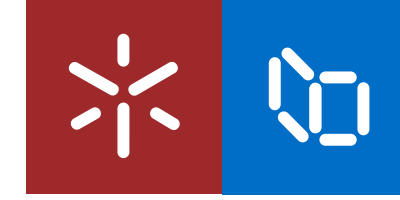
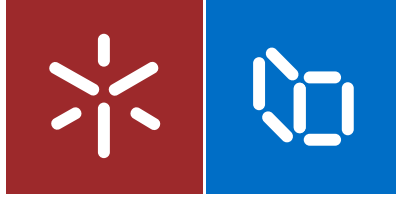


Universidade do Minho
Instituto de Letras e Ciências Humanas

António Carlos Martins Ferreira

Animated Cartoon Humor in
Second Language Learning





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ABSTRACT

The thesis discusses the importance of foreign language learning which constitutes one of the basis for a good education. The use of animated cartoon humor as a complementary tool to English learning is the main focus of such work. A set of teaching techniques and several linguistic analyses of humor are presented as well.

Several advantages of the humor present in animated cartoon (particularly in Peppa Pig) as a complementary tool to transmit concepts from a foreign language are addressed. Some of the questions concerning the matter are the following:

- (i) What are the benefits of learning a foreign language at an early stage?
- (ii) How can educators and parents contribute to an effective second language acquisition?
- (iii) How can animated cartoon humor introduce vocabulary and grammatical constructions to the younger audiences?
- (iv) What composition do animated cartoons' episodes present so as to teach/revise a foreign language?
- (v) How does one use animated cartoon humor in a practical situation?
- (vi) What follow-up activities can a teacher or educator implement after showing an episode of an animated cartoon in class?

It can be firmly acknowledged that a proper teaching and learning of EFL (English as a Foreign Language) is due to an appropriate education system, combined with a strong willpower. International agreements and education policies are cited that endorse the importance of language learning. Similarly, it has become vital that for workers in areas such as medicine and other health sciences to be skillful in more than one language and have a knowledgeable constructive language learning experience. Many methods of how to teach EFL to children, since they constitute the most auspicious age group to be effectively educated are explored as well.

KEYWORDS: Animated cartoons, Classroom, English Language, Humor, Young Learner

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INTRODUCTION

Nowadays, the use of the phrase “English as a global language” has progressively become more common. So, the way it is taught and transmitted influences how society will work in the future. Though, in order to teach the language to younger generations, one must also focus on the type of education the masses are obtaining – both in private or public teaching. So, the role of the government becomes relevant in providing an adjusted set of structures that will create the required conditions for an effective learning experience. Curiously, English ranks fourth place in terms of speaker ranking and this proportion is decreasing, with Mandarin Chinese, Spanish and Hindi all having more native speakers than English (Hempel, 2009: 1). Even so, there are 350 million native speakers, 350 million speakers of English as a second language and 100 million speakers of English as a foreign language. Nearly 1 billion people, which points toward one sixth of the world population, approximately, possess some kind of knowledge in regards to the English language (Graddol, 2000: 18).

Moreover, learning English can be advantageous in educational attainment, in achievement in the user’s first language, in creativity and inventiveness, in attitudes towards accepting other people/cultures, among several other intellectual, educational or affective welfares (Ingram & Sasaki, 2003: 56).

As for English teaching in Portugal, the situation seems much more promising nowadays. The steady growth concerning second language acquisition has become more apparent, leading to a more conscientious society of the multicultural reality. One of the first steps towards this gradual change can undoubtedly be the recent alteration regarding the school year to begin the EFL process. Accordingly, English became mandatory in primary school in this very same country since the academic year 2015-2016 for the third grade and the academic year 2016-2017 for the fourth grade¹, replacing the previous law – which stated English learning should only come later on, in the fifth grade.

Perceptibly, the teacher/educator will (now, more than ever) have a crucial role on the way his/her students perceive and consequently accept the second language itself. So, motivation can visibly be assumed as the key factor in this particular learning experience. As Zoltan Dornyei states:

¹ As stated in Decreto Lei n.º 176/2014.

Motivation has been widely accepted by both teachers and researchers as one of the key factors that influence the rate and success of second/foreign language (L2) learning. Motivation provides the primary impetus to initiate learning the L2 and later the driving force to sustain the long and often tedious learning process; indeed, all the other factors involved in L2 acquisition presuppose motivation to some extent. (1998: 117)

The author advances that L2 (second language) learning-related motivation can constitute an even more complex process for children, since it is not solely another school subject; it can be involved in several brain activities, and it can contribute to one's individual identity and crucial notions such as culture and community (*idem*, 118).

A teacher will be directly dealing with such significant concepts. Leading an entire class towards a multicultural, prejudice-free perspective of the world can be rather frightening, and a tremendous responsibility. Customarily, one does not realize the standing of teachers in this specific level of education; of course, education at home also constitutes an indispensable part of a child's needs to become a proper ambitious and contributing citizen– however his/her school life experiences will influence his/her perspectives permanently.

The aim of the thesis is to verify the positive influence of animated cartoons in the EFL process. Television and general media resources can contribute to a successful second language learning experience – primarily the one which explores the listening and speech elements. Animated cartoons can be useful for this matter – since they present useful material (such as the language and vocabulary it presents the viewer with) in order to teach and entertain at the same time.

Therefore, the work will be divided into three main chapters (subdivided into sections): the first part will focus on a theoretical approach, where the state-of-the-art is provided. The second part consists of a linguistic analysis of three scripts from the popular TV show *Peppa Pig*. The episodes chosen for analysis are: *Picnic*, *The Playgroup*, and *Shopping*. Such an option was mainly due to the experiment in a second-year primary school class – they were revising concepts such as food, animals and objects from the classroom for a written test in the following week, so the episodes had to reflect upon those same notions in order to create effective learning. Integrant mechanisms such as language and tone were also taken into consideration when selecting what to show to the class – *Peppa Pig* seemed to be the most complete choice, as it encompassed needed concepts as well as useful and convenient vocabulary.

In the last chapter, theory comes to life; as an experiment based on a second-grade class will be described. Also, the exercise sheet will be analyzed, and the results from the practical activity will be discussed. At the same time, in order to interpret the intended material, it will be also necessary to use a considerable set of linguistic instruments so as to achieve more accurate results.

Lastly, I provide conclusions, which will largely be a recapitulation of the introduction chapter.

1. CHAPTER I – THEORETICAL FRAMEWORK

1.1. EFL – English as a Foreign Language

Nowadays, the increasingly active role of English in all spheres around the world cannot be denied. Globalization launched the language, making its use almost indispensable in terms of economy, information, technology, politics, education and culture (Carter & Nunan, 2001), including official purposes in government and business sections. This strongly contributed to the need to teach English as a second language – developing future generations' communicative competences and language skills. Curiously, in countries such as Portugal English is used as a foreign language (EFL) in addition to their own languages; despite neither being a home language nor an official one. More recently, the English has begun to be taught at the lower levels in primary schools.

First language learning mainly occurs through interaction (between learners and the surrounding people in a more supportive context). Consequently, a similar situation will occur in second or foreign language acquisition. It is necessary for the teacher/educator to instruct students so as a planned intervention may be carried out to enhance language learning in a condition where participants, topics analyzed, settings and purposes are plainly prearranged (Ellis, 1990).

As far as actual teaching is concerned, the various methods to approach this matter have been evolving in the past few years. Understandably, the advances in music, television and smartphones played an essential role – since the latter provided educators with a whole new range of possibilities when it comes to transmitting knowledge.

Firstly, it is important to establish a difference between teaching English (or any other foreign language) to children or teaching adolescents/adults. Perceptibly, the latter are less enthusiastic about the learning they are about to experience – therefore, they demand a more serious approach. Children tend to provide the educator with a greater challenge, since it will be necessary to think outside the box so as to get acquainted with different techniques; which allow them to keep focused. It is essential to keep young learners entertained, focused and consequently eager to learn new concepts. Another important distinction between adolescents/adults and young learners is the fear of committing a mistake (written or oral).

Generally, the older a person is, the more uncomfortable he/she will feel when faced with inaccuracy – as children have shown to react less appallingly to a failure of such caliber:

(...) children are often more enthusiastic and lively as learners. They want to please the teacher rather than their peer group. They will have a go at an activity even when they don't quite understand why or how. However, they also lose interest more quickly and are less able to keep themselves motivated on tasks they find difficult. (...) Children often seem less embarrassed than adults at talking in a new language, and their lack of inhibition seems to help them get a more native-like accent. (Cameron, 2001: 1)

Despite the existence of several theories regarding EFL Teaching, Prasongsook (2010) affirms it can be planned in three ways, according to its proposed focuses: form-focused instruction, meaning-focused instruction and a combination of both (form and meaning-focused instruction)².

Form-focused instruction directs learners' attention towards specific properties of the linguistic code – by assuming students are able to learn what they are taught. Through the use of instruction, teachers should be able to stimulate communication (using the resources available to the pupils: whether linguistic, non-linguistic or both). This will allow learners to develop strategic competence so as to deal with issues associated with communication – acquiring new knowledge of the language that is being taught, based on the comprehensible input they are exposed to (Long, 1996).

The instruction may be carried out inductively, in that it simply provides plentiful opportunities for learners to produce utterances containing the target item; or, it can be conducted deductively, by explicitly explaining the properties of the item. Meaning-focused instruction provides activities that involve learners in authentic communication in the classroom. (Prasongsook, 2010: 29)

Meaning-focused instruction relies on a “non-interface” point of view (freer to the students), providing exposure to a rich input and meaningful use of the language in context. This is intended to lead to incidental acquisition of the intended level (Norris & Ortega, 2001). The approach can be widely found in contemporary English Language classrooms, in techniques such as Krashen and Terrell's Natural Approach, some content-based ESL instruction and immersion programmes (Ellis, 1994), which encourage students to be linguistically autodidacts and allow a more independent form of teaching/learning.

Last of all, the grouping of form and meaning-focused instruction provides students with activities of communication in which the planned structures will be used. In essence, the spontaneity and attention of the young learner will be developed, as he/she becomes exposed to

² Also known as focus-on-meaning, focus-on-form and focus-on-formS.

a series of communicative activities (and using the planned structures). In fact, Ellis (1990) noted that even though learners were able to use the grammatical point they had learned correctly solely in a planned situation (form-focused instruction), they failed to use these linguistic forms instinctively. This creates a need for both forms to be “involved” – for example by letting the students play a game by themselves and communicate amongst themselves, will demand an explanation of the content which is intended to be taught before or after the activity.

Furthermore, it is equally crucial to discuss the role of terms such as input, output and interaction in second language acquisition. The first one, input, is considered to be the language used by a native speaker or by other learners to address second language learners (Ellis, 1985). In other words, this occurs whenever a learner is trying to understand anything in a foreign language (second language) – allowing him/her to receive basis for language acquirement: input. There are two major types of input; conversational and non-conversational input (Vanpatten, 2003).

Conversational input is the language that a learner hears in a two-way communication in which the learner is taking part. The learner can receive this kind of input through everyday conversations, classroom interactions, and games. Non-conversational input is the language that learners hear when they are not part of the interaction: for example, when there is input from TV, radio, or a formal lecture. (Prasongsook, 2010: 30)

Hence, when talking to someone in his/her second language, the student will be directly dealing with a communication-intended message which needs both his/her attention and comprehension (Vanpatten, 2003). Likewise, these pre-fabricated pieces of speech will improve learners’ communicational ability since the student will be able to use the same structures he/she hears – applying them correctly when speaking a foreign or second language. This process is explained by Hatch (1978).

These features include formulaic speech, vertical structures and frequency of models. Formulaic speech input, or ready-made chunks of speech, can be used by learners in immediate communication. Later on the learners break them down into their constituent parts, and by doing so the learners’ interlanguage system is augmented. These chunks are raw materials for the learner’s internal mechanisms. An ability to remember and to use the ready-made chunks in communication then contributes indirectly to the route of second language acquisition. Another feature of input is vertical structures. Vertical structures are a process whereby, during a conversation, learners repeat a previous utterance produced by native interlocutors, incorporating it into their utterance. The learners may also delete and substitute some words into the new utterance. Vertical structures extend and sustain a conversation. (*idem*: 19/20)

By means of repetition, the learner will use “vertical structures” in a conversational situation, thereby improving his/her ability and comprehension. This is utterly important since it

provides the pupil with a clear approach to the “new” language. It is a “palpable territory”, where he/she may be granted with a basis for the purest form of learning: communication.

The second term, output, may be defined as the language that learners produce to express the meaning of what is desired to be transmitted, occurring through two phases: access and production (*idem*: 30), with the first one being the access to the appropriate lexical content to express certain meanings and the second one to put together these same concepts in order to produce coherent and understandable utterances.

This is directly related with the manner the learner will generate the message he/she desires to transmit. Obviously, this capacity will improve with constant use of the language practiced – meaning a person who is exposed constantly to an environment where a second language is spoken (or written) will have greater chances of succeeding. A “trial and error” approach in this case is extremely important, due to the fact that frequent use of the foreign language increases chances learners have to test several hypotheses about the target language; encouraging them to move from understanding meaning to understanding syntactic structures (Gass & Mackey, 2007). This way, he/she will be able to create alternative forms to overcome breakdowns during a conversation – finding substitute manners of expressing himself/herself.

The third and last term, interaction, is a mixture of the two previous ones and it plays an essential role in a classroom setting. Moreover, the teacher must bear in mind that his/her conversations with students must consist of the following structure: student receives input – student comprehends input – student produces output – student responds to the input – student receives feedback. In other words: at each turn, the teacher asks a question to the students; they process the question and respond to the teacher (Tsui, 2001). By receiving an input, the pupil will be directly approached by the teacher, motivating a response. After processing the established input, he/she will have to access and produce a logical response to what was asked or told. The feedback constitutes a technique that will permit the learner to acknowledge if the produced output was correct or not; if it was not, the learner will have an opportunity to obtain the correct answer and therefore improve.

The stated method may consist in a challenge to the educator’s capacity of engaging learners in interaction and keeping them interested in the topics chosen to discuss. In addition, the fact that the exercise demands an individual approach, may cause the remaining students to lose focus while other one is speaking. The learners may also suffer from anxiety when being

approached, as well as fear of being wrong – so there is a need for adaptation by the teacher. If a student seemingly is not understanding what is being asked, the question itself must be changed (stressing the main point(s) of the interrogation) so as he/she can come up with an answer. Additionally, teachers should provide opportunities for learners to rehearse their responses by consulting with their friends or writing down the response before presenting it to the class (*ibidem*).

Tsui also explores how the question itself can be divided into two types, facilitating the child's reasoning and linguistic process: display questions, the answer to which is known by the questioner; and referential questions, the answer to which is not known by the questioner. On the one hand, the first type should be predominant, since it will not demand an excessive effort by the learner and a more direct and short answer that he/she knows may help build his/her confidence regarding language itself. On the other hand, referential questions must be asked less often since these will demand a lengthier answer – which can sometimes constitute a problem. However, asking referential questions will improve students' input and output capacities much further than display ones.

Understanding formal instruction in the second language classroom is crucial when preparing EFL classes. These perceptions regarding input, input processing, output and interaction in second language classes are key factors for an effective implementation of a second language teaching/learning atmosphere.

Regarding classroom organization, both the teacher and the active student engagement constitute the vital factors for it to succeed (Cameron, 2001). Teacher should possess a vast knowledge of the language in question and, of course, patience and make the pupils feel confident so as they can learn “safely” with no fear of committing mistakes. Such an uplifting atmosphere encourages students to take part in learning activities and challenges them to take risks in experimenting with new language and interacting (Savignon, 1983). As Prasongsook states:

(...) young children like to talk and experiment with language, interpret the meaning, imitate chunks of language, and join pleasant activities. For a primary language class a teacher is important as a provider of such learning contexts and resources for language input. A good teacher for a young second language class needs to possess the important fundamental qualities, such as love, language proficiency, and teaching proficiency (...) (Prasongsook, 2010: 22)

Also, according to Moon (2000), it is essential for the teacher to develop a good relationship with the learners in order to create an effective communicative environment, as well as an organized of both students and resources (appropriate supportive materials) in general. Class activities (in pairs or groups) are also beneficial, since they improve learners' chances to get access to language input and subsequently increase involvement in language learning.

The dedication shown by Portugal to implement English as compulsory, so the younger generations gain access to a more varied range of opportunities in the future is another main aspect to be taken into consideration. As it is stated in *Education and Training in Portugal* (2007):

The Government defined the following objectives:

- To make the teaching of English compulsory in the 3rd and 4th years of the 1st cycle;
- To make Study Skills Support compulsory, with the aim of consolidating student learning and allowing them to benefit from teacher support;
- To facilitate the development of other optional activities in the areas of arts, sport and other foreign languages.

The programme has been an outstanding success: 99% of Portuguese schools now have Curriculum Enrichment Activities. This programme is being implemented in conjunction with the local authorities, parents' associations, welfare institutions and school clusters. (Ministry of Education, 2007: 14)

Indubitably this is still in need of a change. By starting to learn English in the third grade can be heavily beneficial; though, learning it earlier will be even more profitable. Yet, the transformation has already started – which constitutes a clear benefit so far.

Logically (and after analyzing several alternatives to the generic way of teaching), traditional methods such as reading comprehension and/or simple written tests and exercises will not be as functioning as a constant and active range of activities. These can range from: games, songs, role playing, pair works, group works to even collecting students' works in a portfolio (so as to sum up the year teacher and students have been together).

The key is to teach children without losing their interest – so they do not reject language learning from an early stage, thus, becoming bilingual (or multilingual).

1.2. The Importance of Bilingualism

Bilingualism is a rather popular term nowadays, since globalization and the emergence of English as a world-wide language have made it common for non-native English speakers to master at least one non-native language. It has become of the utmost importance to get acquainted with more than one language in order to “(...) know multiple languages, which is important for travel, employment, speaking with members of one’s extended family, maintaining a connection to family culture and history, and making friends from different backgrounds” (Byers-Heinlein; Lew-Williams, 2013: 95). Noticeably, these advantages can be considered to be the most evident ones, helping the average bilingual citizen to deal with daily-routine problems and/or situations. Interestingly, it is claimed that young children are more likely to adapt to sound systems and acquire phonological patterns of a new language than adults (Lee & Azman, 2004).

One of the main concerns by parents/educators is whether young children will end up mixing concepts or even expressions from the two or three languages they are learning. According to Michael Paradis (2004: 54), bilingual adults may speak any desired language without confusion (except in the case of neurological disorders). However, bilingual infants may or may not mix words from two languages in the same sentence – a concept which is known as *code mixing*³. This can occur when a language (especially in speech form) draws to differing extents on at least two languages combined in different ways. *Inter-sentential switching*, where a change of language occurs at a clause or sentence boundary, may also derive from it. For example, when a Portuguese/English bilingual says: “Sometimes I’ll start a sentence in English e termino em português” (*and finish it in Portuguese*).

