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**Trabajo Fin de Máster en Enseñanza Integrada de la Lengua Inglesa y
Contenidos: Educación Infantil y Primaria**

The creation of audiovisual stories with infants in a CLIL environment

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1.Introduction

This master thesis presents an innovative proposal to introduce audiovisual creation into Content and Language Integrated Learning (CLIL) programmes. This proposal has been carried out in a third level of infant education whose members are between 5 and 6 years old. The school has a bilingual programme and students have a few experiences working with audiovisuals.

The starting point of the proposal has been the creation of an audiovisual story in a CLIL environment as an educational practice to teach content through the language. The aim of the proposal is to boost children's English language skills as well as teaching contents through a meaningful topic while boosting motivation to English and audiovisuals.

The audiovisuals are present in the technological world we live in. Adults and children enjoy audiovisuals, but it is necessary to introduce them in schools as well as taking advantage of their educational potential. Audiovisuals are present in students' life's since they are born and including them into teaching and the learning processes will offer many advantages: activities based on audiovisual creation can build motivation, critical thinking, creativity, teamwork, communicative competence and more mentioned in the theoretical framework. These practices also promote audiovisual literacy and digital competence of students, hence the importance of incorporating them into the school, adapting them to the abilities of students. The context should also be considered into the proposal, to increase opportunities for the students.

In this case, the proposal is supported by an children's literature book, which is *The snail and the whale*. The main idea of the proposal is to create an audiovisual adaptation of the book. Students would do activities related to the audiovisual creation, and they would end up having their own adaptation by the end of the project. This particular book is excellent for this proposal as the English language is suitable for the students' age, the story is interesting and the good reputation of the book.

The principal objectives of this master thesis are:

- To design, apply and evaluate an intervention based on audiovisual creation, in the context of the bilingual classroom, in infant education.
- To check if the audiovisual creation practices can be adapted to infant education.
- To check the benefits of the audiovisual creation practices in a CLIL environment in the second stage of infant education.

This master thesis has two parts: The first part introduces the framework on which the project is based. I have set forth the characteristics of CLIL approach, including the main characteristics and some experience in this area in infant education. Then, the importance of introducing audiovisual media in schools is expounded. Finally, the theoretical framework is finished with the legal framework of the Asturias infant education stage. The second part of the master thesis presents the innovative proposal for the third year of infant education. The proposal is based on the CLIL methodology and was taken into practice during my internship programme in a school in Gijón, Asturias. The sessions of the proposal are described, as well as the evaluation and results of the proposal, to finally explain the key ideas about the creation of audiovisuals in the CLIL classroom and the conclusions reached thanks to this master thesis. In the end, there is a section for references and some annexes that were referred to during the course of this thesis.

2.Theoretical framework

2.1 CLIL

2.1.1 What is CLIL

Content and language integrated learning (CLIL) is an approach based on the use of a second language (L2) in the teaching of contents from the non-linguistic subjects. It is also known as a dual-focused educational approach in which an additional language is used for the learning and teaching of content and language with the objective of promoting both content and language mastery to predefined levels (Marsh, 2012). CLIL may present important issues while being developed, such as being as effective as other traditional approaches, if it leads to better language or content development compared to more traditional approaches, how does it influence attitudes towards languages or how does it influence cognitive learning. As Marsh (2000) states, the development of non-linguistic contents should not be underdeveloped or partially developed in CLIL approach, stating that subject content will be priority in CLIL groups. There are different conceptualizations of CLIL, including views that it is an educational approach that focuses on the classroom-level and specific pedagogical practices, to views that emphasize its foundations in constructivism and L2 acquisition theories. As Coyle points out, one of the most representative and seminal scholars of CLIL, points out ‘there is a lack of cohesion around CLIL pedagogies. There is neither one CLIL approach nor one theory of CLIL’ (2008, p.101); conversely, “CLIL is an umbrella term covering a dozen or more educational approaches, such as immersion, bilingual education, language showers...” (Mehisto et al., 2008, p.12).

There are four CLIL objectives where many authors (Banegas (2012), Lasagabaster (2011), Coyle (2010) ...) concur to be the primary aims of language and content teaching, which are promoting linguistic diversity, fostering language learning, increasing learner’s proficiency, and fostering internationalization. CLIL approach is appropriate to current curriculum reform thanks to the 4 Cs conceptual framework. The 4 Cs (Coyle et al, 2010) are content, cognition,

communication, and culture. When referring to content, CLIL provides learning contexts which are relevant to the needs and interests of learners and supports the integration of language into the broader curriculum. CLIL focuses on cognition as it promotes learner's progression in both language skills and knowledge construction while sharpening the focus on the interconnections between cognition and communication, between language development and thinking skills. Communication associates with CLIL as it involves using language in the here and now to construct new knowledge and skills. It also offers direct opportunities to learn through language and to make meanings that matter. Finally, culture is present during CLIL sessions as learners bring diverse language and cultural experiences, thanks to CLIL being an appropriate vehicle for exploring the links between language and cultural identity, examining behaviours, attitudes, and values.

2.1.2 CLIL methodology

CLIL exposes learners to an interaction with language where they can access an accessible language level while promoting linguistic progression as it also exposes them to a range of authentic resources. It also accelerates the development of a range of language learning strategies to support learners in working out the meaning of what they hear and read, as it transfers strategies used in literacy in English like contextual clues, the use of the layout and the inference of ideas by reading between lines. Students will be stimulated to interact with and through language at an appropriate level of cognitive demand. As Banegas (2012) concludes, an important point while implementing CLIL as an innovation is that it should be part of an agreement between administrators, curriculum planners, and teachers—being this last group the one responsible for the success of CLIL implementation. Teacher should not be alone while implementing CLIL and shows how top-down decisions show be managed with time and care. There is no single model for CLIL: it can be carried out in many ways thanks to its flexibility, but always depending on factors that can influence the educational processes such as content difficulty, time, previous level of

students and teachers, context, etc. All models of CLIL have in common the principle that content, and language learning are integrated. Mehisto et al. (2008, p.11) explain that the key of CLIL is “integration” having itself a dual focus: On the one hand, language learning is included in content classes, such as maths, history, etc. On the other hand, contents from subjects are used in language learning classes.

CLIL works with progression and scaffolding as the student will be given support in a wide variety of forms, including speaking, and writing frames, key words, guided web quests, model answers, gap texts, summaries of key points, graphs, diagrams, and other visual aids. They will develop knowledge, skills and understanding and improve their capability to use language to construct new knowledge and develop a range of transferable and specific skills. As they progressively take control of the language system, they will develop high order level skills, demonstrating how they develop observation, analysis, and the utilization of these skills in new environments and situations. As Mehisto et al. (2008) explain, scaffolding is the key feature that has an impact in CLIL lessons. Scaffolding includes several strategies as brainstorming, showing examples, using realia, clues and questions, etc. It is an essential to build on the student existing knowledge, attitudes and experience. CLIL has recently started to establish itself as an umbrella term for any teaching context in which at least part of the instruction is given in another language than the L1 of the learners. It means CLIL covers many others educational approaches such as immersion, bilingual education, or multilingual education.

2.1.3 Teachers and languages inside CLIL

Implementing CLIL is a demanding task for teachers as they must expose students to a high language input to understand the content they are working with. This task hardens the teaching processes as teacher also must plan activities, tasks and quests for their students. As Mehisto et al. (2008) state, more language is learned when the focus is content teaching instead of focusing

language learning. Language learning must be supported by the teachers to in CLIL to create positive attitudes towards the language and build predisposition in students to learning processes.

There are many elements the teacher must establish to support language learning while learning content. In CLIL there must be a safe environment for students to feel comfortable to experiment and get encouragement to try and develop skills in language, doing this while using constantly the target language. In some cases, the use of code-switching can be useful to ensure language or content acquisition in students. This process consists in switching between the target language and the mother tongue with a criterion to maintain a high exposure to target language and be supported by the mother tongue in specific situations. According to Ahmad and Jusoff (2009), the use of code-switching is responsible for various functions in the classroom, for the learner's learning success and affective support. It was also responsible for how learners would support its use in future classes. In the beginning students could use more the first language and progressively change to the target language. Repetitions and a clear and slow voice are needed to help students keep pace with the lessons and contents. One main element to keep in CLIL sessions is to keep them meaningful for students as motivation is key to success in education. Working with HOTS and LOTS (high order thinking skills and low order thinking skills) is vital for teachers. As mentioned by Coyle et al. (2010), setting difficult but realistic expectations will build scaffolds in their learning processes. It is important to not underestimate the students. Lastly teachers should recognise the successes of their students to reinforce positively their progress.

Even more, teachers in CLIL must adapt to different strategies and adjust to different learning profiles. One example could be the frequency of use of code-switching to change from the L1 to the L2 with younger students to help understanding meanings of the target language. CLIL teachers must be proficient in both languages used, but they also need to expose students to a high input of the target language for students to assimilate it.

2.1.4 CLIL activities

As mentioned before, the preparation for CLIL sessions is bigger than regular sessions. To achieve content and language learning teachers should be conscious about the strategies and methodology they are using as well as the cooperation between the rest of the professionals interacting with the group. CLIL is a holistic approach, which means it will use real and significant experiences to teach language and content. There are many activities and materials that can be used following this idea.

