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The use of audiovisual stories in the preschool CLIL environment

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1. INTRODUCTION

This Master Thesis is an innovative proposal for introducing audiovisual stories into the Content and Language Integrated Learning (CLIL) programmes. This project has been designed for the third level of Preschool Education whose learners are between 5 and 6 years old. Taking into account this period the plan is focused on the cartoon series Peppa Pig for teaching English language while learning about topics such as the family and plants.

The use of audiovisual materials in the preschool CLIL environment as an educational resource for teaching content and language has been the starting point for developing this project whose aim is to boost children's listening and speaking skills through meaningful topics.

Due to the fact that we are living in a technological world where adults and children enjoy watching and listening to audiovisual materials, it is necessary to introduce these elements into the schools as didactic resources. Audiovisual materials are present in children's lives from when they are born, therefore their integration into the teaching and learning process will offer many advantages for teachers and pupils, Not only for increasing motivation in the classroom, but also for their flexibility and versatility. Teachers should adapt them depending on different factors such as the characteristics of the students' group or the subject matter, to increase the opportunities for learning in CLIL programmes.

The cartoon series Peppa Pig for teaching content and language in a five-year-old group is an excellent resource because of the episodes show relevant topics for children and also, the English language used is suitable for young children. For this reason, I have chosen this particular series for a preschool CLIL programme in a hypothetical school in Asturias.

I would like to point out why I have chosen this particular topic. First of all, I am a Preschool teacher so I decided to research a significant issue for my future career which I would like to put into practice one day. Also, I consider that audiovisual material in general is a marvellously flexible resource capable of including any subject or group of students. Therefore I decided to focus on the integration of Peppa Pig stories in the preschool CLIL environment.

In addition, I have kept two main objectives to achieve through this Master Thesis:

- ✚ Firstly, to support and analyse the educational possibilities of the audiovisual materials within the CLIL programmes.
- ✚ Secondly, to design an innovative proposal to integrate the cartoon series according to the CLIL methodology in the preschool period.

Furthermore, this Master Thesis is divided into different parts:

First of all, I have explained the theoretical framework on which this project is based. At the beginning, I have expounded the characteristics of the CLIL methodology, including the main features of this approach, the advantages and disadvantages that teachers may find when planning lessons and the implementation of CLIL programmes in Preschool Education. Besides this, I have expounded the importance of including media and audiovisual education in schools, the possibilities for learning from audiovisual materials in CLIL programmes and the relevance of integrating audiovisual stories in the preschool CLIL environment.

The second part of this Master Thesis is an innovative proposal for the third level of Preschool Education. This project is based on different approaches as the CLIL methodology, the use of audiovisual materials in the classroom and the specific methods for teaching to pre-schoolers. Taking into account all these perspectives, I have designed a CLIL lesson plan through which children will improve their English skills and knowledge of topics such as the plants and the family.

Finally, I conclude this Master Thesis explaining the key ideas about the use of audiovisual stories in the CLIL classroom and the main conclusions which I have reached through this project.

2. THEORETICAL FRAMEWORK

2.1 Content and Language Integrated Learning (CLIL)

2.1.1 What is CLIL? Background and definition

The definition of Content and Language Integrated Learning (CLIL) by Coyle, Hood and Marsh (2010, p.1) is: “CLIL is a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language”. Also, they explain that “CLIL is not a new form of language education. It is not a new form of subject education. It is an innovative fusion of both”. This is why CLIL is an innovative methodology in which students achieve language and content goals while they are practising other skills.

Although Mehisto, Marsh and Frigols (2008, p.9) say that “the term CLIL was coined in 1994 in Europe”, the truth is that this approach has been used since many years ago:

CLIL practice has a much longer history. The first known CLIL-type programme dates back some 5000 years to what is now modern-day Iraq. The Akkadians, who conquered the Sumerians, wanted to learn the local language. To this end, Sumerian was used as a medium of instruction to teach several subjects to the Akkadians, including theology, botany and zoology. If Sumerian instructor were true to the basic principles of CLIL, they supported the learning of Sumerian, as well as the learning of the content in theology, botany and zoology.

Moreover, Coyle Hood and Marsh (2010, p.2) state that:

Education in a language which is not the first language of the learner is as old as education itself. As individuals from different language groups have lived together, some have been educated in an additional language. This is as true of Ancient Rome as it is of the increasingly multilingual societies being created through mobility and globalization in the 21st century.

“CLIL is an umbrella term covering a dozen or more educational approaches (eg, immersion, bilingual education, multilingual education, language showers and enriched language programmes)” (Mehisto et al., 2008, p.12). There is no single model of CLIL; it is a flexible methodology in which different teaching and learning strategies are used constantly; “CLIL is closely related to and shares some elements of a range of educational practices” (Coyle et al., 2010, p.1).

CLIL is content-driven, and this is where it both extends the experience of learning a language, and where it becomes different to existing language-teaching approaches [...].It involves a range of models which can be applied in a variety of ways with diverse types of learner. Good CLIL practice is realized through methods which provide a more holistic educational experience for the learner than may otherwise be commonly achievable. (Coyle et al., 2010, p.1)

Mehisto et al. (2008) explain that the essence of CLIL is “integration” and this integration has a dual focus:

On one hand, “language learning is included in content classes (e.g. maths, history, geography, science)” (Mehisto et al., 2008, p.11). It means that the subject is taught in an additional language, so teachers must offer different materials, experiences and resources to understand the information. The use of charts, diagrams, drawings and hands-on experiences are common CLIL strategies in order to cover the lack of language.

On the other hand, “content from subjects is used in language- learning classes” (Mehisto et al., 2008, p.11). This characteristic refers to the cooperation between teachers: language teachers and subject teachers need to work together to foster better understanding of both content and language in all the classes.

As I mentioned before, there is no single model for CLIL. CLIL can be carried out in different ways depending on factors such as the amount of time available, level of students, teacher proficiency in the target language, content difficulty, teacher coordination, resources, context... But all models share the common principle: the content and the language learning are integrated.

“The flexibility of the approach is, above all, evident in the amount of time devoted to teaching or learning through the second language. CLIL allows for low-to high-intensity exposure to teaching/learning through a second language. The approach can also be used for short-term high-intensity exposure” (Mehisto et al., 2008, p.12). Some examples are: language showers, CLIL camps, student exchanges, international projects, family stays, one or more subjects, partial immersion, total immersion, double immersion...

2.1.2 Why CLIL? Reasons for introducing CLIL

“In an integrated world, integrated learning is increasingly viewed as a modern form of educational delivery designed to even better equip the learner with knowledge and skills suitable for the global age” (Mehisto et al., 2008, pp.10-11).

The rising of CLIL during these years has been seen as an answer to the demands of society. Coyle et al. (2010) differentiate two main reasons why CLIL is relevant nowadays: one reason is as a respond to the situation that we are now living; globalization and international mobility are usual in any country so people need to be prepared for these changes speaking at least two languages and having good communicative skills.

The late 1990s meant that educational insight was firmly set on achieving a high degree of language awareness... The impact of globalization was being increasingly felt in some parts of the world, especially in Europe during the period of rapid integration from 1990 to 2007. This impact highlighted the need for better language and communication educational outcomes. (Coyle et al., 2010, p.4)

The recent growing interest in CLIL can be understood by examining best practice in education which suits the demands of the present day. Globalization and the forces of economic and social convergence have had a significant impact on who learns which language, at what stage in their development, and in which way. The driving forces for language learning differ according to country and region, but they share the objective of wanting to achieve the best possible results in shortest time. This need has often dovetailed with the need to adapt content-teaching methodologies so as to raise overall levels of proficiency, particularly since the introduction of global comparative measures ranking individual countries through the Programme for International Student Assessment (PISA) of the Organisations for Economic Cooperation and Development (OECD). (Coyle et al., 2010, p.2)

“In Europe today, there is a desire to improve language-learning opportunities for all young people in order to increase European cohesion and competitiveness” (Mehisto et al., 2008, p.10). This situation has required a change in language learning methodologies, from theoretical methods to practical strategies. In order to respond (the impact of globalization), it was necessary to examine how more appropriate language teaching and learning could be achieved, and which approach might be most suitable for respective age groups (Coyle *et al.*, 2010).

The other reason why CLIL is relevant is because CLIL is an approach which creates situations to use the target language with a purpose and meaning, as the environment in a CLIL classroom fosters the improvement of a second language while students are learning a subject. “CLIL can offer learners of any age a natural situation for language development which builds on forms of learning. This natural use of language can boost a learner’s motivation towards, and hunger for, learning languages” (Coyle et al., 2010, p.12). Motivation is one of the key factors of CLIL success, planning challenging tasks and interesting topics for students enhance them in their own learning process. Also, pupils play an active role in CLIL because this student-centred approach offers experiences for increasing their confidence and self-motivation for language learning.

Furthermore, responding to the demands explained before, CLIL promotes different communicative and cognitive skills very significant in the 21st century. These abilities are the following (Mehisto et al., 2008, p.12):

- “Grade-appropriate levels of academic achievement in subjects taught through the CLIL language” (Mehisto et al., 2008, p.12);
- “Grade-appropriate functional proficiency in listening, speaking, reading and writing in the CLIL language” (Mehisto et al., 2008, p.12);

- “Age-appropriate levels of first-language competence in listening, speaking, reading and writing” (Mehisto et al., 2008, p.12);
- “An understanding and appreciation of the cultures associated with the CLIL language and the student’s first language” (Mehisto et al., 2008, p.12);
- “The cognitive and social skills and habits required for success in an ever-changing world” (Mehisto et al., 2008, p.12).

2.1.3 CLIL methodology

CLIL programme is a flexible methodology that can be used in different ways depending on different factors. However, there are essential elements of good practice in CLIL and in education in general, such as “multiple focus, safe and enriching learning environment, authenticity, active learning, scaffolding and cooperation”. These strategies support the successful delivery of CLIL lessons (Mehisto et al., 2008, p.29):

-“Multiple focus” (Mehisto et al., 2008, p.29): it means that the teacher has to keep a balance supporting language learning in content classes and also content learning in language classes. It is possible to integrate several subjects in the CLIL programme to reinforce the content and the language; cross-curricular themes and projects are very successful in CLIL because they combine the use of different abilities, strategies and concepts.

- “Safe and enriching learning environment” (Mehisto et al., 2008, p.29): this characteristic is very important in CLIL in order to build student confidence. For example the use of routine activities is a good option to improve self-esteem and motivation, so that students do not feel frustrated with the lack of language proficiency because they can predict what they are expected to do. Moreover, displaying materials related to both language and content throughout the classroom improve teaching and learning process. In fact, visual support is very significant to children because they can acquire and understand concepts and vocabulary. The teacher’s task is to foster student confidence to experiment with language and content.

- “Authenticity” (Mehisto et al., 2008, p.29): one of the successes of CLIL is the “reality” of the tasks. Students’ prior knowledge and interests have to be taken into account in order to make the lessons relevant and challenging for them, connecting with their lives and using current materials from the media and other sources.

- “Active learning” (Mehisto et al., 2008, p.29): while in most traditional methods the teacher speaks more than students, CLIL changes the roles; students are the centre of the process. Students are an active element in the teaching and learning

process being aware of the steps given during the lessons. Teachers and children set content, language and learning skills outcomes, evaluate their own progress and work cooperatively with their classmates.

- “Scaffolding” (Mehisto et al., 2008, p.29): this key feature has powerful impact in CLIL lessons. It is “building on a student’s existing knowledge, skills, attitudes and experience” (Mehisto et al., 2008, p.29). Scaffolding includes several strategies to use in the classroom in order to help students with the understanding of knowledge and responding to different learning styles. “Scaffolding is a sheltered learning technique that helps students feel emotionally secure, motivates them and provides the building blocks-such as language or background knowledge-needed to do complex work” (Mehisto et al., 2008, p.139). Scaffolding strategies includes: “brainstorming, breaking materials into chunks, shortening sentences, showing examples of desired outcomes, using realia and pictures, and giving clues and asking follow-up question” (Mehisto et al. 2008, p. 140).

-“Co-operation” (Mehisto et al., 2008, p.29): teamwork is crucial to success in CLIL programmes. CLIL and non-CLIL teachers need to work cooperatively planning the lessons, projects and themes, all the school community has to be involved in this practice. Also, families have to be aware of the importance of CLIL and support their children in order to get the best from it. If possible, the local community, authorities and employers should be implicated participating in activities, courses and events.

In addition to these features, there is an important process in CLIL: “thinking drives the teaching/learning process” (Mehisto et al., 2008, p.30). Content and language are the main goals of CLIL, but they are acquired through cognitive skills which give a meaning to knowledge and allow it to be used in an appropriate way. Thinking includes “perceiving, recognizing, judging, reasoning, conceiving and imagining” (Mehisto et al. 2008, p.30). “CLIL teachers will have to consider how to actively involve learners to enable them to think through and articulate their own learning” (Coyle et al., 2010, p.29). Using challenging tasks and taking into account their interests, students can be cognitively engaged and improve their thinking skills. “They need to be skilled in problem solving and higher-order, creative thinking, in order to construct a framework through which to interpret meaning and understanding” (Coyle et al., 2010, p.30).

2.1.4 The 4C's Framework.

The University teacher Do Coyle (1999) contributes to CLIL methodology describing a framework in which “four pillars” are used as starting point for lesson planning. This is called the “4Cs Framework” and these elements are “Content (subject matter), Communication (language learning and using), Cognition (learning and thinking process) and Culture or citizenship (developing intercultural awareness and global citizenship)” (Coyle et al., 2010, p.41).

Coyle et al. (2010, p.42) explain from this perspective that “CLIL involves learning to use language appropriately whilst using language to learn effectively”. And it is based on the following principles:

1. Content matter is not only about acquiring knowledge and skills, it is about the learner creating their own knowledge and understanding and developing skills (personalized learning).
2. Content is related to learning and thinking (cognition). To enable the learner to create their own interpretation of content, it must be analysed for its linguistic demands.
3. Thinking processes (cognition) need to be analysed for their linguistic demands.
4. Language needs to be learned which is related to the learning context, to learning through that language, to reconstructing the content, and to related cognitive processes. This language needs to be transparent and accessible.
5. Interaction in the learning context is fundamental to learning. This has implications when the learning context operates through the medium of a foreign language.
6. The relationship between cultures and languages is complex. Intercultural awareness is fundamental to CLIL.
7. CLIL is embedded in the wider educational context in which it is developed and therefore must take account of contextual variables in order to be effectively realized.

