



Departamento de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

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En Madrid, a 20 de junio de 2012

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A handwritten signature in blue ink, appearing to read "Luis M. Martínez Domínguez".

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Departamento de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

**RESOURCES FOR THE TEACHING OF PRAGMATIC
FACTORS IN THE CLIL HIGHER EDUCATION CLASSROOM:
UNDERSTANDING HUMOR IN FRIENDS**

TESIS DOCTORAL

presentada por

Jesús Paz-Albo Prieto

Director: Prof. Dr. Luis Manuel Martínez Domínguez

Madrid, 2012

Dedication

I dedicate my dissertation work to my family and many friends. A special feeling of gratitude to my loving parents, Jesús and Angela whose push for tenacity rings in my ears. I also dedicate this work and special thanks to my many friends who have supported me through the process. You have been my best cheerleaders; I will always appreciate all you have done.

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1. INTRODUCTION

As a university teacher who regularly uses his second language as language of instruction (all classes are taught in English), I am a tertiary level CLIL / Late, Late Immersion teacher myself. At the same time I have been teaching in Chicago, so that issues of language learning and bilingual education have had a direct affect on my daily life. This was an important motive for embarking on this study and I decided to examine the reality of studying humorous situations as a resource for the teaching of pragmatics factors in my immediate surroundings (i.e. the CLIL / Late, Late Immersion classroom).

Since this was going to be a study based on the understanding of audiovisual humorous situations as an index of communicative competence for non-native English speakers, I chose to study humorous situations in the sitcom *Friends*.

1.1. Initial observations

At the turn of the twentieth first century one can think of the different challenges using humorous situations in the series of *Friends*, and sitcoms in general, as a resource for the teaching of pragmatics factors in the higher education classroom.

It is becoming increasingly difficult to ignore the importance that promoting optimal learning experiences have at higher education levels. Educators cannot function in a surreal Lewis Carroll-like scenario. A sense of humor is necessary in the world of higher education. In recent years, there has been interest in the use of educational innovations in the classroom. But what do we mean when we say innovation? According to Merriam-Webster (2012), it is defined as: *1) the introduction of something new, 2) a new idea, method, or device: novelty.*

Is it better for our higher education students to be involved in innovative practices? Or should we play it safe and have our students attend higher education institutions like the one I attended 15 years ago? Currently, some higher education institutions are undergoing change in order to make improvements in students' outcomes, for example, the *Universidad Rey Juan Carlos* in Madrid, Spain offers several degrees in English language, designed mainly for non-native English speakers.

However, these rapid changes are having a serious effect on the teaching of bilingual courses at higher education institutions. The issue of bilingual education has received considerable critical attention. Debate continues about the best strategies for the teaching of CLIL / Late, Late Immersion classrooms.

Higher education institutions need to be redesigned in order to get better results on 21st-century outcomes. Little is known about the use of audiovisual material, such as the TV sitcom *Friends*, as a resource for teaching pragmatic factors in higher education. Although extensive research has been carried out on verbal humor, for example by Nash (1985) and Attardo, the material has mainly been jokes, no research has been found that surveyed higher education students on the use of sitcoms at tertiary levels. Even though many undoubtedly find TV sitcoms funny for a variety of reasons, no previous study has investigated the use of audiovisual humor as a resource in the “bilingual” higher education classroom.

The TV sitcom *Friends* was chosen for the study not only because it has become one of the highest-rated shows on television; regarded as one of the finest TV shows of all time by many critics and was nominated for 63 Primetime Emmy Awards, but because the world of *Friends* is strong on ironic repartee, veering back and forth between ironic detachment and sentimentality. One of the main benefits in choosing *Friends* is that it follows a number of key conventions and ingredients that can be applied to most sitcoms; combining interesting language, cultural input and

good production values. The show provides insights into American culture, and allows for the opportunity to analyze any non-verbal aspects of communication in humorous scenes, offering an enticing connection between non-verbal communication and observational humor. Although *Friends* was the biggest show of its era, which ran from 1994 to 2004, it still reaches whole new audiences since the Spain TV has not stopped airing reruns of the show since then.

1.2. Scope

Humor plays a special part in the relationships we maintain, and the sitcom genre is considered as one of the most important forms of creative human communication and expressive culture. The major objective of this study was to review and synthesize existing knowledge of CLIL and explore and analyze humorous scenes in the sitcom *Friends* as a resource to teach pragmatic factors and assess communicative competence of language learners at higher education settings, identifying whether there is a correlation between college students' foreign or second language level and their understanding of humorous scenes. This dissertation aimed to address the following research questions:

1. Does a statistically significant relationship exist between 'understanding' humorous scenes based on WHAT is said or communicated and/or HOW words are said or communicated, and the level of English of higher education students?
2. Does a statistically significant relationship exist between the pre-WHAT and post-HOW 'experience', the overall comprehension of the humorous scenes, the English language level, and students viewing preferences (original vs. dubbed version with or without English and/or Spanish subtitles)?

Part of the aim of this dissertation attempts then to inquire into the use of humor in sitcoms as a resource for the teaching of pragmatic factors in higher education and investigate what it tells us about humorous discourse. The key question of the multimodality of humor remains unexplored. Taking a multimodality approach to the study of the American sitcom *Friends*, can provide insights into how humor is created. This is precisely the approach adopted in the present dissertation, in which gaze, gesture, movement, visual images and oral language are thought to be an expression of the values and mentality of the American culture under consideration.

This dissertation explores language in use and how language is used in sitcom discourse, integrating pragmatics and cognitive linguistics. I depart from a general pragmatic model, which takes into account the significance of context when analyzing the participants' mental, physical and social worlds. In this sense, context is considered as a dynamic process and suggests a relationship between context and language. I incorporate Werth's text-world theory, which is a cognitive theory comprising both text and context.

The analysis of attitudinal subworlds is crucial in my analysis, and since *attitudinal subworlds* are created through intentions, beliefs, and dreams of characters, they are going to require the audience to enter their minds and experience their imagined beliefs, dreams and intentions. I draw on aspects of Grice's maxims to address the issue of humor arising when attitudinal subworlds are used.

This study presents a general analysis of verbal humor in *Friends* from a pragmatic point of view; by exploring the creation of verbal humor considering the *non-observance of Grice's Maxims* and the presence of *attitudinal subworlds* (notions entertained by the characters such as beliefs, hopes, dreams and intentions) present in the sitcom *Friends*. I will, thus, analyze the data to see if humor has been created by violating Grice's maxims of cooperation.

In this sense, in the present study *Friends* sitcom is considered as a discourse type to understand how humor is achieved. One could say that the humor in sitcoms arises from comical situations. However, I believe that the same characters and their incongruous attitudes are what provoke humor because they often infringe the Gricean maxims of communication in their attitudinal subworlds and hence humor is generated.

Nevertheless, I felt that there was a need for including *higher education students* in our study since they would not only provide the data for the statistical analysis to be valid, but also information related to our main research questions. These questions shed new light on the use of humorous scenes in sitcoms through examining the students' English language level; different ways to improve communication skills, and whether watching American TV sitcoms in original version and/or dubbed in Spanish with or without English subtitles can help and have a positive effect on the students' command of the English language . Additionally, the research questions will cover the students' viewing preferences regarding situational comedies and whether humorous scenes are funny because *WHAT* is said or communicated rather than *HOW* words are said or communicated.

This dissertation follows a case-study design, with in-depth analysis of the episode of *Friends* entitled “The One Where It All Began”, adopting both qualitative and quantitative research designs in order to provide descriptive, interpretive and empirical data. Since I wanted to make this study as versatile as possible, part of the study was conducted in the form of a survey, with data being gathered via the top-ranking online survey website *EncuestaFacil.com*.

The use of a questionnaire in the present study provides a simultaneous measure that can be easily linked to different factors. The importance of efficiency and quality when dealing with web-based questionnaire data became clear during the study. Therefore, the *Gold EncuestaFacil.com Research Package* software was

selected as the most appropriate one to adopt for our study since it meets a minimum number of requirements to guarantee accurate data entry: randomize response options, filtered responses, skip logic, restrict survey access with a personal password for each respondent, personalize e-mail and alias in the invitations, perform drawing among respondents, dates and finish questionnaires search, and restrict access to results with a password. We also limited the time duration of the survey between March 16 and April 23, 2012.

Different *email invitation messages* were delivered to undergraduate and postgraduate students in order to foster participation and build the legitimacy of the study, highlighting its purpose, while listing the reasons and benefits of the study. Also we let participants know there would be a drawing for a prize among the respondents for taking part in the survey since it does have a positive effect on participation and does not appear to bias data quality. As a consequence, the sample group for this study comprised a total of 113 students from the Universidad Rey Juan Carlos, made up of 59% (66) undergraduate and 41% (47) post-graduate students.

The reader should bear in mind that the study is based on students attending the *Universidad Rey Juan Carlos* in Spain. Due to practical constraints, this dissertation cannot provide a comprehensive review of bilingual programs in Spain since it is beyond the scope of this study.

1.3. Structure

The overall structure of the dissertation takes the form of six chapters, including this introductory chapter. Chapter two begins by laying out the theoretical dimensions of bilingual education; and overview of bilingual education programs originating in North America and Europe, and how it is perceived in higher education.

We will describe the bilingual programs currently in place in Spain. and give some background information about the education system.

The third chapter is concerned with the significance of context in the analysis of humorous situations, an analysis of sitcoms as a discourse type, and the multimodality of audiovisual humor. Humor is context-dependent, and it depends, as we shall see, on the listeners' beliefs. This chapter provides an overview of the field, presenting the four basic criteria for humor in which the interpretative role of the audience is an essential part .It looks first at the classical humor theory which leads to an examination of the incongruity model and frame clash theory.

The fourth section surveys the *bobo* world under scrutiny, an introduction to the sitcom series, the role and types of subworlds based on Werth's approach, and an overview of the non-observance of Grice's maxims.

Chapter five is concerned with other methodological considerations and the experimental design used for this study. Chapter six presents the findings of the research, an analysis of the attitudinal subworlds appearing in *Friends* - focusing on the key themes that have been identified in the analysis – that generate *laughter* in light of Werth's Text World Theory and Grice's Theory. Chapter six also analyzes the results of the surveys undertaken during the course of this research connecting the various empirical stands.

Finally, the conclusion gives a brief summary and critique of the findings, and includes a discussion of the implication of the findings to future research into this area.

2. BILINGUAL EDUCATION

A complex linguistic scenario has emerged as a consequence of globalization, and new realities are progressively making their way into higher education. In contrast to the position of the historically Spanish-medium universities of Spain, the country's universities in monolingual areas are being faced with the “dilemma” of having to undergo a process from monolingual higher education to *bilingual higher education*.

Several factors are currently putting pressure on Spanish's traditionally monolingual national education system. Aware of the new challenges and in an attempt to provide a response, most Spanish universities are offering more courses in the global language trying to *immerse* students in an *English-medium environment*, and compete on an emerging world market of higher education.

As a matter of fact, many European institutions have dealt with the topic of language learning. Research suggest that “a continuous exposure of at least 1000 hours is required to achieve any sort of competence, and further that the 1000 hours must be administered over a duration not so great that the rate of forgetting exceeds the rate of learning” (Kaplan, 2001, p. xi).

The amount of exposure to a foreign language (hereafter, FL) throughout a typical academic program in Spain varies from 40 to 420 contact hours of FL instruction within a 13-week semester, depending on the university. This amount of exposure may be insufficient compared to an academic program in the U.S., where students may receive up to 400 contact hours of English instruction within a single semester. One obvious answer would be the offering of programs taught in a foreign language.

During the last decade, an educational approach has been propagating where the use of an additional language such as English is used as the language of

instruction. English is spoken as a first language by nearly 300 million speakers in the world; however, speakers of English as a second language (hereafter, SL) will soon outnumber them. (Bhatia & Ritchie, 2004, p. 519).

Around 800 million people are believed to speak English as a foreign language. The use of English is nowadays seen as indispensable and it is the major world language of academe, having more power and prestige than other languages. Higher education institutions, such as the Council of Europe (1997), are aware of the dominance of English as the most widely taught FL:

“For many reasons, a self-reinforcing upward spiral operates in favour of English as the first foreign language in almost all educational systems and in general international communication, not only in Europe but on a global scale.” (p. 52)

2.1. What is Bilingual Education?

The term *bilingual education* is often assumed to be self-evident, and remains therefore undefined. However, there is considerable confusion about what bilingual education means, what the goals of bilingual programs are for their target populations, and whether bilingual education is effective. Hence, we need to begin by defining what we mean by bilingual education.

Research on bilingual education is distributed across a number of different fields and as the term *bilingual education* itself is an ambiguous, imprecise and generic one; it is a simplistic label for a complex phenomenon (Baker, 2006). *Bilingual education* is not a program or a methodology but “an approach that encompasses a variety of program models, each of which may promote a variety of distinct goals” (Ovando, Collier, & Combs, 2003, p. 5). It refers to school contexts where a second/foreign language is used for content teaching, hence bilingual education is an education strategy which aims at developing people’s bilingualism,

i.e. proficiency in the use of the second/foreign language. As Genesse (1987) states, “the main objective of bilingual education programs is to foster English language proficiency through first language development so that the students can participate successfully in all-English classes” (p. vii).

Although in Spain there is no consensus as to what is precisely meant by the term *bilingual education*, in educational institutions where foreign languages are taught, bilingual education refers to the use of a second or foreign language in school for teaching curriculum subjects (Hyland, 2006, p. 340). Bilingualism has been the norm throughout the ages in most of the world. Nonetheless the English/Spanish phenomenon is more recent and it has been practiced worldwide since 1960. Hence, programs taught in English are often called *bilingual education* if the students are classified as English Language Learners (hereafter, ELLs) - formerly known as Limited English Proficient (LEP).

Bilingual education can serve different educational goals and has increasingly come into focus. As Baker (2006) notes, bilingual education is not only an education issue, but rather an issue with sociocultural, political and economic implications. Christine Rossell (2009) suggests that “bilingual education is the least effective program for ELL students if one’s goal is achievement in English”. However, we can attempt to be more precise by looking at the diverse aims of bilingual education. Baker (2006, p. 214) cited Ferguson et al. (1977) examples of the different aims of bilingual education as follow:

- (1) To **assimilate** individuals or groups into the mainstream of society; to socialize people for full participation in the community.
- (2) To **unify** a multilingual society; to bring unity to a multi-ethnic, multi-tribal, or multi-national linguistically diverse state.
- (3) To enable people to **communicate** with the outside world.
- (4) To provide language skills which are marketable, aiding **employment** and status.

- (5) To preserve ethnic and religious **identity**.
- (6) To **reconcile** and mediate between different linguistic and political communities.
- (7) To spread the use of a colonial language, socializing an entire population to a **colonial existence**.
- (8) To strengthen elite groups and preserve their **privileged position** in society.
- (9) To give equal **status** in law to languages of unequal status in daily life.
- (10) To deepen an **understanding** of language and culture.

It is not intended or expected that higher education students attending bilingual programs in Spain to be mistaken for, for example, an American-born Spanish whose native language (hereafter, L1) is English. However, in the situation of growing unification of European Higher Education known as the Bologna Process, knowledge of languages becomes not only a mechanism for maintaining the culture heritage but a vehicle for cooperation and unification.

These programs then could be seen to be an example of goals 3, 4 and 10 insofar as they can develop English skills to compete in the global economy and they can provide students with bilingual skills that are increasingly valued in the job market. In Spain, students learn foreign languages, mainly English, in order to reach out to the world since it provides educational and economic opportunities.

Moreover, the European policies aim at fostering “a growing awareness for the need to learn foreign languages” (Lasagabaster & Ruiz de Zarobe, 2010, p. ix). In terms of language use, one of the goals of bilingual education is “to deepen an understanding of language and culture” since bilingualism entails “proficiency, of varying degrees, in *two* languages and experience of two cultures” (Council of Europe, 2001, p. 168. The word *several* has been removed and replaced by *two*, our italics).

Personal motivation and the joy of learning a FL foreign language have contributed to English becoming a desired language amongst new generations. Spanish-speaking students' motivation to learn English is generally high, and many Spanish speakers also consider knowledge of English important because of the status of English as the '*lingua franca*' in Europe. The use of *English* is associated with *prestige* and *power*, often assumed to be the *default working language*. Also, English is important for certain aspects of the labor market, and current knowledge of English, and other foreign languages, is a relatively common requirement in many professional fields. As Poncini (2003, p. 17) notes:

Despite the range of cultures that may be involved in international business settings, much research into intercultural communication in business has involved two cultures often being 'English speaking' (e.g. Halmari, 1993; Murata, 1994; Spencer-Oatey and Xing, 1998; Yamada, 1990).

Fortunately, the English language also helps one to find employment and has social, academic, and economic benefits. The tangible economic benefits of learning English for Spanish speakers in Spain are increasing. Furthermore, it may be noted that bilingualism in internationally prestigious languages, such as Spanish-English, is considered worth investing as it leads to the possibility of employment in the global market. It should be noted that "a high level of English proficiency in English-L2 societies enables its speakers to take jobs away from their English-L1 counterparts" (Li, 2003, pp. 423-424) in an increasingly globalized and competitive labor market.

Given the prestige granted to the English language, people need to incorporate it in their communicative practices since "bilingual education is increasingly seen as delivering relatively more marketable employees than monolingual education" (Baker, 2007, p. 148). There are economic advantages for being bilingual, having experience bilingual education (Baker, 2007), and most students who opt for this *rewarding* education are, apparently, well motivated and willing to make the additional effort it requires. Nonetheless, as Ó'Riagáin and Lüdi (2003) note,

The goal of Bilingual language education is not necessarily *societal* bilingualism. The Council of Europe and the EU promote linguistic diversification. The goal of bilingual education can, therefore be developing diverse, dynamic and plurilingual repertoires with particular (partial) competences in different language as a starting point for lifelong learning. (p. 5)

2.2. Bilingual Education in Spain: Legislation

In Spain things have changed drastically in the last decades concerning *bilingual education*, and more university students are interested in being *elective bilinguals* (people who have chosen to learn a second language without losing their first language) because they see more opportunities of being successful in society.

In present-day Spain, the acquisition of language skills is becoming progressively more important in higher education and is crucial for students who want to move around Europe since it is a prerequisite for participation in the opportunities open to them. Learning English is seen not as a social goal but an instrumental one. Therefore, they are expected to acquire high levels of English. As the European Commission (1995) *White Paper on Education and Training* envisaged, in its fourth general objective, regarding language learning:

(...) this is of dual significance for working life because it constitutes a major element in a person's general cultural development and is an advantage when it comes to obtaining a job, either inside one's home country or when taking up the option of mobility available within the Union. (p. 47)

Moreover, the 2003 Action Plan on Education promotes language learning and linguistic diversity in order help Europe become “the most competitive knowledge-based economy in the world by the end of the decade” (European Commission, 2003, p. 3). The Action Plan proposed 45 actions which are included in the following three broad categories: extending the benefits of language learning to all citizens as a lifelong activity (teaching languages at all levels of education including pre- and early-school, secondary and higher education, and adult learning); improving the

quality of language teaching at all levels (including teaching other subjects through the medium of foreign languages); and building an environment in Europe that is favorable to languages.

Ironically, English has become a *lingua franca*, both a boon and threat to multilingualism; and it seems that language education policies, at least in Spain, privilege English over other languages. However, language teaching is of central importance. By inculcating students to learn other languages we are helping them to be more open to different cultures, to work across borders and compete effectively in the global economy; conforming to the new demands of our globalized society.

Promoting linguistic diversity means actively encouraging the teaching and learning of the widest possible range of languages in our schools, universities, adult education centres and enterprises. Taken as a whole, the range on offer should include the smaller European languages as well as all the larger ones, regional, minority and migrant languages as well as those with ‘national’ status, and the languages of our major trading partners throughout the world. (European Commission, 2003, p. 9)

This European Commission’s response to take measure to promote language learning and linguistic diversity emphasizes the encouragement of “extending the benefits of life-long language learning to all citizens, improving language teaching, and creating a more language-friendly environment” since “the ability to understand and communicate in other languages is a basic skill for all European citizens” (European Commission, 2003, p. 3). In regards to the key objective of extending the benefits of language learning to all citizens we need to take into account language competencies are essential for employment, cultural exchange and personal fulfillment. In the area of language learning in higher education,

Higher education institutions play a key role in promoting societal and individual multilingualism. Proposals that each university implement a coherent language policy clarifying its role in promoting language learning and linguistic diversity, both amongst its learning community and in the wider locality, are to be welcome.

In non-anglophone countries recent trends to provide teaching in English may have unforeseen consequences on the vitality of the national language. University language policies should therefore include explicit actions to promote the national or regional language.

All students should study abroad, preferably in a foreign language, for at least one term, and should gain an accepted language qualification as part of their degree course. (European Commission, 2003, p. 8)

Furthermore, the Language Policy Division of the Council of Europe understand that language use in the twenty-first century requires “the ability to use languages for the purposes of communication and to take part in intercultural interaction, where a person, viewed as a social agent has proficiency, of varying degrees, in several languages and experience of several cultures” (Council of Europe, 2001, p. 168) as defined in the *Common European Framework of References for Languages*. European Citizens are encouraged to have plurilingual competence so they are equally competent in all contexts and with all speakers. The Council of Europe recommendations aims to promote language learning in the field of education and linguistic diversity. The Council policies aim to promote:

PLURILINGUALISM: all are entitled to develop a degree of communicative ability in a number of languages over their lifetime in accordance with their needs;

LINGUISTIC DIVERSITY: Europe is multilingual and all its languages are equally valuable modes of communication and expressions of identity; the right to use and to learn one’s language(s) is protected in Council of Europe Conventions;

MUTUAL UNDERSTANDING: the opportunity to learn other languages is essential condition for intercultural communication and acceptance of cultural differences;

DEMOCRATIC CITIZENSHIP: participation in democratic and social processes in multilingual societies is facilitated by the plurilingual competence of individuals;

SOCIAL COHESION: equality of opportunity for personal development, education, employment, mobility, access to information and cultural enrichment depends on access to language learning throughout life. (Council of Europe, 2006, p. 4)

For a number of years the European Union and the Council of Europe have been promoting languages and multilingualism in education. According to the *Final Report* of the High Level Group on Multilingualism:

Following the Maastricht Treaty (1992), the promotion of language learning and of individual multilingualism, combined with an emphasis on linguistic diversity, became a corner stone of the EU's educational policy; whereas in the nineties Community support was focused on the learning of the official languages, the first decade of the new century has seen the introduction of an inclusive language education policy, seeking to promote the learning of languages, including regional or minority, migrant, and major world languages. Moreover, the learning of foreign languages is no longer simply regarded as being beneficial to the individual citizen, but as being of special importance for the Lisbon aims of economic growth and social cohesion. (European Commission, 2007, p. 5)

In Spain, there is a considerably *long* history in promotion of *bilingualism* through education, although since the end of the Spanish Civil War (1939) until the end of Francisco Franco's dictatorship in 1975, all languages other than Spanish were not allowed in the schools. It was assumed that using some language other than Spanish would doom people to second-class citizenship and the use of languages other than Spanish was suppressed; bilingualism means inadequate knowledge of Spanish. But the Spanish Constitution approved in December 1978 had a marked influence on the education system. It led the bilingual autonomous communities to legislate on linguistic policies and gave rise to the 1980 Act on the Regulation of the Statute of Educational institutions, which regulated school statutes. This Act was the first mandatory attempt to regulate education principles, the organization of educational institutions, and students' right and duties according to the principles ratified in the Constitution, granting support to the regional languages through the education system as medium of instruction.

Since 1982 several laws have been approved by the different autonomous governments in order to guarantee the knowledge, use and competence of the different regional languages at the end of compulsory education. For example, in

1983 the Catalonia's Law of Linguistic Normalization was unanimously approved in the Catalan Parliament. The other autonomous communities that have passed Laws of Linguistic Normalization to ensure that the regional language would become the 'norm' are: the Balearic Islands, Valencia, Galicia and the Basque Country.

The 1980s was the beginning of a process of linguistic promotion and normalization; since the reestablishment of a democratic government in Spain and after the different Law promulgations, the different regional languages such as Basque or Euskera, Galician, Catalan and a variety of Catalan, sometimes called Valencian, started to be used once again in the Spanish education system, recognizing and developing the linguistic pluralism language resources as part of a larger effort to educate citizens who can function professionally in Spanish and various *minority* languages.

Although Spanish is the official language of Spain, certain autonomous communities have a co-official language, namely Catalan, Galician, Basque or Euskera and Valencian, which have a co-official status and are mandatory at non-university levels. In these communities, education is undertaken in Spanish and the co-official language, and the autonomous communities are responsible for the teaching of both co-official languages. Along the same line, for the majority of the Spanish people bilingualism always referred to the regulation of the Spanish language and the promotion of the other official and/or co-official languages until recently.

In the process of exploring English bilingual education programs in Spain we found that the sources of information were limited in quantity and in depth. A review on English bilingual programs undertaken in Spain clearly shows that research in our context is still quite scarce and few studies have been undertaken so far. However, bilingual programs take on many different forms throughout Spain, depending on the autonomous communities' regulations, policies and guidelines. However, there is one

common goal: to achieve communicative competence in the co-official and foreign languages across the curriculum.

Spain comprises 17 autonomous communities and the autonomous cities of Ceuta and Melilla. They have the power to develop State regulations from a legislative point of view besides regulating the non-basic elements of the education system. They administer the education system within their own territory, and an upsurge of bilingual education has been set off at different levels of education from kindergartens to institutions of higher education in Spain.

As in most other contexts, in Spain the label ‘bilingual education’ can be used to identify several different types of language programs and it is an increasingly vibrant issue in Spain, as it is in many other countries. *Bilingual education* is not a recent phenomenon and the use of other languages for education instruction is not uncommon in Spain. By far the most common alternative forms of bilingual education, involve the use of a single foreign language since they want to foster foreign language learning.

Bilingual education has become one of the main objectives of most autonomous communities. In the last decade bilingual programs have undergone a rapid development, and a variety of bilingual education programs have been used since there is a desire to see in students not only bilingual proficiencies but bicultural competencies too. Several action steps have been taken to enhance foreign language learning since “bilingualism is associated with enhanced linguistic cognitive and academic development when both languages are encouraged to develop” (Cummins, 2006, p. 4). Baetens (2001) stresses the fact that:

The variety of bilingual education programmes now available as models is striking, while constant monitoring by solid research is providing sophisticated insights into aspects of learning through a second and third language not known before. Authorities that never even considered implementing bilingual programmes have at times become the most supportive of innovation. (...) In Spain ever more schools are beginning early

second language learning from the age of 3 onwards, leading on to some form of bilingual content-matter teaching in primary school. (p. 10)

The main feature in the development of education during the second half of the twentieth century in Spain was the extension of compulsory education from twelve to sixteen years and the generalization of foreign language learning into the primary and secondary and recently into pre-school programs. The current *Ley Orgánica 2/2006, de 3 de mayo, de educación, LOE* (Act on Education) proposes a series of action steps to promote foreign language education so students can acquire basic communicative competences in at least one foreign language. However, the introduction in Spain of the 1845 “Plan Pidal” marked the beginning of foreign language teaching and the new-found status of foreign languages as part of the curriculum subjects (Eurydice, 2001).

It was not until 1970 that the Spanish Ministry of Education has been involved in a “*major*” plan to renovate the teaching of foreign languages. As part of this plan, several measures were implemented: in 1970 the *Ley Orgánica 14/1970, de 4 de agosto, General de Financiamiento de la Reforma Educativa, LGE* (the General Law on Education and Funding of the Educational Reform Education Act) not only introduced a foreign language (French and English) from sixth grade and stressed the importance of developing students’ language skills, but it regulated and organized the Spanish education system including the higher education level.

Following the first democratic Spanish constitution (1978) language policy has been distributed between the central and the autonomous governments. In 1983, Spain launched a global project encouraging the use of new technologies at primary and secondary levels, especially as regards foreign language (Eurydice, 2001, p. 74). Andalusia was the only autonomous community in Spain that ran the pilot experience and participated in the 1987 Modern Language Project for teaching languages, sponsored by the Council of Europe.

In 1990, the entry into force of the *Ley Orgánica 1/1990, de 3 de octubre, de Ordenación General del Sistema Educativo, LOGSE* (Act on the General Organization of the Education System) established that students learn a foreign language in all the compulsory stages to strength the role of foreign languages, lowering the compulsory starting point to third grade. Being aware of the deficiencies regarding foreign language teaching, the LOGSE included a revision of the foreign language teaching methodology, adopting the communicative approach (Eurydice, 2001, p. 65); also as part of the LOGSE reform, a specialization for primary school class teachers known as *Maestro en la Especialidad en Lengua Extranjera* was created, besides enabling the autonomous communities to take initiatives in education matters in order to develop and enhance the role of foreign languages in the education system.

The improvement in foreign language teaching is one of the key issues in the Spanish education system. Currently, a foreign language is also being implemented in first grade in most autonomous communities although it is only compulsory from the second cycle of primary education onward based on the *Ley Orgánica 2/2006, de 3 de mayo, de Educación, LOE* (Act on Education), which establishes that the Spanish education system will be focused on achieving the development of students' ability to communicate in one or more foreign languages and specifically the goals of primary education should help the students to develop the abilities which enable them to acquire basic competences in at least one foreign language; and in 2007, early foreign language teaching was integrated in the second cycle of the infant curriculum. Moreover, as Article 102.3 of the *Ley Orgánica 2/2006, de 3 de mayo, de Educación, LOE* (Act on Education) states education administrations should promote the use of IT and training in foreign languages for all teachers regardless of their disciplines:

Las Administraciones educativas promoverán la utilización de las tecnologías de la información y la comunicación y la formación en lenguas extranjeras de

todo el profesorado, independientemente de su especialidad, estableciendo programas específicos de formación en este ámbito. (SPAIN, 2006)

The final decades of the 20th and early 21st century have seen a considerable development in the creation of bilingual schools in Spain. There are important aspects of the sociopolitics of the spread of English: the different language policies affecting English internationally and the political climate for launching English teaching initiatives was particularly favorable.

This impetus was reflected in a number of initiatives on various levels of the education system supporting English-language-medium learning and teaching. The aim of these initiatives is to develop communicative competence in a foreign language, where an optimum communicative competence both in English and also in the official/co-official language is expected. The national and regional governments have created and supported policies for this educational approach implementation. For example, in 1996, through the direction of the Education Innovation Department, the Department of Education Universities and Research of the Basque Government carried out different projects of foreign language learning integration in the Basque Country, namely *Early Start to English* (learning of the foreign language in the second cycle of the infant education), INEBI (*Ingelesa Edukien Bidez*, or English through content in Primary), BHINEBI (*Bigarren Hezkuntzan Ingelesa Edukien Bidez*, or English through content in Secondary) and the *Plurilingual Experience* that give continuity to that learning by integrating content-based learning in the primary and secondary foreign language classroom.

Along the same line, it was not until 1999 that state schools in Catalonia began to include content and language integrated learning innovation projects in their curriculum but they don't have a sound policy, like most European countries. In 2005, the Catalan Ministry of Education launched the current *Pla d'impuls a les terceres*

llengües (Plan of Action for the Promotion of Third Languages) in compulsory education.

Also in 1996, the British Council and the Spanish Ministry of Education, Culture and Sports signed the “MEC/British Council Agreement”, implementing *the Bilingual and Bicultural project*, which is an innovative bilingual project in the Spanish state school system from Early Years through the end of secondary education. This project aims at enhancing the teaching of English in schools and promoting the learning of both languages through an integrated content-based curriculum as well as to encourage awareness of the diversity of both cultures. Since then, the program has grown in size and scope quite considerably, consolidated in three different stages of education totaling 80 infant and primary schools and 44 secondary schools in 2011.

Since 2004, English immersion as a means of promoting the learning has been stressed, and *bilingual education* in Spanish-English language has been a political priority in the educational system agenda in different autonomous communities, such as in the autonomous community of Madrid due to the Council of Europe's perspective on language education.

For decades, English has been the foreign language most widely taught in Spain; the current impetus toward learning in English is more instrumental, and has a wider international frame of reference. Hence, in March 2004, the government of Madrid issued a decree to set up a bilingual project and since then the number of schools participating has been increasing. In the school year 2004/05 the bilingual program was introduced in 26 state-run primary schools and in 2010/11, 242 state-run schools have already implemented the program in the Madrid area. Apart from these schools that have been running this bilingual education program, there is a certain number of schools that are running bilingual programs at their own risk.

The growth of bilingual programs is testament to both their effectiveness and the resulting enthusiasm of educators, students and parents. In fact, we are seeing a sheer volume of as *Content-and-Language-Integrated Learning* (hereafter, CLIL) activity in Spain and media articles on these practices have tended to be positive in their assessment of the merits of *bilingual programs*; Spain “is rapidly becoming one of the European leaders in CLIL practice and research” (Coyle, 2010, p. viii).

In fact, learners in these bilingual programs in Spain as in different countries in Europe are found to outperform non-CLIL students, achieving better results not only in learning the target language (hereafter, TL), i.e. exhibiting a better overall competence in English and a better global spoken and written performance (Ruiz de Zarobe, Sierra, & Gallardo del Puerto, 2011), but in the learning of content in other subjects as well (Mehisto & Marsh, 2011, p. 34; Navés, 2011).

Bilingual programs have been implemented successfully not only in Spain but in different countries around the world. However, in Spain, bilingual autonomous communities such as the Basque Country, Catalonia, Galicia, Navarre and Valencia are moving from bilingualism towards tri- and multilingualism, their specific linguistic policies foster individual multilingualism and their approaches follow different models of bilingual education.

For example, in Catalonia and the Basque country children can take all their education, from elementary through to university, through the minority language. In fact, in the Basque country there has been a dramatic increase in the number of students enrolled in bilingual and immersion/maintenance programs, as compare to programs conducted in Spanish with Basque taught as a second language (Cummins, 2006: 202). Regarding Catalonia and the Basque Country García (2009) adds:

the languages used as media of instruction are all *available in the wider out-of-school environment*, thereby rendering the school’s task easier through constant extracurricular support (...) the *situational variables* dealing with the distribution and background linguistic knowledge of the school population

account for their offering not one model of bilingual schooling, but, in the Basque Country, three different types, according to the perceived needs of the target students (Artigal, 1993) (...) there is a great difference in the *linguistic outcome* expectations (...) Catalonia, and the Basque Country can legitimately expect, and achieve, high and widespread levels of bilingualism for the majority of the population across the four linguistic skills, due to the fact that the schools alone do not carry all the load of inculcating the languages. (p. 156)

Over the past decade there has been a lot of discussion about the effectiveness of the traditional language teaching programs. On the *Report on the Status and Situation of the Education System*, one of the proposals of the Spanish State School Council for improvement common to all stages of non-university education is to promote improvements in the teaching of foreign languages (Consejo Escolar de Estado, 2009, p. 25). The trend towards implementing more intensive and effective language programs is not an isolated Spanish phenomenon. All over the world there is a growing interest in developing efficient language programs.

The 1995 European Commission White Paper on *Teaching and Learning. Towards the Learning Society* does not only recommend the use of a foreign language as a medium of instructions at secondary level: “it could even be argued that secondary school pupils should study certain subjects in the first foreign language learned, as is the case in the European schools” (p. 47), but proficiency in three languages is stated as one of the objectives of education in Europe. Thus, during the last fifteen years or so, it has become increasingly commonplace for schools in Spain to use English as vehicular language in some or all non-language subjects, supporting bilingual education in their official educational policies thanks to an explicit *promotion* of the learning of languages and *bilingual education* by two *supra-national institutions* in Europe: the European Commission and the Council of Europe. The Spanish education policy not only promotes foreign-language learning but it has an explicit language-in-education policy, it implicitly encourages bilingualism in education, expanding their bilingual education offerings.

In some regions such as La Rioja, the regional ministry of the community of La Rioja or the Extremaduran Educational Authority have implemented and promoted *Specialized Linguistic Sections* or *Bilingual Sections* in which some non-linguistic areas are provided using the foreign language as the medium of instruction. Some primary and secondary schools offer what is commonly referred to as *Content-and-Language-Integrated Learning* (CLIL), and most of the bilingual schools use both Spanish and English as media of teaching and learning offering a bilingual *Content-Based Instruction* (CBI) teaching and learning program, another variety of using a foreign language as a language of instruction in a number of school subjects. As García (2009) notes

These types of bilingual education programs have been increasingly supported in the European Union in order to meet the mandate of MT + 2 for all children. But these same types of bilingual education programs are increasingly substituting traditional foreign-language programs throughout the world, especially with regards to using global languages in education. (p. 283)

Using a global language such as English, which has developed into the default option dominating the scene in the educational reality of Spain, other than the L1 as a medium of instruction is an innovation in the national education system, as seems to be the case in most European countries (Smit, 2004). Statistics gathered by the European Commission on world languages choice in secondary education in the EU (see www.eurydice.org) show that English is the first foreign language chosen by 88 percent of students. This overview confirms that a new period of greater potential for language leaning has opened because of the predominance or importance given to English by the general public, and by educational institutions on all levels of the education system: early childhood, elementary, secondary and post-secondary education. It is of course the last level of education, which the present study is concerned with.

The constantly increasing number of courses offered in English is a direct consequence of an educational policy focused on fostering additional foreign language learning. Since English is a growing *lingua franca*, in many countries such as Spain the learning of English is considered a basic skill, but the global spread of English does not take place in the same way everywhere.

English holds sway as the most learned foreign language, in fact we find that the spread of English is a result of sociopolitical decisions and language policy. In Europe, as Tollefson (2001) notes “given the impact of policies favoring English, it is clear that the spread of English is not a “natural” or “accidental” process but rather the result of a billion dollar effort by governments and other agents worldwide” (p. 15).

As Penny Ur pointed out in the *34th Annual National TESOL Convention*, as users of English, Spaniards belong to what Braj Kachru would call to the *expanding circle* of communities where English is used for international communication. Moreover, today the majority of English speakers are located in this expanding circle. Kachru (as cited in García, 2009) conceived the idea of three concentric circles of English to better understand the use of English as an international language in different countries and make sense of the complexity of English worldwide. Besides, it has proved to be a widely-established view of how English works in the world.

In this regard, Kachru distinguishes between the inner, outer, and expanding circles of English-using countries: the *inner-circle* countries, consisting of native speakers, includes countries where English is the dominant language; the *outer-circle* countries, of second-language speakers, includes countries where English is used in major institutions; and the *expanding-circle* countries, representing people learning English, includes countries where English is considered as an important international language. And as Kachru (1983) concludes “whatever the reasons for the earlier spread of English, we should now consider it a positive development in the twentieth-century world” (p. 51, as quoted in Tollefson, 2001, p. 13).

Moreover, competence in a foreign language such as English is a requisite for professional success in today's globalized economy and it has been one of the concerns of 21st century education.

2.3. Bilingual Education in Spain at Tertiary Levels

It should be underlined that while most students in higher education are taught in their native language, this is not the case for all of them. Spanish universities until recently used Spanish and/or the co-official language exclusively as the medium of instruction, except for the *English Language and Literature* students whose courses have always been delivered primarily in English.

In Spain, the teaching of content through a foreign language represents a relatively recent teaching-learning phenomenon and it is gradually being introduced in most Spanish higher education institutions. During the last decade it has become increasingly commonplace for public and private universities in Spain as in many European countries to use a foreign language as a medium of instruction. We have begun to see some universities offering courses or degrees in English language; hence recognizing the power and importance of English. There is a de facto dominance of an *English ideology* in the face of a multilingual European reality, highlighting the importance of English vis-à-vis other languages.

Spanish universities enjoy full autonomy to decide on their curricula, hence there are no official programs coming from the government. As the Bologna process sets a *language challenge* to higher education institutions, the face of the curriculum has changed by adding English as an additional medium of instruction to avail themselves with a linguistic policy and meet the goal of multilingualism. The truth is that this emerging bilingual education faces a number of challenges in its attempt to

integrate English-medium instruction (hereafter, EMI) in a non-English speaking environment to ELLs who speak languages other than the medium of instruction.

2.3.1. PROMOTING FOREIGN LANGUAGE AS THE MEDIUM OF INSTRUCTION

Bilingual education has attracted increasing attention at higher educational levels, but foreign language instruction, mainly in English, has not until recently been available as the medium of instruction in institutions of higher education in Spain. There are several factors which have conspired to support this form of education on a European and national level. Firstly, this educational practice is strongly supported by the European Commission; in the words of *The Guide for the Development of Language Education Policies in Europe*:

Policies for language education should therefore promote the learning of several languages for all individuals in the course of their lives, so that Europeans actually become plurilingual and intercultural citizens, able to interact with other Europeans in all aspects of their lives. (Council of Europe, 2003, p. 7)

In the 2003 *Promoting Language Learning and Linguistic Diversity: An Action Plan 2004-2006*, universities play a key role in promoting multilingualism. Among the recommendations given by the European Commission in this area, teaching in a second or foreign language is considered as one of the most promising options. Furthermore, the document states also among other *requirements* that teachers should have not only the experience of using the TL but understanding the associated *TL culture* too (see chapter 3).

In this regard, higher education institutions in Spain are trying to promote language learning using a foreign language (English) as medium of education and instruction, adopting, as we will see later on, what I have termed a '*Late, Late English Immersion Content and Language Integrated Learning*' approach, but the outcomes have not been widely reported.

As the Language Network for Quality Assurance note in *LanQua Toolkit: Frame of Reference for Quality in Languages in Higher Education* regarding CLIL, instruction in a foreign language, such as English, in higher education institutions is practiced for the following number of reasons:

- to attract national and international students, i.e. positioning of higher education institution within the national and international context
- to enhance the institutional profile
- to promote plurilingualism: social, citizenship, intercultural competence, employability
- to develop in graduates the necessary competitive edge
- to open new possibilities on the job market, i.e. enhance employability
- to raise money, i.e. financial issues
- to develop economic and cultural collaboration with other countries through Governmental Agreements
- to promote future academic/research/professional networking
- to develop intercultural expertise
- to develop the European dimension

Although the use of the English as a teaching language is still quite limited in Spain, it is developing in higher education. In reality, English is the language predominantly chosen as the language of bilingual higher education, reflecting its role as the language of *power* and the most influential international language (see, for example, Breiteneder, 2005).

On the other hand, many initiatives to foster European languages are being taken in favor of the diversification of the third foreign language like students exchange programs. The promotion of student mobility across Europe is one of the central strategies towards multilingualism. For example, increasingly in Spain, students are moving from one country to another through exchange programs such as

Erasmus, introduced by the European Commission in 1987, to study part of their degree in a different language in another country; or *Erasmus Mundus* which was introduced in 2003 in order to “enhance quality in higher education through scholarships and academic cooperation between Europe and the rest of the world” (European Commission, 2011).

Furthermore, one of the Spanish national mobility targets is to increase Erasmus mobility as much as possible (Eurydice, 2010, p. 85) awarding special support for it, hence promoting cultural diversity and fostering intercultural communication. As Ministers responsible for Higher Education in the countries participating in the Bologna Process have confirmed at their meeting in London in May 2007:

Mobility of staff, students and graduates is one of the core elements of the Bologna Process, creating opportunities for personal growth, developing international cooperation between individuals and institutions, enhancing the quality of higher education and research, and giving substance to the European dimension. (The London Communiqué, 2007)

Spanish universities naturally have a number of exchange students from Europe and not least from developing countries. That means that the number of English-language study programs has increased over the last decade. But with the globalization and the internationalization as trend worldwide, quality-oriented education is getting more and more focus, especially in the English related education in Spain.

In particular, the UNESCO-CEPES seminar on bilingual universities, held in Bucharest on March 16-17, 2000, considered the mission of bilingual universities and found the following most relevant five key factors:

- 1.Promoting participation in order to respond to social, political and other environments;
- 2.Promoting coherence;

- 3.Promoting a wider outlook for the university and its graduates to promote a broad intellectual and social outlook;
- 4.Promoting bilingualism as an objective rather than a condition, especially when significant number of students lack bilingualism when they enter the university;
- 5.Encouraging students to stay in the region, instead of leaving to study elsewhere.

It is worth mentioning that the purpose of the Seminar organized by UNESCO-CEPES was to study the origins, mission and functioning of the bilingual universities and that the case studies presented during that seminar demonstrated that bilingual universities can have different missions depending on their own specific situation and needs.

The world is becoming a mixed global village where mobility is an ever-increasing reality, and this is having an impact on how Spanish institutions of higher education approach to language and content education; they want to persuade not only Spanish students to stay, but to attract more international students. These courses compete with those of European universities, which use the more widely spoken languages. Hence, in order to attract more international students to Spain, higher education institutions are offering degrees through the medium of English to undergraduate and postgraduate degree level; courses are delivered partly or totally in English since it has an added value; gradually becoming a *lingua franca* of higher education and science. As Christiane Dalton-Puffer (2007) points out:

More generally, of course, we are witnessing a trend towards internationalization and globalization, putting pressure on education systems to provide skills which will allow students to stand their ground in international contexts. (p. 1)

It this last point in particular which may have served as a motivation in Spain to offer education in English as a medium of instruction. We are witnessing a process of internationalization of higher education related to the Bologna process, which has created a common European Higher Education Area (hereafter, EHEA).

In this regard, Universidad.es Foundation was created in October 2008 by Spain's Council of Ministers as a resource to compete at the international level and to promote the Spanish Higher Education system around the world; its main objectives are:

1. To increase the international dimension of the Spanish university system.
2. To establish Spain as a leading destination for foreign students and researchers.
3. To increase the presence of Spanish students and researchers throughout the world.
4. To encourage transnational education under the leadership of Spanish universities.
5. To help universities to develop their internationalization strategies and to promote university development cooperation projects. (www.universidad.es)

Teaching in English has become a tendency in many countries because of the Bologna process; it is also clear that the structure of the Spanish degree system which naturally is patterned on the Bologna model gives room for that kind of courses since the system is more flexible than it used to be and the interest in foreign languages not only has risen, but it is a *conditio sine qua non*. However, we need to mention that since the beginning of the Bologna Process, the number of students in the EHEA have grown except in Spain (Eurydice, 2010, p. 15). As Dafouz and Nuñez (2009, as quoted in Llinares and Dafouz, 2010, p. 101) note

(...) universities need to put forward specific programmes and present distinctive features to attract a diminishing student population. In recent years, the number of students attending universities has decreased between 10% - 20% (according to the National Institute of Statistics), which indicates that at present, university supply exceeds students' demand. (p.12)

The nature and philosophy of most Spanish programs are to separate completely Spanish and the TL. On the contrary, there has been an explosion of degree programs offered in English not only in Spain but across Europe related as we said previously to the Bologna process. In the last decade, a growing number of

universities have introduced English as the language of instruction in undergraduate and graduate courses.

The majority of universities in Spain officially operate through Spanish as medium of instruction, sometimes with special programs that operate in English or bilingually. There are a number of institutions that are officially implementing what are known as *bilingual degrees* at undergraduate, graduate and post-graduate levels. According to the Foundation Universidad.es, in the academic year 2010-2011, twenty- two official higher education institutions out of the total seventy seven Spanish universities offered more than a hundred different bachelor's and master's degree programs in English or bilingually (see Foundation Universidad.es 2011).

According to the Foundation for the International Promotion of Spanish Universities, 21 universities out of the total of 77 Spanish universities offer English programs; however they forgot to include the Universidad Rey Juan Carlos in that report, i.e. 22 universities offer more than 100 different bachelor's and master's degrees mostly in English.

Most Spanish universities aim at a high level of student proficiency in at least one foreign language, usually English and some of them may be classified as '*bilingual higher education institutions*', in the sense that they have a high degree of contact with the foreign language, bilingual teachers and sometimes they use two languages as media of instruction. However, we can see that universities across Spain (see Appendix I) offer more programs in English as a mechanism of attracting students from other countries as well. As in other parts of the world, the growth of private universities has encouraged the growth of bilingual education programs.

As a new interdisciplinary approach to education, *bilingual degrees* are becoming more popular nationwide in Spain, and are gaining more and more supporters. Universities are aware that offering these programs is a very effective means to *enhance their profile and recruit students* since English is established as the

medium of instruction. All this confirms the practical value that Spanish society places on international languages, English in particular, enhancing the importance of foreign language education in all the area's education system. However, it seems bilingual higher education in Spain is still under development and we should consider the effectiveness of these programs when they gain more stability.

2.3.2. BILINGUAL EDUCATION MODELS IN HIGHER EDUCATION

A bilingual education *typology* is a helpful starting point for a specification of key components, which locate varying aims and strategies. We can distinguish seven major components that can help portray the variety of the programs in the education system: *the type of student, the language balance of students, the balance of languages in the classroom, the allocation of language in the curriculum, school personnel, the nature of curriculum resource and the aims of bilingual education* (adapted from Baker, 2007)

The *type of student* attending the higher institution is one component around which universities differ and indicates the complexity of a university profile. A bilingual university may have a mixture of majority and minority language students; hence, the language experience is different for students of different backgrounds.

For the majority of students in Spain the experience is likely to be mostly monolingual in English language, hence bilingual education is a misnomer. These programs encourage the development of a major language, but the *language balance* of native speakers and SLLs is crucial *within a classroom*. However, most of the college students attending these programs are from a language majority background as in immersion bilingual education.

Typically, in bilingual education, as college students move through the years, more use is made of the target language. However, in most universities the TL is used systematically and comprehensively almost entirely. Literacy in the TL is regarded as

essential, and a strong balance toward the TL through the curriculum is maintained throughout the years. On the other hand, a key issue is how to *allocate the language in the curriculum*, i.e. how to decide the higher education courses to be taught through the TL.

On the other hand, up to date good-quality *curriculum materials* are provided in both languages. The next component concerns issues such as *the language profile* of school personnel (professors, administrative staff, ...), i.e. their proficiency, biculturalism and attitudes towards the TL. But which are the *real underlying aims* of bilingual education? Is it a linguistically, culturally and socially additive experience? Is it part of the politics of language planning? Is it related to the expectations and pressures of politicians, political policymakers and students? Does it relate directly to political ideologies? Does it give the students an economic and vocational advantage?

Although in Spain there is no consensus as to what is meant by the term *bilingual education*, in educational institutions where foreign languages are taught, most people take it to mean the use of Spanish and another language, usually English, for instructional purposes. It involves teaching and learning in two languages and there are different academic *models* depending on the amount of use of the foreign language in classroom interaction.

Bilingual education programs are designed to meet the learning needs of students and there are many ways of classifying those programs. One of the most comprehensive and elaborated typologies is the one developed by William F. Mackey (1970) that distinguishes ninety varieties of bilingual education around the world (as cited in Baker, 2006, p. 214; García, 2009, p. 115; Genesee, 1987, p. 3) depending on four intersecting factors: (1) relationship between the language of the home and the university or school or class – it may be unilingual or bilingual; (2) curricular organization of languages –there may be single-medium or dual-medium schools; (3)

the linguistic character of the society and the country; and (4) the function, status, linguistic and cultural similarities or differences of the diverse languages.

However, as regards the typology of bilingual education programs, we adopt the classification based on the general objectives of bilingual education and not on the characteristics of languages or students, as in the case of Mackey's taxonomy, but they have limitations since they incorporate broad goals with respect to language, culture and society, as well as contextual (students characteristics and teachers characteristics) and structural characteristics (program structure, languages in the curriculum, and classroom language use) . Thus, following Colin Baker (2006), ten major types of *weak* and *strong* forms of *bilingual education* can be identified in the world: structured immersion, mainstreaming with withdrawal classes, segregationist, transitional, mainstream with foreign language teaching, separatist, immersion, heritage language, dual language and mainstream bilingual education.

