</p> <p>(Students should be able...)</p>	<p>Learning standards</p> <p>(Students will...)</p>
<p>Production strategies:</p> <p>Planification:</p> <ul style="list-style-type: none"> • Mobilize and coordinate one's and the group's general and communicative skills in order to write the script. <p>Sociocultural and sociolinguistic aspects: distinction of the three types of contexts, how to apply them to make jokes and the use of hedging.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Expression of will, intention, decision, promise, order, authorization and 	<p>Number 1: To write, on paper, long and clearly structured texts, depicting a conversation in which the requirements of the activity are met, showing control of spelling and punctuation rules, as well as correct grammatical structures and use of vocabulary.</p> <p>Number 3: To be aware of and integrate into the production of written texts the acquired sociocultural and sociolinguistic knowledge about context and hedging, while using it to create jokes as they have practiced.</p>	<p>Number 4: Write short notes and comments on the other group's script with justified advice and information to improve what they have written.</p> <p>Number 6: Write prefabricated conversations between four selected characters, in which the descriptions, experiences, feelings, facts, plans and topics used have the sociolinguistic purpose of introducing context and hedging as it has been worked in class.</p>

<p>prohibition, exemption and objection, when writing the script but depending on the context and hedges used.</p> <ul style="list-style-type: none"> • Expression of interest, approval, appreciation, praise, admiration, satisfaction, hope, confidence, surprise, and their opposites, when writing the script but depending on the context and hedges used. • Formulation of desires, conditions, needs and hypotheses, when writing the script but depending on the context and hedges used. • Establishment and management of communication and organization of discourse in the written script. 	<p>Number 5: To use with reasonable correctness the morphosyntactic structures, discourse patterns, when writing the script.</p>	
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SESSION 6		
Contents, evaluation criteria and learning standards		
Block 1: COMPREHENSION OF ORAL TEXTS		
Contents	Evaluation criteria (Students should be able...)	Learning standards (Students will...)
<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Distinction of how the other groups have used the context and the hedges in their performance. <p>Sociocultural and sociolinguistic aspects: distinction of specific pragmatic aspects related to hedges and context on the role plays.</p>	<p>Number 2: To apply the appropriate strategies for the understanding of the performances of other classmates.</p> <p>Number 3: To know in sufficient detail and use adequately for comprehension and evaluation the appropriate strategies for distinguishing the use of context and hedging other groups have made on their performance.</p>	<p>Number 4: Understand the main points, relevant details used in the classmates' performance.</p> <p>Number 4: Understand the justifications of the group members' opinions about their classmates' performance to evaluate it.</p> <p>Number 7: Identify the specific aspects about context and hedging needed</p>

<p>Communicative functions:</p> <ul style="list-style-type: none"> • Management of social relations when listening to the groups' performances. • Narration of punctual and habitual past events, description of present states and situations that have any relation to the performed script. • Exchange of information, opinions and points of views when discussing the evaluation of other groups' performances. 	<p>Number 5: To apply the knowledge of the specific meanings and functions generally associated with various syntactic structures with the goal of understanding the use of hedges and context in the other groups' performances.</p>	<p>to later evaluate the other groups' performances.</p>
Block 2: PRODUCTION OF ORAL TEXTS: EXPRESSION AND INTERACTION		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)
<p>Production strategies: Realization:</p> <ul style="list-style-type: none"> • Compensate for deficiencies when performing the script by means of linguistic, paralinguistic or paratextual procedures, including relevant body language. <p>Sociocultural and sociolinguistic aspects: use of the context and hedges worked on in class during their performance.</p> <p>Communicative functions:</p> <ul style="list-style-type: none"> • Exchange of information, opinions and points of view when doing as a group the self- and peer-evaluation of the performance. 	<p>Number 1: To construct coherent texts on the evaluation discussions among group members.</p> <p>Number 3: To be aware of and incorporate into the group performance the acquired knowledge previously prepared about context and hedging.</p> <p>Number 9: To show some flexibility in interaction in terms of mechanisms for taking and giving up the floor, collaborating with the classmates and maintaining communication following the previously corrected script.</p> <p>Number 10: To participate effectively, even making mistakes, in the group performance of the script.</p>	<p>Number 3: Participate in conversations with other group members when performing the prefabricated script and when discussing the self- peer-evaluation they have to do as a group.</p>
Block 3: COMPREHENSION OF WRITTEN TEXTS		
Contents	Evaluation criteria	Learning standards
	(Students should be able...)	(Students will...)