2.1.5 Language in the CLIL classroom

Implementing CLIL methodology is a challenging task for teachers, not only for planning activities and experiences, but also for providing students with enough language input to understand the content. “However, paradoxically, more language is learnt when the focus on direct language teaching is reduced and the content teaching is increased” (Mehisto et al., 2008, p.32). Language learning has to be supported by teachers in CLIL classes in order to promote positive attitudes towards the target language and encourage students in this process. A highly experienced CLIL educator named Lynda Boynton and Mehisto et al. (2008, pp.105-109) have developed a list with essential elements in supporting language learning in content classes:

1. "Create a psychologically and physically safe environment". Students must feel comfortable to experiment with language and not worried about making mistakes. Teachers have to reinforce positive attitudes and encourage pupils to improve their skills in content and language.

2. "Consistently use one language". Teachers should use the target language most of the time, although sometimes first language is used to summarize key point or repeat what was said.

3. "In the beginning. It is acceptable for students to use the first language". Primary level students are expected to answer in their own language because they are developing their receptive skills, and they are not able to express themselves and use the target language on their own. It is normal to mix languages during the first half year.

4. "Speak slowly and articulate clearly". Teachers must speak very clearly when introducing new vocabulary and structures, and be aware of the number of words and patterns while planning lessons in order to challenge students but should not try to cover too much language learning.

5. "Use an appropriate level of language". It is necessary to speak correctly but not using too complicated words and structures. "Use a level of language in class that is one step ahead of theirs" (Mehisto et al., 2008, p. 106), this motivates them and keeps pace with the lessons.

6. "Use facial expressions, gestures and pictures to reinforce meaning". Supporting language using these techniques and visual resources is fantastic to help students to associate word and meaning.

7. "Repetition is required". At the beginning, students do not have language enough to speak the target language, therefore teachers should repeat to "help students to grasp meaning and create a sense of security" (Mehisto et al., 2008, p.106), for example daily routine activities are marvelous for repetition in a significant way.

8. "Make it meaningful". Interesting and relevant lessons are key factors in successful learning, starting from their experience and broadening to other areas. Also, involving students in their learning process with group work and solving "real" problems makes it more authentic and motivating.

9. "Provide a variety of language models". Students need to listen to people with different accents in the CLIL language and in different context. The use of native-

language resources such as video, music, websites and magazines is fantastic to progress in language learning.

10. “Create a wealth of opportunities to use the language”. Collaborative tasks and problem-solving activities offer opportunities to students to use the language and gain confidence. Teachers have to plan activities taking into account language and content need, learning styles and students’ interests.

11. “Communication is of primary importance”. The main objective of CLIL students is to be able to communicate in a second language. It means that they should make mistakes; because mistakes are part of the language learning process. Teachers should correct language mistakes but reinforce positively the effort in language production.

12. “Create a wide variety of opportunities to develop all four language skills- listening, speaking, reading and writing”. Although lesson planning should include these four language skills, at the beginning of CLIL programme is more important to focus on listening and speaking than reading and writing, because students are developing their receptive skills and starting to produce some words and patterns. However, all these language skills must be integrated in activities due to the fact that “each language skill reinforces the other” (Mehisto et al., 2008, p.108).

13. “Set high, but realistic expectations”. Teacher must not underestimate what their students can do. Instead of setting easier tasks, they should build scaffolds to support their learning process and reinforce their achievements. Scaffolding includes a wide range of techniques in order to improve better understanding of subject matter and strategies to control their own learning process.

14. “Find ways of recognizing student effort and success”. Displaying children’s work in the classroom, inviting a school member to see their progress and giving positive reinforcement are ways to demonstrate to students how proud of them teachers are.

Furthermore, teachers in CLIL should be flexible and use different strategies to teach the target language depending on subject difficulty and learner profiles. For example, considering the use of code-switching from L2 to L1 while explaining and repeating information. Code-switching is a good practice with younger students to check understanding of knowledge and help students to understand meaning of the target language. CLIL teachers must be proficient in the target language but also offer rich input to students in order to make them assimilate new language.

2.1.6 Materials and activities in CLIL

Teaching in CLIL programmes require more preparation time and co-operation between teachers, as “it takes a conscious effort to set content, language and learning skills goals for every lesson and to develop activities that involves a maximum number of students at a given time” (Mehisto et al., 2008, p.22). Although planning lessons is a challenging task for teachers, there are many simple activities and materials that can be used or adapted for CLIL lessons.

CLIL is a holistic approach, so language and content learning will be taught through “real” and significant experiences which help to give meaning and motivate students to improve their language skills. Activities have to be planned starting from students’ interests and learning styles; “when these learning style preferences are taken into account, they can act as bridges that enhance communication and learning” (Mehisto et al., 2008, p.167). There are different activities and materials which offer fantastic learning situations and cognitive development, for example: daily routine activities such as “morning circle”, “calendar”, “the weather”, and “roll-call”; songs, rhymes, poems and chants; games and role-play games; science experiments, books and stories; audio-visual resources and ICT’s. These examples help students to develop their language skills, increase their knowledge about topics and promote positive attitudes and social interaction. The playful character of these activities creates a positive environment in which students get better in understanding and communication. Mehisto et al. (2008, p.22) affirm: “the language input needs to be simple enough and presented in a reader-friendly manner so as to facilitate comprehension, while at the same time being sufficiently content-rich and cognitively challenging to capture students’ interest”.

2.1.7 Assessment in CLIL

“Assessment is not an island itself. It is an integral part of every lesson” (Mehisto et al., 2008, p.121). It means that assessment in CLIL is an everyday process through which teachers and students can improve lesson planning and adjust content, language and teaching strategies to achieve successful outcomes; and appraise students’ level in a concrete moment.

Assessment evaluates the student progress in different areas, for instance: content and language goals; learning skills; the use of language for various purposes; effort, motivation and participation in class; partner and group work; social and

emotional development (Mehisto et al., 2008). This evaluation may be carried out using different types of assessment. Hönig (2010, pp.6-7) differentiates between: “formal and informal assessment” (formal is through tests and exams, and informal is gathering information by means of observation in class), “formative and summative assessment” (formative is carried out during a term or course and it supports the process of learning and provides feedback to students and teachers, and summative refers to summing up students’ marks and assigning a grade), and “holistic and analytic assessment” (holistic judges students’ whole performance while analytic focuses on a particular aspect of the task).

Nevertheless, there is no a “magical” solution for assessing in CLIL programmes, by reason of teachers’ confusion about what should be assessed and how. Teachers do not know if content learning and language development should be assessed in the same percentage, or give more importance to one of them; or if intercultural awareness should be evaluated and how (Hönig, 2010).

Ingrid Hönig who is the author of *Assessment in CLIL* (2010) investigates the problem related to assessment in CLIL practices. She explains: “I investigate how assessment in CLIL is carried out in practice, placing particular emphasis on the role played by the language in assessment” (2010, p.4). In conclusion, she points out:

My investigation shows that it is very difficult or even impossible, to separate content and language in assessment. This fact needs to be recognised and pragmatic statements in this respect need to be removed from CLIL guidelines. What follows is that established assessment practices are incapable of measuring students’ achievements satisfactorily. Surely, this indicates that it would be necessary to look around for assessment instruments that incorporate both content- and language-focused criteria and help students to get due credit for the knowledge and skills they demonstrate. The development of these instruments is both a challenge and an invitation to practitioners, educationalists and researchers to raise the language awareness among teachers and to define its role in learning, and consequently in assessment. (Hönig, 2010, p.92)

Coyle et al. (2010, pp.130-131) expound that there are many different possibilities of assessment depending on contexts. Therefore they describe some principles to guide this “dilemma”: “clear learning objectives are needed before an assessment focus can be chosen”, “use a mixture of formal and informal assessment”, “familiarize the learners with the assessment measures and success criteria”, “content knowledge should be assessed using the simplest form of language which is appropriate for that purpose”, “language should be assessed for a real purpose in a real context”, “if the assessment is orally based, ‘wait time’ is crucial”, “scaffolding is not ‘cheating’- we need to assess what students can do with support before we assess what they can do without it”, and “students need to be able to take some responsibility

for their own assessment, both in terms of self- and peer-assessment. This will enhance their longer-term learning potential”.

All these guidelines can be used totally or partially in CLIL assessment. However, the decision of what and how to assess students is a teacher’s task, for this reason, teachers should value their classroom reality (students’ level, content difficulty, task, exposure time...) and then, decide what assessment criteria should be used in their lessons and activities.

2.1.8 CLIL in very young learners

Even though, there is no research about positive effects for acquiring a foreign language from Preschool Education in the school context, there are some studies about children’s attitudes to foreign languages; in fact, young learners present positive attitudes in foreign language learning (Cenoz, 2003).

The author David Marsh (2000, p.3) affirms that “one reason why very young children seem so good at picking up language is often to do with the naturalness of the environment around them”. This statement means that CLIL programmes may have satisfactory results in Preschool Education thanks to the holistic methodology at this level. “Interest in early language learning has been influenced by the view that children adapt well to learning languages if it is integrated into other types of learning and carried out in a ‘naturalistic’ environment” (Coyle et al., 2010, p.11).

CLIL offers a natural situation for language development which builds on other forms of learning. This ‘real’ use of the target language in the classroom can boost learners’ motivation towards learning languages (Marsh, 2000). “CLIL offers opportunities to allow youngsters to use another language naturally, in such a way that they soon forget about the language and only focus on the learning topic” (Marsh, 2000, p.6). The innovation of CLIL methodology with young students is the way it focuses on how children acquire their mother tongue; this naturalness is one of the key point of CLIL. Also, CLIL promotes positive attitudes and motivation to learn a language; children are immersed in an environment full of resources for language and content learning at the same time as they are developing other abilities and skills, this means that “children learn to use the language, and use language to learn” (Mehisto et al., 2008, p.26).

According to Mur (1998) cited by Rodriguez and Varela (2004, p.165), children arrive at school with specific characteristics and abilities which help to foster learning a foreign language; these skills are:

- “Children have the ability for indirect learning” (Mur, 1998, p.5)
- “They have a lively imagination” (Mur, 1998, p.5)
- “By nature they are creative in different communication situations” (Mur, 1998, p.5)
- “They are able to grasp the gist of a message” (Mur, 1998, p.5)
- “Children love speaking” (Mur, 1998, p.5).

Moreover, implementation of CLIL methodology in kindergarten is focused on developing children’s oral and listening skills. The typical models for this level according to Mehisto et al. (2008, pp.13-18) are “language showers” and “totally early immersion”. Both models are focusing on familiarizing children with the additional language, increasing their fluency and understanding through familiar subjects and activities.

On one hand, “language showers” are daily lessons from thirty minutes to one hour for introducing the additional language: “this includes “the use of games, songs, many visuals, realia, handling of objects and movement” (Mehisto et al., 2008, p.13). In this model, the teacher is an active element who uses a lot of repetition, routine activities and meaningful experiences for learning which creates a sense of security and motivation for pupils. “Language showers” aim to help children to “be aware of the existence of different languages” and “be prepared for language learning (positive attitudes, familiarity with the sounds and structures” (Mehisto et al., 2008, p.13).

On the other hand, the “totally early immersion” begins in kindergarten or in the first year of primary education. The curriculum is carried out through the additional language and giving much importance to communicative skills. Teachers only use the foreign language; and they use a great deal of repetition and gestures for helping students to understand the lessons. The goals of this model are “to achieve functional fluency in a second language”, “to develop their mother tongue on an equal level with that of students not studying through immersion”, “to obtain curriculum expectations in all subjects that is on an equal level with that of students not studying through immersion”, and “to appreciate their own culture (s) and the culture(s) related to the immersion language” (Mehisto et al., 2008, p.18).

Teaching foreign languages to young students and CLIL are difficult to distinguish because of learning topics and strategies used in both cases are similar (Coyle et al., 2010). Consequently, CLIL in very young learners includes a wide range of methodologies and techniques in order to integrate the daily classroom routines with the second language learning.

According to a study by Rodríguez López (2004) the techniques most used by teachers in English learning in Preschool Education are “mimic and gestures” to comprehend and assimilate vocabulary and actions; the use of “stories, songs and rhymes” in order to improve pronunciation, intonation and listening skills; “flashcards” for introducing vocabulary and ideas without translating, as the images help students to relate word and image; “oral activities and repetition”, which reinforce and encourage language learning; “puppets” for increasing learners’ motivation and participation in lessons; “games and ludic activities” as a base for children’s development and learning at this stage; and finally, “videos” because they are an attractive material for children and reinforce listening skills and vocabulary. In her study, Rodríguez López (2004, p.160) concludes that “los alumnos aprenden de manera natural y a través del juego, escuchando, practicando y participando el mayor tiempo posible con la lengua extranjera. Ésta es la metodología propia de la etapa de Educación Infantil”. For this reason, it is important to create an atmosphere where children can explore with the new language actively and learn through familiar and stimulating activities.

2.1.9 Advantages and disadvantages of CLIL

Once the theory and features of CLIL methodology have been described, there are some advantages and disadvantages that should be noted. To begin I will mention some advantages:

- CLIL promotes a natural and holistic approach through which children learn effectively the target language in “real” experiences and tasks. Pupils use the language with a purpose, the language and contents are meaningful and contextualized, so they are able to deduce and reinforce new and old vocabulary, language patterns and structures. Also, students are likely to learn subject matter at a deeper level, because the opportunity to think about concepts in two languages facilitates understanding and reinforces learning.

- Language learning is increased due to more exposure time to the target language. However, not only quantity is important in CLIL methodology, but also quality

is essential for grasping content and language at the same time. David Marsh (2000, p.4) emphasises “It is not so much what we know but how we use it which is so important when we consider effective language learning and communication”. It means that the CLIL principle “learning by doing” helps pupils to improve language skills and its command. Using the target language every day in different situations, students are more confident to use the additional language by their own.

- Learning through real tasks, engaging activities or games, children are more motivated and have better self-esteem because of they are an active element in the learning process. Also, interaction between students and cooperative tasks increase students' involvement and participation in the lessons.

- CLIL prepares children for the real world in which language learning is very important; however, CLIL methodology fosters the use of ICT's in the classroom, not as temporary resources. ICT's are known to all students and they like watching, listening and interacting with these gadgets; for this reason, visual materials, computer games, online videos and songs are fantastic resources to work on content and language.