The different types of 'strong' bilingual educational models aim to provide the future grown-up with real bilingual, bicultural and biliterate proficiency. For example, the three most researched *strong* versions of *bilingual education* that are internationally eminent are the ones termed *immersion education* or *bilingual education*, *dual language education* and *heritage language education*, and scientific evidence shows that they can achieve the desired goals (Skutnabb-Kangas, 2000, p. 580) and they have produce success stories supporting the effectiveness of such 'strong' forms of bilingual education (Baker, 2006). While in *immersion education* students are immersed in a second language and become proficient in that language through content learning, in *dual language education* the curriculum is taught through one language on one day and through the second language the next day, in strict alternation. *Heritage language education* students are taught in their heritage language for at least 50% of the curriculum time (see Baker, 2007).

On the other hand, *weak* forms of *bilingual education* are seen as an intermediate or transition stage from a minority to a majority language. Students are not allowed to use their home language after an adaptation period since the goal is not bilingualism but to help them to move from their home or minority language to the majority language. The aim of the *weak* versions of *bilingual education* is “only the temporary use of the home language, with outcomes being relative monolingualism and enculturation in the majority language” (Baker, 2007, p. 133). Hence, children do not usually become bilingual through *weak* forms of *bilingual education*. In contrast, *strong bilingual education* “produces bilingual, bicultural and biliterate children” (p. 134).

The ten different broad types of program differ according to how language is used in educational settings to produce different linguistic outcomes, and in these terms, we would like to mention that the programs found in the Spanish higher education system range between the models that Baker labels as *structured immersion* and *mainstream bilingual education*. However, it should be noted that typologies of bilingual education, such as that of Baker, have schools in mind and need to be adapted for higher education.

Along the same line, we need to bear in mind that English-medium college-level courses in Spain are different from those in English-speaking countries in that many students are ELLs who may be challenged due to the lack of exposure to the TL, limited to the classroom setting (see Burger, Wesche, & Migneron, 1997). We should be cautious as William F. Mackey (1978, as quoted in García, 2009, p. 114) advised us about the “exporting of a model of bilingual schooling as a magic formula for education success” (p. 6). And he states:

Abstract or generalized discussion on whether this model is better than that one can be both meaningless and harmful. It is *meaningless* because what is desirable education for any group depends on the particular context in which its children will have to live and work. It is *harmful* because any assumption

that there is a best and universally applicable model is bound to lead some people to pick the wrong one. Moreover, in trying to make a model operational, even though it be the wrong one, the institution (university or school or class) tends to become a system the purpose of which is to make the system work (our italics).

The label ‘bilingual education’ is widely applied to a number of different programs and what is specially characteristic in these programs is that they are addressed to the whole community. The term *program* is used in the broadest possible sense, to describe an artificial construct or a set of actions intended to organize the provision of an educational experience. In this regard, currently, there are *two* main strands of programs in the Spanish higher education area: *Spanish-English programs* (partial integration of the TL) and *English-only instructional programs* (full integration of the TL).

2.3.3. LATE, LATE ENGLISH IMMERSION CONTENT-AND-LANGUAGE-INTEGRATED LEARNING

Probably the most widely known theory of Second Language Acquisition (hereafter, SLA) is Krashen’s Monitor Model (1982). Krashen suggests that a second language is most effectively acquired when the environment is similar to those present in first language acquisition, i.e. “communicative use of the target language in meaningful, interactive situations” (Genesee, 1987, pp. 25-26). This means exposing ELLs to the TL through experiences that are close to the natural context, giving priority to the ability to communicate, and turning classrooms into *streets* since “successful learners learn more on the street than in the class” (Van Lier, 1988, p. 3, as quoted in Dalton-Puffer, 2007, p. 2). Research on SLA has shown that exposure to naturally occurring language is crucial to achieve a good level of competence in the TL.

However, as Baker notes, “the language of the teacher and the curriculum is not the same as conversational ‘street’ language” (Baker, 2007, p. 133), which is cognitively undemanding. If we want the students to desire learning a foreign

language, they need to engage in meaningful communication. As McKeon (1994) points out, “using the language for authentic communication in the classroom will help to foster an atmosphere conducive to language development” (p.27) and professors need to know how to facilitate learning and promote authentic communication in meaningful and purpose ways, integrating content learning with language teaching since “all content teachers are also teachers of language” (Cummins, 1994, p. 42). In this regard, Krashen’s theory seems to have influence the development of *Content-Based Instruction* (hereafter, CBI) - as well as *Content-and-Language-Integrated Learning* (CLIL) and *Late, Late Immersion* at higher education levels in Spain. However, as Snow (1998, as cited in Dalton-Puffer, 2007, p. 258) points out

While CBI may be widespread in both second/foreign language teaching, it is interesting to note that there still seems to be uncertainty as to where it fits conceptually in the language teaching scene. (p. 43)

Before going further, it will be useful to know exactly what “CLIL”, “CBI” and “Late, Late Immersion” mean.

I strongly believe that *all bilingual education is Content- and Language-Integrated Learning*. This approach has been supported by the European Commission, and the integration of language and content instruction has been an explosive growing phenomenon in the language field and a surge of research activity on CLIL/EMILE, acronyms which refer to “Content and Language Integrated Learning/Enseignement d’une Matière par l’Intégration d’une Langue Etrangère”, in Europe has been manifest in the recent past and within bilingual education, more and more programs are adopting immersion education, in which a non-L1 is used as the medium of instruction.

The emphasis is currently on higher proficiency in foreign languages for young Spaniards, and *Content-Based Teaching* or *Content-Based Instruction* as it is

more commonly known, CLIL and late, late immersion programs could be one way to achieve this aim. The different approaches initially termed *Bilingual* and *Content-Based Education* by the European Union have been recently known as CLIL. In fact, for many educators, including myself, the various forms of language/content integration fall under the category of CLIL. In this dissertation, CLIL will be used, in a broad sense, as an umbrella term to refer to learning content in a foreign language while improving students' command of the FL.

The acronym CLIL, *Content-and-Language-Integrated Learning*, was coined in 1994 in Europe. CLIL is a tool for the promotion of foreign language, specifically it is a way of teaching languages in mainstream education covering a wide range of educational practices, commonly used to describe a dual-focused educational approach in which a foreign language is used as a medium of instruction and learning of both language and content (Mehisto, Marsh & Frigols, 2008, p. 9). However, while this approach has been experimented within post-secondary education, the results of many of these endeavors remain unpublished.

We are going to limit the field to CLIL activity in English; but a whole variety of terms is used internationally to refer to this focal area, with different implications though, such as *Content-Based-Instruction (CBI)*, Content and Language Integrated Classrooms (CLIC), Bilingual Teaching, Foreign Language Immersion Program (FLIP) and Foreign Languages Across the Curriculum (FLAC)–(www.content-english.org list over forty terms). As stated in Eurydice (2006):

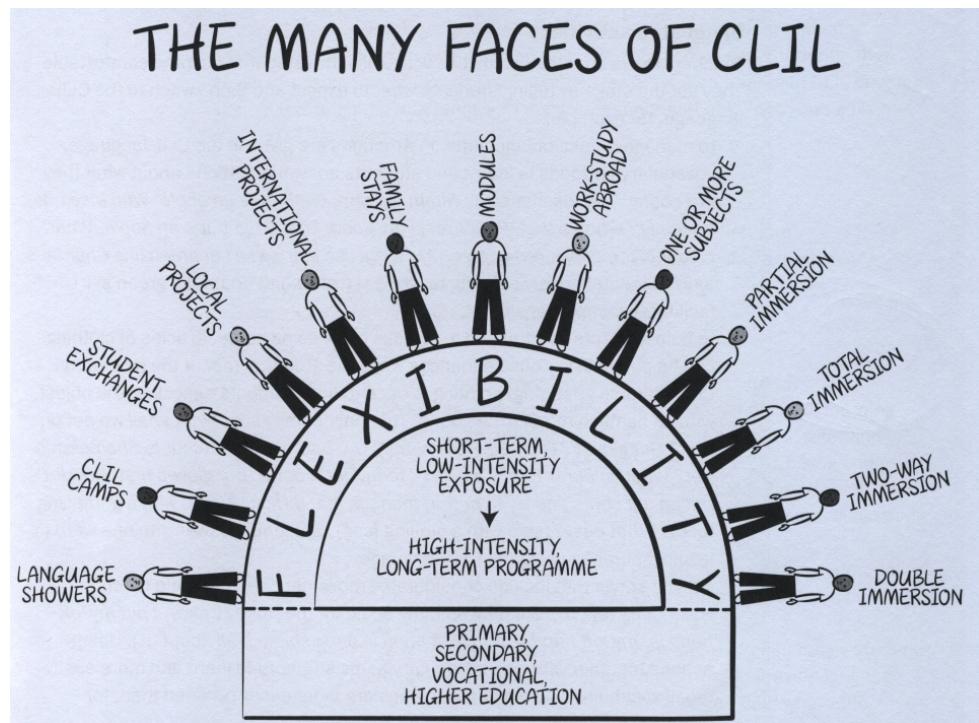
The CLIL methodological approach seeking to foster the integrated learning of languages and other areas of curricular content is a fast developing phenomenon in Europe. At the European level, interest is growing in the approach which, according to various experts, carries with it many benefits for pupils and students. EU initiatives in the field of CLIL have increased in recent years. Underlying them is the belief that young people should be more effectively prepared for the (multi)lingual and cultural requirements of a Europe in which mobility is expanding. (p. 55)

The CLIL *methodology* or *approach*-akin to a philosophy-can take a great variety of forms: from using single foreign language texts in a particular subject-matter, to teaching parts of subjects or the whole curricula in a foreign language (Dalton-Puffer, 2007, p. 47) with dual-focused aims: the simultaneous learning of content and the foreign language, incorporating “ways of using different languages in order to extend learners’ cognitive, linguistic, and cultural experiences” (Coyle, 2011, p. 50). In the words of Marsh (2002):

CLIL and EMILE refer to any dual-focused educational context in which an additional language, thus not usually the first language of the learners involved, is used as a medium in the teaching and learning of non-language content.

As illustrated in Figure 1, this approach has many faces depending on the time devoted to teaching/learning through the TL, allowing for low- to high-intensity and short- to high-term exposure to teaching/learning through a TL (see Figure below).

Figure 1. The Many Faces of CLIL



Source: Mehisto, et al., 2008, p. 13

The essence of the CLIL model is the integration of language and content, but supported by the development of learning skills such as knowing when and how to ask for repetition and clarification, working in groups, reinforcing and improving group-work skills, listening to others, etc. The different educational contexts (see above) to which CLIL can and is being applied mean that the development of model training parameters is difficult to establish.

According to the European Commission, the CLIL's multi-faceted approach offers a variety of benefits, pointing towards the EHEA Bologna Process:

The multi-faceted nature of the CLIL approach involves an extra focus on student interests, peer co-operative work and the fostering of critical thinking, among other methodological strategies. These foster the learning of content and provide increased forums for discussing and otherwise communicating about content. Those increased opportunities support language learning (Mehisto, et al., 2008, p. 105).

The benefits of bilingualism are far from fully researched; however, the *CLIL Compendium*, for instance, mentions five dimensions that can help us to understand the potential of quality programming such as CLIL: culture, environment, language, content and learning. Each of these *dimensions*, or *reasons for doing CLIL* (Marsh, Maljers, & Hartiala, 2001), is inter-linked and comprises the following *focus points*:

- The Culture Dimension - CULTIX
 - Build intercultural knowledge & understanding
 - Develop intercultural communication skills
 - Learn about specific neighboring countries/regions and/or minority groups
 - Introduce the wider cultural context
- The Environment Dimension – ENTIX
 - Prepare for internationalization, specifically EU integration
 - Access international certification
 - Enhance school profile

- The Language Dimension - LANTIX
 - Improve overall target language competence
 - Develop oral communication skills
 - Deepen awareness of both mother tongue and target language
 - Develop plurilingual interest and attitudes
 - Introduce a target language
- The Content Dimension – CONTIX
 - Provide opportunities to study content through different perspectives
 - Access subject-specific target language terminology
 - Prepare for future studies and/or working life
- The Learning Dimension
 - Complement individual learning strategies
 - Diversify methods & forms of classroom practice
 - Increase learner motivation

It does not need pointing out that the above formulations are highly general and most of them related to language learning development. However, it would be shortsighted to ignore some of those goals or dimensions in an era to promote multicultural and diversity understanding. Language and culture are bound and cannot be separated: students need to learn and understand the culture of the people who speak the TL and as Heath (1986, as quoted in Pease-Alvarez & Vasquez, 1994, p. 82) states, “language learning is cultural learning” (p. 145). But what, when and how should be taught? Most programs at postsecondary level do not include learning experiences about the culture/s of people who speak the TL, and finding appropriate materials is a particular challenge.

Given the complexities of the relationships between language and culture, one might wonder what professors can do to help their ELLs, we need to remind ourselves

that human beings are cultural beings. Culture need to be infused into the curriculum, to this end a number of questions related to the teaching of culture must be considered, since not only language and content goals should be integrated in the curriculum, but cultural ones as well:

Major efforts to improve the teaching of culture are needed, and teachers must be trained and encouraged to explore integration of culture objectives with content objectives. Immersion educators must work toward developing texts and instructional materials, and a systematic mechanism for disseminating these materials must be developed. In short, much work remains to be done in the area of teaching culture in immersion classroom. (Met & Lorenz, 1997, p. 270)

The CLIL method ensures the natural use of the TL for authentic communication as well, but linking outcomes related to content, language and culture is challenging. Professors need to plan for the integration of culture in the curriculum enriching instruction and emphasize acquisition of the TL in order to perform academic tasks.

On the other hand, as Mehisto, et al. (2008) note, “content can be learnt with minimal language” (p. 102) and “focusing primarily on content helps to facilitate language learning” (p. 102). Furthermore, we cannot compromise the quality of content in CLIL due to a lack of language knowledge; hence content should drive CLIL programming (Mehisto, et al., 2008, p. 102). CLIL can benefit from the successful implementation of immersion education, as Stern (1992) points out:

In an immersion class, the emphasis is not on language per se. Rather, the emphasis is on substantive, non-language content, and on experiencing the language in actual use. [...] the underlying rationale is to place the language learner in a situation in which the target language is used for ‘real’ communication, rather than for rehearsal, play, pretence, or simulation. [...] Learning activities are seen to include case studies, role-playing, simulation, work in multicultural groups, problem solving, and so on. (pp. 12, 363)

Different varieties of ‘*Late, Late English Immersion Content and Language Integration*’ programs are being delivered in Spanish higher education institutions. In order to respond to different sociocultural situations, it can be described as having

four *programs*. They differ with respect to the instructional and pedagogical approach, the language or languages of instruction used, the learning outcomes and the degree of support of the TL (see Appendix II). Although in higher education the focus is not usually on language enhancement, there is often language support to students enrolled in CLIL programs coordinated by the language departments.

The variety of '*Late, Late English Immersion Content and Language Integration*' programs in Spain offers practical benefits for the students beyond enhanced foreign language proficiency. However, many times we need to remind our students with words of Eleanor Roosevelt, US diplomat and reformer, "You gain strength, courage and confidence by every experience in which you really stop to look fear in the face. You are able to say to yourself, 'I have lived through this horror. I can take the next thing that comes along.' You must do the thing you think you cannot do" (Eleanor Roosevelt, 1884-1962).

The use of visual and/or audiovisual support (the blackboard, transparencies or powerpoint slides) helps ELLs understand lectures and provides them with key concepts and terminology. However, professors need to remind "it is a student's desire to understand and use the content that motivates him or her to learn the language" (Mehisto, et al., 2008, p. 11); they are more enthusiastic about becoming bilingual, biliterate and bicultural.

Although professors adapt their language to ensure comprehension by ELLs, they sometimes modify their lecture presentations, assignments and grading practices to ensure that ELLs are following the course, but a minimum intermediate proficiency level if they want to benefit from these courses is required (Burger, et al., 1997, p. 73). This model is best for students with intermediate and advanced levels of proficiency.

There is no adjustment in the course content; ELLs students are responsible for the same material as those studying in their first language, but professors need to

step outside their comfort zone and be aware of their need to repack information in a way that facilitates understanding (Mehisto, et al., 2008). The language input needs to be presented in such a way that facilitate comprehension, but it must be cognitively challenging so students can step forward and not just coast in comfort (Mehisto, et al., 2008).

A ‘late, late English Immersion CLIL’ typology is a valuable starting point for a specification of key components around which university systems differ. The following selection of major features of ‘late, late English Immersion CLIL’ programs helps portray the variety in the aims, target groups, actors, pedagogical approaches, views of language, outcomes and assessment types.

These types of bilingual education are programs for students who come to the higher institutions speaking a majority language (e.g. Spanish in Spain); they are often referred to as “late, late immersion” (see Burger, et al., 1997). Their linguistic goals are to promote proficiency in English, and to promote language learning for educational enrichment. In postsecondary education, there has been a tendency to teach through the English language.

In Spain, “late, late immersion” is a form of bilingual education in which at least 50 percent of instruction is provided through the medium of a foreign language. “Late, late immersion programs” postpone intensive use of the foreign language until the end of secondary school. *Bilingual education* which uses both the foreign language and the state language as media of instruction (partial immersion). Spanish universities offer both methods, total and partial immersion; their expectation is that students educated through the medium of English would develop the strongest English-language competence.

The curriculum in “late, late immersion programs” is the same as that in a regular program; the college students are expected to cover the same academic material as students in a regular all-Spanish program. Most “late, late immersion

programs” are located in higher education institutions that also offer the regular Spanish program. In these cases it would be an excellent idea if the “late, late” immersion classes are situated in a separate wing of the institution in order to create an English ambience in what is an otherwise Spanish school; producing an additive linguistic and cultural environment.

As the broader education system is essentially monolingual in Spanish, this ultimately entails assimilation of the Spanish student to English-speaking medium, if the students are to achieve educational success. High expectations are important among professors and students themselves and they need to be communicated. In contrast, one of the central aims of these bilingual programs is to provide more educational opportunities for students. The goal of bilingual education is to develop competent and adequate English language skills – a worthy goal.

2.3.3.1. Content-driven and language driven programs

At higher education level, CLIL programs are more *content-driven* (see Met in Snow 1998 for CLIL programs motivations and settings), hence the emphasis is on studying the content of the curriculum in the foreign language, i.e. *Content-Based Instruction*, not on studying the language, whose outcomes are driven by student interests and needs. As Myriam Met notes this content-based language teaching experience may be placed on the continuum below.

Table 1. Continuum of language/content integration

Content-Driven	Language-Driven
<ul style="list-style-type: none">• <i>Content is taught in TL.</i>• <i>Content learning is priority.</i>• <i>Language learning is secondary.</i>• <i>Content objectives determined by course goals or curriculum.</i>• <i>Teachers must select language objectives.</i>• <i>Students evaluated on content mastery.</i>	<ul style="list-style-type: none">• <i>Content is used to learn TL.</i>• <i>Content learning is incidental.</i>• <i>Language learning is priority.</i>• <i>Language objectives determined by TL course goals or curriculum.</i>• <i>Students evaluated on language skills/proficiency.</i>• <i>Students evaluated on content to be integrated.</i>

Note: Adapted from Met (n.d)

English Content-Based Instruction is “an approach that fosters English through a college-level subject matter” (Madyarov, 2009, p. 9), i.e. teaching in English by focusing on a particular academic subject. Learning in a foreign language can facilitate comprehension and forces students to be more precise in their communication (Mehisto, et al., 2008); student mastery of content is not considered incidental but of paramount importance and students are held accountable for content outcomes. According to Brinton, Snow, and Wesche (2003) we could classify CBI in the following three models: *theme-based*, *sheltered*, and *adjunct models*.

The difference between the models, in this classic typology of CBI, lies in the priority they place on content and language learning. The *content-driven programs*, i.e. adjunct and sheltered models, place high priority on content learning whereas in *language-driven programs* content is only a vehicle for developing language skills, which is of primary importance.

In the *Structured Immersion, or Sheltered English Immersion model*, instruction is almost entirely in English at a pace the students can understand with demands on content understanding, although students will enforce and enhance their English proficiency. Geared towards ELLs, professors are sensitive to tertiary-level students' needs making the required adjustments.

In Sheltered English Immersion courses, professors need to adjust their language, simplify materials and incorporate modifications to enable ELLs to participate and facilitate content learning (e.g. by using audiovisual/visual support - the blackboard, transparencies, power-point slides, glossaries of concepts, summaries, simplifying, explaining, reformulating subject knowledge, redundancy, repetition, demonstrations, etc.). Hence, students are supported in studying content through such English discipline-based courses.

It does not entail a dilution in the content, but rather require the adoption of instructional strategies that ensures comprehension of the material being presented, enhancing understanding. For example, studies on repetition in CLIL tertiary setting reveal that this strategy “is indeed a key feature of CLIL classrooms, given the added complexity of learning concepts through a foreign language” (Dafouz, 2011, p. 200).

On the other hand, the *adjunct model* is a mainstream college level course in which both the ELLs and native English speakers are enrolled, the discipline course or courses have no language modifications and they cannot be expected (Burger, et al., 1997, p. 73). However, this model involves an English course taken by ELLs to support their academic English development that focus on linguistic issues related to the content-based course, developing their academic literacy skills and improving their written and oral expression (Burger, et al., 1997, p. 75). A higher level of proficiency is needed for taking adjunct courses (Burger et al., 1997, p. 73), and this model is a good fit for students with *high-intermediate and advanced levels of proficiency* (Brinton, et al., 2003).

Nonetheless, at University of Ottawa adjunct and sheltered courses have proven to be effective means for language learning. I believe it is because, as Burger, et al. (1997) suggest, the disciplinary courses are well taught and a careful language component is present, as well as clear linkage between content and language. However, as Baker notes regarding content-driven programs faculty members “are not interested in ‘content-based language instruction’; they are simply interested in ‘content’” (Baker, 1993, p. 122, as quoted in Met, n.d.).

Current evidence from varied initiatives in North American and Australian universities confirm the success of the adjunct model in a variety of contexts (Burger, et al., 1997, p. 70). According to Brinton, Snow, and Wesche (2003), the *adjunct model* focuses most on content by placing high priority on content learning, precisely the opposite of the theme-based model. However, some authors like Met believe that the sheltered model is the one most content-driven, not the adjunct model. Nonetheless, it is important to note that these types of programs are not mutually exclusive; they can be viewed on a continuum where the sheltered model lies at the center of the continuum of content/language integration (see Table 2 below) since both language and content are the goal.

Table 2. Continuum of content-based instruction

Content-Driven←←←	→→→Language-Driven	
(Mainstream University class)	(Language class)	
Adjunct model	Sheltered model	Theme-based model
Total and Partial Immersion		
“Late, Late” Immersion		

Note: Adapted from Brinton, Snow, and Wesche (2003, p. 23)

2.3.3.2. Immersion programs

In regards to *immersion programs*, it has to be said that it is a category within bilingual education and has been particularly successful for developing students' proficiency so they can communicate in the second language. The use of the immersion language education model began to spread throughout the world in the 1970s and has also extended to Spain, where immersion programs serve not only to educate learners but to find a more effective foreign language pedagogy, against a background of governmental support for the learning of languages, promoting a language of wider communication. Perhaps the most salient feature of the teaching of the co-official language in schools was the immersion approach (e.g. to promote Catalan or Basque among Spanish monolingual children).

Although much has been written about the success of immersion programs around the globe and a wealth of studies have analyzed the acquisition of foreign languages, little has been said about its challenges and many questions remain unexplored or unanswered. Immersion language education was originally developed in Canada in the 1960s to enhance second language learning and get better language education outcomes for children who required L2 skills to function in bilingual areas. The success of this experiment in 1965 St Lambert was influential in bringing CBI to the attention of foreign language educators and led to *immersion education in a foreign language* spreading throughout the world. It is one of the most researched areas of L2 acquisition, and was initially inspired by ideas similar to those formulated in Krashen's Monitor Model. As Burger, et al. (1997) point out Krashen was the one "who planted the original idea for sheltered courses" (p. 65).

Compared with immersion research in Canada, little research has been carried out to assess the results of English immersion programs in the Spanish higher education system. This is for two reasons: English immersion is still a recent phenomenon compared with immersion in Canada, and Spain does not have a

tradition in this type of research work, however the use of a second language as the medium of instruction has been the rule during the history of European education. However, not only has immersion schooling shown effectiveness in Canada, but language immersion education has been successful in countries such as Finland, Colombia, Scotland, Switzerland, Wales and Ireland (Baker, 2007).

Immersion bilingual education in Canada has influenced the Spanish bilingual education programs, but as the European Commission (2002) states:

What has clearly been hugely successful and popular in Canada however does not necessarily transpose easily into European contexts. For instance, there is evidence that immersion bilingual education is successful for majority language speakers (...). Briefly, the Canadian context, unique as most contexts are, allowed immersion to flourish in an environment in which certain situational and operational variables were fairly constant. This was particularly the case in terms of pedagogical doctrine, supply of bilingual teachers, homogeneity of language starting levels and socio-economic status of children (...). Such specific and positive variables in Canada meant that any application of the approach in an alternative setting would require adaptation, which might at times have been quite considerable. (p. 56)

There is a need to include variations in the language immersion experience so it can suit the local contexts and develop alternative approaches in the Spanish higher education system and to consider the importance of the different methodological factors if we want to achieve operational success in the EHEA. In fact, some of the weaknesses in English immersion programs found in Spain have to do with the fact that most college students have had little contact with other people who speak the TL as their native language.

In *English immersion programs*, rarely there is a student in the class who speaks the language of instruction as his or her native language. These immersion programs are mostly located in Spanish-speaking universities, offering intensive contact with the TL (TL exposure is largely confined to the classroom) but some of them do not aim at native or near-native competence. Students receive all, or most, of their formal education through English, which is used as the medium of instruction.

Johnson and Swain (1997) identify the following eight different core features of a *prototypical immersion program*, which must be present to some extend (see Johnson and Swain, 1997, for a detailed discussion of core features of immersion):

1. *The L2 is a medium of instruction.*
2. *The immersion curriculum parallels the local L1 curriculum.*
3. *Overt support exists for the L1.*
4. *The program aims for additive bilingualism.*
5. *Exposure to the L2 is largely confined to the classroom.*
6. *Students enter with similar (and limited) levels of L2 proficiency.*
7. *The teachers are bilingual.*
8. *The classroom culture is that of the local L1 community.*

All these core features or prerequisites for an immersion program in accord with the Canadian model can be found in some universities in Spain. Immersion education is an educational approach that embraces a methodological perspective and falls into a number of different categories and are classified depending on the level within the educational system at which the TL is introduced (early, mid, late, or “late, late”) and the percentage of instructional time spent in the TL (*total* - with no L1 in the curriculum - or *partial* -50% or less of content subjects taught through the TL). Hence, immersion education is described using a combination of those terms and consists of four types, namely early and late total immersion (all instruction is in the language other than that of the child), early and late partial immersion (children are immersed in the second language only for part of the day) and “late, late” immersion (Burger, et al., 1997).

Other variable features that differentiate among immersion programs besides the two mentioned above are: the ratio of L1 to L2 at different stages within the immersion, the continuity across levels within the education system, the bridging

support provided for students moving to TL medium instruction, the levels of resources, the commitment of the students, attitudes toward the TL culture, the status of the TL, and what counts as success (Johnson and Swain, 1997).

2.3.4. DEBATE

As we have seen previously, the term *late, late immersion* is used to refer to the higher education immersion experience, sometimes-called *Structured Immersion, or Sheltered Immersion*. It is a form of bilingual education designed for college students in which all learning and academic coursework is done through the TL facilitating not only disciplinary content being learned, but language skills also (Burger, et al., 1997, p. 68). College students in an immersion situation are taught exclusively in the target language; they take the regular curriculum, but they study it in the target language, not their mother tongue. As García (2009) states “this second-language teaching philosophy rests on the principle that languages are best learned when used in authentic communication than when they are explicitly taught, as in second-language education programs. To that end, the additional language is used as medium of instruction” (p. 16).

The *Universidad Rey Juan Carlos* provides an example of this type of program in the English language in an environment where English is not sufficiently present in the surrounding community. The Universidad Rey Juan Carlos has been officially implementing a number of bilingual degrees since 2005. Spanish-speaking college students are taught entirely in English, with additional support for learning English though. The curriculum implemented preserves the integrity of the current degree program and provides for content-based instruction in English. However, unlike some other universities, the Universidad Rey Juan Carlos English programs did not require pretesting before enrolling in what I have denominated ‘*Late, Late English Immersion CLIL programs*’ until the academic year 2011/2012; therefore, these

programs were not aimed only at students with a good command of the foreign language until recently. However, professors taking part in the program already have a good knowledge of English, and they need to prove competence in the English language (C1 level) according to the *National Agency for Quality Assessment and Accreditation* (ANECA), a public Trust set up on July 19 2002 to contribute to the quality improvement of the higher education system.

According to Alejo and Piquer, (2010) the range of situations where CLIL is implemented has created a blurred contour for CLIL in connection with programs such as *CBI*, *immersion education* or *bilingual education* programs, and for some, like myself or Ruiz de Zarobe, CLIL refers to synonymous experiences labeled in different ways in different parts of the world. There is still no recognized single CLIL methodology, as a matter of fact

CLIL models are by no means uniform. They are elaborated at a local level to respond to local conditions and desires. Indeed the characteristics of CLIL development in Europe show a great variety of solutions...it is the combination of the choices in respect to the variables that produce a particular CLIL model as also defining its effectiveness vis à vis its overall aims. (Coona 2003, as quoted in Alejo & Piquer, 2010, p. 220)

On the other hand, despite the benefits attributed to *CLIL programs*, there is some dissent in this issue; it would be useful to answer the following questions: How do professors modify the discourse in order for learning to take place? How the content is effectively covered through a language that is in the process of being mastered? What differences are there in the educational experiences offered by late, late English immersion CLIL versus L1 medium education? What is the effectiveness of the program?

2.3.4.1. Late, late English immersion CLIL

Any review of the recent literature on *bilingual education* shows that there is a wide variety of bilingual education programs around the world (Baker, 2006; Johnson

and Swain, 1997). The bulk of the research in Spain, however, comes from research studies that have only recently begun to deal with empirical observations in order to learn whether or not learning and teaching in a foreign language, such as English, was achieving its aims. Some of the studies reviewed here attempt to grasp the complexities and subtleties of bilingual students and educator's communicative behavior because *without understanding the finer nuances you can't enjoy the humor*.

There is still a considerable lack of studies that attempt to research possible benefits in content and language acquisition at higher level education institutions, however several publications attest to the impact of CLIL (Lasagabaster & Ruiz de Zarobe, 2010; Ruiz de Zarobe, et al., 2011). This prevailing point of expansion of English education programs in Spain is will most likely be followed by a period of evaluation and discussion of academic achievements since 'Late, Late English Immersion CLIL' programs are clearly on the rise not only in Spain but throughout the world as well.

There is an increasing interest in CLIL in the Spanish educational system. A review of Spanish research studies focusing college student's language proficiency. The different models are by no means uniform, it is essential to define its effectiveness vis à vis its overall aims though. Findings pertinent to questions related to the students' academic achievement suffering as a result of being taught through the English language and the effect it has on language proficiency.

Hence, there is a need to compare the Spanish results with the many positive results of the pioneer sheltered model which the University of Ottawa started in 1982, and that in 1984 due to budgetary restrictions they had to adopt the adjunct format (Burger, et al., 1997).

If the program achieves its linguistic goals to produce the high level of TL proficiency that is expected from it since is the only justification for such a program, given that the L1 alternative is available. However, as the Council of Europe

suggested, CLIL can improve learners' overall proficiency. But as Dalton-Puffer points out, "the subject content context per se will offer learners an advantage over foreign language classrooms in this respect because of its naturalistic, authentically content-oriented character" (2007, p. 173).

Most of the research studies conducted on CLIL programs seem to suggest that CLIL ELLs achieve higher levels of competence and outperform their non-CLIL peers (Dalton-Puffer, 2007). When ELLs receive an extra amount of exposure to the TL through formal education, it may result in a significant improvement in the proficiency achieved. In other words, an increase in the number of hours within a CLIL program seems to result in a boost of proficiency level (see, for example, Navés & Victori, 2010).

As is known, CLIL has been defined as an *umbrella term* to show the diversity of the different programs that encompasses, in which a foreign, regional or minority language is used to teach certain subjects in the curriculum, and 'late, late English immersion programs' are becoming a reality in the Spanish Higher Education Area. This situation is illustrated by the increasing number of degrees taught through English in monolingual and multilingual educational contexts. For example, in Spain, the bilingual program has grown to offer bachelor's and masters' degrees totaling in over a hundred degree programs. Presently, some courses are taught completely in English and a few in both English and Spanish. This change places high *English proficiency* demands on students, and successful integration of English as a medium of instruction has become part of the commitment to quality education in the Spanish higher education system offering undergraduate and graduate degree programs in many disciplines in both languages.

Few studies have been undertaken that attempt to research CLIL on the Spanish university context. For example, Codó et al. (2007, as cited in Navés & Victori, 2010, p. 36) analyzed the level of complexity of university student's written

responses between their first and English language productions in a course on School Organization. They concluded that CLIL was not detrimental to content understanding, but its possible gains could not be proved, either.

Since the year 2006, *the CLUE-UCM project* team has been working on the professor and student attitudes towards the implementation of ‘late, late English immersion CLIL programs’. Students reported improvement in the following areas: subject-specific vocabulary, pronunciation, listening, and grammatical development. However, the findings disclose that the following changes are essential for successful CLIL teaching in tertiary settings: to slow down class rhythm, to reduce content coverage and, particularly, to adapt class materials in the TL.

On the other hand, we should bear in mind that professors need to teach from strength if they want to make a difference in college student’s performance; that does not necessarily mean that the student’s overall performance is dependent on the professor. As Carini (1986) has said:

(...) to teach from strength is to teach in the light of the student’s preferred learning mode, according to the shape of his or her thought, and with attention to what is of deep interest and value to the student. This is observable wherever the learning environment provides the student with the opportunity to make choices and state preferences; the opportunity to engage with a range of media and materials to which the student can give shape and form; and the opportunity to contribute ideas and raise questions that will be heard and responded to. (pp. 19-20; the word “children” in the original has been substituted by “student”)

As we have seen previously the ‘late, late English immersion CLIL’ *method* is one of the many faces of CLIL, guaranteeing a considerable increase in the extensive exposure to the target language. Then, it is crucial that professors instill hunger to learn language in the college students by ensuring they “get to experience success and still feel intellectually challenged” (Mehisto, et al., 2008, p. 71). Moreover, as we have seen the immersion program “aim to provide the quantity and quality of involvement in the use of the target language that ensures the development of a high

level of proficiency” (Johnson and Swain, 1997, p. xiii), and since most of the students are ELLs, the need for good models of English and good professors is all the more important since one of the most critical factors to its success includes the quality of the teaching (Rhodes et al. in Johnson and Swain, 1997, p. 278).

Furthermore, the first UNESCO’s education position paper dealing with the issue of languages and education titled “Education in a Multilingual World” (2003) highlights the complexities involved in imparting education through different languages: “The challenge is for education systems to adapt to these complex realities and provide a quality education which takes into consideration learner’s needs, whilst balancing these at the same time with social, cultural and political demands (UNESCO, 2003, p. 12).

Indeed, the late, late English immersion CLIL program environment, which might typically consist of approximately seventy-five college ELLs and one native speaker-or near-native speaker-of English as the professor, produces a distinct interlanguage. Late, late English immersion CLIL programs should be characterized by exclusive use of the TL not only by instructor but by the students too. Moreover, teachers’ and students’ foreign language competence is considered as a key factor for successful late, late English immersion CLIL (see Dafouz et al. 2007, as cited in Llinares & Dafouz, 2010, p. 109). Hence, professors should keep in mind the need of supporting their students’ language learning by providing them with additional opportunities and develop new methods of teaching their subjects so they can help to improve students’ foreign language competence. As Lynda Boynton (2005, as cited in Mehistro, et al., 2008, pp. 105-109), a highly-successful and experienced immersion educator in co-operation with Olga Little and Peeter Mehistro, suggests by:

- consistently using one language
- creating a psychologically and physically safe environment
- speaking slowly and articulating well

- using an appropriate level of language
- using facial expressions and gestures to reinforce meaning
- repetition is essential
- making it meaningful
- providing a variety of language models
- creating a wealth of opportunities to use the TL to develop all four language skills
- learning how language develops
- thinking about language goals
- setting high, but realistic expectations

All in all, I make a call for more research on two pivotal areas concerning Late, Late English Immersion CLIL implementation on learning the mastery of content and the acquisition of the TL so professors can reshape their post-method pedagogies. In words of Kumaravadivelu (2006)

We have been awakened to the necessity of making methods-based pedagogies more sensitive to local exigencies, awakened to the opportunity afforded by postmethod pedagogies to help practicing teachers develop their own theory of practice, awakened to the multiplicity of learner identities, awakened to the complexity of teacher beliefs, and awakened to the vitality of macrostructures – social, cultural, political and historical - that shape and reshape the microstructures of our pedagogic enterprise. (p. 75)

The formal provisions regarding the use of English as medium of instruction are very general and non-restrictive, and there is, as far as I can tell, no sense as yet of a consolidated late, late English immersion CLIL scene in the higher education system in Spain that would follow clearly defined curricular models working towards explicitly formulated objectives. The objectives and *guidelines* of CLIL need to be clearly established so the CLIL-potential reaches a noteworthy new chapter in 21st century EHEA, being an effective experience for eager university teachers and students. Moreover, CLIL provision and programs at tertiary levels should be

carefully designed and planned for successful academic competence to be achieved.

As Pérez-Vidal and Juan-Garau (2010) note,

the success of a CLIL programme seems to be directly determined by whether there is a national or regional systematic policy, with an adequate early learning programme within mainstream primary and secondary education, by the quality of teacher education, including the teachers' command of the target language, and the possibilities of continuation of CLIL linguistic policies at tertiary level. (p. 116)

2.3.4.2. Teacher training

Bilingual education programs that develop proficiency in a global language such as English is highly welcomed by Spanish college students who wish to strengthen their English proficiency and skills by undertaking part or all of their universities studies through the medium of English. There are, however, challenges that should be seriously taken into account, such as over-estimating our teachers' ability to teach in English.

Some of the teachers do not feel comfortable using a foreign language in their classes, in fact there have been complaints from sophomores at the *Universidad Rey Juan Carlos-URJC* who had their courses in English about the badly-spoken English of some teachers. However, some problems related to bilingual teaching were also revealed such as poor English proficiency of students and lack of language environment, which to some extend hinders the improvement of bilingual higher education. Some professors recognize they ignore their students' level of English (as stated by some *Universidad Rey Juan Carlos* professors). Furthermore, as Feixas et al. (2009, as cited in Navés & Victori, 2010, p. 37) noted students' lack of language adequate proficiency and a capacity to express curricular contents in a foreign language is one of the challenges and difficulties in college CLIL programs.

In CLIL programs the class is essentially communicative, as it is often proving difficult to activate the use of the English language as exclusive media in CLIL

education. This may be because a variety of reasons, as mentioned before, including lack of English proficiency by the professors, training on how to operate in a bilingual context fostering pedagogical practices that will enhance their students' TL skills and the students' own language difficulties. As Muñoa (2011) notes one of the key factors to be considered when implementing CLIL programs is *teacher training* since teaching through a foreign language involves much more than changing the language of instruction; requiring changes in terms of the university teaching methods involved.

Many professors have never been in a bilingual classroom, or even heard about this kind of education, hence we need to train professors if we want any pedagogical innovation to be effective at tertiary levels. Several Spanish universities have realized that a good training program is needed for these professors; it would be interesting to analyze the specific training needs of *Late, Late English Immersion CLIL* professors at higher education levels by highlighting the skills and competences they need to master if he or she wants to teach at this educational level. Providing professors with this specific training adapted to the CLIL teaching content would surely be of great use to them so they can cope with the following double challenge inherent to this teaching mode: teaching in a foreign language and using the "academic dialect of that language" (Zwiers, 2006, p. 318, as quoted in Dafouz, 2011, p. 191).

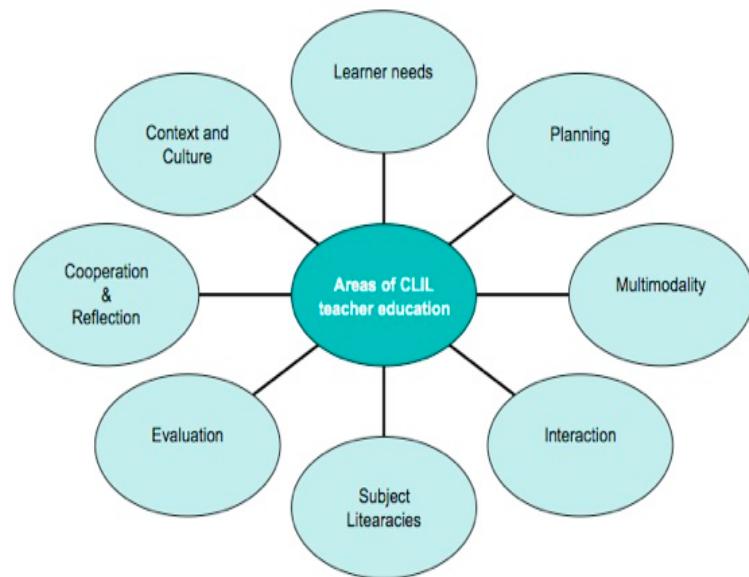
In this new postsecondary CLIL setting, professors need to be not only content experts but foreign language experts too. However, in Spain, this dual profile of a university professor is not the norm. Some researchers (Kurtán, 2003, as cited in Fortanet-Gómez, 2010, p. 260) have reported the needs of university teachers training for the implementation of English as the medium of instruction for content courses as focused on three main problems or issues related to (1) communication and specific

language use, (2) pedagogy and didactics and (3) multilingualism and multiculturalism.

Along the same line, *the CLUE-UCM project, Content and Language in University Education* was initiated in 2006 and has focused on college teacher and student attitudes towards CLIL. The second main aim of the project is to develop a functional metalinguistic repertoire that could help college teachers in their teaching style and in their type of discourse or delivery of content through a foreign language.

On the other hand, the European project entitled *CLIL across Contexts: A scaffolding framework for CLIL teacher education* aimed to set up a transferable model flexible framework for teacher education in a variety of national and educational settings. Although the *CLIL across contexts* SOCRATES-COMENIUS 2.1 project is directed at the development of CLIL secondary level teacher's competences, which are seen as "a dynamic combination of cognitive and metacognitive skills, knowledge and understanding, interpersonal, intellectual and practical skills, and ethical values" (Bologna Desk Glossary, 2008, as quoted in SOCRATES-COMENIUS, 2009, p. 6), the main target group of the three-year project were teacher educators like myself who, have been working together with academics and CLIL teachers from six European countries (Luxembourg, Spain, Italy, the Netherlands, the United Kingdom and the Czech Republic) in order to identify the crucial features of effective teaching and learning.

Figure 2. Eight Areas of Competence for CLIL Teachers



Source: <http://clil.uni.lu/CLIL/Project.html>

The above eight areas (depicted as a diagram in Figure 2) of competence for the development of CLIL teacher were not only found to be relevant, but they need to be taken into consideration to “ensure a meaningful integration of content and language learning” because of the following eight reasons:

1. In a student-centered approach the first step consists in identifying **learner needs**.
2. Then the **planning** phase starts.
3. Aware of learner differences and of the special challenges that partial language skills cause, teachers will choose **multimodal approaches to learning**.
4. Planned and emergent forms of **interaction** are particularly important to stimulate cognitive and linguistic skills.
5. A focus on the specific aspects of **subject literacies** allows students to acquire the types of discourse required for an adequate appropriation of content.

6. Constant **evaluation or assessment** for learning gives support to all learners and encourages self-reflection.
7. Teachers' own **reflection** is crucial and in CLIL contexts it is significantly enhanced through the **cooperation** between subject and language specialists.
8. A last area, which could also be the first, encompasses the omnipresent but complex issues of **context and culture** that underlie all learning and teaching situations. (SOCRATES-COMENIUS 2.1, 2009, p. 10)

Most university teachers (and indeed myself) have not received any prior training on the teaching of content through FL, although they may have a high command of the FL. In Spain, very few courses have been developed and are currently taught for professors training for late, late English immersion CLIL. In addition, these training courses are usually voluntary.

For example, the *Universitat de les Illes Balears* (UIB) started to promote a late, late English immersion CLIL approach in the academic year 2005-06 and has been successfully running it for six years now. At UIB, professors are trained through language and methodology courses, and they receive on-going support to prepare lessons and materials in the TL (Pérez-Vidal & Juan-Garau, 2010, p. 126). Nevertheless, relatively few students take non-language courses through English, often because they lack either the confidence to take up such a challenge or the competence in the TL, which suggests that efforts will have to be made to foster their competence in the TL.

The *Universidad Politécnica de Madrid* (UPM) offers in-service training courses for professors willing to undertake teaching in English within the European Higher Education Area. These training courses are “aimed to equip them with the discursive and methodological strategies necessary to face the CEFR standards in English” (Sancho, 2010, p. 84) due to the unanimous feeling of UPM’s professors who are “noticing the need to improve the quality of classroom discourse and

lecturing styles, so that students can capture and process the information delivered more efficiently” (Sancho, 2010, p. 84).

In the *Universitat Politècnica de València* (UPV), the Language Center offers three courses for teaching staff delivering subjects in English entitled *Delivering Presentations in English (4th edition)*, *Introduction to Terminology Management (2nd edition)* and *Course Management*. These workshops are given by a teacher from the Language Center, and deal with one main topic: English-medium instruction within the European Higher Education Area.

I would like to answer with Dafouz (2011) that

I believe CLIL in higher education in Spain is still lacking appropriate teacher training programmes that can actually enhance teachers' current FL skills and methodology as well as maximize students' achievement in the target language (...) Thus, it is of vital importance that CLIL classes are also language oriented and, specifically, that CLIL teachers incorporate explicit instructional plans in which language objectives are systematically integrated with academic objectives. (p. 205)

On the other hand, the *Universitat Pompeu Fabra* (UPF) has embarked on a path towards trilingualism introducing English as the third language of instruction, establishing new teaching areas in English and promoting a CLIL approach in order to integrate the learning of content through the medium of the English “as a language of international communication and academic and scientific dissemination” (Pompeu Fabra University, 2007) to conform to Europe recommendations. The first Linguistic or Language Plan to be published in the Spanish Higher Education Area was the *Plan of Action for Multilingualism at Pompeu Fabra University (2007-2013)*, followed by the ones established by the *Universitat Autònoma de Barcelona* (2008), the *Universitat Rovira I Virgili* (2009) and the *Universitat Politècnica de Catalunya* (2010). In the case of UPF, the Linguistic Plan establishes a series of initiatives and goals based on the following four main factors:

1. Strengthening and increasing the presence of the Catalan language in all spheres of activity of the University, including teaching and research uses – especially focused on graduate studies – and contributing to a broader renown and dissemination of the Catalan language and culture on the international stage.
2. Lending English the status of a “working language” of the University, with the implications this may bring about on both teaching and research, as well as on the administration of the University.
3. Establishing and assuring the principle of “linguistic security” for students and lecturers alike, with the consequences stemming from it (basically that the language used for academic activities constitutes public, binding information for everyone).
4. Implementing a protocol for managing multilingualism in the classroom, by virtue of which a genuine coexistence and interaction of languages is established, striking a pleasing balance between the linguistic rights and obligations of all parties involved, which makes it possible to progress towards multilingualism.

The UPC Language Plan was approved on February 9th, 2010 by the Governing Council. A tool for the governance of multilingualism at UPC allowing them to build the University's language model and:

To promote the use of Catalan, the language specific to Catalonia, in view of the University's social commitment and its close ties to the local community, ensuring that the UPC is *engaged*.

To promote foreign languages, in particular English, as a means of increasing the international profile and competitiveness of the University and the skills of its graduates, ensuring that the UPC is *open to the world*.

To guarantee linguistic rights and obligations related to the co-official status of Catalan and Spanish and the use of foreign languages, as part of our commitment to the members of the UPC, ensuring that the UPC is *focused on people*.

To establish a firm commitment to multilingualism and interculturality as a means of consolidating the University's proactive approach to the challenges posed by a linguistically and culturally diverse environment, ensuring that the UPC is *innovative*.

2.3.4.3. Student-centered learning

Some of the clientele who have chosen these English-language programs are *fluent* in English and view English more than a desirable asset, as an essential tool for their studies and future career. However, others enter English-medium higher education with a level of English proficiency far below that required to follow the higher education curriculum successfully, and an unknown proportion of teachers lack a level of proficiency sufficient to maintain English (effectively) as the medium of instruction.

Leung (2005) suggests that one of the educational goals of bilingual education is *the promotion of foreign language in a foreign context*, and this is precisely what most Spanish higher education institutions are trying to do as well—promotion of English in an English learning context. As a new model of teaching method, English *bilingual* program has become more and more popular nationwide in Spain. The label *bilingual* is a popular one, widely used as a powerful marketing tool by numerous higher education institutions. It aims to enhance students' English performance in the process of subject courses study, as well as their English language proficiency, and make them competent for communication.

Quality-oriented education is attracting more and more focus in Spain so bilingual higher education can prove to be an effective way for both English learning and academic improvement. Bilingual education in Spanish universities is still under development, and students' perceptions towards effectiveness of bilingual education vary, but the lower English proficiency hinders the improvement of bilingual education. Moreover, it seems, as some researchers like Bernardo (2004) have pointed out, that

First, students learn better in their mother tongue. Second, students do not learn as well in English; in some cases, they do not learn at all. Third, using English as the medium of instruction in some subject areas prevents students from learning as much as they could if the mother tongue were used. In some cases, specific obstacles to learning are clearly associated with difficulties

with the English language. Fourth, the ones who will benefit most from education in the English language are those who have good levels of proficiency in English to begin with and/or those who grow up in environments where English language inputs, materials and resources are abundant. (p. 27, as quoted in García, 2009, p. 270)

However, for the majority of students in Spain, bilingual higher education has been a matter of developing classroom survival strategies to meet the demands of learning *through* a language still inadequately understood. The dilemma for educators is how to ensure that standards of English achievement are maintained, or improved, without sacrificing the overall quality of education that students receive. How can they be attained when students have limited proficiency in English? Their ability to study effectively through English at postsecondary level (called "tertiary" in many countries) remains in doubt. A key condition for the development of successful and effective bilingual education programs in Spain is the need for appropriate teacher-training and development in this area to enable teachers to develop the range of strategies they need in order to maintain meaningful communication through English.

A number of factors point to continuing enrollment of students in English-medium degree programs where education promises not only enhanced knowledge of content but also improved English language skills. These factors include: The growing importance of English as the language of international communication, science and technology; The increasingly early introduction of English in public school around the world (e.g. Grade 1 in Spain); The proliferation of bilingual schools, in which one of the languages of instruction is English; The growing practice of using English as a medium of instruction for at least some portion of tertiary education.

Nowadays, receiving education in a foreign language, other than the L1 is an everyday experience for students but questions regarding whether a foreign language should be used as a medium of instruction in universities have been debated in recent years. There are some initiatives where universities are offering *bilingual courses*,

specific subjects that are taught through the medium of English. The promotion of the use of English as medium of instruction has developed into one of the major *preoccupations* of the higher education institutions in Spain, thereby increasing awareness about its nature and potential.