<p>Comprehension strategies:</p> <ul style="list-style-type: none"> • Mobilization of previous information on task type and topic, more specifically in the aspects to evaluate the performance of the script. 	<p>Number 5: To apply to text comprehension knowledge of the discourse structures frequently used in written communication, specifically in <i>Google Forms</i>, in order to know what to evaluate.</p>	<p>Number 3: Understand the elements they have to mark on each group performance to complete the <i>Google Forms</i>.</p>
<p>Block 4: PRODUCTION OF WRITTEN TEXTS: EXPRESSION AND INTERACTION</p>		
<p>Contents</p>	<p>Evaluation criteria</p> <p>(Students should be able...)</p>	<p>Learning standards</p> <p>(Students will...)</p>
<p>Realization:</p> <ul style="list-style-type: none"> • Express the message clearly and coherently adjusting to the models and formulas used to compliment the <i>Google Forms</i> with the self- and peer-evaluation. 	<p>Number 1: To write, in <i>Google Forms</i>, brief but clearly structured texts, on the self- and peer-evaluation of the performance of the scripts.</p>	<p>Number 4: Write, in digital support through <i>Google Forms</i>, very brief and simple texts commenting and giving their own opinion and evaluation of their own and other groups' performances.</p>

Annex III: Assessment rubrics

Script and other writing activities rubric					
(35%)					
	Scores	Needs improvement	Fair	Strong	Excellent
Activity to assess	Category to assess				
Creating context activity (10%)	Grammar, spelling and vocabulary accuracy	Lack of variety of expressions and tenses with very distracting spelling mistakes.	Use of some variety of expressions and tenses with distracting spelling mistakes.	Use of a variety of expressions and tenses with a couple of important spelling mistakes.	Use of great variety of expressions and tenses without any important spelling mistakes.
	Context type analysis	The analysis of the context provided is not correct and the contents have not been understood.	The analysis of the context provided is not correct, but the activity reflects some understanding of the contents of the activity.	The analysis of the context provided is not fully correct, but the mistakes are minimum.	The analysis is correct, and the concepts are fully understood.
	Adequacy to aims	The performance of the activity is not adequate to its aims.	The performance of the activity is partly adequate to its aims.	The performance of the activity is adequate to its aims.	The performance of the activity is perfectly adequate to its aims.
Joke creation (20%)	Grammar and vocabulary accuracy	Lack of variety of expressions and tenses with very distracting spelling mistakes.	Use of some variety of expressions and tenses with distracting spelling mistakes.	Use of a variety of expressions and tenses with a couple of important spelling mistakes.	Use of great variety of expressions and tenses without any important spelling mistakes.
	Context type analysis	The analysis of the context provided is not correct and the contents have	The analysis of the context provided is not correct, but the activity reflects	The analysis of the context provided is not fully correct, but	The analysis is correct, and the concepts are fully understood.