The use of daily routines will offer excellent learning situations for students, as they can develop language skills and improve social interaction and attitude working with their daily life actions. Mehisto et al. (2008) states that the language input should be simple enough and presented in a friendly manner to facilitate the comprehension while being consistent in content and cognitively challenging to keep students' interests. The use of songs, poems, games, experiments, books and stories maintain students' motivation towards English in the CLIL sessions. Working with foreign materials and realia would be the ideal for students to work with the genuine and authentic materials to learn the target language, instead of adapted and translated supplies.

2.1.5 The benefits of CLIL

There are many benefits of working with CLIL as many studies show. As Várkuti (2010) studied, students enrolled in CLIL programmes are significantly different talking about communicative competence as students enrolled in these programs have a higher competence level in foreign language, as well as cognitively demanding linguistic skills. The study concludes on how in monolingual countries CLIL can be a more efficient learning approach than intensive language programmes. Motivation is a complex psychological construct regarded as one of the determinant factors in successful foreign language learning. While working with CLIL students find more motivation in working with relatable contents and finding a real use for the language in a more specific

context. As Lasagabaster (2011) concludes, the results make a difference on how motivated regular EFL (English as a Foreign Language) students were compared to CLIL students, where CLIL students were significantly more superior in language skills and enthusiastic to learn the foreign language. CLIL proposes a holistic approach which children can work with the target language through real experiences and tasks. Using the targeted language with a purpose allows students to work on vocabulary, language patterns and grammatical structures.

After studying the impact of bilingual programs in primary education in Asturias, Fernandez (2015) concludes that the best results obtained by students are the ones enrolled in bilingual courses that depend on autonomic administration compared to the ones in regular education or the ones following the British council plan. The exposure time to the target language is key to learn the language, as having more time to expose students to activities working with the L2 will ensure better results. But it is not only about quantity, is also about quality. Students should use communication effectively to grasp communication and language at the same time. This can be done by the use of real tasks, engaging games and activities, students having better self-esteem and working in cooperative tasks.

2.1.6 CLIL experience

In CLIL approach, as stated before, students learn more language due to the more demanding use of the language they make due to the nature of communication they experience while in the classroom environment. It is, at the same time, conforming with the European language policies to promote multilingualism (Commission, 2005; High Level Group 2007). This approach has been under the observation of many European countries including Spain. The implementation of bilingual programmes and Content and Language Integrated Learning has gained importance in the last decade in Spanish, with more and more schools currently offering programmes in which students can take content subjects taught through English. CLIL methodology is currently experiencing a

rapid development in Spanish educational settings, becoming a fashionable term in the teaching practice over the last years (Huguet et al., 2008; Muñoz & Navés, 2007). Research has been devoted to promote multilingualism at assessing the use of CLIL to achieve the objectives of multilingualism and multilingual competence (Lasagabaster, 2012). In Spain, teaching contents through a second language is not new in some regions such as Basque Country, Galicia, and Catalonia, where there are two co-official regional languages. Recently, a third language is being introduced into the schools' curriculum, English.

In the academic year 1996/1997, the Ministerio de Educación y Ciencia (MEC) and the British Council initiated a joint bilingual project to provide children from ages 3 to 16 with a bilingual and bicultural education through the integration of the Spanish and English curricula. Now, students who attend the schools that take part into this project can choose between regular or bilingual programme. In Asturias, there is a wide variety of schools that include a bilingual program, and it has grown during the last years. Ranging from infant education schools to T&D centres, there are bilingual projects all around the autonomous community. Regarding infant education, even more schools are integrating bilingual projects into their school programming.

2.1.7. CLIL in Infant education

As stated before, the willing to teach EFL (English as a Foreign Language) has increased in the last years and students are introduced to English at the age of 4. CLIL in Infant education must be adapted to fit the needs of students who take part in this stage. The organization of Infant Education Curriculum is very different from other stages. It should be considered that, instead of focusing on teaching English through just one subject, focusing on in different subjects at the same time, globalization. The differentiation of "hard" and "soft" CLIL can be applied in this stage to adapt CLIL successfully. Bentley (2010) defines "hard" CLIL as a type of partial immersion when almost half the curriculum or more is taught in a non-native language. In contrast with "hard" CLIL, "soft" CLIL is a type

of content and language integrated instruction to help learners develop the foreign language competency as a primary aim, and their subject/theme/topic knowledge as a secondary aim. Soft CLIL allows teachers to adapt adapting their pedagogy to any bilingual school program following a comprehensive and interdisciplinary method (Esteban, 2015). Implementing CLIL includes changing the session organization, the didactic units, and the proper teacher training to contribute to the objectives and goals of the linguistic and non-linguistic contents.

As Marsh (2000) affirms, that the reason why young learners pick up languages easily is because the naturalness around them while learning languages. The globalization of contents in this stage and how holistic Infant education is can be advantageous to implement CLIL into this school stage due to the natural situation it offers to students and the real uses of the language. Children will be immersed in an environment full of resources for language and content while they are learning to learn, which is one of the main principles of Infant education. Some models according to infant education implementation would be “language showers” and “totally early immersion”, which focus on the development of oral and listening skills in students (Mehisto et al., 2008). “Language showers” are daily sessions to introduce the additional language. They go on for around half an hour or an hour. These showers include many times audiovisual resources apart from games, songs, and many other resources. The teacher uses repetitions, routines, meaningful content, and experiences to give motivation to students and creating a safe environment for their learning processes. The “totally early immersion” is a different glance of introducing CLIL where the curriculum is carried out through the additional language and the communicative skills have much more importance. The teacher will only use the foreign language as the use of repetition, gestures, and body language to ease students learning the language.

2.2 Audiovisual media in education

There has been a big change in technology in the early XXI century, where there is a special emphasis on the information and communications technologies (ICTs). Due to this, important social and cultural changes have appeared, along with the development of audiovisual media. As Rodríguez de las Heras (2001) points out, a third one has joined in the means where educational process develops. We could find in a classroom the physical space of the classroom and the space of the books or reading space. Now there is a new space that can be called the digital screen space, which can be extended to audiovisuals and multimedia.

Media literacy is now considered as a necessity in our lives to communicate, search for information and transmit that information to others. Media literacy includes accessing, critically evaluating, and creating or manipulating media not restricted to one medium. As Castro and García (2011) state media literacy has been configured the critical use of all the means of communication and information, while acknowledging the creative and playful use, which all must be gathered into the educative stages. In December 2009, the European Parliament approved the introduction of a subject of Media Education (*educación mediática* in Spanish), a term that has come to replace *educación para los medios* (Education for the Media) in Spanish. With a focus on access, it was recommended that this subject, or related courses, should be integrated into the curriculum at all levels of schooling. In the report that was adopted by the plenary, the members of Parliament also stressed the need to improve the infrastructure in schools so that children are ensured access to the Internet. It stands out the importance of promoting media literacy for adults who are engaged with children's media use habits, such as parents and teachers. Even limiting the literacy to reading and writing, there are no changes in the way people communicates so more digital literacy skills should be included. On the one hand, the change of the tools to create and access to knowledge, and on the other hand how the predominant language by the one information is received has changed (Martín, 2008). A complete pedagogic model would use multiliteracy as a tool to

understand audiovisual media. As Marcos (2010) affirms, the means of communication are big educators and influences for kids, teenagers and even adults. That is the reason why we should what is in our hands to make them use them constructively.

Audiovisual education focuses on the study of audiovisual media. Adame (2009) describes audiovisual media as the combination of technological instruments that present information with a mixture of optical and acoustic resources which are a compliment to other resources or classical means of communication. Audiovisual literacy, which can be considered part of media literacy, it is only referred to audiovisual media. As Pérez (2008 p. 105) states, media literacy is a skill that involves and encompasses other skills and forms of literacy, including reading and writing literacy, audiovisual literacy and digital or information literacy. The thinking skills students use on essays can be applied in any form of communication, learning about watching images or how images are composed or designed. Seeing critically involves observing what is in front of the viewer, as well as developing an explanation of the meaning of what the viewer is observing. By developing this skill, the viewer will also develop questions about what you observe. From these questions emerges your own interpretation of the meaning or significance of what you observe.

Audiovisual literacy has a huge impact on students' life. Voces (2017, p. 207) states that the actual school is inevitably audiovisual. A new model of relationships with knowledge is needed, so that is the reason behind contemporary culture and in this case, education needs to be related with images. The education must confront the reinventing society we live in. Audiovisual literacy has the capacity to make students understand, interpret and evaluate the content showed to the students, but can sometimes leave behind the own characteristics of the audiovisuals behind, not focusing on the benefits it brings. Borrego (2000 p.17) proposes that students need to manage grammatical and syntactical audiovisual elements to be able to produce themselves audiovisual resources and understand them to a fully level. Being able to analyse, understand and produce audiovisual are huge objectives for education, but necessary to

explore as after working with it many times, there will always be parts which need to be more explored. The authors Ambròs and Breu (2007, p. 29) list the positive aspects of using films in the classroom.