Overall, in Spain at tertiary level there is a highly diverse situation as regards *bilingual degrees*. Most of these *bilingual degrees* follow the same curriculum than the conventional ones, but they are taught in a foreign language. However, in some universities, such as in the *Universidad Rey Juan Carlos*, both students and professors need to take an “entry” exam to prove adequate competence in the TL. According to Llinares and Dafouz (2010):

Nevertheless, with time it is likely that more institutional initiatives take place, as the demand for CLIL programmes grows, and the number of students, and teachers with a good command of the target language and experience in this kind of approach gradually increases. (p. 102)

In this field of bilingual education varied initiatives are being implemented, although we will have to wait for outcomes since students are expected to learn through language that may be insufficiently developed to understand the college curriculum. However, I would like to answer with Kenji Hakuta (1986)

There is a sober truth that even the ardent advocate of bilingual education would not deny...An awkward tension blankets the lack of empirical demonstration of the success of bilingual education programs. Someone promised bacon, but it's not there. (p. 219)

The professors' and students' attitude towards the TL has much to do with the success of the late, late English immersion CLIL program. It is important to gauge the impact on attitudes and motivations for learning a foreign language. Authors like Met and Lorenz (1997, p. 256) also point out other immersion-specific characteristics which play a critical role in enhancing the ELL language: expecting students to use the TL and encouraging the use of the TL at all times, using activities that promote a high level of student participation, creating an environment in which ELLs are

encouraged to express themselves and not fear making mistakes, using discussions, group work or other cooperative learning activities that provide students with extensive opportunities to convey their intended meaning with their peers and that encourage to externalize their knowledge and obtain relevant feedback from their peers and professors and using appropriate materials in the TL.

Professors should take advantage of these cooperative activities for more general educational progress, fostering fluency instead of focusing on accuracy so college students can acquire the skills needed to know how to express themselves appropriately in a language that may be limited.

In fact, the use of cooperative learning, project work and group work in postsecondary education is now actively encouraged by the EHEA Bologna Process, since learning is both an individual and social activity. However, there is no research that has looked at the effect on the quality of student-student interactions, particularly with respect to late, late immersion CLIL. We have very little information about how higher education students interact and learn from one another in this context, insights which would help to find strategies that can help professors to help students overcome the limitations of the classroom environment, which does hamper interlanguage development. Moreover, the Common European Framework of Reference for Languages (CEFR) and the European Space for Higher Education (ESHE) emphasize an active students' role; as Dieter Wolff notes CLIL is about "learning by construction, rather than learning by instruction" (as quoted in García, 2009, p. 213), and we can get a feel for the extent to which the essence of CLIL is realized in practice and energize it by considering the following four questions that Mehisto, et al. (2008, p.211) suggests:

- Are my students *connecting*? (with each other, with me, with the material, with their past learning and interests)

- Are my students and I *inspired*? (inspiring each other and themselves to learn and create through the content and language)
- Are my students and I *delivering* on the content, language and learning skills? (taking the talk and walking the walk)
- Are we *advancing*? (summarizing learning, deciding how to move forwards, demonstrating growth)

The above characteristics influencing student achievement in the TL proficiency should be included at tertiary levels so we can promote a *student-centered learning* (hereafter, SCL) approach to the college student language growth. Moreover, *SCL and the teaching mission of higher education* is one of the ten priorities (social dimension; equitable access and completion; lifelong learning; employability, education, research and innovation; international openness; mobility; data collection; multidimensional transparency tools; and funding) identified and established for the EHEA during the Conference of European Ministers Responsible for Higher Education, Leuven/Louvain-la-Neuve Communiqué, 28-29 April 2009, until 2020.

The SCL is an approach to education that focuses “on the learner and their needs (...) and is being increasingly used at universities across Europe” (The official Bologna Process website 2010-2012 at <http://www.ehea.info/article-details.aspx?ArticleId=147>), which is central to the teaching mission of the European Higher Education institutions:

We reassert the importance of the teaching mission of higher education institutions and the necessity for ongoing curricular reform geared toward the development of learning outcomes. Student-centred learning requires empowering individual learners, new approaches to teaching and learning, effective support and guidance structures and a curriculum focused more clearly on the learner in all three cycles. Curricular reform will thus be an ongoing process leading to high quality, flexible and more individually tailored education paths. Academics, in close cooperation with student and employer representatives, will continue to develop learning outcomes and international reference points for a growing number of subject areas. We ask the higher education institutions to pay particular attention to improving the teaching quality of their study programmes at all levels. This should be a priority in the further implementation of the European Standards and

Guidelines for quality assurance. (Leuven/Louvain-la-Neuve Communiqué, April 2009)

Furthermore, teaching through English brings with it special challenges as we have seen previously. At higher education level, content professors are usually in charge of teaching the courses due to their specialization, not language professors. However, professors can transform classroom dynamics into one which is learned-centered as the EHEA supports in order to promote college students *to use language authentically* to access information and gain understanding about a given content. In answer the question “how should we teach through English?” I would like to answer with Dalton-Puffer (2007, p. 297) that bilingual education is particularly effective when it combines a focus on academic content with a focus on language. Thus the pedagogical emphasis is the integration of language and content, using English as media of instruction, in order to “learn an additional language and become familiar with an additional culture” (García, 2009, p. 7) so students can function across cultures and worlds.

One possible solution would be for professors to build a coherent and integrated educational approach taking not only into account the students’ particular needs, but as Mehisto, et al. (2008) note “the key is finding the right balance between connecting, inspiring, delivering and advancing within the ever-changing classroom, community and world context” (p. 213). I am convinced that this is the way forward for teaching through English in institutions of higher education in Spain. In words of Ofelia García (2009)

The propagation of CLIL responds to the growing need for efficient linguistic skills, bearing in mind that the major concern is about *education*, not about becoming bilingual or multilingual, and that multiple language proficiency is the “added value” which can be obtained at no cost to other skills and knowledge, if properly designed. (p. 211)

After reviewing those studies, it has become evident that more research is still needed in this field. Most of the “late, late English immersion CLIL” programs

implemented so far tend to be of an experimental nature. Hence, we need research that demonstrates all the benefits of such a program at tertiary education. Limited research exists on how *late, late English Immersion CLIL* actually is carried out in practice by university teachers in Spain. Many studies are still in progress, and they tend to focus on that educational level because of the increasing implementation of “late, late English immersion CLIL” programs. At present, the debate throughout the European Union is very much alive. More and more initiatives to promote this approach will be undertaken in the next years.

In Spain, until the last decade university courses have traditionally been taught by means of formal lectures, in which professors keep a distant attitude towards the student with scarce interaction. However, after the Bologna declaration on the European space for higher education, the format is becoming more of a not lecture-style for the most part of the courses and it is not only encouraged the oral production on the part of the students but participation is a requirement. There is a higher interaction between the professor and the college students; classes are expected to be interactive where students take a more participatory role. I agree with Mey (2001) that

a knowledge of language is gained from participation in actual communicative events, implying the simultaneous reliance on a number of semiotic resources and the collaboration of other participants. (p. 147, as cited in Dalton-Puffer, 2007, p. 277)

What is, I believe, quite striking and also significant is that the above formulation to characterize communicative competence has been addressed by the implementation of the Bologna Process, connecting with the general theoretical stance: “Second language learning is participatory learning” (Dalton-Puffer, 2007, p. 277). The current college classroom can be considered as an ideal environment for gaining knowledge of language through participation in actual communicative events, but it is essential to possess communicative competence, i.e. knowing “when to speak,

when not, ... what to talk about with whom, when, where and it what manner” (Hymes, 1974, p. 227, as cited in Dalton-Puffer, 2007, p. 279).

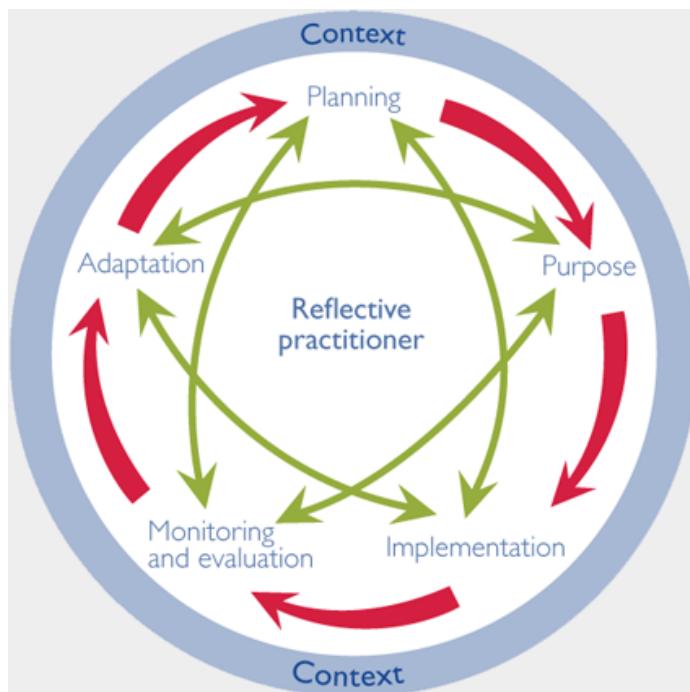
In Spain, we are far from having genuine *Late, Late English Immersion CLIL* programs. I strongly believe it requires tighter coordination by language and content professors, and researchers so they can give advice and information concerning CLIL practices besides discussing current questions about immersion. We need to reconsider the role of language in the higher education context and provide college students with a motivating, constructivist and language-rich learning environment. As De Bot (2002) states

It is obvious that teaching a subject in a foreign language is not the same as an integration of language and content, and many *higher education institutions* are still to make that transition. Language teachers and subject teachers need to work together much more than is the case now, and together they should formulate the new didactics needed for real integration. (pp. 31-32; The word schools has been removed and replaced by *higher education institutions*, our italics)

There has been not many researches involved in ‘*late, late CLIL English immersion programs*’ in Spain, and it would be a worthwhile enterprise so we could follow up not only the progress of college students, but they can help us to identify achievements and shortcomings of this education program. As García (2009) points out “many CLIL-type programs in Europe depend on the good will and enthusiasm of teachers willing to take the plunge adapting to working through a weaker language (both for them and their students) of instruction” (p. 150), by trial and error.

On this line, the Language Network for Quality Assurance (LanQua), a three-year project (October 2007 – September 2010) with the support of the Lifelong Learning Erasmus Network program of the European Union, has developed a quality model (see Figure 3) to guide practice, and reflection in order to enhance the quality of the learning experience in higher education institutions.

Figure 3. Quality Model to Guide Practice and Reflection



Source: <http://www.lanqua.eu/>

The above graphical representation describes the interactive approach that we could also apply to the *Late, Late English Immersion CLIL programs*. This model is intended to support professors in this endeavor, and it can inform and enhance the planning and review of professors teaching practices and learning development within the course he or she is imparting. It encourages teachers to plan, monitor, evaluate and adapt learning and teaching from alternative perspectives, analyzing the linguistic demands and implications. The reflective practitioner, i.e. the professor, as Donald Schön (1983) states:

allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation. (p. 68, as cited in LanQua, n.d.)

Donal Schön made a great contribution in bringing this “reflection” into the centre of an understanding of what professors among other professionals should do. Professors need not only to *reflect-in-action*, i.e. reflecting in the moment of doing, thinking on one’s feet and testing the water by attending to our theories in use, but to *reflect-on-action* as well. The act of *reflecting-on-action* allows professors to organize their experiences and teaching content; enabling them to spend time exploring, monitoring and evaluating their teaching practices so they can plan and adapt their existing ideas to the new teaching mode of bilingual teaching. Furthermore, professors need adopt an open-minded attitude and become familiar with the theory underlying bilingual education in order to engage in this process of methodological reflection. As Cohen and Ball (1990) state

(...) teachers and students cannot ignore the pedagogical past, because it is their past. If instructional changes are to be made, they must make them. And changing one’s teaching is not like changing one’s socks. Teachers construct their practices gradually, out of their experience as students, their professional education, and their previous encounters with policies designed to change their practice. Teaching is less a set of garments that can be changed at will than a way of knowing, of seeing, and of being. And unlike many practices, teaching must be jointly constructed by both teachers and students. So if teachers are to significantly alter their pedagogy, they must come to terms not only with the practices that they have constructed over decades, but also with their students’ practices of learning, and the expectations of teachers entailed therein. (p. 171)

Professors are encouraged to explore new approaches, tasks and activities by examining and articulating their own theories of teaching and practice, based on successful classroom experiences. We believe that using humor as a tool could be a way to reach such an enterprise in our 21st century higher education area.

3. HUMOR AS A PRAGMATIC INDEX OF COMMUNICATIVE LANGUAGE COMPETENCE

Humor is one of the defining aspects of humanity, and it has been approached from several angles. Pragmatically, humor is seen as a violation of the Gricean Cooperative Principle (hereafter, CP), however the violation of the CP is not enough to explain the generation of humor. So I will focus on *incongruity* and *frame clash* to shed some light into the generation of humor in sitcoms. As Walter Nash (1985) suggests

Humor nearly always supposes some piece of factual knowledge shared by humorist and audience. It may be a matter of common historical information – e.g. that Henry VIII had six wives, or that Nelson had one eye, or that Lincoln was assassinated in a theatre. (But apart from that, Mrs. Lincoln, how did you enjoy the show?) (p. 4)

3.1. Humor's Main Theories

In terms of theoretical perspectives, humor theories can be classified into three main strands (see Raskin, 1998): the incongruity, superiority, and relief theories of humor. Every type of theory illuminates some aspect of humor.

While superiority theories suggest that the pleasure one takes in humor derives from a person's feelings of superiority over other people, relief theories tend to be based on laughter as a method of relieving ourselves of tension or energy. John Morreal (1983), in his book *Taking Laughter Seriously*, discusses the relief theory and sums up his theory in one sentence: "Laughter results from a pleasant psychological shift" (p. 4). The greater the tension, or conflict in a scene, the greater the amount of energy accumulated in the viewer, and the greater the laughter when this energy is released. The venting of tension involved in the appreciation of humor is provided as the pleasant sensation of experiencing humor replaces negative feelings. For instance,

the observer of a person falling to the ground normally feels pity or distress. However, if the person falls on the archetypical banana skin, such feeling may be discharged as laughter (not always, though).

On the other hand, the incongruity theory has been regarded as the most influential approach to the contemporary study of humor since it is generally accepted that we experience humor when we perceive incongruity. Humor, while having conventional forms and structures, has to be different, surprising and incongruous if it is to work. Indeed, to achieve its purpose (being funny), it has to play with expectations. If humor were totally subjective, we couldn't explain why a group of people laugh at the same time when watching a sitcom or why people still laugh at parts after watching the same sitcom or movie a number of times.

Incongruity theories are grounded on the assumption that humor arises from experiencing some sort of unexpected disruption in our pattern of expectations (see Norrick, 1986). As Schopenhauer (1883) pointed out

The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity. (p. 76)

The example of a joke illustrates this point. In a joke, a story is constructed which culminates in a punch-line. The joke teller sets up a certain expectation in the listeners about where the narrative is headed and then, he reveals something they did not expect (the punch-line). He surprises them by transforming the listeners' expectations. As Schopenhauer (1883) suggests, the listeners laugh because they get something they were not expecting. This means that humor as incongruity relies on the juxtaposition of two or more inconsistent or unsuitable parts, with resulting surprise or unexpectedness. As Hidalgo (2000a) states, humor "to a great extent relies on the negation or contradiction of a part of the utterance" (p. 115). Thus, the keywords when analyzing humor are incongruity (or departure from the norm) and

surprise (something unexpected that breaks the rules of logic and of common sense since it breaks our expectations). This means that we may find sitcoms humorous because characters are placed in outrageous situations, which deviate from normality, and also because of the unexpectedness of the characters' acts. In addition, not only does the real essence of humor lies in perceiving the incongruity by itself, but as Morreal (1983, p. 6) suggests in enjoying the incongruity.

Humor is governed by our own background, our social and cultural expectations. In jokes, we can find unexpected connections between ideas or interpretations. Humor will depend, as Arthur Koestler suggests, not only on the pleasure of finding them, but in the appreciation of the unusual logic applied to link them.

According to Koestler (1964)

the perceiving of a situation or idea L, in two self-consistent but habitually incompatible frames or reference M1 and M2. The event L, in which the two intersect, is made to vibrate simultaneously on two different wavelengths, as it were. While this unusual situation lasts, L is not merely linked to one associative context, but bisociated with two. (p. 35, as quoted in Hidalgo, 200b, p. 137)

Koestler considers *bisociation* as the essence of humor, in which the logical progression of one set of codes (the story itself) collides with a logical but incompatible second set of codes (the punch line). There may be a clash that could result in conflict. A good example to illustrate this is the following well-known joke:

- a. My dog has no nose.
- b. How does he smell?
- a. Terrible.

Humor here hinges upon the collision of ideas. Dog and nose are connected by the concept of smell, and when the response terrible is added to the concept of smell there is a defeat of expectations, a clash of two mutually incompatible meanings. And this collision is the basis of the joke's humor.

Moreover, Raskin (1985) suggests that a text can be funny if both of the following conditions are satisfied:

(i) The text is compatible, fully or in part, with two different scripts.

(ii) The two scripts with which the text is compatible are opposite.
(p. 99)

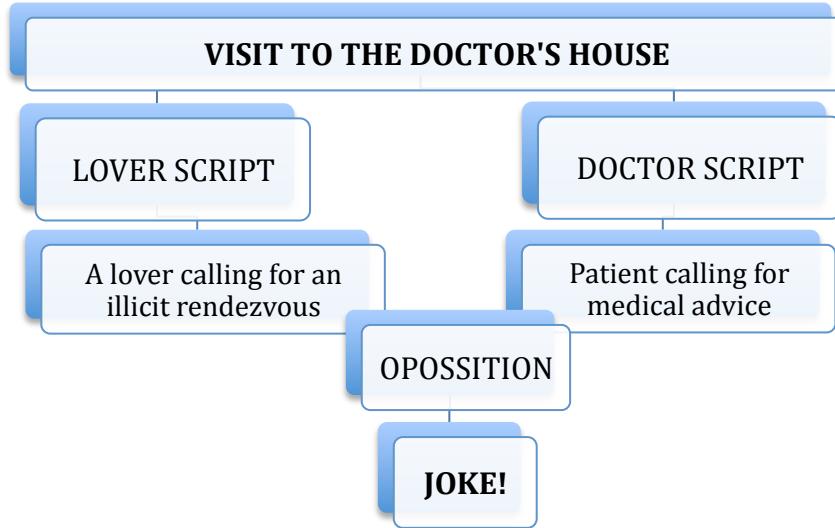
A script is defined as “a large chunk of semantic information surrounding the word or evoked by it” (Raskin, 1985, p. 81). Raskin uses the following joke to illustrate his point:

“Is the doctor at home?” the patient asked in a bronchial whisper.

“No,” the doctor’s young pretty wife whispered in reply. “Come right in.”

In this joke, suggests Raskin, we have an overlapping of two different scripts with which the text is compatible: the scripts DOCTOR and LOVER (the punch-line). For Raskin (1985), these two scripts are opposite and it could be verbalized in the following way: “The patient comes to the doctor’s house to see the doctor vs. The patient comes to the doctor’s house not to see the doctor” (p. 100). The script DOCTOR is sustained until the punch-line (the script LOVER) at which their opposition suddenly becomes apparent and the incongruity of the narrative resolution is revealed. In this point the joke becomes apparent and we laugh. This can be illustrated in the following diagram

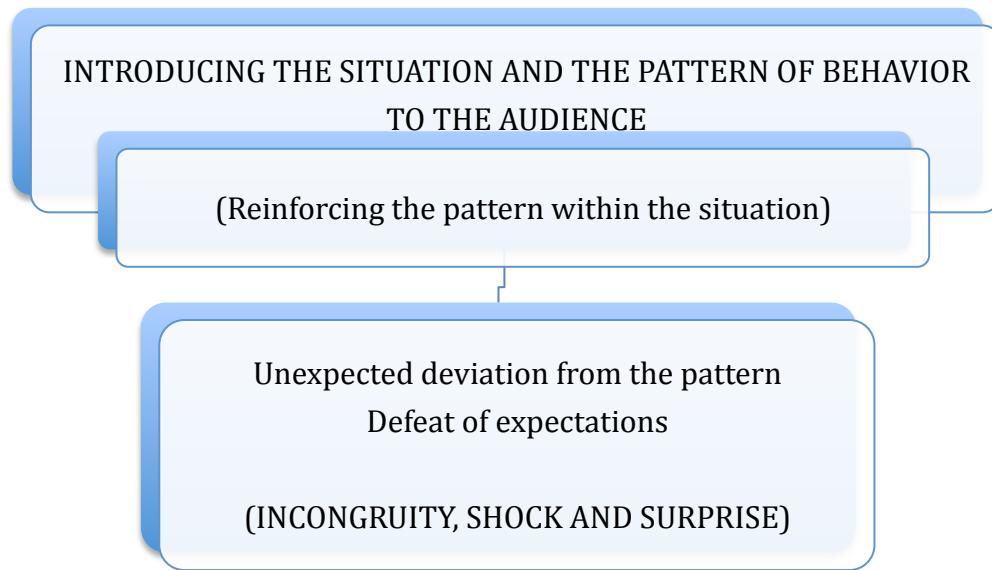
Figure 4. Script Structure



On the other hand, humor involves a sort of ambiguity or incongruity, and it is *culture-specific*, i.e. it requires background knowledge. The audience has certain expectations and sometimes humor arises from an incongruity between what is said and what is shown. While in verbal linguistic humor the incongruity of scripts is explicit, in sitcom humor the incongruity can be implied by the context.

In addition, humorous discourses are structured to misdirect our expectations until the very last instant. Hearers form false expectations, which are reinforced within the situation perceived, and then these expectations are defeated by the collision between two different frames of reference, producing the humorous effect. This construction in the generation of humor can be represented as follows:

Figure 5. Generation of Humor



As we will see chapter 6, humor is often derived when the hearer and/or the audience entertains two contradictory propositional contents. In the type of humor I am going to analyze, the characters of the sitcom series *Friends* lead the hearer and audience to perceive mental representations and to interpret them.

The characters' utterances are intended to be consistent with the Cooperative Principle, but when the characters "violate" the CP, the result may be the generation of a humorous effect. And as Torres (1999) discusses in her book *Estudio Pragmático del Humor*, not only does the perception of incongruity going to play a main role in the hearer's perception of humor but also the search for relevance. Characters' contradictory attitudes or behaviors feature another mechanism of humor in the sitcom under scrutiny (see chapter 6).

3.2. Multimodality of Audiovisual Humor: a Pragmatic, Semiotic and Communicative Approach

For the purposes of this dissertation, research has focused mainly on the use of *humorous situations in sitcoms* as a resource for teaching pragmatic factors; a way to assess the competence of higher education students. As Siv Björklund (as cited in Johnson and Swain, 1997) points out one problem is finding suitable tests for immersion students, and researches need to be open to new approaches.

The analysis of audiovisual humor could be considered in order to begin to address the many issues that affect the what and how of the teaching of culture and pragmatic factors, as an approach on achievement. It is a complex process, which requires a great amount of understanding.

Moreover, culture cannot be treated as an add-on subject in postsecondary education, and as Met and Lorenz (1997) believe “major efforts to improve the teaching of culture are needed, and teachers must be trained and encouraged to explore the integration of culture objectives with content objectives”. Hence, much work remains to be done in the area of teaching culture in *Late, Late English Immersion CLIL classrooms*.

Since our study will deal with *audiovisual humor* we need to focus then on both channels of communication coexisting in the audiovisual text -oral (voices) and visual (image) – and consider the *pragmatic* (contextual focus, intentionality, and conversational maxims), i.e. the relationship between author/s and text, *semiotic* (ideological and cultural aspects and intertextuality, what knowledge of the world or of another culture will ELLs need to call on?) and *communicative dimensions* (field, tenor, mode and user varieties) of the audiovisual product (see Lorenzo, Pereira, & Xoubanova, 2003).

3.2.1. THE SIGNIFICANCE OF CONTEXT

The study of language (and specifically of humor) must take context into account, because it always takes place in context. Despite being central to the pragmatic analysis of sitcoms, the concept of context is not a clear-cut one and its scope is not easy to define. However, it is not a vague notion.

In a broad sense, context refers to the relevant elements of the surrounding linguistic or non-linguistic structures in relation to an uttered expression under consideration (Mey, 2000). The most obvious idea of context is anything and everything that comes with the text, it includes spatio-temporal circumstances which surround the discourse (deictic context), participants or other types of conditions that co-occur with the text, such as cultural setting, speech situation, shared background, and suppositions within which the event is situated (Mey, 2000).

Nevertheless, the above parameters regarding the setting need not be present in the actual discourse. They can be presupposed; for example, *Friends* discourse presupposes the time and space within which certain cultural and social values can be thought of as a constant. But sitcom characters, like the audience, possess personal experiences, beliefs, attitudes towards things and situations. These individual contexts will determine interpretations of the discourse, provoking humorous effects as we will see in chapter 6. In addition, spectators not only use the discourse and the immediate setting to understand characters' actions, but they need an appropriate understanding of the conversational exchange as well, that is, background knowledge.

Knowledge of the shared beliefs and values held by different social groups in other countries or regions, such as religious beliefs, taboos and assumed common history are essential to our analysis. These multiple areas of knowledge may be culture specific and vary from individual to individual, but also relate to more universal parameters (Council of Europe, 2001, p. 11).

In *Friends*, the term context should be understood as comprising the totality of the environment in which words are spoken, i.e. it represents the cultural and social conditions of participants whose utterances and actions are going to be interpreted and evaluated. Context can be seen as the sociocultural context in which characters operate and as the immediate situational context (the physical context, the knowledge brought by the participants in their interaction and the language itself).

In this sense, Goodwin and Duranti (1992) argue that context is a field of action within which an event is embedded. These authors consider context as situated discourse.

Context comprises not only the verbal environment in which an utterance occurs, but also its wider surroundings such as the conditions under which utterances were generated. As Ochs notes, context

includes minimally, language users' beliefs and assumptions about temporal, spatial, and social setting; prior, ongoing and future actions (verbal, non-verbal), and the state of knowledge and attentiveness of those participating in the social interaction in hand. (as quoted in Levinson, 1983, p. 23)

Furthermore, the characters and audience depend, for the interpretation, on the surrounding circumstances. Both extratextual and intratextual contexts are relevant since they provide significant features to the discourse, such as the ability to activate our *encyclopaedic knowledge*. Thus we will have to consider the contextual analysis of the communicative event and the social framework within which encounters are situated. I strongly believe that a consideration of context is of major importance in language research since it is a creative phenomenon. As Hymes (1974) points out:

...one cannot simply take separate results from linguistics, psychology, sociology, ethnology, as given, and seek to correlate them... One needs fresh kinds of data, one needs to investigate directly the use of language in contexts of situation. (p. 3)

The sitcom under scrutiny contains situations that may be seen as humorous in all western societies if the audience possesses background knowledge, which is

necessary to resolve ambiguities in which we perceive the information of the interaction and expectations of the characters. When seeing a sitcom, the audience cannot ignore previous chapters; they become part of the common cultural knowledge of the audience. We keep track of characters by maintaining a kind of running register of all the information relative to each of them as it comes in through the text, what Emmott (1999) calls *associated frame knowledge*; it is only a matter of activating those memories and bringing them to the fore. However, as Chiaro (1992) notes “a series is only successful if the situation depicted is not too culture-specific” (p. 6), so a common ground is necessary to be able to project previous mental mappings of thought on to new domains of experience.

Humorous or comic situations often play on the knowledge which is shared between a character and the audience; shared knowledge ranges from “mundane everyday experiences common to the culture ... to what we shall term as encyclopaedic knowledge or world knowledge” (Chiaro, 1992, p. 11). In the analysis of *Friends*, some humorous effects are achieved, when the audience is the only one laughing at the situation depicted and not the characters. The audience has some piece of factual knowledge shared by a character in previous vignettes, a process that makes the meaning of characters’ actions accessible to the audience. However, the perspectives of the participants are often mixed to obtain the humorous effect. As the Council of Europe (2001) states “Any new knowledge is not simply added onto the knowledge one had before but is conditioned by the nature, richness and structure of one’s previous knowledge and, furthermore, serves to modify and restructure the latter, however partially” (p. 11).

On the other hand, we need to make use of our experience of the world (*encyclopaedic knowledge* or *world knowledge*) and contextual information to understand characters’ utterances and actions in sitcoms. Spectators have to activate such knowledge, make inferences and assess their humorous interpretation in the light

of previous (experiences of) events. Our *cultural and experiential knowledge* will play a crucial role when seeing the sitcom under scrutiny since utterance meaning can only be understood if aspects of contextual information and world knowledge have been invoked (Verschueren, 1999, p. 5).

3.2.2. SITCOM DISCOURSE

Traditionally, critical textual analysis has focused on selected literary works, privileging a certain body of texts, and excluding from serious analysis the important cultural phenomena of mass culture. In more recent approaches to text and discourse, the notion of text itself has been expanded to include visual as well as verbal communicative systems. Among the most influential discourse types of mass culture are situation comedies (called sitcoms in television vernacular), and hence they deserve the same serious analysis.

In order to analyze the non-observance of Grice's maxims and attitudinal subworlds in sitcom discourse, firstly it is necessary to define situation comedy as a discourse type. To this end, I use Taflinger's classification, and Sutherland and Kelly's criteria for sitcom discourse.

Television is one of the major forms of entertainment in our society, the sitcom being the most common type of program found on television. It is generally assumed that sitcoms are made with a clear intention to amuse the audience, but the term *sitcom*, according to Taflinger (1996), can be interpreted more broadly, because there are sitcoms that present non-humorous themes and are not devoted to evoking laughter.

Taflinger (1996) argues that the term sitcom applies to all types of situation comedy. He further argues that there are three different types of sitcom: actcom or action comedy, domcom or domestic comedy and dramedy or dramatic comedy. However, the most frequent type of sitcom on television is the actcom, such as the

one under scrutiny in this project, and hence we are to concentrate on this type of situation comedy.

According to Taflinger (1996), actcoms are the least serious, in fact their entire being, unlike a dramedy, is devoted to evoking laughter from the audience. Our reasons for laughing at particular situations are governed to a large extent by our own background, our societal and cultural expectations. Moreover, as Mills (1995) states in the *Australian Journal of Comedy*:

The reasons as to why we laugh are as varied and as complex as the situations that produce laughter, and include such things as our cultural and societal expectations, social class, educational and ethnic background, as well as personal taste and values. Additionally what causes us to laugh can change as we and our circumstances change.

Action-based situation comedies frequently play on stereotypes, and they involve someone getting into some kind of conflict; their emphasis is on verbal and physical action. In addition, the problems, complications, and solutions are physical in nature: “the problems in an actcom are mistakes, misunderstandings, attempts to influence the behavior of others, or unforeseen circumstances, all of which disrupt the status quo” (Taflinger, 1996), they are superficial and often invented by the character/s; “the complications are flaws in the plan to solve the problems or natural outgrowths of the problem” (Taflinger, 1996) which lead to some type of action in order to solve the complication, i.e. a main character has to make a decision about what action to take in order to solve the immediate problem; and “a result must be obtained, either vindicating his actions or showing him his error, thus achieving resolution” (Taflinger, 1996) and re-establishing the status quo in order to leave the audience with a good feeling of the series.

Moreover, characters’ actions often are incongruous with reality as perceived by society; they are used for humorous effect (Taflinger, 1996). Taflinger further argues that sitcoms provide four basic criteria for humor:

1. Appeal to the intellect rather than emotion.
2. Established societal norms.
3. Incongruity to those norms.
4. The audience's perception that the occurrences are essentially harmless to both the characters and to sensibilities of the audience.

According to Kelly (2001), sitcoms should have a theme and it should be consistent. Alongside the over-preoccupation with the western universal topic, i.e. sex and seduction, appearing in most sitcoms, actcoms are based on a variety of themes. For example, *Friends* tackles various topics that many young adults face in their lives such as dating, career, family, marriage and above all friendship.

Kelly (2001) further argues that sitcoms are not about jokes, they are about stories and if they have a strong story it will generate laughter. According to Chiaro (1992, p. 117), not only do jokes occur in humorous discourse, but the narration of amusing events and anecdotes are also part of it. Furthermore, these stories are told for the sake of amusement since the aim is to be funny frequently. In the American series, there is meant to be a laugh every 13 seconds (Sutherland, 2000), so we have to bear in mind that every character is part of the humor-making process, since everything that happens moves the narrative on. The audience is given amusing sights, stories and/or situations, and thus they are expected to listen and finally, it is hoped, to laugh.

Sitcoms are not about where they are set; they are about people, characters, and relationships (Sutherland, 2000). *Friends* is not funny because the characters go to a coffee shop, it is funny because of those unique characters' ways of being. We are able to identify, to varying degrees and in varying ways, with the funny people and situations, though characters have certain characteristics exaggerated for comic effect (Taflinger, 1996). They reflect the way a "society" works and reveals itself through the action.

Moreover, most sitcoms focus on no more than five central characters because it is important that the audience knows the characters and their worlds in order to laugh at their action or reaction to specific situations (Kelly, 2001). In addition, sitcoms narrative involves important cognitive aspects such as the one inherited by flashbacks; they often display frequent temporal, spatial and causal discontinuities.

All discourse not only consists of linguistic communication, that is to say, discourse does not only play with words, but it also relies on image and appearance in order to try to get the audience's attention. When talking about fiction "we assume as a matter of convention that what we are talking about has only discourse properties" (Adams, 1985, p. 7).

In addition, every fictional discourse is embedded in a fictional context that includes fictional speakers and listeners. However, the communicative context in sitcoms is transparent because speakers and listeners are on the screen. In situation comedies, the addressers are actors, though the senders are the creators; the addressee may be a specific target group, but the receiver is always the audience. Moreover, spectators make interpretation choices; they become interpreters. And as Verschueren (1999, p. 82) suggests spectators are virtual interpreters since they are only imagined at the moment of producing the discourse. When creating the sitcom, the creators are mentally constructing an audience for which they assume that what they say will be both relevant and accessible.

In my analysis, I am interested in the way characters organize their perception of the events and the situations that they are navigating through since their interpretation is guided by the goal that characters intend to achieve and by the conventional give-and-take. In addition, any aspect of interpretation may point to properties of the characters' mental world that triggered the choices they made, that is, their personality, emotions, beliefs, desires or wishes, motivations or intentions

play an important role. Furthermore, sitcoms are interpreted and experienced against the backdrop of the individual's life history and current life world.

On the other hand, in addition to interpreting the characters, the audience is aware that the sitcom creators may intend to have an effect on him/her. Moreover, as we have seen in the previous sections, sitcoms are pleasurable objects since the primary function seems to be to amuse, to entertain, and to elicit affective responses. Audiences watch sitcoms essentially because they want to be emotionally moved – by identification with characters, humor, excitement, ... However, most series go beyond the lives of their characters to assess some aspect of the social world (see chapter 4).

In words of Monaco (2009):

The basic unit of television is not the show but the series, which gives television an advantage in building character over every other narrative medium except perhaps the novel saga. This is also why television is not so much a medium of stories as of moods and atmosphere. We tune in not to find out what is happening (for generally the same things are always happening) but to spend time with characters [...] All sitcoms are about “nothing” – nothing but character. (pp. 541-542)

3.3. Understanding Humor and Communicative/Cultural Competence

We live in a modern age of innovation, and it often involves changing the way we do things. John Dewey warned that “if we teach today’s students as we taught yesterday’s, we rob them of tomorrow” (as quoted in Wasik, 2012, p. 421). As we have seen in the previous chapter, the rise of *Late, Late English Immersion CLIL* in modern education is one example of this process, a significant added value not only for content but for *language learning* as well. Today, *Late, Late English Immersion CLIL professors* face a major challenge, i.e. obtaining appropriate instructional materials so they do not have to adapt them to meet students’ needs. Most professors have to adapt and improvise from monolingual products in order to suit *our* specific

bilingual teaching issues, and many of us rely on foreign monolingual university materials although many times *college students' competence* is not sufficiently developed.

For the Spanish-speaking students who are immersed in English for the day, the program offers them an opportunity, again quite rare in Spain, to become proficient in a foreign language such as English. Feedback should be provided in class, good immersion professors know how to exploit student-professor interactions to encourage their students to be more precise in their output (Kowal, as cited in Johnson and Swain, 1997).

However, *assessment of students' level of TL proficiency* is an area where much work is needed. No program formally assesses *students' language and culture learning*, and resources are needed to devote more attention to *assessment of student language and cultural achievement*.

I agree with Baker (2006) that bilingual programs should develop bicultural competences in students, hence the teachers should be familiar with those cultures and one way to this should be through the use of sitcom, as well as integrate intercultural reflection in their teaching. As Naím Boutanos suggested in the *Plurilingualism Promotion Plan* in Andalusia “Man is the enemy of all he ignores: teach a language and you will prevent a war. Spread a culture and you will bring peoples together” (Regional Ministry of Education, n.d., 2). Moreover, “language is not only a major aspect of culture, but also a means of access to cultural manifestations” (Council of Europe, 2001, p. 6) and

... as an individual person's experience of language in its cultural contexts expands, from the language of the home to that of society at large and then to the languages of other peoples (whether learnt at school or college, or by direct experience), he or she does not keep these languages and cultures in strictly separated mental compartments, but rather builds up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact. In different situations, a

person can call flexibly upon different parts of this competence to achieve effective communication with a particular interlocutor. (p. 4)

Cultural backgrounds can lead to miscommunication and misunderstanding. As a way to enhance teachers' intercultural understanding, teachers should also take into account the possible benefits of the link between bilingualism, culture, creativity and innovation. As Stolarick and Florida (2006) point out

Having access to multiple languages and cultures also seems to have a positive impact on the region's talent itself. People 'think differently', we were often told, as a result of their bilingualism or multilingualism. A respondent from a consulting firm noted that when he is faced with difficult problems to solve, he intentionally forms strategy groups with multilingual staff. He observed that being multilingual means you understand the world from different perspectives and are more likely to devise creative and innovative solutions: it's "good for the brain to have to learn how to work and think in (multiple language)". One problem solves with "more creativity when you have to approach problems from both cultures. (p. 1812)

We need to consider not the cultural and intercultural benefits of bilingualism but how to assess if students are culturally competent, hence well equipped as bilinguals for inter-cultural communication. Bilingual students not only have an expanded set of linguistic resources but a broader range of social categories and "on the social and cultural level, many are familiar with relatively diverse cultural frameworks for interpreting and evaluating the world and positioning themselves and others within it" (Bailey, 2007, p. 342). Their bilingualism or cultural frameworks is a key to understand the humor inherent in sitcoms like *Friends*.

According to Dalton-Puffer (2007) perhaps the most difficult task for ELLs "is achieving a level of competence in the target language which allows them to function smoothly in different environments where the language is used either natively or non-natively" (p. 173).

It would be desirable for college students to acquire native-like (pragmatic) competence, but we need to be aware of the influence of *L1 discourse culture* on the acquisition of *TL competence*. L1 lingua-culture is a powerful factor that influences

the interactive behavior in a TL; the choice of students' speech acts is culturally bound (see Bardovi-Harlig & Hartford, 1993) and their L1 conversational style frequently does survive the move into an L2. For the *Late, Late English immersion CLIL classroom* this underlines the importance of professors to keep in mind that the default reference culture is the Spanish university interaction and not an American or British native-speaking college classroom culture.

However, as Keßler and Pienemann (2007) note the measurement of bilingualism can be manifold and "there is no consensus on what constitutes bilingualism and how bilingual competence is represented" (p. 247). For the purpose of measurement, the field of language testing has developed different approaches to measure the TL abilities such as the proficiency rating scales but they provide only a partial snapshot of the linguistic abilities. One of the key issues is whether we can use taxonomies of bilingualism to measure proficiency.

As Keßler and Pienemann (2007) point out, there is no single standard to measure individual bilingualism. However, sociocultural expectations play a key role in our analysis; the change in the linguistic code has to involve necessarily a change in the social code. Furthermore, bilingualism seems to give you the chance to *fine-tune your emotions* as George (see Panayiotou, 2006) noted when talking about his experiences:

When you are a bilingual/bicultural person, I think that you can move the needle of your emotions a little bit to the left or a little bit to the right until you land on the most precise description of what you are trying to say [...] maybe monolingual people have the same needle but it's the ability to *move* this needle yourself that makes one a bilingual person. (p. 204)

As Baquedano-López and Kattan (2007) suggest becoming bilingual involves much more than the acquisition of linguistic forms in two languages. It involves "the socialization to the rules and expectations that accompany the usage of those languages. Learning these forms does not occur independently of their meaning in

their social contexts. At the same time, the very use of those forms creates a context in which those very forms acquire their meaning” (p. 69).

Although different models of communicative competence have been developed since the 1980s, we are going to refer to Canale and Swain’s (1980) model because of its concern of L2 acquisition. Their work focuses on the interaction of grammar, social meaning, and context; they propose their own theory of communicative competence that includes four main competencies:

1) Linguistic/grammatical competence:

- Syntax, inflection, lexicon, phonology and orthography.

2) Sociolinguistic competence:

- Formality, politeness and interpersonal relations, i.e. culturally and socially appropriate language use in terms of meaning and form.

3) Discourse competence:

- Selection, sequencing and arrangement to create a unified whole with reference to a specific message, context and audience.

4) Strategic competence:

- How to manage knowledge gaps in, activate learning and deal with communication breakdowns.

In 2001, the Council of Europe developed a six-level scale, known as the *Common European Framework of Reference for Languages* (hereafter, CEFR). The CEFR has been recommended by a European Union Council Resolution (November 2001) as a valuable tool for “setting up systems of validation of language competences” (Council of Europe, 2001). It has become a key reference document which describes in a comprehensive manner “what language learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively” (Council of Europe, 2001, p. 1) covering also the cultural context in which language is set.

According to the CEFR, the *general competences* of LLs consist of their related knowledge (*savoir*), skills and know-how (*savoir-faire*), existential competence (*savoir-être*) and ability to learn (*savoir apprendre*) a language. Moreover, as the Council of Europe (2001) points out *language use and learning* comprise

... the actions performed by persons who as individuals as social agents develop a range of **competences**, both **general** and in particular **communicative language competences**. They draw on the competences at their disposal in various contexts under various **conditions** and under various **constraints** to engage in **language activities** involving language **processes** to produce and/or receive **texts** in relation to **themes** in specific domains, activating those **strategies** which seem most appropriate for carrying out the **tasks** to be accomplished. The monitoring on these actions by the participants leads to the reinforcement or modification of their competences. (p. 9)

Regarding the *declarative knowledge* (*savoir*), we could distinguish at least three types of knowledge essential for our analysis: *knowledge of the world*, *sociocultural knowledge* and *intercultural awareness*.

Communication depends on *shared knowledge of the world* (see 3.1.3.1), i.e. on the congruence of the models of the world and of language which have been internalized by the persons taking part; second and foreign language teachers often assume that learners have already acquired a knowledge of the world sufficient for the purpose. This is, however, not by any means always the case (see 2.1.1). This *knowledge of the world* derives from experience (*empirical knowledge*), and also from more formal learning (academic knowledge).

In this regard teachers will have to consider not only the *knowledge of the world* LLs will need or be assumed/required to possess, particularly in respect of the country or countries in which the language is spoken (Council of Europe, 2001, p. 102); but also the *sociocultural knowledge* of that society and culture under siege.

However, as the Council of Europe (2001) notes *sociocultural knowledge* “is likely to lie outside the learner’s previous experience and may well be distorted by

stereotypes” (p. 102). Of considerable importance to the LL is factual knowledge concerning the society and culture of a specific community, and some of those features may relate to everyday living, living conditions, interpersonal relations, values, beliefs and attitudes, body language and social conventions in order to meet the requirements of L2 communication. LLs need to be sensitive to sociocultural conventions such as rules of politeness and norms governing relations between sexes and social groups (i.e. *sociolinguistic competence*). Moreover, LLs need to acquire that sociocultural experience and knowledge of social life in the target community to develop an appropriate intercultural competence.

As the Council of Europe (2001) states

Knowledge, awareness and understanding of the relation (similarities and distinctive differences) between the ‘world of origin’ and the ‘world of the target community’ produce an intercultural awareness. It is, of course, important to note that intercultural awareness includes an awareness of regional and social diversity in both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner’s L1 and L2. This wider awareness helps to place both in context. In addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes. (p. 103)

The individual characteristics, personality traits and attitudes of LLs (i.e. existential competence or *savoir-être*) are culture-related, the product of acculturation, but may be modified over time. Their *communicative language competence* is affected not only by their attitudes, motivations, cognitive styles, personality factors, but also by their values (ethical and moral) and beliefs (religious, ideological and philosophical): “the way one member of a specific culture expresses friendliness and interest may be perceived by someone from another culture as aggressive or offensive” (Council of Europe, 2001, p. 12).

Communicative language competence empowers LLs to act using linguistic means, including lexical, phonological, syntactical knowledge and skills and other

dimensions of language (i.e. *linguistic competence*), and taking into account the sociolinguistic and pragmatic components. Each of these components comprises the *savoir* and the *savoir-faire*. Regarding the pragmatic component, I strongly believe, as the Council of Europe (2001, p. 13) points out, in the major impact of interactions and cultural environments in which the production of language functions, speech acts, discourse, irony and parody are constructed.

Besides describing in a comprehensive way the knowledge necessary for communication, the related knowledge and skills and the situations and domains of communication, the CEFR defines six different levels of attainment for any language (see Appendix III). The descriptors related to the six Council of Europe's CEFR levels cover the whole range of possible TL proficiency, from beginner to near-native speakers. This *global scale* was constructed using the most typical descriptors: Basic User (A1: Breakthrough and A2: Waystage), Independent User (B1: Threshold and B2: Vantage), and Proficient User (C1: Effective Operational Proficiency and C2: Mastery). However, the descriptors scales of language proficiency included in the different CEFR levels are too general, a more detailed overview would help to profile ELLs main language skills in order to assess their level of proficiency. The above CEFR descriptors are designed to apply to any language, i.e. the CEFR is language-neutral.

For this reason, we are going to focus on a groundbreaking collaborative research program designed to enhance the learning, teaching and assessment of English worldwide: the *English Profile Program*. This program describes (*not prescribes*) what the CEFR means in detail for the English language, providing a detailed set of Reference Level Descriptors (hereafter, RLDs) linked to the CEFR. In fact, this 'profile' or RLDs provide detailed information of the competences laid out in the CEFR, clearly describing what a ELLs can be expected to demonstrate at each

level (see www.englishprofile.org for more information about setting professional standards for English language learning worldwide).

These RLDs are linked to the Common European Framework, clearly describing what ELLs can be expected to know at each level by providing a benchmark for progress that takes account of the complex interactions between the L1 and L2. Each set of RLDs is described in terms of learning goals in specific areas of the English language (e.g vocabulary, language functions, pronunciation, etc.), hence following a ‘vertical’ approach, describing the skills needed by ELLs to become competent speakers of another language. I will focus on the Mastery user level (term coined to refer to level C2 of the CEFR) since ELLs at this level “Can understand with ease virtually everything heard or read.... differentiating finer shades of meaning even in more complex situations (Council of Europe 2001, p. 24), and they are relevant to our purpose since we believe that understanding humorous situations may ‘be a sign’ or ‘depend on’ having reached that mastery level.

Figure 6. Common European Framework of Reference for English



Source: eng_pro_information_booklet.pdf

On the other hand, the need for the validation of measures is still a key issue in the assessment of bilingual competence. There are several problems related to the assessment of students' linguistic proficiency and cultural competence. The first

relates to the selection of tests or tasks appropriate for college students, so we will have to consider the appropriateness of measures designed to *assess students' receptive language skills*. Information addressing the following questions is crucial:

What is the English proficiency of students?

The *World-Class Instructional Design and Assessment* (hereafter, *WIDA*) Consortium is dedicated to the design of resources to support classroom instruction and address *language proficiency of ELLs*. The *WIDA English Language Proficiency Standards* are recognized worldwide for measuring academic language development, guiding teachers when determining student language proficiency levels among others. The four major components of WIDA's standards-based system are displayed in the following table:

Table 3. Components of WIDA's Standards-Based System

STANDARDS-BASED COMPONENTS	
1. STRANDS OF MODEL PERFORMANCE INDICATORS	<i>Illustrate how ELLs process and use the TL for each English language proficiency standard, language domain, and language proficiency level</i>
2. PERFORMANCE DEFINITIONS	<i>Outline how ELLs process and use the TL for each level of language proficiency</i>
3. CAN DO DESCRIPTORS	<i>Describe how ELLs process and use the TL for each language domain and level of language proficiency</i>
4. SPEAKING AND WRITING RUBRICS	<i>Document how ELLs process and use the TL in the domain of speaking or writing for each level of language proficiency</i>

Note: Adapted from the *WIDA Consortium* (2009)

The bold-faced standards-based components are the ones we are interested in for our study. The *Performance Definitions* not only provide an overview of the language expectations, which vary *tremendously* for each of the six levels of English language proficiency, but they "are the basis for use of other standards-based resources such as the *CAN DO Descriptors*" (WIDA Consortium, 2009, p. 3).

The three criteria that shape each of these six levels in order to describe the increasing quality and quantity of student's language as they move from one English language proficiency level to the next are: *linguistic complexity*, *vocabulary usage* and *language control*. For example, at *level 5 (bridging level) of English Language Proficiency*, ELLs will process, understand, produce, or use:

1. a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse (*Linguistic Complexity*);
2. specialized or technical language (*Vocabulary Usage*) and;
3. oral or written language approaching comparability to that of English-proficient peers (*Language Control*).

Whereas at *level 6 (reaching level) of English Language Proficiency*, ELLs will process, understand, produce, or use:

1. a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse (*Linguistic Complexity*);
2. specialized or technical language (*Vocabulary Usage*) and;
3. oral or written communication in English comparable to English-proficient peers (*Language Control*).

On the other hand, one of the major components that work in conjunction with the *WIDA Performance Definitions* of the English language proficiency standards is the *CAN DO Descriptors*. Although there are only *five level clusters of Descriptors* spanning the K-12 spectrum, they are a resource to use with ELLs at post-secondary levels, an instructional assessment tool for teachers describing the language expectations of ELLs for the four language domains (listening, speaking, reading, and writing). For example, at *level 5 (bridging level) of English language proficiency*, in the listening domain, ELLs can process or produce the language needed to:

- Interpret cause and effect scenarios from oral discourse.
- Make inferences from oral discourse containing satire, sarcasm, or humor.