- Language learning and cultural (and intercultural) awareness are implicit in CLIL approach. The knowledge of new cultures and their own culture by students is necessary in this era in which international mobility and communication are usual for all of us. This progress underpins the requirement of language and socio-cultural skills that will enrich their professional and personal lives (Mehisto et al., 2008)

- CLIL improves cognition. One of the features of CLIL is develop thinking skills, from low order thinking skills to high order thinking skills, also creative and critical thinking is promoted through activities depending on level, age and learning styles. CLIL methodology has an important effect in cognition progress. Kirsch (2008, p.82) explains her point of view about this advantage: “The opportunity to apply knowledge and to practice language skills across subjects engages pupils in higher order thinking skills and enhances their ability to transfer skills”.

On the other hand, there are certain disadvantages:

- Mehisto et al. (2008, p.22) insist that “teaching in CLIL requires more preparation time and greater co-operation among teachers”. To explain this, they point out the “effort to set content, language and learning skills goals for every lesson and to develop activities that involve a maximum number of students at a given time” (Mehisto et al., 2008, p.22). Teachers have an important and demanding task in CLIL, so they should work in group to overcome the difficulties of this methodology. Also, they remark

on the lack of materials and resources for CLIL lessons therefore it is necessary to develop or adapt existing resources (Mehisto et al., 2008).

- Assessment in CLIL is a subject open to debate because inexperience in this field, as I mentioned before evaluation in CLIL must be decided by each teacher depending on his/her context and circumstances.

- Moreover, there are not many teachers prepared for CLIL because “the number of individual who speak a given CLIL language and have subject-area qualifications is limited” (Mehisto et al., 2008, p.21). Additionally, the students’ level of CLIL language and fluency determine the activities and input in the classroom (Coyle et al., 2010). For these reasons, CLIL provision requires good lesson planning and coordination between teachers, because the activities have to take into account students’ interest and children learning styles in order to get the best from this practice. Also, this methodology is more challenging when there are children with special needs in the classroom, which is very usual.

Finally, the expert in CLIL David Marsh (2000, p.10) expounds:

We know that there are social, economic, cultural and ecological advantages to be gained through promoting plurilingualism through language learning right across our societies. CLIL offers one additional means by which to give our youngsters the opportunities to develop their capacity to use language and to reap benefits in their present and future lives.

2.2 Media Education

2.2.1 Media and audiovisual literacy

Nowadays, the media are part of our daily life and we are 'media consumers' without any doubt. However, although children and adults receive much information through these channels, there is a lack of education 'for', 'with' and 'about' media most of the time. In fact, people are not prepared and educated to decode, understand, analyse and evaluate these 'media products' with enough skills and critical attitudes. This is why media education, and particularly audiovisual education, should be give greater emphasis in our schools. Schools must prepare students for the 'real world' which is mediatic, audiovisual and technological society (Aguaded & Cabero, 1995; Ambròs & Breu, 2007; Aranda, 2002; Buckingham, 2003; Gutiérrez & Tyner, 2012; Marcos Ramos, 2010; Pérez, 2005). Buckingham (2003, p.13) defends the idea that "media education is seen not as a form of protection, but as a form of preparation".

Desde la segunda mitad del siglo pasado, esa formación básica o alfabetización debía incluir también la decodificación del lenguaje audiovisual. En la actualidad el desarrollo de las TIC ha dado lugar a nuevas formas de codificar la información y estructurar el conocimiento. La alfabetización, por lo tanto, es un término vivo y en continua evolución. Sus características dependen de las competencias básicas necesarias para afrontar con dignidad la vida en cada época. Como ya hemos señalado, la alfabetización del siglo XXI ha de ser mediática, digital, multimodal, crítica y funcional (Gutiérrez & Tyner, 2012, p.36)

First of all, "the term 'media' includes the whole range of modern communications media: television, the cinema, video, radio, photography, advertising, newspapers and magazines, recorded music, computer games and the Internet" (Buckingham, 2003, p.3). These mediums of communication are present in children's daily life: "Para bien o para mal, los medios de comunicación son uno de los grandes educadores, enculturizadores, de los niños y adolescentes –incluso de los adultos-. Por eso, debemos hacer que sean para bien, que se utilicen de manera constructiva" (Marcos Ramos, 2010, p.306). Although children and adults are used to watching 'media messages' almost every day, they do not reflect on these 'pre-fabricated' productions, their specific language, ideology and cultural values.

La educación, como preparación básica para la vida, no puede pasar por alto ni el entorno donde se desarrolla y que, lógicamente, la condiciona, ni tampoco el modelo cultural y social que pretende conseguir. La evolución de la educación en esta sociedad tan cambiante en la que vivimos y para la que debemos preparar, no ha seguido el ritmo del cambio social. Podríamos, por tanto, decir que nuestros sistemas educativos siguen capacitando a los estudiantes para desarrollarse como personas y ciudadanos en una sociedad que ya no existe. Entre las principales características de la sociedad global de comienzos del siglo XXI podríamos destacar la multiculturalidad, la digitalización de la información y la importancia de las redes sociales. Ninguno de estos aspectos se aborda suficientemente en nuestras aulas. (Gutiérrez & Tyner, 2012, p.32)

Buckingham (2003) insists on the necessity of 'media education': "Media education is concerned with teaching and learning about the media. This should not be confused with teaching through or with the media (...) Media education aims to develop a broad-based competence, not just in relation to print, but also in these other symbolic systems of images and sounds" (Buckingham, 2003, p.4). This competence to understand, analyse and create 'media messages' is called 'media literacy'. For this author media literacy is the outcome of media education, and it means "the knowledge and skills learners acquire" (Buckingham 2003, p.4).

Media literacy involves 'reading' and 'writing' media. Media education aims to develop both critical understanding and active participation. It enables young people to interpret and make informed judgments as consumers of media; but it also enables them to become producers of media in their own right. Media education is about developing young people's critical and creative abilities. (Buckingham, 2003, p.4)

Moreover, some authors such as Ambròs & Breu (2007), as well as Aguaded & Cabero (1995) explain that there is a lack of media literacy and therefore an audiovisual illiteracy. Ambròs & Breu (2007, p.39) remark the importance of:

"enseñar lenguaje audiovisual, y comunicativo en general, porque este lenguaje es el instrumento universal de circulación de mensajes. Lo importante es sentar las bases para dotar a la ciudadanía de unas herramientas de análisis crítico de la comunicación, para que sepa que es aquello que le venden cuando va al cine o mira la televisión, para que pueda disfrutar de las imágenes y decodificar sus mensajes".

Audiovisual education, as a part of media education, focuses on the study of audiovisual media in particular. Adame (2009, p.2) describes the audiovisual media as "instrumentos tecnológicos que ayudan a presentar información mediante sistemas acústicos, ópticos, o una mezcla de ambos y que, por tanto, pueden servir de complemento a otros recursos o medios de comunicación clásicos". Therefore, audiovisual literacy is the ability to understand and use the audiovisual media in a responsible and creative way.

2.2.2 Audiovisual media and education

Years ago, the family and the school were the 'transmitter' of knowledge and culture, but nowadays the media, in particular audiovisual media, are considered another transmitter of knowledge, culture and values. Children arrive at school with lots of 'audiovisual media baggage' which is not taken into account most of the time, and also, they do not receive instruction about audiovisual language, good habits of audiovisual consumption and critical attitudes towards them (Aranda, 2002; Cebrián de

la Serna, 1997; Pereira, 1996). If we consider school as a reflection of the current reality, audiovisual education should be included in classroom not only as a didactic resource but also as subject matter. Marcos Ramos (2010) considers that we are in the image and communication era, so students should be prepared with skills and attitudes towards audiovisual messages. Besides, Ambròs & Breu (2007) denounce the passivity and ignorance of audiovisual consumption in general, and therefore the importance of including audiovisual education in the XXIst-century school to educate critical and civilised spectators and give them the skills to understand, analyse and evaluate all the audiovisual messages.

Audiovisual media are considered powerful resources in education enhancing motivation in students and making it possible to think about other topics such as history, science and music. Adame (2009, p.1) points out that “en la educación actual donde el profesor y los alumnos desempeñan un papel activo en el proceso de enseñanza aprendizaje, los recursos tecnológicos intervienen como medios complementarios de transmisión de mensajes, tanto para el profesorado como el alumnado”. Teachers should use these devices as teaching tools, not just as entertainment; therefore, it requires complementary training, good lesson planning and competent materials in order to provide significant and rich experiences and activities for learners, including challenging tasks in which students can acquire knowledge and competences in technologies. Teachers’ role are very important while using audiovisual materials because they have to select good material, help students to decode and understand audiovisual messages and plan interesting activities for learning (Cebrián de la Serna, 1997; Marcos Ramos, 2010).

In addition, several professional educators point out the advantages of including films and audiovisual stories in the classroom. For instance, Ambròs & Breu (2007, pp.25-26) insist on the use of films in education for learning concepts, values and behaviour patterns which do not appear in textbooks. Moreover, watching movies involves different cognitive and emotional processes at the same time, from understanding the film to identify ourselves in a character.

Pereira Domínguez (2009) believes that the cinema is one of the most suitable means for learning which is a cultural element embedded in our society. Children and teenagers need an audiovisual education “for” and “with” cinema. Technologies and mass media have brought audiovisual language and messages without any education, omitting their possibilities as a teaching method for different areas such as attitudinal, affective and cognitive.

Marcos Ramos (2010) expounds that using images –films, television, advertisements, etc. - has a motivational and attractive component. Lack of motivation is a usual problem in the classroom, for this reason, it is necessary that new educational resources be included for encouraging students. The use of image as a teaching strategy consolidates knowledge, generates attitudes, fosters critical sense and an holistic point of view through which children can work educative values.

The authors Ambròs & Breu (2007, pp.29, 40) explain the positive aspects of using films in class:

- It helps to clarify concepts and content
- It offers more information about particular topics
- It boosts clarification of values and behaviours
- It promotes observation, analysis and reflexion
- It encourages discussion and debate between students and teachers
- It fosters critical thinking about situations, problems, attitudes and values
- It develops language and imagination
- It implements memory, entertainment and sensitivity to understand the meaning of the story.

Furthermore, some authors (Ambròs & Breu, 2007; Martínez- Salanova, 2002; Pereira Dominguez, 2009) believe that there is no sense in dividing education into different subjects. They defend the importance of a new educative approach in which subjects and contents are integrated through lesson planning, and the cinema and audiovisual stories can be great starting points for learning. Films and audiovisual materials in general offer a wide range of opportunities for activities, not only for subjects such as History or Science, but also for cross-curricular topics such as care for the environment, peace, sexism, healthy lifestyle, etc.

This methodology where audiovisual resources are part of lesson planning offer many advantages that teachers can not afford to lose. Films and television series promote educative and cultural values through which children can learn different perspectives and points of view, increasing their knowledge of other cultures and topics in a cross-curricular way (Aldea, 2004; Costa, 2006; Ruiz, 1994). Martínez- Salanova (2002, p.78) explains:

La consecuencia es que debe cambiar el estilo de presentación de los contenidos, pasando de ser diferenciado por contenidos, ciencias, materias o disciplinas, a ser

unitario, es decir, interdisciplinar. Esto supone un cambio en la lógica de la enseñanza. Los contenidos deben estructurarse de otra forma, integradamente, y los métodos y técnicas para conseguir los objetivos deben a su vez ser integradores. La relación entre objetivos, contenidos y métodos se convierte en imprescindible. El cine llevado al aula puede servir de punto de partida y de estrategia de trabajo por lo que tiene de lúdico y creativo por una parte y por lo que posee de técnica, lenguaje, planificación, contenidos e investigación por otra. El lenguaje vivo del cine permite presentar a los alumnos estrategias que les pueden llevar desde la percepción global, pasando por el análisis y la síntesis, hasta la creación de algo distinto, la verdadera síntesis creativa. El trabajo con el cine convierte las actividades del aula en algo significativo, tangible y experimental.

Finally, although many audiovisual stories and films can be used in class, Ambròs & Breu (2007, p.146) suggest criteria for choosing films for educational purposes. Movies and videos should be:

- Attractive for students
- Appropriate for students (level, age, needs, context...)
- Transmitting good values and citizenship
- Rewarding for learners' lives and also, for their audiovisual culture
- Suitable for mental reflection and world reinterpretation
- Motivating for creating other activities and experiences related to the educative curriculum.

2.2.2.1 Audiovisual education projects in Spain

The necessity of implementing media education and fostering an audiovisual literacy in children has promoted several projects 'with', 'for' and 'about' audiovisual media across Spain. Many organizations and Government departments are developing different projects for promoting audiovisual literacy in schools. These are some examples:

- "Cine en curso" and "Bordils-Moita" are two projects carried out by the group "A bao a qu". "Cine en curso" is an experimental project which focuses on the introduction of film and video created by children in schools. "Bordils-Moita" is a project about photography and film creation within the framework of Comenius Regio of the European Union. (<http://www.abaoaqu.cat/es>)

- "Aprender a mirar" is an integral plan for audiovisual education in Preschool Education schools and for promoting good attitudes towards audiovisual media such as

television, films, internet, computer games... It helps children to understand audiovisual language and to be critical media consumers. (<http://taconline.net/col/es>)

- The cultural association "IRUDI BIZIAK" uses the cinema as a tool for educative purposes, in particular education in values. It works together with different Government departments in order to include programs in schools for teaching subjects such as History, Literature and Philosophy. (<http://www.irudibiziak.com/>)

- The film series "cine en valores" is a proposal of the "Delegación Territorial de Educación, Cultura y Deportes de Málaga" and "Yelmo Cines" with the collaboration of "Tribu 2.0" for spreading the Spanish films about educative content and values across schools in the province of Malaga. (<http://ciclodocinevalores.blogspot.com.es/>)

- The project "Educar la Mirada" by the Public School "Trabenco" is aimed at teaching strategies and skills for an audiovisual literacy in schools. This project is focused on critical attitude, knowledge of alternatives and creativity. (<http://www.trabenco.com/index.php/audiovisuales/>)

- The organization "DracMàgic" uses the cinema and audiovisual stories as starting points to work on aspects such as audiovisual language, the women's role in the media, social issues... One of their projects "Construyendo Miradas" consists of activities about audiovisual language training from Preschool Education to Secondary. (<http://www.dracmagic.cat/es/>)

- "Eukacine" is a plan developed in the San José High School (Badajoz) which encourages the use of films as educative tool within the school curriculum. (<http://edukazine.blogspot.com.es/>)

- The "Grupo Comunicar o Colectivo Andaluz de Educación y Comunicación" is an association which defends the educative, civic and creative use of the media in schools. They organise formative activities, workshops, conferences, meetings... Also, they publish the magazines "Comunciar" and "Aularia". (<http://www.grupocomunicar.com/index.php>)

- "Intropia Media" organised the activity "La cajita de los Lumière" which is focused on young children and whose aim is the development of audiovisual and digital literacy through films. (www.lacaixetadelslumiere.cat)

- "Mucho más que cine" is another initiative for media literacy using films for developing cultural and intercultural awareness. Some of their projects are "El cine va a

las aulas”, “Desarrollo rural y cine” and “Proyectos de sensibilización”.
(<http://www.muchomasquecine.com>)

- “OQO” is a publishing and audiovisual project specialized in children’s and young people’s literature, in particular illustrated book and stop motion.
(<http://www.crtvg.es/infantil/nostamen-creamos>)

- “Taller Telekids” is a non-profit organization for audiovisual media education. They show children how to create and use audiovisual media in a good way.
(<http://tallertelekids.blogspot.com.es/>)

- “Tribu 2.0” is a group of teachers who boost audiovisual education in classrooms. They try to bring the cinema closer to the educational environment.
(<http://educandoalfuturoespectador.blogspot.com.es/>)

- “Un Día de Cine. Alfabetización Audiovisual y Crecimiento Personal” is an educational programme of the Department of Education, University, Culture and Sport of the Regional Government of Aragón. It helps to develop the linguistic and audiovisual competence through the cinema.
(<http://www.undiadecineiespiramidehuesca.com/>)

2.2.3 Television and education

Once I have explained the importance of media education and the advantages of audiovisual stories in general, I would like to focus on television programmes and series due to their relevance in children’s life. Adame (2009) points out that television is the most important media because of its entertainment factor and its simplicity for assimilating messages; also it presents a wealth of visual images and sounds which offer different genres such as documentaries, dramas, comedies, news, etc.