- It helps to clarify concepts and content
- It offers more information about 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

Nowadays, projects involving audiovisual creations are more and more present in education. For example, Rivas and Gorgoso (2008) conclude, after proposing the integration of audiovisuals in infant education, that students from 0 to 6 years old are spectators and assimilate cinema and television and they should identify the role of these audiovisuals' resources in their lives. These projects appear due to the high availability of technology that can invite children to create audiovisuals texts, such as mobile phones or digital cameras. This availability can set the basis for audiovisual education in schools, but it is not enough. Educative projects appear to show the artistic, educative, and conceptual purposes of audiovisual creations. Palma (2003) applies a programme in an infant education school with 1-4 years old to use audiovisual rationally and with critical thinking. The project seeks the students to build mechanisms to process information they receive from audiovisuals from a rational and critical perspective. Watching audiovisual fragments in schools has been in

practice for a long time now but creating them has not and it should be included for all the benefits it can offer. It is true that creating audiovisuals can disturb the common spaces and times for educational processes because schools have not been designed for the creation of audiovisuals. Tobón (2016) develops a pedagogical experience in fifth and sixth graders where they created their own short film. The result was an authentic product and students learned about collaboration, communicative skills, critical thinking, and life competences. Thanks to the technological inclusion in schools there is a boost in the use of new communication and means of audiovisual production. As García and Jurado (2019) conclude, the use of videos leads to positive results, such as the increasing interest in students towards the content and aid learning. It creates a relaxed and comfortable atmosphere in the classroom.

Even though the difficulties this kind of projects may bring, the audiovisuals allow teachers to use a huge variety of activities from different levels and subjects. When the teacher design suitable and fitting activities for the group, the benefits explained before can have a positive impact on the students.

2.2.1 Audiovisual literacy in Infant education

The great majority of projects or experiences of audiovisual education is planned for higher stages of education, as the ones mentioned before, and there are only a few directed to the early stages of education as in Infant education. The technical difficulty to create audiovisuals in these early stages makes it hard for teachers to implement this in Infant education. Nevertheless, there are still some projects and experiences in the second stage of Infant Education. Most of these experiences are based on the adaptation of previous texts/of literary texts, as students have a low digital and communicative competence.

As stated before, audiovisual literacy is a necessity in everyday education as it is now a mean of communication. It is not only important to understand audiovisual media, but it is also significant to manipulate and manage audiovisuals creations. By creating audiovisual resources, infant education

students will experience active and diverse methodologies promoting analysis, interpretation, and evaluation. It gives the students the experience to work as a team, and they also develop linguistic and technological competences (Chinchilla & Yanes, 2012). Creating audiovisuals fosters planification, creativity, autonomy, and cooperation in students. When students experience by themselves how the stories they already knew can be transformed into a video or an animation, they can feel how they were created originally and how the stories they may come up with, can be created as audiovisuals too.

Working with audiovisual creations strengthen the participants autonomy, as basic standards are established. The fact of working with absolute control about the resources available gives a freedom that cannot be matched with other audiovisual projects (Antúñez & Castro, 2010). This article works with teenagers working with audiovisual animation, but this can be extrapolated to other levels of education, as Infant education, where students could have total freedom in what to create and how to do it. Students could choose a story they already know, as a book they have read or a cultural story, to create an audiovisual outcome. The collective dynamics that appear from audiovisual creations offers a perfect scenario to work in groups, assigning tasks and responsibilities, and decision-making processes. The role of the teacher gets a highly important part when creating an audiovisual project. Teachers should be involved in the audiovisual creation process as they can benefit from it as well as all the training and cooperation needed to fulfil the outlook. If a teacher does not take part into the creation, students may be left with frustration and a final project which is not properly assembled, but, if the teacher exceeds while creating the project, the result will not be a children creation. It is important for students to start acquiring the figure of the author and how they acquire the tools and knowledge to create audiovisuals.

Finally, as Augustowsky (2017) vindicates, there is a necessity to include audiovisual media in education, working with audiovisuals are far ahead from working from images only. New literacies go into more depth than just languages, and focus on feelings, collaborative actions, and critical thinking. With some

examples from different countries and an analysis, the author gives a glance of what the audiovisual education reality is which has been existing for a long time, but it is still a in work field.

2.2.2. Audiovisual creation in CLIL

Focusing on CLIL methodology, audiovisuals and ICTs are recommended for language and content achievement. They offer high quality materials and a variety of opportunities in cross curricular topics. The information brought into the class by the nonverbal communication of the audiovisuals can help in learners achieve contents and language learning, including the listening and pronunciation skills thanks to the verbal side of audiovisuals. Bringing real situations to speak and interact with the target language is another important feature of videos and movies, even some of them bring a more real appreciation of the target language as they offer real language speakers. Audiovisuals can be used as the session matter itself and then develop further activities related to listening, speaking, writing or reading about the video (Oddone, 2011).

Audiovisual education and CLIL have many characteristics in common such as the multiple focus, to work with content and language, the authenticity as they offer both real and motivation situation for students and scaffolding as the use of prior knowledge is key to success. The most important aspect to consider is the active learning in both, as students are the centre of the approach, and they increase students' participation where the students have the main role in their learning processes. The four C's of CLIL also work together with the audiovisuals. Audio visual resources include content relevant for students, in many cases designed to learn about specific topics. They can be adapted and used for any theme, having a previous organization of the learning outcomes. Communication is present in audiovisuals, as there is a high exposure to the target language and the quality is the ideal regarding the grammar, pronunciation, and intonation. They also offer the possibility to develop language skills apart from listening with the programming of activities related to the audiovisuals the students have

worked with. Cognition is also nurtured with audiovisuals, as they help students to use memory, attention, evaluation, and analysis. Audiovisuals can be addressed as a content itself. Lastly, culture appear in audiovisuals as students are aware of other cultures or even their own culture, as they can explore situations, places, or environments they may not have the opportunity.

In the past few years there was an incrementation of the audiovisual creation projects in the early stages. The current growth occurs in a social environment crossed by the cheapening and functional accessibility of technological devices that allow audiovisual production even at very early ages. Numerous audiovisual practices are transmitted in primary socialization; the elderly show, consciously, when videos are made, for what, for whom, what deserves to be recorded and shown. These daily actions linked to the audiovisual universe form a basis of "previous" knowledge that can be used for the systematic training of children in this field. Augustowsky (2019) states that the collective dynamics of audiovisual creation offer a magnificent territory to address group work by redistributing roles, disarming stereotypes, assigning unusual tasks and responsibilities in the classroom. Along with group tasks, it is important to establish moments in which each student is individually confronted with the risk, emotion and vertigo involved in the actions of creation. In school, audiovisual production works in tune with other tasks aimed at students developing their flexibility, it is a learning in which children submit their ideas to discussion, debate, they argue, make decisions and act accordingly. It is a creative process that it is enriched by awareness and reflection on everything that has been done.

There is a lot of experiences in the creation of audiovisuals, but fewer when working with the audiovisuals to learn a second language, and even fewer in a CLIL enviroment. It still a field with not enough studies and a lot of work ahead as it will gain more and more important in the future. As Huerta (2018) states, audiovisual creation is a field under construction, a rising value that must bring together environments as necessary as history and film theory, history and theory of art, artistic education, general didactics, music education or social pedagogy.

All of this justifies this master's thesis and the interest to address this less studied theme.

2.3. Legal framework

Considering the Royal Decree 85/2008 by the one the Infant education is established in Asturias, the sessions in Infant education must be designed to be carried out in a holistic view to ensure integral development of the students through flexible activities. The curriculum is divided in three areas to establish the objectives, contents, assessment criteria and methodologies to be considered while organizing and designing Infant education sessions. It establishes that this educational stage is orientated to reach the full development of students in many different aspects: physical, mental, emotional, social, affective, and cognitive, while working globally and significantly with language and contents. This project is focused on the area "Languages: communication and representation" but it works with all the three areas of content to ensure the full fitting to the Asturias curriculum. In the proposal section, there will be more details and specification about the project correlation with the curriculum.

There are also references to the learning of English as a second language. The curriculum details the introduction of English language in the second stage of Infant education to ensure students are familiarized with the L2 before entering the primary education stage. The new educative law in Spain called LOMLOE (Real Decreto 157/2022) introduces small changes in the infant education curriculum. Regarding English and foreign language, it is shown more interest into introducing English in the last year of Infant education and reinforcing the approximation of communication. The visual and musical communication has experienced more significance into the Infant education curriculum, even there is room for the government of each autonomous community to change or include any other type of important communication mean. More changes are brought into Infant educations as the importance of emotional education, values education and, civic and realistic learning for students. All these changes highlight the

importance to work on audiovisual media and CLIL as the approach to use to work on English as the L2.

3. Proposal

3.1 Introduction

This section of the final dissertation presents a proposal designed for implementing audiovisual stories in Infant education with a CLIL approach through the creation of an audiovisual story, based on the children's literature text *The snail and the whale*. This book was written by Julia Donaldson a famous British writer with a distinguished reputation and illustrated by Axel Scheffler.

As seen in the theoretical framework, introducing learners at a young age to language learning develops positive attitudes towards language. Specifically introducing them to literature will develop confidence, engagement, motivation, and interest in English literature. Learning is much more captative for students when introduced to audiovisual materials and playful activities.

The aim of this proposal is to improve students' communicative skills while working globally with other areas of the Infant education curriculum as the use of arts and crafts for expression and the introduction in natural surroundings and environment. This proposal is designed for a class of the third level of Infant education in which children are between five and six years old. At these ages, children learn from games, active learning, and audiovisual input.

As stated in the theoretical framework, by creating audiovisual resources in Infant education, students will experience active and diverse methodologies promoting analysis, interpretation, and evaluation. Creating audiovisual stories strengthens the participants' autonomy, as basic standards are established. The fact of working with absolute control about the resources available gives a freedom that cannot be matched with other audiovisual projects. The dynamics that appear in audiovisual creation promotes the situations where students work as a team and must go through decision making processes.

Students that are now in Infant education should develop digital and audiovisual competence because audiovisual education will probably have much more influence in future education. This is taken into account in the third area of contents the Infant education curriculum.