In fact, it is quite common to fuse language elements together during a “bilingual development”, resulting as beneficial (Pearson, 2008: 150). One of the causes of *code mixing* is associated with imitation; children tend to do what they hear adults do. Another reason can be the child’s still-limited set of linguistic resources, as acknowledged by Byers-Heinlein and Lew-Williams (2013: 97):

(...) a monolingual 1-year-old might initially use the word “dog” to refer to any four-legged creature, bilingual children also use their limited vocabularies resourcefully. If a bilingual child does not know or cannot quickly retrieve the appropriate word in one language, she might borrow the word from the other language (...).

³ In *Bilingualism in the Early Years: What the Science Says* (Vol. 7, No. 1, 2013: 95).

The natural rhythm of the language plays an essential role as well. According to Byers-Heinlein, Burns and Werker (2010: 2), infants have the capacity of distinguishing dissimilar languages such as French and English at birth. Nonetheless, similar languages – such as French and Spanish – can only be differentiated by the age of 4 months approximately (Bosch L. & Sebastian-Gallés, N., 2003: 219). A more recent study also affirms 4-month-old bilingual infants may successfully discriminate silent talking faces speaking different languages (Weikum et al., 2007). Additionally, Byers-Heinlein and Lew-Williams uphold that monolinguals lose this capacity, no longer paying attention to this matter. The dissimilar movements of the face varying on the language which is being spoken are no longer a particularity they can categorize: “However, by 8 months of age, only bilinguals are still sensitive to the distinction, while monolinguals stop paying attention to subtle variations in facial movements” (2013: 97).

The real purpose of bilingualism at an early age can be “translated” into a simple question: can it actually make children smarter?

Popular books such as *The Bilingual Edge* (King & Mackey, 2009), and articles such as *The Power of the Bilingual Brain* (TIME Magazine; Kluger, 2013) have touted the potential benefits of early bilingualism. To start, one of the most important benefits of early bilingualism is often taken for granted: Bilingual children will grow up to become adapting adults who can successfully travel, seek for employment outside their home countries, speak with members of one’s extended family, maintaining a connection to family culture and history, and make friends from different backgrounds. All of the above come from knowing multiple languages. However, beyond obvious linguistic benefits, researchers have investigated whether bilingualism confers other non-linguistic advantages (Akhtar & Menjivar, 2012).

Several studies have implied bilingual children can show certain advantages in social understanding. For instance, bilingual preschoolers seem to present slightly better skills than monolinguals in understanding others’ perspectives, thoughts, desires, and intentions (Bialystok & Senman, 2004). Young bilingual children have enhanced sensitivity to certain features of communication such as tone of voice as well (Yow & Markman, 2011). Moreover, there is some indication which shows multi-lingual infants are advantaged in certain aspects of memory as well (Brito & Barr, 2012).

An experiment by Krista Byers-Heinlein⁴ obtained particularly fascinating results, as it used a sample of babies 3 days old and younger (some with monolingual mothers, others with bilingual ones). Subsequently, they were exposed to audio tapes both in English and in Tagalog⁵. It turned out that babies with monolingual mothers only sucked harder on the pacifier when hearing the English tape; while babies with bilingual ones sucked hard when exposed to the two languages – revealing, in an astonishing manner, how soon the acquirement of a second language can truly begin.

As noted, despite the clear linguistic advantages, this early exposure can convey, parents/educators will also be interested in factual non-language related cognitive benefits. This can also be denominated as *the bilingual advantage* (Konnikova, 2015: 1):

(...) a bilingual child switches between languages, the theory goes, she develops enhanced executive control, or the ability to effectively manage what are called higher cognitive processes, such as problem-solving, memory, and thought. She becomes better able to inhibit some responses, promote others, and generally emerges with a more flexible and agile mind.

It is also noteworthy that several studies of the first half of the twentieth century avowed bilingualism could produce negative results, such as confusion between which language to use. Furthermore, a more recent review by Ellen Bialystok, Fergus I.M. Craik and Gigi Luk entitled *Bilingualism: consequences for mind and brain* (2012), claims a large body of evidence now demonstrates that the verbal skills of bilinguals in each language are generally weaker than are those for monolingual speakers of each language (Bialystok; Craik; Luk, 2012: 1) – that is, monolingual children can develop a more profound relationship with the language since they only are acquainted with one.

In addition, another important concept is described by Colin Baker as *Language Brokering* (2001: 118) and can occur when a child acts as an interpreter for his/her language minority family. This can take place in several daily routine contexts, such as: medical appointments, selling/trading situations or having foreign visitors at home. In this particular case, the child faces an unbalanced linguistic circumstance that may lead to pressure – which is heavily negative in second language learning. Pressure might be caused due to several reasons, explored by the author:

⁴ Mentioned in *The Power of the Bilingual Brain* (TIME Magazine; Kluger, 2013).

⁵ A language common in parts of Canada where there are high concentrations of Filipino immigrants.

First, children may find an exact translation difficult to achieve as their language is still developing. Second, children may be hearing information (e.g. medical troubles, financial problems, arguments and conflicts) that is the preserve of adults rather than children. Third, children may be expected to be adult-like when interpreting and child-like at all other times; to mix with adults when interpreting and 'be seen and not heard' with adults on other occasions. Fourth, seeing their parents in an inferior position may lead to children despising their minority language. (...) Fifth, bilinguals are not necessarily good interpreters. Interpretation assumes an identical vocabulary in both languages. (Baker, 2001: 119)

Therefore, a child must also be thoroughly "supervised" while getting acquainted with a new language. The parents and teachers should understand there is a time and a place for everything, that is, there should be space in order to evolve. Learning a language (or anything) is a gradual process which never ends.

Despite the disadvantages, *Language Brokering* also conveys a handful of advantages, such as praise and reward by a parent and the fact the child learns adult information more rapidly:

First, it can bring parental praise, reward and status within the family for playing a valuable role. The research of Malakoff (1992) found that this ability is widely distributed among bilingual children who are quite expert as early as the third or fourth grade. Such ability may gain both esteem from others and raise self-esteem. Second, the child learns adult information quickly and learns to act with some authority and trust. Early maturity has its own rewards in the teenage peer group. Third, Kaur and Mills (1993) found that children accustomed to acting as interpreters learned to take the initiative. For example, a child may give the answer to a question rather than relaying the question to the parent. This puts children in a position of some power, even of language censorship. (*ibidem*)

Furthermore, the author mentions three more advantages that may occur from *Language Brokering*. By leaning on their child as an interpreter, might bring the family closer. Plus, when "functioning" as a translator, the child is capable of realizing the vast amount of problems which may come from translation of words, figures of speech and ideas. Also, there is the strong possibility that the youngster creates empathy towards other cultures (*ibidem*). All of this can be directly connected to the way this subject is treated in the home-environment.

Moreover, maintaining the "home" language is fundamental at this stage of development. As long as a child is exposed to good language models, he/she will not face confusion (most likely) and will improve his/her well-being:

Children who have the opportunity to maintain their first language can extend their cognitive development, while learning English as a second language. Their level of competence in the second language will be related to the level of competence they have achieved in their first language (Cummins 1984). Children with a sound knowledge of their first language will be able to transfer skills from one language to another.

Early childhood professionals can play a vital role in the maintenance of children's first languages. They can provide opportunities for children to use their first language in early childhood settings and at school and encourage the parents to use the first language at home in order to provide a good foundation for

learning English. It is important to reassure parents that children will learn English as a second language from English speakers. (Clarke, 2009: 9)

The role of the parents is indispensable. They represent the main influential figure for the child, so it is important that he/she recognizes the mother and the father's support throughout this long process which is acquiring second language (predominantly up until the age of six) – which was previously analyzed (Chapter I, 1. EFL – English as a Foreign Language).

As far as TV shows are concerned, there is a distinction to be evidenced: some have the main function of being educative and used in a classroom, a stricter environment, such as dictionaries, grammar books, audio tapes, television programs, CD-ROMS and the Internet-related technologies. Others are just humorous animated TV shows or films whose main purpose is for the child to listen to as the second language is being used in the most varied situations. This way, they can start to discriminate certain phrases and/or expressions. Both of them are exceedingly useful in the language acquiring process. The use of animated cartoon humor can help in many forms as it improves pronunciation, vocabulary and explores new forms of sentence construction.

However, as I mentioned earlier, these can only be used as complementary – since watching an absolutely unknown language being spoken without any type of linguistic guidance generally does not result in an effective acquisition of a second language. As Babette Moeller explores throughout *Learning from Television: A Research Review*.

The use of television *per se*, however, does not guarantee that learning occurs. Perhaps the most important message that can be derived from available research is that whether or not learning occurs, is dependent on who is watching, how the viewer is watching television, how the program that's being watched is designed, and the context in which the program is being watched. In the following section, we will review the research on how variations in the audience, their viewing processes, the design of the program, and the viewing context influence learning outcomes, in particular for literacy learning. (Moeller, 1996: 10)

Furthermore, it is necessary for the youngster to be exposed to a positive learning atmosphere, where these “out of the ordinary” consolidation techniques can be used properly.

In the following sections, I will focus on the influence television has had on society (mainly on children) and several teaching techniques, as well as games and strategies which may help teachers guarantee the success of what they are trying to teach/explain to the students. The situation regarding animated cartoon/comedy TV shows and their impact on second language learning will also be mentioned, since it represents an essential part of my thesis – and was the

basis of the experiment conducted (which is described in Chapter III – A Classroom Approach to *Peppa Pig*).

1.3. The Influence of Television

In the past few decades a television set has become essential as a basic everyday item to have at home. Nowadays, smartphones, tablets and, of course, computers have also gained a huge amount of popularity. However, what children watch and choose to do in their free time will influence them greatly throughout their first years.

Alongside the mass media, all of the above can influence both in a positive or a negative way the young learner's development. The media officially became a powerful and persuasive organ back in the 1940s when black-and-white television started to gain popularity, thus becoming the primary medium for influencing public opinion. It appealed to the audiences by being entertaining and informative at the same time. The deceptively limitless variety of color and sound provided made it easier for the public (both listeners and viewers) to prefer to listen or watch instead of acquiring knowledge through reading.

Nevertheless, critics such as Susan Sontag (*McLuhan Hot & Cold*, 1968), Raymond Greg Philo (*Seeing and Believing: The Influence of Television*, 2002), Rosenthal (*McLuhan: Pro & Con*, 1968), and Raymond Williams (*Television: Technology and Cultural Form*, 2003) started to become aware of this radical change – predicting a reasonably disastrous outcome (if these new forms of communication were not used properly and judiciously).

Today in our cities, most learning occurs outside the classroom. The sheer quantity of information conveyed by press-magazines-film-TV-radio far exceeds the quantity of information conveyed by school instruction and texts. This challenge has destroyed the monopoly of the books as a teaching aid and cracked the very walls of the classroom so suddenly that we're confused, baffled (...) (Sontag, 1968: 137)

Furthermore, the avid use of such new entertainment devices started to provoke antisocial (and sometimes, aggressive) behavior – mainly in children (Huesmann, 1994: 166). In the early 1950s, the comic book was chastised for its alleged injurious effects (Wertham, 1954); after film had been previously “targeted” mainly due to a study by the Motion Picture Research Council, alongside the humanitarian organization Payne Fund (1928).

In the late 1950s and early 1960s, concern over the antisocial impact of the media shifted to television. Also, experiments on university campuses by Bandura and Berkowitz

(summarized in *Television and the American Child* by Comstock & Paik, 1991) concluded that violent behavior could be learned through continual contact with media of the same nature.

The necessity for a “filtered media” (at least for the younger generations) began to make itself noticed throughout Europe and the United States – mainly. Educational shows began to gain popularity, helping children to learn in a different out-of-the-norm manner.

Young learners who watched this new type of show as preschoolers tend to watch more “intellectual” programmes when they get older. They use TV intelligently as a complement to school learning. Conversely, those who focus more on the entertainment-side of television watch fewer informative programs as they grow up (Macbeth, 1996).

The well-needed concept of *educational technology* has also emerged in these decades. However, the term may be confusing – since people tend to associate it with two particularly distinct connotations:

To some, the term is associated solely with the technical equipment and media of education – such as overhead projectors, television, tape-slide programmes, computers, etc. Others take the view that educational technology involves a clinical, systematic analysis of the entire teaching/learning process in an attempt to maximize its effectiveness. (Ellington, Percival, Race, 1993: 1)

Noticeably, the behavioral effects television may cause on a young learner may vary. Researchers have inclusively proposed three major mechanisms for these: imitation, arousal and disinhibition (Moeller, 1996).

Imitation can be basically described as learning through observation and it is considered a communicative mechanism which has been proposed by social learning theory (Bandura, 1973). According to this theory, the viewer will imitate the behavior he/she witnesses while watching a certain show. It is considered to be more than just a simple mimicking – it transcends into a deeper cognitive process depending on factors such as whether or not the observer is attending to the model, how well the observer can remember and execute the modelled behavior, and the incentives and rewards associated with carrying out the modelled behavior (Bandura, 1986).

Arousal has been defined as “a unitary force that energizes or intensifies behavior that receives direction by independent means” (Zillmann, 1982), namely from an “emotional” or “affective” nature – frequently referred to as autonomic. Autonomic arousal is typically measured through heart rate, skin conductance or blood pressure. Certain show genres (such as comedy,

drama, horror or sports) can elevate the arousal levels, whereas nature shows have been shown to decrease viewers' arousal levels (*ibidem*). Of course, this can be extremely variable, specifically on how high the arousal level obtained during the first exposition is (Sternbach, 1966). Interestingly, viewers who initially present lower levels of arousal will have much larger reactions to an exciting program than viewers who are already aroused when they begin watching. Concerning the frequent exposure to arousing material, the viewer may get used to it, leading to a decrease in his/her response.

Disinhibition is the repeated exposure to socially sanctioned behaviors, which may result in the increased probability viewers to let go of the constraints on their actions and to display a certain behavior they watch on television (Berkowitz, 1974).

As such, this theory is particularly relevant for explaining the impact of television on adults. Compared to young children, adults usually have a well-developed repertoire of response patterns, so the major impact television may have on their behavior is in terms of performance rather than acquisition. (Moeller, 1996: 3)

Moreover, nowadays a fair amount of educational television programs which were designed to enhance basic literacy skills (including reading, writing, speaking, listening and basic math skills) can be easily accessed by anyone. As it has been stated already, these may have a tremendous impact on viewers' knowledge base (and knowledge-related behavioral attitudes or responses), including word learning and the acquisition of cultural knowledge. Programs such as *Dora the Explorer* or *Blue Peter* not only impact literacy skills (as they teach new vocabulary and forms of pronunciation) as well as knowledge about culture and history from certain countries.

Likewise, it can be concluded that television has a great potential for enhancing learning in general and literacy learning in particular. However, the use of television per se will not assure the occurrence of a learning process. Of course, one must focus on the main point here: whether or not learning occurs is dependent on who is watching and how he/she watches television.

The role of motivation (on the part of the student) becomes important. Where does motivation actually come from? Can a simple act such as watching television boost this? Gardner and Lambert (1972) attempted to answer that same question as they reported that attitudes and motivation of a second language learner have a noteworthy effect on language learning.

In fact, Gardner (1985) identified motivation as the single most influential factor in learning a new language. To Gardner, there are two possible motivational orientations: (a) instrumental, for enhancing career or academic prospects; and (b) integrative, for fitting in with the people who speak the language natively. Motivation itself, according to Gardner, is composed of a goal, a desire to attain the goal, positive

attitudes toward learning the language, and effortful behavior to that effect. (Ito, Oxford, Park-Oh & Sumrall, 1993:32)

Additionally, Crookes and Schmidt (1989) claimed this motivation can be divided even further, into seven aspects – the first four of which are internal⁶ and the last three external⁷: (a) interest in the language; (b) relevance of the language to the person, including perception of personal needs for achievement, affiliation, and power; (c) expectancy of success or failure; (d) outcome, i.e. rewards felt by the learner; (e) decision to engage in language learning; (f) persistence over time and (g) high language activity level.

As mentioned, animated cartoons are an excellent way to capture children’s attention – so they can become useful promoting the second language learning process.

1.4. The language of Humor and its use in the classroom

Animated Cartoons’ humorous nature can be considered one of the central factors when addressing the influence of animated TV shows as a tool to help to acquire a second language. It is inevitable not to consider the latter an immense source of comedic materials. Despite the ramification into different genres present in these programmes at the present time (such as suspense, action or horror), the use of humor remains structural or constitutive. Additionally, the more “direct” benefits of using humor in the classroom include: better understanding of materials (Lucas, 2005), increased student performance (Berk, 1996; Ziv, 1988) and improved retention of information (Garner, 2006; Kaplan & Pascoe, 1977).

Lawrence E. Mintz (2008: 281) tries to provide a general definition of humor, as he states humor is variant and a world-wide phenomenon. One cannot attempt to fully understand a concept so extensive and specific at the same time. People use it to entertain, but also teach, engage in conversations, or even cheer up someone.

Humor takes many forms today (some more straightforward and others somewhat more indirect) and can be found in practically every element of the mass media. Children’s shows are no exception. Depending on the age-group, there are currently a satisfactory number of comic animated cartoons broadcasted which inform younger generations of how the world functions and the reality they are living in, using humorous techniques.

⁶ Solely dependent of the individual himself/herself.

⁷ May be altered due to external influences.

A reference to the three main categories when addressing theories that attempt to explain the essence of humor becomes necessary: Cognitive or Incongruity Theories, Social or Superiority Theories and Psychoanalytical or Release Theories.

Release (psychoanalytical or relief) theories tend to affirm humor, fundamentally, is a form of releasing emotional energy or catharsis. People usually laugh in improbable situations, such as: when overwhelmed, nervous or even frightened. Freud (1963) states humor results from the frustration of some expectation that should happen but does not. It is also believed that humor began as a means of communication in pre-lingual times, as it signaled the good news that a threat was avoided and the group could relax in safety. Research shows that laughter is an effective way for people (regardless of age) to release tension and temporarily take their minds away from personal issues; as well as to permit the manifestation of feelings and/or ideas that would otherwise be difficult to express (McGhee, 1979).

This form of humor is still exploited nowadays in TV shows and films, including the animated ones, as writers use uncomfortable situations to try to evoke laughter; e.g. *The Looney Tunes Show* (2011-2014). Situations where characters are arrested, violently beaten up or lost in the woods at night in search of a truffle worth a fortune are just some examples of what can be experienced by viewers.

Social or superiority theories were the first attempts to classify humor in a more negative way as they emphasize the presence of aggressive elements in it. Superiority theory describes humor as a means to triumph over and/or directly judge other people's flaws in order to "highlight" one's own superiority. In short, humorists diminish people so as to make others laugh. A perfect and quite illustrative example of this is the classic case of someone slipping on a banana peel – he/she can get seriously injured, but the ones who witnessed the accident will undeniably laugh anyway.