Different authors have explained the importance of including television programmes and series in the schools. Ambròs & Breu (2007, p.34) say “la televisión es uno de los agentes educativos más importantes en la actualidad”; also, Pereira (1996, p.70) affirms “la televisión está pues presente desde muy pronto en la vida de los niños, formando parte e influyendo en sus experiencias y vivencias diarias, dentro de la familia y, cómo no, también en la vida escolar”. Cebrián de la Serna (1997, p.88) indicates that televisión is a ‘socializing agent’ that sometimes offers negative messages which should be discussed between families and schools; however, he

maintains that “en cualquier caso, la televisión es un medio de aprendizaje que, bien guiado, puede ser un instrumento valioso”.

Furthermore, television presents audiovisual stimulus instead of visual or auditory separately. This feature makes it more attractive for children than other communication media. Aldea Muñoz (2004) declares that television is a “double-edge sword”: on one hand, it is a good information source for different topics such as cultures, animals, or history, even for promoting favourable values and behaviours; but, on the other hand, some images and messages foster negative stereotypes and problems which children can imitate due to lack of information, maturity and education. “Es evidente, que la TV es una fuente efectiva para la creación y formación de actitudes en los niños, ya que desde temprana edad, son sometidos a su influencia sin poseer otro tipo de información” (Aldea, 2004, p.6).

Pereira (1996, p.70) denotes that television as a socializing agent and cultural element in our society must not be ignored by educative institutions and schools. On the contrary, it should be included as part of study to help students to understand and analyse television messages. It is necessary to educate about television consumption and critical use of certain programmes and series, because “la tele es algo que comparten todos los niños; están familiarizados con sus contenidos y en las conversaciones que mantienen entre ellos se puede constatar cómo aceptan fielmente los puntos de vista que se les presentan” (Pereira 1996, p.70). Nevertheless, families must be involved in this process, because children arrive at school with many hours in front of the television without any control, restrictions or orientation. Families and schools must work together in order to re-educate children’s habits with the television, for example parents and children should watch the television together, evaluate the amount of hours in front of the television, discuss and debate between parents and children about behaviours and stereotypes in series and films, etc.

Consequently, this makes it clear why television should be included in schools, not only as a teaching resource, but as subject matter as well. Schools should educate critical and responsible spectators of television and audiovisual messages in general, and also families should be part of this process because home environment is the place where children consume more television directly or indirectly.

2.2.3.1 Educational initiatives by Spanish public television

“Radiotelevisión Española”, “Televisió de Catalunya” and “Canal Sur” are Spanish public television channels which have very interesting programmes, for instance:

- “Radiotelevisión Española (RTVE)”: this national television channel includes in its agenda programmes such as “La Aventura del Saber” which is an educative and formative programme about interviews and documentaries. (<http://www.rtve.es/television/la-aventura-del-saber/>). “RTVE Lab” is a new online initiative about audiovisual and interactive contents. These two projects have lots of materials for using in class. (<http://lab.rtve.es/>)

Furthermore, RTVE offers online materials for English learning, there are “TVE English”, “That’s English” and “Let’s Clan” for kids. (<http://www.rtve.es/alcanta/videos/tve-english/>) (<http://www.rtve.es/alcanta/videos/thats-english/>) (<http://www.rtve.es/television/lets-clan/>).

- “Televisió de Catalunya”: it offers online programmes such as “Aqui Tv3” which shows very simply how a television programme works (<http://www.tv3.cat/aquity3/>). “Edu 3 cat” is a website with many videos for learning (<http://www.edu3.cat/>), “Unamà de contes” with traditional stories in a interactive way (<http://www.tv3.cat/programa/157944958/Una-ma-de-contes>), and “Mestres” a serie of documentaries about teachers (<http://www.tv3.cat/mestres>).

- “Canal Sur”: apart from the educational programmes “Ideas al sur” (<http://alcanta.canalsur.es/television/programa/ideas-al-sur/263>) and “Tesis” (<http://alcanta.canalsur.es/television/programa/tesis/42>), “Educación” is a website which integrates education and audiovisual images (<http://educacion.tv/>).

2.2.3.2 Television and audiovisual stories in Preschool Education

The curriculum for the second period of Preschool Education includes the incorporation of media education for this stage. Moreover, according to article 3 of Royal Decree 1630/2006 one of the general objectives is:

- “Desarrollar habilidades comunicativas en diferentes lenguajes y formas de expresión” (R.D. 1630/2006, 2006).

The area in which media education and ICT's are included is "Lenguajes: comunicación y representación". It is explained:

El lenguaje audiovisual y las tecnologías de la información y la comunicación presentes en la vida infantil, requieren en el segundo ciclo un tratamiento educativo que, a partir del uso apropiado en contextos colectivos, inicie a las niñas y los niños en la comprensión de los mensajes audiovisuales y en su utilización adecuada como fuente de información y disfrute. (R.D.1630/2006, 2006)

There is a specific section in this area named "Lenguaje audiovisual y tecnologías de la información y la comunicación" and the minimal contents are:

- "Iniciación en el uso de diversos instrumentos tecnológicos como ordenador, cámara o reproductores de sonido o imagen, elementos de comunicación y de expresión."
- "Distinción progresiva entre la realidad y la representación audiovisual".
- "Acercamiento a producciones audiovisuales como películas, dibujos animados o videojuegos. Valoración crítica de sus contenidos y de su estética".
- "Toma progresiva de conciencia sobre la necesidad del uso moderado de los medios audiovisuales y de las tecnologías de la información y la comunicación".

Although media and audiovisual education are part of the curriculum there are teachers who do not include them in their lessons, sometimes because of their lack of knowledge about ICT's and audiovisual language or because they give more importance to traditional methods and activities. However, there are some teaching professionals who have explained the importance of including audiovisual stories (TV series, cartoons, films, short films...) in Preschool classrooms as an educative and formative resource, due to the 'audiovisual baggage' of children and the great possibilities for learning through audiovisual stories (Castro Zubizarreta & García-Ruiz, 2011; Granado, 2003; Llorent & Marín-Díaz, 2013; Raposo Rivas & Sarceda Gorgoso, 2008). Pereira (1996, p.70) declares that television:

Es una de las distracciones preferidas de los niños y niñas. Es un poderoso instrumento que satisface sus necesidades, que les suscita nuevas preguntas e intereses, que los coloca frente a situaciones cuya naturaleza, realista o ficticia, no siempre consiguen discriminar, situaciones de conflicto y violencia que les provocan miedo, ansiedad y perturbación, aunque a veces también les atrae y seduce.

As a consequence, television and audiovisual stories are used in our schools frequently, but as entertainment or an isolated resource, not as subject matter or starting point for more activities. It is necessary that films and audiovisual stories are present in the socialization processes and education of the infant population as a quotidian resource, as a teaching and pedagogical instrument, taking advantage of their possibilities and flexibility, and maximizing their opportunities for teaching contents, concepts and attitudes (Raposo Rivas & Sarceda Gorgoso, 2008).

The educative value of television and audiovisual stories is the combination of information, knowledge, values and customs; the audiovisual narrative offers great possibilities for learning. However, teachers and educative institutions have an important role in this process to analyse, contextualize and explain audiovisual messages. Television and films by themselves do not make use of their potential, thus teachers must be aware of their function offering beneficial learning experiences through audiovisual stories and technologies (Llorent & Marín-Díaz, 2013).

Young children consider television as a “window to the world” (Llorent & Marín-Díaz, 2013, p.3); it is a bridge between their world and the reality. In preschool education, teachers plan their lessons starting from children’s experiences, interests and tastes, and television and audiovisual images are usual in their lives. The children’s motivation and interest for this resource denote the need to include it in the preschool classroom as another learning method. “La escuela es o debe ser un lugar en que la televisión puede ser analizada, comprendida e integrada en las actividades curriculares de diversas formas” (Pereira, 1996, p.70).

Besides, the teacher’s role is essential with preschool children due to lack of maturity and attention; sometimes, young students do not understand and follow complete stories, focusing attention on images and sounds, and ignoring other messages (Granado, 2003). Teachers must guide these kinds of activities planning carefully their lessons and taking into account their backgrounds; when meaningful and significant activities are carried out in class, children are more engaged and motivated in the learning process (Bautista, 2009).

In addition to this, I would like to remark on the principal reasons for including media education and audiovisual stories in Preschool Education:

- The media and audiovisual stories are present in children’s life as normal mediums of communication and entertainment. They are part of their daily routines outside school, so including films and videos the learning process is more significant for students. They also have knowledge and experiences with them so teachers may start lessons from their previous knowledge and interests.

- The media in general is a motivating resource for learning. Children love watching television, and then motivation is increased if audiovisual media is integrated in lessons.

- Films and audiovisual stories may help to promote good and civic attitudes and values. Also, films can be used as integrated elements for cross-curricular themes.

- Some videos and audiovisual stories in general present topics and real situations for learning, for example documentaries about animals, landscapes, countries and means of transport.

- The use of videos shows children their own culture and others. Students can appreciate other cultures and traditions and therefore raise their intercultural awareness.

- The media in general can be used as subject matter itself to develop children's media literacy, as well as a starting point for further activities related to the curriculum.

- Audiovisual productions help to improve children's linguistic competence in their mother tongue or in a foreign language.

- Audiovisual literacy gives children the skills to understand, analyse and evaluate audiovisual stories, and improve their critical attitudes towards audiovisual messages. Also, teachers can educate students about good habits of media consumption and negative stereotypes present in films and television programmes.

2.2.4 Audiovisual stories for language learning

2.2.4.1 Films and Audiovisual stories for foreign language learning

Learning foreign languages has increased during these years, and therefore, the different methods and materials for improving learner's proficiency in an additional language. Visual and audiovisual materials have been used for a long time due to their flexibility and adaptability for different levels and purposes. Videos contain a lot of information and authentic stimulus, moreover visual elements help to clarify and deduce the meaning of new words and vocabulary and also, teachers have the opportunity to activate students' previous knowledge through them (Oddone, 2011).

Using videos and audiovisual materials has certain advantages for language learning. First of all, motivation is increased using this type of materials, children are focused on the video, the images, the language, intonation, etc. (Kitao, 1986). Furthermore, audiovisual materials for language learning help to improve comprehension and phonological awareness in the foreign language (Martínez-Salanova Sánchez, 2002). "Therefore working with videos helps to develop listening skills but also inferring strategies and the ability to use all the visual information to facilitate comprehension" (Oddone, 2011, p.108). Audiovisual materials offer

opportunities for different learning styles, learners can understand messages from audio or visual elements; this is very important because children learn differently, and videos and films present information through various ways helping students to understand an additional language.

The use of videos and television for learning an additional language is very popular in kindergarten; not only for their ludic character, which makes them a stimulating resource, but also for offering high levels of language input and information for learners. Although children do not understand the meaning of language, the images and the context provide information to comprehend the story. Also, pupils' capacities such as concentration, observation and memory are improved through audiovisual materials (Rodríguez López, 2004).

King (2002) emphasises the use of films for language learning because "it brings language to life" (King, 2002, p.510). Films are fantastic teaching resources by reason of the fact that textbooks and other traditional methods do not allow "authentic" situations where language is used as in the real life. Students are exposed to diverse accents and expressions, improving their listening skills and learning about different cultures and countries (King, 2002; Kitao, 1986).

From this perspective, language and culture are indivisible elements, and audiovisual materials and films are another procedure for promoting cultural awareness. Films and videos are powerful medium for spreading cultural values, customs, behaviours and attitudes, countries and languages (Costa, 2006; Martínez-Salanova, 2002). Bautista (2009, p.150) affirms that "los relatos son la base de una educación intercultural" through which children can understand and analyse similarities and differences between people and groups, comprehend different points of view and perspectives, debate and create mutual understanding of real situations and problems.

Nevertheless, video materials and audiovisual resources present some disadvantages for learning a foreign language. Sometimes, "students associate video with entertainment" (Kitao, 1986, p.19), although videos motivate learners at the beginning, when they are used to them motivation may be lost. Also, selecting materials is crucial for successful learning; it is necessary to take into account students' level and interests in order to keep their attention. In addition, working with authentic audiovisual materials some misunderstandings may occur, for example if there are references to social and cultural items (Oddone, 2011). Another disadvantage is that "video is difficult to pace" (Kitao, 1986, p.19), so teachers have to plan lessons carefully to avoid moving too quickly or too slowly in video materials.

Although audiovisual stories can present some problems for planning lessons, they allow a wealth of activities for different subjects and levels. Therefore, it is the teacher's task to select and design suitable activities for language learning bearing in mind the level and learning style of students.