This proposal has been taken into practise in a public school in Gijón, Asturias. It is a school in the centre of the town where students belong to families with medium-high socio-economic status. The adaptation has been applied in a third level of Infant education, formed by 21 students of 5 years old.

3.2 Context

3.2.1 School

For this section, the official school administrative and educational documents have been examined and used to go through all the important information to design this proposal. The documents revised were the educational project of the centre, (in Spanish, Proyecto Educativo de Centro, PEC), the attention to diversity document (in Spanish, Plan de atención a la diversidad), and the rules of procedure (in Spanish, Reglamento de regimen interno, RRI).

The school is an up-to-date centre because it has been rebuilt in 2012, which makes it perfect equipped. It holds the second half of the Infant education stage and Primary Education. In total it has 9 groups of Infant education, and 18 of Primary Education, 3 groups per school year. The student-teacher ratio is about 23 in Infant education and 27 in primary. The school is next to the theatre “Jovellanos”, emblem of the city centre. In the same line of influence, the school is near a municipal library and the cultural centre “Antiguo Instituto”. Further away but still close to the school there is the museum “Piñole”, the aquarium, the museum of railway, and the townhall.

The building is made up of two old buildings of four floors, restored and put together. The school has two playgrounds, one roofed and another unroofed. There is one historical building which has an enter hall, concierges’ office, events

room, scenario, gym, dressing rooms, material room, the “AMPA” (in Spanish, Asociación de Madres y Padres de Alumnos) meeting rooms, headmaster and administrative offices, library, lab, music classroom, subject departments, and bathrooms in each floor. There is a new building which has all the classrooms divided by floors (first floor infant education, second floor the first three years of primary and on the third floor the last three years of primary), ICT rooms, broom closet, and a rooftop where it was supposed to have a third playground, but the project was never finished. The school has problems with the small room of the playground due to the small size of it and the high number of students in the school. Due to a technological actualization of the school, nearly every room has a digital board, computer, sound system, and internet access. There are several editorials working with the school to provide materials as well as the collaboration with the municipal library which is next to the school. All materials are put together in a common room where teachers can have access to it.

3.2.2. Students

Related to students, the school has a very low percentage of cultural diversity or social disadvantages, which according to their PEC it is only 1% or less. There is also a low number of students with special educational needs who are organized so that the specialist can work with them individually to include them into their class group. Nearly all students come from families with a medium-high socio-economic status and live very close to the school. The school has a canteen where every year, there are more and more students attending to it due to both of their parents working during school time. In the PEC, there is also a description of the professionals who work on this school.

The school includes a bilingual program which is set up in Primary Education. It is designed to improve students’ acquisition of English and the area of natural Science. These subjects are taught by the same teacher in the groups where this program takes place. There are students who do not want to be part of this project and they are gathered in the same groups to help teachers’

organization. Other activities out of the school are planned, as the assistance to the international film festival in Gijón to watch an English film in original version, and the WeekCamp, which is a camp where the fifth school year students will make a linguistic immersion for three days. The bilingual program teachers will meet once a month to follow the progress of the project and to give new proposals.

This proposal was carried through in a group of 21 students of 5 years old. The group has no foreign students and no special needs. The group has been working with English as a foreign language for two years and has a big interest in all English related topics. Students are also working with ICTs every day in the classroom as they use a digital white board every day for their assembly and a tablet to record some of the activities so they can upload them to the website of the school.

To check the effectiveness of the intervention, a control group was established. This control group was made up of 44 students of 5 years old, who share a lot of activities and games between both groups, but the control group were not exposed to any of the activities of the project, or any audiovisuals used with the other group. The idea is to see the differences between the groups when working with audiovisuals and the benefits it may have. The control groups will be evaluated with some of the same tools as the experimental group.

The only contact the groups had with audiovisuals in the past was just a distant view of their potential use. The use of audiovisual resources is common during the daily activity in the classroom as the teacher normally worked with videos or films to work on specific subjects and, in some cases, as a reward using the recreative side of audiovisuals. This proposal was an innovative project for the group, as they had never worked with audiovisual language or audiovisual creations, it was something totally new for the teacher and the students. The project brought to the class an innovative environment where everybody was excited to work with the project and looking forward the result.

3.3 The curriculum

For this proposal it should be considered the curriculum of Infant education, specifically the Royal Decree 85/2008 by the one that the Asturias Infant education curriculum is established. It establishes that this educational stage is orientated to reach the full development of students in many different aspects: physical, mental, emotional, social, affective, and cognitive, while working globally and significantly with language and contents. It is divided in three areas of content: knowledge of ourselves and personal autonomy, knowledge of the environment, and languages: communication, and representation.

The stage objectives of the project, following the curriculum, are:

- To observe and explore the familiar, natural, and social environment.
- To observe and explore the cultural environment developing curiosity, respect while conservating it.
- To develop communicative skills in different languages and means of expression.
- To develop different ways to express ideas and feelings boosting aesthetics and creativity.
- To improve English communicative competence.
- To be motivated towards English language.
- To participate in an audiovisual story creation.
- To create an audiovisual adaptation of a children's literature text
- To work cooperatively.
- To boost creativity and imagination.
- To foster audiovisual competence
- To use ICTs correctly and with responsibility.
- To develop critical thinking
- To improve English fluency.
- To use English as a mean of communication during the activities.
- To learn about ICTs, use.
- To use ICTs for literacy purposes.

- To respect group and individual roles.
- To learn vocabulary about animals.
- To learn vocabulary about physical descriptions.

3.4 Contents

Following the curriculum by the one the Infant education is established; these contents are stated following the curriculum requirements but adjusted to the requirements of the project. The structure of areas and blocks of content is the same as in the curriculum.

Area 1: Knowledge of ourselves and personal autonomy

Block 1. The body and one's own image

- Use of the senses. Exploration of sensations and perceptions
- Positive assessment and respect for differences, acceptance of the identity and characteristics of other people, avoiding discriminatory attitudes

Block 4. Self-care and health

- Taste for a careful personal look with manifestation of your aesthetic preferences. Respect for the aesthetic preferences of other people.

Area 2: Knowledge of the environment

Block 1. Physical environment: Elements, relationships, and measure

- Interest in the observation and exploration of objects and materials present in the environment, recognition of some of their functions and daily uses.
- Own situation and of objects in space. Relative positions. Realization of oriented displacements.

Area 3: Languages: communication and representation

Block 1. Verbal language

1. Listening, speaking, and conversing:

- Participation and active listening in habitual communication situations using progressively, according to age, a varied lexicon and with increasing precision and showing interest in making an adequate intonation and a clear pronunciation.
- Progressive adaptation of its statements to conventional formats, as well as approach to the interpretation of messages, texts and oral stories produced by audiovisual media.
- Interest in participating in oral interactions in a foreign language in routines and usual communication situations in the centre.

2. Approximation to the written language:

- Differentiation between written forms and other forms of graphic expression.
- Introduction to the knowledge of the code written through those words and phrases.
- Interest and attention in listening to narrations, explanations, instructions, or descriptions read by other people. Initiation in the use of writing to fulfil real purposes in communicative contexts.

3. Approach to literature:

- Listening and understanding, as a source of pleasure and learning, stories and audiovisual content.

Block 2. Audiovisual language and information and communication technologies

- Introduction to the use of various technological instruments such as computer, camera or sound or image players.

- Approach to audiovisual productions. Critical assessment of its contents and aesthetics.
- Progressive awareness of the need for moderate use of audiovisual media and information and communication technologies.

Block 3. Artistic languages: body, musical and plastic

- Discovery and experimentation of gestures and movements as bodily resources for the expression and communication of needs, feelings, and emotions.
- Use, with communicative and expressive intention, of the motor possibilities of the body itself in relation to space and time. Respect and appreciation of differences and the way of expressing oneself.

3.5 Resources

The resources for the development of the project can be divided into two groups, human and material. Regarding human resources, the project would need the assistance of the main teacher as the guide for the whole process for the students, and in some cases the intervention of specialists was requested, as the psychomotricity specialist and the tutor of the group were needed for the development of a few sessions. The material resources requested for the project includes all the school material students already had access to as regarding regular school supplies (pencils, paper sheets...), reading books, the school facilities (classroom and the gym) and the technological supplies as the computer, a tablet, audio devices or the interactive boards. The book *The Snail and the Whale* was the only resource that was brought from outside of the school, as well as the materials connected to the book.

3.5.1. The story

The Snail and the Whale was published in 2005 by MacMillan Children's Books. It was written by Julia Donaldson and illustrated by Axel Scheffler. It was

originally written in English and has many adaptations and editions including activities, board book and a film released in 2019. It is considered a picture book.

The book tells a story about a snail who wants to travel all around the globe, but it is not possible for it, until a whale gives the snail a lift and they both go on an adventure where they can explore many different places, meet new animals, and live relevant events. This story has many interesting points to work with in education ranging from environmental messages to the poetry it uses. The pictures are important, as students are young, and they focus their attention on these immersive and detailed illustration. The animals shown in the story are very detailed and include human features, and the scenarios the story takes place in are very colourful and simple, so the main figures stand out. All these details bring helpful advantages to work with in Infant education because of the low level of the English language the students have due to their early age. The visual elements work as scaffolding for students and eases the tracking of the story for students.