- Identify and react to subtle differences in speech and register (e.g., hyperbole, satire, comedy).
- Evaluate intent of speech and act accordingly.
(WIDA Consortium, 2009, p. 6)

The above expectations, at least at this particular level, are key since *being bilingual means being bicultural*. Humor is culture-specific and “language is usually associated to culture” (Fortanet Gomez, 2010, p. 263). Language is not only communication, but culture as well (Nyborg, 2001, p. 4), and as Bergan (2001) notes:

different language structures are subtle expressions of different ways of looking at reality Not even the best of translations can fully convey the historical and cultural connotations of certain expressions, and even well trained speakers of foreign languages sometimes fall into linguistic traps...”
(p. 11)

On the contrary, Baker believes that it is possible for someone to be proficient in two languages but be *monocultural*, I strongly believe and agree with Ovando, et al. (2003) suggest there is an “inseparable connection between culture and language”, and thus the cultural component should be included in bilingual programs. Furthermore, one of the ultimate goals of CLIL is to support the achievement of the understanding and appreciation of the cultures associated with the CLIL language (Mehisto & Marsh, 2011, p. 12). Hence this is a valuable argument in justifying the need for expanding CLIL-type educational provision, i.e. *integrating culture at tertiary levels*. As Sabine Ulibarri (1972), storyteller and professor from University of New Mexico stated

In the beginning was the Word. And the Word was made flesh. It was so in the beginning and it is so today. The language, the Word, carries within it the history, the culture, the traditions, the very life of a people, the flesh.
Language is people. We cannot conceive of a people without a language, or a language without a people. The two are one and the same. To know is to know the other. (p. 295, as cited in Ovando, et al., 2003, p. 6)

4. THE USE OF AUDIOVISUAL MATERIAL IN THE CLASSROOM

4.1. The Use of Sitcoms in the Teaching-Learning Process

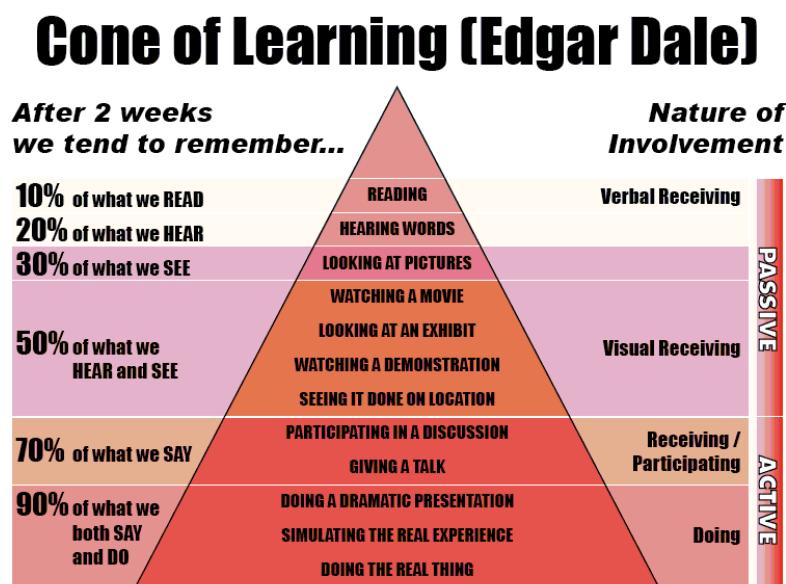
The development of multimedia technology call for an assessment of the research into the “Late, Late English immersion CLIL” making use of these and the learning paradigms underpinning them. Research on the use of television in foreign language is already well established. As Jean-Pierre Berwald (1985) notes the audio-lingual era was the most revolutionary period of foreign language teaching, causing “a dramatic change in methods and materials” (p. 3). It has been one of the most significant ‘technical’ developments to affect foreign language teaching and learning in classrooms throughout the world. Moreover, the revolution in digital technology we have been experiencing since the late 1990s is having a tremendous impact on education and continues to do so as we go from one innovation to another.

While the field is still evolving, researchers have shown that significant increases in learning can be achieved through the use of visual and verbal multimodal learning. The literature in relation to the use of video in the *CLIL* classroom is hardy in its infancy focusing on both the *advantages*, such as language development and enrichment of learners’ vocabulary (see Chiu, 2006), improved pronunciation and listening comprehension skills, and expose to non-verbal communication; and the *disadvantages* such us being time consuming, and contact with “inappropriate” content. In this digital age, we tend to push a lot of buttons on machines. Although we are all products of the digital technology revolution, there is a major question regarding the value of television in teaching foreign/second languages in general, or in teaching “Late, Late English immersion CLIL”, in particular.

The educationist Edgar (1954) did studies to determine how different learning strategies impact retention, developing the “Cone of Learning” – which *states* that

after two weeks we remember only 10% of what we read, but we remember 50% of what we hear and see, and 90% of what we do, i.e. we tend to remember our level of involvement (see Figure 7). Moreover, the Cone may be regarded as a visual device summarizing the different types of students learning experiences, from the concrete to the abstract.

Figure 7. Edgar Dale's "Cone of Learning"



Note: Cited by a U.S. Company (Edgar Dale's visual did not include percentages)

Although the "Cone of Learning" was introduced in 1946 in Dale's textbook on *Audio-visual Methods in Teaching*, as a visual aid about audiovisual materials; he made modifications of the Cone adding *Television* for example in the second edition. Furthermore, Dale's original model of the Cone of Learning does not include any percentages; in fact, as Dale (1954) pointed out it is essentially a visual aid depicting types of learning:

Much of what we fond to be true of direct and indirect experience, and of concrete and abstract experience, can be summarized in a pictorial device which we call the 'Cone of Experience.' The cone is not offered as a perfect or mechanically flawless picture to be taken with absolute literalness in its

simplified form. *It is merely a visual aid* [original italics] in explaining the interrelationships of the various types of audio-visual materials, as well as their individual ‘positions’ in the learning process... The cone device, then, is a visual metaphor of learning experiences in which the various types of audio-visual materials are arranged in the order of increasing abstractness as one proceeds from direct experience... Exhibits are nearer to the pinnacle of the cone not because they are more difficult than field trips but only because they provide a more abstract experience. (An abstraction is not necessarily difficult. All words, whether used by little children or by mature adults, are abstractions.) (p. 42, as quoted in Fadel, 2008, p. 6)

Professor Frank Dwyer of Penn State (1978), a noted expert on research in the history of the field of Instructional Technology, notes Dale inspired the visual education movement being a leader himself in the field of audiovisual education:

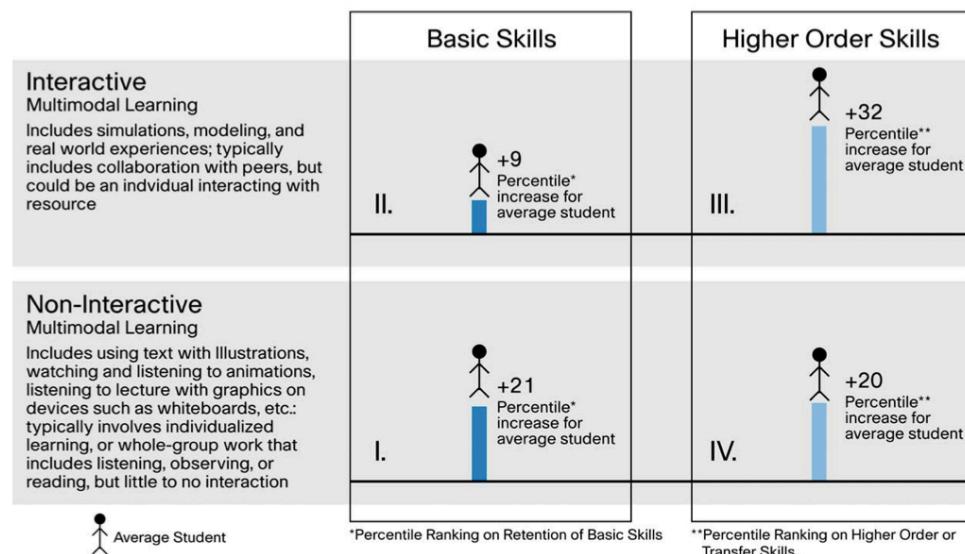
An explanation for the current widespread use of visualization can be traced back to the 1940s and 1950s when a number of theoretical orientations were identified – specifically the iconicity theory identified by Morris (1946) [and] Dale’s (1946) cone of experience ... (p. 6, as quoted in Molenda, 2003).

Visual matters, as the ancient Chinese proverb goes “A picture is worth a thousand words”. The fact that Dale’s Cone has been used in different research testifies the attractiveness of his visual metaphor; visualization has become increasingly important in the classroom. However, the Cone is not a rigid, inflexible guide to lesson planning since it is *not prescriptive*; it is merely a *classification system* (see Molenda, 2003; Fadel, 2008) that “When properly understood and used, however, the Cone can be a helpful and practical guide” (Dale, 1969, p. 110, as quoted in Molenda, 2003). Moreover, Dale (1969) advocated the use of whatever methods or media were appropriate for the learner if they are to have a rich and deep experience and understanding: “in brief, we ought to use *all the ways of experiencing that we can*” (p. 19, as quoted in Molenda, 2003).

On the other hand, those oft-quoted statistics are unsubstantiated and there seems to be a lot of misinformation circulating about the effectiveness of multimodal learning. Educators are interested in the most effective teaching and learning for their LLs, redesigning learning experiences. Dale’s Cone is not a prescriptive formula for

selecting certain media and methods over others; one size does not fit all LLs, and seeing is not always more effective than reading. However, students generally do learn best when they are *enjoying the learning experience* that incorporates *multimodal designs* (Figure 8), outperforming students who learn using the single-mode traditional learning approach (see Fadel, 2008).

Figure 8. Impact of Multimodal Learning in Comparison to Unimodal Learning



Note: Findings Based on Meta-Analytic Analysis - Reported Separately for Basic Skills and Higher Order Skills, and by the Inclusion or Absence of Interactivity

Source: Fadel, 2008, p. 13

Researchers are getting mixed, albeit positive results in the use of multimedia in the classroom to augment learning (Fadel, 2008). However, an important feature to take into consideration when working with video in the foreign/second language classroom is its *pedagogical usefulness*; as Kerridge (1986, p. 108, as cited in Brandt, 2005) suggests educators need to be borne in mind video is not some sort of pedagogical shortcut, not qualitatively different from any other modern teaching aids that exist.

The evidence suggests that audiovisual materials not only do engage our digital generation but also adds value to foreign/second language learning. For

example, the BBC Production *Mi Vida Loca: Real Spanish, Real Drama* is an interactive Spanish drama, winner of the 1999 British academy Television Craft Awards; the video instructional series or Spanish soap opera *Destinos* immerses students in everyday situations and introduces the cultures, accents, and dialects of Spanish speaking countries; or *Connect With English*, the video instructional series for college, high school classrooms and adult learners; and the 2011 winning title of the prestigious HRH The Duke of Edinburgh English Language Book Award *Speakout*, an approach to learning with successfully-integrated media: authentic materials from the BBC helping to bridge the gap between the classroom and the real world.

The above-mentioned audiovisual materials are designed specifically for the purpose of teaching and learning languages: dialogues are slightly slowed down and subtly simplified; there are constant visual clues to meaning; non-verbal communications, including body language, gestures, expression and dress, also reveal meaning for students. Baltova's (1994, as cited in Canning-Wilson, 2000) study results suggest visual cues – actions and/or body language - enhanced comprehension; visual cues stimulated and facilitated understanding as Iva Baltova (1994) notes “students in the sound-only conditions in the two experiments were less successful in maintaining the interest and concentration in listening” (as quoted in Canning-Wilson, 2000).

Video is increasingly becoming part of the educational experience, yet issues of its value as a teaching tool are often questioned. Video has been proven to be an effective method in teaching a foreign/second language, and can be used in a variety of instructional settings. Teachers can exploit pedagogically any variety of audiovisual materials. They may range from commercials and newscasts to sitcoms.

Arguments against using video Research on the use of video as an educational medium of instruction shows that studies have been done with visual aids designed

for the foreign/second language classroom and not with actual foreign/second language videos. However, as Canning-Wilson (as cited in Brandt, 2005) points out arguments against using video in the classroom, as a visual component that significantly affects listening comprehension, are based on the fact that there is “scant empirical proof to verify comprehension”.

The field of video is so vast that we cannot give a detailed account of research studies on the use of video in language teaching and learning. It is not the purpose of this research; although there are studies that focus on one particular aspects of video, there is no significant study attesting to the value of video in foreign/second language learning. However, we should not underestimate the value of the visual elements a video provides.

Considerable confidence is placed in the value of sitcoms aids to enhance the learning of foreign/second languages, yet there is little empirical data and research. In fact, the use of sitcoms as a tool for language teaching and learning, research and assessment is hardly in its infancy.

There are some advantages for using *authentic video* in the classroom as part of teaching a foreign/second language. Authentic listening material is not only one of the best forms of being exposed to natural everyday speech, vital to learn a language, but also they exhibit the characteristics of natural language, closer to what LLs will experience out of the classroom, not simplified, slowed down and labored to reflect language levels (see Field 2000, as cited in Brandt, 2005). Moreover, sitcoms are an excellent classroom resource for a number of reasons, and can be of benefit to LLs. The areas of research in this modality are thrilling; as Chaume Varela (2002) observes referring to audiovisual translation (but we could say the same regarding the use of sitcoms in the classroom) some lines of research are in need of greater attention. For example:

studies on the complex and elaborated mode of discourse in audiovisual texts, essentially studies on the *prefabricated orality* that this type of text presents, written (or conceived) to be spoken by actors (and seen by the public) as though they were not written (or filmed) texts, but rather something approximating reality, as far as communicative verisimilitude and iconic naturalness is concerned. (p. 9)

One of the main benefits in choosing sitcoms, such as *Friends*, is that “they follow a number of key conventions and ingredients which once learned can be applied to all sitcoms” (Brandt, 2005): namely, the presence of stable and consistent characters (types) - so students who watch more than one episode become familiar with the characters, being able to predict characters behavior in a particular circumstance-, the use of recurring gags, catchphrases and slapstick humor, being 30 minutes in length, and the plot is based on situations that are “universal” and often have a circular story structure.

With the proliferation of video resources teachers can make their classes lively and interesting. Authentic video materials, such as sitcoms, are not aimed at any classroom as such; they do not undergo any adaptation to suit the level of the LLs since they are not geared towards them; they provide us with authentic language in all its guises. The *added value* of using this audiovisual material comes when one can find high-yield videos that combine interesting language, cultural input and good production values (sound and picture quality), such as the *Friends* sitcom under study.

Finding authentic and meaningful video materials can be time consuming. However, video materials are very effective ways of both motivating students and helping them to understand language. Sometimes, however, we can reinforce different grammatical structures through a sitcom segment. Educators should not be afraid to challenge LLs with *natural language*; using authentic video in the classroom is going to bring the real world into the classroom by providing the learner with *meaningful, real language in context*, making possible for FLLs to immerse into L2’s world. Using authentic material in the classroom is seen as an advantageous resource, adding

fun and motivation to language learning by “grabbing their [the students’] attention in a way that is impossible for a static text or a sound-only recording” (Walker, 1997) to do. Sitcoms are dynamic and have the kind of capacity to really breathe new life into the classroom, and students can find it motivating.

Sitcoms cover everyday English conversation topics and vocabulary comprehensibly, and they can also be used as a way of developing English language skills, giving students not only the chance to study different aspects of spoken language, but improving their speaking ability and giving them the opportunity to notice language and to acquire it as well (Brandt, 2005); sitcoms can significantly contribute to mastering English, in particular to hear “real” pronunciation, conversation and cultural aspects. How many times we heard “I understand everything in class but when I went to the States I didn’t understand a word”?

Furthermore, the visual aid and the non-verbal communication are going to facilitate language comprehension; in fact, a large part of communication is non-verbal (Bilsborough, 2011). Being able to see facial expressions and gestures are extremely important for any FLL; it is going to help them grasp the meaning of any underlying insinuations (Bilsborough, 2011). Sitcoms are not only full of unspoken innuendos, essential for analyzing and understanding how humor generates, but also they are full of cultural references. In this regard, findings from Moore’s (2006) study suggest that teachers neglect the teaching of culture, crucial to language teaching and learning though. The findings from 262 teachers showed that the level of education and the years of teaching experience tended to influence the use of technology into their teaching: the higher the level and the experience, the greater the use.

On the other hand, most language teachers are technologically very literate and institutions, such as the Universidad Rey Juan Carlos, are well provided with a range of technologies. We need to encourage CLIL teachers to use video not only for enhancing skills such as listening or speaking but also for teaching culture. In fact, the

topic of culture is crucial in to language teaching and learning, and sitcoms may be particularly rich for cultural aspects of a society since they display a certain view of American culture, as in *Friends*, where religion, ethnicity, gender and social issues, politics and other issues come into place. In fact, there is a great deal of culture, language, cultural and political satire to be found within the sitcom genre; these are delivered through culturally specific language and behavior.

American culture has many aspects that differ from other countries such as differences in values, attitudes, beliefs or perceptions; these cultural differences may be a barrier to LLs to understand humorous situations and even how humor translates to other countries. Perhaps what is missing here is the difference between “teaching American culture though sitcoms” and “using sitcoms to allow for insight into American culture and dialogue between cultures.” In fact, *Friends* provides LLs insights into American culture, and allows for the opportunity to analyze any non-verbal aspects of communication in those humorous scenes, offering an enticing connection between non-verbal communication and observational humor. By learning more about the culture of a specific country such as the States, LLs will understand the implications of language’s link to its culture; in words of Bilsborough (2011) “The more we know about the culture of the language we are learning – the better our understanding of that language will be.”

On the other hand, sitcoms produce a more satisfying learning and can enhance language learning and teaching, providing opportunities for a digitally-enhanced language and culture learning society. The observational component of sitcoms, which includes what they look like, engages the LLs in the realm of a staged sitcom, with its three cameras and studio audience. Sitcoms, however, are an excellent source not only for teaching culture, but also for teaching listening comprehension skills (non-academic spoken English in informal settings) as we said previously since they present real language that is not simplified, spoken at a normal speed with

genuine accents. There is a great amount of rich linguistic and cultural resources that reside in sitcoms, and they present educators a site for communication and cultural comparison. There does seem to be consensus among educators favoring visual-based learning since video offers contextual support and help LLs to visualize meaning, drawing more attention to the language (Cooper, Lavery and Rinvoluci 1991, as cited in Brandt, 2005). LLs can interact both visual and audio stimuli. Sitcoms are full of messages, images and ambiguity; this fact provides the LLs with a tool that “does not teach language, but it most certainly supports its acquisition” (Vale and Feunteun, 1995, as cited in Walker, 1997) helping our students in the process of this acquisition.

What makes the use of sitcoms so interesting and so frustrating as well, is that there is such a complete range of possibilities - there are a thousand of sitcoms and like any piece of *real* or *authentic* material the possibilities for using a sitcom in the classroom are boundless. Great success in terms of student learning will be achieved if CLIL educators know how video, and sitcom in particular, can be integrated in a *meaningful* way so they can exposed LLs through cultural and linguistic dialogue.

LLs are usually interested in colloquial language that real people use in everyday situations, and sitcoms provide that tool, exposing students to *authentic* language (different speakers, accents and voice qualities, both sexes, ...). However, as Coombe and Kinney (1999) stated “Learners learn primarily because of what they bring to their classroom experience in terms of their perceived needs, motivations, past experiences, background knowledge, interests, and creative skills. Learners are active as opposed to passive recipients of knowledge”. Furthermore, past experiences and background knowledge are two aspects that are going to be play a key role when analyzing humorous scenes in the *Friends* sitcom. In words of Canning-Wilson (2000)

Video provides visual stimuli such as the environment and this can lead to and generate prediction, speculation and a chance to activate background schemata when viewing a visual scene reenacted. It can be argued that language found in videos could help nonnative speakers understand stress patterns. Videos allow the learner to see body rhythm and speech rhythm in second language discourse thought the use of authentic language and speed of speech in various situations. Videos allow contextual clues to be offered. In addition, video can stimulate and motivate student interest. The use of visuals overall can help learners to predict information, infer ideas and analyze the world that is brought into the classroom via the use of video instruction. In a teaching or testing situation video can help enhance clarity and give meaning to an auditory text; it can create a solid link between the materials being learned and the practical application of it in a testing situation; the video can act as a stimulus or catalyst to help integrate materials or aspects of the language; videos can help manipulate language and at the same time be open to a variety of interpretations.

Sitcoms, such as *Friends*, present LLs with the opportunity to study humorous scenes from a *intensely verbal form of television*, which at first may appear daunting but when broken down and presented scene by scene, can be used to develop LLs' speaking, writing, listening and reading skills, as well as their understanding of the social, economic, political and cultural backgrounds of the American society and culture. In addition, a sitcom-based approach can enhance our LLs learning in a number of ways: to present, revise and develop language; to stimulate freer oral and written production of language; to help develop listening skills; to familiarize learners with the culture of the target language; and to exemplify paralinguistic features and extralinguistic information, besides stimulating interest and motivate the learners (Miro, 1998).

The use of sitcoms in the classroom as a tool to explore some of the techniques or types of humor employed in situation comedies (pun, slapstick, irony, insult and one-liner) is a way of bringing the LLs into the world of the target language. As Stempleski and Tomalin (1990) stated, "using a video sequence in class is the next best thing to experiencing the sequence in real life" (p. 3, as quoted in Honigsfeld, Giouroukakis, Cohan, and Walsh, 2009).

4.2. About *Friends*

Friends sitcom is one of the most successful popular American sitcom TV show which follows the every day life of six young people who live in the same building in the Greenwich area of Manhattan, New York City.

The series revolves around a group of *Friends* as they move from post-adolescence to something approaching adulthood. The relationships are a little complicated:

- *Courtney Cox* featured **Monica Geller**, an obsessive former overweight girl and cleanliness fanatic who worked as a chef. She has a problem with challenges and dated her dad's friend, but eventually married Chandler.
- *David Schwimmer* featured **Ross Geller**, a paleontologist and professor at the university, and is Monica's brother. At some point, Ross has loved Rachel, divorced three times and had a son with his first wife, who's a lesbian.
- *Matthew Perry* featured **Chandler Bing**, a data controller who lives across the hall from Monica. He is Ross Geller's best friend and studied in the same university. Chandler's father is a drag queen, played by Kathleen Turner.
- *Lisa Kudrow* featured **Phoebe Buffay**, a nature lover and new ageist who sings bad folk music. She works as a masseuse and actually has an evil twin.
- *Matt Lebranc* featured **Joey Tribbiani**, the nicest *idiotic friend*. He is an actor who performed as a doctor with an evil twin in "Days of our Lives" series. Joey is Chandler's roommate, always looking for a role and has to take a lot of auditions.
- *Jennifer Aniston* featured **Rachel Green**, the *not so* superficial girl "born to be a wife" who took forever to get a real job. Rachel was Monica's high school classmate, and will fall in love with Ross Geller, Monica's brother. They will live a complex relationship that will last for the ten *Friends* seasons.

In addition, these six *bobos* (see 4.2.2) use to spend most of their time in *Central Perk*, the coffee house next door or in Monica's apartment to talk about life and love. A fact that in itself indicates a significant difference between the source (American) and target (Spanish) cultures.

First broadcast in the USA on NBC September 22 1994, *Friends* was created by David Crane and Marta Kauffman, and produced by Kevin S. Bright, Marta Kauffman and David Crane. After ten seasons on the network, the series finale (the 236th episode), which aired May 6 2004, was watched by an estimated 51.1 million people in the USA (Associated Press, 2004); the latter was at the time the highest-rated finale in television history. The sitcom's popularity became apparent in the USA, achieving record viewing figures all over the world. The series has had a great impact on society since the very beginning, and it has been highly successful - it quickly became the must-watch TV series of the 1990s and the 2000s. Moreover, *Friends* has connected with a large enough audience to sustain itself beyond ten seasons; as Del Pino (2001) points out

La CBS emitirá el concurso los jueves, a las ocho de la tarde, momento en el que la NBC emite *Friends*, la reina de las telecomedias desde hace años. Nunca antes una cadena se había atrevido a emitir un programa valioso en ese día y a esa hora, conscientes de que el poder de *Friends* hace fracasar cualquier esfuerzo de contraprogramación. (p. 61)

4.2.1. FRIENDS AWARDS

Friends sitcom has become one of the highest-rated shows on television; regarded as one of the finest TV shows of all time by many critics and was nominated for 63 Primetime Emmy Awards, winning six, including one for Outstanding Comedy Series in 2002: in 1996 (Category: Outstanding Individual Achievement in Directing for a Comedy Series - Michael Lembeck (for the episode "The One After The Superbowl)), 1998 (Category: Outstanding Supporting Actress in a Comedy Series – Lisa Kudrow), 2000 (Category: Outstanding Guest Actor in a Comedy Series - Bruce

Willis), 2002 (Category: Outstanding Comedy Series and Outstanding Lead Actress in a Comedy Series - Jennifer Aniston), 2003 (Category: Outstanding Guest Actress in a Comedy Series – Christina Applegate) and in 2008 (Category: TV’s Most Memorable Moment – Comedy (for the episode “The One Where Ross Finds Out”).

The series, besides being a multiple Emmy Award winning television show has won 56 various awards and received a further 152 nominations: an American Comedy Award in 2000 (Category: Funniest Supporting Female Performer in a TV Series – Lisa Kudrow), one GLAAD Media Award in 1995 (Category: Outstanding Comedy Series), one Golden Globe Award in 2003 (Category: Best Performance by an Actress in Television Series – Musical or Comedy – Jennifer Anniston), two Logie Awards in 2003 (Category: Most Popular Overseas Program) and 2004 (Category: Most Popular Overseas TV Star – Jennifer Aniston), ten People’s Choice Awards in 1995 (Category: Favorite New Television Comedy Series), from 2000 to 2004 (Category: Favorite Television Comedy Series) and from 2001 to 2004 (Category: Favorite Television Performer – Jennifer Aniston), one Satellite Award in 2001 (Category: Best Performance by an Actress in a Television Series – Comedy or Musical - Lisa Kudrow), two Screen Actors Guild Award in 1996 (Category: Outstanding Performance by an Ensemble in a Comedy Series – Jennifer Aniston, Courteney Cox, Lisa Kudrow, Matt LeBlanc, Matthew Perry and David Schwimmer) and 2000 (Category: Outstanding Performance by a Female Actor in a Comedy Series – Lisa Kudrow), eleven ASCAP Film and Television Music Awards from 1995 to 2005 (Category: Top TV Series), one TV Quick Award in 2000 (Category: Best TV Import), five Teen Choice Awards from 1999 to 2000 (Category: TV – Choice Comedy) and in 2002, 2004 (Category: TV – Choice Actress, Comedy – Jennifer Aniston) and 2002 (Category: TV – Choice Actor, Comedy – Matt LeBlanc) and eight BMI Film and TV Awards in 1996 and from 1998 to 2004 (Category: BMI TV Music – Allee Willis).

4.2.2. FRIENDS WORLD: AN APPROACH TO THE WORLD OF BOBOS

The sitcom *Friends* generates a whole set of ideas about who people are and what they are like, it shows viewers stereotypes in a *bobo* world. What these stereotypes stand for are more important than what they are, since they are attributed a range of fixed characteristics on the basis of their group membership. In addition, this world of *Friends* is strong on understanding dialogue and ironic repartee, but veers back and forth between ironic detachment and sentimentality.

The term *bobo*, short for *bourgeois bohemians* (Brooks, 2001), is a fusion of the hippies and the yuppies. These bobos are classified as intelligent, rich, traditional and refined; they like to live in a loft in New York or in an elegant suburb with an elegant coffee house as in *Friends*. In fact, the majority of the scenes with these six New York singles – three of each sex – are played out either in one of the apartments or on shared sofa space at the nearby Greenwich Village’s “Central Perk” coffee house.

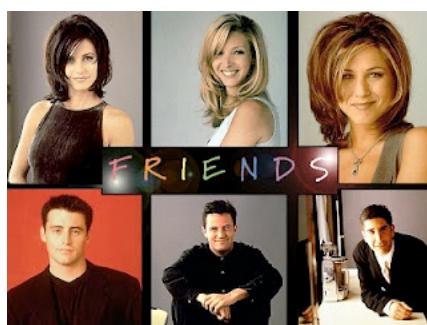
Friends world, like the *bobos*’ world represents a new way of living and thinking in which ostentation is something that they hate profoundly, *bobos* prefer either being actors in independent movies rather than in Hollywood as Joey Tribbiani (Matt LeBlanc) who is a struggling actor, classified as the stud of the group; or being massage therapists or a folk singer as Phoebe Buffay (Lisa Kudrow) who is the ditzy new age chick of the group; or working for fashion designers as Rachel Green (Jennifer Aniston) who outshines the rest, she is elegant and her mannerisms are tremendously cute. According to Brooks (2001), one of the seven-*bobo* rules is to practice perfectionism in the little things as Monica Geller (Cox Courteney) does; she is the neurotically inclined of the group and a chef with an obsession for neatness and order in her life. *Bobos* do not smoke and drink less, although they like to talk a lot and be original as Chandler Bing (Matthew Perry) who is the witty member of the group with a talent for comebacks and he is never at a loss for words, or as Ross

Geller (David Schwimmer) who is the nerd of the group, rather insecure and gets jealous and offended quite easily.

Situations in *Friends* project an “imaginary” western society world inviting viewers to identify with it and enter it, and they re-construct it considering the characters’ sociocultural experience, i.e. the bobo lifestyle. Besides, viewers have access to the characters’ worlds activating the mental, social and physical world as the characters do, picking up the knowledge of the world in an active way (Verschueren, 1999). Furthermore, what appears on the screen is encountered and interpreted by viewers who enter into *the social world of Friends*.

The series made a large cultural impact, becoming a pervasive influence in pop culture and a cult phenomenon; for example, *Rachel Green*’s layered haircut became a cult look worldwide (see Figure 9), and was nicknamed “The Rachel”, still the most popular among British women in 2010 and “the most requested hairstyle of all time, with almost 11million British women trying out the look” (Roche, 2010); *Joey Tribbiani*’s catchphrase “How you doin’?” became a popular means of greeting *Friends*; a dance remix of the *Phoebe Buffay*’s song *Smelly Cat* became a cult phenomenon on the internet; and according to a study by a linguistics professor at the University of Toronto, the use of the word *so* instead of other intensifiers such as *very* or *really* was absorbed into the English language (The Telegraph, 2011).

Figure 9. The Cult Look



Note: Courtney Cox, Lisa Kudrow, Jennifer Aniston “The Rachel”, David Schwimmer, Matthew Perry and Matt LeBlanc (clockwise from top left)

4.3. Discourse Analysis

In the present section, I examine the role of subworlds in text-world theory since I will focus on the use of subworlds in sitcoms, and then I draw on aspects of Grice's maxims to address the issue of humor in sitcoms. Therefore, we need first to consider text-world theory, which is a cognitive theory that comprises both text and context. Needless to say such an overview can only be suggestive, never complete.

After that overview, I proceed with the description of the different kinds of subworlds since my intention is to demonstrate the relationship between the use of subworlds and our understanding of the humorous world in sitcoms. I have also chosen to examine *Friends* sitcom because it is rich in subworlds and most of these subworlds are introduced as a means to generate laughter.

I will also focus on the nonobservance of Gricean maxims in order to examine the issue of why humor often arises when attitudinal subworlds are used. Sitcoms like *Friends*, are supposed to be funny and everybody enjoys laughing. However, sometimes LLs cannot grasp the meaning of a specific scene because they are not prepared effectively for what they have watched:

“A fictional world, like any possible world, is analogous to the actual world in that it has its own set of facts, and its own subworlds and counter-worlds. As a world it contains “an actual world” and a set of possibilities, alternatives, predictions and forecasts non-actualized in the fictional world”. (Ronen, 1994, p. 29)

4.3.1. TEXT-WORLD THEORY

Discourse is a language event: it covers communication, which involves a text and its immediate context of situation (Werth, 1999, p. 46), containing participants and objects having certain relationships, including purposes at a given place and time. We could say that a discourse is a text in a physical setting, that is, discourse that has not been taken away from the situation in which it occurs. Additionally, discourse is “a deliberate and joint effort on the part of the producer and recipients to build up a

world within which the propositions advanced are coherent and make sense" (Werth, 1999, p. 51). Thus in both discourses, either the prototypical face-to-face variety or the written one, participants have to negotiate the meaning of the discourse and the audience's contribution is crucial.

Discourses serve to indicate the conditions that govern different situations of language use, i.e. how people use their language in their social context. A discourse refers not only to ordinary conversation and its context, but also to written communication (between writer and reader), and to media communication (between creator and viewer), ... In this sense, a sitcom script can be regarded as a discourse, involving the speaker's awareness of an audience, and also due to the fact that it contains a text: the script, which has been written with a view to being orally delivered and played.

In the discourse, the producer and the receiver build up a world as a mental representation—a space that enables characters and viewers to use language. In addition, it is through language that we classify and interpret "reality"; we can distinguish several worlds: *discourse worlds*, *text worlds* and *subworlds*.

A *world* can be defined as a conceptual domain representing a complex state of affairs that forms part of an event of language (Werth, 1995, p. 78), whether the world is actual or fictional. Moreover, according to Lewis (1979)

our actual world is only one world among others. We call it alone actual not because it differs in kind from all the rest but because it is the world we inhabit. The inhabitants of other worlds may truly call their own worlds actual, if they mean by actual what we do; for the meaning we give to "actual" is such that it refers at any world *i* to that world *i* itself. "Actual" is indexical, like "I" or "here," or "now": it depends for its reference on the circumstances of utterance, to wit the world where the utterance is located. (p. 184)

It appears that a world is defined by means of the referential and deictic elements used in the text (Werth, 1999, p. 78). In addition, as Hidalgo (2000b) points out "linguistic choice also determines different interpretations of reality, or yield

different world views” (p. 69), which are biased in cultural assumptions or personal viewpoints. In this sense, Hidalgo following Fowler (1986) considers that language, as a tool for the interpretation of reality, constructs ‘common sense’ versions of how things should be in the world.

In many fictions, the worlds projected possess no absolute properties indicating their fictionality since they rely on references to ‘actual’ objects and events. According to Ronen (1994), “fictional worlds hence constitute one set of world versions, which are delimited from other world versions according to time-specific or culture-specific determinations” (p. 76). In this sense, Ryan (1980) claims that

We construe the world of fiction and of counterfactuals as being the closest possible to the reality we know. This means that we will project upon the world of the statement everything we know about the real world, and that we will make only those adjustments which we cannot avoid. (p. 406, as quoted in Ronen, 1994, p. 71)

In *Friends*, the sitcom under scrutiny, viewers encounter a possible world within which we are immersed. This world depicted is the centre for the sitcom characters, however the characters become real for viewers-at least for some viewers like the author of this work-, and the world the characters live in takes the place of the actual world perhaps because viewers empathize with them or because they get to know characters better than viewers may know themselves (Ryan, 1991, p. 21).

Hidalgo (2000b) considers the *discourse world* as the broader cognitive domain, enriched by the immediate situation in which the interaction takes place. Discourse worlds operate at the interaction/social level, and as Sperber and Wilson (1986) claim “they therefore involve defining devices which function on the principle of mutual manifestness” (as quoted in Werth, 1995, p. 74).

According to Werth (1999), the discourse world is

the situational context surrounding the speech event itself...The discourse world minimally contains the participants and what they can see, hear, etc.

However, it must also contain what the participants can work out from their perception. (p. 83)

The discourse world is a world of represented phenomena and the level at which the text is received; it contains the actions and the elements implicit in it. It is the conceptual space where participants negotiate or in which the language event takes place, and it is a rich world since it represents human experiences.

In the sitcom under scrutiny, the discourse world is what the sitcom contains, i.e. the participants and all elements manifest to the discourse (characters, entities, relationships, qualities, place and time), and hence it is where characters are created and interpreted. The characters of *Friends* make comment statements about persons and events drawing upon contextual knowledge in their dynamic construction of its world in which the memories and knowledge bring us closer to the reality of the discourse.

On the other hand, *text worlds* operate at the viewpoint level. They “are in fact mental models constructed when processing a given discourse” (Werth, 1999, p. 74). Werth further argues that

Typical text worlds have to do with states of affairs which are deictically remote –in another place or another time. ...the text world is the conceptualisation of a state of affairs in the memory or the imagination of S and/or H. (pp. 86-87)

According to Hidalgo (2000b), text worlds are conceptualizations of the events that are in focus during the interactions, and have to do with states of affairs defined initially by the discourse itself and specifically by the deictic and referential elements of the text. Text worlds “involve one participant (the speaker, the writer) defining a world for the benefit of another participant or other participants (listeners, readers)” (Werth, 1995, p. 74).

So a text world is the situation depicted by the discourse with all the structure necessary to understand it. Text worlds are fed by the participants’ experiences and speculations (Werth, 1999, p. 87); they represent the principal states of affairs

expressed in a discourse, and the interpretation of an utterance will depend on the analysis of a context of utterance, in which the world must be defined by means of the deictic and referential elements, since deixis depends on the context (attitudes, social space,...). Furthermore, the situation comedy under scrutiny presents us situations in which the characters play with the states of affairs and the mental representations viewers are having.

In this regard, *subworlds* introduce further domains in the text world, arising as departures from the parameters established in the text world. According to Werth (1999), subworlds define situations which “from the viewpoint of the characters in the text world, are more or less unreal (more unreal: futurate, hypothetical, remote; less unreal: another time, another place)” (p. 185).

As subworlds constitute situations which are unreal or hypothetical or unconfirmed at the current stage of the discourse, they operate on the probability level of modality -degrees of truth or possibility. Hence, they are created by means of world building predicates “stipulating situations which cannot (as yet) be confirmed” (Werth, 1999, p. 186). Typical subworld building elements are “modals, probability markers, verbs of propositional attitude, non-factive verbs, adverbials denoting imaginary, speculative or stipulative environments, and so on” (p. 186).

According to Werth (1999), subworlds are of three types and they are summarized as follows.

Deictic: departures from the basic deictic ‘signature’ of the conceptual world, e.g. ‘flashbacks’, direct speech, ‘windows’ on to other scenes;

Attitudinal: notions entertained by the protagonists, as opposed to actions undertaken by the protagonists in the discourse;

Epistemic: modalised propositions expressed either by participants or by characters. (p. 216)

Deictic subworlds are also called by Werth speaker subworlds; they are directly accessible from the discourse world, for example those in which the deictic

parameters of the text world are temporarily changed by evoking action in another place and/or time. These subworlds are introduced by world builders, which include alternation in time and place such as the following ones:

Time: 10 years earlier, later that same day, (this tiny child) was to become..., in this very spot (+ Past Perfect)...

Place: in another part of the forest, just 10 miles to the North, meanwhile, at the very same time.

(Werth, 1999, p. 188)

On the other hand, the second and third kind of subworlds are not directly accessible from the discourse world, but via the text world. These subworlds are expressed through a character or speaker in the text world, and Werth considers them as characters subworlds (or character-accessible subworlds) because we are in a way experiencing the mental world of a character. We can distinguish the attitudinal and the epistemic types. The former represent notions entertained by the characters such as desires, beliefs and purposes (Werth, 1995, p. 329, as cited in Hidalgo, 2000b, p. 87), they are constructs of the mind created via reports of dreams, fantasies, wishes, beliefs... The latter are built by means of moralizations (hypothetical, conditionals, modals) expressed by the participants or characters.

Attitudinal subworlds are created through these intentions, beliefs and dreams of characters, and they require the viewer to enter the minds of characters so viewers can travel in imagination in the textual universe present. In this sense, these subworlds could be considered to invite the audience to pretend to be an anonymous witness of their actions, contemplating character's experiences, evaluating them and responding to (laughing at) them. Attitudinal subworlds describe mental or visual experiences, a technique used to reflect the perception of reality, which reveals the personality of characters.

Attitudinal subworlds represent notions entertained by the characters and they are going to create affective responses. Following Werth (1999) we can distinguish

three different types of attitudinal subworlds: desire, belief and purpose subworlds. Desire subworlds include predicates such as wish, want, hope and dream. Belief subworlds include predicates such as maybe, guess or think, in which there is no intention of carrying out the actions. Intent subworlds postulate future actions and they are expressed by using modals, to-infinitive clauses and ing-clauses in which we find promises, offers, commands and requests. Hence, these subworlds are created by means of projecting characters' beliefs, wishes... i.e. by typical modalized expressions such as:

Cognitive domain: in John's mind, Mary believed that..., I think, it seems..., Einstein knew..., Sam hopes that..., Bill realised...

Intentional domain: Mirian wanted to..., in order to..., so that..., you must...

Representational domain: in the picture, according to Leavis, Carol dreamed that..., on TV, in the story.

Epistemic domain: perhaps, possibly, must have, would have, certainly.
(Werth, 1999, p. 188)

In addition to the modalized expressions above, Werth (1999) suggests that there is a further world-building element that have to be considered: *the assumption* “which is a proposition whose function is to help define a world rather than to denote situations which take place against the backdrop on an otherwise defined world” (p. 188). The typical example of an assumption is the if-clause in a conditional.

4.3.2. GRICEAN PRAGMATICS

Before the analysis of some attitudinal subworlds appearing in *Friends*, then it seems necessary to consider the different categories of nonobservance of the Conversational Maxims because “if someone decides to be verbally witty, it's reasonable to suppose that something within the context in which the conversation is taking place has triggered off the desire” (Chiaro, 1992, p. 10).

Grice (1989) argued that conversational participants adhere to the Cooperative Principle, and they have an unspoken agreement to talk cooperatively. He formulated this principle as follows:

Make your conversation contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. (p. 26)

Grice seems to consider conversation in which there is at least a mutually accepted direction. According to this assumption, interlocutors assume that the conversation is a cooperative activity, and it implies that they should not supply information which they can assume that their audience has. From his Cooperative Principle, Grice developed this idea in the Maxims of Conversation which runs as follows:

- Quantity:
 - Make your contribution as informative as is required (for the current purpose of the exchange).
 - Do not make your contribution more informative than is required.
- Quality:
 - Do not say what you believe to be false.
 - Do not say that for which you lack adequate evidence.
- Relation:
 - Be relevant.
- Manner:
 - Avoid obscurity of expression.
 - Avoid ambiguity.
 - Be brief (avoid unnecessary prolixity); be orderly.

Grice proposed these maxims expected in conversation since most conversations tend to abide by the Cooperative Principle (Grice, 1989). They concern

what should be said and how it should be said because the participants in a conversation expect each other to be cooperative, to say something true and not withholding any relevant information. However, he does not explain anything about his third maxim, which we consider essential for our analysis.

4.3.2.1. Humor and non-observance of Gricean maxims

Grice's maxims govern cooperative behavior in general. However, speakers at times fail to fulfill one of the maxims and humor may arise because of the non-observance of one or more of the maxims, as some scholars such as Grice, Attardo, Morreal, Raskin or Eco have suggested. Eco (as cited in Attardo, 1994, p. 179) suggests that humor is produced by the violations of the conversational maxims such as the maxim of quantity (1) or the maxim of relation (2).

- (1) “Excuse me, do you know what time it is?”
 “Yes.”
 (Eco, 1986, p. 273)

- (2) “Can you pilot a motor boat?”
 “Certainly. I served in the army in Cuneo.”
 (Eco, 1981, p. 5; Cuneo is a small town in Northern Italy, with no connection with water sports. An American rendition could be
 “Certainly, I grew up in Iowa.”)

Ambiguous, contradictory or nonsensical utterances break the pragmatic rules of communication; they are deviations from the expected linguistic behavior of semantic meaningfulness and hence they will generate laughter. Attardo (1994) in *Linguistic Theories of Humor* argues that these deviations from pragmatic rules of conversation generate laughter. He further argues (1994, p. 272) that jokes involve violations of the Gricean maxims, and he illustrates his view by considering the following examples as violations of:

Relation

- (3) “How many surrealists does it take to screw a light bulb?”
“Fish!”

Manner

- (4) “Do you believe in clubs for young people?”
“Only when kindness fails.” (Attributed to W.C. Fields)

Quality

- (5) “Why did the Vice President fly to Panama?”
“Because the fighting is over.” (Johnny Carson 1-19-90)

According to Attardo (1994), funniness arises in the above texts because they “do not flout or exploit the maxims, but that they violate them” (p. 273). Humorous discourse seems to violate one or more maxims of Grice’s Cooperative Principle. But how does communication work if the maxims are “violated”? Grice argues that communication works because participants are able to recognize their intentions and derive meaning from apparent “violations” of the maxims. However, it has to be said that what appears to be a violation to some may not be a violation to another. For example, Attardo sees humor as a real violation of Grice’s maxims, not a flout or a mentioned violation because the Cooperative Principle is violated without the intention to let the hearer arrive at an implicature. But as Thomas (1998) notes it is not clear-cut. So, I would suggest that people not only violate, but as Thomas (1998, p. 174) points out there are several ways of failing to fulfill a maxim such as flouting, violating, infringing, opting out or suspending a maxim.

In my opinion, humor is intimately connected with the expression of an attitude, and speakers often signal their humorous intent to make sure that no misunderstanding takes place. For example, in *Friends*, it seems that the characters play with the set of norms expected in conversation and one could argue that the

“violations” are produced as a means to introduce funniness in the sitcom. And as I will try to show, characters’ attitudinal (subworlds) in sitcoms flagrantly and obviously violate, flout, infringe one or more of these maxims to generate humorous situations. Specifically, I will analyze how characters generally fail to fulfill Gricean maxims; the audience does not expect such failure to fulfill the maxims, and lies, misdirection, non-clear language will create funniness.

4.3.2.2. Categories of non-observance of the conversational maxims

Although conversations do generally operate within a collaborative framework, participants do not strictly adhere to the Gricean Maxims. In fact, participants often violate one or more of the maxims because they try to bring attention to, or away from some part of the exchange; these violations can often be humorous.

Following Grice, any of the maxims could be flouted. By flouting a maxim, a speaker fails to obey a maxim. S/he has no intention of deceiving but a deliberate intention of generating an implicature in the listener. So, for example irony flouts the maxim of quality. Ambiguity flouts the maxim of manner. Comedians flout the maxims of relation and manner by juxtaposing unlikely elements or by using ambiguous language in order to get their audiences to laugh.

Violating a maxim occurs when the speaker unostentatiously fails to observe a maxim, and s/he will be “liable to mislead” (Thomas, 1998, p. 174). This sort of unostentatious violation often generates intentionally misleading implicature, and as Thomas (1998) points out, trials or arguments are activities that involve misleading utterances.

When a speaker infringes a maxim, s/he fails to observe a maxim because s/he has neither intention of deceiving nor intention of generating any implicature. However, when s/he is unwilling to cooperate in the way that a maxim requires

because of moral or ethical reasons (Thomas, 1998, p. 175), s/he is said to be opting out of observing a maxim.

On the other hand, as Thomas notes (1998, p. 175) some authors have suggested that speakers may suspend a maxim. It occurs when speakers fail to opt out of a maxim because they are not expected to fulfill it, and no generation of implicature arises.

5. OTHER METHODOLOGICAL CONSIDERATIONS AND EXPERIMENT DESIGN

Previous chapters have discussed the context that is the focus of the present study, humorous scenes in an audiovisual text, the sitcom *Friends*, to teach pragmatic factors and assess communicative competence of LLs at higher education settings. However, as education's ethos states: "without data you are just another opinion." This chapter describes the methodology used to conduct the research study. It includes the description of the sample studied, instrumentation used to measure the dependent and independent variables, and the procedures used to collect the data (for the analysis that was conducted after the data were collected, see Chapter 6).

5.1 The Study Design

The research design was quantitative and qualitative, given that it encompassed both paradigms. The approach was established in accordance with the characteristics of a basic *correctional design*, following a four-step process:

1. problem selection and research questions
2. participant and instrument selection
3. design and procedure
4. data analysis and interpretation

The technical analysis providing descriptive statistical information about the data was provided by *EncuestaFacil.com* (see Appendices XVII and XVIII); the *IBM SPSS statistical package software* was used to make the analysis more reliable and to reach more dependable conclusions. In fact, inferential statistics allowed us to find out if the results were 'statistically significant' or not. Our research examines the degree of relationship that exist between different variables, measured by a

correlation coefficient of .00 indicating no relationship between such variables (i.e. correctional research). We also focused on providing an interpretive, detailed descriptions and interpretations of subject's results (i.e. qualitative research).

5.1.1. RESEARCH QUESTIONS

The principal objective of this study was to review and synthesize existing knowledge of CLIL and explore and analyze humorous scenes in the sitcom *Friends* as a resource to assess communicative competence of LLs at higher education settings and to identify whether there is a correlation between college students' F/SL level and the understanding of humorous scenes. The following research questions were the focus of the study:

Question 1

Does a statistically significant relationship exist between 'understanding' humorous scenes based on WHAT is said or communicated and/or HOW words are said or communicated, and the student's level of understanding the English language?

Question 2

Does a statistically significant relationship exist between the pre-WHAT and post-HOW 'experience', the overall comprehension of the humorous scenes, the English language level, and students viewing preferences (original vs. dubbed version with or without English and/or Spanish subtitles)?

This new knowledge on viewer perception of humorous scenes is provided by using questionnaire data, identifying the values and some aspects of the TV viewing profiles of a sample of college students attending the Universidad Rey Juan Carlos. In order to achieve these general objectives, the following specific objectives were established:

1. To identify and obtain information on the ‘understanding’ of humorous scenes in accordance with higher education students’ English level.
2. To identify higher education students’ viewing preferences.
3. To relate the values held (objective 1) with the rest of the variables analyzed.

The use of survey and experiments for investigating audience perception of authentic material is important to underline the importance of LLs being both *culturally* and *linguistically* competent to understand humorous scenes.

5.1.2. SUBJECTS AND INSTRUMENT SELECTION

In planning our statistical study, close attention was paid to determining the sample-size since it could affect the results of the research. We used some practical guidelines for effective and meaningful sample-size determination because if the sample-size was too small or large, the results could provide a false statistical inference. Therefore, a-priori statistics calculator for a Student t-Test (provided by Professor Daniel S. Soper from California State University) was used for computing the minimum required sample sizes.

The minimum required total sample size and per-group sample size for a one-tailed or two-tailed t-test study, given a 0.05 probability level (the p-value should be less than or equal to 0.05 to claim statistical significance), a medium Cohen’s d anticipated effect size of 0.5, and a desired statistical power level equal to 0.80 are as follow:

- Minimum total sample size (one-tailed hypothesis): 102
- Minimum sample size per group (one-tailed hypothesis): 51
- Minimum total sample size (two-tailed hypothesis): 128
- Minimum sample size per group (two-tailed hypothesis): 51

Therefore, if we wanted to design a high-quality study in terms of participants and detect a significant difference, i.e. achieve statistically significant results, with our

sample we needed to evaluate and calculate the estimated maximum sampling error for different sample sizes and compare the difference (see Table below). For this reason, we used Roger D. Wimmer and Joseph R. Dominick's (2011) *Sampling Error Calculator at 95% Confidence Level (p ≤.05)*.

Table 4. Comparison List at the 95% Confidence Level (Z=1.96)

N-Size	Error
25	±19.6%
50	±13.86%
75	±11.32%
100	±9.8%
125	±8.77%
150	±8%
175	±7.41%
200	±6.93%
225	±6.53%
250	±6.2%
275	±5.91%
300	±5.66%
500	±4.38%
1000	±3.1%
1500	±2.53%
2000	±2.19%
2500	±1.96%
3000	±1.79%
4000	±1.55%

Initially, students attending the Universidad Rey Juan Carlos were taken as the object of study, in order to randomly select the degrees to be studied (bearing in mind its language model: eight undergraduate degrees are offered in English language). The selection of the participants was based on the following criteria: *the person who is able to understand and to answer the questions.*

Subsequently, within the Universidad Rey Juan Carlos, *e-mail invitation messages* were sent to a total of 515 students from the following undergraduate and postgraduate degrees:

Table 5. Degrees for the Study

Degree Program		Number of Students Invited
Undergraduate	Degree in Pre-Primary Education (1 st year)	64
	Degree in Primary Education (1 st year)	93
	Degree in Primary Education (2 nd year)	69
Postgraduate	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Ciencias Sociales y Humanas)	
	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Administración de Empresas y Economía)	
	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Lengua Extranjera: Lengua Inglesa)	289
	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Formación y Orientación Laboral)	
	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Orientación Educativa)	
	Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Matemáticas)	

It seems that the mode of initial contact, the length and topic of the survey would have an impact on survey participation. In fact, two different *email invitation messages* were delivered to 226 undergraduate (see Appendices IV and V) and 289 postgraduate students (see Appendices XI and XII) in order to foster participation and build the legitimacy of the study, highlighting its purpose (to arouse interest), while listing the reasons and benefits of the study.

Also we let participants know there would be a drawing for a prize among the respondents for taking part in the survey since it does have a positive effect on participation and does not appear to bias data quality (see Iarossi, 2006, p. 149).

The length of the questionnaire was another factor we considered to reduce the burden on the participants and thereby affect response accuracy. In addition, the topic of the survey was relevant to the purpose of the study and did not address personal issues to avoid bias data. Furthermore, the terms of anonymity and confidentiality and how the results would be used were included in the recruitment email.