2.2.4.2 Audiovisual stories and CLIL methodology

Focusing on CLIL methodology, audiovisual materials and ICT's are highly recommended for language and content goals. Videos and audiovisual materials offer many opportunities for learning in CLIL programmes, from cross-curricular themes and projects to particular activities such as writing an essay. For this reason, I would like to point out some advantages of these resources in the CLIL classroom:

- One of the advantages is the extra-information given by the images and non-verbal communication so children can deduce the meaning of some words and also get an idea of the story. Images support learners' language learning.

- Students improve their listening skills and pronunciation thanks to videos. Audiovisual stories offer "real" situations of speech where language is used as in normal life. Moreover, films and series give the opportunity to know and appreciate different accents of languages.

- Besides this, teachers can use audiovisual materials as subject matter itself or as a starting point for further activities related to other skills such as, listening, reading, writing or speaking (Costa, 2006; Oddone, 2011).

Nevertheless, films and videos in a CLIL classroom can present some problems for lesson planning, for instance setting balanced objectives for language and content outcomes. As I mentioned before teachers are key points for success of language and content learning. They have to plan and select carefully audiovisual resources taking into account some aspects, for example:

- Students' level and competence of the foreign language: we should have realistic expectations so audiovisual stories should have an appropriate level depending on children's skills.

- The audiovisual story itself that means: length of story, themes for content learning, language used, audiovisual language difficulty, motivation and attraction for children, relevant cultural and intercultural issues, etc. Audiovisual stories features have to be analysed carefully for CLIL lessons.

- Also, it is important to consider the artistic value of audiovisual stories. Films and videos in general are cultural products which improve children's perception of art.

- Stereotypes, attitudes and values are always present in all audiovisual productions, therefore teachers need to evaluate and decide how to deal with them in order to promote civic and good behaviours.

In addition to this, CLIL methodology and audiovisual stories have characteristics in common, for instance:

- Multiple focus: CLIL aims are both language and content, and audiovisual stories expose children to the foreign language and at the same time to situations for content learning for different subjects such as science, history or art.

- Safe and enriching environment: children's motivation and participation are essential for learning, and this happens when pupils feel comfortable with tasks. Audiovisual stories compensate the children's lack of proficiency in the foreign language for content learning.

- Authenticity: CLIL activities are designed for using language with purpose and meaning, and audiovisual stories offer "real" and common situations in which language is used significantly.

- Active learning: child-centred-approach is essential in CLIL methodology and audiovisual stories increase students' participation and interest for using a foreign language, thus videos in general engage pupils in the learning process.

- Scaffolding: scaffolding strategies are used to help children in their learning, for this reason, audiovisual stories support language learning in CLIL lessons. Moreover, teachers need to start lessons from children's prior knowledge and interest and then increase content and language level.

- Cooperation: team work is fundamental in CLIL programmes, teachers from different subjects should work together in order to design challenging and innovating projects. Teachers from different subjects can work together through audiovisual stories and planning lessons collaboratively, also cross-curricular themes and projects from audiovisual productions are excellent in CLIL classrooms.

Finally, I would like to synthesise the relevance of audiovisual stories into the 4C's framework:

- Content: learning topics are the core through which CLIL lessons are designed, therefore the content is the starting point for CLIL lesson planning. From this idea,

teachers can select and evaluate what type of audiovisual story is suitable for a specific lesson and course, for example a documentary about the savanna for the first cycle of Primary Education or a film about the Second World War for Secondary Education. Audiovisual stories can be used for any kind of subject however it is the teacher's task to plan activities and set content objectives in order to get children's outcomes.

- Communication: learning an additional language requires a lot of exposure time to the target language, and audiovisual stories offer rich language input for children due to the intonation, pronunciation, grammar structures and language patterns. Although audiovisual stories help to improve listening skills, they also give opportunities for developing all the skills, for instance writing an essay about Mozart, reading the guidelines for a group of activities or speaking about your favorite meal.

- Cognition: CLIL lessons should encourage students to think, independently of their level or age, children have to be aware of their learning progress and construct their own understanding. From this point, audiovisual stories help children to understand and follow a story, remember characters and places, analyse situations and behaviours, evaluate the artistic value of films... All these tasks involve cognitive processes through which students improve their thinking skills.

- Culture: films, series and audiovisual stories in general expose children to situations, epochs, cultures and places which they would never have known. This is the essence of videos, as they give pupils the opportunity to think and be aware of their own culture and others, and social and environmental problems. Using audiovisual stories with CLIL students improve their intercultural awareness, and their ethical and moral values.

3. AN INNOVATIVE PROPOSAL FOR USING AUDIOVISUAL STORIES IN THE CLIL CLASSROOM.

3.1 Introduction

This Project is designed for implementing CLIL methodology through audiovisual stories in Preschool Education. In particular the use of the cartoon series Peppa Pig for teaching Science and English in the third level of Preschool Education.

First of all, Blondin et al. (1998, mentioned by Kirsch, 2008, p.4) remark the importance of introducing young learners to foreign language learning: “an early start promotes the development of positive attitudes towards language, learning which in turn foster confidence, enthusiasms, motivation, openness to pronunciation and greater willingness to take risks”. For this reason, this project is focused on introducing children to English in an enjoyable way through games, hands-on activities and audiovisual materials.

However, Kirsch (2008, p.81) remarks that “language learning is more than amusing children with playful activities for five minutes a day. For pupils to acquire a language, lessons need to build upon each other and offer a range of communication situations”.

Therefore, the aim of this CLIL lesson plan is to improve pupils’ communicative skills while increasing their knowledge using a video, in this case, the Peppa Pig series about the family and plants. This project is an example of how to introduce an audiovisual material into a CLIL programme in Preschool Education. The sessions are planned from a particular video but teachers can use others videos in CLIL classrooms.

This project is designed for the third level of Preschool Education, in which children are between five and six years old. Rodríguez and Varela (2004, p.168) summarize the general children’s characteristic of this period:

- Children are able to understand everything.
- They use grammar almost correctly.
- They start reading and writing.
- They are very curious about the world around them, also they learn very fast from adults, teachers, media, etc.
- They start to control and express their own feelings and behaviour, and they imitate adults’ attitudes.

Taking into account their characteristics is essential for lesson planning when working with Preschool children. Five-year-old children learn indirectly from games and hands-on experiences which motivate them to increase their knowledge and competence of the target language.

This project is planned for a school which is located in a good area of Oviedo whose families and students belong to a medium-high socioeconomic level. This well-known educational centre is a modern school with competent resources and materials in which various innovative projects are developed, such as a bilingual project and the advanced use of ICT's.

Thus, the hypothetical classroom for this CLIL lesson plan will consist of 25 5-year-old students who have learnt English as an additional language for two years one or two hours per week. So the learners have some knowledge of English language and the minimum skills to start a bilingual programme.

On account of this fact, this CLIL project is designed as an enjoyable way of introducing children to a bilingual programme in order to develop their communicative skills and knowledge of the world around them.

3.2 The cartoon series “Peppa Pig”

The use of the series Peppa Pig for content and language learning is highly recommended because of its characteristics and also the wide range of topics for learning. I will explain below the main characteristics of Peppa Pig for this CLIL project:

Peppa Pig is a British children's cartoon series created by Neville Astley and Mark Baker in 2004. Peppa Pig is a well-known television series which has been shown in more than one hundred countries. There are four seasons with fifty-two episodes, each of which takes about five minutes.

The cartoon series shows Peppa's life. The main character, Peppa Pig, is a little five-year-old piggy who lives with her family, Daddy Pig, Mummy Pig and her little brother George, in a beautiful house. The episodes contain everyday situations in Peppa's life, for example going to school, playing with her brother, going to see her grandparents, gardening, shopping, etc. The popularity of Peppa Pig is due to the fact that children love watching Peppa's stories and they can identify with her.

Moreover, I would like to remark why I have chosen Peppa Pig stories for CLIL methodology in Preschool Education. On one hand, Peppa Pig episodes are very suitable for young children because:

- Each episode lasts five minutes, so it is possible to keep children's attention watching the whole episode. The duration is important because Preschool children can get bored and not pay attention to the story.

- The episodes are very attractive for young children because of their colours (bright and live colours), simple and beautiful drawings, the characters, situations and topics. Children love watching Peppa Pig because their interests connect with Peppa's stories and they identify with the characters.

- The audiovisual language used is very simple and clear, so young students can follow the storyline easily.

- Episodes show meaningful situations for children that can be used for classroom activities, such as learning concepts and words, playing games, simple science experiments...

On the other hand, Peppa Pig in English is also appropriate for CLIL methodology in Preschool Education because:

- The language used is the standard British English, so children can understand the conversations better. Also, the dialogues and vocabulary are very simple and usual for young students.

- There is a narrator who tells the story using present tense, for example "It is a sunny day and Peppa and George are riding their bicycles". Besides this, the conversations between characters use the present tenses, imperatives and conditionals.

- There are fixed or semi-fixed expressions in each episode which are repetitive, for instance "I like..." "I don't like...", "Let's play", "What a good idea", etc. Therefore, children can learn grammar structures and simple phrases for everyday situations.

- Moreover, images support the lack of language proficiency of children who can follow the storyline thanks to images.

- Some episodes show cultural aspects for learning about other cultures, such as Halloween and The Tooth Fairy.

- Also, Peppa Pig and the other characters promote good values and behaviour, for example recycling and healthy eating. In addition, there are no stereotypes and bad behaviour in the episodes, so teachers and families can use them for debating about social issues.

All these features make Peppa Pig a good audiovisual story for content and language integrated learning, however teachers' methodology and lesson planning are essential to achieve the learning outcomes. The use of audiovisual stories is very appropriate not only to motivate students, but also for introducing children to audiovisual education and giving them skills to understand audiovisual messages.

3.3 The curriculum: general objectives

First of all, taking into account the Royal Decree 85/2008: "El currículo se orienta a lograr un desarrollo integral, armónico y global de la persona en los distintos planos: físico, motriz, emocional, afectivo, social y cognitivo". Also, it mentions the importance of using "actividades globalizadas, vivenciadas y significativas, asociadas al mundo que les rodea y que los impliquen emocional, afectiva y cognitivamente". Therefore, lessons are designed holistically in order to boost an integral development of children through flexible activities depending on the circumstances of the target group.

This project is focused on the areas "Conocimiento del entorno" and "Lenguajes: Comunicación y representación" for introducing CLIL methodology in Preschool Education. The area "Conocimiento del entorno" refers to topics and situations for learning about the world in general and "Lenguajes: Comunicación y representación" focuses on the different ways of communication. Furthermore, all the areas are interrelated in Preschool Education, so setting objectives for lessons is subjective for teachers depending on what they want to focus on.

The main objectives of this project are:

- To introduce children to English language as means of communication.
- To improve children's competence and fluency in English: listening and speaking skills.
- To introduce learners to audiovisual education.
- To increase the understanding of simple messages and orders in English.
- To encourage pupils to produce basic words and short phrases in English.

- To offer opportunities to children for watching, understanding and analysing simple audiovisual stories in English.
- To foster participation and the use of English as means of communication during activities such as games, songs, hands-on activities and worksheets.
- To enhance comprehension of daily routine activities using English.
- To increase knowledge of topics related to the curriculum areas in English: numbers, colours, family, clothes, body parts, plants and daily activity.

3.4 Methodology

Methodology is the approach and strategies for guiding the teaching and learning process. The methodology for this project is focused on CLIL methodology, the particular methodology for Preschool Education (globalization, meaningful learning, active learning, children's game as educational element and attending individual needs) and also the different methodologies for teaching foreign languages to young learners.

The CLIL model used for this project is "language showers" which is a flexible and communicative approach through which children are exposed to English every day in short and clear activities. The aim of this model is to foster receptive and communicative skills using games and playful activities for introducing children to a foreign language, in this case English. This is one of the most typical models for Preschool Education in order to introduce young learners to sounds, words and structures using motivating activities and also to improve their knowledge about curricular topics. Language showers are about 30 to 1 hour of exposure per day. This includes the use of games, songs, many visuals, realia, handling objects and movement.

Furthermore, **CLIL methodology** principles are:

- Multiple focus: lessons are designed for content and language learning while using audiovisual stories for increasing listening and speaking skills and learning about curricular topics, such as the weather, plants, body parts, numbers...
- Safe and enriching environment: activities include games, daily routines and hands-on experiences for promoting children's participation and confidence with

English. Besides, the teacher uses many different resources and materials for teaching content and language at the same time (realia, flashcards, posters, videos).

- Authenticity: the topics of these lessons are very familiar for children as are all the curricular themes of Preschool Education, so children can improve their knowledge and also their competence in English.

- Active learning: one of the most important goals is increasing children's participation in the use of English, so activities are developed for fostering learners' listening and speaking skills. Lessons are based on daily routines, games and playful activities in which children can participate and use English as way of communication.

- Scaffolding: teaching content and language to young learners requires different strategies for supporting lack of knowledge and language proficiency, therefore during these lessons the teacher uses many visual materials, realia and audiovisual materials, mimic, gestures and repetition, brainstorming activities, teaching key vocabulary before a task, activating prior knowledge, showing students an example of their task, games for motivating children...

- Cooperation: CLIL programmes involve all teachers (CLIL and non-CLIL teachers) and families in this process. Involving families in children's learning is very important in Preschool Education for fostering their self-confidence and good attitudes towards language learning. Families should participate in this project reinforcing pupils' progress and offering opportunities for improving their content and language skills outside school, for instance watching movies in English and playing educational computer games.

Moreover, Cameron (2001) and Kirsch (2008) give some practical guidance for **introducing and teaching foreign languages to young learners**:

- Both of them explain the importance of developing listening and speaking skills first rather than reading and writing exercise. Because young learners are still learning reading and writing in their mother tongue. Activities and lessons have to focus on oral exercises. However, they expound that teachers can use visual materials with written words to reinforce oral productions and start to associate words and meanings.

- For improving listening and speaking skills is important the use of daily routine activities, rhymes, songs and games. These activities help children to recognize sounds and words, improve their pronunciation and intonation, use the target language in different situations, memorize words and grammar structures and improve children's confidence and competence with the target language.

- Teachers are good role-models and should use the foreign language as much as possible. They should be fluent and proficient in the target language, say clear and short messages, repeat vocabulary and phrases many times, include code-switching when necessary, use gestures and visual materials.

- Assessment for young learners is an important task, not only for evaluating their progress but also for giving sensitive feedback to students. Teachers should be very careful when correcting mistakes to avoid children's frustration and embarrassment while using the target language.

This project is organized around one episode of Peppa Pig ("Gardening"), and **activities can be divided into:**

- Before watching: Teachers offer situations and games to introduce the topic, motivate students and activate their previous knowledge. Also, it is important to talk about the audiovisual storyline, characters, situations and key words for understanding the video. Children should know what they are going to see and what is expected of them.