The narrative of the text describes all the actions that happens in the story, with many adjectives and descriptions of the actions shown in the illustrations, which can make comprehension easier for students. The structures of the text are repetitive as it uses the same structures and uses poetry, rhythm and rimes to be more attractive to young learners and make storytelling more appealing. It is magnificently created for young learners as the story is very short to keep students' interest, uses simple grammar and vocabulary, designed to be more comfortable for readers, and how the plot brings together two very different characters in a heart-warming friendship. The writer is also known from other important stories such as *The Gruffalo*. She has experience writing infant literature and has been recognised and awarded in many different occasions, with awards such as Nestle Smarties Book Prize or the British Book Awards.

The illustrations of the book are important as they play a huge part in this shared reading. Students do not understand the English language enough to follow the story only by reading or listening to the teacher, so students need the images in the book. As Zhihui (1996) concludes, pictures in books are meant to

be delightful, to capture attention, to help the storytelling, and develop awareness among the readers, even more in children's picture books, where illustrators and writers pay more attention to the pictures. This book has very intuitive and clear illustrations as it guides the reader along the story and eases the task to identify the main characters and what is happening around them. Other studies, such as the Stephens and Kaisers's (2018) conclude how the audiovisuals have facilitative effects and scaffolds on second language reading comprehension. Students who are learning to read a language, when provided images, they find a valuable scaffold to their reading and comprehension.

3.6. Methodology

The strategies to guide the teaching and learning processes is CLIL methodology focused on Infant education, as seen in the theoretical framework, including globalization, meaningful learning, active learning, games, and language showers. This last term will be the model used to work with young students. Students will be exposed to English every day in short activities to foster communicative skills and playful activities. This includes games, songs, visual stimulus, realia, and movement in one-hour long session.

Other CLIL principles included in the methodology are the multiple focus, scaffolding, cooperation, and authenticity. The multiple focus refers to how CLIL works with content and language skills at the same time, not leaving behind curricular topics or language abilities. Scaffolding is used to support the lack of knowledge of young students, so the teacher uses audiovisual materials to support the learning processes. Cooperation is key in CLIL approach to get results, not only between the students, but it is also important to have cooperation between the professionals working in the school. Authenticity is how the topics are familiar and relevant to the students, making it easier for them to acquire the knowledge and skills they are asked to in Infant education.

The students are from the last grade of Infant education so some of the foreign language used in the class will not be understood by students. The use

of code-switching is key to achieve the goals and objectives of this proposal. Code-switching refers to the alternation of two or more languages in the context of a conversation. The teacher will need to use code-switching to deliver the lesson without problems and completing the tasks planned. As Moore concludes (2002), code-switching can help the enrichment of new contents, become an active part of the learning experiences, and helps to bridge the gap in the discourse.

Infant education is a stage where most of the teaching-learning process is based on globalization. Globalization in Infant education means that students can experience and learn in a global sense, where they work interrelated with intellect, imagination, affection, expression, and physical development. There is a connexion between everything students already know and the new knowledge they are presented to. Children of Infant education stage sense the elements around them as a global, before understanding their parts. All contents students are learning must be meaningful for them to ensure students acquire these contents properly and find them useful for their future life. As Salguero (2011) states, Infant education should work globally to ensure students get the correct cognitive maturity and using real experiences which include the entirety of life influences. Working globally allows education to approach all needing's from the Infant education students. It is important to ensure students understand all the variety of stances when we try to study an object or a subject. Students should act and answer to situations after formulating criteria determined by their personal options and their problems.

Drama activities are introduced into the project as they have a strong relationship with audiovisuals, and they are used educationally to work on imagination, reality, and body image. The physical and human elements change into symbolic objects where children can represent roles and follow a fictional storyline, which is taken seriously. Students will analyse reality, develop imagination and mental representation. Drama activities allows students to express and communicate using their body. Remziye et. al. (2019) conclude that drama activities foster the social development of children as their results in their

research showed significant difference between children who had been working with drama activities. This project is focused on the use of English in audiovisual creation and working with other methods, as drama activities, will help with communicative skills and foster the communication between students.

Shared reading is a collaborative literacy learning activity that emulates and builds from the child's experience with the help of a teacher or another assistance. Along the way, the supportive teacher explicitly models strategies that proficient readers use during reading. Shared book reading is most used in preschool and primary schools, especially in kindergarten and first-grade classrooms. Shared reading is a strategy that can be used to teach many skills. It provides starting readers the support they need, it works reading fluency, allows students to enjoy materials they may not use alone and ensures students feel successful and useful for the rest of the group. It is also related to writing as language skills are related to each other. Reciprocity can be used between the two to teach word-solving strategies that will increase both reading and writing vocabulary. A reader should be able to read what they write and write what they read because one learns with every reading and writing experience. The shared reading approach to teaching reading is an instructional strategy within balanced literacy. It allows the teacher to engage students in authentic texts by providing shared literacy experiences. These experiences help children develop reading strategies that characterize independent readers. Hoyne & Egan (2019) research about the many benefits of how shared reading affects positively language and literacy skills while boosting cognitive development. They conclude how this practice in childhood is more important as society becomes more technological. With this proposal, students can find shared Reading with a technological perspective.

3.7. Temporalization

The Project is designed to be accomplished in six sessions where the teacher will not use the whole session for the activities to leave some rest for students and to change the focus of the session as to ease the progression of

the project. The group that participated the project had only one hour of English lessons every week so that was the only time a week the group could work on the project. Ideally, the best scenario would include between 2 to 3 hours a week of English lessons to ensure an excellent exposure time to EFL (English as a Foreign Language). The project was brought out with six weeks of sessions.

This project is planned to be carried through any time of the year, as it does not need outside activities or is related to any season of the year. This project was developed between the 25th of October and the 3rd of December (Table 1)

Table 1. Calendar of the proposal

Monday 25	Tuesday 26	Wednesday 27	Thursday 28	Friday 29
			Session 1	
Monday 1	Tuesday 2	Wednesday 3	Thursday 4	Friday 5
			Session 2	
Monday 8	Tuesday 9	Wednesday 10	Thursday 11	Friday 12
			Session 3	
Monday 15	Tuesday 16	Wednesday 17	Thursday 18	Friday 19
			Session 4	
Monday 22	Tuesday 23	Wednesday 24	Thursday 25	Friday 26
			Session 5	
Monday 29	Tuesday 30	Wednesday 1	Thursday 2	Friday 3
			Session 6	

3.8. Project development

Students created an audiovisual story adapting the same book *The Snail and the Whale*. They will be presented the story with previous preparation activities, storytelling, and after-reading activities. The proposal starts with the shared reading of the story and it is followed up by some activities focused and aimed to create an audiovisual adaptation of the story.

The activities were planned to be carried through in sessions of one hour where this project is not the only focus of the sessions. Students were asked to

keep working on their regular daily habits, routines and they were requested to do the regular school activities and tasks, so the activities were not planned to take up the whole session.

The activities can be divided in three groups: before reading activity, while reading activities and after reading activities. The activities are organized in sessions and are represented in tables to follow an organization and keeping the structure along the project

Session 1: before reading

Activity 1
Title: Introduction to new vocabulary
Subject Contents:
Vocabulary: animals (seagull, monkey, bear, penguin, shark, whale, and snail)
Specific objectives:
To learn the vocabulary about animals To learn the different physical appearances of the animals To use ICTs
Methodology:
The teacher will work with the whole group at the same time, asking some individual questions to keep the attention of the students and to make them participate in the session.
Timing:
15 minutes
Materials:
Digital board Sound system
Assessment:
Direct observation: asking kids to repeat the names of the animals or important adjectives about them (size, shape, sound...)

Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.

Assembly: asking the whole group to guess the animal by the sound it makes.

Description:

The teacher presented the new vocabulary to the students with a presentation and the digital board. The presentation is designed to be dynamic and let students move through the slides and elements of the presentation freely. The teacher showed the students real pictures of the animals from the book they will read in the following sessions. During the presentation, the teacher mentioned important characteristics of these animals, as their size or their colours. Students repeated after the teacher and mimic the animal's movement around the class while the slide was on the screen. Each time one slide is finished, on volunteer was chosen to move to the next slide. The board is interactive so students can touch and choose which animal will be the next one. As the pictures show on the screen, the sounds of the animals were played in the background so students can listen to the sounds of these animals.

Activity 2

Title: Snail craft

Subject Contents:

Vocabulary: colours and snail

Arts & crafts: working with manual arts and decorating the craft itself

Specific objectives:

To create a craft following instructions

To express artistically the mental image of a snail

Methodology:

Individual work

Timing:

25 minutes

Materials:

Crayons

Coloured paper Glue
Assessment:
Direct observation: following the process of the crafts and helping those students with more difficulties in the psychomotricity abilities. Diary: writing down standing out events or problems students may have during the session to include new information or solutions in the future sessions.
Description:
For this activity, each student was given a strip of coloured paper. They could choose the colour between a selection of them. The strips had one side trimmed as in the shape of a letter “u”. The teacher asked students to draw a face in the trimmed shaped, using the protruding parts as the eyes. Then students had freedom to decorate the rest of the strip as they want. When all students finished decorating the strip, the teacher gave an example on how to roll the strip, starting from the end which is not trimmed, so the eyes the students had drawn stay outside of the roll. The teacher can ask for a volunteer to do it in front of the class so the rest can see and imitate what their schoolmate is doing. It is a simple craft to work with colours, fine psychomotricity, and the snail, so students are familiar with the word and the animal before the storytelling.