As a consequence, the sample group for this study comprised a total of 113 students from the Universidad Rey Juan Carlos, made up of 59% (66) undergraduate and 41% (47) post-graduate students (see Table below).

Table 6. Sample Group for the Study

Degree Program	Number of Students
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Ciencias Sociales y Humanas: Geografía, Historia y Arte)	5 4%
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Administración de empresas y Economía)	2 2%
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Lengua extranjera: Lengua inglesa)	18 16%
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Formación y Orientación Laboral)	8 7%
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Orientación Educativa)	4 4%
Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Matemáticas)	10 9%
Degree in Pre-Primary Education (1st year)	17 15%
Degree in Primary Education (1st year)	21 19%
Degree in Primary Education (2nd year)	28 25%
Other (please specify the language the degree is imparted in.)	0 0%
Total	113

Both undergraduate and graduate students, enrolled at the Universidad Rey Juan Carlos, were selected using the snowball technique, i.e. the subjects were contacted through one of their professors, who sent the same *e-mail invitation message* (see Appendix XI and XII).

On the other hand, the *Gold EncuestaFacil.com Research Package* software was selected as the most appropriate one to adopt for our study since it meets a minimum number of requirements to guarantee accurate data entry: randomize response options, filtered responses, skip logic, restrict survey access with a personal password for each respondent, personalize e-mail and alias in the invitations, perform drawing among respondents, dates and finish questionnaires search, and restrict access to results with a password. Moreover, the dissemination of the questionnaire using EncuestaFacil's technology has been adopted for teachers and students evaluations at Higher Education Institutions, such as the Universidad Rey Juan Carlos. In fact, *Universia* and *EncuestaFacil.com* have teamed up to provide the academic world with an online survey solution for conducting investigations.

5.1.3. QUESTIONNAIRE DESIGN

The institutional website of the *International Society for Humor Studies* offers a catalog of humor appreciation tests. For each test, information on authorship and test design along with reference to key articles are included. However, the test offered did not fit our purpose since they only measure and assess humor appreciation and creation as well as humor-related behavior.

In the study we used the questionnaire which can be found in Appendix XVI, created by the author. Careful planning was considered vital in our questionnaire design; *The Power of Survey Design* guide written by Giuseppe Iarossi in 2006 provided useful information for managing our survey, interpreting results, and influence respondents.

An important goal was to construct clear, direct questions and answers in order to help in collecting valid questionnaire responses. We utilized the two basic principles of *relevancy* and *accuracy* for constructing the survey since they work together to write successful and effective survey questions (Iarossi, 2006). Following Iarossi (2006), we kept in mind those two rules that make a good question when designing the questionnaire:

Relevance is achieved when the questionnaire designer is intimately familiar with the questions, knows exactly the questions' objectives, and the type of information needed. To enhance accuracy, the wording, style, type, and sequence of questions must motivate the respondent and aid recall. (p. 27)

The questions created were based on the objectives of the survey and the information to be collected. Sometimes this task was easy, for example, when asking the participants' age or sex. Other tasks, such as rating the effectiveness of different resources to improve their communication English skills was more difficult. Hence, we decided specifically what our goals were in order to write relevant and accurate questions. In order to enhance the accuracy of participant's answer, we paid close attention to the following seven items:

1. *Question Wording*

We realized that one of the major difficulties in writing good survey questions was getting the wording right (Trochim, 2006). Although there is no universally accepted theory on *question wording*; however, a one-word change can significantly alter the response accuracy. As Iarossi (2006, p. 30) suggests we followed the *BOSS* criteria when wording our questions: *Brief, Objective, Simple and Specific*.

We kept questions short and asked one question at a time without losing its intent. In addition, we paid attention to the neutrality of the words by avoiding *leading questions, loaded questions, built in assumptions*, giving equal weight to all response options, and not withholding information from the participants.

The survey used words and expressions that were simple, direct, and familiar to all participants, avoided technical jargons, adopted the same definitions throughout the questionnaire, and avoided negative or double negative expressions. Also we omitted confusing and wordy questions, items that were too general, complex, or ambiguous. Particular attention was placed not only on the questions to make sure they cover only one issue at a time, avoiding *double-barreled questions*, but also on the selection of answer alternatives in closed-ended questions. Following Trochim (2006), we kept the following *questions wording issues* in mind:

- Can the question be misunderstood?
- What assumptions does the question make?
- Is the time frame specified?
- How personal is the wording?
- Is the wording too direct?
- Does the question contain difficult or unclear terminology?
- Does the question make each alternative explicit?
- Is the wording objectionable?
- Is the wording loaded or slanted?

2. *Question Style*

Well-understood questions increase both the accuracy and frequency of precipitants' answers. While developing the questions, following Iarossi (2006, p. 44), we kept the following two issues in mind:

- Will participants be able to understand the question?
- Will participants be able to answer the question?

For this purpose, when creating the questionnaire we focused on *questions legibility* and *relevance*. Creating a well structured, simply written question is going to prevent the participants from jumping to an answer before the question is completely read.

In addition, only questions relevant to the study's purpose were asked; and we avoided hypothetical questions to get around biased answers. Most questions required a small amount of effort, and the survey was not considered to long or become tiresome, at least by the participants of the pilot study.

We tested our survey out on a few participants to see if the responses fit what we were looking for. After the pilot study, we deleted some repeated rating scale type questions to avoid a pattern of response that does not reflect actual answers (Brace, 2008, p. 16).

3. *Question Type*

Since we are aware of the fact that types of questions used in our questionnaire will play a role in producing relevant responses, we carefully considered the types of questions to be used for our research. Question types ranged from open-ended to closed-ended (yes/no, multiple choice and rating scale) depending on the information collected. In addition, the survey avoided sensitive questions not to threaten the accuracy of the answers and bias the results.

Subjective questions, commonly referred to as *perception* or *opinion questions*, were used to measure participants' opinions, knowledge, feelings and perceptions. The survey includes a five-point Likert scale for asking subjective questions on which participants indicate the extent to which they agree or disagree with each item since it fitted our research goal; in addition, a neutral answer (*Neither Agree Nor Disagree*) as the midpoint was included not to introduce bias into the data, otherwise we would be encouraging our participants to respond to the question in a certain way.

We revised those questions that contained biased terminology or were worded in a biased way not to lead participants to agree or respond in a certain way. Furthermore, we allowed participants to "opt out" if they lack the required information (*Don't Know*) in order to improve the quality of the data. We decided that

the agree-disagree format was the best option since the research environment was appropriate for this format.

The questionnaire consists of 25 questions, divided across four sections or pages: (1) About Yourself, (2) Major Ways of Learning English, (3) Viewing Preferences, and (4) The One Where It All Began. 24 out of the 25 items are *closed-ended questions* while the remaining one is an *open-ended question*. The single open-ended item covers aspects related to the participant's reasoning behind the use of TV sitcoms as a resource in higher education institutions.

In our online survey, a textbox was provided with the question prompt in order for respondents to freely express their opinions. This opened-ended question seeks to explore the qualitative aspects of this particular issue. Although this type of question is important to obtain shades of meaning, they are much more time-consuming and the most difficult to analyze.

Demographic questions (see question 1, 2, 6 and 7) were considered to be an integral part of our questionnaire since they were used to identify characteristics such as age, gender, and so forth. For example demographic questions will help us to classify the differences between groups, helping us paint a more accurate picture of the group of persons we are trying to understand. Life style questions were included in the questionnaire to look at interests and opinions of respondents.

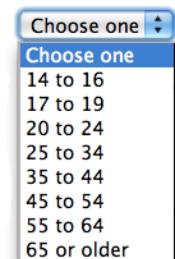
Table 7. Closed-ended Questions

CLOSED-ENDED QUESTION TYPE	NUMBER OF QUESTIONS
Dichotomous Questions	1, 3, 4, 5, 13
Multiple Choice Questions	2, 6, 7, 11, 23
Rating Scale Questions	8, 9, 10, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22
*Filter or Contingency Questions	5, 11
*Non-numbered questions	NNQ1, NNQ2, NNQ3

Dichotomous questions have generally two possible responses (Yes/No, True/False or Agree/Disagree response). There are a variety of ways to lay these questions out on a questionnaire. Examples of dichotomous questions are:

a. **One Response (Dropdown):** The participant has to choose only one option from the proposed answers. Response options are presented in the dropdown menu format.

***2. Age:**



b. One Response (Vertical): The participant has to choose only one option from the proposed answers. Response options are presented in the vertical format.

***3. Are you a native Spanish speaker?**

- Yes
- No

***4. Are you a native English speaker?**

- Yes
- No

***5. Do you consider yourself bilingual?**

- Yes
- No
- Don't know

***13. Have you ever watched the pilot episode (also known as "The One Where It All Began", "The First One" or "The One Where Monica Gets a Roommate") of the American sitcom "Friends"?**

- Yes
- No
- Don't Know

We used these “screening” questions (3 and 4) to make sure that only information relevant to our study was taken into account, and to separate students into groups of those who “are native Spanish speakers” and those who “are native English speakers,” allowing their opinions to be clearly distinguished.

We asked the respondents *filter or contingency questions*, such as question number 5, in order to determine if they were “qualified or experienced” enough to answer the subsequent questions. *Filter questions* allow the sequence in which the question is shown to the respondent to be changed, and will allow other unnecessary questions to be skipped or shown based upon the answer given in order to make the survey more effective and efficient. For example, if the respondent answered “yes” to question number 5, the system would direct him/her to the following non-numbered question 1 (NNQ1):

***5. Do you consider yourself bilingual?**

- Yes
 No
 Don't know

What languages do you speak?

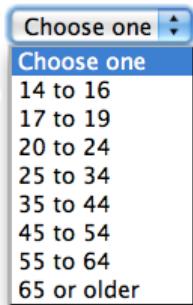
- English
 French
 German
 Italian
 Portuguese
 Spanish
 Other (please specify)

We included the “other” category because there may be other languages the person speaks.

Multiple Choice Questions consist of three or more exhaustive, mutually exclusive categories, allowing respondents to identify their preferences, uses and activities.

a. One Response (Dropdown): The participant has to choose only one option from the proposed answers. Response options are presented in the dropdown menu format.

***2. Age:**



Choose one

Choose one

14 to 16
17 to 19
20 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 or older

b. One Response (Vertical): The participant has to choose only one option from the proposed answers. Response options are presented in the vertical format.

***6. What is your English level?**

- C2 Mastery or proficiency
- C1 Effective Operational Proficiency or advanced
- B2 Vantage or upper intermediate
- B1 Threshold or intermediate
- A2 Waystage or elementary
- A1 Breakthrough or beginner
- Don't know

***11. How often do you watch American TV sitcoms?**

- Several times per week
- Weekly
- Several times per month
- Monthly
- Several times per year
- Less often
- Never

***23. My overall comprehension level of "Friends" excerpts AFTER watching them has ...**

- gotten much better.
- gotten somewhat better.
- stayed the same.
- gotten somewhat worse.
- gotten much worse.

We asked the respondents another *filter or contingency question* (question number 11) in order to determine if they were “qualified or experienced” enough to answer the subsequent two questions, and eliminate the participants who are not affected by it. The answer choice questions stipulate which subsequent question is to be offered to the participant. In other words, subsequent question remains hidden until the respondent answered one or more options to respond to the previous question. This is sometimes referred to as *dynamic questions*; we established the necessary conditions for the dynamic question to show up during the survey. Individually we selected each previous answer choice questions that would dynamically display the question. For example, if the respondent answered “Never” to that specific question, the system would direct him/her to the following non-numbered question 3 (NNQ3):

***11. How often do you watch American TV sitcoms?**

- Several times per week
- Weekly
- Several times per month
- Monthly
- Several times per year
- Less often
- Never

*** Why don't watch American TV sitcoms? (Choose all that apply.)**

- Too much sexual content / vulgarity in them
- Too much violence
- Bad language
- Don't have time
- Don't like watching TV
- Religious purposes
- Other (please specify)

On the other hand, if any of the other answer choice questions were selected, the system would direct the respondent to the following non-numbered question 4 (NNQ4):

***11. How often do you watch American TV sitcoms?**

- Several times per week
- Weekly
- Several times per month
- Monthly
- Several times per year
- Less often
- Never

*** Why do you watch American TV sitcoms? (Choose all that apply.)**

- Entertainment
- Educational purposes
- To improve my English
- To enlighten/update me about American trends/culture
- Like the depiction of American culture in them
- Other (please specify)

c. One Response (Vertical) with images: The participant has to choose only one option from the proposed answers. Response options are presented in the vertical format, and some of them are associated with an image.

***7. Which degree program are you enrolled in?**

- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Ciencias Sociales y Humanas: Geografía, Historia y Arte)
- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Administración de empresas y Economía)
- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Lengua extranjera: Lengua inglesa)
- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Formación y Orientación Laboral)
- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Orientación Educativa)
- Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Matemáticas)
- Degree in Pre-Primary Education (1st year)
- Degree in Primary Education (1st year)
- Degree in Primary Education (2nd year)
- Other (please specify the language the degree is imparted in.)

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For this type of question it was very important to consider including an “other” category because participants could specify the degree and the language the degree is imparted in.

d. Several Response (Vertical): The participant can choose more than one option from the proposed responses. Response options are presented in the vertical format (see NNQ3 and NNQ4). In addition, we allowed the respondents to provide their own answer by including an “other” category because there may be other reasons by which the person does or does not watch American TV sitcoms that we might have overlooked.

Rating Scale Questions requires a person to rate an aspect along a well-defined, evenly spaced continuum. The following are examples of different comparative rating scale questions:

a. Matrix: One response per row (Numerical): Each matrix is made up of a series of rows (aspects to be assessed) and columns (numerical response options). Response options are mutually exclusive. Respondent must choose only one option per row. We decided to use the traditional 1-to-5 rating scale, referred to as a five-point Likert scale in order to further examine their responses, and measure the direction and intensity of their attitudes. The following are examples of comparative 1-to-5 bipolar rating scale questions:

***8. What do you believe is the most effective way to improve your communication English skills?**

	1. Extremely Effective	2. Very Effective	3. Effective	4. Less Effective	5. Not Effective
Direct communication with foreign speakers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication with classmates in English	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading books, newspapers, and academic materials written in English	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching movies/TV sitcoms in English	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to songs/radio programs in English	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing essays/diary in English	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

***9. Do you think that watching American TV sitcoms can ...**

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree
help you understand the American people and society?	<input type="radio"/>				
help you understand the American culture?	<input type="radio"/>				
have a positive effect on your English language?	<input type="radio"/>				
help you to develop your communication English skills?	<input type="radio"/>				

***10. Do you watch American TV sitcoms...**

	1. Almost always	2. Often	3. Sometimes	4. Seldom	5. Never
in original version without subtitles?	<input type="radio"/>				
in original version with English subtitles?	<input type="radio"/>				
in original version with Spanish subtitles?	<input type="radio"/>				
dubbed in Spanish without subtitles?	<input type="radio"/>				
dubbed in Spanish with English subtitles?	<input type="radio"/>				
dubbed in Spanish with Spanish subtitles?	<input type="radio"/>				

***12. Have you watched the American sitcom "Friends"...**

	1. Almost Always	2. Often	3. Sometimes	4. Seldom	5. Never
in original version without subtitles?	<input type="radio"/>				
in original version with English subtitles?	<input type="radio"/>				
in original version with Spanish subtitles?	<input type="radio"/>				
dubbed in Spanish without subtitles?	<input type="radio"/>				
dubbed in Spanish with English subtitles?	<input type="radio"/>				
dubbed in Spanish with Spanish subtitles?	<input type="radio"/>				

***24. Watching American TV sitcoms such as "Friends" can ...**

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree
help me understand the American people and society.	<input type="radio"/>				
help me understand the American culture.	<input type="radio"/>				
have a positive effect on my English language.	<input type="radio"/>				
help me to develop my communication English skills.	<input type="radio"/>				

b. Matrix: One response per row (Numerical with video hyperlinks): Each matrix is made up of two rows (aspects to be assessed) and five columns (numerical response options). Response options are mutually exclusive, and the respondent must choose only one option per row.

We decided to use the traditional 1-to-5 rating scale, referred to as a five-point Likert scale in order to further examine their responses, and measure the direction and intensity of their attitudes. The following is an example of the one of the nine comparative 1-to-5 bipolar rating scale questions (question 14 through question 22) used in our questionnaire:

***14. [I. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.]**

MONICA: There's nothing to tell! He's just some guy I work with!

JOEY: C'mon, you're going out with the guy! There's gotta be something wrong with him!

CHANDLER: So does he have a hump? A hump and a hairpiece?

PHOEBE: Wait, does he eat chalk?

(They all stare, bemused.)

PHOEBE: Just, 'cause, I don't want her to go through what I went through with Carl- oh!

MONICA: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.

CHANDLER: Sounds like a date to me.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_1.WMV

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree
It is funny because WHAT is said or communicated	<input type="radio"/>				
It is funny because HOW words are said or communicated	<input type="radio"/>				

In the example illustrated above, when a respondent clicks the link in the questionnaire, the hyperlink definitions will redirect the respondent to the link URL where he/she would be able to watch the excerpt from the pilot episode of the American situation comedy series *Friends*.

We inserted hyperlinks in the questionnaire by entering nine different target URLs. These hyperlinks would appear in the questionnaire as clickable links on each specific question under study (question 14 through question 22). Participants would need *Windows Media Player* in order to watch the excerpts besides entering their account information when requested (User ID: “grupo”; Password: friends”).

4. Question Sequence

As Trochim (2006) notes there are a lot of conventions in the survey design. However, a good survey design should help to arouse the participants' interests and motivate them to collaborate. The sequence of questions will help to create the necessary flow to the survey in an orderly fashion “with exact instructions on how to move ahead without having to look back and forth throughout the form” (Iraossi, 2006, p. 74).

Following Trochim (2006), we decided to observe the *golden rule* of survey research: “Do unto your participants as you would have them do unto you.” We thanked the participants at the beginning for allowing us to conduct our study and for participating. Just as in other aspects of life, first impressions are important in survey design. We used four pages in the online design to house each section of the survey:

- Page 1. About Yourself
- Page 2. Major Ways of Learning English
- Page 3. Viewing Preferences
- Page 4. Friends. The One Where It All Began

We included the instructions/information/purpose for the different sections in the page description area (see Appendix XVI). When a respondent opened the questionnaire (after inserting his/her own password,) he/she could read the following:



Universidad
Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

Resources in Higher Education Institutions

[Leave survey](#) [Continue later](#)

1.- About Yourself

Please take a few moments to complete this brief survey. Your responses will be kept CONFIDENTIAL and will not be used for any purpose other than research conducted by J. Paz-Albo (visiting professor of the Universidad Rey Juan Carlos) in order to investigate how media resources can be used in Higher Education Institutions. We really appreciate your participation!

On the other hand, the first questions are going to determine the tone for the survey. With that in mind, our survey started with some descriptive questions in order to get the wheels turning and develop some trust with the participants. The question sequence in the online survey took on a flow of ideas and was geared towards the participant’s abilities. The first few questions in the survey were easy, nonthreatening and interesting in order to stimulate participation.

Four *transitions or pages* were used when switching topics and only one topic at a time was asked in order to reduce response set. More difficult questions were placed near the end. In addition, *filter or contingency questions* were used in our survey to exclude participants from a question sequence that does not apply to them. Those questions allow us to discriminate between “not applicable” and “non-response.”

The survey ended with an open-ended question, thanking the respondents for their participation.

5. Questionnaire Length

The existing literature suggests that questionnaire length has an impact, not on response rate but on data accuracy. Participants may have provided random answers to complete the online survey more quickly, and thereby skewing results. In order to control this bias, we designed a survey that was easy to follow with clear and direct questions and instructions. The following steps were followed:

- Designate different sections by creating four pages to the survey.
- Group similar questions together.
- Make questions as concise as possible.
- Keep questions to the point.
- Limit the use of Matrix and/or complex question types.
 - Clearly outline instructions for those questions that have specific response requirements.

6. Questionnaire Layout

When designing the questionnaire structure, the physical layout was an important factor. We used the *EncuestaFacil.com Gold Package* as the solution for administering the survey. It was convenient for the researcher and participants, efficient and the only product needed for conducting the most professional surveys via the Internet.

The survey began with an introduction to explain its purpose, calming concerns participants might have had about confidentiality and how the survey data would be used. In addition, an estimation of the respondent's time investment in the survey was listed to encourage participation (see Appendices IV - XV).

In addition, we kept the flow of the questions in a sequential order by using *four pages* in the online design to house each section of the survey (see Appendix XVI). The first section comprised seven short questions asking for *subjects' biographical* information, while the second section consisted of two questions related to *participants' major ways of learning English* on a five-point Likert scale. The first one asked participants to indicate the *effectiveness* of each item, and the second asked them to rate the extent to which they *agree or disagree* with each item.

The third section contained items related to TV viewing profiles and reasons given for selecting or not selecting certain American TV sitcoms (i.e. *viewers preferences*). The fourth section consisted of *content questions about the excerpts* and a single open question to provide *any comments they may have about using TV sitcoms as a resource in higher education institutions*. Each excerpt had two questions; the first asked subjects to rate their actual understanding of the content of humorous scenes (i.e. what is said or communicated) based upon a five-point Likert scale from zero (strongly disagree) to five (strongly agree) and the second question asked the respondents to rate their understanding of humorous scenes based upon a relational level (i.e. how words are said or communicated).

At the *end of the survey*, we thanked the participants for their time, and informed them that once they clicked the "Finish" button, their survey response would be submitted, and they would be redirected to their university's website.

The respondents were not allowed to print out the questionnaire with their answers to prevent bias in this research project. However, since we decided respondents would participate in a drawing, at the end of the questionnaire they

received a “participation coupon” to be printed as a proof of their participation. In order to claim their prize at the drawing, the student had to produce the coupon with the correct “verification code”.

7. *Pre-Test*

For Iarossia (2006), the last step of questionnaire design is pre-testing. We decided to test the survey before going live since test participants could help verify if the survey was working properly. In fact, it was one of the most critical steps in administering our survey. The test pilot offered valuable feedback, enabling us to revise and edit questions and verify the integrity of the survey’s design. Furthermore, as Plateck, Pierre-Ouerrem and Stevens (1985) noted:

It is all too easy to think that one can draft a perfectly worded questionnaire while sitting in an office. In fact, it is very difficult to imagine all the possible interpretations and the variety of answers respondents may give, or the different circumstances or conditions which may alter the sense of the questions. (p. 21, as quoted in Iarossa, 2006, p. 86)

We ran a test pilot as a means to evaluate the adequacy of the questionnaire, estimate the length of the survey, determine which information was not relevant, identify problems and assess the accuracy of the answers. During the pilot test we used narrative questions to ascertain how the participant reacted to the questions, to identify the optimal set of response categories, and to determine whether the *closed and open-ended questions* were themselves appropriate. The pilot run focused on ten validating issues (Iraossi, 2006, pp. 90-92):

1. Do participants understand the survey’s objective?
2. Do they feel comfortable answering the questions?
3. Is the wording of the survey clear?
4. Which items require participants to think too long or hard before responding?
5. Which items produce irritation, embarrassment, or confusion?

6. Do any of the questions generate bias?
7. Do the answers collected reflect what we really want for the purpose of the study?
8. Is there enough diversity in the answers received?
9. Is the survey too long?
10. In the eye of the participant, have any other important issues been overlooked?

In addition, the survey had to be “user friendly” so we analyzed these points:

1. Do filters work properly?
2. Are instructions clear?
3. Are transitions from question to question smooth?

All logical relations (filters) between questions were respected. The information collected appeared to be accurate, complete and consistent. However, when reviewing the questionnaire we detected and corrected some errors. There were some technical glitches that arose on our end during the test pilot: *the use of active and survey languages* (favoring the use of English as the default language due to the specific characteristics of the study) and *the use of hyperlinks*, allowing participants to watch the necessary selected scenes from *Friends* in order to be able to answer questions 14-22.

For this endeavor, we contacted with the Technology Department (CAU) of the Universidad Rey Juan Carlos and they offered us the possibility of creating an on-demand and live streaming video so students could gain access to it under the Academic Fair Use. We did not use the entire Pilot episode of the TV series *Friends* not to infringe the copyrights holder’s rights, but we did use a total of nine excerpts of that episode in order to carry out our investigation since it would have been ‘impossible’ to reach results coherently without the video clips. The Academic Fair

Use Provision 32.1. of the '*Ley de Propiedad Intelectual*' is an exception to copyright protection:

Es lícita la inclusión en una obra propia de fragmentos de otras ajenas de naturaleza escrita, sonora o audiovisual, así como la de obras aisladas de carácter plástico o fotográfico figurativo, siempre que se trate de obras ya divulgadas y su inclusión se realice a título de cita o para su análisis, comentario o juicio crítico. Tal utilización sólo podrá realizarse con fines docentes o de investigación, en la medida justificada por el fin de esa incorporación e indicando la fuente y el nombre del autor de la obra utilizada. (SPAIN, 1996)

5.2. Procedure

5.2.1. SURVEY METHODOLOGY

The online survey tool *EncuestaFacil.com* provided eight different methods for collecting the responses, listing statistical results immediately. After designing the survey, we decided we would reach the participants via the e-mail invitations using the *EncuestaFacil.com Message Manager* which allowed us to customize the e-mail text, select the recipients and send the automated mailing of the survey and survey reminders.

Participants received different *E-mail Invitation Messages* with a link to the survey (see Appendices IV-XV). In addition, we restricted access to the survey by assigning a personal password for accessing the questionnaire in order to address the multiple survey submissions. Every participant received a unique password to gain access to the secured site since the questionnaire was designed so that each participant could fill it out only once, but could leave the questionnaire unfinished and return to the survey at the same point if they were interrupted. In addition, we limited the time duration of the survey between March 16 and April 23, 2012.

The *Email Message Manager* of *EncuestaFacil.com* allowed us to assign a password to each participant and monitor the status of the survey invitation (tracking

who has or has not responded and who has declined). The definition of the status responses were:

- **No response:** The message has been sent, and nobody has yet clicked on the survey link.
- **Responding:** Someone is currently answering the survey, or has clicked on the "I will continue later" button, or the browser window has been closed. (The respondent has not yet clicked "End" on the last page).
- **Questionnaire abandoned:** The survey has not been successfully completed, the "Quit" button has been clicked.
- **Questionnaire completed:** The survey has been successfully completed. (Participant has reached the last page and clicked on "End").

The link would only allow the participants to answer the survey once even if he/she accessed the survey from a different computer. Also participants were informed about how their responses will be handled in order to help increase response rates. Our privacy practices were disclosed on the introduction page of the survey itself, and we collected only the minimum amount of personal information necessary to achieve the purposes of the study.

We did ensure that the information gathered in the survey was configured such that survey results were not public in order to maintain the participants' confidentiality and anonymity. The results were not visible by those who receive the link, i.e. the results were visible only by the researcher.

5.2.2. THE QUESTIONNAIRE AS A METHOD OF DATA COLLECTION

While interviews could have been used, questionnaires provide more concise data, allowing for a more efficient collation of answers as students watched the content under investigation. The use of a questionnaire in the present study appears to

be desirable, as it provides a simultaneous measure that can be easily linked to different factors.

The importance of efficiency and quality when dealing with web-based questionnaire data become clear. As the Information Technology Services of the University of Texas at Austin suggest the greatest strengths of online survey data collection are the potential to collect a large amount of data in a short amount of time, and the elimination of data entry errors. On-line questionnaires allow respondents to take their own time to complete the survey and the data was automatically validated, so we did not need to worry about issues of missing or out-of-range responses. If a participant accidentally skipped a question, a pop up window informed the respondent to return to the question and complete it.

Furthermore, web-based surveys offer the possibility to incorporate multimedia pictures, audio, and video. In fact, we utilized hyperlinks in our questionnaire to display nine excerpts of the TV sitcom *Friends* as participants were able to answer the question/s under study. However, the most prominent drawbacks of using web-based questionnaires for our study were the potential technical glitches that might have arisen and the absence of an interviewer present to clarify questions or issues.

On the other hand, *data collection by observation* was not considered a suitable method for measuring understanding of humorous scenes in the sitcom *Friends*. Several drawbacks of this method of data collection led to the decision not to adopt it in the present study. In addition, the use of observational scales to measure varying degrees of humor also has drawbacks.

The observation method of external reactions can run the risk of the researcher's subjective judgments influencing the results. In addition, the display of a participant's reaction in many situations will not be gradable (e.g. not everyone

laughs when they find something funny, thus reducing the validity of between-subject comparisons made with the data), distorting the results.

Moreover, the presence of canned laughter indicates that something potentially funny is happening; the use of canned laughter was expected to cause difficulties for some (if not all) students at some stage while observing humorous scenes. An issue that might have affected students' results, if the data collection approach would have been adopted, was the fact that 'asking' students to react to the humorous aspect of the audiovisual text would result in a more *artificial* viewing, and inserting a bias in the form of collecting data on students' observable reaction rather than the students' internal dispositions. In order to avoid this contamination of data influencing the internal validity of the experiment, we opted for collecting online questionnaires on an individual basis. This data collection method makes it possible to carry out an effective analysis of several aspects under investigation in the present study. The use of a questionnaire provides an efficient means of measuring different variables, generating data that can be collated, aiding the process of statistical analysis.

6. RESULTS AND ANALYSIS OF DATA

The humor of situation comedies may derive from the difficulties created by placing characters in some sort of predicament (see Chapter 3). However, sitcoms often play with characters' propositional attitudes, and they will generate what I have called "*attitudinal humor*".

I shall proceed to examine the nine extracts from the sitcom *Friends* according to the criteria discussed in Chapters 3 and 4. They have been selected to exemplify patterns found along the sitcom. The objective of this section is twofold:

1. analyzing in the light of Werth's Text World Theory and Grice's maxims the attitudinal subworlds that generate laughter, at least for the writer of this dissertation, and;
2. providing the results and analysis of the data collected in our research to ascertain whether or not situation comedies interactions are an effective resource for the teaching of pragmatics aspects of human communication; as a way to assess competence in the Late, late CLIL classroom (whether or not there is a relationship between the English levels of higher education students and the levels of funniness that those students enjoyed by watching Friends excerpts).

6.1. Script

The storyline of the chapter entitled "The One Where It All Began" is resolved by the reincorporation of some elements we have watched earlier (a previous text world in which our memory acts) and it provokes the audience to say "Of course- I'd forgotten that" and we will laugh because the audience never knows what is coming in advance. Every subsequent laugh comes from returning to something that the

sitcom has established earlier in a previous text world. Characters reveal themselves through their action, and characters “play” with their mental representations (subworlds); the maxims are violated and infringed to generate funniness.

The audience access characters’ mental lives (goals, thoughts, emotions...) via the attitudinal subworlds, and I will use as a point of departure the general hypothesis that funniness will arise because of the deviations from the standard conversational principle in the characters’ mental representations. In my view, these deviations aim at the creation of a *clash* (see Chapter 3), in which there is a defeat of expectations created by *frame knowledge*. A key aspect we took into account when investigating the question as to what effect the use of humorous scenes have on LLs and whether they can measure the competency of LLs. A second question seeks to ask the validity of (using) humorous scenes for measuring the competency of LLs while viewing sitcoms. A novel methodology is applied where competency is measured using a questionnaire-based data.

The sitcom analyzed begins with Rachel leaving her fiancé, Barry, at the altar. She decides to leave the clutches of her over-supportive parents and moves in with Monica, her high school classmate. In the process, she meets up with the rest of the gang, including Monica’s older brother, Ross, who has had a crush on her ever since high school. This unexpected reunion rekindled the flame in Ross’ heart, revealing his crush on her. Romance is blossoming for these two characters.

6.1.1. ATTITUDINAL SUBWORLDS

My argument is that attitudinal subworlds are used in sitcom discourse to introduce humor. It has to be noted that whereas in desire subworlds there is no intention of carrying out the actions, intend subworlds postulate future action. I will discuss the attitudinal subworlds that create funniness or humorous situations. Here are some examples:

(1) Scene I: Central Perk, Chandler, Joey, Phoebe, and Monica are there.

Monica: There's nothing to tell! He's just some guy I work with!

Joey: C'mon, you're going out with the guy! There's gotta be something wrong with him!

Chandler: So does he have a hump? A hump and a hairpiece?

Phoebe: Wait, does he eat chalk?

(They all stare, bemused.)

Phoebe: Just, 'cause, I don't want her to go through what I went through with Carl- oh!

Monica: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and - not having sex.

Chandler: Sounds like a date to me.

In this first scene of *The Pilot*, we are introduced to a text world where “Central Perk” is the location and where all the gang except Rachel and Ross are present. We start immediately with a negative subworld (SW), therefore, built by Monica’s words (“There’s nothing to tell! He’s just some guy I work with”), triggering a frame about the relationship between colleagues at work.

From this moment, not only are viewers immersed in Monica’s subworld, but we are also immersed in the subworlds created by the other characters, Chandler and Phoebe’s. These characters reveal themselves through the action and they begin to stipulate what is wrong with the guy who is working with Monica.

Joey, one of the characters, believes that there is something wrong with that guy introducing a negative subworld (“There’s gotta be something wrong with him”), denying assumptions and expectations about relationships between colleagues at work.

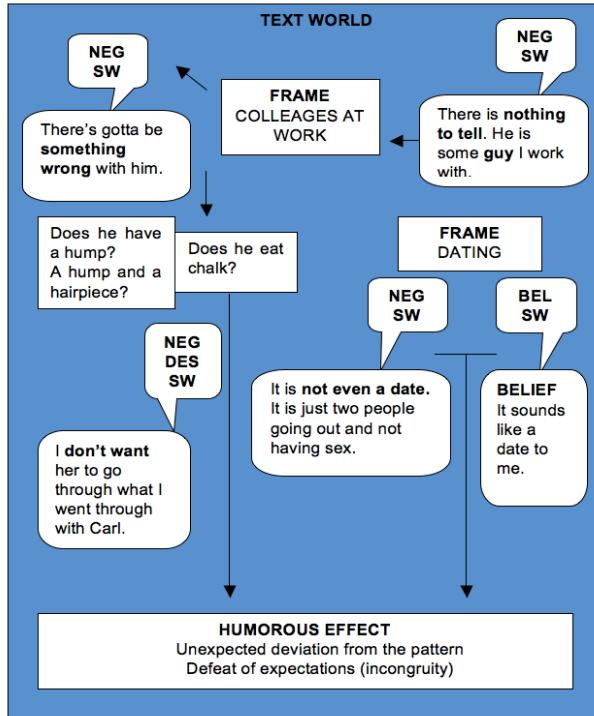
In the frame evoked from “he’s just some guy I work with” unexpected remarks such as “So does he have a hump? A hump and a hairpiece?” representing stereotypes (frame knowledge) are going to clash with Phoebe’s remark (“Does he eat chalk?”), which breaks the rules of logic and common sense since it breaks our expectations, leading to the humorous effect, as illustrated in Figure 10. In addition,

all characters stare bemused after Phoebe's remark, reason why she explains herself introducing her negative desire SW ("Because, I don't want her to go through what I went through with Carl.").

Moreover, Monica's thoughts about her "date" seem to be incongruous as we can observe in her negative SW: ("It is not even a date. It's just two people going out to dinner and not having sex"). Monica is stipulating a situation which represents a negative subworld, her thoughts or beliefs about her "non-real" date, activating a frame, which can be generally termed as a DATING frame (containing general assumptions and expectations about going out with someone of the opposite sex). However, the characters (as well as the audience) experience some sort of unexpected disruption in their pattern of their expectations: Monica is negating something that for others is obvious, that is why there is a clash and incongruity between two points of view. Incongruity is created by a clash between the associated frames which evokes conflicting schematic knowledge, and also by Chandlers' belief SW ("it sounds like a date to me") which defeats and contradicts Monica's SW. And hence listeners process the meaning as humorous, and construct a world compatible with the humorous interpretation in which Monica is going to have an affair with the guy who works with her.

The humorous effect arises, as explained above and as illustrated in the internal organization of the text world space represented in Figure 10.

Figure 10. A Representation of Subworlds (1)



(2) **Ross:** I'll be fine, alright? Really, everyone. I hope she'll be very happy.

Monica: No you don't.

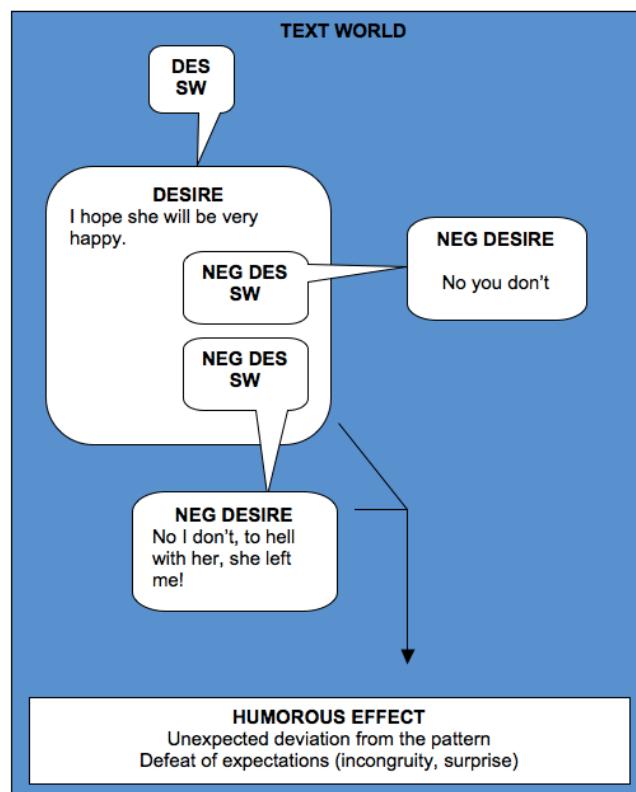
Ross: No I don't, to hell with her, she left me!

In this extract we are introduced to a text world where Central Park is the location and where all the gang except Rachel is present. After Monica explains to everybody that Ross moved his ex-wife's stuff today, we discover that in the first line above, Ross introduces a desire subworld built by the verb "hope" (I hope she'll be very happy). He is referring to his ex-wife, but the incongruity is perceived by Monica (and by the audience) who reminds him (using a negative desire subworld) that there is a clash in that hoping since his ex-wife was the one who left him.

Viewers experience an unexpected disruption in their pattern of expectations that breaks the rules of logic and common sense, i.e. there is a defeat of expectations at the perception of the incongruity, and as a result Ross introduces an emotional

response (a desire subworld) which contradicts the previous one, modifying the desire subworld previously held by him and resolving the incongruity. An opposition is thus established, and this same contradiction aroused by Ross' belief system is going to provoke the humorous effect, eliciting laughs. The organization of the text world space can be schematically represented as shown in Figure 11.

Figure 11. A Representation of Subworlds (2)



(3) **Joey:** And you never knew she was a lesbian...

Ross: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

Chandler: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud?

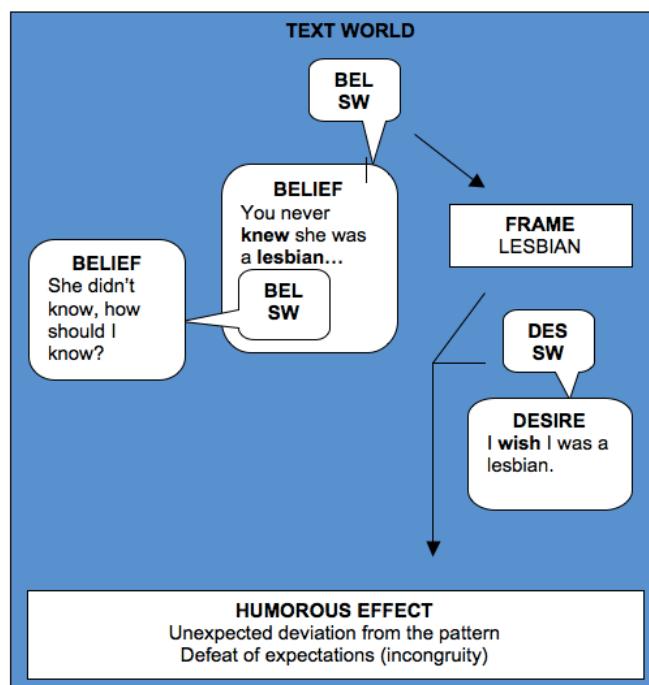
This extract is the continuation of the previous one, and as we can observe the introduction of the belief subworld by Joey ("And you never knew she was a lesbian...") is going to provoke funniness at the end. Underlying Joey's question there

is a wish to know the information, but as Ross' response shows it is obvious: if his wife didn't know she was a lesbian, how should he know?

The frame LESBIAN is signaled (by) in the conversation, and as a result Chandler begins to think aloud introducing a desire subworld built by the predicate "wish" (I wish I was a lesbian), and this attitude is going to generate the humorous effect as we perceive the incongruity of that desire - the clash between two contrary properties "male and lesbian" showing a defeat of expectations by frame knowledge. Viewers laugh because of the unexpectedness of this character's attitude, which breaks the rules of logic and common sense.

Not only is the audience the only one who perceives the incongruity but Chandler himself too: the clash evoking conflicting schematic knowledge suddenly becomes apparent to Chandler in his "Did I say that out aloud?" generating the humorous effect. The internal organization of the text world space can be schematically represented as shown in Figure 12.

Figure 12. A Representation of Subworlds (3)



- (4) **Rachel:** C'mon Daddy, listen to me! It's like, it's like, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

Ross: You can see where he'd have trouble.

Rachel: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.

Monica: Well, I guess we've established who's staying here with Monica...

Rachel: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

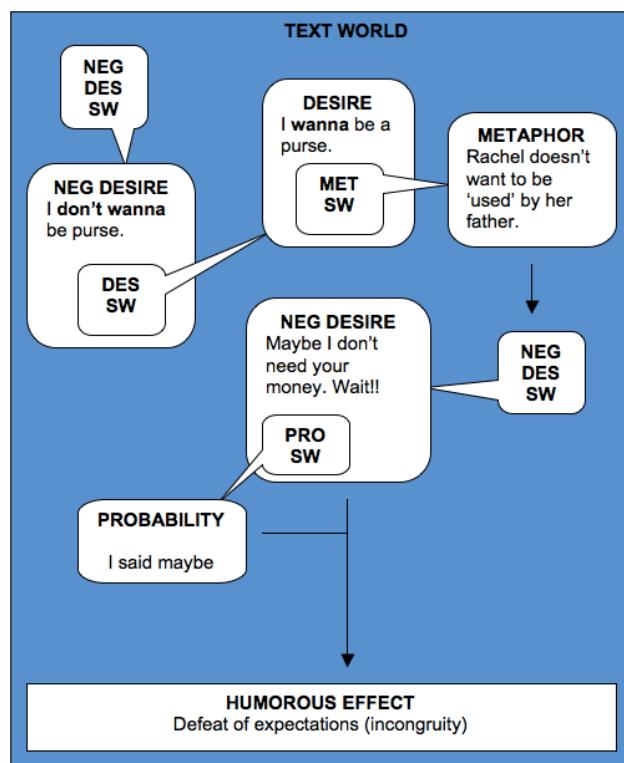
In the above telephone conversation, Rachel is talking on the phone with her father while Ross and Monica are watching TV. Rachel introduces a desire subworld using the “want” predicate. It is not obvious what the point of the conversation is, she is trying to make herself clear though. She is providing a metaphorical model but her father cannot take the idea she is implying, i.e. she is tired of being ‘used’ by her father as the audience discovered at the beginning of the sitcom.

As we discover, we are experiencing Rachel’s mental world that is struggling with her desire system. She indicates that there is another point of view built by her negative desire subworld “I don’t need your money”. From this moment on, viewers’ schemata and expectations are modified since we, the audience, have some piece of factual knowledge shared by this character in a previous vignette which indicates she needs money. This reversal of the meaning expressed establishes a conflict between what viewers expected (background knowledge) and what actually happens. But soon Rachel perceives the incongruity of that desire as well, introducing a probability subworld (“maybe I don’t need your money. Wait!! Wait, I said maybe!!”), resolving the incongruity.

Humor here hinges upon the contradiction evoked in Rachel’s subworlds which leads the listener to unexpectedness; viewers’ expectations and assumptions are challenged in such a way that they end up needing rearranging so that viewers understand this situation as humorous and laugh at it. The humorous effect is due to

the clash or contradiction evoking conflicting schematic knowledge: Rachel doesn't want to be 'used' by her father, but she needs his money. The mutual knowledge of this fact, shared by the characters of the sitcom and the audience, accounts for the alleged contradiction, provoking funniness. The internal organization of the text world space can be represented as shown in Figure 13.

Figure 13. A Representation of Subworlds (4)



- (5) **Ross:** Right, you're not even getting your honeymoon, God.. No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.

Chandler: (deadpan) Yes, and we're very excited about it.

Rachel: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been kinda a long day.

Ross: Okay, sure.

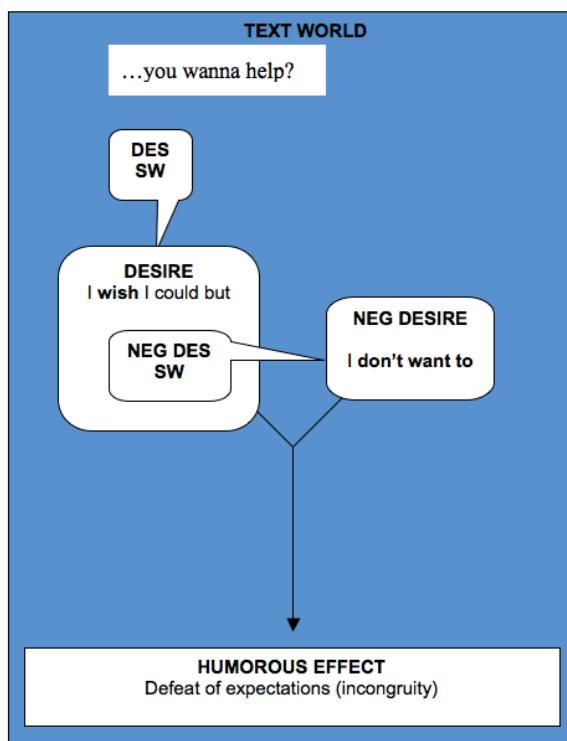
Joey: Hey Pheebs, you wanna help?

Phoebe: Oh, I wish I could, but I don't want to.

In the above extract, the attitudinal subworlds introduced by Phoebe in order to respond Joey's question are going to provoke the humorous effect. This humorous effect arises by means of a process, which involves the confrontation of two attitudinal subworlds in which there is a defeat of expectations.

In the last line of the extract above, Phoebe introduces a desire subworld using the "wish" predicate in which she wishes she could help Ross and Joey to put together Ross' furniture ("I wish I could"), but it turns out to be she decides that she doesn't want to help them. She introduces a negative desire subworld using the "don't want to" predicate and incongruity arises due to the confrontation of the last subworld, provoking the humorous effect. There is a defeat of expectations which arises from world knowledge, and the humorous effect arises, as illustrated in Figure 14, by means of the contradiction of Phoebe's desire system.

Figure 10. A Representation of Subworlds (5)



6.1.2. VIOLATIONS OF GRICE'S MAXIMS

From a Gricean perspective, the subworlds that appear in section 6.2.1 are humorous because Grice maxims are violated or infringed in the following ways:

In example (1), Monica is trying to make her utterances seem clear, however she is infringing Grice's maxim of quantity and manner. Although she has no intention of deceiving, the ambiguity or obscurity isn't avoided because she is providing too much information ("...It's just two people going out to dinner and - not having sex."). Viewers ask themselves why anything extra has been included, and although she has not the intention to mislead her friends/audience, Chandler arrives at a very "real" conclusion ("Sounds like a date to me") which creates the humorous effect.

In addition, it seems that Monica is violating Grice's maxim of quality because as viewers later discover she has been lying when saying "This is not even a date". It is unconfirmed at the current stage of the discourse, but we will make fun of it in a forward text world in which it is implicit that Paul has been in Monica's room sleeping, and hence Joey's reaction to Monica's "real date subworld" ("That wasn't a real date?! What the hell do you do on a real date").

In example (2), we observe that Ross is wishing happiness to his ex-wife (as viewers can infer from previous conversations). However, Monica reminds Ross that he is violating Grice's maxim of quality, since he is saying something which is blatantly untrue ("I hope she is happy"). Ross' wife has left him for another woman, so it is incongruous to wish her happiness. Ross realizes that Monica is right, so he is being cooperative by telling the truth ("to hell with her"); and contradicts himself eliciting laughs.

In example (3), we can observe that Joey began mocking Ross about his lesbian wife. He is infringing the Gricean maxim of quantity by providing excess information, and when he realizes he is speaking aloud, the humorous effect arises

(defeat of expectations- incongruity, shock and surprise). Moreover, one could say that Chandler is infringing the Gricean maxim of relation since his comment is irrelevant.

In example (4), we can observe that Rachel is flouting Grice's maxims of quantity and manner. Although she is trying to be cooperative, it seems she is not informative at all. Rachel is intending to generate an implicature but she fails as we can infer by her comment "No, I'm not saying I want you to buy me a hat". She is neither avoiding obscurity nor supplying sufficient information, and although she has provoked in her father a misleading implicature, she thinks she is being relevant and hence the consequent funniness arises.

In example (5), Phoebe's unexpectedness response ("Oh, I wish I could, but I don't want to") is going to create funniness because she is opting out of cooperation. She is trying to present meaning clearly, but she is contradicting herself and she does not respond properly. Her action appears to be incongruous with the audience's understanding of appropriate behavior in the world. However, the response is taken to be relevant, and so provides enough information for the addressee to derive an interpretation.

On the other hand, not only when a person in a sitcom gives too much information (unnecessary prolixity) is comic (see example 6), but we are usually amused by characters' lies. In fact, this chapter of the series turns around the violation of the Gricean maxim of quantity, which is going to create funniness in the end due to Rachel's attitude.

Consider this example:

- (6) **Rachel:** Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other night about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again... anyway...

Rachel is talking on the phone and pacing. She is going beyond the maxim of quantity: she gives viewers more than they need to know, and the viewers ask themselves why anything extra has been included; the answer may be that the excess of information is assumed to have been included for a reason: funniness.

A discussion of the following four scenes should be considered as part of a sequence, since they are going to build the common ground necessary to laugh at Rachel's attitude. Two scenes (scene IV and scene VII) take place in a restaurant where the audience is the only one who has access to them apart from Monica and Paul, the characters, who are turn-taking in the conversation.

(7) Scene IV: A Restaurant, Monica and Paul are eating.

Monica: Oh my God!

Paul: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get?

Monica: My brother's going through that right now, he's such a mess. How did you get through it?

Paul: Well, you might try accidentally breaking something valuable of hers, say her-

Monica: -leg?

Paul: (laughing) That's one way! Me, I went for the watch.

Monica: You actually broke her watch?

(8) Scene VII: A Restaurant, Monica and Paul are still eating.

Paul: Ever since she walked out on me, I, uh...

Monica: What?..... What, you wanna spell it out with noodles?

Paul: No, it's, it's more of a fifth date kind of revelation.

Monica: Oh, so there is going to be a fifth date?

Paul: Isn't there?

Monica: Yeah... yeah, I think there is. -What were you gonna say?

Paul: Well, ever-ev-... ever since she left me, um, I haven't been able to, uh, perform. (Monica takes a sip of her drink.) ...Sexually.

Monica: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...

Paul: It's okay...

Monica: I know being spit on is probably not what you need right now. Um... how long?

Paul: Two years.

Monica: Wow! I'm-I'm-I'm glad you smashed her watch!