- While watching: Peppa Pig episodes last 5 minutes so lessons include the whole watching, however teachers can stop the video when necessary to explain or reinforce concepts, situations or doubts from the story. The teacher displays just a fragment from the episode for a particular activity too.

- After watching: audiovisual stories offer many topics for carrying out different activities. Some activities can be about the audiovisual story itself (storyline, characters, places...) and others can be done from topics of the audiovisual story (learning about the family, plants...).

Thus, the methodology for this project is a mixture between CLIL, language learning in Preschool Education and audiovisual education. The teacher's role is essential for carrying out activities in which children participate actively and receive rich input for language and content learning. Learners are exposed to English every day through routine activities (good morning song, the weather...) in which the teacher also includes games for reinforcing the vocabulary and language from the topic. The use of language showers in Preschool Education is aimed at boosting "natural" use of English during the lessons and a good attitude towards English learning.

3.5 Spaces, resources and materials

One of the principles of CLIL methodology is to create a safe and enriching environment where students can discover, understand and use the target language. For this reason there is a space in classroom for activities called “English corner”. The “English corner” is a place where activities and daily routines are developed with pupils, also it is full of resources for reinforcing language learning such as posters, flashcards with vocabulary, vocabulary games and children’s works. Daily routines and language learning activities are developed in this area where children can sit together and work in a whole group during activities.

Furthermore, the resources and materials for content and language learning in Preschool Education have to be manipulative and visual for engaging and motivating learners during the activities. The resources and materials for this project will be:

- Flashcards with vocabulary
- Games (domino, bingo, puzzles)
- Computer, whiteboard and videos
- Realia
- Worksheets
- Posters and murals
- Drawing materials
- Materials for science experiments (seeds, soil, water, jars)

Classroom materials and objects are labelled in English and Spanish in order to introduce children to literacy and familiarize them with English words. Preschool classrooms should be a place in which children feel motivated and free to increase their knowledge, interacting with others and improving their personal autonomy.

3.6 Particular attention needs

Students learn and develop their skills differently and teachers have to be aware of their characteristics and needs while planning lessons and activities. On one hand, some children need more time for understanding and assimilating concepts than others, and on the other hand some children do not need as much time to finish their tasks. Therefore, teachers have to plan lessons taking into account their characteristics

and their learning styles and prepare activities for children who need more time for learning or students who finish their tasks faster.

Therefore, teacher's lesson planning includes some activities for reinforcing and enriching understanding of the topic. Activities for reinforcing learning include listening and speaking games for practising key vocabulary and grammar in small group with the teacher, worksheets and games for playing at home.

In addition to this, the activities for increasing pupils' knowledge of both content and language incorporate individual, peer and group work through games, worksheets, computer games, books and magazines, videos, hands-on activities and crafts.

3.7 CLIL style activities for Preschool Education

Activities for language and content learning in Preschool Education should be motivating games and short activities in which children can improve their listening and speaking skills. Content learning in this period is very simple and significant for them, and language learning is integrated into these curricular topics such as numbers, colours, animals, food or means of transport.

In order to help children to increase their competence and fluency with the target language and at the same time learn about curricular topics, teachers have to support lack of language proficiency by reinforcing vocabulary and simple grammar structures every day. Games and songs are enjoyable ways of learning, because children feel motivated and also are developing different skills such as listening, speaking and thinking skills. When children are able to participate and use the target language to express or say something, they feel very proud of themselves and it motivates them to progress.

If our desire is to increase children's fluency with the target language, it is necessary that teachers offer opportunities to listen and use words and phrases consistently. As pupils become more confident, they can use more and more words and phrases and integrate the new vocabulary into old structures.

Teachers should use different strategies for teaching vocabulary and concepts. Some examples of these strategies are:

- pronouncing words clearly and repeating them several times
- showing visual resources such as flashcards and realia

- asking pupils to repeat words in groups or individually
- checking children's understanding through games and activities
- asking questions about the topic and brainstorming activities

The use of games, songs, rhymes and videos is very appropriate for CLIL programmes with young learners. These activities are very flexible because they can be used for teaching vocabulary, practising and reviewing vocabulary and grammar, expanding children's skills and also assessing learners' progress. The CLIL activities designed for this project are detailed below:

3.7.1 Daily routine activities

The use of daily routine activities is very important in Preschool Education because children learn new words and language patterns in a meaningful way, they can predict and deduce the meaning of new words from context and also, children's participation and communicative skills are increased. The following activities can be used every day in a Preschool classroom during the assembly:

- Good morning: at the beginning of the day, teacher and children say good morning to each other and also, they sing and dance a song called "Good morning song". (<http://www.youtube.com/watch?v=U9Q7Y3t4m3g>)

- Calendar: this daily activity introduces children to the days of the week, months and seasons. The teacher helps them to put the right date until they feel comfortable to do it alone. There is a big calendar with the number of days, days of the weeks and months. This activity is carried out by one student and it changes every day. Firstly the pupil says the date with the teacher's help and then the whole class say the date together.

- The weather: this activity presents the different climate changes such as rainy, sunny, cloudy, etc. to children. The teacher uses flashcards with the vocabulary to help children to memorize words and then the whole class decides what the weather is. Then, a pupil puts a stick on the day of the calendar with the weather, and the whole classroom can create a bar chart about the weather at the end of each month.

- Let's get Peppa dressed! Once they have decided what the weather is, they dress Peppa Pig. To perform this activity it is necessary a poster of Peppa Pig and different stickers of clothes. The whole class decides what clothes are suitable for Peppa depending on the weather. The teacher can use this activity to teach the clothes, body parts and reinforce numbers and colours.

- Let's count! This activity introduces children to count in English, the teacher ask children "How many children are in the class today?" and he/she performs the activity and children repeats the number after him/her. It is important to repeat always the same question and also introducing more questions such as "How many girls/boys? How many windows? How many doors? " Etc. This exercise can be used in many different situations.

3.7.2 Activities and games for developing listening skills

Before children start to produce words using the foreign language they need time and language activities to develop listening skills and familiarize themselves with the English sounds. These are some examples of games for developing listening skills:

- Listen and identify: the teacher has some flashcards with vocabulary or real objects. Then he says the words very clearly and the children repeat the word. After that, he asks a pupil for a specific flashcard or object, for example: Maria, give me the daddy, please. Pedro, give me the sun, please.

- Bingo: each student has a card with different drawings (colours, numbers, clothes...). There are many different cards. The teacher calls out the symbols and pupils cover the drawing. Also, children can play in pairs during this activity, depending on learners' level.

- Find the odd one out: the teacher has some flashcards or real objects about different topics. Then, the teacher chooses three objects of the same category and one from another different, for example: one daddy, one sister, one mummy and one plant. He asks a child to find the odd one out.

- Listen and draw: this activity is very easy and flexible so it can be used in different situations. The teacher asks pupils to follow some commands, for example: draw a blue flower in a garden.

- Listen and recognize: the teacher reads out loud a short text, a song or a poem in which a word is repeated many times. The students have to raise their hands when they hear to the particular word.

- Fruit salad: the teacher names every child according to a particular vocabulary topic. Three or four pupils have the same word. The children are sitting making a circle. Then the teacher calls a word and the pupils with that particular word have to change seats. When the teacher says "fruit salad" all the pupils have to change seats.

- Simon says: the teacher gives instructions to do something, but he has to say before the command “Simon says”. Pupils have to imitate the commands given by the teacher, for example: Simon says... touch your nose, jump, put your hands up.

3.7.3 Activities and games for developing speaking skills

The most important goal of language learning is communication. Therefore after developing children’s listening skills, they need to start producing and practicing their knowledge of English. Teachers should offer games and activities for encouraging children’s participation. These are some examples of activities:

- Look and say: this activity is very basic. The teacher holds a flashcard or an object and the children have to say the name. This activity can be used for correcting pronunciation and intonation.

- Listen and choose: The teacher asks children a question such as “What is your favourite colour/animal/food? And each pupil gives an answer. Also, the teacher and pupils can create a simple bar chart showing the results.

- What’s missing? The teacher puts some flashcards or objects on the carpet, and then he takes one of them out. He asks children to remember and say what object is missing.

- Listen and sort: the teacher gives a flashcard to each pupil, and asks them to categorize them in groups, for example: children have food, animals and clothes, and the teacher asks them to categorize them in colours/ size/topic.

- Tennis game: the teacher divides the class into two groups and gives a tennis ball to one group. The teacher decides the words of vocabulary to remember, for example colours. The pupil with the ball says a colour and passes it to one member of the other team, and he/she has to say another colour, and so on. Children can repeat colours because the aim of this game is fostering children’s participation.

- Guessing game: there are two options for this game depending on who performs the actions children or the teacher. The teacher gives a flashcard to a child, for example an apple or a house, and he/she draw it on the blackboard and the rest of the class guesses and says the word.

The other option is that the teacher has a box with something in it and encourages the children to guess what is. Also, he gives them some clues about the object, for example: it is a fruit, it is red, it is round... it is an apple!

- Dice games: a box or something cubic which can be used as a dice is needed. The teacher puts on each face something such as numbers, colours, shapes or a mix of different vocabulary words. A child rolls the dice and says the word out loud, finds the object in the classroom or claps hands as many times as the number given.

- Rhymes and songs: simple rhymes and songs are fantastic for developing both listening, speaking skills, pronunciation and intonation. They are an enjoyable way of learning and memorizing words and grammar structures; besides, the rhythmical patterns facilitate and accelerate learning. There are many rhymes and songs about different topics which promote content and language learning because they are repetitive and meaningful for children. Also, some rhymes and song are cultural artefacts for fostering pupils' cultural and intercultural awareness.

3.7.4 Activities from audiovisual stories

The use of audiovisual stories in Preschool Education has many advantages for CLIL programmes because of their adaptability and motivational factor. Moreover, they improve children's listening and speaking skills and offer a wide range of follow-up activities for increasing language and content learning, such as:

- retelling and summarizing the story
- creating an alternative ending
- discussing issues from the story
- relating the story to learner's experiences and interests
- acting out the story
- analysing the characters and places of the story

Furthermore, videos and series encourage learners to acquire knowledge about different topics, for example science. In particular, this project is designed for developing English listening and speaking skills and learning about plants. The activities are developed from an episode of Peppa Pig called "Gardening" which is about the life cycle of plants.

3.8 CLIL lesson planning

This lesson plan is designed around an episode of Peppa Pig called "Gardening" through which pupils will learn about plants and also improve their competence in

English. There are seven sessions which take from 30 minutes to 1 hour depending on the activity and children's participation. In addition to these sessions, the activities explained before (daily routine activities and games for developing listening and speaking skills) are carried out every day in order to reinforce vocabulary, grammar structures, listening and speaking abilities.

Furthermore, this lesson plan is just an example of integrating Peppa Pig episodes in the CLIL classroom. There are more Peppa Pig episodes about many different topics for introducing them into lessons, for instance: "Fruit", "Frogs and worms and butterflies", "Snowy Mountain", "Peppa's circus" and "Musical Instruments".

All sessions are divided into:

- Warm-up activity which includes a brainstorming activity or a game for activating previous knowledge or remembering past sessions
- Main activity which is the core of the session and finally
- Plenary, this is a closing activity for summarizing key points of the sessions, asking questions or expressing feelings and thoughts about the activity.

These sessions include worksheets for putting in practice the contents of the lessons. These worksheets introduce children to written materials in English in order to develop reading and writing skills for the following levels. Each pupil has their own personal portfolio in which they collect all the worksheets made in class for showing them to their families and practise at home.

Below I have explained the chosen episode and the different parts of the lesson plan.

PEPPA PIG EPISODE: "GARDENING" (5' 06")

· **SYNOPSIS:** Peppa and her family go to their grandparents' house. Peppa and George go to see their grandfather who is in the garden. Peppa asks him "Grandpa what are you doing?" and he says "I'm planting these seeds". Peppa doesn't know what seeds are and what they do. Grandpa explains "seeds grow into plants" and he continues "I just make a little hole, and put the seed in, then cover it with earth and water it". After that, grandpa explains that everything in his garden grows from little seeds, and he says "this tiny seed will grow into a little apple tree, and that little apple tree will grow into a big apple tree". Peppa asks her grandpa for a seed to plant. Peppa plants a strawberry seed but she doesn't know that plants take a long time to grow so they go back home until the plant grows. Peppa's grandpa is looking after the

strawberry plant which is growing little by little. When Peppa arrives at grandpa's house she finds strawberries on her plant. Peppa and George are very happy so they want to plant something again. Now it's George's turn. Peppa wants him to plant a carrot. However George decides to plant something different: his dinosaur toy!

- **TIMING:** three weeks

- **SPECIFIC OBJECTIVES:**

- To follow and understand a cartoon episode suitable for preschool children.
- To start to analyse an audiovisual story: identify the characters and their characteristics, retell the storyline and summarize the main actions.
- To understand simple orders and messages given by the teacher in English.
- To improve listening and speaking skills through videos, games and rhymes.
- To comprehend and take an active part during daily routine activities (good morning, calendar, weather, let's get Peppa dressed, let's count).
- To know and use the vocabulary and simple phrases from daily routine activities (days of the week, seasons, numbers, colours, body parts, clothes, weather...)
- To learn and use the vocabulary about family members in English.
- To recognize the necessary elements for growing plants.
- To observe and describe the lifecycle of plants.
- To recognize and distinguish the difference between big/little and there is /there are.
- To participate in lessons using English actively for expressing ideas.
- To show good attitudes and effort during lessons.
- To understand the importance of taking care of plants and being environmentally friendly.

- **CONTENT:**

- Peppa Pig video: the characters and the storyline.
- Members of the family.
- Plants: what a plant is, what plants need for living and how to plant a seed.
- The lifecycle of plants.

- Daily routine activities: seasons, weather, days of the week, numbers, colours, clothes and body parts.

- COMMUNICATION:

- Vocabulary and simple questions and answers about the video: let's watch a video! Who is this little girl? What's her name? Where are they? What happened? It's Peppa, house, garden, family, pig,

- Vocabulary and simple sentences about the family: this is my family; this is my mummy, my daddy, my sister, my brother, my grandpa, my grandma.

- Vocabulary and verbs about plants: flower, plants, garden, seeds, jar, water, sun, soil, sunlight, watering, gardening, putting, take, hold, look...

- Adjectives: big and little.

- Grammar structures: There is... There are...