Session 2: before reading

Activity 3
Title: Getting to know a book
Subject Contents:
Vocabulary: parts of the book, physical descriptions
Specific objectives:
To learn the vocabulary about parts of the book To distinguish the parts of a book

To create a drawing using the imagination and the previous knowledge
Timing:
15 minutes
Materials:
Books with different bindings, including the one used in the adaptation Papers Crayons
Assessment:
Direct observation: asking volunteers and working with students one by one to answer questions about the books. Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.
Description:
Different books are introduced to the group so students can see how different books are and how their bindings are. The teacher showed the books to the students while they could pass them around and feel the books in their own hands. After a while the teacher asked for some differences between the books shown, such as the colours, the shape, the size, the materials, the feel, the texture... Students compared all books and find which one they think is the best binding for a book. After that, the teacher asked for the names of the parts of the book (i.e., cover, pages, title, author, and spine.). In the end, students had to make a drawing of their favourite book, including the parts they have seen today.

Activity 4
Title: Introduction to the story
Subject Contents:
English: expressing own ideas and aptitude to speak out loud
Specific objectives:
To distinguish the parts of a book To hypothesise about the outcomes for a story

To image possible endings of a story To value children's literature
Timing:
15 minutes
Materials:
The book (digital album)
Assessment:
Direct observation: asking kids to repeat the names of the animals or important adjectives about them (size, shape, sound...) Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.
Description:
The teacher made a brief presentation of the book. The book was displayed in the digital board of the class. The basic parts of the book were approached as the cover, the writer, the illustrator... The teacher asked students about these parts to see if they know what they are and if they know its use. Then students made a brainstorming to think of different outcomes of the story by only looking at the cover and the main characters. They had to make hypothesis of the narrative and the end of the story. The teacher could provide some help by giving clues about the real plot or guiding the students towards the important elements or events. The final ideas were written down to remember them when the storytelling is over.

Session 3: while reading

Activity 5
Title: Shared reading
Subject Contents:

English: expressing own ideas, aptitude to speak out loud, participation and listening to repetitive structures and repeating them.
Specific objectives:
To understand a children's story read by the teacher. To interpret illustrations and use them as the visual aid in a story To value stories and enjoy listening to stories
Timing:
30 minutes
Materials:
Computer Digital interactive board Sound system
Assessment:
Direct observation: seeing if students keep up with the story by the questions or they make mention details during the reading. Assembly: asking the whole group if they have understood and enjoyed the story. Control questions: asking students about key points of the story to see if they got the important elements of the story. Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.
Description:
Due to the high number of students in the group, the reading of the book was done with the digital whiteboard, showing the images from the book, previously scanned. The book was shown to students but for them to clearly see the illustrations and the text the book was shown in the screen. The teacher would read along the story to the students with the use of code-switching. The teacher made questions about the development of the story to the students or about the illustrations shown. As the story goes by, the teacher would stop to keep the attention of students by asking volunteers to stand up and help the teacher

with the storytelling like pointing in the screen where are the characters or what do they think is going to happen next.

Session 4: after reading

Activity 6
Title: acting out the characters
Subject Contents:
Arts: physical expression, drama English: following orders, understanding simple commands and expressing own ideas
Specific objectives:
To recall past events from a story To act as an imaginary character To empathise with the characters from a story To communicate using their body and movement
Timing:
20 minutes
Materials:
Speaker Gym or wide classroom
Assessment:
Direct observation: following students' progress in the activity Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.
Description:
After reading the story, the teacher presented a drama activity. The teacher would bring students to the gym of the school and bring a speaker. For the activity, soft and slow music would play in the background to create a relaxed atmosphere. The teacher brought pictures or the book to show different scenes of the story. The idea is that the characters from the book are represented by

the group. They will be introduced to drama activities. Students will display themselves in a circle. For the first examples the teacher would take students into the middle and ask them to imitate a character, then, the teacher would do an impression of another element related to the character or the scene this character appears on. Then, the rest of the students must join representing other elements to create a scene of the book with their own body. This way students can start to work with physical expression and to work on the relevant elements of the story.

Session 5: after reading

Activity 7
Title: Creating our own story
Subject Contents:
English: expressing own ideas, aptitude to speak out loud and processing orders and executing them. Arts & crafts: drawing, using imagination and the perception of aesthetic.
Specific objectives:
To create the visual component of an audiovisual creation To use aesthetic perception To develop creativity To communicate by visual arts
Timing:
30 minutes
Materials:
Papers Crayons
Assessment:
Direct observation: following the process of creation of the drawings and asking students to explain their drawings and the elements that form it.

Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.

Description:

The teacher would now explain that all together they are going to adapt and create an audiovisual story based on the book they have read and the activities they have done in the past few days. There is the opportunity to change the original story to the preferences of the students or with some of the ideas that had appeared in the previous sessions. This could be done during the reading of the story or now while making the illustrations. Students did not have to recreate the same illustrations. Every student had to create a drawing that would be used as the visual illustration of the adaptation. Each student will be given a word, or a short sentence connected to the story. It will be written in English and Spanish for them to understand the text and to associate the term with its written form. Students will have total freedom to create the scene regarding size, shape, colours and materials to create it. When finished, the teacher would collect them and maybe show some of them to the group.

Activity 8

Title: Arranging the story

Subject Contents:

English: expressing own ideas, aptitude to speak out loud, willing to participate and showing interest towards English language.

Logic: ordination, succession of events and analysis.

Specific objectives:

To recall a story

To arrange past events in order

To communicate using the foreign language

Timing:

15 minutes

Materials:

Drawings from the previous activity

Assessment:
Direct observation: following the development of the activity, keeping all student's attention and making sure all students participate.
Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.
Control questions: asking students during and after the activity to keep them interested and keeping track of their progress and understanding of the activity.
Description:
When all drawings are collected, making sure all students had the same time and opportunity to finish their drawing, the students would sit down in the assembly so the teacher can show them the drawing and talk about them. The teacher made questions about the drawings to the students (i.e., what scene do you see here, what characters can you name...) After that, the teacher would place the drawings on the floor where everybody can see them. The task now is to rearrange the drawings in the order of the story. The teacher asked volunteers to stand up, one by one, to take drawings and placing them on a table in the correct order. When a drawing is placed on the table, the teacher asked the student to elaborate an answer for the reason to place it there. When all drawings are placed on the table, the teacher would once again recite the story with the help of the students to check every picture is in the right place. To top it all off, the teacher would read and record the voice narrating the story for the following activity.

Session 6: after reading

Activity 9
Title: Building the audiovisual story
Subject Contents:
English: own ideas, aptitude to speak out loud, willing to participate and showing interest towards English language.
Specific objectives:
To recall past events

To initiate in the creation of audiovisuals
To watch and understand an audiovisual narration
Timing:
20 minutes
Materials:
Computer
Digital board
Assessment:
<p>Direct observation: seeing if students keep up with the process by asking them questions about it.</p> <p>Assembly: asking the whole group if they have understood and enjoyed the story, the activity and the progression.</p> <p>Control questions: asking students about key points of the story to see if they remember the important elements of the story.</p> <p>Diary: writing down standing out events or phrases students have said during the session to include them in the future sessions.</p>
Description:
<p>Now that all the elements are completed, the teacher is going to build the audiovisual story. Thanks to the digital board, the teacher could show students the process of creating the audiovisual and how their drawings became a story for them to watch as many times as they want, feeling their effort has produced valuable results. The teacher explained all the steps to follow to build the audiovisual creation for students to participate and be an active part in the assembly of parts. It is important to highlight the importance of the creation and assembly of the audiovisual, so students see the work behind the video and how it is done. Then, when the result is done the teacher played the video for the students to see the result.</p>

3.9. Evaluation

The project is design to be carried out in one group of the school mentioned before, but the school has three groups per school year. The access to the other groups will be considered as the other groups will not participate actively in the project, but students from the control group will be evaluated with the initial and final evaluation of the project. For the project, there will be three evaluations. One of them will be before starting the project, the second will be done while the project is being put into practice and the last one will be done after finishing the project.

Through the development of the project, there were many techniques and methods used to gather information up, such us direct observation during the sessions, analysis of the products of the activities, evaluation... There was a list of objectives and contents to work through the temporalization of the project, which were also considered to analyse the results of the project.

The first one will be used to adapt the project to student's previous knowledge and possible inconvenience that can appear. It will be done thanks to the previous contact with the tutor of the group, last year's programming and by the first session of the project where the teacher approaches the topic and sees how the group behaves and respond to the activities planned. The result of this evaluation should be collected in the diary as all this information will be needed in the end of the project. In the other group, the initial evaluation will be done following the same procedure.

The second evaluation will be done during the project. So, to follow students' performances, the teacher will use different tools to evaluate the children such as direct observation during the activities, the use of a diary where most relevant events will be registered and conversations with the students during the progress of the activities. This information should be kept for the final part of the evaluation. This process is not needed in the other control group as they are not participating in the activities.

The final evaluation will have two different parts. The first part is where the teacher evaluates the students on how good they have performed during the project, how they have evolved and how their interest towards English language has changed. For this part the teacher will use the following table to assess all students to see their development in the end of the project and compare the data collected to check if students have acquired the knowledge.

Table 2. Evaluation criteria for students' performance.

Assessment criteria	No	Sometimes	Yes
He/she recognizes the appearance and names of the animals seen in the sessions.			
He/she knows differences between the animals and their habitats			
He/she recognizes physical differences and makes comparisons based on these differences			
He/she differentiates sizes and their English names			
He/she shows curiosity over watching audiovisuals			
He/she shows curiosity over creating audiovisuals			
He/she shows curiosity over animals and their physical appearance			
He/she uses ICTs as guided by the teacher			
He/she uses ICTs and recognises they are not just for entertainment.			