Paul: So you still think you, um... might want that fifth date?

Monica: (pause)...Yeah. Yeah, I do.

In the two scenes mentioned, Paul down plays his expertise in order to get to know Monica, i.e. he makes everything possible so Monica can feel pity on him and can propose her a fifth date. But there is nothing in the formulation of Paul's responses that would allow the audience to deduce that he is "withholding information", as the audience later discovers in scene XI.

The audience learns that Paul "actually broke his previous lover's watch because she started to go to the dentist five times a week", and not only that but we know that Monica is glad Paul smashed her watch as well since he has "not been able to, uh, perform ... sexually for two years". Paul is deliberately not observing the Gricean Cooperative Principle (as it is later established), especially his maxims of quantity and quality, he is, above all, covertly violating the maxims, i.e. he is making his contribution as informative as is required, not for the current purpose but for his lying end (to get Monica into bed). However, the exchange generates the misleading implicature that what he is telling is the truth.

(9) Scene XI: Iridium, Monica is working as Frannie enters.

Frannie: Hey, Monica!

Monica: Hey Frannie, welcome back! How was Florida?

Frannie: You had sex, didn't you?

Monica: How do you do that?

Frannie: So? Who?

Monica: You know Paul?

Frannie: Paul the Wine Guy? Oh yeah, I know Paul.

Monica: You mean you know Paul like I know Paul?

Frannie: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.

The above scene takes place in Monica's job where Frannie, a friend of hers, asks Monica whether she is kidding because she is taking also credit for Paul who had "no snap in his turtle for two years". Monica's doleful expression suggests she is a victim, a woman as object. Paul has been clearly lying to her (violation of the maxim of quantity) to produce a mislead implicature because he "wanted to get Monica into bed". However what is at issue is the humorous effect, and it is going to arise in the following scene:

(10) Scene XIII: Rachel and Ross are watching a TV channel - playing the national anthem.

Monica: Well, that's it (*To Ross*) You gonna crash on the couch?

Ross: No. No, I gotta go home sometime.

Monica: You be okay?

Ross: Yeah.

Rachel: Hey Mon, look what I just found on the floor. (*Monica smiles.*) What?

Monica: That's Paul's watch. You just put it back where you found it. Oh boy. Alright. Goodnight, everybody.

(*Monica stomps on Paul's watch and goes into her room.*)

In scene XIII, Monica, Rachel and Ross are watching a TV channel in Monica's apartment at night. Monica smiles when Rachel tells her "look what I just found on the floor" since she (and the audience) knows it is "Paul's watch". At this moment, the Paul's watch Frame arises in her/our mind: Paul went for his fiancé's watch because she was cheating on him (scene IV). So, now it is Monica's turn who stomps on Paul's watch, and hence viewers laugh in the light of this frame shared by the two scenes.

In addition, in this scene viewers are interpreting what is called paralanguage. This aspect works alongside verbal language in the series and it conveys a great deal of meaning, since it sometimes contributes to the effect of humor such as in the one produced by Monica stomping on Paul's watch. Audience is rewarded by the experience; spectators are the only ones who fill in the gaps and the ones who laugh at it.

6.2. Questionnaire

The questionnaire used in the study asked subjects to read the dialogues of the different scenes discussed previously, from a Gricean perspective and on the light of Werth's Text World Theory, before they watched the dialogues on-line to find out whether they considered those excerpts to be humorous based on the content level (i.e., WHAT is said or communicated) and/or the relational level of meaning (i.e., HOW words are said or communicated) allowing for a comparison to be drawn between the use of sitcoms as a resource in Higher Education, and if those differences are related to any of the other factors such as their level of English or their viewing preferences.

Since we were looking for *differences*, i.e. determining if one group is different, greater than or less than another group, and *correlations*, i.e. determining if there is a relationship between one variable and another, we used different tests.

On the other hand, the use of observational scales to measure varying degrees of humor was not used because it has drawbacks. In the fourth section, subjects were asked questions about the humorous aspect of nine excerpts. They were asked specifically to rate their appreciation of the 'funniness' of each excerpt on a five-point scale ranging from "Strongly Agree" to "Strongly Disagree". The Confidence Level Intervals was set up to 95% in all statistical tests to find out whether the results are statistically significant.

Paired Samples t-tests were used to analyze question 14 through question 22 in order to compare values from the same group before and after watching the nine scripts from the sitcom *Friends*. Since higher education students were exposed to the same specific intervention in between the pre- and post-viewing, we decided to use *paired samples t-tests* instead of running *independent samples t-tests* because the values were the same for the same people, which suggests there was an underlying relationship between the values.

For each excerpt, two variables with the same units of measure – a five-point scale ranging from “Strongly Agree” to “Strongly Disagree” - from the same subjects were selected, setting the confidence level interval value to 95%, since we wanted to see if subjects score differently on one value compared to the other. In addition, the degree of the Confidence Interval would help us estimate parameters of a population from sample statistics.

In the data set of higher education students, there were several interval variables that have the same unit of measure – a five-point scale. However, one variable asked higher education students whether an excerpt “is funny because WHAT is said or communicated” and the other asked them whether that excerpt “is funny because HOW words are said or communicated”. Since it was the same subjects being asked different questions that use the same metric, we could compare their scores on those two variables using a *paired samples t-test*.

We run nine *paired samples t-tests* to see whether or not there is a *statistically significant difference* between whether or not higher education students beliefs are the same after watching the excerpts and whether or not they think that their funniness is due to “WHAT is said or communicated” and/or because of the “HOW words are said or communicated”.

- ***Question 14***

A paired-samples t-test was considered to be appropriate since we have two means to compare. They are specially designed to compare values before and after an event (watching a *Friend* excerpt) related in some way, i.e. like from the same person.

The first Table (see Table 8a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.30. On the HOW scale, higher education students report a mean of 1.82.

Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t-test allows us to determine that; higher education students were exposed to the audiovisual material.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 8. Question 14. (EXCERPT I) Paired Samples t-test

a. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	It is funny because WHAT is said or communicated	2.30	94	.914	.094
	It is funny because HOW words are said or communicated	1.82	94	.829	.086

b. Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)			
	Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
				Lower	Upper						

	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.479	1.013	.104	.271	.686	4.581	93	.000
Pair 1									

As shown in the *Paired Samples Test* table (Table 8b), the average difference between the two variable means is .479, being the “Std. Deviation” 1.013 and the “Std. Error of the Mean” .104. The lower and upper confidence intervals for the difference are .271 and .686 respectively, with a 4.581 t-score and 93 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 9), we found that the variables have a correlation of 1 with themselves and .327 with one another, which is a significant correlation (they range from 0-1). The p-value of the significance (in the row below this) is .001, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-

WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 9. Correlations

		Q 6. What is your English level?	Q14. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.079	.097
	Sig. (2-tailed)		.449	.352
	N	113	95	94
QUESTION 14. (EXCERPT I) It is funny because WHAT is said or communicated	Pearson Correlation	.079	1	.327**
	Sig. (2-tailed)	.449		.001
	N	95	95	94
It is funny because HOW words are said or communicated	Pearson Correlation	.097	.327**	1
	Sig. (2-tailed)	.352	.001	
	N	94	94	94

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students’ English level variable, because the p-value in the last box is .352 (which is greater than .05)). Thus we decided to conduct a *One-Way ANalysis Of VAriance (ANOVA) test*, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the ‘higher education students’ English level’, ‘It is funny because WHAT is said or communicated’, and ‘It is funny because HOW words are said or communicated’. Basically we are asking, “Does English level have

an influence on the belief that humorous situations are generated because WHAT and/or HOW is said or communicated?"

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 10) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in both 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 10. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.	
					Lower Bound	Upper Bound			
Q 14.	C2	6	2.33	.1033	.422	1.25	3.42	1	4
	C1	25	2.04	.539	.108	1.82	2.26	1	3
It is funny because	B2	47	2.34	.915	.134	2.07	2.61	1	4
WHAT is said or	B1	14	2.57	1.222	.327	1.87	3.28	1	5
communicated	A2	1	4.00	.	.	.	.	4	4
	Don't Know	2	1.50	.707	.500	-4.85	7.85	1	2
	Total	95	2.29	.909	.093	2.11	2.48	1	5
	C2	6	2.00	1.095	.447	.85	3.15	1	4
It is funny	C1	25	1.56	.651	.130	1.29	1.83	1	3
because HOW	B2	46	1.78	.758	.112	1.56	2.01	1	4
words are said	B1	14	2.36	1.008	.269	1.78	2.94	1	5
or	A2	1	3.00	.	.	.	.	3	3
communicated	Don't Know	2	1.00	.000	.000	1.00	1.00	1	1
	Total	94	1.82	.829	.086	1.65	1.99	1	5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 11).

Table 11. Test of Homogeneity of Variances

QUESTION 14 (EXCERPT I)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	5.131	4	89	.001
It is funny because HOW words are said or communicated	.933	4	88	.449

The results of the homogeneity of variance test do *not* reach statistical significance (this is an assumption for a valid ANOVA). The groups' variances are not significantly different from each other. In the pre-WHAT variable, our assumption is met ($p = .001$). The p-value does not exceed alpha .01. However, in the post-HOW variable we did get a significant value ($p = .449$).

According to Table 12, the p-value in the post-HOW variable is .022 (less than our alpha level .05). Hence, we reject the null hypothesis that all means are equal; the groups are different. Based on this analysis, we can conclude that the level of English significantly affects the 'understanding' of humorous situations because HOW words are said or communicated.

Table 12. ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
QUESTION 14. (EXCERPT I) It is funny because WHAT is said or communicated	Between Groups	6.972	5	1.394	1.754	.131
	Within Groups	70.775	89	.795		
	Total	77.747	94			
It is funny because HOW words are said or communicated	Between Groups	8.725	5	1.745	2.782	.022
	Within Groups	55.200	88	.627		
	Total	63.926	93			

- ***Question 15***

The first table (see Table 13a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.06. On the HOW scale, higher education students report a mean of 1.66. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t test allows us to determine that.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 13. Question 15. (EXCERPT II) Paired Samples t-test

a. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair	It is funny because WHAT is said or communicated	2.06	94	.993	.102
2	It is funny because HOW words are said or communicated	1.66	94	.770	.079

b. Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)			
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
					Lower	Upper						
Pair	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.404	1.051	.108	.189	.619	3.731	93	.000			

As shown in the *Paired Samples Test* table (Table 13b), the average difference between the two variable means is .404, being the “Std. Deviation” 1.051 and the “Std. Error of the Mean” .108. The lower and upper confidence intervals for the difference are .189 and .619 respectively, with a 3.731 t-score and 93 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 14), we found that the variables have a correlation of 1 with themselves and .310 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .002, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 14. Correlations

		Q 6. What is your English level?	Q 15. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.168	.036
	Sig. (2-tailed)		.106	.731
	N	113	94	95
QUESTION 15. (EXCERPT II) It is funny because WHAT is said or communicated	Pearson Correlation	.168	1	.310**
	Sig. (2-tailed)	.106		.002
	N	94	94	94
It is funny because HOW words are said or communicated	Pearson Correlation	.036	.310**	1
	Sig. (2-tailed)	.731	.002	
	N	95	94	95

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .731 (which is greater than .05). Thus we decided to conduct a ***One-Way Analysis of Variance (ANOVA) test***, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"'

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 15) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in both 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 15. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.	
					Lower Bound	Upper Bound			
C2	6	2.17	1.169	.477	.94	3.39	1	4	
Q15.	C1	25	2.00	.816	.163	1.66	2.34	1	4
It is funny	B2	46	1.87	.806	.119	1.63	2.11	1	4
because WHAT	B1	14	2.64	1.499	.401	1.78	3.51	1	5
is said or	A2	1	2.00	.	.	.	2	2	
communicated	Don't Know	2	3.00	1.414	1.000	-9.71	15.71	2	4
	Total	94	2.06	.993	.102	1.86	2.27	1	5
	C2	6	1.83	.753	.307	1.04	2.62	1	3
It is funny	C1	25	1.56	.583	.117	1.32	1.80	1	3
because HOW	B2	47	1.55	.619	.090	1.37	1.73	1	4
words are said	B1	14	2.29	1.204	.322	1.59	2.98	1	5
or	A2	1	1.00	.	.	.	1	1	
communicated	Don't Know	2	1.00	.000	.000	1.00	1.00	1	1
	Total	95	1.66	.766	.079	1.51	1.82	1	5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 16).

Table 16. Test of Homogeneity of Variances

QUESTION 15. (EXCERPT II)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	5.022	4	88	.001
It is funny because HOW words are said or communicated	4.687	4	89	.002

The results of the homogeneity of variance test do *not* reach statistical significance (this is an assumption for a valid ANOVA). The groups' variances are not significantly different from each other. Not only in the pre-WHAT variable, our assumption is met ($p = .001$), but in the post-HOW variable as well ($p = .002$). The p-values do not exceed alpha .01.

According to Table 17, the p-value in the post-HOW variable is .018 (less than our alpha level .05). Hence, we reject the null hypothesis that all means are equal; the groups are different. Based on this analysis, we can conclude that the level of English significantly affects the ‘understanding’ of humorous situations because HOW words are said or communicated.

Table 17. ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
QUESTION 15. (EXCERPT II) It is funny because WHAT is said or communicated	Between Groups	8.352	5	1.670	1.765	.128
	Within Groups	83.265	88	.946		
	Total	91.617	93			
It is funny because HOW words are said or communicated	Between Groups	7.754	5	1.551	2.908	.018
	Within Groups	47.467	89	.533		
	Total	55.221	94			

- ***Question 16***

The first table (see Table 18a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.25. On the HOW scale, higher education students report a mean of 1.71. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t test allows us to determine that.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 18. Question 17. (EXCERPT III) Paired Samples t-test

a. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair	It is funny because WHAT is said or communicated	2.25	93	1.028	.107
3	It is funny because HOW words are said or communicated	1.71	93	.854	.089

b. Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)			
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
					Lower	Upper						
Pair	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.538	1.027	.107	.326	.749	5.046	92	.000			

As shown in the *Paired Samples Test* table (Table 18b), the average difference between the two variable means is .538, being the “Std. Deviation” 1.027 and the “Std. Error of the Mean” .107. The lower and upper confidence intervals for the difference are .326 and .749 respectively, with a 5.046 t-score and 92 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 19), we found that the variables have a correlation of 1 with themselves and .417 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .000, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 19. Correlations

		Q 6. What is your English level?	Q 16. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.208*	.065
	Sig. (2-tailed)		.046	.533
	N	113	93	94
QUESTION 16. (EXCERPT III) It is funny because WHAT is said or communicated	Pearson Correlation	.208*	1	.417**
	Sig. (2-tailed)	.046		.000
	N	93	93	93
It is funny because HOW words are said or communicated	Pearson Correlation	.065	.417**	1
	Sig. (2-tailed)	.533	.000	
	N	94	93	94

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .533 (which is greater than .05). Thus we decided to conduct a *One-Way Analysis of Variance (ANOVA) test*, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"'

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny

because ‘what is said or communicated’ and/or because ‘how words are said or communicated’.

Descriptive information (see Table 20) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in both 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 20. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.
					Lower Bound	Upper Bound		
Q 16. It is funny because WHAT is said or communicated	C2	6	2.00	1.095	.447	.85	3.15	1 4
	C1	25	1.96	.935	.187	1.57	2.35	1 4
	B2	45	2.20	.869	.129	1.94	2.46	1 4
	B1	14	3.00	1.414	.378	2.18	3.82	1 5
	A2	1	3.00	.	.	.	3	3
	Don't Know	2	2.00	.000	.000	2.00	2.00	2 2
	Total	93	2.25	1.028	.107	2.04	2.46	1 5
It is funny because HOW words are said or communicated	C2	6	1.67	.816	.333	.81	2.52	1 3
	C1	25	1.60	.764	.153	1.28	1.92	1 4
	B2	46	1.65	.604	.089	1.47	1.83	1 3
	B1	14	2.21	1.477	.395	1.36	3.07	1 5
	A2	1	2.00	.	.	.	2	2
	Don't Know	2	1.00	.000	.000	1.00	1.00	1 1
	Total	94	1.71	.850	.088	1.54	1.89	1 5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 21).

Table 21. Test of Homogeneity of Variances

QUESTION 16. (EXCERPT III)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	2.382	4	87	.058
It is funny because HOW words are said or communicated	6.464	4	88	.000

The results of the homogeneity of variance test do *not* reach statistical significance (this is an assumption for a valid ANOVA). The groups' variances are not significantly different from each other. In the post-HOW variable, our assumption is met ($p=.000$). The p-values do not exceed alpha .01. However, in the pre-WHAT variable we did get a significant value ($p=.058$).

According to Table 22, the p-value in both variables is more than our alpha level .05. Hence, we cannot reject the null hypothesis that all means are equal; the groups are the same. Based on this analysis, we cannot conclude that the level of English significantly affects the 'understanding' of humorous situations because HOW words are said or communicated.

Table 22. ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
QUESTION 16. (EXCERPT III) It is funny because WHAT is said or communicated	Between Groups	11.152	5	2.230	2.252	.056
	Within Groups	86.160	87	.990		
	Total	97.312	92			
It is funny because HOW words are said or communicated	Between Groups	5.119	5	1.024	1.450	.214
	Within Groups	62.125	88	.706		
	Total	67.245	93			

- ***Question 17***

The first table (see Table 23a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.34. On the HOW scale, higher education students report a mean of 1.90. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t test allows us to determine that.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 23. Question 17. (EXCERPT IV) Paired Samples t-test

a. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 4	It is funny because WHAT is said or communicated	2.34	92	.998	.104
	It is funny because HOW words are said or communicated	1.90	92	.865	.090

b. Paired Samples Test

Pair		Paired Differences					t	df	Sig. (2-tailed)			
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
					Lower	Upper						
Pair 4	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.435	.941	.098	.240	.630	4.431	91	.000			

As shown in the *Paired Samples Test* table (Table 23b), the average difference between the two variable means is .435, being the “Std. Deviation” 0.941 and the “Std. Error of the Mean” .098. The lower and upper confidence intervals for the difference are .240 and .630 respectively, with a 4.431 t-score and 91 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 24), we found that the variables have a correlation of 1 with themselves and .497 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .000, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 24. Correlation

		Q 6. What is your English level?	Q17. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.062	.062
	Sig. (2-tailed)		.557	.559
	N	113	92	92
QUESTION 17. (EXCERPT IV) It is funny because WHAT is said or communicated	Pearson Correlation	.062	1	.497**
	Sig. (2-tailed)	.557		.000
	N	92	92	92
It is funny because HOW words are said or communicated	Pearson Correlation	.062	.497**	1
	Sig. (2-tailed)	.559	.000	
	N	92	92	92

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .559 (which is greater than .05). Thus we decided to conduct a *One-Way Analysis of Variance (ANOVA) test*, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 25) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in the 1st and 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 25. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.	
					Lower Bound	Upper Bound			
Q 17. It is funny because WHAT is said or communicated	C2	5	2.80	.1304	.583	1.18	4.42	1	4
	C1	25	2.00	.866	.173	1.64	2.36	1	4
	B2	45	2.38	.834	.124	2.13	2.63	1	4
	B1	14	2.71	1.490	.398	1.85	3.57	1	5
	A2	1	2.00	.	.	.	.	2	2
	Don't Know	2	2.00	.000	.000	2.00	2.00	2	2
It is funny because HOW words are said or communicated	Total	92	2.34	.998	.104	2.13	2.54	1	5
	C2	5	1.80	.837	.374	.76	2.84	1	3
	C1	25	1.72	.737	.147	1.42	2.02	1	3
	B2	45	1.91	.763	.114	1.68	2.14	1	4
	B1	14	2.36	1.277	.341	1.62	3.09	1	5
	A2	1	2.00	.	.	.	.	2	2
	Don't Know	2	1.00	.000	.000	1.00	1.00	1	1
	Total	92	1.90	.865	.090	1.72	2.08	1	5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 26).

Table 26. Test of Homogeneity of Variances

QUESTION 17. (EXCERPT IV)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	5.298	4	86	.001
It is funny because HOW words are said or communicated	3.255	4	86	.015

The results of the homogeneity of variance test do *not* reach statistical significance (this is an assumption for a valid ANOVA). The groups' variances are not significantly different from each other. In the pre-WHAT variable, our assumption is met ($p=.001$). The p-values do not exceed alpha .01. However, in the post-HOW variable we did get a significant value ($p=.015$).

According to Table 27, the p-value in the both variables is more than our alpha level .05. Hence, we cannot reject the null hypothesis that all means are equal. Based on this analysis, we cannot conclude that the level of English significantly affects the 'understanding' of humorous situations because HOW words are said or communicated.

Table 27. ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
QUESTION 17. (EXCERPT IV) It is funny because WHAT is said or communicated	Between Groups	6.319	5	1.264	1.290	.276
	Within Groups	84.235	86	.979		
	Total	90.554	91			
It is funny because HOW words are said or communicated	Between Groups	5.421	5	1.084	1.487	.202
	Within Groups	62.699	86	.729		
	Total	68.120	91			

- ***Question 18***

The first table (see Table 28a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.61. On the HOW scale, higher education students report a mean of 2.31. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t test allows us to determine that.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 28. Question 18. (EXCERPT V) Paired Samples t-test

a. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 5	It is funny because WHAT is said or communicated	2.61	92	1.099	.115
	It is funny because HOW words are said or communicated	2.30	92	1.066	.111

b. Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)			
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
					Mean	Lower						
Pair 5	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.304	1.126	.117	.071	.538	2.591	91	.011			

As shown in the *Paired Samples Test* table (Table 28b), the average difference between the two variable means is .304, being the “Std. Deviation” 1.126 and the “Std. Error of the Mean” .117. The lower and upper confidence intervals for the difference are .071 and .538 respectively, with a 2.591 t-score and 91 degrees of freedom.

The p-value for the difference of the means is .011, which is less than a standard alpha of .05, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 5 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 29), we found that the variables have a correlation of 1 with themselves and .459 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .000, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 29. Correlation

		Q 6. What is your English level?	Q 18. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.027	-.118
	Sig. (2-tailed)		.802	.261
	N	113	92	92
QUESTION 18. (EXCERPT V) It is funny because WHAT is said or communicated	Pearson Correlation	.027	1	.459**
	Sig. (2-tailed)	.802		.000
	N	92	92	92
It is funny because HOW words are said or communicated	Pearson Correlation	-.118	.459**	1
	Sig. (2-tailed)	.261	.000	
	N	92	92	92

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .261 (which is greater than .05). Thus we decided to conduct a ***One-Way Analysis of Variance (ANOVA) test***, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"'

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 30) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in the 4th and 1st conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 30. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% Ci for Mean		Min.	Max.
					Lower Bound	Upper Bound		
Q 18. It is funny because WHAT is said or communicated	C2	5	2.80	1.643	.735	.76	4.84	1 5
	C1	25	2.44	1.003	.201	2.03	2.85	1 5
	B2	45	2.60	1.116	.166	2.26	2.94	1 5
	B1	14	2.93	1.141	.305	2.27	3.59	1 5
	A2	1	3.00	.	.	.	.	3 3
	Don't Know	2	2.00	.000	.000	2.00	2.00	2 2
It is funny because HOW words are said or communicated	Total	92	2.61	1.099	.115	2.38	2.84	1 5
	C2	5	3.40	1.517	.678	1.52	5.28	2 5
	C1	25	2.20	1.041	.208	1.77	2.63	1 4
	B2	45	2.16	.928	.138	1.88	2.43	1 4
	B1	14	2.71	1.139	.304	2.06	3.37	1 5
	A2	1	3.00	.	.	.	.	3 3
Don't Know	2	1.00	.000	.000	1.00	1.00	1	1
	Total	92	2.30	1.066	.111	2.08	2.53	1 5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 31).

Table 31. Test of Homogeneity of Variances

QUESTION 18. (EXCERPT V)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	2.085	4	86	.090
It is funny because HOW words are said or communicated	2.643	4	86	.039

The results of the homogeneity of variance test *do* reach statistical significance; we did get significant values in the pre-WHAT ($P=.090$) and post-HOW ($p=0.39$) variables. Thus, the ANOVA is not valid, and our assumptions are not met. Based on this analysis, we cannot conclude that the level of English significantly affects the ‘understanding’ of humorous situations because of the relational level (i.e., HOW words are said or communicated).

- **Question 19**

The first table (see Table 32a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.22. On the HOW scale, higher education students report a mean of 1.86. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students’ population. However, the paired-samples t test allows us to determine that.

The question is whether ‘funniness’ differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 32. Question 19. (EXCERPT VI) Paired Samples t-test**a. Paired Samples Statistics**

		Mean	N	Std. Deviation	Std. Error Mean
Pair 6	It is funny because WHAT is said or communicated	2.22	92	1.014	.106
	It is funny because HOW words are said or communicated	1.86	92	.967	.101

b. Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)		
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference					
					Lower	Upper				
Pair 6	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.359	.956	.100	.161	.557	3.599	91	.001	

As shown in the *Paired Samples Test* table (Table 32b), the average difference between the two variable means is .359, being the “Std. Deviation” .956 and the “Std. Error of the Mean” .100. The lower and upper confidence intervals for the difference are .161 and .557 respectively, with a 3.599 t-score and 91 degrees of freedom.

The p-value for the difference of the means is .001, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 33), we found that the variables have a correlation of 1 with themselves and .536 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .000, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 33. Correlations

		Q 6. What is your English level?	Q 19. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.090	-.085
	Sig. (2-tailed)		.396	.423
	N	113	92	92
QUESTION 19. (EXCERPT VI) It is funny because WHAT is said or communicated	Pearson Correlation	.090	1	.536**
	Sig. (2-tailed)	.396		.000
	N	92	92	92
It is funny because HOW words are said or communicated	Pearson Correlation	-.085	.536**	1
	Sig. (2-tailed)	.423	.000	
	N	92	92	92

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .423 (which is greater than .05). Thus we decided to conduct a ***One-Way Analysis of Variance (ANOVA) test***, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"'

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 34) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in both 1st conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 34. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.
					Lower Bound	Upper Bound		
Q 19. It is funny because WHAT is said or communicated	C2	5	2.60	.812	.34	4.86	1	5
	C1	25	2.24	.926	1.86	2.62	1	5
	B2	45	2.04	.878	1.78	2.31	1	4
	B1	14	2.43	1.222	1.72	3.13	1	5
	A2	1	2.00	.	.	.	2	2
	Don't Know	2	3.50	.707	-2.85	9.85	3	4
	Total	92	2.22	1.014	2.01	2.43	1	5
	C2	5	2.80	1.789	.58	5.02	1	5
	C1	25	1.72	.980	1.32	2.12	1	5
	B2	45	1.80	.757	1.57	2.03	1	3
It is funny because HOW words are said or communicated	B1	14	2.07	1.141	1.41	2.73	1	5
	A2	1	1.00	.	.	.	1	1
	Don't Know	2	1.50	.707	-4.85	7.85	1	2
	Total	92	1.86	.967	1.66	2.06	1	5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 35).

Table 35. Test of Homogeneity of Variances

QUESTION 19. (EXCERPT VI)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	3.036	4	86	.022
It is funny because HOW words are said or communicated	2.103	4	86	.087

The results of the homogeneity of variance test *do* reach statistical significance; we did get significant values in the pre-WHAT ($P=.022$) and post-HOW ($p=.087$) variables. Thus, the ANOVA is not valid, and our assumptions are not met.

Based on this analysis, we cannot conclude that the level of English significantly affects the ‘understanding’ of humorous situations because HOW words are said or communicated.

- **Question 20**

As shown in Table 36, on both the WHAT scale and the HOW scale, higher education students report the same score: a mean of 2.08. In this case, there is no difference in the means for the pre-WHAT and post-HOW variables.

Table 36. Question 20. (EXCERPT VII) Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 7	It is funny because WHAT is said or communicated	2.08	92	1.216	.127
	It is funny because HOW words are said or communicated	2.08	92	1.469	.153

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script.

We decided to conduct a *One-Way Analysis of Variance (ANOVA) test*, an extension of the two-group difference of means test (t-test), allowing for comparing three group means. The variables we used were the ‘higher education students’ English level’, ‘It is funny because WHAT is said or communicated’, and ‘It is funny because HOW words are said or. Basically we are asking, “Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?”

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny

because ‘what is said or communicated’ and/or because ‘how words are said or communicated’.

Descriptive information (see Table 37) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in the 4th and 1st conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 37. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min.	Max.
					Lower Bound	Upper Bound		
QUESTION 20. (EXCERPT VII)	C2	5	2.20	.1.095	.490	.84	3.56	1 3
	C1	25	1.92	1.441	.288	1.33	2.51	1 5
	B2	45	2.09	1.145	.171	1.75	2.43	1 5
	It is funny because WHAT	B1	14	2.43	1.158	.309	1.76	3.10 1 5
	is said or communicated	A2	1	2.00	.	.	.	2 2
	Don't Know	2	1.00	.000	.000	1.00	1.00	1 1
	Total	92	2.08	1.216	.127	1.82	2.33	1 5
	C2	5	2.60	1.817	.812	.34	4.86	1 5
	It is funny because HOW	C1	25	2.24	1.615	.323	1.57	2.91 1 5
	words are said or communicated	B2	45	1.82	1.284	.191	1.44	2.21 1 5
	B1	14	2.36	1.550	.414	1.46	3.25	1 5
	A2	1	1.00	.	.	.	.	1 1
	Don't Know	2	3.00	2.828	2.000	-22.41	28.41	1 5
	Total	92	2.08	1.469	.153	1.77	2.38	1 5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing the test of homogeneity of variance (see Table 38).

Table 38. Test of Homogeneity of Variances

QUESTION 20. (EXCERPT VII)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	1.638	4	86	.172
It is funny because HOW words are said or communicated	2.067	4	86	.092

The results of the homogeneity of variance test *do* reach statistical significance; we did get significant values in the pre-WHAT ($P=.172$) and post-HOW ($p=.092$) variables. Thus, the ANOVA is not valid, and our assumptions are not met. Based on this analysis, we cannot conclude that the level of English significantly affects the ‘understanding’ of humorous situations because HOW words are said or communicated.

- ***Question 21***

The first table (see Table 39a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.24. On the HOW scale, higher education students report a mean of 1.89. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students’ population. However, the paired-samples t test allows us to determine that.

The question is whether ‘funniness’ differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 39. Question 21. (EXCERPT VIII) Paired Samples t-test**a. Paired Samples Statistics**

		Mean	N	Std. Deviation	Std. Error Mean
Pair 8	It is funny because WHAT is said or communicated	2.24	92	.987	.103
	It is funny because HOW words are said or communicated	1.89	92	1.010	.105

b. Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)			
		Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference							
					Lower	Upper						
	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.348	.907	.095	.160	.536	3.678	91	.000			

As shown in the *Paired Samples Test* table (Table 39b), the average difference between the two variable means is .348, being the “Std. Deviation” .907 and the “Std. Error of the Mean” .095. The lower and upper confidence intervals for the difference are .160 and .536 respectively, with a 3.678 t-score and 91 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script; conducting correlations are going to tell us how and to what extend those two variables are linearly related.

When correlating the three variables simultaneously (see Table 40), we found that the variables have a correlation of 1 with themselves and .588 with one another, which is a highly significant correlation (they range from 0-1). The p-value of the significance is .000, which means the odds of finding this relationship between these two variables just due to chance is less than .001, or less than 1 in a thousand. This indicates there is a significant relationship between the pre-WHAT and the post-HOW, and it is statistically significant. Thus we reject the null, and conclude, using an alpha of .001, that ‘funniness because WHAT is said or communicated’ is related to ‘funniness because HOW words are said or communicated’. That is, higher education students who scored high on one condition, they scored high on the other.

Table 40. Correlations

		Q 6. What is your English level?	Q 21. It is funny because WHAT is said or communicated	It is funny because HOW words are said or communicated
QUESTION 6. What is your English level?	Pearson Correlation	1	.029	-.013
	Sig. (2-tailed)		.785	.903
	N	113	92	92
QUESTION 21. (EXCERPT VIII) It is funny because WHAT is said or communicated	Pearson Correlation	.029	1	.588 **
	Sig. (2-tailed)	.785		.000
	N	92	92	92
It is funny because HOW words are said or communicated	Pearson Correlation	-.013	.588 **	1
	Sig. (2-tailed)	.903	.000	
	N	92	92	92

**. Correlation is significant at the 0.01 level (2-tailed).

On the other hand, it did not seem there was a statistically significant relationship with the higher education students' English level variable, because the p-value in the last box is .903 (which is greater than .05). Thus we decided to conduct a ***One-Way Analysis of Variance (ANOVA) test***, an extension of the two-group difference of means test (t-test), allowing for comparing three group means.

The variables we used were the 'higher education students' English level', 'It is funny because WHAT is said or communicated', and 'It is funny because HOW words are said or. Basically we are asking, "Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?"'

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because 'what is said or communicated' and/or because 'how words are said or communicated'.

Descriptive information (see Table 41) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in both 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 41. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.
					Lower Bound	Upper Bound		
Q 21. It is funny because WHAT is said or communicated	5	2.40	1.140	.510	.98	3.82	1	4
	25	2.08	.997	.199	1.67	2.49	1	5
	45	2.18	.860	.128	1.92	2.44	1	4
	14	2.86	1.167	.312	2.18	3.53	1	5

	A2	1	1.00	.	.	.	.	1	1
	Don't Know	2	1.50	.707	.500	-4.85	7.85	1	2
	Total	92	2.24	.987	.103	2.03	2.44	1	5
	C2	5	2.00	1.000	.447	.76	3.24	1	3
It is funny	C1	25	1.84	.943	.189	1.45	2.23	1	5
because HOW	B2	45	1.80	.919	.137	1.52	2.08	1	4
words are said	B1	14	2.43	1.342	.359	1.65	3.20	1	5
or	A2	1	1.00	.	.	.	.	1	1
communicated	Don't Know	2	1.00	.000	.000	1.00	1.00	1	1
	Total	92	1.89	1.010	.105	1.68	2.10	1	5

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 42).

Table 42. Test of Homogeneity of Variances

QUESTION 21. (EXCERPT VIII)	Levene Statistic	df1	df2	Sig.
It is funny because WHAT is said or communicated	1.095	4	86	.364
It is funny because HOW words are said or communicated	2.280	4	86	.067

The results of the homogeneity of variance test *do* reach statistical significance; we did get significant values in the pre-WHAT ($P=.365$) and post-HOW ($p=.067$) variables. Thus, the ANOVA is not valid, and our assumptions are not met. Based on this analysis, we cannot conclude that the level of English significantly affects the ‘understanding’ of humorous situations because HOW words are said or communicated.

- ***Question 22***

The first table (see Table 43a) provides variable statistics for the two variables, including the mean, the sample size, the standard deviation, and the standard error of the mean. Of interest in our comparison are the two means. On the WHAT scale, higher education students report a mean of 2.73. On the HOW scale, higher education students report a mean of 1.89. Those appear to be quite different scores, but the question of interest is whether those scores are different due to chance or due to an actual affect in our higher education students' population. However, the paired-samples t test allows us to determine that.

The question is whether 'funniness' differs because of the WHAT or the HOW; is there a statistically significant difference in the means for the pre-WHAT and post-HOW?

Table 43. Question 22. (EXCERPT IX) Paired Samples t-test

a. Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 9	It is funny because WHAT is said or communicated	2.73	92	1.060
	It is funny because HOW words are said or communicated	1.89	92	.966

b. Paired Samples Test

	Paired Differences						t	df	Sig. (2-tailed)			
	Mean	Std. Deviation	Std. Error Mean	95% CI of the Difference								
				Lower	Upper							
Pair 9	It is funny because WHAT is said or communicated - It is funny because HOW words are said or communicated	.837	1.328	.138	.562	1.112	6.044	91	.000			

As shown in the *Paired Samples Test* table (Table 43b), the average difference between the two variable means is .837, being the “Std. Deviation” 1.328 and the “Std. Error of the Mean” .138. The lower and upper confidence intervals for the difference are .562 and 1.112 respectively, with a 6.044 t-score and 91 degrees of freedom.

The p-value for the difference of the means is .000, which is less than a standard alpha of .01, indicating that the odds of these two scores being different due to random chance assuming they are actually the same is less than 1 in 1000. In this case, we would reject the null hypothesis that they are the same and accept the alternative. There is a significant difference between the pre-WHAT and post-HOW viewing of higher education students; higher education students are more prompt to understand the humorous situations if they watch the excerpts (audiovisual help) since they are significantly more funny because HOW words are said or communicated.

In addition, we tested whether or not there is a relationship between the level of English and higher education students beliefs about the pre-WHAT and post-HOW viewing ‘funniness’ of the script.

We decided to conduct a *One-Way Analysis of Variance (ANOVA) test*, an extension of the two-group difference of means test (t-test), allowing for comparing three group means. The variables we used were the ‘higher education students’ English level’, ‘It is funny because WHAT is said or communicated’, and ‘It is funny because HOW words are said or. Basically we are asking, “Does English level have an influence on the belief that humorous situations are generated because WHAT and/or the HOW is said or communicated?”

In other words, we are asking if the English level has any statistically significant effect on how higher education students consider sitcoms to be funny because ‘what is said or communicated’ and/or because ‘how words are said or communicated’.

Descriptive information (see Table 44) regarding the number of participants in each English level group (N) is given to us, besides the means and standard deviations for each English level group (you can see the variability in the 1st and 4th conditions, respectively, was the greatest). It also lists the standard error, 95% Confidence Interval for the mean for each English level group, and the range of scores for each English level group.

Table 44. Descriptives

	N	Mean	Std. Deviation	Std. Error	95% CI for Mean		Min.	Max.		
					Lower Bound	Upper Bound				
Q 22. It is funny because WHAT is said or communicated	C2	5	3.20	1.304	.583	1.58	4.82	2	5	
	C1	25	2.60	1.190	.238	2.11	3.09	1	5	
	B2	45	2.71	.991	.148	2.41	3.01	1	4	
	B1	14	2.86	1.027	.275	2.26	3.45	1	5	
	A2	1	2.00	.	.	.	.	2	2
	Don't Know	2	3.00	1.414	1.000	-9.71	15.71	2	4	
	Total	92	2.73	1.060	.110	2.51	2.95	1	5	
	C2	5	1.80	.837	.374	.76	2.84	1	3	
	It is funny because HOW words are said or communicated	C1	25	1.84	.943	.189	1.45	2.23	1	4
	B2	45	1.76	.743	.111	1.53	1.98	1	4	
	B1	14	2.64	1.393	.372	1.84	3.45	1	5	
	A2	1	1.00	.	.	.	.	1	1
	Don't Know	2	1.00	.000	.000	1.00	1.00	1	1	
	Total	92	1.89	.966	.101	1.69	2.09	1	5	

Statistics for the analysis are based on cases with no missing data for any variable in the analysis. In our case, the *waystage or elementary* (A2) group, with only one case is ignored in computing *the test of homogeneity of variance* (see Table 45).

Table 45. Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
QUESTION 22. (EXCERPT IX) It is funny because WHAT is said or communicated	.566	4	86	.688
It is funny because HOW words are said or communicated	4.740	4	86	.002

The results of the homogeneity of variance test do *not* reach statistical significance (this is an assumption for a valid ANOVA). The groups' variances are not significantly different from each other. In the post-HOW variable, our assumption is met ($p=.002$). The p-values do not exceed alpha .01. However, in the pre-WHAT variable we did get a significant value ($p=.688$).

According to Table 46, the p-value in the post-HOW variable is .030 (less than our alpha level .05). Hence, we reject the null hypothesis that all means are equal; the groups are different. Based on this analysis, we can conclude that the level of English significantly affects the ‘understanding’ of humorous situations because HOW words are said or communicated.

Table 46. ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
QUESTION 22. (EXCERPT IX) It is funny because WHAT is said or communicated	Between Groups	2.448	5	.490	.422	.832
	Within Groups	99.759	86	1.160		
	Total	102.207	91			
It is funny because HOW words are said or communicated	Between Groups	11.228	5	2.246	2.621	.030
	Within Groups	73.685	86	.857		
	Total	84.913	91			

- ***Question 23***

The hypothesis we also tested was whether or not there is a relationship between the following two nominal variables: (1) higher education students' English level (questionnaire question no. 6) and (2) their overall comprehension level of *Friends* after watching those excerpts (questionnaire question no. 23).

For this purpose, a ***Chi-Square test*** was used (cross-tabulation), which shows the frequencies of joint occurrences between the two variables selected. We tested this using an alpha of .05. Both nominal variables from the same sample were used to see whether or not there is a relationship between them. Their 'English level' is the independent variable and their 'overall comprehension' is the dependent variable. As shown in the Case Processing Summary (see Table 47), the number of valid cases was 92 (81.4%) and there were 23 missing cases, i.e. 18.6% students did not complete the questionnaire. This will be important later.

Table 47. Crosstabs 1/3

	Cases					
	Valid Cases		Missing Cases		Total Cases	
	N	Percent	N	Percent	N	Percent
Q 6. What is your English level? * Q 23. My overall comprehension level of "Friends" excerpts AFTER watching them has ...	92	81.4%	21	18.6%	113	100.0%

As shown in Table 48, at the bottom of each column and end of every row, there is a total for each specific group (*Don't Know, A1, A2, B1, B2, C1 and C2; gotten much better, gotten somewhat better, stayed the same, gotten somewhat worse and gotten much worse*). In each cell, it shows the observed joint occurrence between

the two variables (their ‘level of English’ and ‘overall comprehension’ level of Friends excerpts) and the expected occurrence based on the totals that were observed.

Table 48. Crosstabs 2/3

		QUESTION 23. My overall comprehension level of “Friends” excerpts AFTER watching them has ...					Total
		gotten much better.	gotten somewhat better.	stayed the same.	gotten somewhat worse	gotten much worse.	
C2	Count	0	2	3	0	0	5
	Expected Count	.9	2.2	1.7	.1	.1	5.0
	% within Q. 23	0.0%	4.9%	9.4%	0.0%	0.0%	5.4%
C1	Count	3	12	10	0	0	25
	Expected Count	4.6	11.1	8.7	.3	.3	25.0
	% within Q. 23	17.6%	29.3%	31.2%	0.0%	0.0%	27.2%
B2	Count	12	20	13	0	0	45
	Expected Count	8.3	20.1	15.7	.5	.5	45.0
	% within Q. 23	70.6%	48.8%	40.6%	0.0%	0.0%	48.9%
QUESTION 6. What is your English level?	Count	1	6	5	1	1	14
	Expected Count	2.6	6.2	4.9	.2	.2	14.0
	% within Q. 23	5.9%	14.6%	15.6%	100.0%	100.0%	15.2%
B1	Count	1	0	0	0	0	1
	Expected Count	.2	.4	.3	.0	.0	1.0
	% within Q. 23	5.9%	0.0%	0.0%	0.0%	0.0%	1.1%
A2	Count	0	1	1	0	0	2
	Expected Count	.4	.9	.7	.0	.0	2.0
	% within Q. 23	0.0%	2.4%	3.1%	0.0%	0.0%	2.2%
Don't Know	Count	17	41	32	1	1	92
	Expected Count	17.0	41.0	32.0	1.0	1.0	92.0
	% within Q. 23	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Total							

The observed and expected frequencies are different; hence there is a *relationship* between higher education students’ level of English and their overall comprehension of Friends excerpts. However, we must see if this relationship is legitimate or if it was due to sample error.

As we stated previously, our alpha is .05. The “Asymp. Sig. (2-sided)” for the Pearson Chi-Square statistic is more than .05, an indicator that there is *not* a significant relationship between the variables. As seen in the Chi-Square Tests (see

Table 49), the Chi-Square significance value is .351, which is more than our value of .05. Hence, there is no obvious relationship between levels.

However, we can *explain this deviance from our expectations* since twenty-four cells have an expected count less than five; the expected frequency of each cell must be at least five in order to rely on the Chi-Square test.

Table 49. Crosstabs 3/3

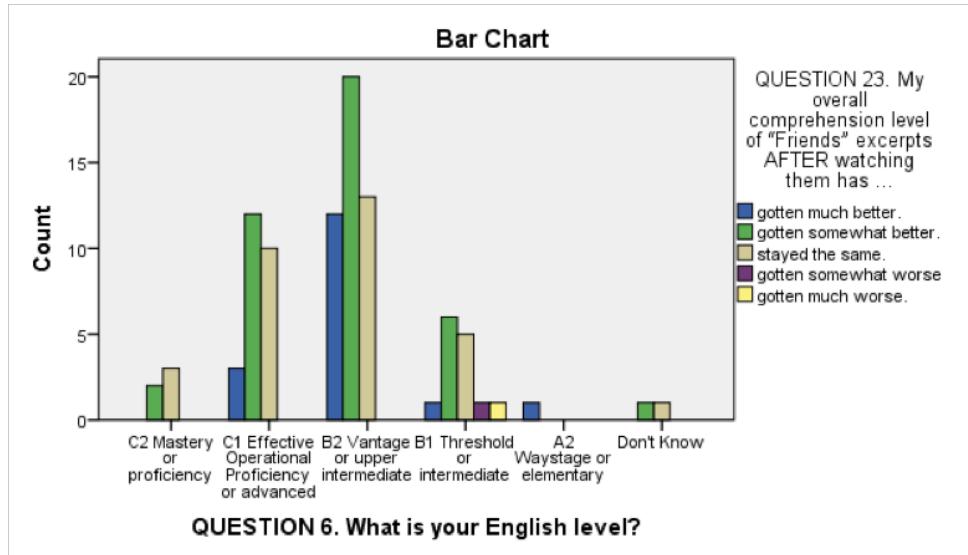
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	21.808 ^a	20	.351
Likelihood Ratio	18.452	20	.558
Linear-by-Linear Association	.003	1	.959
N of Valid Cases	92		

a. 24 cells (80.0%) have expected count less than 5. The minimum expected count is .01.

Finally, we can interpret the test by looking more closely at Figure 11 since interpreting Chi-Square crosstabs is not always perfectly clear where the significant differences between scores lie.

One of the hypothesis we tested was whether or not there is relationship between the English levels of higher education students and the levels of funniness that those students enjoyed by watching *Friends* excerpts. As shown in Figure 11 it is ‘clear’ that “higher education students’ overall comprehension level of *Friends* excerpts after watching them has gotten somewhat better” if they have *an effective operational proficiency or advanced level - C1*, or a *vantage or upper intermediate level - B2*.

Figure 11. Comprehension Level Based on English Level



- ***Question 10.***

Since we were trying to improve estimates and make predictions about our population of higher education students at the Universidad Rey Juan Carlos, we run several *linear correlations*.

Linear correlations were particularly useful for improving best estimates of a dependent variable by accounting for its relationship with the independent variable. They can determine the similarity or difference in the way two variables change in value from one case to another in our data. We run *bivariate* correlations, so we could use different pairs of interval/ratio variables for our analysis.

In the first test, we used the ‘English level’ scale and the ‘viewing preferences’ scale as our two variables. The statistics for the pair of variables are based on a total of 111 cases with valid data for this pair, i.e. the sample size for the correlation. Since we correlated more than two variables simultaneously, the sample sizes being compared did not vary meaning there were *not missing values or non-response*. As shown in the correlation table (see Table 50), a total of three correlations are significant at the 0.05 level (2-tailed).

Table 50. Correlations

		Q 6. What is your English level?	Q 10. Do you watch American TV sitcoms in original version without subtitles?	dubbed in Spanish without subtitles?	dubbed in Spanish with English subtitles?
Q 6. What is your English level?	Pearson C.	1	.187*	-.220*	-.192*
	Sig. (2-tailed)		.049	.020	.043
	N	113	111	111	111
Q 10. Do you watch American TV sitcoms in original version without subtitles?	Pearson C.	.187*	1	-.166	-.128
	Sig. (2-tailed)	.049		.082	.182
	N	111	111	111	111
dubbed in Spanish without subtitles?	Pearson C.	-.220*	-.166	1	.133
	Sig. (2-tailed)	.020	.082		.164
	N	111	111	111	111
dubbed in Spanish with English subtitles?	Pearson C.	-.192*	-.128	.133	1
	Sig. (2-tailed)	.043	.182	.164	
	N	111	111	111	111

*. Correlation is significant at the 0.05 level (2-tailed).

As far as the cells tell us in the correlation table (see Table 50), the value in the cell correlating '*level of English*' with '*frequency of watching American TV sitcoms in original version without subtitles*' reports a correlation coefficient of .187. Correlation coefficients vary from -1.0 to +1.0, and the larger the value, the stronger the correlation. In Table 50, you can see that the variables have a correlation of 1 with themselves and .187 with one another, which is a significant correlation at the 0.05 level, meaning as the frequency level increases, so, too, does their English level.

The p-value provided just below the correlation coefficient is 0.049 which means the odds of finding this relationship between these two variables just due to chance is less than .005 or less than 5 in a thousand. This indicates there is a significant relationship between the *English level* and the *frequency of watching American TV sitcoms in original version without subtitles*.

However, the correlation is not perfect, meaning some of the variation in their English level is not explained by the variation in the frequency of watching American TV sitcoms in original version without subtitles.

On the other hand, the values in the cells correlating '*level of English*' with '*frequency of watching American TV sitcoms dubbed in Spanish without subtitles*' and '*frequency of watching American TV sitcoms dubbed in Spanish with subtitles in English*' report a negative correlation coefficient of -.220 and -.192 respectively. A negative correlation means as one variable goes up, the other goes down. Both correlation coefficients are negative, meaning as the frequency level decreases, the English level increases at the 0.05 level (2-tailed).

The p-values provided just below the negative correlation coefficient are .020 and .043 respectively which means the odds of finding this significant relationship between the *English level* and the frequency of *watching American sitcoms dubbed in Spanish without subtitles or with English subtitles* just due to chance is less than 5 in a thousand. However, some of the variation is not explained by the variation since we do not have an absolute value of -1.0.

7. CONCLUSION AND FURTHER IMPLICATIONS

The broad aim of this dissertation has been to investigate whether humorous situations in the American sitcom *Friends* can be used as a resource for the teaching of pragmatics factors in the CLIL higher education classroom. In order to do this, it has been necessary to provide a thorough characterization of the bilingual education panorama at higher education institutions as well as a perspective of humor that could be applied to the present study.

Although a considerable amount of work has focused on the use of audiovisual material in the classroom from the point of view of the constraints it poses for educators, few studies have looked at the use of sitcoms as a tool for language teaching and learning. In the case of higher education institutions, some confidence is placed in the value of audiovisual aids to enhance learning-regarded by some scholars as a crucial issue at non-university education levels-but none of them has delved into its humorous dimensions in order to assess the communicative competence, as the one offered in this dissertation. Likewise, no studies have undertaken the analysis of humorous scenes in TV sitcoms, such as *Friends* in order to inquire into the use of humor as a resource for the teaching of pragmatic factors in the higher education area, and investigate what it tells us about the humorous discourse. This dissertation may be regarded as a tentative first step to investigate whether students attending higher education institutions can provide insights into 'HOW' meaning or humor is created, in this case focusing on the American sitcom *Friends*.

In order to investigate the above issues, a range of sources (bilingual education, studies on humor, research on the use of audiovisual material in the classroom) were drawn on in an attempt to develop a framework which could accommodate the objectives set out at the outset of this study. The questionnaire (see

Appendix XVI) and the corpus (see Appendix XIX) were used to achieve these objectives.

Research on bilingual education helped to set the parameters used. Studies on humor provided a model of analysis that was applied to the script studies in this dissertation. In the analysis I have explored the characters' attitudinal subworlds appearing in the American sitcom *Friends* which are humorous, and tried to identify if funniness arises because of the deviations from the conversational principle in the character's mental representations.

Finally, research on the use of audiovisual material has provided essential insights into the objects of study to be analyzed in the corpus.