		not been understood.	some understanding of the contents of the activity.	the mistakes are minimum.	
	Fulfillment of aim (laugh)	The aims of the activity are not fulfilled.	The aims of the activity are partly fulfilled.	The aims of the activity are adequately fulfilled.	The aims of the activity are fully fulfilled.
Fix it! Activity (10%)	Grammar, spelling and vocabulary accuracy	Lack of variety of expressions and tenses with very distracting spelling mistakes.	Use of some variety of expressions and tenses with distracting spelling mistakes.	Use of a variety of expressions and tenses with a couple of important spelling mistakes.	Use of great variety of expressions and tenses without any important spelling mistakes.
	Correct use of hedges	The use of hedges is not correct in almost all the cases.	The use of hedges is not correct in the majority of the cases.	The use of hedges is not correct in some of the cases.	The use of hedges is correct in (almost) all the cases.
	Adequacy to aim	The performance of the activity is not adequate to its aims.	The performance of the activity is partly adequate to its aims.	The performance of the activity is adequate to its aims.	The performance of the activity is perfectly adequate to its aims.
Final screenplay (60%)	Grammar, spelling and vocabulary accuracy	Lack of variety of expressions and tenses with very distracting spelling mistakes.	Use of some variety of expressions and tenses with distracting spelling mistakes.	Use of a variety of expressions and tenses with a couple of important spelling mistakes.	Use of great variety of expressions and tenses without any important spelling mistakes.
	Use of hedges	The use of hedges is not correct in almost all the cases and/or the number of hedges included is too low.	The use of hedges is not correct in the majority of the cases and/or the number of hedges included is not sufficient.	The use of hedges is not correct in some of the cases and/or the number of hedges included is sufficient.	The use of hedges is correct in (almost) all the cases and/or the number of hedges included is perfectly adequate.
		The use of context is not correct in	The use of context is not correct in the	The use of context is not correct in	The use of context is correct in

	Use of context	almost all the cases and/or the number of jokes included is too low.	majority of the cases and/or the number of jokes included is not sufficient.	some of the cases and/or the number of jokes included is sufficient.	(almost) all the cases and/or the number of jokes included is perfectly adequate.
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Performance rubric				
(20%)				
Scores	Needs improvement	Fair	Strong	Excellent
Category to assess				
Grammar, vocabulary and pronunciation accuracy	Lack of variety of expressions and tenses with very distracting pronunciation mistakes.	Use of some variety of expressions and tenses with distracting pronunciation mistakes.	Use of a variety of expressions and tenses with a couple of important pronunciation mistakes.	Use of great variety of expressions and tenses without any important pronunciation mistakes.
Expression and body language	Rarely accompanies the given speech with the adequate voice, facial expression and gestures.	Often accompanies the given speech with the adequate voice, facial expression and gestures.	Usually accompanies the given speech with the adequate voice, facial expression and gestures.	Always accompanies the given speech with the adequate voice, facial expression and gestures.
Defense of written script	The understanding and full incorporation of hedges and use of context worked in class cannot be seen through the performance.	The understanding and full incorporation of hedges and use of context worked in class can often be seen through the performance.	The understanding and full incorporation of hedges and use of context worked in class can usually be seen through the performance.	The understanding and full incorporation of hedges and use of context worked in class can always be seen through the performance.

Peer-and self-evaluation performance rubric

(10%) + (10%)

Scores	Needs improvement	Fair	Strong	Excellent
Category to assess				
Grammar, vocabulary and pronunciation accuracy	Lack of variety of expressions and tenses with very distracting pronunciation mistakes.	Use of some variety of expressions and tenses with distracting pronunciation mistakes.	Use of a variety of expressions and tenses with a couple of important pronunciation mistakes.	Use of great variety of expressions and tenses without any important pronunciation mistakes.
Expression and body language	Rarely accompanies the given speech with the adequate voice, facial expression and gestures.	Often accompanies the given speech with the adequate voice, facial expression and gestures.	Usually accompanies the given speech with the adequate voice, facial expression and gestures.	Always accompanies the given speech with the adequate voice, facial expression and gestures.
Defense of written script	Rarely uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Often uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Usually uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Always uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.