This type of humorous technique is explored in depth in TV shows such as *Laurel and Hardy* (1927-1950), *The Three Stooges* (1928-1970) and *Mr. Bean* (1990-1995) or in animated series such as *Tom and Jerry* (1940-2014), where characters suffer several accidents per episode ending up getting hurt in some manner. Today, this notion is commonly known as *Slapstick* [humor]:

Slapstick is comedy that is purely physical in nature. Little rational processing is necessary to enjoy slapstick humor. It is a favorable humor type among children and remains extremely popular throughout

the duration of one's life (...). Examples of slapstick include falling down, slapping, tripping, and hitting others. The audience laughs at the simple physical acts of slapstick comedy. (Rulli, 2010: 33)

Since slapstick consists of physical injury, one must assume that on shows directed towards a younger audience these accidents are only bound to happen to the evil or even criminal characters (villains). Yet, the opposite transcends more frequently than imagined. It is curious to assume these accidents only happen to the "bad guys", since the original prototypical superiority laughter tends to arise only in the parodies of villains – but in some of the shows mentioned this tends not to occur.

This category also includes accidents caused by awkwardness, clumsiness, inexperience, bad luck, or plain stupidity leading to concrete damage or considerable confusion. In this connection, the children naturally refer to TV programmes that focus solely on others' clumsy behaviour and misfortunes. (Neuß, 2006: 18)

Situations and difficulties may vary, as long as they show some negative nature to them. Despite being "the good guy", the hero sometimes suffers a considerable amount of physical damage per episode. This may occur for two reasons. The first one being more direct and simple: to teach children about the mishaps of life. The second one can become more complex. Since heroes are, most of the time, adults⁸; children enjoy seeing them in a predicament which calls their authority into question. This can derive from a notion explored by Norbert Neuß in the article *Children's humour*.

Primary school children frequently laugh about the mishaps of their teachers, parents, and other people in positions of authority. Children find situations particularly funny in which adults behave physically or cognitively in a less competent manner. In such cases, the "powerful" adult loses his or her superiority and children feel powerful or competent. (*idem*, 19)

So, as it is suggested, children may find it humorous to see their favorite heroes (role models) placed in damaging comedic situations where generally some type of pain or punishment occurs – due to the fact it temporarily "takes away" adults' control. This occurs in shows such as *Goof Troop* (1992-1993), *Freakazoid!* (1995-1997) or *Teen Titans Go!* (2013-Present).

Philosophers such as Plato and Hobbes viewed humor as a vice and a display of lack of wisdom. In fact, until the late 1860s, it was considered impolite to laugh in public – considering laughter to be associated with lack of good manners. Inevitably, the emergence cognitive and incongruity theories altered the way humor was studied, allowing a broader perspective of how

⁸ When they are not, they tend to be/seem older than the average primary school student.

one could be funny or not. However, traces of superiority humor can be easily identified in jokes related to ethnic groups, gender or low intelligence.

Lastly, incongruity theories attempt to explain humor using a less emotional method. The basis of the incongruity theory is that things are humorous when there are “disjointed, ill-suited pairings of ideas or situations or presentations of ideas or situations that are divergent from habitual customs” (Keith-Spiegel, 1972: 7), that is when two or more loose concepts come together that are not expected to in order to create humor – surprise and out-of-the-norm situations may generate laughter.

For this, Arthur Koestler (1964) developed a concept entitled *bisociation*, which is related to the incongruity theory, yet he emphasized how this is applicable to humor as well as artistic creativity and scientific discovery. *Bisociation* occurs when an idea or situation is simultaneously perceived from two incompatible or disparate frames of reference (Martin, 2007: 446). In other words, taking two concepts that appear to have nothing in common, finding non-obvious connections following further inspection. In a more practical example, such comedic phenomenon occurs in animated TV Shows such as *Earthworm Jim* (1995-1996) or *Nickelodeon's* worldwide-known phenomenon *SpongeBob SquarePants* (1999-Present).

The first one combines the concepts of “astronaut” and “earthworm” engendering an interspatial hero who fights mischievous aliens or; in the second scenario, a sea sponge who works at a fast-food restaurant (owned by one excessively avaricious crab) as a cook. At first sight, these concepts seem quite inquiring to blend with one another – however, together they are able to create two surprisingly entertaining main characters with not only a comedic physical appearance, but also a well written development; established by the success and ratings the two TV shows have or used to have.

Contrariwise, the direct contact between a child and animated cartoons, either through television or literature – more specifically comic books is still considered essential. The case of humorous variations of these is even more encouraged, since it can improve the mood of a child, making him/her more positive towards adversities.

In fact, one of the definitions of humor present in the *Oxford Dictionary of English* (2012) is “the quality of being amusing or comic, especially as expressed in literature or speech” – therefore the ability to make others laugh. The increasing popularity of television was, in some

way, utilized as a tool to spread a sense of funniness and hilarity much more straightforwardly and massively. Being tremendously broad and rich in language constituents, humor can be helpful when learning a language (second language or not), since it can be used in a more entertaining way (it allows the teacher/educator to change his/her approach⁹ into a more unconventional one – which can be beneficial). In reality, humor currently stands as one of the few universals applicable to all people and all languages throughout the planet (Kruger, 1996; Trachtenberg, 1979).

The link between laughter and academic success is also well documented within recent research projects. Positive connections between parents' and teachers' uses of humor and academic achievement can be established in students up until college or university and even beyond (Hickman & Crossland, 2004). Still, this use of humor was previously believed to be disadvantageous when learning a language, since it could distract students from their main purpose:

Despite its present pervasiveness within general education, humor has only recently taken its place as a fixture of classroom culture. Indeed, formal education was viewed as a wholly serious matter up until the mid-twentieth century—when classic educational models began to give way to the more flexible and humanistic approaches upon which we base our contemporary methods. (Byrant & Zillmann, 1979: 112)

While the use of a more traditional¹⁰ approach mentioned earlier has been decreasing, its replacement by behavioral approaches based on conformity and repetition – such as the Audio-Lingual Method (ALM) – allowed new opportunities for use of classroom humor. Indeed, both the dominant translation and behavioral methodologies supported what Vizmuller (1980) identifies as one of the key characteristics of both language and humor: creativity in communication (Askildson, 2005: 46).

In fact, direct contact between the young learner and humor is believed to be of utmost importance for a child to develop critical thinking – in addition to the clear advantages associated with language and linguistic skills. Paul Chance describes it as the ability to analyze facts, generate and organize ideas, defend opinions, make comparisons, draw inferences, evaluate arguments and solve problems (Chance, 1986: 57). M. Carrol Tama calls it a way of reasoning

⁹ Named *Modern Education* by J.M. del Campo, V. Negro & M. Núñez (2012) – the use of audiovisual materials and more practical techniques (such as games and music) to teach a language.

¹⁰ *Traditional Education* is a type of approach in which teachers usually talk directly to the students, while they solely listen. The use of traditional chalk boards is quite frequent as well. In *Traditional education vs modern education. What is the impact of teaching techniques' evolution on students' learning process?* (2012).

that demands adequate support for one's beliefs and the unwillingness to be persuaded unless support is forthcoming (Tama, 1989:64). Robert Ennis however defines it as reasonable reflected thinking focused on deciding what to believe or do (Ennis, 1992: 31). All of the above mentioned can constitute positive notions one must obtain, which will influence in the way a child perceives humor. To be able to understand what can be funny or not, and what may be taken as a straight offense is rather imperative.

Still, not all studies point to the positive effects of humor in second language teaching. One illustrative example of this case can be found in Fisher's experience (1997):

(...) for example, showed two versions of a 15-minute taped general astronomy show containing 20 concepts to two groups of visitors at a planetarium. The humorous version presented 10 out of the 20 concepts with humorous inserts. The test afterwards showed that the visitors who saw the humorous version had less retention of the material and scored lower on the test than those who saw the nonhumorous version. This finding may act as a warning for educators wishing to use humour, that there are limitations to the dose of humour to be used or the humour may turn into a distraction. Fisher (1997) himself admitted that 'the pacing of humour in the present project was even faster than 100 seconds. This pace could have been too fast, the visitors exposed to humour too often' (p.711). (Pham, 2014: 34)

In short, although most studies support the direct benefits between humor and education, one must take into consideration its actual use in teaching nowadays. There must be a symmetric balance between the use of humorous material inside the classroom and the recurrence to the classical approach – a perception the teacher has to bear in mind, paying close attention to the environment of his/her class as time goes by.

Moving on to the more indirect benefits of the use of humor in the classroom, researchers found that it can:

(...) increase teacher immediacy and lessen psychological distance between teachers and students (Gorham, 1988; Gorham & Christophel, 1990), lower students' affective filters (Ageli, n.d.; Maurice, 1988), create a safer, more open classroom environment (Askildson, 2005; MacAulay, 2009; Neuliep, 1991; Senior, 2001; White, 2001; Ziv, 1979), and lead to better ratings of teachers or teaching (Bryant, Crane, Comisky & Zillmann, 1980; Brown, Tomlin & Fortson, 1996; Garner, 2006; Lowman, 1994; Tamborini & Zillmann, 1981; Ziv, 1979). (*idem*: 35)

Focusing on the first point mentioned above, Gorham (1988) and Gorham & Christophel (1990) have proven that a number of teachers' immediacy behaviors using verbal humor could meaningfully lower the teacher-student psychological distance (making teachers appear more approachable to students), thus leading to conditions more favorable to learning. Of course, one is not considering the charismatic capacities of the teacher in question. However, the use of

humorous materials may be helpful to the educator in order to facilitate this “lighter” communication with his/her pupils.

Gorham & Christophel's conclusions are in agreement with those of Askildson's (2005) study, which included teachers' perceptions of humor usage, and those of Senior (2001) in which teachers considered humor and its responsiveness. Senior found eight teachers of English who, from their experience, managed to create accepting classroom environments by resorting to the usage of humor. In addition, these same teachers went on to encourage students to join in and create laughter on their own. This can also be associated with accepting different cultures within the classroom, promoting solidarity. Group laughter helps develop understanding, therefore resulting in lower levels of conflict between students. Hence, in Senior's study, all teachers were native speakers of English, while all students were non-native speakers with the proficiency ranging from beginners to advanced.

A study conducted by Bryant (1980) approached the perceptions students may have in relation to gender differences concerning the use of humor by the teacher/educator. Their research showed that male teachers using humor received higher evaluations from students, while their female colleagues generally received lower evaluation scores. (*idem*. 41)

The finding in question had contrary results to that of Gorham & Christophel (1990), who found that female teachers' uses of humor did not appear to have (what is considered) a “negative” effect on students' learning. This also represents an issue worthy of further analysis. However, due to the theme of the thesis, the main focus has to be directed towards the use of animated cartoons inside the classroom – not the gender of the educator in question.

Perceptibly, research in this particular area (use of humor as a tool in the teaching-learning process) is much more limited than what has been done in the physiological and psychological fields – probably due to what Mary Kay Morrison calls the *humor paradox*: we claim to place a high value on humour, but the reality is that our fears keep us from initiating and sustaining humour practice (Morrison, 2008: 73). Unfortunately, this becomes an inevitable reality to several educators around the world. This “fear” of losing control inside the classroom, or simply not being able to convey humor – which, actually, may be surprisingly difficult. No “authority figure” (such as a teacher) desires to look preposterous or unprofessional – since he/she may lack the sense of humor and/or charisma to be humorous in a classroom situation.

This can also be trained and molded so the educator develops a more comfortable attitude towards the class that is being taught.

Nevertheless, nowadays a lesson alone represents much more than a mere one-sided direct transmission of knowledge from the teacher to the students. Fortunately, it has suffered several changes over the years. Today, a lesson requires creative thinking and flexibility on both parts. The teacher faces innumerable challenges and has to find imaginative forms of overcoming them – and that fact made teaching far more interesting and fun than it used to be.

In fact, a study by Kaplan & Pascoe (1977) proved humor could have a direct effect on children's capacity of retaining information, especially when reviewing and consolidating notions in order to prepare for a future test (as I will try to prove in my experiment with students from the second grade).

(...) 508 undergraduate students viewed one of four versions of video lectures (serious, concept humour, non-concept humour, or mixed humour). After viewing, they were asked to rate the speaker and the lecture on the impression left on the participants. (...) By comparison, there were differences in performance on non-humour items in the same test. However, the post-test saw better performance on humour items, suggesting significantly greater retention of concept humour information among subjects who had been exposed to humorous examples. (Pham, 2014: 33)

This alone showed the impact of humor on the retention of information when presented in a humorous form. By using such a method, the students will laugh and have fun – creating proper conditions to remember more efficiently and rapidly what was being reviewed/taught.

Desberg et al. (1981) used the same technique. By providing 100 undergraduate students with video lectures in four formats (items which were going to be tested, items which were not going to be tested, no humor/non-repetition, and repetition of the concepts), he found similar results to the experiment mentioned above. The use of joke questions helped to catch students' attention as they conveyed humorous material. The results from these joke questions showed that the related humor lecture facilitated retention information significantly more than both the unrelated humor and the non-repetition control lectures. (*ibidem*)

Moreover, one can easily perceive that humorous people are, in general, more joyful and popular amongst their peers and families. Interestingly enough, when being used in a conversational situation within a group, humor can improve the group's cohesion (Senior, 2001) and group members may become more open-minded regarding the ideas that are being discussed (Morreall, 1997; Tamblyn, 2003). In other words, humor can help in the development

of an unbiased, flexible and accepting brain – which nowadays becomes almost a prerequisite to live in community. What is more, the simple act of laughing itself may be beneficial to a developing child (or anyone); not only as an individual, but as a citizen of the world. It helps with creating a safer environment where students are not afraid to commit mistakes and, therefore, participate more actively inside the classroom. Humor may also play a role when expressing criticism, in less serious and menacing manner (Axtell, 1998; Morreall, 1997) – and, as it has been mentioned earlier, developing a vigorous mind capable of critical thinking may be essential during an early stage of the child's life.

The review of the research reveals that humor can be advantageous to a child in two main spheres: psychological, and social. Particularly in education, the studies mentioned heavily suggest there are benefits as well, both direct (including increased student performance and data remembrance) and indirect (including closer teacher-student relationship and a more accepting classroom atmosphere). Of course, there can be a need for adaptation of jokes and choice of materials provided concerning the age-group and even timeline; still, it can be a faultlessly achievable goal.

Following this discussion, some animated cartoons will be explored and analyzed from a linguistic perspective (three episodes of *Peppa Pig*), in order to show how sentence organization, pronunciation and introduction of new vocabulary may be successfully drilled through a humor-based approach.

2. CHAPTER II – A LINGUISTIC APPROACH TO *PEPPA PIG*

2.1. Preliminary Notions

Two specific studies mentioned use videos¹¹ (or other interactive materials) to help children recall what has been previously taught in classes. This study follows the same practice to guarantee the creation of a humorous environment, which can be beneficial for a child to learn a language and review what is already known regarding it. Skills, such as the capacity to retain information and the attention index, were taken into consideration so as to convey a more proficient analysis of the obtained results. So, the use of *Peppa Pig's* episodes (for this educational potential) in a more practical situation became the right choice regarding the classroom experiment.

Central research areas to consider are *Semantics* and *Pragmatics*. The first one will allow us to understand the relationships established between nouns and/or pronouns and the objects that are named by them (Sowa, 1995: 85). It is vital for the scriptwriter to use clear expressions in order to refer to an individual or thing. It is largely through reference that one is able to communicate with and understand another – so the need to share a programme with the viewer in which speakers use clear references during their speech acts must be one of the main focuses of attention by the writer of the text.

Pragmatics, on the other hand, will allow us to establish and explain the relationships between users and words. This, of course, will demand a use of equally specific terminology which will simplify the analysis itself: presupposition, implicature, and inference (*ibidem*). That is the manner in which Peppa and the cast will express themselves – not only through words, but through actions, body language, and the unsaid, among other interactional strategies.

These two areas will inform the linguistic framework of analysis to be introduced next.

According to the main hypothesis of the SSTH developed by Raskin (1985), a text can be characterized as a single-joke-carrying-text if both of the following conditions are satisfied:

- The text is compatible, fully or in part, with two different scripts;
- The two scripts with which the text is compatible are opposite (...). (*idem*, 99)

¹¹ Kaplan & Pascoe (1977) and Desberg et al. (1981); in Chapter I – Theoretical Framework; 4. The language of Humor and its use in the classroom

A script is a “cognitive structure,” internalized by a speaker, which contains organized information about an entity (that can be an object, an event, an action, a quality or many other concepts real or imaginary). This same script encompasses information on how a given entity is structured, what are its parts and components, or how an activity is performed, a relationship organized, and so on, to cover all possible relations between entities (including their constituents (Attardo, 2001: 2).

The FAMILY script can be a practical example of the analyzed case(s) focusing on Attardo’s theories. This information could be grouped within the categories of activities, places, time and conditions. In the activities category the script exhibits many of the “leisure events” a family will normally perform as a group, such as: going shopping, going on walks and picnics, visiting other family members, playing games, among many others. For the places category, a family could be commonly associated with homes, schools, cinemas, parks, zoos, etc. In the condition category, the information could imply a family generally requires a lot of attention from its constituents as well as concern, in general cases. At the simplest level, a script is equivalent to the lexical meaning of a word (*idem*, 3). Of course, other scripts will eventually emerge as the analysis progresses – however these can be considered a constant.

In *Peppa Pig*, since every episode has a very similar structure, the FAMILY script will be present in most of the cases (shifting sometimes with the FRIENDS script). These will appear on every episode to pass on the already mentioned idea of “companionship in various daily routine-like situations”.

The hierarchy of the scripts mentioned can be used to set what can be considered more important within the humorous text. By defending this position Raskin introduces the term *macroscript*.

A good example of macroscript would be the famous RESTAURANT (macro)script (see Schank and Abelson (1977: 42-50)), which consists of several other scripts linked chronologically (DRIVE UP TO THE RESTAURANT, BE SEATED, ORDER FOOD, etc.). An example of a complex script could be WAR, which presupposes other scripts such as ARMY, ENEMY, VICTORY, DEFEAT, WEAPON, etc. (*idem*: 4)

In order to further clarify this notion, Abelson (1981) lists eight aspects of script variability:

1. equifinal actions, i.e., different actions that have the same outcome. One may open a plastic bag with scissors or with a knife.
2. variables, i.e., the actual events instantiating a given slot.

3. script paths, these are branching points within a script, for example asking for the check may be accomplished by saying so to a waiter, or with a gesture.
4. scene selection, corresponds to the weak script concept illustrated in note (2).
5. tracks, similar to paths, but more complex, for example, if the restaurant one is going to is a fast food, then the path in the RESTAURANT script for ordering at the table is precluded, while the one for ordering at the counter is activated.
6. interferences, i.e., things that go wrong in the instantiation of a script, for example, being served the wrong food.
7. distractions, events that interrupt the progression of a script, e.g., the entrance of armed bandits in the restaurant.
8. free behaviors, activities that may freely take place concurrently to a script, but are not part of it, e.g., reading while eating cereals. (Abelson, 1981: 717)

Humor (in television, more specifically) is also full of pragmatic content. For instance, the notion of presupposition refers to an implicit assumption about the world relating to an utterance whose truth is taken for granted in discourse. More unambiguously, pragmatic presuppositions required in discourse analysis establish one major “goal”: to indicate the source is the speaker – or, in this particular case, the scriptwriter. So, the speaker/scriptwriter must bear in mind the audience he/she is writing for. To know children may not be as predisposed to assume situations which are not directly shown to them is important to create a successful children’s TV show. In other words, the structure of the show has to be simple and direct, in order for the younger viewers to stay focused and understand the plot. So, one must create more visual situations to show the audience what a certain character does/has done; not simply uttering it and provoke its acceptance as truth. Basically, children do not react in that manner as often as adults do. So, the presuppositions present in *Peppa Pig* are more straightforward. For instance, when an episode begins and Peppa presents her family she makes two main unspoken inferences about the world the show narrates: animals can talk and she has a family (composed by her father, her mother and her little brother). This brief presentation occurs every episode as a recurrent reminder of what is the main concept of the plot. Of course, specific cases of presupposition are quite common in *Peppa Pig* throughout every episode.