7.1. Main Findings

The results indeed yield some insight into how the cooperative principle operates in sitcoms, and the complexities of analyzing humor in sitcoms. Although this research has focused on a specific type of humor, which I named *attitudinal humor*, it should be admitted that the influence of other aspects of humor cannot be excluded for future study.

A number of general and specific findings emerged from the study. From a general viewpoint, deviations from the expected norms of conversation, such as an irrelevant or exaggerated comment, a self-contradiction, and an understated response will generate humor. Overall, it seems that, characters 'play with the maxims' in order to get their audiences to laugh, although it must be said that our sense of humor is influenced by many things including our social background. In this sense, the analysis reveals that the breaking of the pragmatic rules of language seems to generate funniness. In fact, the humor of this popular series is achieved by various means and the generation of humorous effects may be regarded as being provoked by the

character's attitudes. One could say, then, that some of the humor in the American sitcom *Friends* derives from the attitudes reflected in the characters' speeches.

More specifically regarding the higher education area, seven paired samples t-tests analysis revealed that there is an underlying relationship between the values for all the types analyzed. Overall, it seems that, there is a statistically significant difference between two levels of meaning: the content level (i.e., what is said or communicated) and relational level (i.e., how words are said or communicated).

Higher education students are more prompt to understand humorous situations if an audiovisual aids in used since “their funniness is mainly due to HOW words are said or communicated vs. WHAT is said or communicated”. In addition, it was also shown that there are linearly relationships between higher education students’ beliefs regarding the pre-WHAT (i.e., what is said or communicated) and post-HOW (i.e., how words are said or communicated) viewing funniness of the script. Furthermore, the results of this investigation show that the higher education students’ English level has an effect on considering sitcoms to be funny because “how words are said or communicated”, not on ‘what is said or communicated’.

In general, the results do reach statistical significance. Taken together, these results suggest that the level of English significantly affects the ‘understanding’ of humorous situations because how words are said or communicated. In addition, the overall comprehension level of *Friends* excerpts after watching them have gotten somewhat better, having a positive effect on students overall if they have an effective operational proficiency or advanced level – C1, or a vantage or upper intermediate level – B2.

As far as students’ viewing preferences constraints are concerned, they don’t pose any significant restriction but they do seem to account for the student’ English level, or at least there are three significant correlations between them. The analysis included in this dissertation in the light of the information obtained in the

questionnaire suggests that as the frequency level of watching American sitcoms in original version without subtitles increases, so, too, does their English level. Furthermore, as the frequency level of watching American sitcom dubbed in Spanish without subtitles or with subtitles in English decreases, their English level increases. It would seem that higher education students' viewing preference is a possible reason to account for their level of English.

Taken together, these findings suggest the important role that the use of communication technology could have in the higher education classroom, specifically the use of humorous situations in TV sitcoms in promoting language learning, as a way to develop bilingual proficiency; an indicator of the pragmatic competence of LLs. As put by García (2009: 28-29), "with the advent of DVDs, viewers have options of languages or subtitles, using this as a way to develop bilingual proficiency. (...) the language option of SAP (*Secondary Audio Programming*) allows for a bilingual television experience" (our italics). For example, the Spanish television network strives to provide the community with relevant technology and advancements that bring choices to television viewing, and television sitcoms are available in SAP with English language audio and/or close-captioned in the Spanish-language version. This allows viewers to turn off the Spanish dubbing and listen to the program in its original language as a way to improve their English skills.

Whatever the case, the notion of using TV sitcoms as a way to develop bilingual proficiency is to be regarded as a hypothesis that is still to be tested empirically, which points to the need for further research to pursue the examination of the use of TV sitcoms in the HEA.

7.2. Indicators for Further Research

There are various ways in which the analysis and understanding of humorous scenes could be taken further, most of them prompted by the limitations of the present study.

As far as I have been able to ascertain, an obvious development would be to enlarge the corpora, adding episodes from different sitcoms in order to observe and note the effects of how levels of English affect enjoyment and interpretation of humor. This would provide insight into whether the results found in the understanding of humorous scenes in this dissertation are due to this particular sitcom. In general, it seems that the popularity of *Friends* demonstrates the common acceptance of sexual promiscuity in society today; the characters (the *friends*) do not place much (if any) importance on sex within marriage. Yet the show portrays this type of behavior as if it is normal. Thus many of humor on the show would appeal to people of that mind set. Viewers are misled by enjoying the humor to gradually, possibly even subconsciously, accept harmful attitudes toward sex that clash with attitudes and dispositions.

Likewise, we would need a general framework for establishing the norms behind the strategies in generating humorous situations, in particular. Another limitation of this study lies in the fact that the study used a convenience sample. However, with a small sample size, caution must be applied, as the findings might not be transferable to the general higher education area. A more balanced analysis would be obtained by increasing the sample size. Thus another way forward concerns the participation of several higher education institutions. In this sense, the overall study of the use of sitcoms in the HEA as a resource for the teaching of pragmatic factors would benefit greatly; these developments should induce more teachers to experiment with the potential of using sitcoms in their classrooms.

Finally, it would have been interesting to explore every instance of funniness and to study how different humor theories apply to our analysis, however, that would have been clearly outside the scope of this study. My proposal is unlikely to answer all the questions at this moment in time, but we need to fuel the curiosity for language usage in the CLIL higher education classroom and be prepared for the unexpected; globalization is the driving force and the unexpected will always emerge.

This and other similar studies are essential to get to the root of our bilingual higher education, which should be regarded as a main priority and, as has been illustrated in the present dissertation, also much more empirical research on a larger scale is needed, and it will be included in a future research agenda. Nevertheless, I hope this study could be useful in the near future, and that it could contribute to our understanding of some humorous situations where the scriptwriters are trying to make fun of the characters' attitudes. However, if there is one unquestionable and universally accepted truth it is, probably, that people laugh at things that are funny.

We cannot underestimate the ability of our students to understand authentic language, they need to get used to real language, spoken by real native speakers in realistic situations. All in all, investigation into learning objectives and methodology is still scarce and these reflections have done little more than open the doors to future contributions on the didactics of this modality. As the poet Ella Wheeler Wilcox wrote in the opening lines of "Solitude", first published in the February 25, 1883 issue of *The New York Sun*:

Laugh, and the world laughs with you;
Weep, and you weep alone.

APPENDICES

Appendix I. Universities Offering Degrees in English Language

University	Location	Degrees
1 Universidad de Granada	<i>Comunidad Autónoma de Andalucía</i> www.ugr.es	
2 Universidad de Zaragoza	<i>Comunidad Autónoma de Aragón</i> www.unizr.es	
3 Universidad de Oviedo	<i>Principado de Asturias</i> www.uniovi.es	
4 Universitat de les Illes Balears	<i>Comunidad Autónoma de les Illes Balears</i> www.uib.es	
5 IE University	<i>Comunidad Autónoma de Castilla y León</i> www.ie.edu	
6 Universitat Abat Oliba CEU	<i>Comunidad Autónoma de Cataluña</i> www.uao.es	
7 Universitat de Girona	www.udg.edu	
8 Universitat Internacional de Catalunya	www.uic.es	
9 Universitat de Lleida	www.udl.es	
10 Universitat Politècnica de Catalunya	www.upc.es	
11 Universitat Pompeu Fabra	www.upf.edu	
12 Universitat Ramon Llull	www.url.es	
13 Universitat Rovira i Virgili	www.urv.es	
14 Universidad Antonio de Nebrija	<i>Comunidad Autónoma de Madrid</i> www.nebrija.es	
15 Universidad Autónoma de Madrid	www.uam.es	
16 Universidad Carlos III de Madrid	www.uc3m.es	
17 Universidad Complutense de Madrid	www.ucm.es	
18 Universidad Europea de Madrid	www.uem.es	
19 Universidad Internacional Menéndez Pelayo	www.uimp.es	
20 *Universidad Rey Juan Carlos	www.urjc.es	
21 Universidad Pública de Navarra	<i>Comunidad Foral de Navarra</i> www.unavarra.es	
22 Universidad de Deusto	<i>Comunidad Autónoma del País Vasco</i> www.deusto.es	
Total		103

Note: *The Universidad Rey Juan Carlos was not included in the data of the Foundation.

Source: Adapted from *Foundation Universidad.es* (2011).

Appendix II. Late, Late English Immersion CLIL programs

TYPE	PARTIAL CLIL			TOTAL CLIL	
	LSP / DISCIPLINE-BASED LT	LANGUAGE-LAP FOCUS	CONTENT-FOCUS IN TL	ADJUNCT	DUAL-FOCUS
AIM/S	Language mastery and typically also study skills (LAP) mastery; explicit L2 aims.	Language and study skills mastery, tailored for future content learning, i.e. pre-sessional course; explicit L2 aims	Content mastery; L2 learning incidental - language aims not specified, but often implicit L2 learning aims	Content mastery and L2 learning; tailored, adjunct L2 instruction to support content learning outcomes; explicit L2 aims.	Content mastery and L2 learning; dual focus and integrated and specified aims for both.
TARGET GROUP/S	Non-native learners	Non-native learners	Any group, both native and non-native learners	Mixed group, but L2 adjunct courses more aimed at non-native learners	Typically non-native learners
ACTOR/S	Language specialist	Language specialist, often in cooperation with subject specialists	Subjects specialist	Subject specialist and language specialist in collaboration, i.e. two teachers	Subjects specialist alone or teaming with a language specialist
PEDAGOGICAL APPROACH	Language teaching and LSP approaches, with and additional focus on LAP. Tailored learning tasks	Study skills teaching and LAP approaches, with an additional focus on LSP. Tailored learning tasks.	Often lecture-type, focus on transmission of knowledge, expert-centered. Approach depends on what is typical of the discipline or preferred by teacher.	Lecture-type or learner-centered; L2 adjunct courses constructed in collaboration between language and content specialist to promote skills needed for content mastery.	Multi-modal, interactive and learner-centered approaches which systematically support both content and L2 learning aims
VIEW OF LANGUAGE	L as subject and mediator.	L as subject and mediator.	L as tool.	L as mediator.	Multiple views of L.
LEARNING OUTCOMES EXPECTED	LSP competence: functional, professional language and communication competence in the disciplinary field and in general. LAP	LAP competence for the purpose of the discipline. LSP competence: functional, professional language and communication	As in content instruction. Language learning dependent on the pedagogical approach and on learner's own motivation,	As in content instruction, but with a clear awareness of the role of language, i.e. partially integrated content and language competence.	Integrated content and language competence. Both developed systematically through tailored learning tasks; main

	competence for the purposes of the discipline	n competence in the disciplinary field and in general.	initiative and autonomy. Lack of awareness of the role of language is typical.	Focus of L2 adjunct instruction is on production and interactive skills.	emphasis in L2 development is on production and interactive skills. Full awareness of L.
ASSESSMENT	Language and communication skills assessment forms according to set criteria.	Language and communication skills assessment forms according to LAP criteria.	Content mastery assessed in whatever way is typical; language learning not assessed apart from possible self-assessment.	Each teacher assesses his/her share; often joint assessment criteria and multiple forms; credits given for both.	Assessment of content and language according to aims set; often continuous and multiple forms of assessment.

Source: Adapted from www.lanqua.eu/theme/content-language-integrated-learning-clil

Appendix III. The Global Scale Descriptors for CEFR Levels

PROFICIENT USER	C2	Can understand with ease virtually everything heard or read. Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
	C1	Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.
INDEPENDENT USER	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
BASIC USER	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

Source: Adapted from *Council of Europe* (2001: 24)

Appendix IV. E-mail Invitation Message (March 16, 2012)

E-mail Subject: Resources in Higher Education Institutions

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

Despacho 109, Edificio Departamental I

Camino del Molino, s/n

28943 Fuenlabrada-Madrid-Spain

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La información incluida en el presente correo electrónico es CONFIDENCIAL, siendo para el uso exclusivo del destinatario arriba mencionado. Si usted lee este mensaje y no es el destinatario señalado, el empleado o el agente responsable de entregar el mensaje al destinatario, o ha recibido esta comunicación por error, y le rogamos que nos lo notifique inmediatamente y nos devuelva el mensaje original a la dirección arriba mencionada y borre el mensaje.

Appendix V. ‘WebCT’ E-mail Invitation Message (March 28, 2012)

E-mail Subject: QUESTIONNAIRE LINK

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education Institutions, and I would like to invite you to participate. Please take a moment to complete the online survey using the link and password provided in the email invitation sent out to your "URJC Webmail alumnos"

Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Thank you for taking part,

Jesús Paz-Albo

Appendix VI. First E-mail Invitation Message Reminder (April 9, 2012)

E-mail Subject: QUESTIONNAIRE: Resources in Higher Education

Institutions

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

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Appendix VII. Second E-mail Invitation Message Reminder (April 14, 2012)

E-mail Subject: QUESTIONNAIRE REMINDER: Resources in Higher Education Institutions

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

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Appendix VIII. Last Chance to Take Part E-mail Message (April 18, 2012)

E-mail Subject: RHEI Survey: last chance to take part

Dear [Name]:

Just to let you know that the *Resources in Higher Education Institutions* Survey will close on Monday, April 23th at midnight. This is the final opportunity to help us to make the experience for future students better still.

Your opinion is really important to us. Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

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Appendix IX. Last Chance to Take Part ‘WebCT’ E-mail Message (April 18, 2012)

E-mail Subject: RHEI Survey: last chance to take part

Just to let you know that the *Resources in Higher Education Institutions* Survey will close on Monday, April 23th at midnight. This is the final opportunity to help us to make the experience for future students better still.

Please take a moment to complete the online survey using the link and password provided in the email invitation sent out to your "URJC Webmail alumnos." Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Thank you for taking part,

Jesús Paz-Albo

Appendix X. ‘Snowball’ E-mail Invitation Message (March 16, 2012)

E-mail Subject: Resources in Higher Education Institutions

[Name]:

Estamos realizando una investigación sobre el uso de las comedías de situación en las aulas universitarias, y necesitaríamos su colaboración. Le envío la información del estudio dirigido por Jesús Paz-Albo, profesor visitante de la Universidad Rey Juan Carlos.

Atentamente,

Luis Manuel Martínez

Universidad Rey Juan Carlos

Máster de Formación de Profesorado de Educación Secundaria, Bachillerato,

Formación Profesional y Enseñanza de Idiomas

Director

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

Despacho 109, Edificio Departamental I

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Appendix XI. First and Second ‘Snowball’ E-mail Invitation Message Reminders (March 28 and April 9, 2012)

E-mail Subject: QUESTIONNAIRE: Resources in Higher Education

Institutions

[Name]:

Estamos realizando una investigación sobre el uso de las comedias de situación en las aulas universitarias, y necesitaríamos su colaboración. Le envío la información del estudio dirigido por Jesús Paz-Albo, profesor visitante de la Universidad Rey Juan Carlos.

Atentamente,

Luis Manuel Martínez

Universidad Rey Juan Carlos

Máster de Formación de Profesorado de Educación Secundaria, Bachillerato,

Formación Profesional y Enseñanza de Idiomas

Director

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

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Appendix XII. ‘Snowball WebCT’ E-mail Invitation Message (April 11, 2012)

E-mail Subject: SIMULADOR PARA PROFESORES

Estimadas alumnas y alumnos,

Estamos realizando una investigación sobre el uso de las comedías de situación en las aulas universitarias, y necesitaríamos tu colaboración, además podrás ganar un "simulador para profesores." Te he enviado la información en un correo a través del "Webmail Alumnos" de la Universidad Rey Juan Carlos: www.urjc.es

Un cordial saludo,

Luis Manuel Martínez

Universidad Rey Juan Carlos

Máster de Formación de Profesorado de Educación Secundaria,

Bachillerato, Formación Profesional y Enseñanza de Idiomas

Director

Appendix XIII. Third ‘Snowball’ E-mail Invitation Message Reminder (April 14, 2012)

E-mail Subject: QUESTIONNAIRE: Resources in Higher Education

Institutions

[Name]:

Estamos realizando una investigación sobre el uso de las comedias de situación en las aulas universitarias, y necesitaríamos su colaboración. Le envío la información del estudio dirigido por Jesús Paz-Albo, profesor visitante de la Universidad Rey Juan Carlos.

Atentamente,

Luis Manuel Martínez

Universidad Rey Juan Carlos

Máster de Formación de Profesorado de Educación Secundaria, Bachillerato,

Formación Profesional y Enseñanza de Idiomas

Director

Dear [Name]:

During the month of April, I will be conducting a study on how sitcoms can be used in Higher Education, and I would like to invite you to participate.

Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

Despacho 109, Edificio Departamental I

Camino del Molino, s/n

28943 Fuenlabrada-Madrid-Spain

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Appendix XIV. Last Chance to Take Part ‘Snowball’ E-mail Message (April 18, 2012)

E-mail Subject: Última oportunidad para contestar la encuesta y ganar un simulador para profesores

[Name]:

Te recuerdo que si quieras participar en la investigación del profesor Jesús Paz-Albo tienes que contestar la encuesta antes del próximo lunes 23 de abril.

Un cordial saludo,

Luis Manuel Martínez

Universidad Rey Juan Carlos

Máster de Formación de Profesorado de Educación Secundaria,

Bachillerato, Formación Profesional y Enseñanza de Idiomas

Director

Dear [Name]:

Just to let you know that the *Resources in Higher Education Institutions Survey* will close on Monday, April 23th at midnight. This is the final opportunity to help us to make the experience for future students better still.

Your opinion is really important to us. Please take a moment to complete the online survey using the link below and watch some excerpts from the American sitcom Friends. It won't take you more than 30 minutes all told. Your response will be kept confidential, and you will be entered into a drawing for a chance to win one of forty "simSchool classroom educator simulators."

Please click on this link: [SurveyLink]

NB: Your personal password for accessing the questionnaire: [PassWord]

Thank you for taking part,

Jesús Paz-Albo

Universidad Rey Juan Carlos

Dpto. de Ciencias de la Educación, el Lenguaje, la Cultura y las Artes

Despacho 109, Edificio Departamental I

Camino del Molino, s/n

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Appendix XV. Last Chance to Take Part ‘WebCT Snowball’ E-mail Message (April 18, 2012)

E-mail Subject: Última oportunidad para contestar la encuesta y ganar un simulador para profesores

Estimadas alumnas y alumnos,

Os recuerdo que si queréis participar en la investigación del profesor Jesús Paz-Albo tenéis que contestar la encuesta antes del próximo lunes 23 de abril. Disculpad la insistencia pero necesitamos un número mínimo de participantes para la validez y fiabilidad de los resultados.

Os he enviado la información en un correo a través del "Webmail Alumnos" de la Universidad Rey Juan Carlos: www.urjc.es

Un cordial saludo,

Luisma

Appendix XVI. Questionnaire

Survey: Resources in Higher Education Institutions

Page.1.- About Yourself

Please take a few moments to complete this brief survey. Your responses will be kept CONFIDENTIAL and will not be used for any purpose other than research conducted by J. Paz-Albo (visiting professor of the Universidad Rey Juan Carlos) in order to investigate how media resources can be used in Higher Education Institutions. We really appreciate your participation!

Quest.1.- Sex:

(* This question is obligatory)
(* Tick only one option)

Male
Female

Quest.2.- Age:

(* This question is obligatory)
(* Tick only one option)

14 to 16
17 to 19
20 to 24
25 to 34
35 to 44
45 to 54
55 to 64
65 or older

Quest.3.- Are you a native Spanish speaker?

(* This question is obligatory)
(* Tick only one option)

Yes
No

Quest.4.- Are you a native English speaker?

(* This question is obligatory)
(* Tick only one option)

Yes
No

Quest.5.- Do you consider yourself bilingual?

(* This question is obligatory)
(* Tick only one option)

Yes
No
Don't know

What languages do you speak?

(* Fill the question to: have answered to "Do you consider yourself bilingual?: Yes of page About Yourself" .)

English
French
German
Italian
Portuguese
Spanish
Other (please specify) _____

Quest.6.- What is your English level?

(* This question is obligatory)
(* Tick only one option)

- C2 Mastery or proficiency
- C1 Effective Operational Proficiency or advanced
- B2 Vantage or upper intermediate
- B1 Threshold or intermediate
- A2 Waystage or elementary
- A1 Breakthrough or beginner
- Don't know

Quest.7.- Which degree program are you enrolled in?

(* This question is obligatory)
(* Tick only one option)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Ciencias Sociales y Humanas: Geografía, Historia y Arte)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Administración de empresas y Economía)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Lengua extranjera: Lengua inglesa)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Formación y Orientación Laboral)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Orientación Educativa)

Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Matemáticas)

Degree in Pre-Primary Education (1st year)

Degree in Primary Education (1st year)

Degree in Primary Education (2nd year)

Other (please specify the language the degree is imparted in.)

Page.2.- Major Ways of Learning English

Quest.8.- What do you believe is the most effective way to improve your communication English skills?

(* This question is obligatory)
(* Tick only one option by row)

	Extremely Effective	Very Effective	Effective	Less Effective	Not Effective
Direct communication with foreign speakers					
Communication with classmates in English					
Reading books, newspapers, and academic materials written in English					
Watching movies/TV sitcoms in English					
Listening to songs/radio programs in English					
Writing essays/diary in English					

Quest.9.- Do you think that watching American TV sitcoms can ...

(* This question is obligatory)
(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
help you understand the American people and society?					
help you understand the American culture?					
have a positive effect on your English language?					
help you to develop your communication English skills?					

Page.3.- Viewing Preferences

Quest.10.- Do you watch American TV sitcoms...

(* This question is obligatory)
(* Tick only one option by row)

	Almost always	Often	Sometimes	Seldom	Never
in original version without subtitles?					
in original version with English subtitles?					
in original version with Spanish subtitles?					
dubbed in Spanish without subtitles?					
dubbed in Spanish with English subtitles?					
dubbed in Spanish with Spanish subtitles?					

Quest.11.- How often do you watch American TV sitcoms?

(* This question is obligatory)
(* Tick only one option)

- Several times per week
Weekly
Several times per month
Monthly
Several times per year
Less often
Never

Why do you watch American TV sitcoms? (Choose all that apply.)

(* This question is obligatory)
(* Fill the question to : have answered to "How often do you watch American TV sitcoms?: Several times per week of page" or have also have answered to "How often do you watch American TV sitcoms?: Weekly of page" or have also have answered to "How often do you watch American TV sitcoms?: Several times per month of page" or have also have answered to "How often do you watch American TV sitcoms?: Monthly of page" or have also have answered to "How often do you watch American TV sitcoms?: Several times per year of page" or have also have answered to "How often do you watch American TV sitcoms?: Less often of page".)

- Entertainment
Educational purposes
To improve my English
To enlighten/update me about American trends/culture
Like the depiction of American culture in them
Other (please specify)_____

Why don't watch American TV sitcoms? (Choose all that apply.)

(* This question is obligatory)
(* Fill the question to :have answered to "How often do you watch American TV sitcoms?:Never of page".)

- Too much sexual content / vulgarity in them
Too much violence
Bad language
Don't have time
Don't like watching TV
Religious purposes
Other (please specify)_____

Quest.12.- Have you watched the American sitcom "Friends"...

(* This question is obligatory)
(* Tick only one option by row)

	Almost Always	Often	Sometimes	Seldom	Never
in original version without subtitles?					
in original version with English subtitles?					
in original version with Spanish subtitles?					
dubbed in Spanish without subtitles?					
dubbed in Spanish with English subtitles?					
dubbed in Spanish with Spanish subtitles?					

Quest.13.- Have you ever watched the pilot episode (also known as "The One Where It All Began", "The First One" or "The One Where Monica Gets a Roommate") of the American sitcom "Friends"?

(* This question is obligatory)
(* Tick only one option)

Yes
No
Don't Know

Page.4.- The One Where It All Began

PLEASE READ THESE INSTRUCTIONS CAREFULLY BEFORE STARTING

You are about to watch 9 excerpts from the pilot episode of the American situational comedy series "Friends." Read the dialogue first, then click on the link in order to watch the dialogue, and tell us whether you find it to be humorous or not. N.B. You will need Windows Media Player to watch these sitcom excerpts.

Please enter the following account information when requested:
User ID: grupo
Password: friends

Ley 23/2006 LPI: Artículo 32.1. "Es lícita la inclusión en una obra propia de fragmentos de otras ajenas de naturaleza escrita, sonora o audiovisual, así como la de obras aisladas de carácter plástico o fotográfico figurativo, siempre que se trate de obras ya divulgadas y su inclusión se realice a título de cita o para su análisis, comentario o juicio crítico. Tal utilización sólo podrá realizarse con fines docentes o de investigación, en la medida justificada por el fin de esa incorporación e indicando la fuente y el nombre del autor de la obra utilizada".

Quest.14.- [I. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.]

MONICA: There's nothing to tell! He's just some guy I work with!
JOEY: C'mon, you're going out with the guy! There's gotta be something wrong with him!
CHANDLER: So does he have a hump? A hump and a hairpiece?
PHOEBE: Wait, does he eat chalk?
(They all stare, bemused.)
PHOEBE: Just, 'cause, I don't want her to go through what I went through with Carl- oh!
MONICA: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.**CHANDLER:** Sounds like a date to me.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_1.WMV

(* This question is obligatory)

(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.15.- [II. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.]

ROSS: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay? I'll be fine, alright? Really, everyone. I hope she'll be very happy.

MONICA: No you don't.

ROSS: No I don't, to hell with her, she left me!

JOEY: And you never knew she was a lesbian...

ROSS: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

CHANDLER: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud?

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_2.WMV

(* This question is obligatory)

(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.16.- [III. MONICA'S APARTMENT, EVERYONE IS THERE AND RACHEL IS ON THE PHONE.]

RACHEL: C'mon Daddy, listen to me! It's like, it's like, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

ROSS: You can see where he'd have trouble.

RACHEL: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.

MONICA: Well, I guess we've established who's staying here with Monica...

RACHEL: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_3.WMV

(* This question is obligatory)

(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.17.- [IV. MONICA'S APARTMENT, EVERYONE IS THERE.]

ROSS: Right, you're not even getting your honeymoon, God... No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.

CHANDLER: (deadpan) Yes, and we're very excited about it.

RACHEL: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been a long day.**ROSS:** Okay, sure.**JOEY:** Hey Pheebs, you wanna help?

PHOEBE: Oh, I wish I could, but I don't want to.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_4.WMV

(* This question is obligatory)

(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.18.- [V. A RESTAURANT, MONICA AND PAUL ARE EATING.]

MONICA: Oh my God!

PAUL: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get?

MONICA: My brother's going through that right now, he's such a mess. How did you get through it?

PAUL: Well, you might try accidentally breaking something valuable of hers, say her-

MONICA: -leg?

PAUL: (laughing) That's one way! Me, I- I went for the watch.

MONICA: You actually broke her watch?

PAUL: Ohh

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_5.WMV

(* This question is obligatory)

(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.19.- [VI. MONICA'S APARTMENT, RACHEL IS TALKING ON THE PHONE AND PACING.]

RACHEL: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other night about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again... anyway...

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_6.WMV

(* This question is obligatory)
(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.20.- [VII. A RESTAURANT, MONICA AND PAUL ARE STILL EATING.]

PAUL: Ever since she walked out on me, I, uh...

MONICA: What?.... What, you wanna spell it out with noodles?

PAUL: No, it's, it's more of a fifth date kind of revelation.

MONICA: Oh, so there is going to be a fifth date?

PAUL: Isn't there?

MONICA: Yeah... yeah, I think there is. -What were you gonna say?

PAUL: Well, ever-ev-... ever since she left me, um, I haven't been able to, uh, perform.
(Monica takes a sip of her drink.) ...Sexually.

MONICA: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...

PAUL: It's okay...

MONICA: I know being spit on is probably not what you need right now. Um... how long

PAUL: Two years.

MONICA: Wow! I'm-I'm-I'm glad you smashed her watch!

PAUL: So you still think you, um... might want that fifth date?

MONICA: (pause)...Yeah. Yeah, I do.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_7.WMV

(* This question is obligatory)
(* Tick only one option by row)

	Agree	Undecided	Disagree	Strongly Disagree	Strongly Agree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.21.- [VIII. IRIDIUM, MONICA IS WORKING AS FRANNIE ENTERS.]

FRANNIE: Hey, Monica!
MONICA: Hey Frannie, welcome back! How was Florida?
FRANNIE: You had sex, didn't you?
MONICA: How do you do that?
FRANNIE: So? Who?
MONICA: You know Paul?
FRANNIE: Paul the Wine Guy? Oh yeah, I know Paul.
MONICA: You mean you know Paul like I know Paul?
FRANNIE: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.

mms:/marx.urjc.es/encuesta/FRIENDS_SCENE_8.WMV

(* This question is obligatory)
(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.22.- [IX. MONICA'S APARTMENT, RACHEL, MONICA AND ROSS ARE WATCHING A TV CHANNEL - PLAYING THE NATIONAL ANTHEM.]

MONICA: Well, that's it (turning the TV off) (To Ross) You gonna crash on the couch?
ROSS: No. No, I gotta go home sometime.
MONICA: You be okay?
Ross: Yeah.
RACHEL: Hey Mon, look what I just found on the floor. (Monica smiles.) What?
MONICA: That's Paul's watch. You just put it back where you found it. Oh boy. Alright. Goodnight, everybody.
ALL: Good night (Monica stomps on Paul's watch and goes into her room.)

mms:/marx.urjc.es/encuesta/FRIENDS_SCENE_9.WMV

(* This question is obligatory)
(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
It is funny because WHAT is said or communicated					
It is funny because HOW words are said or communicated					

Quest.23.- My overall comprehension level of "Friends" excerpts AFTER watching them has ...

(* This question is obligatory)
(* Tick only one option)

- gotten much better.
gotten somewhat better.
stayed the same.
gotten somewhat worse.
gotten much worse.

Quest.24.- Watching American TV sitcoms such as "Friends" can ...

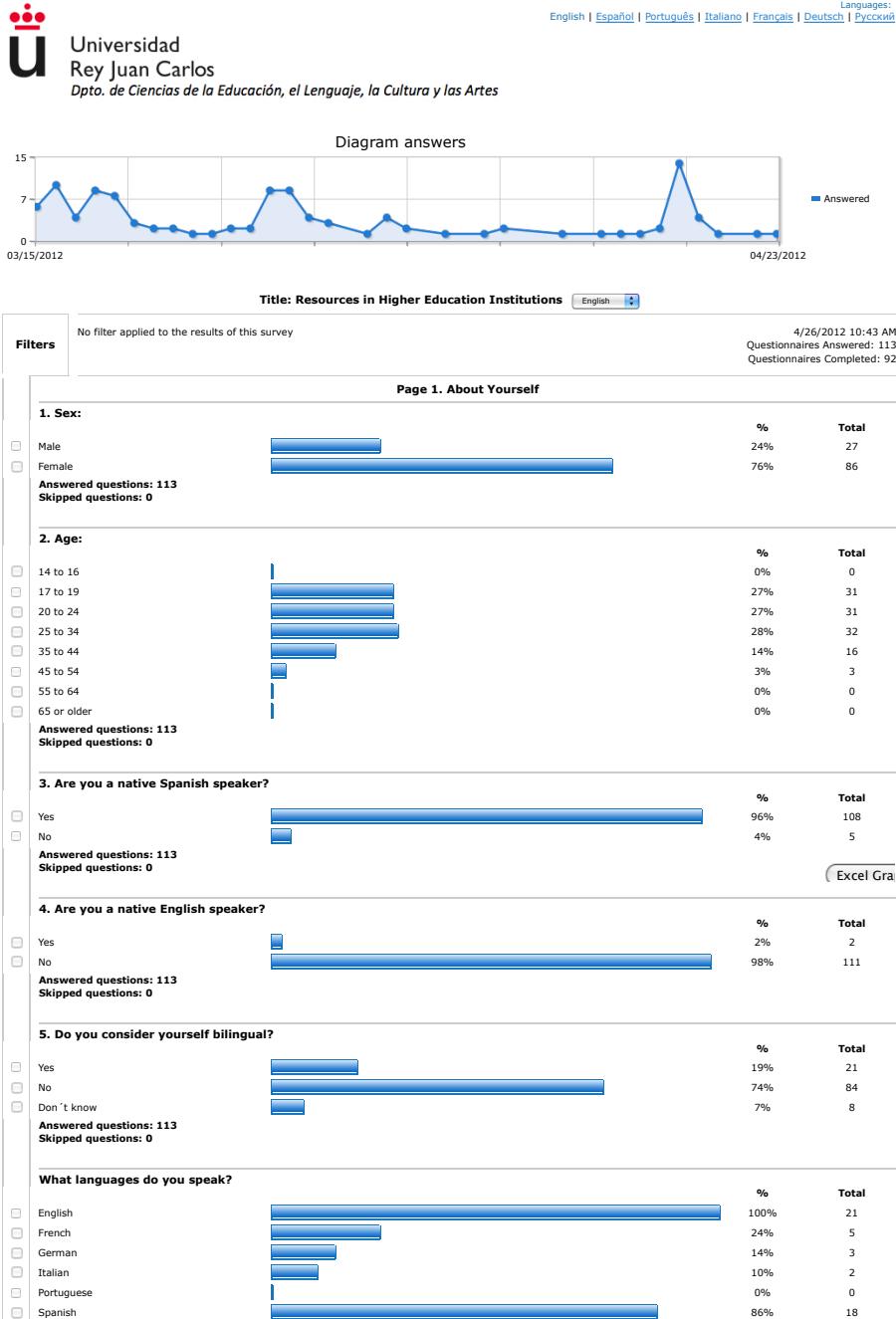
(* This question is obligatory)
(* Tick only one option by row)

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
help me understand the American people and society.					
help me understand the American culture.					
have a positive effect on my English language.					
help me to develop my communication English skills.					

Quest.25.- Please use the space below to provide any comments you have about using TV sitcoms as a resource in higher education institutions.

This survey is now over. Thank you, we appreciate your participation!

Appendix XVII. Results of the Study



Other (please specify)		29%	6				
Answered questions: 21							
Skipped questions: 92							
6. What is your English level?							
<input type="checkbox"/> C2 Mastery or proficiency		5%	6				
<input type="checkbox"/> C1 Effective Operational Proficiency or advanced		25%	28				
<input type="checkbox"/> B2 Vantage or upper intermediate		50%	56				
<input type="checkbox"/> B1 Threshold or intermediate		17%	19				
<input type="checkbox"/> A2 Waystage or elementary		2%	2				
<input type="checkbox"/> A1 Breakthrough or beginner		0%	0				
<input type="checkbox"/> Don't know		2%	2				
Answered questions: 113							
Skipped questions: 0							
7. Which degree program are you enrolled in?							
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Ciencias Sociales y Humanas; Geografía, Historia y Arte)		4%	5				
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Administración de empresas y Economía)		2%	2				
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Lengua extranjera: Lengua inglesa)		16%	18				
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Formación y Orientación Laboral)		7%	8				
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Orientación Educativa)		4%	4				
<input type="checkbox"/> Formación del Profesorado de Secundaria, Bachillerato, FP y Enseñanza de Idiomas (Especialidad Matemáticas)		9%	10				
<input checked="" type="checkbox"/> Degree in Pre-Primary Education (1st year)		15%	17				
<input checked="" type="checkbox"/> Degree in Primary Education (1st year)		19%	21				
<input checked="" type="checkbox"/> Degree in Primary Education (2nd year)		25%	28				
Other (please specify the language the degree is imparted in.)		0%	0				
Answered questions: 113							
Skipped questions: 0							
Page 2. Major Ways of Learning English							
8. What do you believe is the most effective way to improve your communication English skills?							
	5. Extremely Effective	4. Very Effective	3. Effective	4. Less Effective	5. Not Effective	Average	Total
Direct communication with foreign speakers	84% (93)	14% (16)	2% (2)	0% (0)	0% (0)	1,2	(111)
Communication with classmates in English	9% (10)	34% (38)	45% (50)	10% (11)	2% (2)	2,6	(111)
Reading books, newspapers, and academic materials written in English	31% (34)	50% (55)	18% (20)	2% (2)	0% (0)	1,9	(111)
Watching movies/TV sitcoms in English	43% (48)	44% (49)	12% (13)	1% (1)	0% (0)	1,7	(111)
Listening to songs/radio programs in English	35% (39)	43% (48)	17% (19)	5% (5)	0% (0)	1,9	(111)
Writing essays/diary in English	18% (20)	38% (42)	33% (37)	9% (10)	2% (2)	2,4	(111)
						(2,0)	
Answered questions: 111							
Skipped questions: 2							
9. Do you think that watching American TV sitcoms can ...							
	5. Strongly Agree	4. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
help you understand the American people and society?	19% (21)	59% (66)	16% (18)	5% (6)	0% (0)	2,1	(111)
help you understand the American culture?	20% (22)	60% (67)	16% (18)	4% (4)	0% (0)	2,0	(111)
have a positive effect on your English language?	53% (59)	39% (43)	5% (6)	3% (3)	0% (0)	1,6	(111)
help you to develop your communication English skills?	45% (50)	47% (52)	6% (7)	2% (2)	0% (0)	1,6	(111)
						(1,8)	
Answered questions: 111							
Skipped questions: 2							
Page 3. Viewing Preferences							
10. Do you watch American TV sitcoms...							

	1. Almost always	2. Often	3. Sometimes	4. Seldom	5. Never	Average	Total
in original version without subtitles?	14% (15)	21% (23)	32% (35)	19% (21)	15% (17)	3,0	(111)
in original version with English subtitles?	17% (19)	20% (22)	32% (35)	16% (18)	15% (17)	2,9	(111)
in original version with Spanish subtitles?	16% (18)	15% (17)	23% (25)	24% (27)	22% (24)	3,2	(111)
dubbed in Spanish without subtitles?	22% (24)	15% (17)	20% (22)	22% (24)	22% (24)	3,1	(111)
dubbed in Spanish with English subtitles?	1% (1)	5% (5)	10% (11)	12% (13)	73% (81)	4,5	(111)
dubbed in Spanish with Spanish subtitles?	1% (1)	1% (1)	2% (2)	5% (6)	91% (101)	4,8	(111)
						(3,6)	

Answered questions: 111
Skipped questions: 2

11. How often do you watch American TV sitcoms?

	%	Total
Several times per week	40%	44
Weekly	21%	23
Several times per month	21%	23
Monthly	5%	5
Several times per year	6%	7
Less often	5%	5
Never	3%	3

Answered questions: 110
Skipped questions: 3

Why do you watch American TV sitcoms? (Choose all that apply.)

	%	Total
Entertainment	92%	97
Educational purposes	13%	14
To improve my English	74%	78
To enlighten/update me about American trends/culture	10%	11
Like the depiction of American culture in them	8%	8
Other (please specify)	5%	5

Answered questions: 106
Skipped questions: 7

Why don't watch American TV sitcoms? (Choose all that apply.)

	%	Total
Too much sexual content / vulgarity in them	0%	0
Too much violence	0%	0
Bad language	0%	0
Don't have time	100%	3
Don't like watching TV	100%	3
Religious purposes	0%	0
Other (please specify)	33%	1

Answered questions: 3
Skipped questions: 110

12. Have you watched the American sitcom "Friends"...

	1. Almost Always	2. Often	3. Sometimes	4. Seldom	5. Never	Average	Total
in original version without subtitles?	13% (14)	18% (20)	23% (25)	17% (19)	29% (32)	3,3	(110)
in original version with English subtitles?	9% (10)	19% (21)	21% (23)	12% (13)	39% (43)	3,5	(110)
in original version with Spanish subtitles?	5% (6)	9% (10)	13% (14)	20% (22)	53% (58)	4,1	(110)
dubbed in Spanish without subtitles?	28% (31)	21% (23)	17% (19)	15% (17)	18% (20)	2,7	(110)
dubbed in Spanish with English subtitles?	1% (1)	2% (2)	5% (6)	7% (8)	85% (93)	4,7	(110)
dubbed in Spanish with Spanish subtitles?	0% (0)	1% (1)	0% (0)	4% (4)	95% (105)	4,9	(110)
						(3,9)	

Answered questions: 110
Skipped questions: 3

13. Have you ever watched the pilot episode (also known as "The One Where It All Began", "The First One" or "The One Where Monica Gets a Roommate") of the American sitcom "Friends"?

	%	Total
Yes	44%	48
No	27%	30
Don't Know	29%	32

Answered questions: 110
Skipped questions: 3

Page 4. The One Where It All Began

14. [I. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.] MONICA: There's nothing to tell! He's just some guy I work with! JOEY: C'mon, you're going out with the guy! There's gotta be something wrong with him! CHANDLER: So does he have a hump? A hump and a hairpiece? PHOEBE: Wait, does he eat chalk? (They all stare, bemused.) PHOEBE: Just, 'cause, I don't want her to go through what I went through with Carl- oh! MONICA: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex. CHANDLER: Sounds like a date to me. [mms://marx.urjc.es/encuesta/FRIENDS_SCENE_1.WMV](https://marx.urjc.es/encuesta/FRIENDS_SCENE_1.WMV)

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	17% (16)	49% (47)	22% (21)	11% (10)	1% (1)	2,3	(95)
It is funny because HOW words are said or communicated	37% (35)	49% (47)	7% (7)	4% (4)	1% (1)	1,8	(94)
Answered questions: 95							(2,1)
Skipped questions: 18							
15. [III. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.] ROSS: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay? I'll be fine, alright? Really, everyone. I hope she'll be very happy. MONICA: No you don't. ROSS: No I don't, to hell with her, she left me! JOEY: And you never knew she was a lesbian... ROSS: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know? CHANDLER: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud? mms://marx.urjc.es/encuesta/FRIENDS_SCENE_2.WMV							
	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	31% (29)	44% (42)	14% (13)	8% (8)	2% (2)	2,1	(94)
It is funny because HOW words are said or communicated	46% (44)	45% (43)	5% (5)	2% (2)	1% (1)	1,7	(95)
Answered questions: 95							(1,9)
Skipped questions: 18							
16. [III. MONICA'S APARTMENT, EVERYONE IS THERE AND RACHEL IS ON THE PHONE.] RACHEL: C'mon Daddy, listen to me! It's like, it's like, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat? No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy! ROSS: You can see where he'd have trouble. RACHEL: Look Daddy, it's my life. Well maybe I'll just stay here with Monica. MONICA: Well, I guess we've established who's staying here with Monica... RACHEL: Well, maybe that's my decision. Well, maybe I don't need your money. Wait! Wait, I said maybe!! mms://marx.urjc.es/encuesta/FRIENDS_SCENE_3.WMV							
	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	21% (20)	50% (47)	13% (12)	12% (11)	3% (3)	2,2	(93)
It is funny because HOW words are said or communicated	46% (43)	44% (41)	6% (6)	2% (2)	2% (2)	1,7	(94)
Answered questions: 94							(2,0)
Skipped questions: 19							
17. [IV. MONICA'S APARTMENT, EVERYONE IS THERE.] ROSS: Right, you're not even getting your honeymoon, God... No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture. CHANDLER: (deadpan) Yes, and we're very excited about it. RACHEL: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been a long day. ROSS: Okay, sure. JOEY: Hey Pheebs, you wanna help? PHOEBE: Oh, I wish I could, but I don't want to. mms://marx.urjc.es/encuesta/FRIENDS_SCENE_4.WMV							
	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	18% (17)	47% (43)	20% (18)	13% (12)	2% (2)	2,3	(92)
It is funny because HOW words are said or communicated	35% (32)	47% (43)	13% (12)	4% (4)	1% (1)	1,9	(92)
Answered questions: 92							(2,1)
Skipped questions: 21							
18. [V. A RESTAURANT, MONICA AND PAUL ARE EATING.] MONICA: Oh my God! PAUL: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get? MONICA: My brother's going through that right now, he's such a mess. How did you get through it? PAUL: Well, you might try accidentally breaking something valuable of hers, say her- MONICA: -leg? PAUL: (laughing) That's one way! Me, I- I went for the watch. MONICA: You actually broke her watch? PAUL: Ohh mms://marx.urjc.es/encuesta/FRIENDS_SCENE_5.WMV							
	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	13% (12)	41% (38)	24% (22)	15% (14)	7% (6)	2,6	(92)
It is funny because HOW words are said or communicated	24% (22)	40% (37)	21% (19)	12% (11)	3% (3)	2,3	(92)
Answered questions: 92							(2,5)
Skipped questions: 21							
19. [VI. MONICA'S APARTMENT, RACHEL IS TALKING ON THE PHONE AND PACING.] RACHEL: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other night about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again... anyway... mms://marx.urjc.es/encuesta/FRIENDS_SCENE_6.WMV							
	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	22% (20)	52% (48)	12% (11)	11% (10)	3% (3)	2,2	(92)
It is funny because HOW words are said or communicated	41% (38)	41% (38)	11% (10)	3% (3)	3% (3)	1,9	(92)
Answered questions: 92							(2,0)
Skipped questions: 21							

20. [VII. A RESTAURANT, MONICA AND PAUL ARE STILL EATING.] PAUL: Ever since she walked out on me, I, uh... MONICA: What?.... What, you wanna spell it out with noodles? PAUL: No, it's, it's more of a fifth date kind of revelation. MONICA: Oh, so there is going to be a fifth date? PAUL: Isn't there? MONICA: Yeah... yeah, I think there is. -What were you gonna say? PAUL: Well, ever-ev... ever since she left me, um, I haven't been able to, uh, perform. (Monica takes a sip of her drink.) ...Sexually. MONICA: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry... PAUL: It's okay... MONICA: I know being spit on is probably not what you need right now. Um... how long? PAUL: Two years. MONICA: Wow! I'm-I'm-I'm glad you smashed her watch! PAUL: So you still think you, um... might want that fifth date? MONICA: (pause)...Yeah. Yeah, I do. mms://marx.urjc.es/encuesta/FRIENDS_SCENE_7.WMV

	1. Agree	2. Undecided	3. Disagree	4. Strongly Disagree	5. Strongly Agree	Average	Total
It is funny because WHAT is said or communicated	43% (40)	24% (22)	22% (20)	3% (3)	8% (7)	2,1	(92)
It is funny because HOW words are said or communicated	53% (49)	21% (19)	7% (6)	4% (4)	15% (14)	2,1	(92)

Answered questions: 92

Skipped questions: 21

21. [VIII. IRIDIUM, MONICA IS WORKING AS FRANNIE ENTERS.] FRANNIE: Hey, Monica! MONICA: Hey Frannie, welcome back! How was Florida? FRANNIE: You had sex, didn't you? MONICA: How do you do that? FRANNIE: So? Who? MONICA: You know Paul? FRANNIE: Paul the Wine Guy? Oh yeah, I know Paul. MONICA: You mean you know Paul like I know Paul? FRANNIE: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years. mms://marx.urjc.es/encuesta/FRIENDS_SCENE_8.WMV

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	22% (20)	48% (44)	17% (16)	11% (10)	2% (2)	2,2	(92)
It is funny because HOW words are said or communicated	42% (39)	38% (35)	10% (9)	8% (7)	2% (2)	1,9	(92)

Answered questions: 92

Skipped questions: 21

22. [IX. MONICA'S APARTMENT, RACHEL, MONICA AND ROSS ARE WATCHING A TV CHANNEL - PLAYING THE NATIONAL ANTHEM.] MONICA: Well, that's it (turning the TV off) (To Ross) You gonna crash on the couch? ROSS: No, No, I gotta go home sometime. MONICA: You be okay? Ross: Yeah. RACHEL: Hey Mon, look what I just found on the floor. (Monica smiles.) What? MONICA: That's Paul's watch. You just put it back where you found it. Oh boy. Alright. Goodnight, everybody. ALL: Good night (Monica stomps on Paul's watch and goes into her room.) mms://marx.urjc.es/encuesta/FRIENDS_SCENE_9.WMV

	1. Strongly Agree	2. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
It is funny because WHAT is said or communicated	11% (10)	36% (33)	27% (25)	22% (20)	4% (4)	2,7	(92)
It is funny because HOW words are said or communicated	40% (37)	41% (38)	9% (8)	9% (8)	1% (1)	1,9	(92)

Answered questions: 92

Skipped questions: 21

23. My overall comprehension level of "Friends" excerpts AFTER watching them has ...

		%	Total
<input type="checkbox"/>	gotten much better.	18%	17
<input type="checkbox"/>	gotten somewhat better.	45%	41
<input type="checkbox"/>	stayed the same.	35%	32
<input type="checkbox"/>	gotten somewhat worse.	1%	1
<input type="checkbox"/>	gotten much worse.	1%	1

Answered questions: 92

Skipped questions: 21

24. Watching American TV sitcoms such as "Friends" can ...

	5. Strongly Agree	4. Agree	3. Undecided	4. Disagree	5. Strongly Disagree	Average	Total
help me understand the American people and society.	23% (21)	50% (46)	18% (17)	8% (7)	1% (1)	2,1	(92)
help me understand the American culture.	22% (20)	50% (46)	21% (19)	7% (6)	1% (1)	2,2	(92)
have a positive effect on my English language.	62% (57)	33% (30)	2% (2)	2% (2)	1% (1)	1,5	(92)
help me to develop my communication English skills.	58% (53)	36% (33)	3% (3)	2% (2)	1% (1)	1,5	(92)

Answered questions: 92

Skipped questions: 21

25. Please use the space below to provide any comments you have about using TV sitcoms as a resource in higher education institutions.

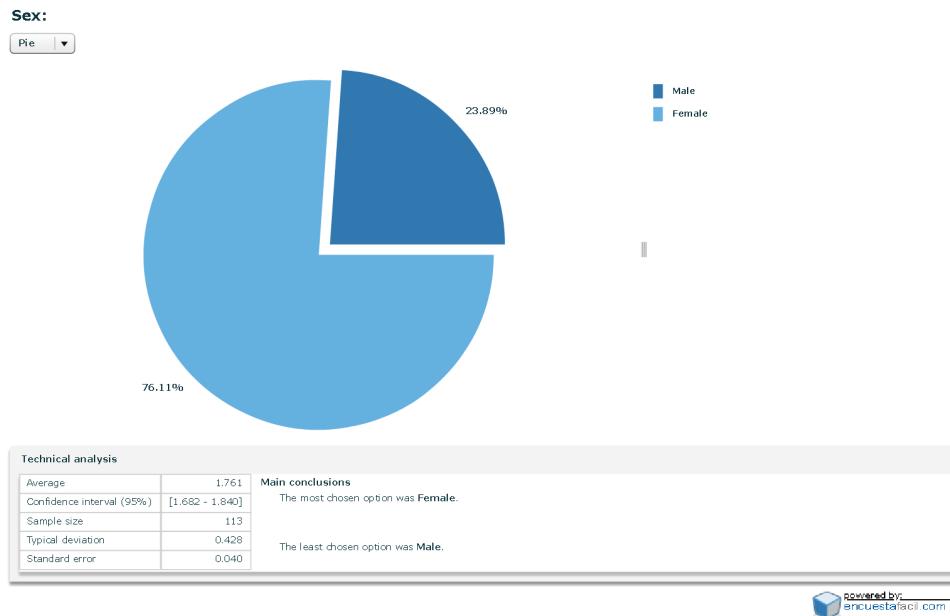
Answered questions: 38

Skipped questions: 75

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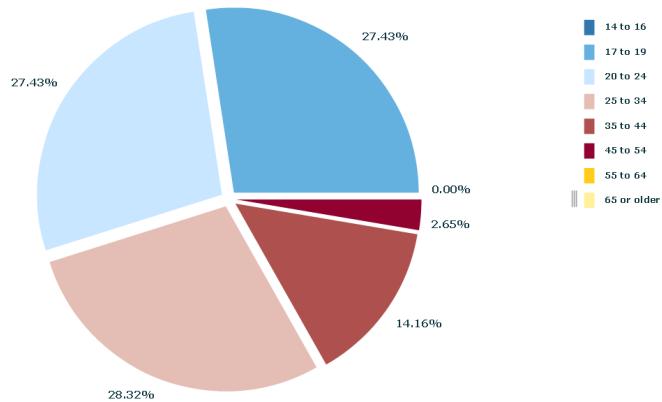
Languages: [English](#) | [Español](#) | [Portugués](#) | [Italiano](#) | [Français](#) | [Deutsch](#) | [Русский](#)
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Appendix XVIII. Technical Analysis



Age:

Pie ▾

**Technical analysis**

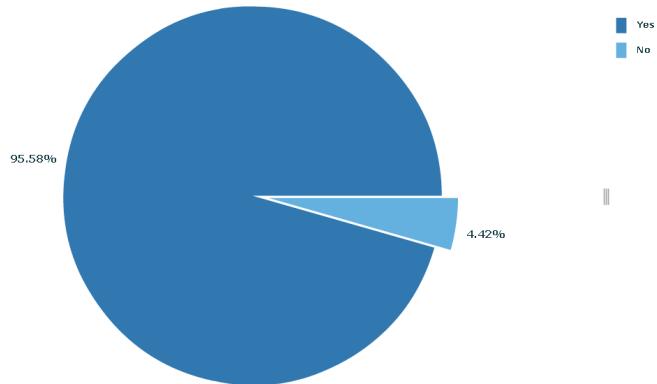
Average	3.372
Confidence interval (95%):	[3.16] - [3.57]
Sample size	113
Typical deviation	1.112
Standard error	0.105

Main conclusions

55.75% choose:
25 to 34
17 to 19
3 options were not chosen.