- Language classroom and daily routines language (Good morning, how are you today? What's your favourite colour? What's the weather like today? How many eyes do you have? What's this? My name is... I'm fine, thank you, here you are, you are welcome, is it rainy today? Do you like strawberries? I like...)

- COGNITION:

- To identify and describe the characters and actions of the video.

- To name and recognize the contents of the lesson (family members, materials for planting and daily routine activities).

- To understand the life cycle of plants and what they need.

- CULTURE:

- To bring students closer to British audiovisual stories and English language in general.

- SCAFFOLDING:

- Materials: Flashcards with vocabulary or online images, realia, posters and audiovisual stories.

- Teacher's role and strategies: code-switching, gestures and repetition, teaching key vocabulary before activities, activating previous knowledge with brainstorming activities and games, fostering participation with big-group activities, showing examples of the task, asking yes or no questions, suggesting solutions...

- ACTIVITIES:

SESSION 1: WELCOME PEPPA PIG!

Warm-up: the teacher shows children a picture of Peppa Pig. Children talk freely about what they know about Peppa. The teacher explains that they are going to watch some episodes of Peppa Pig, but first they should help her to know more about Peppa and her family.

Main activity: the teacher uses a picture of Peppa and her family. Pupils express who they are. The teacher uses the first part of the video in which appears Peppa saying "I'm Peppa Pig. This is my little brother George, this is mummy Pig and this is daddy Pig". Teacher shows children the flashcards with the vocabulary (mummy, daddy, brother and sister), they repeat together the words. Then, they can play a game such as "listen and identify" for practicing and remembering the vocabulary. After that, children draw a picture of their family in a worksheet (see Annex 1). The teacher sticks all the flashcards on a wall where all children can see them.

Plenary: Each pupil shows their drawings to her classmates and says the member of their families (This is my mummy... this is my brother...). The teacher helps pupils to explain their drawings. Drawings are stored in their portfolio.

SESSION 2: FINGER FAMILY SONG

Warm-up: the teacher shows pupils the flashcards with the family members and says the words clearly and slowly. Children repeat after him/her out loud. Then, teacher shows the flashcards and pupils have to say the word.

Main activity: the teacher tells children that they are going to learn a new song about the family, because they already know the family members so they can learn a song for performing to their families. The song is a nursery rhyme called "finger family" in which each finger is a member. The song is very repetitive and the teacher helps children to memorize the lyrics using many gestures (see Annex 2).

Plenary: the teacher gives a paper sheet with lyrics and pupils draw a picture about the song for decorating the lyrics. They can finish it at home and show them to their families. Finally, they keep it in their portfolio.

SESSION 3: MY FAMILY TREE

Warm-up: the teacher and pupils perform “finger family” song for remembering vocabulary and what they did in the last session.

Main activity: the teacher asks families to bring some photos to make a family tree. First of all, the teacher asks children what they know about family trees, they can express their ideas and the teacher shows them one simple example of Peppa pig’s family tree. Then, the teacher sticks on the wall more flashcards with vocabulary (grandma and grandpa) and they repeat the new words together.

The teacher carefully explains the worksheet to make a family tree. Pupils cut the photographs and stick them on their places. Finally, they colour their family trees and store them in their portfolio (see Annex 3).

Plenary: Children show their family trees to their classmates and say their family members. The teacher helps them to use some expressions, for example: this is my family tree, this is my grandpa..., and this is my mummy...

SESSION 4: GARDENING

Warm-up: Before watching the episode of Peppa Pig, the teacher and children do a brainstorm to remember what they know about Peppa and her family, her stories, her friends... Children can express whatever they want about Peppa Pig.

Main activity: All the pupils are seated in a big circle watching the screen. The teacher takes some seeds to classroom, shows them to pupils and asks them “what’s this?” Children express their ideas. Finally, the teacher explains: “These are seeds. And there are more seeds in this episode. Look for them.” Also, the teacher explains briefly the beginning of the story and the context to help the children to understand the episode. Children watch the whole episode together. The teacher stops the video when necessary in order to reinforce and check understanding of the story (for example, when grandpa is planting a seed). After watching the episode, the teacher asks children what happened, who appeared, where? They retell the story together and children express their experiences and other ideas (in their mother tongue). There is a big mural in classroom to analyse the characters all together (see Annex 4). The teacher uses flashcards to introduce the vocabulary and adjectives for describing the characters, for example: what colour is Peppa? Blue? Yellow? Pink? What’s George’s favourite toy? A ball? A dinosaur?

The teacher shows pupils an example of the worksheet they are going to complete. They have to organize some photographs from the episode and put them in the right order (see Annex 5). They cut the photos and stick them in a worksheet for the portfolio.

Plenary: Finally, the teacher and children tell the story again from the worksheet. Teacher asks children to express their feelings about the episode (Did you like/enjoy the episode? Who is your favourite character? Is it Peppa? George?).

SESSION 5: PLANTING A SEED

Warm-up: The teacher brings a real plant and some seeds into the classroom. They talk about plants and gardening for a while, teacher asks what else they need to plant a seed. Children explain their answers. The teacher shows them the materials for the activity: seeds, soil, water and a jar. Pupils explore the materials during some minutes (touching, smelling...).

Main activity: The teacher shows children the part of the episode where Peppa's grandpa is planting a seed. Then, the teacher repeats what they should do to plant a seed and what they need to live. Children plant their seeds and complete a worksheet for their portfolio about how to plant a seed and what they need to live (see Annex 6). Children put their named plants close to a window, and the teacher explains that they have to look after them every day because they are living things, and they need to be cared for by us. They talk about the importance of plants.

Moreover, the teacher gives to each pupil a worksheet in which they draw the changes of their plants day by day (see Annex 7). Also, the class plants two seeds: one seed without any light (it is covered by a top) and the other one without water. Before planting these two seeds children can make their predictions about what is going to happen and the teacher writes down their thoughts. After some days, they will see what happen, these activities will be in another sessions.

Plenary: At the end of the lesson, the teacher and children repeat what they have done and the vocabulary and phrases they have learnt during the lesson. The teacher displays the worksheet with the vocabulary and pictures on the whiteboard.

SESSION 6: LIFECYCLE OF PLANTS

Warm-up: First of all, children go to see their plants to observe if they have grown or what has happened. The teacher helps children to remember what they did in the last session and what plants need to live.

Main activity: For this session the teacher shows the part of the episode in which how the plant grows appears (from Peppa putting the seed until they find the strawberries). Children explain what happened in the video and how plants grow. The teacher asks them questions such as “Do plants grow in one day? Why? After talking about how plants grow, the teacher explains to them a game for playing in class. Some children are gardeners, others are seeds, one is rainwater and one is the sun. The gardeners have to plant the seeds and look after the plants. The seeds have to imitate a plant (from seed to a beautiful flower). The rainwater appears sometimes for helping plants to grow and the sun appears every day some hours. The teacher is the “narrator” and says the actions, for example: the sun comes up; the gardeners put the seeds into the soil; the seeds start to grow slowly; etc. The teacher helps pupils doing the actions himself.

Finally, children complete a worksheet about the lifecycle of plants (see Annex 8).

Plenary: The teacher asks children to repeat the lifecycle of plants and the vocabulary they have learnt.

SESSION 7: DRAWING APPLE TREES

Warm-up: the teacher brings two objects into the classroom, for example: one big ball and one little ball, and he explains the new vocabulary “big and little” using the balls. After that, they play a game passing the ball with the music until the teacher stops it. When the music stops the children who has the little ball says “little” and when other child who has the big one says “big”. The teacher helps pupils who have forgotten the word.

Main activity: The teacher shows the part of the episode in which Peppa’s grandpa shows her a little apple tree and a big apple tree. Children explain what they have seen. The teacher asks children to find something big or little inside the classroom, for example a pencil or a book.

Following this, children complete a worksheet about “big and little”, they have to count the big and little apple trees and write down the number of each group. Also, they have to draw the given number of big/little apple trees (see Annex 9).

Plenary: The teacher sets homework for home “drawing one big object and one little object”. Children will explain their drawings in the next sessions.

- REINFORCEMENT ACTIVITIES

These activities are designed to improve children’s weaknesses:

- Listening and speaking games: the teacher works with small groups (3 or 4 children) in order to improve listening and speaking skills through games.

- Worksheets: the teacher creates some simple worksheets for children doing at home, for example practising colours, numbers, clothes, vocabulary from lessons, etc.

- Games: the teacher gives a game from the classroom (domino with vocabulary, bingo game...) for children to play at home with their families.

- Websites and online videos: there are also many web sites on Internet for practising and reinforcing content and language through games and simple videos.

- ENRICHMENT ACTIVITIES

These activities are designed for pupils who can increase their knowledge and skills during the lessons because they are faster than others or for other reasons:

- Worksheets: the teacher offers worksheets with a higher level of content and/or language, for example: parts of the plant, “there is/there are”, etc.

- Games: games for introducing young learners to reading and writing in English, for learning more about plants and gardening, etc. Also, children can improve their knowledge through computer games.

- Books and magazines: the teacher and children can read the book “The tiny seed” from Eric Carle or gather information and photos in magazines.

- Videos: there are many videos on Internet about plants and gardening in English for young learners. The teacher selects appropriate videos depending on their level and age.

- ASSESSMENT

Preschool Education is a stage in which children are developing all their abilities, from cognitive to physical skills, therefore assessment should be an element for improving lesson planning and helping students to improve all their capabilities. Evaluation in this project is based on informal (observation) and formal assessment (portfolio). Furthermore, assessment is formative because it aims to support children's learning process and progress during the term or course.

Besides this, the teacher has a data grid for recording observations and some results in order to gather information at the end of the term (see Annex 10). These are the assessment criteria for this project. Children will be able:

- To understand the classroom language
- To follow and take part in daily routine activities in English
- To produce simple words and phrases in English independently
- To understand and analyse an audiovisual story in English
- To identify and describe the characters and the episode
- To understand and put in the right order a sequence of actions
- To know and use vocabulary about the family and plants correctly
- To show effort, interest and participation
- To increase autonomy for working individually

4. CONCLUSION

In this Master Thesis, I have researched the CLIL methodology, media education, and the advantages of including audiovisual resources in the classroom, and the different approaches for teaching foreign languages to young children. After that, I designed a CLIL lesson plan taking into account all these points of view in order to achieve the objectives of this Master Thesis.

The innovative proposal based on the use of the Peppa Pig stories for teaching content through an additional language has become a practical example of how introducing audiovisual stories in the CLIL programmes. The characteristics of the cartoon series and the core features of the CLIL methodology for Preschool Education share many ideas in common to integrate them in the classroom.

Moreover, I would like to sum up the conclusions that I have reached through this project. On the one hand, the implementation of CLIL methodology in early stages should be carried out through short and playful activities in which children learn an additional language in an enjoyable way. Preschool Education is a stage where students should feel comfortable and motivated to increase their knowledge of the world around them. On the other hand, I strongly believe that audiovisual stories are an excellent educational resource to include in the CLIL programmes, not only because they are attractive for pupils, but also because they offer a wide range of opportunities for learning content and language, from Preschool to Higher Education.

Finally, it is important to mention that the success or not of any project is a teacher's task. It means that, different resources and materials offer opportunities for learning but teachers have to be aware of the real circumstances and the context in which they will carry out their project. Thus, audiovisual stories is a material that should be selected and planned carefully taking into account many factors, such as the target group, the level of the foreign language and the subject matter. Then, teacher should plan the project and its activities with care and imagination.

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6. ANNEXES

Name:

Date:

This is my family

Name:

Date:

Finger family song

Daddy finger, daddy finger

Where are you?

Here I am, here I am

What do you do?

Mummy finger, mummy finger

Where are you?

Here I am, here I am

What do you do?

Brother finger, brother finger

Where are you?

Here I am, here I am

What do you do?

Sister finger, sister finger

Where are you?

Here I am, here I am

What do you do?

Baby finger, baby finger

Where are you?

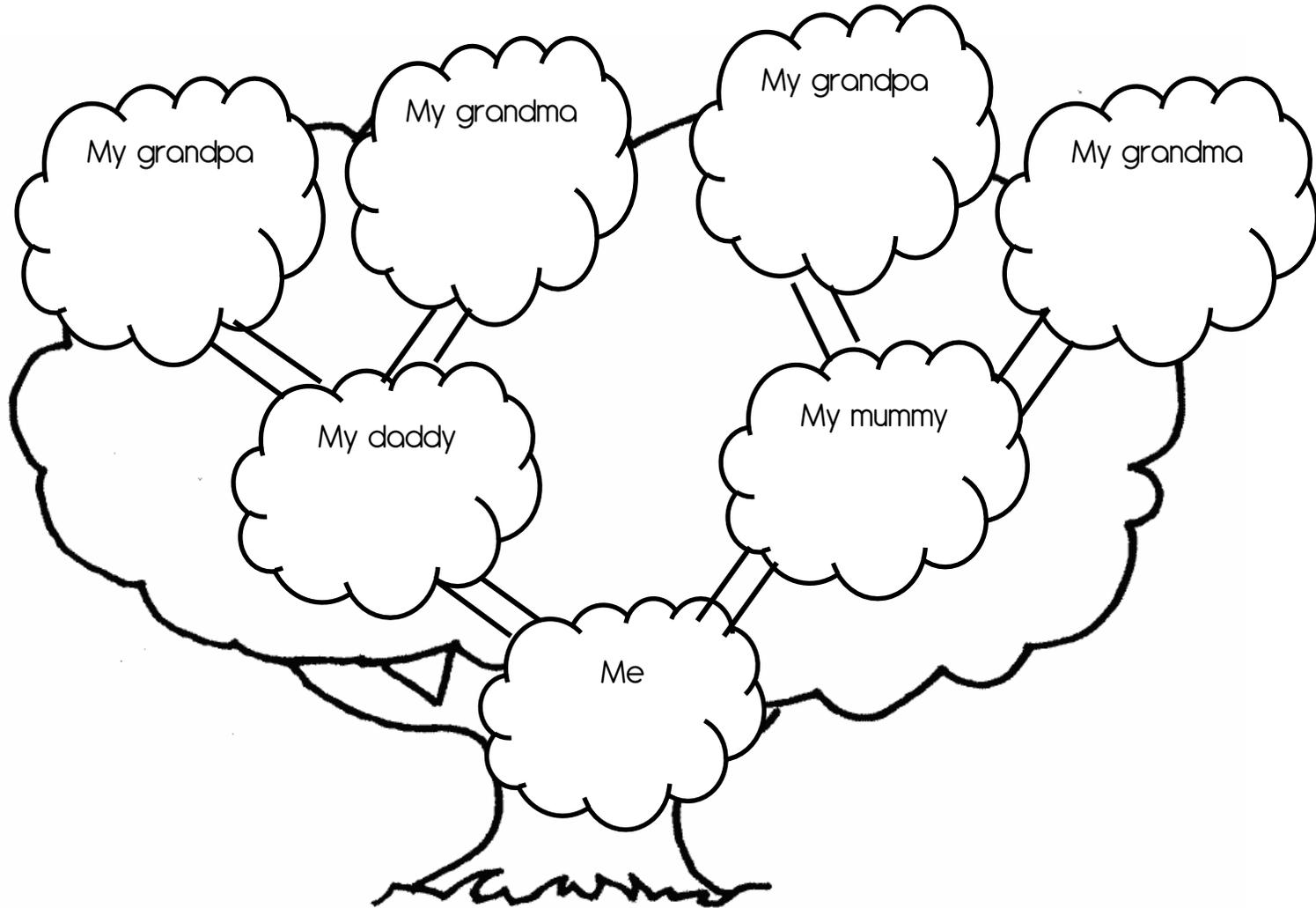
Here I am, here I am

What do you do?