Peer-and self-evaluation performance rubric (10%) + (10%)					
	Scores	Needs improvement	Fair	Strong	Excellent
Activity to assess	Category to assess				
Final script (50%)	Grammar, spelling and vocabulary accuracy	Lack of variety of expressions and tenses with very distracting spelling mistakes.	Use of some variety of expressions and tenses with distracting spelling mistakes.	Use of a variety of expressions and tenses with a couple of important spelling mistakes.	Use of great variety of expressions and tenses without any important spelling mistakes.
	Use of hedges	The use of hedges is not correct in almost all the cases and/or the number of hedges included is too low.	The use of hedges is not correct in the majority of the cases and/or the number of hedges included is not sufficient.	The use of hedges is not correct in some of the cases and/or the number of hedges included is sufficient.	The use of hedges is correct in (almost) all the cases and/or the number of hedges included is perfectly adequate.
	Use of context	The use of context is not correct in almost all the cases and/or the number of jokes included is too low.	The use of context is not correct in the majority of the cases and/or the number of jokes included is not sufficient.	The use of context is not correct in some of the cases and/or the number of jokes included is sufficient.	The use of context is correct in (almost) all the cases and/or the number of jokes included is perfectly adequate.
	Grammar, vocabulary and pronunciation accuracy	Lack of variety of expressions and tenses with very distracting pronunciation mistakes.	Use of some variety of expressions and tenses with distracting pronunciation mistakes.	Use of a variety of expressions and tenses with a couple of important pronunciation mistakes.	Use of great variety of expressions and tenses without any important pronunciation mistakes.

Performance (50%)	Expression and body language	Rarely accompanies the given speech with the adequate voice, facial expression and gestures.	Often accompanies the given speech with the adequate voice, facial expression and gestures.	Usually accompanies the given speech with the adequate voice, facial expression and gestures.	Always accompanies the given speech with the adequate voice, facial expression and gestures.
	Defense of written script	Rarely uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Often uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Usually uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.	Always uses the correct hedges and context, making fully adequate jokes, proving the understanding and the ability to introduce it in their speeches.

Group and pair work rubric (25%)				
Scores	Needs improvement	Fair	Strong	Excellent
Category to assess				
Participation frequency and Active presence in the groups	The frequency of participation in the activities was non-existent. The presence in class had rarely any impact in the group's performance of activities.	The frequency of participation in the activities was scarce. The presence in class often had a little impact in the group's performance of activities.	The frequency of participation in the activities was usually high and active. The presence in class usually had an important impact in the group's performance of activities.	The frequency of participation in the activities was always high and proactive. The presence in class usually had crucial impact in the group's performance of activities.
	Rarely focused on the activity, with	Often focused on the activity, with	Usually focused on the activity, with	Always focused on the activity, never

Focused during activities	so many distractions that the attitude disrupted the rest of the group.	some important distractions, sometimes disrupting the rest of the group.	minimal distractions that barely disrupted the rest of the group.	disrupting the rest of the group.
Attention and respect to others during discussions and decision-making moments	Rarely listened to the classmates' ideas during discussions and decision-making moments, usually disrupting its course. Rarely participating in discussions, not showing respect to classmates' or teacher's turn to speak.	Often listened to the classmates' ideas during discussions and decision-making moments, sometimes disrupting. Sometimes participating actively in discussions, sometimes not showing respect to both classmates' and teacher's turn to speak.	Usually listened to the classmates' ideas during discussions and decision-making moments, and almost never disrupting its course. Usually participating actively in discussions, showing respect to both classmates' and teacher's turn to speak.	Always listened to the classmates' ideas during discussions and decision-making moments, never disrupting its course. Always participating actively in all discussions, showing respect to both classmates' and teacher's turn to speak.
Use of Spanish during class	Rarely tried to use English to communicate ideas and perform the activities, speaking Spanish all the time, barely changing into English.	Sometimes tried to use English to communicate ideas and perform the activities but spoke Spanish generally throughout the class.	Usually tried to use English to communicate ideas and perform the activities, not speaking Spanish often.	Always tried to use English to communicate ideas and perform the activities, speaking Spanish as little as possible.