The term implicature deals with more pragmatic aspects of meaning because the analyst is in the position of the audience and both have the same interpretations of a discourse fragment. This term is used by Grice (1975: 44) to account for what a speaker can imply, suggest or mean, as distinct from what the speaker literally utters:

- A: Is that scotch over there?
- B: Help yourself.

A's utterance is literally a request for information (on the nature of the liquor), yet B interprets it as a request for a drink. Nothing in the literal meaning of A's utterance could lead B to that interpretation, which can only be derived by means of conversational implicature.

So, one can assume Implicature to be composed by pragmatic inferences, since they are not "confined" to the particular words and phrases in an utterance but arise instead from contextual factors and the understanding that conventions are observed in conversation. So, since discourse analysts, in the same way as the audience, have no direct access to the scriptwriters' intended meaning, one usually has to rely on a process of deductive inference based on contextual and socio-cultural knowledge. In summary, one must deduce what the scriptwriter was supposedly intending to do when inserting a certain joke into his/her work (*idem*, 45).

The linguistic analysis will be based on Raskin's SSTH and Attardo and Raskin's GTVH – which implies the study of scripts mentioned. So, in order to appropriately scrutinize the uses of humor, one must get acquainted with the notion of "script". A script, according to Raskin (1985: 85), is an organized complex of information about some entity, in the broadest sense: an object; real or imaginary; an event, an action, among others. It conveys information on how a given entity is structured, what are its parts and components, or how an activity is done, a relationship organized, and so on, to cover all possible relations between entities, including their constituents – fairly similar to the lexical meaning of the word (Attardo, 1994: 2). An example entitled *The Lexical Script for DOCTOR* from *Humorous Texts: A semantic and pragmatic analysis* (*idem*, 3) will be provided in order to clarify the concept in depth:

```

Subject: [+Human] [+Adult]
Activity: > Study medicine
          = Receive patients: patient comes or doctor visits
                                doctor listens to complaints
                                doctor examines patient
          = Cure disease:      doctor diagnoses disease
                                doctor prescribes treatment
          = (Take patient's money)
Place:   > Medical School
          = Hospital or doctor's office
Time:    > Many years
          = Every day
          = Immediately
Condition: Physical contact

```

Figure 1. The Lexical Script for DOCTOR, from *Semantic Mechanisms of Humor* (Raskin, 1985)

The example illustrates what can be practically applied to any doctor's situation nowadays. It is common knowledge that a doctor is always an adult, and a human, whose job is to cure diseased patients. They usually spend several years in medical school studying, and physical contact with their patients is demanded in order to diagnose them properly.

The quantity of information which should be present in a script one cannot stipulate in detail. In fact, Attardo affirms a script can never be completed, it can only be the best available construct that matches the empirical reality. The script hypothesis is to be created by the analyst and can be disapproved if core information is not included in the script surfaces (*idem*, 6). It is a complex process in which all elements must be taken into consideration – which gives rise to a viable stable script.

A proper definition of several concepts related to texts of a humorous nature becomes necessary. These can be found in more depth in Attardo & Raskin's *Script theory revis(it)ed: joke similarity and joke representation model* (1991). These are classified as the *parameters of joke difference*, since they establish the key distinctive factors amongst jokes.

Language:

It is language that contains all of the crucial information in order for verbalization of a text to occur. This will further determine the established relationships amongst lexical items within the joke text itself; since the slightest difference when it comes to the choice of words or the syntactic construction can have a direct effect on the way a joke is grasped. Therefore, appreciating humor requires a certain degree of language proficiency for a speaker to be able to understand a humorous text (Attardo & Raskin, 1991: 297).

An element referred to as disjunctor causes a reconstruction of sense within the joke, to a second sense that is opposed to the first one. In jokes, this disjunctor commonly appears at the end of the text (Cabrera, 2008: 12). This ending is commonly referred to as the punchline of the humorous text – however one cannot assume all joke texts will possess such structure; this may vary¹². The punchline is treated as one of the most crucial features of a joke – being placed in the final position (or prefinal one). In reality, Raskin (1985: 115) distinguishes two kinds of script-switch triggers within the punchline: contradiction or ambiguity; that is a joke generally ends in a surprisingly opposite manner to all of the story told before it. It can also have an ambiguous ending, leading to several possibilities of the outcome (Attardo & Raskin, 1991: 299).

To be able to write a cohesive and relevant text which conveys humor will demand a proficiency on all levels of the language structure (and its adjacent rules) – increasing the chances of guaranteeing a successful and comedic punchline (*ibidem*).

Narrative strategy.

It is imperative to get acquainted with the notion of joke text, which can be considered a literary genre nowadays, and its structure; since all of the analysis will be based on scripts which were meant to be humorous (as well as appropriate for a younger audience). Accordingly, a joke text begins by setting a context that will serve as the background for the joke, which can be omitted if it can be inferred from the text. The manner in which a humorous text is arranged and the chosen form of telling a story can have a great influence on the way a joke is perceived.

Attardo and Raskin introduce several hypotheses in order to include all the possible strategies used in the humorous text, such as a straightforward text, visual humor, a riddle, a question-and-answer sequence, irony, among others (Attardo & Raskin, 1991: 300).

Target.

The target of a joke is also very important for humor analysis. Generally, this tends to be associated with stereotypes (Attardo, 2001: 23) – since it explores what is common knowledge to groups of speakers of a language living within a given community regarding a certain culture, or a specific social group and exploring them as a form of ridiculing. For instance, stereotypes can also be applied to physical traits such as height or weight. Basically, any form of generalization

¹² Traditionally, the humorous ending of a text has been called punchline. There is no agreed upon term for a humorous instance that occurs in another position.

based on xenophobia, ignorance, insecurity, etc. can become the basis to create a solid target: the “butt of the joke”¹³.

However, the choice of the target cannot be entirely free – as one must pay attention to one suitable character whose behavior may be ridiculed (*idem*, 301). As mentioned, the target has to possess a set of characteristics which will make him/her different from what is considered common or normal. Therefore, it must have traits globally considered as rare or inferior.

The target of the joke constitutes the only parameter which Attardo and Raskin classify as optional, among all the six *parameters of joke difference* – so a target is not necessary in order for a humorous text to be effective (*idem*, 302).

Situation.

The situation the joke text portrays can vary. For example, it may diverge from a doctor's appointment, to a visit to the local zoo, etc. It includes all objects, participants, instruments, activities, among others as well; which are considered the “props” of the joke. (*idem*, 303).

The way in which a task will be performed at a certain setting is also important: as it must constitute an absurdly ill-advised way of doing so (*idem*, 302). That is, the activity portrayed must be considered unusual and forthrightly absurd by the public in general in order for the joke to convey humor.

Logical mechanism.

The Logical mechanism will establish how scripts in a joke come together, by juxtaposing them, creating false analogies, or any other possibility that embodies a “local” logic within the joke (Attardo, 2001: 25). The following list of known Logical mechanisms taken from Attardo's *Humorous Texts: A Semantic and Pragmatic Analysis* (2001). As can be noted, the list is quite embracing, which facilitates its components association with specific joke texts and its further analysis.

¹³ More popular term for target (Mulder, M. P. & Nijholt, A. 2002: 12).

role-reversals vacuous reversal garden-path almost situations inferring consequences coincidence proportion exaggeration meta humor	role exchanges juxtaposition figure-ground reversal analogy reas. from false prem. Parallelism ignoring the obvious field restriction vicious circle	potency mappings chiasmus faulty reasoning self-undermining missing link implicit parall. false analogy cratylism referential ambiguity
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Figure 2. List of Logical mechanisms, from *Humorous Texts: A Semantic and Pragmatic Analysis* (Attardo, 2001)

Script opposition.

Occurs when two different scripts (concept mentioned in page 30) oppose to one another – leading to the pondered ambiguity granted to humorous texts. Commonly, a joke will oppose the real to the unreal (*factual vs. imaginary*) – which can take on various forms such as, *actual vs. nonactual*, *normal vs. abnormal*, and *possible vs. impossible*. These can be ultimately adapted to oppositions as *life vs. death*, *good vs. bad*, *money vs. no-money*, etc. (*ibidem*). It will be up to the analyst to figure out what contrasting notions the humorous text he/she is analyzing conveys in order to indicate what script opposition(s) occur.

So, one can deconstruct a humorous text as follows: Joke: {Language, Situation, Narrative strategy, Target, Script opposition, Logical mechanism}. Nevertheless, the hierarchy established among them will be entirely variable according to the text in question, as well as the relationship each concept will establish with another(s). However, the general Hierarchical Organization tends to be: {Script Opposition > Logical Mechanism > Situation > Target > Narrative Strategy > Language}.

The specific characteristics surrounding the context of each situation presented in *Peppa Pig* will also be taken into consideration. The SPEAKING model by Dell Hymes (1974, 62), which takes a mnemonical form, was chosen to further deconstruct *Peppa Pig*.

- Setting and Scene: where the event is situated in place and time.
- Participants: the producers (addressor) and receptors of the utterance(s) (audience);
- Ends: the purposes and outcomes of the story.
- Act Sequence: form and order of the event's occurrences.

- **Key:** clues that establish the "tone, manner, or spirit" of the speech act.
- **Instrumentalities:** forms and styles of speech chosen.
- **Norms:** Social rules governing the event and the participants' actions and reactions.
- **Genre:** The kind of speech act or event.

If one wishes to apply Hymes' SPEAKING model to the show, the results will be the following: The *Setting and Scene* varies for each specific episode – however there are certain recurrent places which appear more than one time throughout the series (Peppa's home, Madam Gazelle's playgroup building, etc.). The *Participants* are also quite diverse; since all characters serve as speakers at some point in the action. The members of the audience remain the receptors for the cast of the show. The main purpose (*Ends*) of *Peppa Pig's* show is to teach correct English to native and foreign learners, however it manages to entertain the targeted audience, as well as the parents who decide to watch it along with their children. All episodes will feature specific vocabulary or grammatical terms, which are meant to be taught.

The *Act Sequence* is rather irregular every episode, as sometimes the episode starts by presenting the audience with a problem (in *The Playgroup*, Peppa shows concern for George joining her playgroup from the very beginning of the action), or the problem may show in the middle of the episode (for instance, in *Picnic*, Daddy Pig wants to get some exercise after he eats, however he decides to have a nap instead). In spite of such variable acts throughout the action, the ending is stationary: all of the characters end up laughing at some kind of joke one of them makes – so as to finish the action.

The *Key* and *Instrumentalities* in *Peppa Pig* are rather curious, as the audience constantly experiences a cheerful and rarely mad set of characters, who usually tend to engage on serious/educative (Daddy and Mommy Pig when trying to teach various life lessons to Peppa and George) and comedic (most dialogues that transpire between Peppa and her friends) conversations – *Key*. The characters tend to speak articulately and slowly, thus assuring the younger audience is capable of understanding their speech. The voice actors who bring *Peppa Pig's* cast to life tend to speak in a casual register with several dialect features or might use a more formal register and careful dialogue forms – *Instrumentalities*.

The *Norms* for the show are evidently different from reality, as it illustrates a world where animals act and live as humans. The generally quadruped cast will walk around on two legs performing human tasks such as working, going to school, going shopping, going to the zoo, among countless others. Lastly, the *Genre* the show adopts is one of comedy, an alternate kind of humoristic text which attempts (and manages) to teach a language as it presents the audience with a set of entertaining circumstances in the process.

The eight features mentioned above will play an important role when it comes to creating the “familiar setting for the child” discussed above¹⁴, as they will provide structure to the second language acquisition.

As far as humor linguistic analysis goes, the chosen theories vary between Victor Raskin and Salvatore Attardo (both crucial names for today’s concept of analysis of language in humor).

Peppa Pig’s analyzed episodes consist in simple and slow-paced single-joke-carrying-texts, so children can accompany the main idea of each episode and still be able to understand both the plot and the choice of words and structures.

¹⁴ A child will learn in a more effective way when he/she gets familiarized with the cartoon. Features similar to his/her life (as having a family and engaging on different activities with it) may be a strong contribution. The format, the constant use of repetition and typical theme song are likely to give children a sense of security which would benefit their learning (Jylhä-Laide, 2012: 109).

2.2. Peppa Pig

Peppa Pig (2004-Present) is a British preschool animated television series. It is currently aired in 180 countries – which proves its huge popularity. Episodes tend to feature everyday activities such as going to a playgroup, going swimming, visiting the grandparents, cousins, going to the playground or riding bikes. The key features of this animated TV series is the episode length (revolving around a five-minute duration) and the similar each episode form it is constructed. This way, it can both capture the full attention of children (since it does not force them to lose too much time watching it), and use language and grammar structures in such an intelligent manner, young learner can have real fun while learning. The show's biggest achievements include: £100m retail revenue in the UK, 225,000 copies of computer game sold on the DS, 83,000 - circulation for the *Peppa Pig* magazine, 60 venues - for her stage tour, 3m DVDs sold in the UK and 2m books sold in the UK, among many others (Vaidyanathan, 2010).

The characters' designs are quite simple (almost as if drawn by a child), which is also a clever form of not complicating the whole concept of the show. There are no special effects or complex CGI¹⁵ to try and add even more to the show – it is based upon a simple idea, which has managed to stay simple for over ten years, and counting. The characters display typical human behavior (wear clothes, live in houses, drive cars, among others), but are still able to show some characteristics of the animals on which they are based. The plot revolves around Peppa, a young female pig, and her family and friends. Each of her friends is a mammal of a different species, and are the same age as she is – a key factor in creating the overall homelike environment a child needs for a more active learning.

Moreover, the animals in the series usually utter their typical sounds. Daddy Pig, more specifically, snorts a lot in a low-pitched manner throughout the episodes in very random situations. This simple detail produces humor in an effective manner for children, as they find it comedic to hear this bigger and heavier male pig snorting so loudly and impolitely. This is more typical of babies, but tends to stay activated during the first years. Salvatore Attardo explores this detail in *Encyclopedia of Humor Studies*.

During the first 2 years, babies tend to laugh in response to incongruous tactile, auditory and visual stimuli as funny animal sounds, peek-a-boo, and playful chasing games. With the development of language, humor

¹⁵ Computer-generated imagery: the process used for generating animated images by using computer graphics. A contemporary technique.

takes on more complex cognitive forms involving verbal and conceptual incongruity. (Attardo, 2014: 606)

However, this does not mean the animal sounds jokes will suddenly be deactivated from their developing brains – in the experimental class that will be mentioned in detail in a few chapters, students tend to laugh when Daddy Pig starts snorting.

It is also important to mention the opening of the show. Contrary to the most common editor's choice¹⁶, *Peppa Pig* begins with the following structure:

Peppa Pig	I'm Peppa Pig. This is my little brother George.
George	(Snorts).
Peppa Pig	This is Mommy Pig.
Mommy Pig	(Snorts, more loudly).
Peppa Pig	And this is Daddy Pig.
Daddy Pig	(Snorts, even more loudly – causing the whole television screen to quake).
<i>The Pig family laughs.</i>	
Peppa Pig	Peppa Pig (snorts).

It is a simple yet rather powerful introduction; this way it is assured that a young learner who has never had the chance to watch it will easily get acquainted with the main characters. Its duration (approximately 15 seconds) is short, which will guarantee the average viewer/fan will not get enough time to get bored or disinterested even before the episode starts.

As it can also be noted, the program does not begin with the traditional catchy-beat theme song with entertaining lyrics in order to obtain fans instantly. It has a more pedagogic approach since it consists of a semiformal introduction of the characters – very similar to a classroom situation where students must introduce themselves and/or their families/peers.

This furthermore helps to create the already mentioned family-like atmosphere in order to make children feel comfortable with what they are watching – as well as applying the case presented in the show to their own personal life situations.

The increasing power of the snorts as the members of the Pig family are presented also helps conveying humor during the opening segment. George is the first to be introduced (and he snorts immediately after Peppa says his name), followed by Mommy Pig – who snorts

¹⁶ Normally, children's TV shows begin with an upbeat theme song accompanied by a video montage of action scenes from several episodes. *Peppa Pig* does not begin in such a manner.

considerably louder than her son. When Peppa introduces Daddy Pig, his snort is so brutal the television screen seems as if it is shaking. Children tend to laugh at this for two main reasons: the sound itself (snort) is commonly appreciated by children, as they find it quite humorous and, of course, the volume in which the animal sound is reproduced. So, since the father uses his voice in such an imposing manner – which even causes the screen to tremble – the younger audience tends to have a quite positive reaction to the stimulus presented. During the practical activity, students laughed quite a lot when the opening was first shown.

Following this presentation of some of the particularities of Peppa Pig, a detailed linguistic analysis divided by episodes (*Picnic*, *The Playgroup*, and *Shopping*) will be made, including some of the special traits that help render the main character as a global megastar with a popularity rate most pop stars, politicians and business leaders would kill for (Vaidyanathan, 2010).

2.2.1. Episode: *Picnic*

In this episode, which has a simple and direct title – as the others also do – the viewer is able to accompany Peppa and her family (her mother, her father and her little brother George) as they embark on a journey to have a family picnic. At this moment, the FAMILY macroscript is activated, since they begin an activity as a family which logically brings them closer together thus strengthening their bonds. However, for this episode specifically the FAMILY macroscript will be slightly altered to the HEALTHY FAMILY macroscript, as their original plan for the picnic consists of a healthy lunch (except for the strawberry cake) and exercise.

If one wishes to follow the model from Attardo and Raskin's *Script theory revis(it)ed: joke similarity and joke representation model* (1991) introduced at the beginning of Chapter II: A Linguistic Approach to *Peppa Pig*, the structure of the episode (and most of them) can be successfully inserted in such a model.

In order to correctly follow the appropriate Hierarchical Organization¹⁷ the author introduces, one must start with Script Opposition. As will be mentioned throughout the analysis, this phenomenon is constant in *Peppa Pig's* episodes – since it facilitates the creation of humor. In *Picnic*, the main macroscript opposition which can be highlighted is HEALTHY FAMILY vs.

¹⁷ Script Opposition > Logical Mechanism > Situation > Target > Narrative Strategy > Language

UNHEALTHY FAMILY. Further on, the script opposition HUNGRY DUCKS vs. SATISFIED DUCKS also emerges.