He/she uses the second language when asked to.			
He/she uses the second language as a mean to communicate with others and to solve problems.			
He/she participates actively creating audiovisuals			
He/she names the parts of the book correctly			
He/she takes part actively in drama interactions and activities			
He/she participates in shared reading activities			

The second part of the evaluation is a self-assessment for the teacher to evaluate how the project has develop from the view of the teacher. It should collect all important information for future evaluations or uses of the project as the problems that could appear due to the lack of preparation, lack of motivation, etc. The teacher will have this table and assess him/herself.

Table 3. Evaluation criteria for self-assessment of the teacher

Assessment criteria	No	Sometimes	Yes
The objectives are clear and realistic			
The activities planned are fitting to the curriculum (objectives, contents, etc.)			
The project is an integration of objectives, contents and criteria from different areas of knowledge.			

The project has a result which is useful and has develop basic competences in students			
The students' capacities, different levels and abilities has been considered.			
The activities mean a cognitive challenge for students			
The achievements and results have been shared with the students			
The motivation in students has been high during the sessions			
The evolution of the project has been positive (good motivation, willingness to participate, etc.)			
The use of the second language has been the expected			
The students see the second language as a tool to communicate and how useful it can be.			

3.10. Results

In this Project I have researched about CLIL and the creation of audiovisuals in Infant education. The lesson plan designed was based on the creation of an audiovisual story from a children's book. The expected results were that students could progress on Infant Education objectives and contents, at the same time they can make progress in their communicative skills, foreign language, and audiovisual competence. This was planned to use CLIL where students could work with content and language at the same time.

Direct observation was key during the project progress as I could easily see the problems that appeared in activities, such as not understanding the English vocabulary, which was the most common problem, and the most interesting parts for the students, to introduce them again in future sessions. Direct observation allowed me to get involved into the project to the highest level as I could follow all the steps and interact with students if my assistance was necessary. The first evaluation also brought the opportunity to interact and guide the project towards the students interests and making it more achievable for them.

As I stated before, the most common problem that appeared during the sessions was the English vocabulary, as students had never worked with most of this vocabulary. To sort this problem out, the use of pictograms worked well with the group, as the tutor of the group used them for all activities in their daily school life. The assembly with the students eased the introduction of new elements into the class and most importantly, introduced the natural opinion of students towards the project as they had a more calmed and nearby experience with the teachers. The students had a rough start with the project as they had never done anything similar before, but as the project started to take off, students started to enjoy it and look forward the next session.

The use of the dairy was one very helpful tool regarding the collection of data after the project was finished as every date had an important record of the key points of each session. With this, the most significant data was that, after a short analysis, the students remembered much more information than they are expected to, as they could follow the instructions with a very few instructions and remember the previous sessions contents before making any warmup activity to recall information. Motivation played a huge role in this, as the rest of the teachers were asking about this project the Infant Education students were doing because students kept talking about the activities and the future sessions outside the English sessions. Students showed interest in the project as they were progressively more active in the activities presented to the class and asked the tutor of the group more about the English sessions and tried to introduce the story to her. While the shared reading students did not participate as much as in the

creation of the audiovisual. They were working with the same story but in the end of the proposal they were much keener into working with it as they desired to work with the whale and the snail thanks to the previous activities. Moreover, the story connected excellently with the students as the group showed interest and attention while doing the while-reading activities. Thanks to the visual aids and the shared reading, students could understand the story, even if the vocabulary or the grammar structures were complicated in some parts. Even at some point, some students were roleplaying out of the English lessons as the characters of the story. One previous student knew the story before introducing it to the group, but the student still wanted to listen to it again. The students made questions about the story and if I would bring any similar stories into the class in the future sessions.

According to the information provided by the tutor of the group, students kept using English terms in regular sessions and the families were getting interested in the project development. When working cooperatively with the tutor of the group we could see how students were getting better at language skills and communication, as they were not only trying to communicate in English, but they were also participating more and more during regular and daily activities.

When creating the audiovisual, students were more energetic towards the activities and wanted to participate as volunteers in every part. All the students were very glad to create the audiovisual story as they were given a part of it and there was no fight or conflict to change their selected part. Many students showed interest to make more than one drawing for the adaptation. When assembling the story, nearly all the students could remember the correct order of the main plot and some of them remembered small details which were not highlighted during the reading process. The creative part of the proposal was a great success. Students participated in the creation of the visuals very heartily, as they spent all the time, they had available to create an image for the story. Not many students created or produced any personal idea for the visuals. In fact, the majority of them preferred to replicate the original version of the story. Here are some examples of the images created by the students (Figure 1).

Figure 1. Examples of the illustrations for the audiovisual story created by the students



The audiovisual creation resulted in a short video fulfilling the expectations of the proposal. The video can be seen [here](#). The visuals created by the students are not as detailed as the original book, but the story can be completely understood by the visuals and the narration. It can be considered that the illustrations respond to or reflect the personal interpretation of each child, expressed through visual languages. The students enjoyed the result as they could see their drawings in the video, and they saw how the effort they put in the activities has been constructive.

3.10.1 Results from the experimental group

When the project ended, thanks to the previous tools mentioned and the assessment criteria for students (Table 2 & Table 3) I could analyse the course of the project and if it achieved the expected.

These are the results of the initial and final evaluations.

Table 4. Initial and final evaluations of the experimental group.

Assessment criteria	No		Sometimes		Yes	
	Initial	Final	Initial	Final	Initial	Final
He/she recognizes the appearance and names of the animals seen in the sessions.	23.81%	4.76%	9.52%	14.29%	66.67%	80.95%
He/she knows differences between the animals and their habitats	38.1%	9.52%	14.29%	14.29%	47.62	76.19%
He/she recognizes physical differences and makes comparisons based on these differences	52.38%	9.52%	9.52%	19.05%	38.1%	71.43%
He/she differentiates sizes and their English names	4.76%	4.76%	23.81%	14.29%	71.43%	80.95%
He/she shows curiosity over watching audiovisuals	4.76%	9.52%	14.29%	4.76%	80.95%	85.71%
He/she shows curiosity over creating audiovisuals	80.95%	23.81%	9.52%	14.29%	9.52%	61.9%

He/she shows curiosity over animals and their physical appearance	4.76%	4.76%	19.05%	9.52%	76.19%	85.71%
He/she uses ICTs as guided by the teacher	19.05%	23.81%	47.62%	9.52%	33.33%	66.67%
He/she uses ICTs and recognises they are not just for entertainment.	23.81%	14.29%	23.81%	28.57%	47.62%	57.14%
He/she uses the second language when asked to.	14.29%	14.29%	52.38%	28.57%	33.33%	57.14%
He/she uses the second language as a mean to communicate with others and to solve problems.	71.43%	38.1%	19.05%	23.81%	9.52%	38.1%
He/she participates actively creating audiovisuals	57.14%	19.05%	9.52%	4.76%	33.33%	76.19%
He/she names the parts of the book correctly	19.05%	4.76%	4.76%	14.29%	66.67%	80.95%
He/she takes part actively in drama interactions and activities	0%	4.76%	19.05%	8.52%	80.95%	85.71%
He/she participates in shared reading activities	0%	0%	9.52%	14.29%	90.48%	85.24%

Thanks to this evaluation of the experimental group, it is seen how there the impact of the proposal in the students. The students of the experimental group showed a better acquisition of the contents that the students of the control group. Thus, it could be stated that working with the contents through audiovisual

creation can improve the learning processes. The biggest increase in the experimental group can be the interest in creating audiovisuals, as in the start of the proposal students were not keen to create audiovisuals as they did not really know how it was and the process. After the work with the creation of audiovisuals students wanted to do more activities related to this or even repeating the same process with their favourite stories. The students' motivation towards English lessons and audiovisuals increased exceptionally in the experimental group.

Talking about the English language, students from the experimental group used the foreign language in different areas as the control group, as they had to interact with each other and use the language to solve situations, while the control group only worked with repetition activities and English songs to learn the foreign language. The experimental group students started to use the foreign language to answer the teacher questions and to find solutions between them when participating in activities. In the end of the creation of the audiovisuals, students from the experimental group were already using English as a mean to communicate their problems to the teacher. The experimental group also experienced how nearly all students participated in drama and shared reading activities showing more interest to the development of the activities and asking to repeat them in the future.

The results from the proposal were the expected as the experimental group benefited from working with the audiovisual creation while including the CLIL approach. Both the contents and the language had an impressive growth while working with CLIL. The improvements in the foreign language were significant as in the last activities, and the following ones to the proposal, the fluency of students in the foreign language had clearly advanced. Their interest in creating audiovisuals and how to include audiovisuals in the rest of the areas they worked with in the school increased and the tutor of the group started to include them more often in their program.

Regarding the ICTs, students from the experimental group started to settle down the principles of ICTs and their correct usage. At first, students just followed the instructions of the teacher and by the end of the proposal, the students

managed themselves and helped other teammates with any problem they could have. Students realized how ICTs have an educational purpose rather than the entertainment approach they have seen previously in the school or in their households. Yet, the impact of the ICTs was the lowest improvement in the proposal of them all.

3.10.2 Results from the control group

This are the initial and final evaluation of the control group.

Table 5. Evaluation of the control group.