Annex IV: Transcription of WandaVision scripts

Episode 1 clips transcription (session 2 – activity 3)	
<p>Clip 1 (from 3'40" to 4'38")</p>	<p>AGNES: Oh! Hello, dear. I'm Agnes, your neighbor to the right. My right, not yours. Forgive me for not stopping by sooner to welcome you to the block. My mother-in-law was in town, so I wasn't. <i>[Agnes hands Wanda the house plant and invites herself in.]</i> AGNES: So, what's your name? Where are you from? And most importantly, how's your bridge game, hon? <i>[Wanda closes the door.]</i> WANDA MAXIMOFF: I'm Wanda. <i>[She extends her hand.]</i> AGNES: Wanda. Charmed. <i>[They shake hands.]</i> AGNES: Golly, you settled in fast! Did you use a moving company? WANDA MAXIMOFF: I sure did. <i>[She sets the house plant down.]</i> WANDA MAXIMOFF: Those boxes don't move themselves. <i>[Agnes chuckles.]</i> AGNES: So what's a single gal like you doing rattling around this big house? WANDA MAXIMOFF: Oh, no, I'm not single. AGNES: Oh, I don't see a ring. WANDA MAXIMOFF: Well, I assure you I'm married. To a man. A human one and tall.</p>
<p>Clip 2 (from 6'13" to 6'58")</p>	<p>NORM: Hey, is there something I can help you with, buddy? VISION: Yes, as a matter of fact, there is. Would you be so good as to tell me what it is we do here exactly? Do we make something? NORM: No. VISION: Right. Do we buy or sell something? NORM: No and no. VISION: Then what is the purpose of this company? NORM: All I know is, since you've gotten here, productivity has gone up 300%. VISION: Yes, but what is it we're producing? NORM: Computational forms. And no one can process the data quite like you do, pal. You're like a walking computer. VISION: What? I most certainly am not. I'm a regular carbon-based employee made entirely of organic matter, much like yourself, Norm.</p>
<p>Clip 3 (from 7'13" to 7'36")</p>	<p>ARTHUR HART: Vision. VISION: Yes? ARTHUR HART: Wife and I are looking forward to this evening. VISION: Mr. Hart. Of course! Dinner with Mr. Hart and his dear lady wife, Mrs. Hart. ARTHUR HART: That's what I said. What's wrong with you? Have you got a screw loose? VISION: Oh, no, sir. Screws all tightened, sir.</p>

Clip 4 (from 8' to 8'13'')	<p>ARTHUR HART: You know, I owe my success to being a keen judge of character. No skeletons in your closet, eh, Vision?</p> <p>VISION: I don't have a skeleton, sir.</p> <p>ARTHUR HART: Glad to hear it. Your future in this company depends on it.</p>
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Episode 2 clip transcription (session 4 – activity 3) (from 17' to 24'30'')

WANDA MAXIMOFF: (GROANS) I think I'm gonna lay down right here.

GERALDINE: Okay.

[Wanda lays down behind the couch. A nearby vacuum goes haywire.]

WANDA MAXIMOFF: Vision ran to get the doctor. He'll be back soon.

GERALDINE: No, no, there's not enough time for that. Relax. Relax.

[Geraldine sets up some pillows for Wanda to rest her head. She grabs the bucket and runs to the kitchen.]

GERALDINE: You know your breathing, right?

[Wanda breathes.]

GERALDINE: Wanda, I can't hear you?

[All around the house things go haywire. Geraldine gasps when a light fixture falls onto a table.]

GERALDINE: I may be late to the party, but I imagine there is a logical explanation for this.

WANDA MAXIMOFF: Oh, it's all perfectly natural! (SCREAMS)

GERALDINE: Hey, hey! You're doing great. You're doing great. Look at me. Look at me.

[She imitates the breathing pattern.]

GERALDINE: Come on.

[Wanda does a set of the breathing.]

WANDA MAXIMOFF: (WHISPERS) I can't do this.

GERALDINE: Yes, you can.

[Wanda shakes her head.]

WANDA MAXIMOFF: (WHIMPERING) I can't. I can't.

GERALDINE: You can do this. Yes, you can. You can do this. It's time to start pushing.

[Geraldine checks under Wanda's clothes.]

WANDA MAXIMOFF: Oh.

GERALDINE: You ready?

[Wanda keeps shaking her head.]

GERALDINE: You're ready. You're ready. Push. Push, Wanda. Push!