The main macroscript opposition (HEALTHY FAMILY vs. UNHEALTHY FAMILY) may be deconstructed to a hyponymic analysis. Hyponymy occurs when the meaning of one lexeme is included in the meaning of another, that is, “x is a more specific instance of y”. In more practical terms: dog is a hyponym of animal; animal is a hyperonym (or hypernym; superordinate term) of dog (Yule, 2010: 118). Therefore, one can use terms HEALTHY and UNHEALTHY and decompose them in order to better understand the scripts. The analysis may be presented in the succeeding manner:

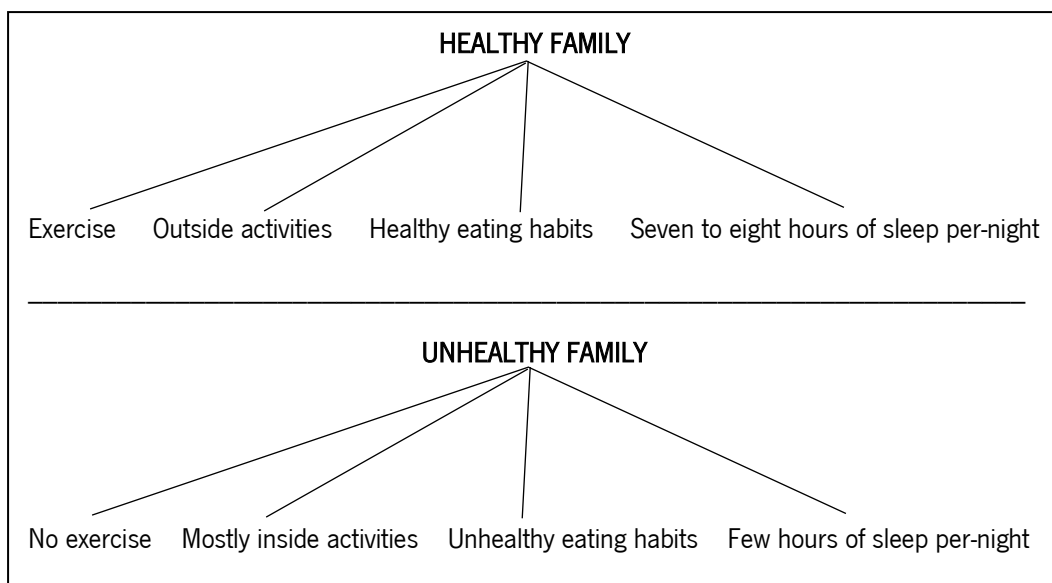


Figure 3. HEALTHY FAMILY vs. UNHEALTHY FAMILY Scheme

These structures can be analyzed using the principle of hyponymy (Ermida, 2008: 193), since Peppa’s family first appears to enroll in a healthy experience, ending up being more unhealthy than planned. For instance, Daddy Pig originally promises to “run around a bit after eating”, but this never unfolds – he opts for taking a nap instead. The other members of the family (Mommy Pig, Peppa and George) also choose not to go for a run as well, instead they visit the duck pond. The same occurs when the whole family decides to eat strawberry cake – which contains flour and sugar, not highly advisable for a balanced diet.

Equally important, the Logical Mechanism present in the episode, as well as in the complete series, can be rather interesting. Firstly, for a more global approach, Peppa Pig is a show based on “counter-logic rules” – meaning children will have the opportunity to watch an animated cartoon where both the main characters and supporting cast are animals who can talk.

The fact the show creators, Neville Astley and Mark Baker (as many other before them), opted for this quirky detail reveals tremendous creativity in adapting real life human situations to a perspective of an irrational being. The growing popularity of the subgenre has initially originated from fables – which can be defined as:

(...) short stories that usually present a conflict (...) in which anonymous and stereotypical animals speak and act, but the characters may also be plants, gods, personifications, humans, or even inanimate objects. They are often characterized as 'beast' fables since animals frequently play a major role and are anthropomorphized to support a commentary about human nature. (Jordan, 2013: 11)

The situation itself will be humorous, as the viewer will witness a mixture of human behavior alongside animal mannerisms – such as the constant snorts by the Pig family (especially Daddy Pig), which children find so comedic and entertaining. The latter can be regarded as role-reversals.

Also, an apparent hierarchal arrangement within the animal kingdom inside *Peppa Pig* is also significant, as in *Picnic*, Peppa, George and Mommy Pig feed a few ducks with their lunch leftovers. However, in this specific case, the ducks are merely ducks – they do not manifest any kind of typical human behavior. This also happens in episodes such as *Polly Parrot Rock Pools* or *The Aquarium*, among others, where animals such as parrots, crabs, fish and seahorses do not behave as humans at all. So, one can assume mammals rule inside the *Peppa Pig* universe, as they are the only ones to perform human-like practices.

Coincidence and ignoring the obvious¹⁸ also occurs quite frequently in the series, and in this specific episode too. The first one becomes rather common since Peppa is constantly running into her classmates when hanging out with her family in public places, for example. The way adults from *Peppa Pig* tend to ignore the obvious throughout the course of the action becomes useful since it does not give the audience an immediate right answer for every situation – creating the opportunities for the children of the public to develop logical thinking, as well as to work upon prompt reasoning.

The Situation parameter is irregular in the series. *Peppa Pig* becomes interesting since it presents the viewer with different daily routine scenarios, which can happen to anyone – or any family. The picnic is a clear example of this – it will become the setting for humorous text to transcend. As mentioned, the Situation will include all objects, participants, instruments, activities

¹⁸ Mentioned in the list of known Logical mechanisms taken from Attardo's *Humorous Texts: A Semantic and Pragmatic Analysis* (2001). In *Chapter II – A Linguistic Approach to Peppa Pig, 1. Preliminary Notions*.

among others (props of the joke); supposing the viewer is already aware that in a picnic people tend to go to some place with a big lawn in order to engage in physical activities and games. One must also assume that, in a picnic, a set of meals, or a single one, is prepared in advance in order to be carried to the spot.

The Target can also diverge in Peppa Pig's episodes. However, there is one character which can be classified as a semi-constant when it comes to being the "butt of the joke". Daddy Pig is generally expected to do something silly or preposterous (either through action or dialogue). This, in due course, will become the punchline of several episodes of the series, including two of the analyzed ones.

One must not overlook the series per se is aimed for young aspirant learners – therefore all the constituent episodes will have the same goal as well. However, creating a show directed towards children and making it educative/ludic at the same time may represent an enormous challenge to both the writers and the directors. The need of having a comedic character that will assuredly make the audience laugh constitutes a great advantage for the show.

Despite being based on stereotypes; *Peppa Pig* manages to achieve great success and television ratings, as it becomes entertaining without being too dull or static. In this case, stereotypes are needed since the scriptwriter is aiming at a worldwide audience – implying he/she will need to consider what is general and not focus on specific situations so much (e.g. more precise family state of affairs or particular activities).

As to Narrative Strategy, *Picnic* is organized following a certain assembly so as to avoid becoming mind-numbing to the audience. That is, the script of the episode tends to present multiple side-jokes throughout the course of action – thus leading to the final punchline. In order to present the structure in a more explicit way, a small summary of the main events of the episode will be presented:

Peppa and her family go on a picnic – Daddy Pig Suggests the whole family runs around to get some exercise – the Pig family eats together – **Side-Joke:** Daddy Pig opts for a nap instead of getting the exercise he suggested – Peppa, George and Mommy Pig feed the ducks, but they seem to still be hungry – the Pig family attempts to eat strawberry cake but gets interrupted by a wasp – **Side-Joke:** Daddy Pig gets chased by the wasp, ending up running around and getting the exercise he suggested – Peppa, George and Mommy Pig eat their slices of strawberry cake – **Punchline:** Peppa gives Daddy Pig’s slice of strawberry cake to the ducks.

Figure 4. Summary of the events of Picnic

As it can be noted by the scheme, Daddy Pig ends up becoming the “victim” of this whole episode – somehow getting the punishment he deserved by promising to get some exercise and taking a nap instead. Because of that, he ended up being chased by a wasp and not eating his precious slice of cake; being forced to run around in the process.

The Narrative Strategy used by the scriptwriter seems to be based on amusing the audience with two side-jokes (in this case particularly), leading up to the final one: the punchline – which shows the viewers one must always keep his/her promises, additionally to the humorous characteristics it conveys. This structure offers diverse advantages, since amuses children and, at the same time, attempts to teach them some notions one must have to adopt a correct posture later in life.

Finally, the Language used is quite simple and articulated – composed by typical expressions from the English language; both formal and informal (more informal, of course, since it revolves around conversational situations. The slow-paced speed of the characters’ speech helps the young audience not to get confused with the content from the dialogues, keeping up with the action of the episode. A more detailed investigation of language in the episodes may be found later on, in Chapter III: A Classroom Approach to *Peppa Pig*.

In a more concrete linguistic approach, the way *Picnic* begins can be regarded as quite peculiar: as Daddy Pig decides to check with Peppa if they have, in fact, all the items necessary to have a picnic. He reviews the items in the picnic basket out loud: “Picnic blanket, bread, cheese, tomatoes and lemonade”. Peppa immediately asks for Mommy’s strawberry cake. This way, children will get acquainted with (or review) six terms usually taught inside a classroom when talking about food (bread, cheese, tomatoes, lemonade, strawberry and cake – the latter two can be used separately). The listing of such words will somehow highlight them comparing to others used throughout the episode; this way children will most likely pay more attention to

these. The repetition factor also plays an important role here, since the Pig family constantly mentions the name of the food and drinks cited at the beginning. This will create more suitable conditions for effective word learning:

To acquire word meanings incidentally from mere exposure to a language, learners need to be able to perceive individual words. The ability to do this develops in close relation to phonological and grammatical knowledge. Also, to acquire word meanings from context, as often occurs in first-language acquisition, learners need to be able to exploit the grammatical and semantic cues surrounding the unfamiliar word. A learner needs to know the meaning of the words that surround the unfamiliar word as well as how the words relate to one another. (Graves, August & Mancilla-Martinez, 2012: 15)

Vocabulary can be, in fact, considered one of the pillars of a solid language learning experience. Yet, when not properly accompanied by a successful grammar and structure learning, this will not take any effects what so ever. Regarding repetition (and reinforcement) as a teaching method:

Reinforcement of learned material that provides students with repeated exposures to words, concepts, and skills has been long known to be effective for strengthening learning. Reinforcement may be particularly important for ELLs because many ELLs will have less exposure to English words outside the school environment than their native English-speaking peers. In studies on vocabulary, reinforcement often takes the form of revisiting material in ways that differ from the initial encounter. (*idem*: 32)

Therefore, by starting an episode by introducing several vocabulary terms early on will constitute a good strategy to help the younger viewers to memorize easily. Additionally, by watching the family use the objects and seeing them as their name is mentioned will help the child to memorize more easily, remembering them when necessary.

As they arrive at the “perfect spot for the picnic”, Daddy Pig suggests they go for a run. Mommy Pig immediately refuses, affirming she will eat and have a nap afterwards. For the first time in the course of the action, the viewer experiences script opposition, since the HEALTHY FAMILY suprascript (which inevitably draws the viewers’ minds to a family in good physical shape) is countered by the UNHEALTHY FAMILY suprascript:

Daddy Pig	It’s great to be outdoors. We should run around a bit and get some exercise.
Mommy Pig	(Snorts) I want to eat then have a nap. I certainly don’t want to run around.
Peppa Pig	Maybe Daddy should run around a bit. His tummy’s quite big.
Daddy Pig	My tummy is not big (snorts). But later I will get some exercise, even if no one else does.

As Mommy Pig reveals her intentions of taking a nap instead of “running around”, she inadvertently promotes laziness – above physical vigor. The Principle of Recurrence¹⁹, which causes a constant reactivation of both the scripts mentioned, also arises; prevailing until the end of the episode. The purpose of the picnic seems to vary between relaxing and using up the free time to exercise. Peppa’s comment regarding her father’s belly also complements the activation of the UNHEALTHY FAMILY suprascript, since it alludes to the fact Daddy Pig most likely eats more than he exercises, suggesting this exercise paranoia may be a one-time exception. Daddy immediately refuses to believe his “tummy is quite big” and assures everyone he will exercise later that same day (even if alone).

The action progresses as the Pig family decides to have lunch – where the script opposition occurs once more, taking the viewer back to the HEALTHY FAMILY suprascript. They opt for a cheese and tomato sandwich, a less caloric alternative for a complete meal. Subsequently, this situation ensues:

Daddy Pig	(Yawns) I feel quite sleepy.
Mommy Pig	I thought you wanted to run around a bit, Daddy Pig.
Daddy Pig	Later (Starts snoring).

For the third time, a script opposition between IDLENESS and ACTIVENESS transpires once again as Daddy Pig decides to let laziness get the best of him. He opts for a nap, therefore saving the running for “later”.

Following this situation, Peppa notices a pond near the family’s chosen picnic spot. It is filled with three very hungry ducks, leading to the emergence of a new script: the HUNGRY DUCKS suprascript. It can be significant to mention the suprascript opposition which keeps occurring as the ducks seem to be satisfied after being fed once. Hence the Principle of Opposition (HUNGRY DUCKS vs. SATISFIED DUCKS), appropriately complemented with the Principle of Recurrence, is correspondingly evoked as the action develops.

The case here can be relatively intricate – as it seems there is an occurrence of script opposition when Peppa and George finish feeding bread to the ducks and Peppa tells them there

¹⁹ Principle of Recurrence, according to (Ermida, 2008: 172): The supra-scripts are recurrently initiated / activated / evoked by several infra-scripts along the textual axis, which lead the recipient to make predictions and to create interpretive expectations.

is no more bread. So, the SATISFIED DUCKS suprascript emerges. Still, the trio of ducks follow the two piglets to back to their picnic spot asking for more food:

Mommy Pig You lot again (snorts) Peppa told you. There's no more bread.

Peppa Pig Mommy, we do have strawberry cake.

Mommy Pig Well, if there's any cake left over you can give it to the ducks.

Peppa's idea will maintain the viewer in the HUNGRY DUCKS suprascript. The prior script opposition only occurs after the Pig family eats Mommy's homemade strawberry cake and feeds the leftovers to the ducks, except for Daddy. In this particular case, his situation will reactivate (through the Principle of Recurrence) the HEALTHY FAMILY suprascript. So, two suprascripts will be active at the same time:

Daddy Pig runs from the wasp that suddenly appears.

Daddy Pig Help! Get it off me!

Peppa Pig I hope the wasp doesn't sting Daddy.

Daddy Pig Get away, you little pest (snorts).

Mommy Pig No, Daddy Pig is running too fast for the wasp to catch him.

Although this was not directly planned, Daddy Pig did get some exercise – as he promised. The HEALTHY FAMILY suprascript gets activated by this involuntary act (and quite understandable reaction) to the fact there was a wasp chasing him. It can also be arguable another script opposition occurs that will once again take the viewer to the UNHEALTHY FAMILY suprascript – the fact the three remaining members of the Pig family (who were not running away from the wasp) ate all of the cake, forgetting to leave any for the still famished ducks. Nevertheless, the quantity of strawberry cake (one slice per pig) is not quite enough to consider it an unhealthy habit. Therefore, the HEALTHY FAMILY suprascript maintains itself activated.

Daddy Pig returns.

Mommy Pig I think I lost it.

Peppa Pig You said you would run around and get some exercise Daddy Pig.
But I didn't believe you'd do it.

The Pig family laughs and snorts of the whole situation.

Daddy Pig Luckily I managed to hang on to my slice of strawberry cake.

Mommy Pig Stop, Daddy! We've promised the rest of the cake for the ducks.

Daddy Pig Oh...

Peppa takes the slice of cake from Daddy Pig and feeds it to the ducks.

Peppa Pig

You're very lucky ducks.
Say thank you to Daddy Pig.

In this particular part, and to conclude the episode, the SATISFIED DUCKS suprascript is finally initiated (this time for real) as they feel full at last. The ducks thank Daddy Pig for his generosity, as the family bid farewell to that comedic trio and returns home – thus bringing the action to an end.

2.2.2. Episode: *Shopping*

Peppa and her family (once again together) go to the supermarket to get some groceries they need. Once again, the FAMILY macroscript is activated, since they begin another activity as a family which most likely will strengthen the bonds among them. In *Shopping*, the FAMILY macroscript will be slightly altered to the HEALTHY FAMILY suprascript once more (like its adjacent hyponymic macroscript analysis), as their plan consisted of solely buying a few items – healthy food, to be more exact.

The Logical Mechanism and Target (Attardo & Raskin, 1991) are the same throughout all episodes since the way the series is organized and its target audience do not vary with the advancement of the episodes – so these two concepts will not be mentioned in this analysis (they can be found above in 2.1. Episode: *Picnic*). Also, Language will be studied in the next chapter. Only Script Opposition, Situation and Narrative Strategy will be stated in this section.

In order to follow the Hierarchical Organization, Script Opposition must be mentioned first. Throughout the events of *Shopping*, there are two main script oppositions: HEALTHY FAMILY vs. UNHEALTHY FAMILY one more time, and LISTED ITEMS vs. UNLISTED ITEMS – which will be properly explored further on.

The Situation is of a supermarket – and all its adjacent objects, participants, instruments, activities among others (props of the joke). The viewer must suppose people go to supermarkets in order to get items they need for cooking, cleaning and hygiene (for example) in exchange for money. One must also know some people generally bring lists with them so as not to forget anything important they lack at home.

As to Narrative Strategy, the episode's structure is quite similar to *Picnic*'s, as the viewer comes across a considerable number of side-jokes, preparing us for the final punchline. Again, so as to present the structure in a more unambiguous way, a small summary of the main events of the episode will be presented:

Peppa and her family go to the supermarket – Daddy Pig lists what they need to buy – Peppa finds the tomatoes – **Side-Joke:** George says “pighetti” instead of spaghetti – Peppa finds the spaghetti – **Side-Joke:** Peppa suggests buying crisps, as George wants a dinosaur; which are not on the list – Peppa finds the onions – **Side-Joke:** George wants to take a potted plant with him, which is not on the list – Peppa finds the fruit – **Punchline:** while paying for the groceries, a mysterious chocolate cake appeared in the checkout; Daddy Pig was to blame for it.

Figure 5. Summary of the events of Shopping

This time, the Narrative Strategy consists of three side-jokes, leading up to the final one: the punchline; which serves as a quite amusing joke to the audience. The fact Daddy Pig gives in to excess once again is quite entertaining since he adopts a posture typical of a little child who goes to the supermarket with his/her parents. He tried his luck by “sneaking” the chocolate cake alongside the other items which were on the list to see if he could get away with it. Once again, he was unsuccessful.

The inefficiency of Daddy Pig in getting what he wants seems to be recurrent throughout the series – as he becomes a rather comedic character to whom bad things tend to happen. He represents the lovable example of one who constantly gives in to temptation and then has to suffer its consequent penalties. Despite being a little lazy and having a “sweet tooth”, his constant snorts and kind way to deal with bad experiences and (recuperating almost instantly afterwards) makes him one of the best characters of the whole TV show.