Name:

Date:

My family tree



ANNEX 4

Who?	Characteristics	Clothes	Others
Peppa Pig 	girl pink ...	Red dress Black shoes	She likes strawberries

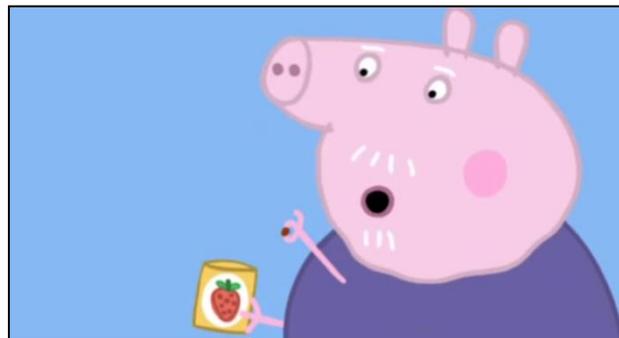
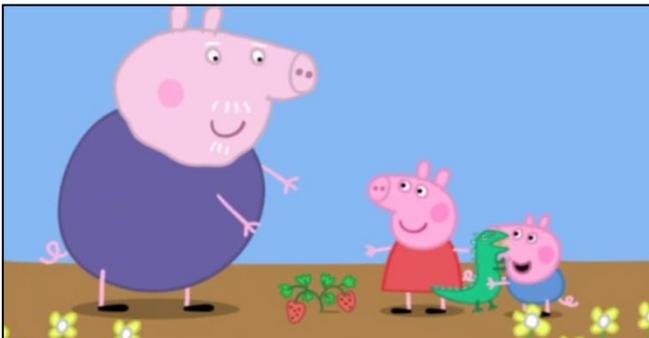
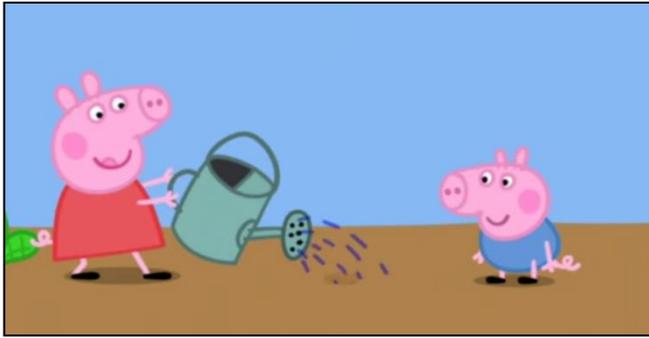
ANNEX 5 Name:

Date:

Gardening

1. Cut out the pictures

2. Stick them in the right order according to the story



Name:

Date:

Gardening



1. Peppa goes to grandpa's house



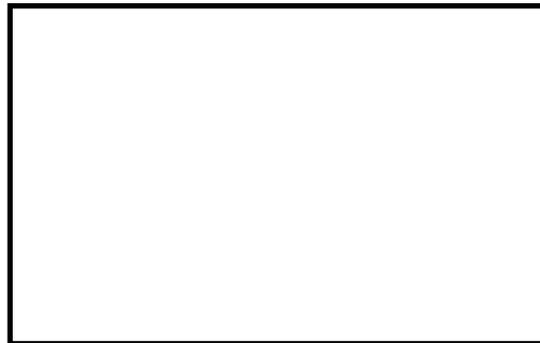
2. Grandpa is planting seeds in his garden



3. Grandpa gives a seed to Peppa



4. Peppa plants a strawberry seed



5. Peppa finds strawberries in her plant



6. George wants to plant a dinosaur tree

Name:

Date:



Planting a seed

Seeds 

Jar 

Soil 

Water 

I like planting!

Draw a picture of yourself planting seeds

Name:

Date:

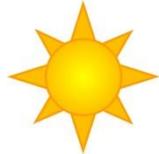
Colour the pictures that plants need for living

Plants need to live:

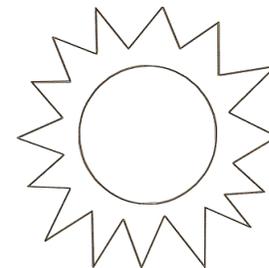
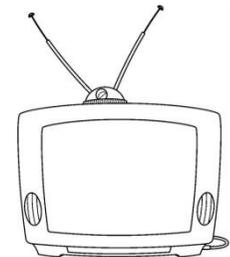
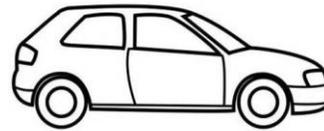
1. Plants need water



2. Plants need sunlight



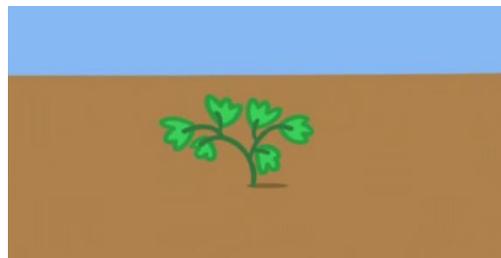
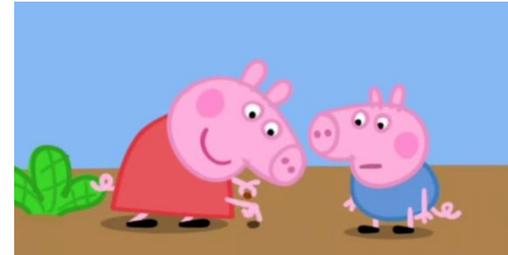
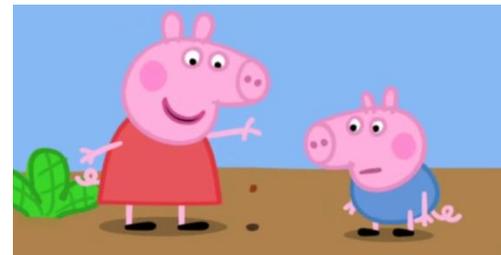
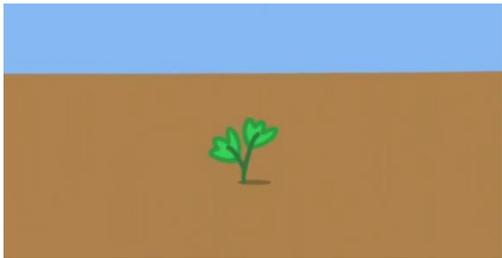
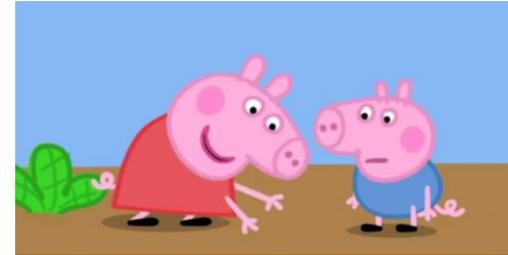
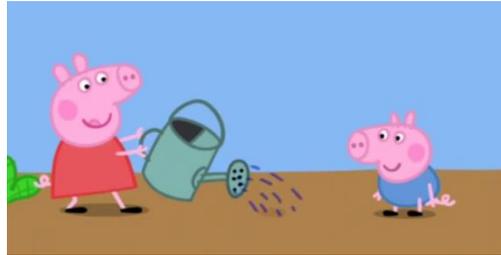
3. Plants need soil



ANNEX 7 Name:

Date:

The life cycle of plants



Cut out the pictures and stick them in the right order

Name:

Date:

The life cycle of plants



1



2



3



4



5



6



7



8

ANNEX 8 **Name:**

Date:

Observations: my plant looks like...



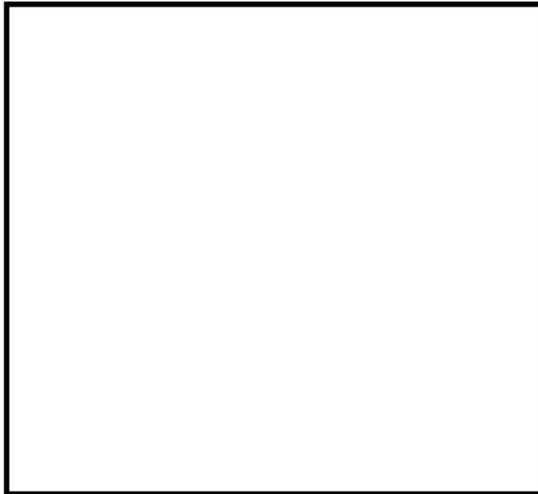
Date:



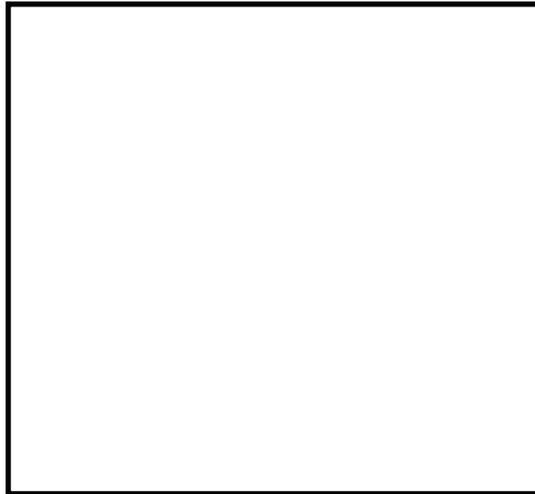
Date:



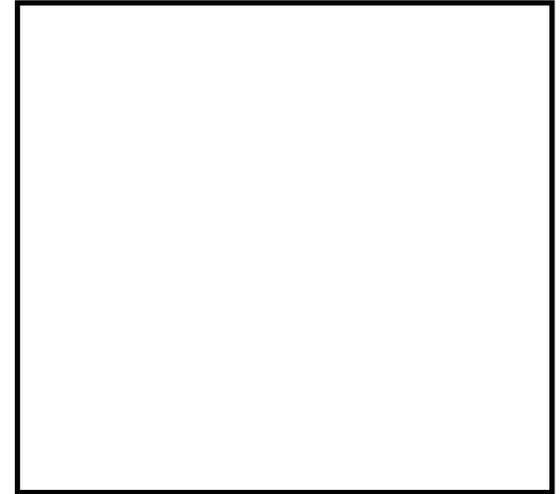
Date:



Date:



Date:

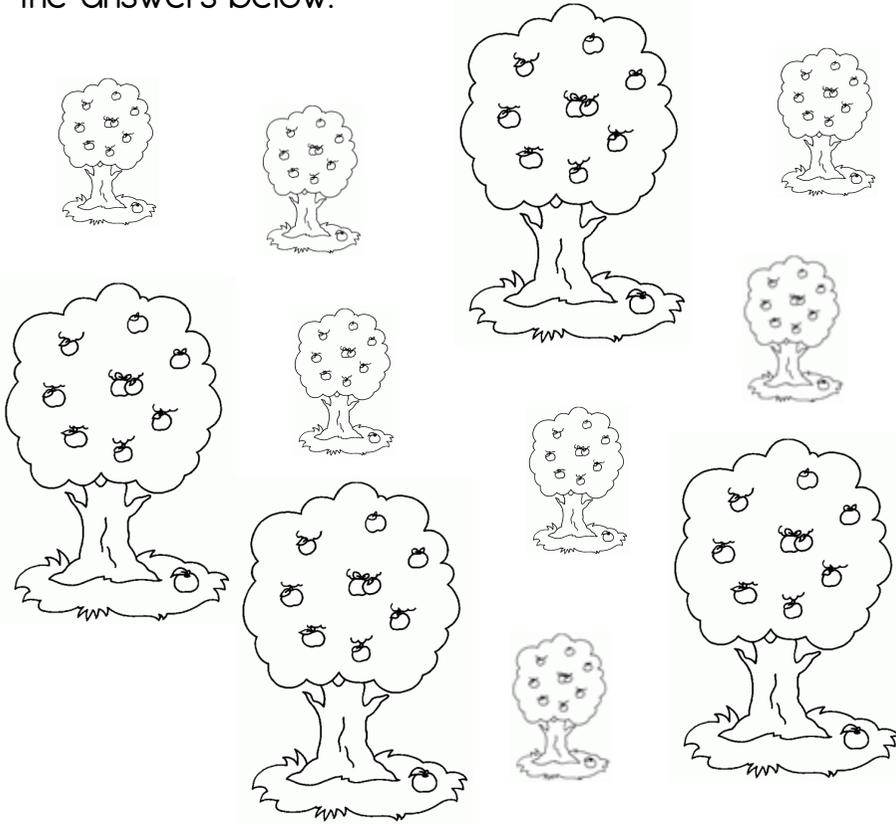


Date:

Name: _____

Date: _____

Count the number of little and big apple trees. Write the answers below.



There are _____ little apple trees.

There are _____ big apple trees.

Draw 5 green little apple trees.
Draw 3 red big apple trees.

There are _____ green little apple trees.

There are _____ red big apple trees.

ANNEX 10

ASSESSMENT CRITERIA	WEAK	GOOD	VERY GOOD	OBSERVATIONS
He/She understands classroom language				
He/she follows and take part in daily routine activities				
He/She understands and analyses an audiovisual story in English				
He/She produces words and simple phrases in English independently				
He/She understands and put in the right order a sequence of time				
He/She knows and uses vocabulary about the family and plants correctly				
He/She identifies and describes the characters and the episode				
He/She shows effort, interest and participation				
He/She increases his/her autonomy to work individually				