Are you a native Spanish speaker?

Pie ▾



Technical analysis

Average	1.044
Confidence interval (95%):	[1.006 - 1.082]
Sample size	113
Typical deviation	0.207
Standard error	0.019

Main conclusions

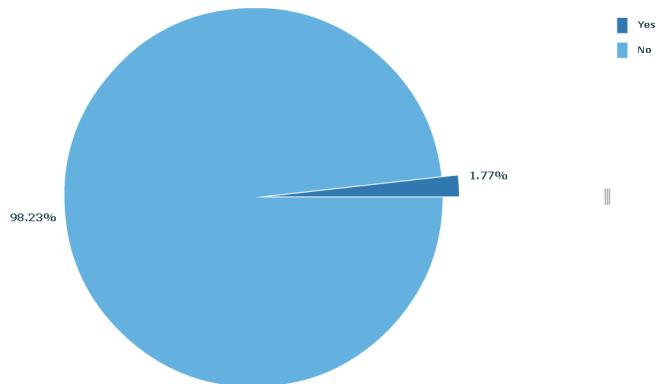
The most chosen option was Yes

The least chosen option was No

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Are you a native English speaker?

Pie ▾



Technical analysis

Average	1.982
Confidence interval (95%):	[1.958 - 2.007]
Sample size	113
Typical deviation	0.132
Standard error	0.012

Main conclusions

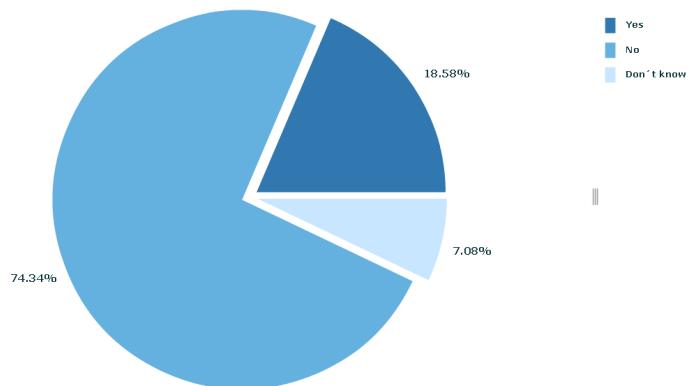
The most chosen option was No.

The least chosen option was Yes

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Do you consider yourself bilingual?

Pie ▾



Yes
No
Don't know

Technical analysis

Average	1.885
Confidence interval (95%):	[1.794 - 1.976]
Sample size	113
Typical deviation	0.496
Standard error	0.047

Main conclusions

92.92% choose:

No

Yes

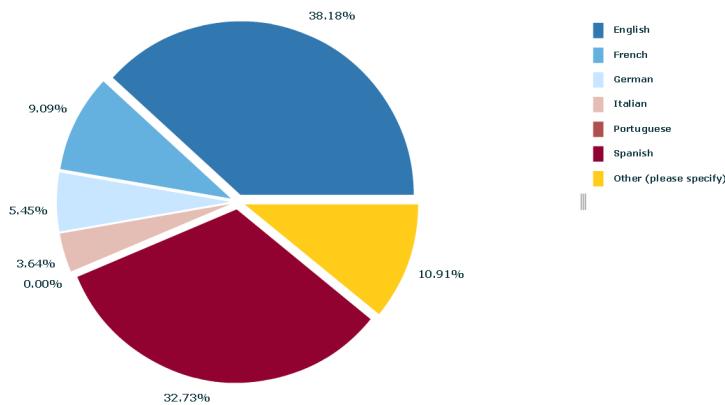
The least chosen option represents 7.08%

Don't know

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What languages do you speak?

Pie ▾



- English
- French
- German
- Italian
- Portuguese
- Spanish
- Other (please specify)

Technical analysis

Average	9.429
Confidence interval (95%):	[8.373 - 10.465]
Sample size	21
Typical deviation	2.469
Standard error	0.539

Main conclusions

100% choose:
English
Spanish
Option Portuguese was not chosen by anybody.

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Responses detail

The questions allow free text, dates or hours as a response. They allow each one of the responses given by the persons interviewed to be seen. If the question has several response options, they are shown separately.

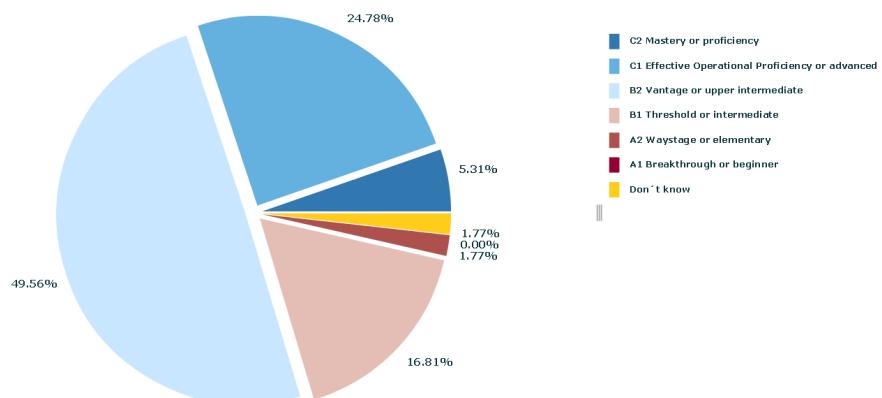
RESPONSES	
Question:	
What languages do you speak?	
Option:	
Other (please specify)	
Created ▲	Response
3/20/2012 9:08:46 PM	Polish
3/25/2012 5:56:09 PM	russian
4/18/2012 1:33:34 PM	Chinese
4/18/2012 7:23:54 PM	Romanian
4/18/2012 9:18:36 PM	Swedish
4/20/2012 12:16:53 AM	Russian, Ukrainian

Show rows: 75

1

What is your English level?

Pre ▾



Technical analysis

Average	2.920
Confidence interval (95%):	[2.737 - 3.103]
Sample size	113
Typical deviation	0.992
Standard error	0.093

Main conclusions

74.34% choose:
B2 Vantage or upper intermediate
C1 Effective Operational Proficiency or advanced
Option A1 Breakthrough or beginner was not chosen by anybody.

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Which degree program are you enrolled in?

Pie ▾



Technical analysis

Average	6.319
Confidence interval (95%)	[5.859 - 6.778]
Sample size	113
Typical deviation	2.494
Standard error	0.235

Main conclusions

43.36% choose:

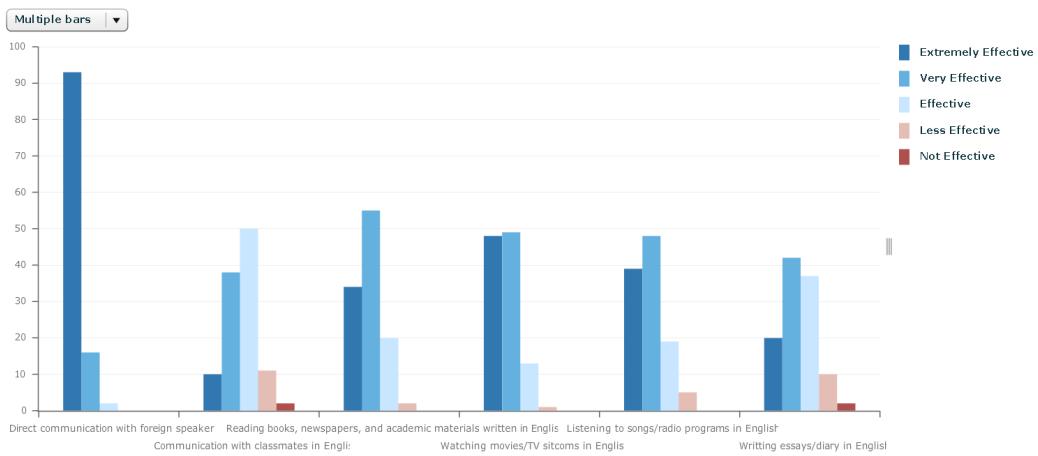
Degree in Primary Education (2nd year)

Degree in Primary Education (1st year)

Option Other (please specify the language the degree is imparted in.) was not chosen by anybody.

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What do you believe is the most effective way to improve your communication English skills?



Technical analysis - Population: 111

Direct communication with foreign speakers

Average	1.180
Confidence interval (95%)	[1.100 - 1.260]
Sample size	111
Typical deviation	0.431
Standard error	0.041

Main conclusions

98.20% choose:
 Extremely Effective
 Very Effective
 2 options were not chosen.

Communication with classmates in English

Average	2.613
Confidence interval (95%)	[2.454 - 2.772]
Sample size	111
Typical deviation	0.855
Standard error	0.081

Main conclusions

79.28% choose:
 Effective
 Very Effective
 The least chosen option represents 1.80%:
 Not Effective

Reading books, newspapers, and academic materials written in English

Average	1.910
Confidence interval (95%)	[1.771 - 2.049]
Sample size	111
Typical deviation	0.745
Standard error	0.071

Main conclusions

80.18% choose:
 Very Effective
 Extremely Effective
 Option Not Effective was not chosen by anybody.

Watching movies/TV sitcoms in English

Average	1.703
Confidence interval (95%)	[1.571 - 1.834]
Sample size	111
Typical deviation	0.708
Standard error	0.067

Main conclusions

87.39% choose:
 Very Effective
 Extremely Effective
 Option Not Effective was not chosen by anybody.

Listening to songs/radio programs in English

Average	1.910
Confidence interval (95%)	[1.754 - 2.066]
Sample size	111
Typical deviation	0.837
Standard error	0.079

Main conclusions

78.38% choose:
 Very Effective
 Extremely Effective
 Option Not Effective was not chosen by anybody.

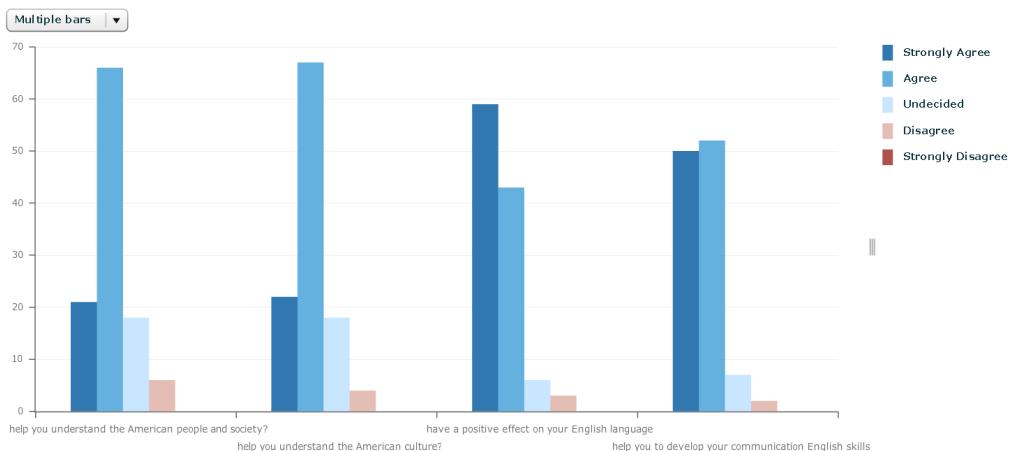
Writing essays/diary in English

Average	2.387
Confidence interval (95%)	[2.211 - 2.563]
Sample size	111
Typical deviation	0.946
Standard error	0.090

Main conclusions

71.17% choose:
 Very Effective
 Effective
 The least chosen option represents 1.80%:
 Not Effective

Do you think that watching American TV sitcoms can ...



Technical analysis - Population: 111

help you understand the American people and society?

Average	2.081
Confidence interval (95%)	[1.941 - 2.221]
Sample size	111
Typical deviation	0.752
Standard error	0.071

Main conclusions

78.38% choose:

Agree

Strongly Agree

Option **Strongly Disagree** was not chosen by anybody.

help you understand the American culture?

Average	2.036
Confidence interval (95%)	[1.903 - 2.169]
Sample size	111
Typical deviation	0.713
Standard error	0.068

Main conclusions

80.18% choose:

Agree

Strongly Agree

Option **Strongly Disagree** was not chosen by anybody.

have a positive effect on your English language?

Average	1.577
Confidence interval (95%)	[1.443 - 1.711]
Sample size	111
Typical deviation	0.720
Standard error	0.068

Main conclusions

91.89% choose:

Strongly Agree

Agree

Option **Strongly Disagree** was not chosen by anybody.

help you to develop your communication English skills?

Average	1.649
Confidence interval (95%)	[1.522 - 1.776]
Sample size	111
Typical deviation	0.683
Standard error	0.065

Main conclusions

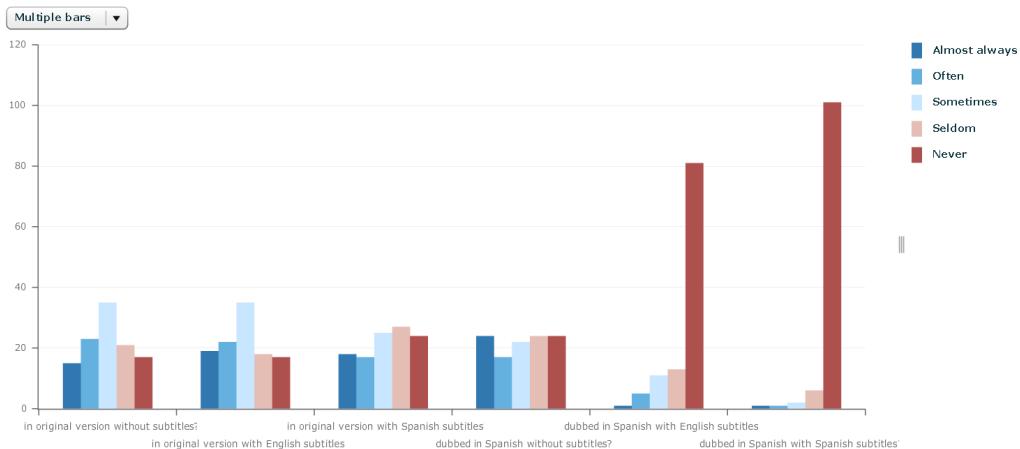
91.89% choose:

Agree

Strongly Agree

Option **Strongly Disagree** was not chosen by anybody.

Do you watch American TV sitcoms...



Technical analysis - Population: 111

in original version without subtitles?

Average	3.018
Confidence interval (95%)	[2.785 - 3.251]
Sample size	111
Typical deviation	1.250
Standard error	0.119

Main conclusions

52.25% choose:
 Sometimes
 Often
 The least chosen option represents 13.51%:
 Almost always

in original version with English subtitles?

Average	2.928
Confidence interval (95%)	[2.688 - 3.168]
Sample size	111
Typical deviation	1.291
Standard error	0.123

Main conclusions

51.35% choose:
 Sometimes
 Often
 The least chosen option represents 15.32%:
 Never

in original version with Spanish subtitles?

Average	3.198
Confidence interval (95%)	[2.943 - 3.454]
Sample size	111
Typical deviation	1.374
Standard error	0.130

Main conclusions

46.85% choose:
 Seldom
 Sometimes
 The least chosen option represents 15.32%:
 Often

dubbed in Spanish without subtitles?

Average	3.063
Confidence interval (95%)	[2.793 - 3.334]
Sample size	111
Typical deviation	1.454
Standard error	0.138

Main conclusions

43.24% choose:
 Almost always
 Seldom
 The least chosen option represents 15.32%:
 Often

dubbed in Spanish with English subtitles?

Average	4.514
Confidence interval (95%)	[4.344 - 4.683]
Sample size	111
Typical deviation	0.913
Standard error	0.067

Main conclusions

84.68% choose:
 Never
 Seldom
 The least chosen option represents 1%:
 Almost always

dubbed in Spanish with Spanish subtitles?

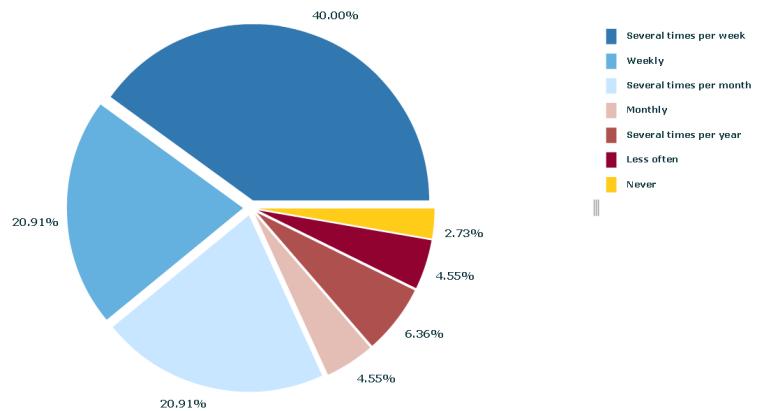
Average	4.847
Confidence interval (95%)	[4.740 - 4.954]
Sample size	111
Typical deviation	0.575
Standard error	0.055

Main conclusions

96.40% choose:
 Never
 Seldom
 The least chosen option represents 1%:
 Often

How often do you watch American TV sitcoms?

Pie ▾



Technical analysis

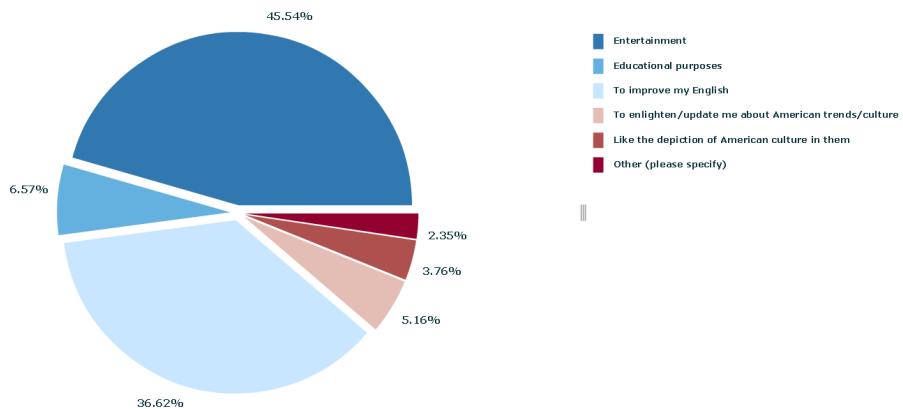
Average	2.409
Confidence interval (95%):	[2.106 - 2.712]
Sample size	110
Typical deviation	1.622
Standard error	0.155

Main conclusions
60.91% choose:
Several times per week
Weekly
The least chosen option represents 2.73%
Never

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Why do you watch American TV sitcoms? (Choose all that apply.)

Pre ▾



Technical analysis

Average	4.462
Confidence interval (95%):	[4.214 - 4.711]
Sample size	106
Typical deviation	1.304
Standard error	0.127

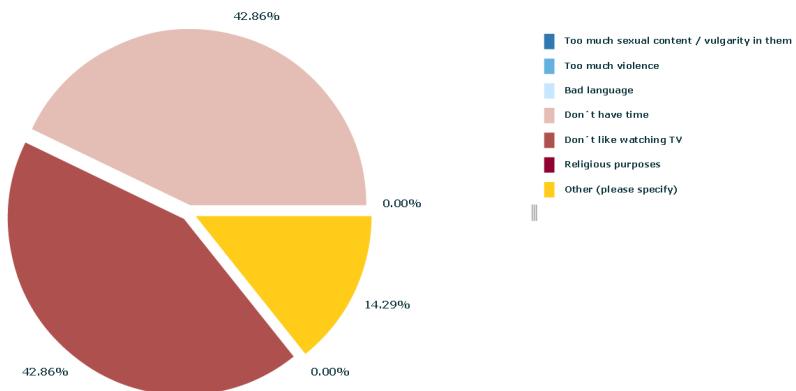
Main conclusions

99.06% choose:
Entertainment
To improve my English
The least chosen option represents 4.72%
Other (please specify)

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Why don't watch American TV sitcoms? (Choose all that apply.)

Pie ▾



Technical analysis

Average	11.333
Confidence interval (95%):	[10.124 - 12.543]
Sample size	3
Typical deviation	1.069
Standard error	0.617

Main conclusions

100% choose:
Don't have time
Don't like watching TV
4 options were not chosen.

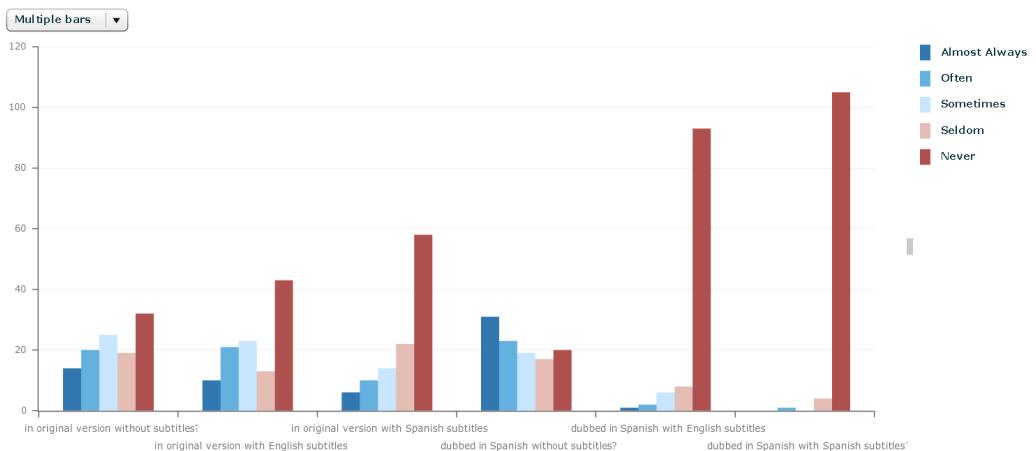
Powered by
 encuestafacil.com

Responses detail

The questions allow free text, dates or hours as a response. They allow each one of the responses given by the persons interviewed to be seen. If the question has several response options, they are shown separately.

RESPONSES		
Question:		
Why don't watch American TV sitcoms? (Choose all that apply.)		
Option:	Other (please specify)	
Created ▲	Response	
3/18/2012 1:23:20 PM	When I watch TV I prefer watch other kind of programs	
Show rows: 75 <input type="button" value="▼"/>	1 <input type="button" value="Go"/>	<input type="button" value="Search..."/>
		<input type="button" value="Finish"/>

Have you watched the American sitcom "Friends" ...



Technical analysis - Population: 110

in original version without subtitles?

Average	3.318
Confidence interval (95%)	[3.058 - 3.579]
Sample size	110
Typical deviation	1.394
Standard error	0.133

Main conclusions

51.82% choose:
Never
Sometimes
The least chosen option represents **12.73%**:
Almost Always

in original version with English subtitles?

Average	3.527
Confidence interval (95%)	[3.265 - 3.790]
Sample size	110
Typical deviation	1.406
Standard error	0.134

Main conclusions

60% choose:
Never
Sometimes
The least chosen option represents **9.09%**:
Almost Always

in original version with Spanish subtitles?

Average	4.055
Confidence interval (95%)	[3.824 - 4.285]
Sample size	110
Typical deviation	1.233
Standard error	0.118

Main conclusions

72.73% choose:
Never
Seldom
The least chosen option represents **5.45%**:
Almost Always

dubbed in Spanish without subtitles?

Average	2.745
Confidence interval (95%)	[2.470 - 3.021]
Sample size	110
Typical deviation	1.474
Standard error	0.141

Main conclusions

49.09% choose:
Almost Always
Often
The least chosen option represents **15.45%**:
Seldom

dubbed in Spanish with English subtitles?

Average	4.727
Confidence interval (95%)	[4.591 - 4.863]
Sample size	110
Typical deviation	0.728
Standard error	0.069

Main conclusions

91.82% choose:
Never
Seldom
The least chosen option represents **1%**:
Almost Always

dubbed in Spanish with Spanish subtitles?

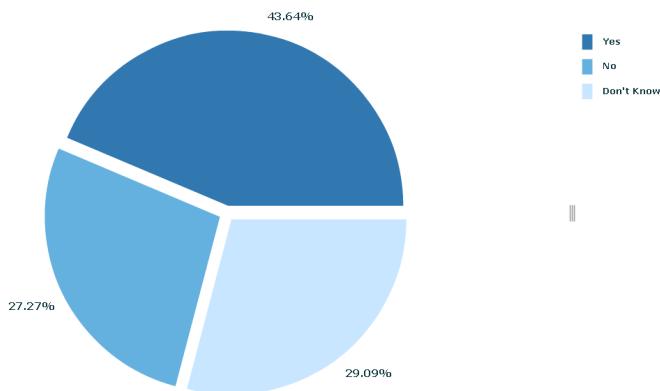
Average	4.936
Confidence interval (95%)	[4.873 - 5.000]
Sample size	110
Typical deviation	0.339
Standard error	0.032

Main conclusions

99.09% choose:
Never
Seldom
2 options were not chosen.

Have you ever watched the pilot episode (also known as "The One Where It All Began", "The First One" or "The One

Pie ▾



1

Technical analysis

Average	1.855
Confidence interval (95%):	[1.697 - 2.012]
Sample size	110
Typical deviation	0.844
Standard error	0.080

Main conclusions

72.73% choose:

Yes

Don't Know

The least chosen option represents 27.27%

No

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[I. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.]

MONICA: There's nothing to tell! He's just some guy I work with!

JOEY: C'mon, you're going out with the guy! There's gotta be something wrong with him!

CHANDLER: So does he have a hump? A hump and a hairpiece?

PHOEBE: Wait, does he eat chalk?

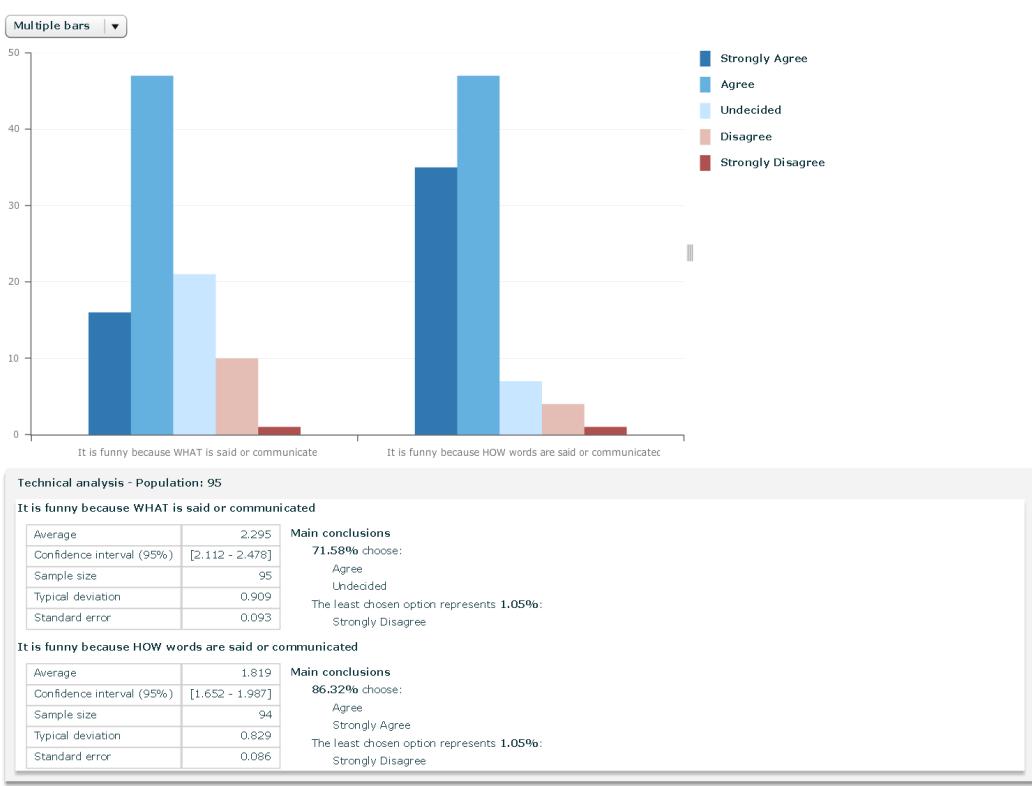
(They all stare, bemused.)

PHOEBE: Just, 'cause, I don't want her to go through what I went through with Carl- oh!

MONICA: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.

CHANDLER: Sounds like a date to me.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_1.WMV



[II. CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA ARE THERE.]

ROSS: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay? I'll be fine, alright? Really, everyone. I hope she'll be very happy.

MONICA: No you don't.

ROSS: No I don't, to hell with her, she left me!

JOEY: And you never knew she was a lesbian...

ROSS: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

CHANDLER: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud?



[III. MONICA'S APARTMENT, EVERYONE IS THERE AND RACHEL IS ON THE PHONE.]

RACHEL: C'mon Daddy, listen to me! It's like, it's like, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

ROSS: You can see where he'd have trouble.

RACHEL: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.

MONICA: Well, I guess we've established who's staying here with Monica...

RACHEL: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!



[IV. MONICA'S APARTMENT, EVERYONE IS THERE.]

ROSS: Right, you're not even getting your honeymoon, God... No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.

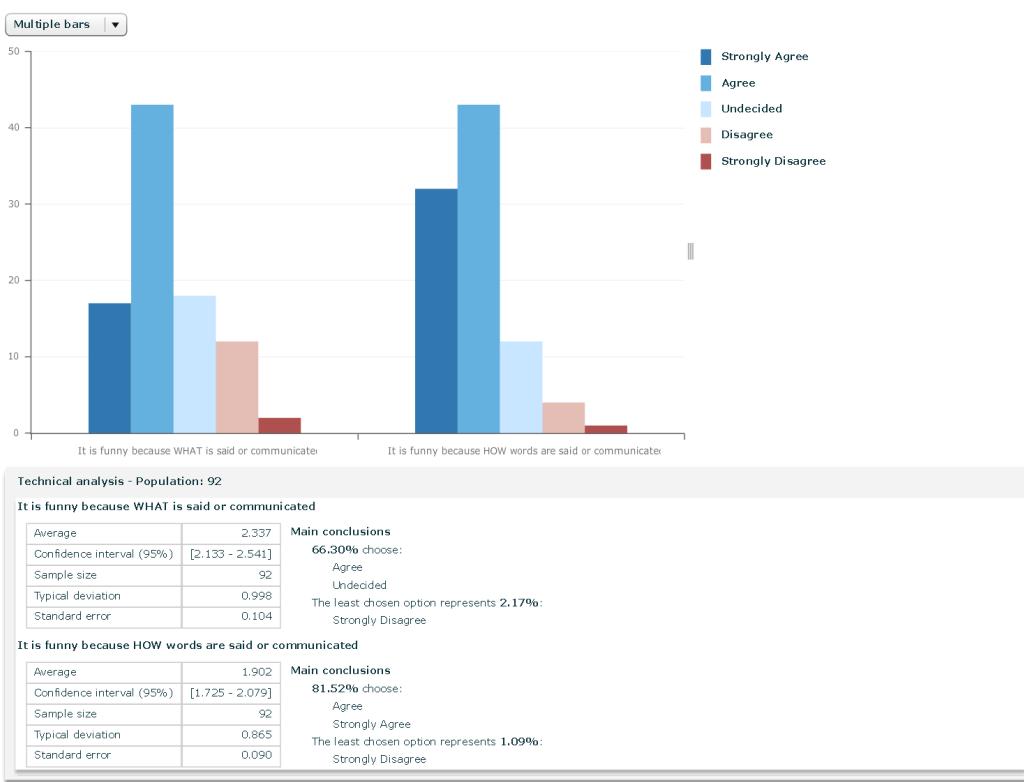
CHANDLER: (deadpan) Yes, and we're very excited about it.

RACHEL: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been a long day.

ROSS: Okay, sure.

JOEY: Hey Pheebs, you wanna help?

PHOEBE: Oh, I wish I could, but I don't want to.



[V. A RESTAURANT, MONICA AND PAUL ARE EATING.]

MONICA: Oh my God!

PAUL: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get?

MONICA: My brother's going through that right now, he's such a mess. How did you get through it?

PAUL: Well, you might try accidentally breaking something valuable of hers, say her-

MONICA: -leg?

PAUL: (laughing) That's one way! Me, I- I went for the watch.

MONICA: You actually broke her watch?

PAUL: Ohh



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RACHEL: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other night about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again... anyway...

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_6.WMV



PAUL: Ever since she walked out on me, I, uh...

MONICA: What?.... What, you wanna spell it out with noodles?

PAUL: No, it's, it's more of a fifth date kind of revelation.

MONICA: Oh, so there is going to be a fifth date?

PAUL: Isn't there?

MONICA: Yeah... yeah, I think there is. -What were you gonna say?

PAUL: Well, ever-ev... ever since she left me, um, I haven't been able to, uh, perform. (Monica takes a sip of her drink.) ...Sexually.

MONICA: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...

PAUL: It's okay...

MONICA: I know being spit on is probably not what you need right now. Um... how long?

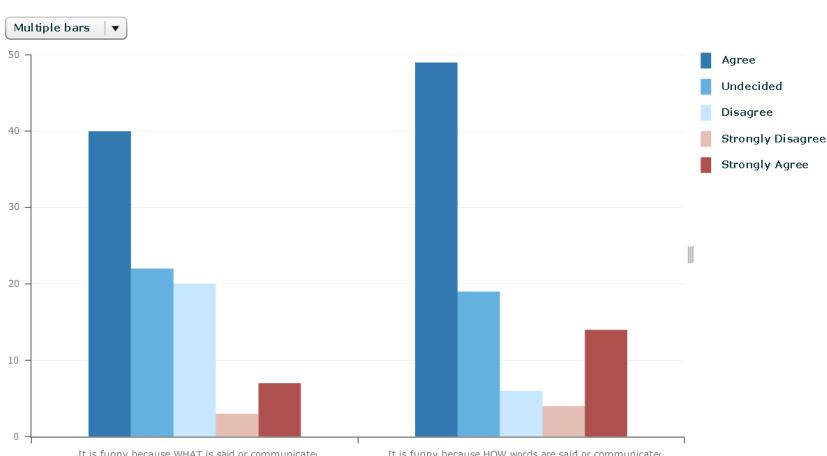
PAUL: Two years.

MONICA: Wow! I'm-I'm-I'm glad you smashed her watch!

PAUL: So you still think you, um... might want that fifth date?

MONICA: (pause)...Yeah. Yeah, I do.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_7.WMV



Technical analysis - Population: 92

It is funny because WHAT is said or communicated

Average	2.076
Confidence interval (95%)	[1.828 - 2.324]
Sample size	92
Typical deviation	1.216
Standard error	0.127

Main conclusions
67.39% choose:
Agree
Undecided

The least chosen option represents 3.26%:
Strongly Disagree

It is funny because HOW words are said or communicated

Average	2.076
Confidence interval (95%)	[1.776 - 2.376]
Sample size	92

Main conclusions
73.91% choose:
Agree

FRANNIE: Hey, Monica!

MONICA: Hey Frannie, welcome back! How was Florida?

FRANNIE: You had sex, didn't you?

MONICA: How do you do that?

FRANNIE: So? Who?

MONICA: You know Paul?

FRANNIE: Paul the Wine Guy? Oh yeah, I know Paul.

MONICA: You mean you know Paul like I know Paul?

FRANNIE: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.

mms://marx.urjc.es/encuesta/FRIENDS_SCENE_8.WMV



[IX. MONICA'S APARTMENT, RACHEL, MONICA AND ROSS ARE WATCHING A TV CHANNEL - PLAYING THE NATIONAL ANTHEM.]

MONICA: Well, that's it (turning the TV off) (To Ross) You gonna crash on the couch?

ROSS: No. No, I gotta go home sometime.

MONICA: You be okay?

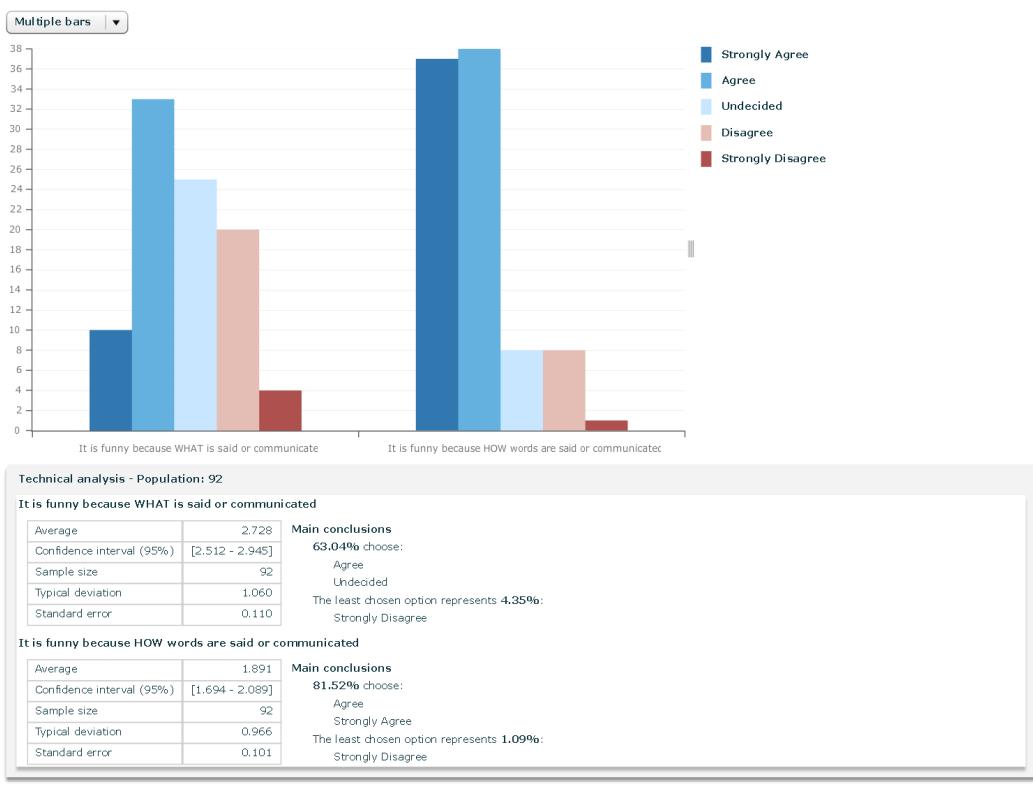
Ross: Yeah.

RACHEL: Hey Mon, look what I just found on the floor. (Monica smiles.) What?

MONICA: That's Paul's watch. You just put it back where you found it. Oh boy. Alright. Goodnight, everybody.

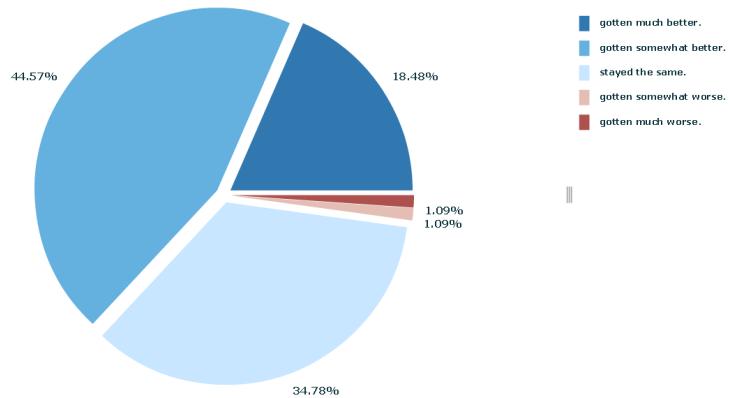
ALL: Good night

(Monica stomps on Paul's watch and goes into her room.)



My overall comprehension level of "Friends" excerpts AFTER watching them has ...

Pie ▾



Technical analysis

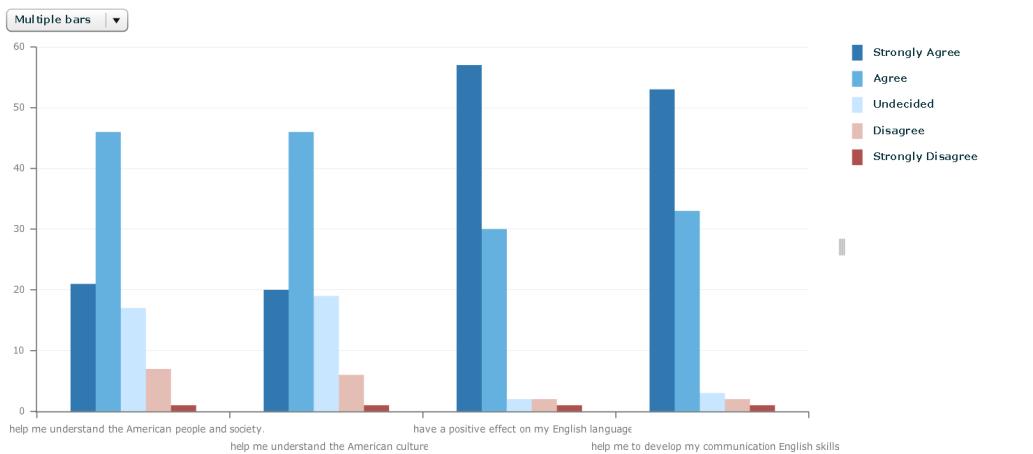
Average	2.217
Confidence interval (95%):	[2.055 - 2.380]
Sample size	92
Typical deviation	0.796
Standard error	0.083

Main conclusions

79.35% choose:
gotten somewhat better.
stayed the same.
The least chosen option represents 1.09%
gotten somewhat worse.

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Watching American TV sitcoms such as "Friends" can ...



Technical analysis - Population: 92

help me understand the American people and society.

Average	2.141
Confidence interval (95%)	[1.958 - 2.325]
Sample size	92
Typical deviation	0.897
Standard error	0.093

Main conclusions
72.83% choose:
 Agree
 Strongly Agree
 The least chosen option represents **1.09%:**
 Strongly Disagree

help me understand the American culture.

Average	2.152
Confidence interval (95%)	[1.973 - 2.331]
Sample size	92
Typical deviation	0.876
Standard error	0.091

Main conclusions
71.74% choose:
 Agree
 Strongly Agree
 The least chosen option represents **1.09%:**
 Strongly Disagree

have a positive effect on my English language.

Average	1.478
Confidence interval (95%)	[1.325 - 1.631]
Sample size	92
Typical deviation	0.748
Standard error	0.078

Main conclusions
94.57% choose:
 Strongly Agree
 Agree
 The least chosen option represents **1.09%:**
 Strongly Disagree

help me to develop my communication English skills.

Average	1.533
Confidence interval (95%)	[1.377 - 1.688]
Sample size	92
Typical deviation	0.762
Standard error	0.079

Main conclusions
93.48% choose:
 Strongly Agree
 Agree
 The least chosen option represents **1.09%:**
 Strongly Disagree

Appendix XIX. Corpus

Pilot: The One Where It All Began

**CREATED AND WRITTEN BY DAVID CRANE & MARTA
KAUFFMAN**

**[SCENE I: CENTRAL PERK, CHANDLER, JOEY, PHOEBE, AND MONICA
ARE THERE.]**

FIRST EXCERPT: 75 sec

QNO. 14 (0-75 sec)

Monica: There's nothing to tell! He's just some guy I work with!

Joey: C'mon, you're going out with the guy! There's gotta be something wrong with him!

Chandler: So does he have a hump? A hump and a hairpiece?

Phoebe: Wait, does he eat chalk?

(They all stare, bemused.)

Phoebe: Just, 'cause, I don't want her to go through what I went through with Carl-oh!

Monica: Okay, everybody relax. This is not even a date. It's just two people going out to dinner and- not having sex.

Chandler: Sounds like a date to me.

[Time Lapse, Ross has entered.]

SECOND EXCERPT: 68 sec

QNO. 15 (109-177 sec)

Phoebe: Ooh! Oh! (She starts to pluck at the air just in front of Ross.)

Ross: No, no don't! Stop cleansing my aura! No, just leave my aura alone, okay? I'll be fine, alright? Really, everyone. I hope she'll be very happy.

Monica: No you don't.

Ross: No I don't, to hell with her, she left me!

Joey: And you never knew she was a lesbian...

Ross: No!! Okay?! Why does everyone keep fixating on that? She didn't know, how should I know?

Chandler: Sometimes I wish I was a lesbian... (They all stare at him.) Did I say that out loud?

[SCENE II: MONICA'S APARTMENT, EVERYONE IS THERE AND WATCHING A SPANISH SOAP ON TV AND ARE TRYING TO FIGURE OUT WHAT IS GOING ON.]

THIRD EXCERPT: 95 sec

QNO. 16 (297-392 sec)

Rachel: C'mon Daddy, listen to me! It's like, it's like, everyone has always told me, 'You're a shoe! You're a shoe, you're a shoe, you're a shoe!'. And today I just stopped and I said, 'What if I don't wanna be a shoe? What if I wanna be a- a purse, y'know? Or a- or a hat! No, I'm not saying I want you to buy me a hat, I'm saying I am a ha- It's a metaphor, Daddy!

Ross: You can see where he'd have trouble.

Rachel: Look Daddy, it's my life. Well maybe I'll just stay here with Monica.

Monica: Well, I guess we've established who's staying here with Monica...

Rachel: Well, maybe that's my decision. Well, maybe I don't need your money. Wait!! Wait, I said maybe!!

FOURTH EXCERPT: 46 sec

QNO. 17 (501-547 sec)

Ross: Right, you're not even getting your honeymoon, God... No, no, although, Aruba, this time of year... talk about your- (thinks) -big lizards... Anyway, if you don't feel like being alone tonight, Joey and Chandler are coming over to help me put together my new furniture.

Chandler: (deadpan) Yes, and we're very excited about it.

Rachel: Well actually thanks, but I think I'm just gonna hang out here tonight. It's been a long day.

Ross: Okay, sure.

Joey: Hey Pheebs, you wanna help?

Phoebe: Oh, I wish I could, but I don't want to.

[FULL SCENE IV: A RESTAURANT, MONICA AND PAUL ARE EATING.]

FIFTH 'EXCERPT': 27 sec

QNO. 18 (600-627 sec)

Monica: Oh my God!

Paul: I know, I know, I'm such an idiot. I guess I should have caught on when she started going to the dentist four and five times a week. I mean, how clean can teeth get?

Monica: My brother's going through that right now, he's such a mess. How did you get through it?

Paul: Well, you might try accidentally breaking something valuable of hers, say her-

Monica: -leg?

Paul: (laughing) That's one way! Me, I- I went for the watch.

Monica: You actually broke her watch?

Paul: Ohh

[FULL SCENE V: MONICA'S APARTMENT, RACHEL IS TALKING ON THE PHONE AND PACING.]

SIXTH 'EXCERPT': 20 sec

QNO. 19 (628-648 sec)

Rachel: Barry, I'm sorry... I am so sorry... I know you probably think that this is all about what I said the other night about you making love with your socks on, but it isn't... it isn't, it's about me, and I ju- (She stops talking and dials the phone.) Hi, machine cut me off again... anyway...

[FULL SCENE VII: A RESTAURANT, MONICA AND PAUL ARE STILL EATING.]

SEVENTH 'EXCERPT': 67 sec

QNO. 20 (701-768 sec)

Paul: Ever since she walked out on me, I, uh...

Monica: What?..... What, you wanna spell it out with noodles?

Paul: No, it's, it's more of a fifth date kind of revelation.

Monica: Oh, so there is going to be a fifth date?

Paul: Isn't there?

Monica: Yeah... yeah, I think there is. -What were you gonna say?

Paul: Well, ever-ev-... ever since she left me, um, I haven't been able to, uh, perform.
(Monica takes a sip of her drink.) ...Sexually.

Monica: (spitting out her drink in shock) Oh God, oh God, I am sorry... I am so sorry...

Paul: It's okay...

Monica: I know being spit on is probably not what you need right now. Um... how long?

Paul: Two years.

Monica: Wow! I'm-I'm-I'm glad you smashed her watch!

Paul: So you still think you, um... might want that fifth date?

Monica: (pause)...Yeah. Yeah, I do.

[FULL SCENE XI: IRIDIUM, MONICA IS WORKING AS FRANNIE
ENTERS.]

EIGHT 'EXCERPT': 34 sec

ONO. 21 (974-1008 sec)

Frannie: Hey, Monica!

Monica: Hey Frannie, welcome back! How was Florida?

Frannie: You had sex, didn't you?

Monica: How do you do that?

Frannie: So? Who?

Monica: You know Paul?

Frannie: Paul the Wine Guy? Oh yeah, I know Paul.

Monica: You mean you know Paul like I know Paul?

Frannie: Are you kidding? I take credit for Paul. Y'know before me, there was no snap in his turtle for two years.

[SCENE XIII: TIME LAPSE, RACHEL AND ROSS ARE WATCHING A TV CHANNEL - PLAYING THE NATIONAL ANTHEM.]

NINTH EXCERPT: 37 sec

QNO. 21 (1145-1182 sec)

Monica: Well, that's it (turning the TV off) (To Ross) You gonna crash on the couch?

Ross: No. No, I gotta go home sometime.

Monica: You be okay?

Ross: Yeah.

Rachel: Hey Mon, look what I just found on the floor. (Monica smiles.) What?

Monica: That's Paul's watch. You just put it back where you found it. Oh boy.
Alright. Goodnight, everybody.

All: Good night

(Monica stomps on Paul's watch and goes into her room.)

LIST OF ACRONYMS

The following acronyms are used in the dissertation; all are introduced before the first usage, which are listed here for the benefit of the reader.

ANECA	The National Agency for Quality Assessment and Accreditation in Spain (Agencia Nacional de Evaluación de la Calidad y Acreditación)
CBI	Content Based Instruction
CEFR	Common European Framework of Reference
CLIL	Content and Language Integrated Learning
CP	Cooperative Principle
EHEA	European Higher Education Area
ELL	English Language Learner
EMI	English-Medium Instruction
ESL	English as a Second Language
FL	Foreign Language
FLL	Foreign Language Learner
L1	First Language; Native Language; Mother Tongue
L2	Second Language
LEP	Limited English Proficiency
LL	Language Learner
ESL	English as a Second Language
TL	Target Language
RLDs	Reference Level Descriptions
SAP	Secondary Audio Programming
SLA	Second Language Acquisition
WIDA	World-Class Instructional Design and Assessment

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