With regard to the script analysis, the episode begins in a similar form to *Picnic*, since it also starts with Daddy Pig enunciating a list out loud – this time the groceries list of what the family needs to buy: “Tomatoes, spaghetti, onions and fruit”. This time, the viewer comes across three specific items from the food vocabulary (tomatoes, spaghetti and onions), as well as a more general one (fruit). The latter can be considered a category within the food vocabulary. These four words will constantly be mentioned throughout the episode, drawing children’s attention to them. This represents, once again, an effective usage of the repetition and reinforcement teaching method – presenting children with a considerable amount of vocabulary allowing them to revise it as the action progresses.

As they start to explore the supermarket in order to find the groceries they need, Peppa finds the tomatoes, thus activating the LISTED ITEMS suprascript:

Mommy Pig

Peppa, first we need tomatoes.

Peppa Pig	Crisps!
Daddy Pig	Crisps are not on the list.
Mommy Pig	We have plenty of crisps at home, Peppa.
Daddy Pig	Have another guess.

Nevertheless, George quickly inserts himself in the conversation implying he wants to buy a dinosaur – to which Peppa replies: “George, there aren’t any dinosaurs in the supermarket”. The HEALTHY FAMILY and LISTED ITEMS suprascripts are re-activated when Daddy Pig reveals the last item on the list is, in fact, onions.

After getting the third item from the list, Mommy mentions there is one last thing on it. Comically, George grabs a potted plant from a shelf near the trolley where he is seated, causing the family to get quite surprised. Mommy Pig lets George choose which fruit the family will take. George chooses a big melon. This also has its humorous traits since the size and weight of the melon are so exaggerated it causes the whole shopping cart (or trolley) to shake.

As the family proceeds to the checkout, both the UNHEALTHY FAMILY and UNLISTED ITEMS suprascripts are activated once more, as the checkout lady (portrayed by a female rabbit) was registering the groceries:

Checkout Lady	Tomatoes. Spaghetti. Onions. Melon. Chocolate cake.
Peppa Pig & Mommy Pig	Chocolate cake?!
Narrator	Chocolate cake? Is that on the list?
Mommy Pig	We have plenty of crisps at home, Peppa.
Daddy Pig	Have another guess.

Chocolate cake, which is not healthy or on the list, triggers off the last script opposition of the episode. Once again, the viewer comes across an unhealthy dessert (as in *Picnic* with Mommy’s homemade strawberry cake). The mystery behind this is that neither Peppa nor George were responsible for such an item ending up in the trolley. Daddy Pig is the one to blame for such excessive act.

Mommy Pig	Peppa, did you put the chocolate cake in the trolley?
Peppa Pig	No, Mommy.
Mommy Pig	George, did you put the chocolate cake in the trolley?
George	No.
Mommy Pig	Well, I didn’t put it in.

Peppa Pig	Then who did?
Daddy Pig	I thought it might be nice for pudding.
Mommy Pig	Daddy Pig!
Peppa Pig	(Laughs) Naughty Daddy.

Turning out to be the punchline of the episode, Daddy Pig attempts to copy one of his daughter's tricks from earlier by trying to sneak in an entire (and enormous) cake, hoping no one will notice. After being caught, Daddy Pig reveals his main idea: "I thought it might be nice for pudding (dessert)". By asking for forgiveness and stating the cake "looked so delicious", the father shows yet again his incapacity to resist treats and sweets.

Following this, Mommy Pig also shows her gluttonous side by affirming the cake looks "rather yummy". She moves on to say they will pretend it was on the list all along – granting a delicious dessert for the family's dinner that evening. This leads to a quite amusing ending with the family and the checkout lady all celebrating and laughing together.

2.2.3. Episode: *The Playgroup*

In this episode, Peppa and her brother George visit Peppa's playgroup. This marks George's first-time there – which is making her sister quite nervous. The FRIENDS macroscript is activated (contrary to the previous episodes analyzed), since both Peppa and George attend a place crowded with Peppa's friends as they spend the afternoon practicing all kinds of ludic activities, and having fun. However, this macroscript will be altered to the FRIENDS' APPROVAL macroscript as, throughout *The Playgroup*, the viewer watches Peppa seeking the approval of her peers with regard to the presence of newcomer George.

As mentioned, the Logical Mechanism, Target and Language (Attardo & Raskin, 1991) are equal throughout all episodes – so only Script Opposition, Situation and Narrative Strategy will be stated in this section.

Throughout the events of *The Playgroup*, there are two main script oppositions: FRIENDS' APPROVAL vs. FRIENDS DISAPPROVAL, as well as PEPPA'S PERSPECTIVE vs. OTHERS' PERSPECTIVE. One can create a scheme similar to *Picnic's* in order to represent the hyponymic analysis of the macroscript (in this case, macroscripts):

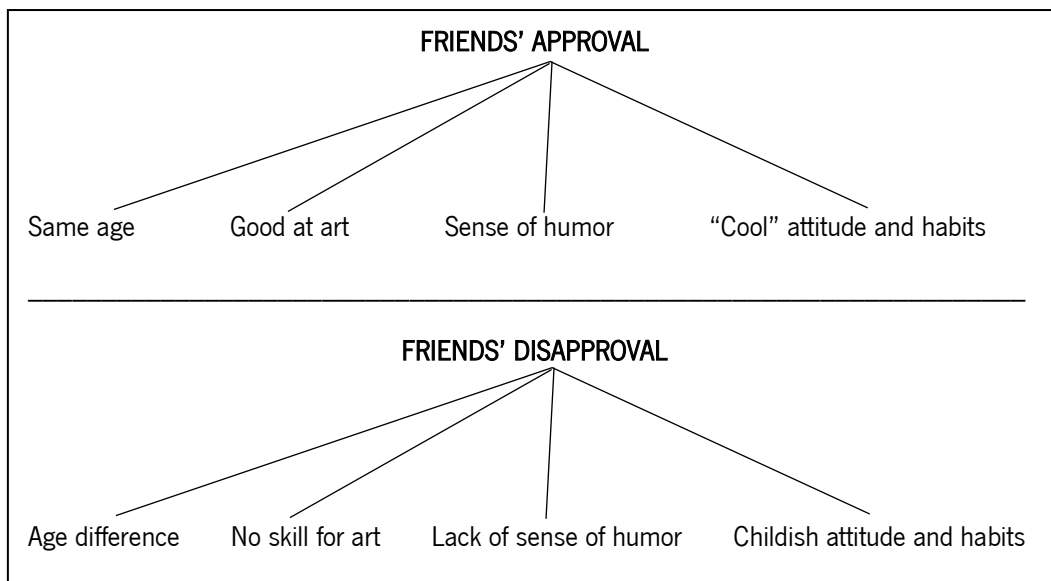


Figure 6. FRIENDS' APPROVAL vs. FRIENDS' DISAPPROVAL Scheme

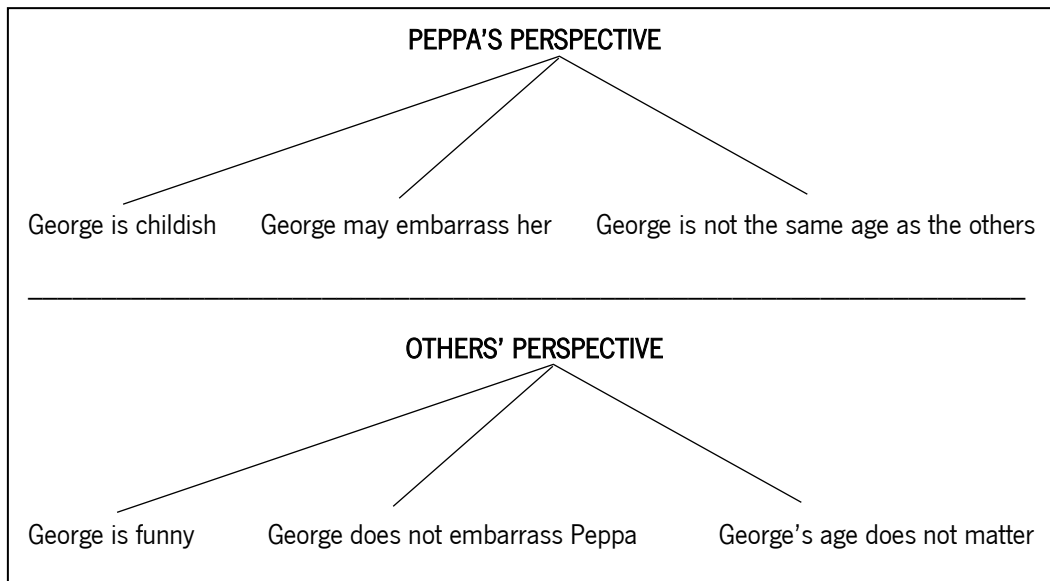


Figure 7. PEPPA'S PERSPECTIVE vs. OTHERS' PERSPECTIVE Scheme

As the hyponymic analysis shows, Peppa's fear is directly influencing her behavior during the course of the episode. Her attitude changes a bit since she feels ashamed of introducing her brother to her friends and, at a point of the action, she even gets mad at George for not following her instructions while painting a flower. Peppa wants (and needs) her friends' approval – however her perspective may prevent it. Though, George's traits Peppa personally classifies as childish (e.g. when he roars with his toy dinosaur), the others find amusing and humorous. In fact, Peppa feels uncomfortable with some of George's attitudes throughout the episode, but she does not need to. All of her classmates love Peppa's little brother and are more than happy to have him in the playgroup. This goes to show how opinions may differ.

The Situation is of a playgroup. It consists of an organized group for children aged between about three and five to play and learn together informally at regular times in a place outside their homes, run by parents or trained leaders. As usual, all its adjacent objects, participants, instruments, activities among others will be taken into consideration as the props of the joke. So, one must suppose, again, in regard to what children do in these playgroups: group activities such as painting, songs, games and small plays.

Onto the Narrative Strategy, the episode's structure is quite similar to previously analyzed *Picnic* and *Shopping*, as the viewer comes across a considerable number of side-jokes, preparing him/her to the final punchline. Again, so as to present the structure in a more unambiguous way, a small summary of the main events of the episode will be presented:

Daddy Pig drives Peppa and George to the playgroup – Peppa does not seem excited that George is going to the playgroup with her – George is presented to the playgroup and everyone seems to like him – One of the activities of the day is painting, Peppa wants to teach George how to paint a flower – **Side-Joke:** George draws a dinosaur – Both George and Peppa’s pictures go on the wall – Peppa asks if George can come with her to the playgroup again – Madam Gazelle says yes and asks George what he will paint next time – **Punchline:** George says he will paint a dinosaur again.

Figure 8. Summary of the events of *The Playgroup*

This time, the Narrative Strategy consists of one side-joke, leading up to the punchline. This time, the humor lies in George’s love for dinosaurs; which cleverly reflects a love a large number of children across the world show. As Bob Strauss²⁰ (2016) explores, there are three main reasons for this quite peculiar fascination: dinosaurs’ size and frightfulness, they are able to do what they want, their skeletons at the history museums are rather captivating. Despite the first reason, there are plenty of manners to turn these terrifying creatures into something ludic; as the one shown in *The Playgroup*: where George has its own concept of dinosaur mostly based on his stuffed animal, not showing any signs of violent behavior.

George being just a toddler (younger than Peppa) becomes comedic and rather cute to the audience. It is interesting to see his development and self-growth as the episodes move forward, as well as to observe his innocent and somewhat nonsensical set of attitudes. The fact that a great part of *Peppa Pig*’s fans certainly have younger brothers or sisters also contributes to the already mentioned “familiar setting”.

On to the script analysis, the episode begins with Daddy Pig driving both Peppa and George to the playgroup. This marks the first time George will go to the playgroup – since it is important to start promoting and developing his social skills. However, Peppa seems worried about the presence of her brother in what she calls her playgroup. This can be verified in the following example:

Daddy Pig	George, are you looking forward to the playgroup?
George	(Snorts twice).
Peppa Pig	Daddy, maybe George is too small to go to my playgroup.
Daddy Pig	(Snorts) He’ll be fine, Peppa.

²⁰ Paleontologist and author of two best-selling question-and-answer books *The Big Book of What, How and Why* (Main Street, 2005) and *Who Knew? Hundreds & Hundreds of Questions & Answers for Curious Minds* (Sterling Innovation, 2007).

There'll be you and Mr. Dinosaur there to keep him company.

In here, the first script activation of the episode occurs, as PEPPA'S PERSPECTIVE suprascript emerges when she suggests that her brother may be "too small" to accompany her to the playgroup. She seems to be worried about George, but with herself as well – revealing the typical selfishness of the older brother²¹. As Kolaka & Volling (2011: 213) state: During early childhood, children are faced with a number of developmental tasks, including the regulation of emotions and behaviour, and the sibling relationship is one context in which children attempt to master these goals.

Peppa seems to be facing these issues throughout the episode, since she is resisting the idea that George is starting to go to her playgroup – meaning she will start to have to share her friends; an idea that outwardly worries her. However, the first script opposition of the episode emerges when Peppa gladly agrees with George's addition to the playgroup (from PEPPA'S PERSPECTIVE suprascript to the OTHERS' PERSPECTIVE suprascript) after Daddy Pig saying George will be fine with her sister and his toy dinosaur.

When arriving at the playgroup, the viewer gets acquainted with (or reintroduced to) Madam Gazelle, the caretaker, and a considerable number of Peppa and George's peers: Candy Cat (Candace "Candy" Cat), Danny Dog, Pedro Pony, Rebeca Rabbit and Suzy Sheep²². As the Pig siblings arrive, Peppa seems to be reluctant to present George:

Peppa Pig (Snorts) Hello! This is my little brother... George.

This utterance activates the FRIENDS' DISAPPROVAL suprascript as Peppa clearly shows fear that her mates reject George, or make fun of her because of her younger brother. This is quickly surpassed as the second script opposition (a double script opposition) of the episode transpires as follows:

Peppa's peers approach Peppa and George.

Suzy Sheep pats George in the head.

Suzy Sheep (Bleats) I wish I had a little brother like George.

²¹ Concept explored in detail by Amy M. Kolaka and Brenda L. Volling in *Sibling Jealousy in Early Childhood: Longitudinal Links to Sibling Relationship Quality* (2011).

²² The names of Peppa and her classmates share a common feature: alliteration. All of them have the first and surname beginning with the same letter. Alliteration represents the occurrence of the same letter or sound at the beginning of adjacent or closely connected words (*Oxford Dictionary of English*, 2012). The use of alliteration is a quite frequent strategy used in children's stories and rigmorles, as well as in collections of youngsters' humor – since it constitutes an effective way of conveying humor (Ermida, 2008: 51).

Peppa Pig Really?

Danny Dog approaches George.

Danny Dog Hello, I'm Danny Dog (barks).
Is that a dinosaur?

Peppa Pig It's just a toy dinosaur.

George attempts to growl as a dinosaur.

George Dinosaur...

Danny Dog Brilliant! (Barks).

The transition from the FRIENDS' DISAPPROVAL to the FRIENDS' APPROVAL suprascript only partially occurs in this situation, since Peppa starts to show signs of becoming comfortable with George's presence. She even shows her surprise when Suzy expresses her desire to have a younger brother as well. However, the complete script opposition only occurs later on, when George starts showing off his dinosaur imitation skills amongst Peppa's peers and Madam Gazelle and they all start laughing. Peppa utters:

Peppa Pig George is my brother (snorts).
He's brilliant!

The full script opposition to FRIENDS' APPROVAL occurs as Peppa seemingly begins to appreciate (and be proud of) the newcomer to the playgroup. As this happens, the class engages in the activity for that morning: painting. Peppa attempts to teach George how to paint a flower – nevertheless, he ignores Peppa's instructions ending up painting a green dinosaur. Peppa's disapproval towards her brother's attitude once again reactivates the PEPPA'S PERSPECTIVE suprascript (a script opposition occurs between the latter and the OTHERS' PERSPECTIVE suprascript).

Madam Gazelle manages to calm down Peppa as she congratulates the Pig sister for her work of art but also praises George's painting. By hanging both of the Pig siblings' pictures on the wall, Madam Gazelle manages to promote Peppa and George's self-esteem, thus activating the OTHERS' PERSPECTIVE once again. After this, the following situation takes place:

Madam Gazelle Peppa, you must be very proud of your little brother.

Peppa Pig (Snorts) Yes I am.

Peppa Pig pats George on the head.

This piece of dialogue activates the last script opposition of *The Playgroup* – as Peppa finally accepts her brother’s presence. She seems to accept George by seeing the way her friends approve of him; not fearing he may not adapt anymore, or even steal her peers away.

The punchline comes when Peppa asks Madam Gazelle if George can join the playgroup next time. The caretaker answers affirmatively and asks the younger Pig what he will paint next time. He answers “dinosaur”, causing both children and parents to laugh together. The ending of the episode is rather thought-provoking because it promotes children’s creativity. The fact all of the present laugh when George shows his interest in painting a dinosaur yet again demonstrates how adults do not intend to cut his wings off by preventing the littlest pig from painting or trying to convince him to paint something different. In fact, the encouragement given by Madam Gazelle as she suggests George shows all his new peers how to paint a dinosaur will promote his self-confidence, which can be of the utmost importance.

The older children’s point of view is a distinct one: since they find amusing the fact the youngest of them intends to do the same painting again. In other words, to observe a younger child’s dissimilar conduct and enthusiasm when repeating the exact same painting can come off as peculiar. Still, they seem excited to learn how to paint a dinosaur.

Perceptibly, the fact George learns a new word (“brilliant”) in the process also adds to the comedic effect the episode has – as Peppa and her peers find humorous to observe the learning process of a younger being, resulting as funny to them. George’s cuteness and innocence are the essence of *The Playgroup* as he shows to be a quite curious and brilliant young learner candidate, fully prepared to start his evolving development.

Next, Chapter III will explore the advantages *Peppa Pig* possesses in a more “practical” point of view, since there will be suggested some activities to execute after the showing the episodes as well as some language components these may help to develop.

3. CHAPTER III – A CLASSROOM APPROACH TO *PEPPA PIG*

3.1. Teaching of Grammar and Follow-up Activities

Following the linguistic analysis above, the grammatical advantages of *Peppa Pig's* show will be enumerated and explored. Firstly, the *Picnic* episode encompasses several discourse traits which are quite beneficial for language learning, since its structure is neither exceedingly complex nor very basic. The first noteworthy component present in *Peppa Pig's* screenplays is the vocabulary (per episode) it introduces or revises. Despite not being yet defined how much vocabulary a learner needs to know to achieve a particular purpose, Schonell et al.'s (1956) study of the verbal interaction of Australian workers found that 2,000 word families covered nearly 99% of the words used in their speech. This can still be considered a landmark study today, however unavoidable limitations of the time meant their hand-compiled corpus would be limited in diversity and size. (Bogaards & Laufer, 2004: 39)

In this episode specifically, as was mentioned, the scriptwriter introduces a few words from the food vocabulary (bread, cheese, tomatoes, lemonade, strawberry and cake). By making Daddy Pig simply utter the list out loud to the rest of the family right before they take off, the viewer will unconsciously reinforce his/her attention to hear it – absorbing the newly transmitted information, or simply as a means of reviewing what is already known (as is mentioned in the title of the thesis, the TV shows play an important role as an enforcer to EFL teaching. As Sean H. K. Kang states: SRS (Spaced Repetition System) can be an effective method since repeating an item potentially reminds the learner of its prior occurrence, which prompts retrieving the previous presentation of the item, a process that enhances memory (Kang, 2016: 13).