[Wanda yells.]

GERALDINE: Push! That a girl!

[Things reach a climax before finally setting down as Wanda begins to breathe normally again. Geraldine gets up holding a baby and it begins to cry.]

GERALDINE: It's a boy!

[Geraldine hands the baby to Wanda.]

WANDA MAXIMOFF: Hi. Hi.

[She smiles.]

WANDA MAXIMOFF: Oh, he's perfect.

[Vision runs in with Dr. Nielsen.]

VISION: Oh, no. I missed it.

GERALDINE: Hey, Doc, why don't you help me out in the kitchen there?

DR. STAN NIELSEN: We went so fast, it was like we were flying.

[Dr. Nielsen stumbles. Geraldine helps him into the kitchen.]

VISION: Well done, Wanda.

WANDA MAXIMOFF: Well, don't you wanna meet your son as yourself?

[Vision looks around and drops his human facade. He kneels down and picks up the baby.]

WANDA MAXIMOFF: Ooh. You're strong.

VISION: Hello there, little Tommy.

WANDA MAXIMOFF: Tommy?

VISION: Yes, Tommy.

[He leans in to kiss her, but she screams. He screams back in surprise.]

VISION: What? Good heavens! There's another baby coming.

[Wanda begins to heave.]

WANDA MAXIMOFF: Billy!

VISION: Wanda, push! Push!

[She continues to yell. Cut to some time later. Dr. Nielsen holds one baby and Vision holds the other. Wanda stands between them and Geraldine sits on the couch.]

DR. STAN NIELSEN: Twenty fingers and twenty toes. You've got two healthy baby boys on your hands.

[He hands her a baby.]

WANDA MAXIMOFF: Thank you, Doctor.

DR. STAN NIELSEN: Yeah. All in a day's work.

[He turns to Geraldine.]

DR. STAN NIELSEN: And thank you for your assistance, young lady. I think you might have what it takes to be a nurse.

[Geraldine and Wanda give each other looks.]

VISION: Allow me to walk you out, Doctor.

[Vision places a baby in a crib.]

DR. STAN NIELSEN: Oh, all right. As long as we actually walk this time.

VISION: Come.

[They leave. Geraldine gets up.]

WANDA MAXIMOFF: I do owe you a debt of gratitude.

[Geraldine chuckles. Outside, Dr. Nielsen and Vision walk out of the house.]

VISION: Well, Dr. Nielsen, I hope you're still able to make your trip.

DR. STAN NIELSEN: Ah, yes, my trip. I don't think we'll get away after all. Small towns, you know. So hard to... Escape.

[He leaves. Vision looks confused.]

VISION: Yeah...

[Vision turns to walk back inside. He notices Agnes and Herb talking in hushed tones nearby.]

AGNES: What is she doing in there?

HERB: I don't know.

VISION: Howdy, neighbors!

HERB: Hey!

AGNES: Howdy!

[Agnes and Herb go back to whispering. Vision turns to go inside again, but then walks over to the pair.]

AGNES: Did you see her go inside?

HERB: She went right in.

AGNES: And her tummy was... Did Geraldine...

VISION: Remarkable day we're having, no?

AGNES: That's fine.

VISION: Did you lose power, too?

AGNES: Oh, sure did. But Ralph looks better in the dark, so I'm not complaining.

[Vision and Agnes chuckle.]

VISION: Hi, Herb.

HERB: Hey, buddy.

[There's an awkward pause. Agnes sighs.]

AGNES: Okay.

VISION: Well, I'll get back to Wanda.

[He turns away.]

AGNES: Vision. Is Geraldine inside with Wanda?

VISION: Yes. Why?

GERALDINE: *You're such a strong lady.*

[Cut back inside.]

WANDA MAXIMOFF: Oh.

[She waves her hand dismissively.]

GERALDINE: Can you believe it? Twins!

[She pats one of the babies.]

GERALDINE: Hi. (CHUCKLES SOFTLY)

WANDA MAXIMOFF: I'm a twin.