Assessment criteria	No		Sometimes		Yes	
	Initial	Final	Initial	Final	Initial	Final
He/she recognizes the appearance and names of the animals seen in the sessions.	9.09%	9.09%	22.73%	13.64%	68.18%	77.27%
He/she knows differences between the animals and their habitats	31.82%	31.82%	13.64%	13.64%	50%	50%
He/she recognizes physical differences and makes comparisons based on these differences	50%	45.45%	13.64%	9.09%	36.36%	45.45%
He/she differentiates sizes and their English names	13.64%	13.64%	9.09%	9.09%	77.27%	77.27%
He/she shows curiosity over watching audiovisuals	0%	0%	13.64%	13.64%	86.36%	86.36%

He/she shows curiosity over creating audiovisuals	68.18%	63.64%	13.64%	18.18%	18.18%	18.18%
He/she shows curiosity over animals and their physical appearance	18.18%	18.18%	18.18%	18.18%	72.73%	72.73%
He/she uses ICTs as guided by the teacher	50%	31.82%	18.18%	18.18%	31.82%	50%
He/she uses ICTs and recognises they are not just for entertainment.	54.55%	50%	4.55%	4.55%	40.91%	45.45%
He/she uses the second language when asked to.	22.73%	22.73%	40.91%	40.91%	36.36%	36.36%
He/she uses the second language as a mean to communicate with others and to solve problems.	77.27%	77.27%	13.64%	13.64%	9.09%	9.09%
He/she participates actively creating audiovisuals	54.55%	54.55%	18.18%	27.27%	27.27%	13.64%
He/she names the parts of the book correctly	9.09%	9.09%	13.64%	0%	72.73%	81.82%
He/she takes part actively in drama interactions and activities	4.55%	4.55%	9.09%	9.09%	86.36%	86.36%
He/she participates in shared reading activities	0%	0%	4.55%	4.55%	95.45%	95.45%

The control group did not have the same results as the experimental groups, as expected. They learnt the foreign language in a more traditional way as they only approached the English language using worksheets where they repeated the same structures and repeated orally the English language the teacher used. The motivation towards the English lessons was much lower as they did not ask or awaited the English lessons and their attitude and attention during the sessions was much lower. Their participation in the shared reading activities and drama activities was basically the same as they were more used to them as they included them weekly in the daily routines with their tutors. The students were a bit sceptic to me, as I was a newcomer to the school. Being Infant Education students, they need to feel comfortable and safe in the class, so as I was starting the internship period, the students did not trust me at first. With the progress of the proposal and the sessions, students started to gain confidence and trust towards me.

Most of the results from the evaluation kept constant as the students from the control group did not include audiovisuals or any of the content seen with the experimental group in their programming. The curiosity over audiovisuals and their creation did not experience any increasing, as well as the use of English language to solve problems among the students. The only remarkable data is the use of ICTs as it experienced a growth since the students worked with their tutors with ICTs.

3.10.3 General results

Thanks to these evaluations, some important results can be highlighted. The first important data is how the differences between the groups were not very different from the start. The control group and the experimental group had no differences when talking about creating audiovisuals and their English learning backgrounds were very similar. The starting point of the groups is up to similar. Then, when comparing the first and the last evaluation, the experimental group had different results. In the control group there was some changing data, but they

mostly stayed constant. The changes were positive, regarding English as they kept working with English lessons, but in the ICTs and audiovisuals the results progressed a little as the control group did not work with any audiovisual with the same methodology. Some of the content seen with the experimental group influenced the control group, as they had some sessions different from the English sessions, where all the students were together and some of the students from the experimental group wanted to share the activities and information about the proposal with the other students. This influenced on how then the control group students asked the tutor about the project and how they wanted to work with animals too.

The result was positive as students were in general above the expectations, and they had progress in all the areas worked. However, there were some students that did not develop any curiosity or feelings towards audiovisuals. When looking for the reason behind these cases, it turned out they were students that had a higher exposure to audiovisuals in their daily life at home. The students with the lower exposure to audiovisuals had the highest interest in creating audiovisual and following the process of how it is done. In a longer proposal, the study of these cases would be interesting to see their evolution.

The key points from the proposal were many. The different types of activities helped students approach the creation of the audiovisual story, as they had never experienced something similar in their students' life. The variety of activities and the implementation of them before, during and after the reading of the story, allowed students to embrace the proposal positively. The revision done in the theoretical framework allowed me to find how the results are coherent with the studies and documents revised. As seen in the theoretical framework, García and Jurado (2019) conclude how the use of videos have an influence in students' motivation towards the content, creating a relaxed atmosphere in the classroom, as well as Antúñez and Castro (2010), who defend how working with audiovisual creations can build self-sufficiency. This proposal agrees with these authors as students experienced the motivating character of this activities and they began to

develop autonomy and confidence in audiovisual creation and the foreign language.

The shared reading and drama activities were the backbone of the proposal, as students enjoyed the most of these. Infant Education stage can be challenging when talking about audiovisual creation, but thanks to these pedagogical strategies, to include audiovisual creation was much easier. For future interventions, including these, as well as the key role of the teacher as a companion and not a superior, is essential. Adapting the creation of audiovisuals and the use of ICTs is also important, as the complexity of the story, and the creative part should always be adapted to the students age and level.

The CLIL approach has been another foundation essential for the English learning process. The 4 Cs framework, the scaffolding and the use of HOTS and LOTS have been kept in mind during the whole proposal. The 4Cs have been all contemplated: cognition thanks to the challenging tasks, communication thanks to the communicative profile of the activities, content thanks to the curricular subject-progression and even culture as the book chosen belongs to English children's literature.

4. Conclusion

In this master thesis, I have made a bibliographic review on the CLIL methodology, foreign language teaching techniques, media education, audiovisual education, and audiovisual creation in the stage of infant education. The benefits of the CLIL approach in foreign language learning, the audiovisual literacy importance, and the benefits of audiovisual creation with students were the key foundations. The lack of more experiences in this field made the importance of this proposal grow, as there were not much regarding this age group of students.

Based on the previous review, an intervention based on audiovisual creation in the context has been designed and applied in a class of infants, considering

the research done, in order to achieve an improvement in the content and language. One experimental group was chosen to experience all the planification and activities of the proposal, and a control group was established to compare the result of the proposal. The innovative proposal included the creation of an audiovisual story, based on the children's book *The Snail and the Whale*. The proposal aimed to teach contents through a foreign language, English. The resemblances between infant education, CLIL approach and audiovisuals, allowed to integrate them into the infant education classroom. The results were positive as the students from the experimental group showed clear improvement in English language fluency and content dominance. The CLIL approach helped reaching language targets as fluency and confidence in the foreign language. The audiovisual literacy helped students realise the educational purposes of audiovisuals, and the creation of these audiovisuals aid students build motivation and assure key content.

The main objectives of this thesis were the design, application, and evaluation of an intervention of an audiovisual creation in a bilingual context classroom, checking if the audiovisual creations can be adapted to infant education and the benefits of this creation in a CLIL atmosphere. The achievement of the objectives was reached as seen in the results from the

I am an infant education teacher and I decided to research about a significant issue in my future career and I consider audiovisual materials are the perfect resource for capable to include every subject or theme to introduce it to the students. This master thesis helped me analyse educational possibilities of the audiovisual materials for CLIL programmes and how to design an innovative proposal according to the CLIL methodology in the preschool school stage. The proposal aid to reach some conclusions regarding personal knowledge and key awareness for future teaching career. The implementation of audiovisual creation activities should always be carried through short and playful activities as students from this stage benefit from comfortable atmospheres. The engagement of the teacher in the project is always key to ensure the success of any project. The

circumstances of the group and their context is important to adapt this kind of proposals into a group of students.

This proposal has some limitations such as the short time to expose the group to the activities and the limited time to create the audiovisual story. The optimal planification would include more activities before and after reading, to ensure students can get the exposure time needed for the contents and the foreign language. Since this proposal was being taken into practice in the internship period of my master's I had a very limited time regarding teaching hours with the students. The short number of studies and proposals of audiovisual creation in this educational stage is also limiting as it can hinder the theme for the proposal. Working with the students was another limitation as, being an internship student, I did not have the same relationship with the students as the tutor of the group and for some activities some students were a bit sceptic towards me.

To sum up, the benefits of including audiovisual creations in a CLIL context in infant education are clear. The introduction of audiovisual resources and their creation is also positive for students as their motivation towards the foreign language and media are increased. As seen in the theoretical framework, audiovisuales have an impact on students' life's, that us teachers must not avoid in the classroom as they bring multiple good options for learning content and language. ICTs, media, and audiovisuales should be addressed correctly in the schools, and we should teach students how to make the most of them by themselves. Students benefit from working content through the language as seen in the result from the evaluations.

The adaptation of the audiovisual creation to the age of the group is key to assure students success. It is challenging to bring in the Infant Education stage audiovisual creations due to its technical demands and the time required, but thanks to the pedagogical approaches included in the proposal, there was a possibility to bring the most out of students, such as the use of shared reading, drama activities, crafts, and globalization.

For future investigations or other proposals, I would suggest more time to take the proposal into practice as the more time available, the most exposure and the positive the results would be. Having a larger experimental group would lead to better and more precise results, as I could only work with one group in my internship, the ideal is to have a bigger sample. Infant Education is a school stage where students and teachers must be motivated and comfortable. I could see how the start of the project the lack of confidence and motivation could influence the wrong way as students did not engage themselves into the activities. I would suggest starting the proposal in a confident atmosphere and a motivational background.

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6. Annexes

Illustrations created by students for the audiovisual creation based on the story *The snail and the whale*.