This list by Daddy Pig can be considered an enumeration (one of many teaching techniques one can adopt to teach another language to a class/group of people). Mofareh Alqahtani defines this notion as:

(...) a collection of items that is a complete, ordered listing of all of the items in that collection. It can be used to present meaning. In other words, this technique helps when any word is difficult to explain visually. We can say "clothes" and explain this by enumerating or listing various items. Teacher may list a number of clothes e.g. address, a skirt, trousers, etc. and then the meaning of the word "clothes" will become clear. (Alqahtani, 2015: 28)

The number of words chosen to transmit is also important for an effective language acquisition. It is undeniable that vocabulary, in terms of its range, can be almost infinite. The

sheer number of words and phrases to learn may be endless – so, it will be up to the teacher to decide what to expose, and select which words can be more important in the future. So, making an effort towards not exceeding the five to six-word limit per class may be relatively advantageous (as *Peppa Pig* successfully does, by presenting a total of six words related to food vocabulary – since strawberry and cake will be used as distinct terms).

In addition, materials can help students in two broad areas: first, materials need to be presented and become useful to practice vocabulary that is frequent, current, and appropriate to learners' needs. Second, these should help students become better learners of vocabulary by teaching different techniques and strategies they can use to continue learning outside the classroom. (McCarten, 2007: 20)

A rather significant vocabulary acquisition strategy, which Nation (2001) entitles *noticing*, can be described as seeing a word as something to be learned. In this view, understanding what is being transmitted and what exactly to learn is a required prerequisite. Teachers can help learners get into the habit of noticing by making clear in classroom instruction and homework assignments: which items should be learned, what each item is (a single word, a phrase, a collocation, etc.) and for what purpose (active use or passive recognition). (*ibidem*)

Noticing can be very well present while watching a television program with a structure such as *Peppa Pig's*. The manner in which Daddy Pig enlists the food items (which can later be seen when the family is having lunch) will become almost like a game of guessing to the young learner. This sudden adaptation from a TV show to a game can be done by anyone with minimal second language knowledge, such as a parent or a teacher, urging to help mold a young mind. As Klippel puts it:

Everybody knows guessing games. It is not only children that like guessing; adults like guessing too, as shown by many popular TV programmes. The popularity of guessing games can be explained by their structure. Both chance and skill (in asking the right questions) play a part in finding the solution. The outcome of the game tends to be uncertain until the last moment, and so it is full of suspense. (Klippel, 1984: 31)

Besides, the ongoing success of guessing games can also help children with confidence issues – since they increase their motivation and gradually diminish the fear of failing. One of the main benefits of this type of games is the manner it can develop creativity and help memorize concepts in a more effective way. The whole class will be into it, endorsing collaboration amongst

each other as well as healthy competition habits, so as to push each individual to try harder. It is a group activity which can promote both individuality and teamwork.

The constant use of the present simple represents yet another trait of discourse present in the episode(s) is. The Pig family generally speaks in that same simplest tense in order not to complicate and unnecessarily exceed all the knowledge that is already being transmitted. Take the following example:

Daddy Pig Mommy's strawberry cake **is** there too.

The Pig family laughs.

Daddy Pig **Is** everybody ready?

The Pig family laughs and snorts of the whole situation.

The Pig family Ready!

Daddy Pig Then **let's go!**

In the piece of dialogue presented (similar to the onion's case from the same episode), the verb "to be" is used in the present simple twice, as well as the use of "let's go" (short for "let us go")²³, which is rather common in spoken English nowadays. Hence it manages to be informal (in the "Then let's go!" utterance – short for "let us go") and slightly semiformal ("Mommy's strawberry cake is there too" instead of for example, "Mommy's cake's also there") at the same time. The manner in which the voice actor for Daddy Pig's character articulates is also of utmost importance, since he manages to speak slowly and clearly in order for the viewer to grasp his every single word. In the given circumstance, he has a staid British accent.

The first person plural imperative is often used to make suggestions which include its utterer – Daddy Pig uses "let's go" to mark the beginning of the trip to the picnic, and this will include Mommy Pig, Peppa, George and, of course, himself.

The viewer also comes across the usage of the past simple, as well as the present continuous during the episode. As Dave Willis affirms in *The Lexical Syllabus: A New Approach to Language Teaching* (1990):

The verb phrase - tense, aspect, mood and voice

Most formal grammars describe the verb phrase in English under four headings:

- Tense Present or past.
- Aspect Simple or progressive/continuous and/or perfective.
- Mood - as realised by the models **can/could**, **may/might**, **must**, **will/would** and (according to some descriptions) **going to**, **have/had to**, **need to**, **ought to**.

²³ Occurs with let's eat (short for "let us eat") as well.

- Voice active or passive. (Willis, 1990: 92)

These components, despite in short supply, are all introduced so the young learner can get a gradual experience with verb tenses *per se*. The sporadic use of the verbs above mentioned will slowly reassert the viewers' already obtained knowledge – ensuring, one more time, an effective learning process while having amusing experience.

Potential follow-up activities to the showing of *Picnic* may vary: e.g., one can motivate students to engage in a picnic themed role-playing game; or, if possible, an actual picnic in a park or beach nearby. Furthermore, if the class is composed of students from different countries/backgrounds, the teacher may also ask them to bring typical dishes from their country to the picnic and be prepared to explain them (a simple yet enriching additional advantage which children would benefit from).

The language work could be done before the picnic, in the planning stages. This could involve (from the above mentioned): language for suggestions and planning (e.g., let's go), brainstorming food and drink vocabulary, teach expressions for, for instance, thanking and making compliments. It is also suggested the activity has some kind of cultural theme, if its executor finds it fitting: a typical English food or even a vegetarian picnic are some of the examples proposed (Clandfield, 2016).

Moreover, a game inspired by the narrator's sentence "Peppa and George love feeding bread to ducks" can help creating another game, this time one of mimicry – in order not to give young learners any chance of being bored due to repetition of the game structure. TEFL (n.d.) suggests the following: Students mime whole sentences about likes and dislikes, e.g. miming "I hate tea" by showing picking up a cup from a saucer, sipping, and looking disgusted and maybe spitting it out. The game can be personalized by students only being given a single word or picture clue and miming their own reaction to it ("15 games for the language of likes and dislikes", n.d.).

This game will not only be successful amongst students due to their active roles, but will also promote team spirit, as well as helping less talkative children to become more confident. It will also give the opportunity for the teacher to introduce expressions such as: "I like", "I don't like" and "I hate", so as to give the game a twist and "boost" its difficulty as their language skills develop.

Secondly, the beginning of *Shopping* is quite similar to *Picnic's* – as it starts with Daddy Pig uttering a list out loud: this time a groceries list (which consists of tomatoes, spaghetti, onions and fruit). As has been previously mentioned, the latter is more inserted into a category

than a food item. However, this can be ingeniously used to create a post-episode exercise in which children have to name fruits (including and excluding the ones previously seen); or an activity where one of the students is the owner of a fruit shop, and the others are clients looking to buy different kinds of fruit. These are merely two examples of a universe of possibilities when it comes to language-directed activities.

This episode also helps the viewer revise the numbers: from one to four, as it explores two cases where Peppa has to count both the tomatoes and the onions as Mommy Pig puts them in the bag:

Peppa Pig Hmmm... (snorts) I can see them! I can see them!

Here are the tomatoes, Mommy.

Mommy Pig Well done, Peppa.

Mommy Pig starts placing the tomatoes in the bag, as Peppa counts them.

Peppa Pig One. Two. Three. Four.

As can be noted, Peppa counts the tomatoes slowly and the audience can observe as the number progresses – thus creating the much-needed association between the number and the quantity of fruit inside the bag. A couple of follow-up activities may be, for instance, two of the succeeding, which are available on the *ESL Kids Stuff* website:

Sit the students down so they are facing you. Use some familiar objects to teach the numbers (e.g. in our case we use plastic fruit as we teach the fruit lesson before the numbers). First, elicit each of the fruit and put each one on the floor / table in front of you in a line. Then touch each fruit and slowly count (T: "1 ... 2 ... 3"). Do this two or three times. Then have the class all repeat as you count / touch each fruit. Finally, model this with a couple of students – ask one or two kids to touch and count the fruit as the rest of the class watches (give lots of encouragement and congratulate them when finished). ("The Numbers Song (Numbers 1-10)", 2013)

The other one is called "Put in the box"; the rules are as follows:

(...) get a big box of objects and make sure you have enough objects of each category for the numbers you are teaching (e.g. 3 plastic fruit, 3 cars, 3 pencils, etc.). Throw the objects all around the classroom. Then choose a student and say "Marcus, put three (pencils) in the box". As the student picks up each object make sure everyone counts along (1... 2 ... 3). Then have the student count the objects as s/he puts them in the box. Do this with everyone.

Finally, for a bit of crazy fun, throw all the objects out and let everyone scramble to find, count and put all of their objects back in the box again (all at the same time!). (*ibidem*)

In the second example, the teacher/educator may adapt the objects he/she puts in the box more accordingly to what is shown on Peppa Pig's episode the class has just seen – maybe solely using fruit, so as to teach them vocabulary within that same category. This way, children will practice both food vocabulary and numbers at the same time – while having fun at it.

These will develop both their dialogue capabilities and teamwork skills; constituting two quite satisfactory samples of meaning-focused instruction activities (analyzed in 1. EFL – English as a Foreign Language from Chapter I).

As the Pig family proceeds to the checkout, the checkout lady lists the items learnt throughout the episode once more as she shows them to the public one by one. This was a conclusive way to reinforce what has been previously learnt/revised – thus utilizing the SRS (Spaced Repetition System) method once more.

As the episode is about to close, a new term is introduced (chocolate cake), or two (chocolate + cake) – depending on the point of view. This has two main purposes: serving as the punchline of the joke, and making a new term of vocabulary known to the audience. To “save” the chocolate cake to the end is an intelligent maneuver by the scriptwriter, since it is a dessert – which more probably will catch the extra attention needed by the younger audience it requests.

Normally, children tend to appreciate the sweet above the healthy, so introducing the more tedious fruits and vegetables first (that children normally do not like very much) to present the chocolate cake as a final food vocabulary member will serve as a pleasant surprise to the viewers, as well as a technique to keep them focused.

In addition, the intelligent use of Peppa as an enthusiastic shopper and searcher for items from the list is an excellent manner of promoting eagerness towards helping parents at chores throughout *Shopping*.

The tendency to imitate Peppa’s behavior in this specific case is directly and logically influenced by the child’s personal preferences, as well as *cognitive behavior*. This concept refers to the ability to judge and reason effectively and having a perception of surroundings. Children’s cognitive ability is not as developed as that of the adults; this has implication on the meaning that they make out of the things they watch on television. The age of the child is another factor that differentiates how television impacts on the child (Wartella & Robb, 2007: 42). So, the younger the child is, the less able to systematically learn as much from television as from human interaction he/she will be.

As Baran and Davis put it, young learners’ general opinions may vary depending on what type of cartoon they are being exposed to – as they tend to act as the characters they like the most, directly influencing both their social life and perspectives of the world in general (2009: 217).

Also, children who watch educational programming are more likely to get higher grades, read more books, place greater value on achievement, and show more creativity than children who watch more violent or purely 'entertainment' television (Diehl & Toelle, 2011: 3).

In other words, when a child is watching a cartoon, he/she is acquiring important notions of life, as well as modes of socializing with their peers. Some level of learning is occurring:

Media have become a primary means by which, many of us experience or learn about many aspects of the world around us. Even when we do not learn about these ideas of the world from the media, we learn from other people who got their ideas of the world from the media. (Baran & Davis, 2009: 200)

Explicitly, media will influence a child's perspective – so adults must take charge in guiding them towards a correct path, getting acquainted with what can or cannot be harmful to the young learner and his/her experience.

In *The Playgroup*, knowledge and vocabulary are conveyed in a less traditional manner. It is a more continuous episode, without the direct introductions to new words in list form; contrary to the two previous ones. As revealed above, Peppa and George go to the playgroup – where Peppa's brother gets familiarized to his new peers (mainly due to Danny Dog, which formally introduces himself) and caretaker (Madam Gazelle). By doing so, the scriptwriter indirectly introduces animal vocabulary "dog" and "gazelle" to the audience. Once more, by using the sense of seeing, the young learner will grasp the input – thus creating the essential association between word and idea. George's toy dinosaur can also be an example of this indirect strategy to make a new animal known to the public.

The same technique will occur several times during the rest of the episode, for instance: when Peppa is attempting to teach George how to paint a flower, she uses the word "circle" (alluding to the vocabulary related to shapes) and "flower, petals, stalk and leaves" (referring to vocabulary related to plants).

An introduction to two adjectives to describe positive situations ("brilliant" and "perfect") also occurs. The first case actually occurs twice as the scriptwriter was able to create two situations where both Danny Dog and Peppa Pig utter the expression in a comedic form – thus producing humor in the process. Inclusive, the episode ends with Peppa pronouncing "brilliant" in this amusing manner causing parents, peers and caretaker to laugh.

The theme of the episode as a whole also becomes notable – since Peppa shows enthusiasm (at least generally) to go to the playgroup. This type of behavior by the two Pig siblings can also have a direct influence on children's attitude towards school – as animation may be entertaining and may change negative impressions into positive ones (Ouda, N. J., 2012:

18). Consequently, since school is generally considered a dull activity that obliges young learners to get up early in the morning in order to go there, *Peppa Pig* will likely alter that perception into a more optimistic one. This will directly influence a child's mood and attitude towards teachers and peers – allowing a more efficient learning.

Follow-up activities may range from a typical game with flash and wordcards in order to teach plants and shapes²⁴ to a constructive game from the *English Time* website:

- Demonstrate a short dialogue with a puppet. Say hello, introduce yourself, and ask him/her how he/she is.
- Walk around the classroom with the puppet on your hand randomly asking the children how they are. Encourage the children to reply to the puppet.
- Tell the children to make a similar dialogue in pairs. ("Say Hello to Your Friend", n.d.)

In this case, the usage of a Peppa's (or George's)²⁵ puppet or stuffed animal may replace the traditional puppet in order to be faithful to what was watched earlier in the episode. It is important to keep a certain loyalty to the content of the class, so young learners will not get confused if the teacher shifts from a certain animated cartoon to a random puppet conversation.

Following this approach to some of the techniques which can be used in classroom situations, the practical activity (which consisted of a class where students completed an exercise sheet inspired by Peppa Pig's episodes) will be described.

²⁴ As stated by Joanna Budden: For children at reading age, flash cards can be used in conjunction with word cards. These are simply cards that display the written word. Word cards should be introduced well after the pictorial cards so as not to interfere with correct pronunciation. (Budden, 2004).

²⁵ Or using a homemade Pig toy with simple human clothes in order to resemble one of the Pig siblings.

3.2. Practical Activity

3.2.1. Method

The main objective of the class was to revise animals, food and materials from the classroom vocabulary and numbers for the written test which would be taking place the following week. In order to do so, the students were asked to complete an exercise sheet consisting of five exercises (two for food, one for animals, one for materials from the classroom and one for numbers/food). The completion of the sheet would be divided in three parts, interweaving with the presentation of the three episodes of *Peppa Pig*. Fundamentally, the class would be exposed to a series of inputs – thus practicing what they were learning/revising.

In due course, the activity occurred in the ensuing order: Episode: *Picnic*, exercise 1, episode: *Shopping*, exercises 2 and 3, episode: *The Playgroup*, exercises 4 and 5.

Since the theme of each exercise was inspired by the content of the episode that was being shown, the vocabulary concepts and complete plots of the episode could be easily recollected by the students, leading to a successful conclusion of the sheet in due time.

The exercise sheet, the feedback sheet²⁶ and a table covering students' results are available in the Annex.

3.2.2. Informants

The target audience was a class from the second grade (children of ages 7-8) in the private school Colégio Nossa Senhora da Conceição in Guimarães which offers the parents the option for their children to enroll in English classes from the first grade as an extracurricular subject instead of only starting on the third grade (as previously stated, mandatory in Portugal since the academic year 2015-2016 for the 3rd year and the academic year 2016-2017 for the 4th year – Decreto Lei n.º 176/2014).

One particular trait about this specific school is the fact it offers Cambridge courses, meaning that at the end of elementary school, the student will receive a special Cambridge Certificate. Additionally, the teacher responsible for the English department was in fact a native speaker from South Africa.

²⁶ Small questionnaire students completed after the exercise sheet, so as to give some feedback regarding the class.

The class consisted of 22 students, 14 male and 8 female (one female was missing on the day due to illness). So, on the specific day, the students present were 14 boys and 7 girls. The level of English demonstrated by the class was quite impressive from the start, since they clearly understood the instruction for each exercise, as well as the humorous content from the episodes shown.

3.2.3. Exercise Sheet

The preferred way to revise the concepts was to elaborate an exercise sheet and show the three episodes of Peppa Pig analyzed above. As has been mentioned, the activity occurred in this order: Episode: *Picnic*, exercise 1, episode: *Shopping*, exercises 2 and 3, episode: *The Playgroup*, exercises 4 and 5.

The selected exercises were based on different ludic activities, as they possess different objectives per exercise as well as pictures which students could paint as they were waiting for the rest of the class to finish. They were asked to take out a pencil, color pencils, ruler, pencil sharpener and a rubber from under their desks.

The use of pictures became necessary in all the exercises, since it facilitates the association between the word and the idea children create of such a term. That is, for instance, the notion a child has of the word “cat” and the relation he/she establishes between it and the actual feline. This is titled *input*. Although senses are central to the process of language acquisition, it is established that learning through seeing covers around 75% of all five senses. So, pictures will support the input a student receives, therefore ensuring a more durable and efficient acquisition. As Fotos defends, this received input inside the classroom can be manipulated in order to make it easier to understand, fitting their needs and level (Fotos, 2000: 268). A detailed explanation regarding each exercise chosen for the sheet will now be provided.

Exercise 1 was meant to be done right after watching *Picnic*. Its main purpose was for the students to complete the four blank spaces with objects which were in the picnic basket. As has been previously mentioned, Daddy Pig uttered these four elements (bread, cheese, tomatoes and lemonade) more than once out loud as the episode progressed. From a total of nine subtitled pictures, young learners should choose the correct four in order to successfully get the full marks. It was a simple way to start, since they had both the pictures and the corresponding names written underneath each one. This way, their confidence would automatically receive a

“boost” needed for the rest of the sheet. The success rate from exercise 1 was almost 100%, since all of them got it completely right; except for one – who only got $\frac{3}{4}$ of it correct.

Exercises 2 and 3 were based on *Shopping*. In exercise 2, students were provided with two columns, with 3 sentences each. The first sentence from the left column began as follows: “I like _____.”. The second one just had the “I”, and the third one only had a blank line. The right column was similar; however, instead of “I like”, it began with “I don’t like”. This was created in this particular manner so as the class would complete the six sentences with three food items they like and three they did not. A list of eight items was provided below (soup, ice-cream, carrot, pizza, banana, fish, milk and hot dog) with matching pictures. It was aimed for them to complete the first sentences from each column with just a food item; moving on to the second sentences having to add the verb (positive and negative) to the “I”, as well as the food item, advancing to the third set, where writing the full sentence was required. The success rate from exercise 2 was approximately 78.7%, with 12 out of 21 getting it entirely right.