(BABIES COOING)

WANDA MAXIMOFF: I had a brother. His name was Pietro.

[Geraldine looks at Wanda somberly. Wanda begins singing a lullaby in Sokovian.]

WANDA MAXIMOFF: (IN SOKOVIAN) *I waited for you / And this day has come / My heart became a home full of light / Full of light...*

GERALDINE: He was killed by Ultron, wasn't he?

WANDA MAXIMOFF: What did you say?

HERB: *She's new to town. Brand-new.*

[Cut back outside.]

AGNES: There's no family. No husband.

VISION: Well, there's nothing wrong with that.

AGNES: Hmm. No home.

VISION: What?

[Cut back inside.]

WANDA MAXIMOFF: What did you say just now?

GERALDINE: I said, Wanda, you're such a strong lady. Should I say it one more time for good measure?

[She walks away and sits on the couch.]

WANDA MAXIMOFF: No. What did you say about Pietro?

GERALDINE: Pietro? Uh... Hey, I'll take a shift rocking the babies.

WANDA MAXIMOFF: No, I think you should leave.

GERALDINE: Oh, Wanda, don't be like that.

[Wanda looks at Geraldine's necklace. Cut back outside.]

VISION: What do you mean, she has no home?

HERB: She came here because... She came here because...

AGNES: (SIGHS)

HERB: She came here because we're all...

VISION: She came here because we're all what? What're you trying to tell me?

[Cut back inside.]

WANDA MAXIMOFF: What is that?

GERALDINE: What?

WANDA MAXIMOFF: That.

[Geraldine lifts up the object on her necklace.]

WANDA MAXIMOFF: That symbol.

GERALDINE: I, uh... I...

WANDA MAXIMOFF: Who are you?

[The babies' crying intensifies.]

GERALDINE: I don't...

[Cut back outside.]

HERB: She came here because we're all...

AGNES: Stop it!

[Cut back outside.]

WANDA MAXIMOFF: Who are you?

GERALDINE: Wanda...

[Wanda backs Geraldine up against a wall.]

GERALDINE: I.. (BREATH TREMBLING) I.. Wanda.

[Cut back outside.]

AGNES: Well, I better get going. That macramé's not gonna hitch itself.

[She rings a bell on her bicycle and rides away.]

VISION: Herb?

HERB: (CHUCKLES SOFTLY) Catch you on the flip side, Vision.

Annex V: Worksheet from session 1, activity 5

Session 1, Activity 5: Worksheet with expressions to create context		
Sentences	Type of context used	Context explanation
– It's so cold!		
– I can't feel my body.		
– I can do this all day!		
– Do you wanna have a drink? – I'm driving.		

Annex VI: Conversation from session 3, activity 2

Session 3, Activity 2: Conversation transcript	
Student:	Are you giving us the exam?
Teacher:	Yes.
Student:	C'mon, give it to us!
Teacher:	Your grades are awful. You haven't learnt anything, and the exam was horrible.
Student:	It's your fault, you didn't explain the units well.
Teacher:	You didn't study at all, so the fault is yours.
Student:	I want you to change my grade.
Teacher:	Not gonna happen.
Student:	Yes, because you corrected exercise 6 wrong. So, you are going to change it.
Teacher:	I'm not.

Annex VII: Example of a final table of hedges from Session 3, activity 4

Session 3, Activity 4: Table of hedges	
Lexical verbs	Suggest, believe, appear to be, seem, think, look like, assume, indicate, owe, allow, hope.
Modal verbs	Would, may, might, could, will, must, should.
Modal nouns	Possibility, probability, assumption, belief, indication, suggestion, certainty, perfectly.
Modal adverbs	Certainly, definitely, probably, possibly, hopefully, maybe, perhaps, clearly, just.
Modal adjectives	Certain, definite, probable, possible, perfect.
Adverbs of frequency	Sometimes, often, usually.
That-clauses	It can happen that, it is believed that, it might be true that, it can be assumed that, it appears that.
To-clauses + adjective	It may be probable to, it can be important to, it might be possible to, you can be certain to.