Exercise 3 was designed to revise numbers, as Peppa did while Mommy Pig put the groceries in the plastic bag during the episode. Students were provided with four pictures with sets of fruits and vegetables (one pear, three apples, four onions, as Peppa had shown in *Shopping*, and six strawberries). The onions served as an example as it was already filled in. The main objective was to complete the remaining three with the corresponding number. The success rate from exercise 3 was around 87.3%, with 15 out of 21 getting it entirely correct.

Exercises 4 and 5 were inspired in *The Playgroup*, since it portrayed a few of Peppa’s classmates and a typical classroom environment. This way, exercise 4 was created in order to review animals’ vocabulary and exercise 5 aimed for materials from the classroom.

Exercise 4 had the following instructions: “Peppa Pig is a pig. She has a lot of other animal friends. What animals do you know?”. “Pig” was already filled as an example; the remaining ones were: cat, dog, rabbit, frog, fish, parrot and bee. So, as can be noted, young learners were asked to fill in the remaining spaces with the corresponding animals. In the exercise, the term “wasp” was substituted by “bee” – due to their similarities and the fact the class had been familiarized with “bee” and would be tested regarding that same expression in the test the following week. All of the pictures were taken from *Peppa Pig’s* episodes except for

the bee – its case was rather tricky, since its design “*Peppa Pig* typical style²⁷” was too minimalistic, ending up becoming difficult to understand. Therefore, a standard image of a cartoon bee was selected instead. The exercise’s success rate was quite positive, as it revolved around 95%, with 14 out of 21 getting it fully right.

Lastly, in exercise 5 students were presented with two columns: the right one containing six names of six materials from the classroom (pencil, book, ruler, pen, blackboard and rubber). The left one consisted of the corresponding pictures of those same materials. The instructions indicated they should connect each picture to its match. It was a simple, yet creative manner to finish the sheet. The success rate from exercise 5 was 98.3%, with all of the class getting it entirely correct, except for one student – who got 12 points instead of the full marks, 18.

3.2.4. Discussion of the Results

The class was excellent and each student was cooperative enough so the hour ran smoothly and without any major problem. Both the teacher, who was supervising, as well as the general educator (who was responsible for teaching the three main subjects: “matemática”, “português” e “estudo do meio”²⁸) were very supportive. Their intervention was not required, as there were no particular problems regarding behavior or special needs. On the whole, it constituted a rather inspiring and rewarding experience.

By the end of the activities, a little informal survey in Portuguese was conducted as students were asked to fill in a small sheet with two “pop quiz format” questions and a third one where they would classify the class from zero to five stars (they would paint the number of stars which reflected their personal opinion). The questions were organized as follows:

Gostavas de voltar a ver a *Peppa Pig* nas aulas de Inglês? Sim/Não

Se sim, porque gostas da *Peppa Pig*? (Assinala a(s) resposta(s) que mostrem a tua opinião.) Faz-me rir./Gosto dos desenhos./Tem uma família como a minha./Foi mais fácil para aprender.²⁹

All students answered affirmatively to the first question. The second question’s aim was to discover if humor was a clear advantage to the learning process. The majority of the students

²⁷ Simple style of animation used in *Peppa Pig*, almost similar to a child’s drawing.

²⁸ The Portuguese equivalent to mathematics, Portuguese language and sciences.

²⁹ Would you like to see *Peppa Pig* again in English class? Yes/No

If so why do you like *Peppa Pig*? (Tick (s) response (s) that show your opinion.) It makes me laugh./I like the animated cartoon./She has a family like mine./It became easier to learn.

(95.2%) ticked the first option from the second question (Faz-me rir./It makes me laugh.), thus confirming humor as a positive approach to one's learning process.

The remaining options from the second question received the following answer percentage: 57.1% for Gosto dos desenhos./I like the animated cartoon., 19% for Tem uma família como a minha./She has a family like mine., and around 66.7% for Foi mais fácil para aprender./It became easier to learn. The success rate of the overall class was of 100%, since all of them attributed five stars to the experience.

Ultimately, this practical activity constituted a combination of form and meaning-focused instructions (analyzed in 1. EFL – English as a Foreign Language from Chapter I), since the episodes shown provided students with activities of communication in which the planned structures are proposed to be used – intelligently used and organized by the scriptwriter(s) – and the follow-up exercise sheet directed the learners' attention towards specific content of the English vocabulary – content in need of revision for the written test. The shift between exercises and episodes allowed their attention span to increase; as they alternated between effort (exercises) and fun (episodes), they were not bored or become disgruntled by the “excess of work load”.

CONCLUSION

This thesis responds to the global demand to enhance the English language (and English teaching) from an early age, namely from elementary school, in non-English-speaking countries. This cultural enrichment will contribute to the development of multiculturalism and, as mentioned, acceptance of other cultures within one's own. In other words, getting acquainted with different cultures and be able to accept difference will ultimately lead towards progress as far as living in community is concerned.

To explore techniques which can be used to convey all the complex, yet captivating, features and components of English in an effective manner requires interminable devotion. Nevertheless, it has become complicated for teachers in their professional development to successfully meet the ever-changing educational demands and social expectations (El-Fiki, 2012: 267).

Hence one needs to be more attentive to what younger generations are interested in – which will be the main focus of language teaching. One must know what young learners enjoy to watch and think about what particularities from a certain TV show or programme may be useful to teach a foreign language.

Trends in the practice of humor use reflect the commonly held beliefs of the audience who finds the use of humor comical (Rulli, 2010: 82). So, exploring the techniques which *Peppa Pig's* scriptwriters utilize to keep the show up-to-date and fresh in every single episode, has constituted both a heartening experience and a challenge. However, one must not assume the ludic animated show will directly teach the language. Children need someone to teach them how to filter and grasp the amount of information they are receiving.

Altogether, this explicit case study has served as an illustrative sample to what is being defended. The motivational organization of exercises and ludic activities (which should vary every class) has motivated students and granted them a positive learning experience, a struggle-free one without any form of future repercussions. Providing feedback (during and after the activities) also constitutes a central step in this gradual experience, since it becomes important for young learners to be aware of how they are progressing and what attitudes they should or should not have. Through lecturers' strategies such as giving encouragement and advice, showing approachable behaviors, showing appreciation of student-teachers' effort and praising, it is

possible to establish a positive student-teachers' and lecturers' relationship that influences the student-teachers' sense of engagement in class, and their motivation to learn English (Kassing, 2011: 124).

Accordingly, an optimistic attitude on the educator's part will generate a similar one on students. This can also create anticipation from the students to return to English class.

As for the Ministry of Education, it is of the utmost importance to create opportunities – educational and cultural opportunities. Despite the recent change (the teaching of English became mandatory in this very same country since the academic year 2015-2016 for the 3rd year and the academic year 2016-2017 for the 4th year – as mentioned), the constant need to grow and develop the awareness of the multicultural world we live in will soon demand further changes in language education. To be fluent in English – or, at least, able to communicate and understand it – will be imperative for anyone. So, this will demand skillful educators with clear notions and practice of the language; people able to efficaciously dominate the latter, so as to create the perfect conditions to transmit it properly (in terms of form and pronunciation, as well as in grammatical terms).

A constant need for activities research and communication amongst teachers also rises; in order to be able to keep up with the latest tendencies. It becomes crucial to understand what is dull and what is innovative for children, as this concept is continuously changing. Getting third-party perspectives and teaching experiences guarantees one is prepared to deal with a wider range of issues and uncertainties in the process.

Furthermore, the linguistic chapter serves as a reinforcement for what is being transmitted (as well as a reflection of a personal passion for the scientific study of language). To practically observe what happens during *Peppa Pig's* episodes will support the main point of view provided, as well as showing the potential one TV show (solely) has when it comes to teaching. So, if one desires to expand his/her horizons within the Pop Culture Universe, one will certainly find a non-ending immensity of promising material to work with. The main objective of the present work has been to help facilitate both children's and adults' (parents or teachers) role in education – by presenting a standpoint from which an adult perspective and a child-spirited outlook are associated.

While contributions to the research on second language teacher education are being explored, many changes and hypotheses remain to discover. For instance, a way to further research the professional development of language teachers working in EFL settings would be to conduct a systematic study, through which a deeper understanding of the process of teacher conceptual development could be obtained. Such information would helpfully contribute to develop context-specific professional strategies to assist teachers in their work and change prospects (El-Fiki, 2012: 268).

Despite being an exhausting and difficult task, to have the continual opportunity to lead a room full of optimistic prospects into an all-inclusive future stands out as, at any rate, unique. It can be intricate at times; however, it becomes boundlessly worthwhile.

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ANNEX

A. *Peppa Pig's* Scripts

Script – Episode: *Picnic*

Narrator It is a lovely bright sunny day. Peppa and her family are going for a picnic. Daddy Pig is bringing the picnic basket.

Daddy Pig (Snorts) Picnic blanket, bread, cheese, tomatoes, and lemonade. Is there anything we've forgotten?

Peppa Pig (Snorts) Mommy's strawberry cake!

Daddy Pig I was just teasing.
Mommy's strawberry cake is there too.

The Pig family laughs.

Daddy Pig Is everybody ready?

The Pig family laughs and snorts of the whole situation.

The Pig family Ready!

Daddy Pig Then let's go!

Daddy Pig This looks like just the spot for our picnic.

Pig Family Hooray!

Daddy Pig It's great to be outdoors. We should run around a bit and get some exercise.

Mommy Pig (Snorts) I want to eat then have a nap. I certainly don't want to run around.

Peppa Pig Maybe Daddy should run around a bit. His tummy's quite big.

Daddy Pig My tummy is not big (snorts). But later I will get some exercise, even if no one else does.

Mommy Pig Let's eat.

Daddy Pig Good idea, Mommy Pig. I'm really hungry.

The Pig family eats.

By the end of the meal:

Daddy Pig (Yawns) I feel quite sleepy.

Mommy Pig I thought you wanted run around a bit, Daddy Pig.

Daddy Pig Later (Starts snoring).

Daddy Pig falls asleep.

Peppa Pig Look, there's a little duck pond.
(Snorts) Mommy, can we feed the ducks?

Mommy Pig Yes. You can feed them the rest of the bread.

Peppa and George feed the bread to the ducks.

Narrator Peppa and George love feeding bread to ducks.

Peppa Pig Mommy, I think they want some more.

Mommy Pig That was the last of the bread. I'm sure they've had enough.

Peppa Pig Sorry Mrs. Duck. We've no more bread.

Narrator The ducks want more food.

Peppa, Mommy Pig & George return to the picnic spot.

The ducks follow them.

Daddy Pig is still asleep.

Mommy Pig So much for Daddy Pig and his exercise.

Daddy Pig wakes up.

Daddy Pig Uh... what?

The ducks arrive the picnic spot.

Mommy Pig You lot again (snorts) Peppa told you. There's no more bread.

Peppa Pig Mommy, we do have strawberry cake.

Mommy Pig Well, if there's any cake left over you can give it to the ducks.

The Pig family eats Mommy Pig's strawberry cake.

Narrator Everybody loves Mommy Pig's homemade strawberry cake.

A wasp appears.

Mommy Pig A wasp! I hate wasps. Shoo!

Daddy Pig What a fuss, Mommy Pig. It's only a little wasp.

Mommy Pig Get away wasp!

Daddy Pig Just stay still, Mommy Pig. And it will fly away (snorts).

The wasp leaves Mommy Pig alone.

Daddy Pig There, you see? All you have to do is stay still.

The wasp approaches Daddy Pig.

Daddy Pig Get away! Scram!

Daddy Pig runs from the wasp that suddenly appears.

Daddy Pig Help! Get it off me!

Peppa Pig I hope the wasp doesn't sting Daddy.

Daddy Pig Get away, you little pest (snorts).

Mommy Pig No, Daddy Pig is running too fast for the wasp to catch him.

Peppa Pig Let's eat our cake, before the wasp comes back.

Mommy Pig, Peppa and George eat their three slices of cake.

The ducks appear.

Peppa Oh no! We forgot to leave any for the ducks.

Daddy Pig returns.

Mommy Pig I think I lost it.

Peppa Pig You said you would run around and get some exercise Daddy Pig.

But I didn't believe you'd do it.

The Pig family laughs and snorts of the whole situation.

Daddy Pig Luckily I managed to hang on to my slice of strawberry cake.

Mommy Pig Stop, Daddy! We've promised the rest of the cake for the ducks.

Daddy Pig Oh...

*Peppa takes the slice of cake from **Daddy Pig** and feeds it to the ducks.*

Peppa Pig You're very lucky ducks.

 Say thank you to Daddy Pig.

The ducks quack as a thank you.

Daddy Pig You're most welcome.

Mommy Pig It's time to go home. Say goodbye to the ducks.

Peppa Pig Bye-bye, ducks. See you next time.

The Pig family laughs as it returns home.

Script – Episode: *Shopping*

Narrator Peppa and George are going shopping.

Peppa and George like shopping. George loves sitting in the trolley. So does Peppa.

Peppa Pig Daddy, can I sit in the trolley too?

Daddy Pig You're too big for the trolley, Peppa.

Peppa Pig Ooh...

Daddy Pig But you can help with the shopping.

Peppa Pig Oh goody! (Snorts)

Mommy Pig We've got four things on the list.

Daddy Pig Tomatoes, spaghetti, onions, and fruit.

Peppa Pig I'll find it all.

The Pig family enters the supermarket.

Peppa Pig This way.

Narrator Peppa and George love shopping.

Mommy Pig Peppa, first we need tomatoes.

Peppa Pig Hmmm... (snorts) I can see them! I can see them!

Here are the tomatoes, Mommy.

Mommy Pig Well done, Peppa.

Mommy Pig starts placing the tomatoes in the bag, as Peppa counts them.

Peppa Pig One. Two. Three. Four.

Mommy Pig Now, put them in the trolley.

Peppa Pig to the hallway where Daddy Pig and George are.

Peppa Pig I've found the tomatoes.

Daddy Pig Tomatoes. That's one thing off the list. What's next?

Peppa Pig Spaghetti!

George Pigheti!

Daddy Pig That's right, George. But it's called spaghetti.

George Pigheti! (Snorts)

Narrator Spaghetti is Peppa and George's favorite food.

Daddy Pig I wonder where the spaghetti is.

Peppa Pig I can see it! This way.

Spaghetti! Look Mommy, here's the spaghetti.

Mommy Pig Well done, Peppa. Let's put the spaghetti in the trolley.

Peppa Pig Yes, Mommy.

George (Snorts) pigheti!

Peppa Pig George, it's called spa-ghe-tti.

George Pi-ghe-tti.

The Pig family laughs together.

Daddy Pig What's next on the list, Peppa?

Peppa Pig Crisps!

Daddy Pig Crisps are not on the list.

Mommy Pig We have plenty of crisps at home, Peppa.

Daddy Pig Have another guess.

Peppa Pig Hmm... I just can't remember.

Mommy Pig Can you remember, George?

George Dinosaur!

Mommy Pig Dinosaur?

Peppa Pig George, there aren't any dinosaurs in the supermarket.

Daddy Pig Now, George, the next thing on the list is onions.

Peppa Pig Onions! I remember now.

Peppa Pig finds the onions.

Peppa Pig Here they are.

Mommy Pig Well done.

Mommy Pig starts placing the onions in the bag, as Peppa counts them.

Peppa Pig One. Two. Three. Four.

Onions!

Daddy Pig Well done. That's nearly everything on our list.

Mommy Pig There's one last thing on the list.

George picks up a giant plant, suggesting it is the missing item from the list.

Narrator A plant? Is that on the list?

Daddy Pig Oh no, George. The last thing on the list is fruit.

George Oh.

Mommy Pig Never mind, George. You can choose the fruit.

Where is the fruit?

Peppa Pig Over there!

Narrator There are apples, and oranges, and bananas, and a very big melon.

Mommy Pig What fruit should we have, George?

Apples?

Daddy Pig Oranges?

Peppa Pig Bananas?

George places the big melon in the trolley.

Peppa Pig A melon!

The Pig family goes to the checkout.

Narrator This is the checkout, where all the food is paid for.

Checkout Lady Tomatoes. Spaghetti. Onions. Melon. Chocolate cake.

Peppa & Mommy Pig Chocolate cake?!

Narrator Chocolate cake? Is that on the list?

Mommy Pig Peppa, did you put the chocolate cake in the trolley?

Peppa Pig No, Mommy.

Mommy Pig George, did you put the chocolate cake in the trolley?

George No.

Mommy Pig Well, I didn't put it in.

Peppa Pig Then who did?

Daddy Pig I thought it might be nice for pudding.

Mommy Pig Daddy Pig!

Peppa Pig (Laughs) Naughty Daddy.

Daddy Pig Sorry, it just looked so delicious.

Mommy Pig It does look rather yummy.

Oh, let's pretend it was on the list.

Mommy Pig adds "chocolate cake" to the list.

George Chocolate cake!

Daddy Pig Hurray!

The Pig family and the Checkout Lady laugh together.

Script – Episode: *The Playgroup*

Narrator Peppa and George are going to the playgroup. It is George's first day.

Daddy Pig George, are you looking forward to the playgroup?

George (Snorts twice).

Peppa Pig Daddy, maybe George is too small to go to my playgroup.

Daddy Pig (Snorts) He'll be fine, Peppa.
There'll be you and Mr. Dinosaur there to keep him company.

George Dinosaur!

Peppa Pig But I want to play with the big children, not George and his toy dinosaur.

Narrator Oh dear, Peppa doesn't want George to go to her playgroup.

The Pig family arrives the playgroup.

Daddy Pig We're here.

Peppa Pig Daddy, are you sure George is big enough?

Daddy Pig He'll be fine.

George (Snorts twice)

Peppa Pig Alright, you can come.

Daddy Pig Bye-bye.

Peppa Pig and **George** enter the playgroup.

Narrator Madam Gazelle looks after the children of the playgroup.

Peppa Pig Hello. This is my little brother... George.

Madam Gazelle Hello, George.

Peppa's peers approach Peppa and George.

Suzy Sheep pats George in the head.

Suzy Sheep (Bleats)

Peppa Pig Really?

Danny Dog Hello, I'm Danny Dog (barks). Is that a dinosaur?

Peppa Pig It's just a toy dinosaur.

George Grrrrr... Dinosaur!

Danny Dog Brilliant.

George shows his dinosaur to the other children from the playgroup.

George Dinosaur... Grrrrr!

Children Ahhhh!

Danny Dog (Laughs)

George shows his dinosaur to Madam Gazelle.

George Dinosaur... Grrrrr!

Madam Gazelle Ahhhh! Really scary!

Danny Dog That's brilliant!

Peppa Pig George is my brother (snorts). He's brilliant.

Narrator Peppa is proud of her little brother George.

Madam Gazelle starts the painting activity she'd plan.

Madam Gazelle Shall we show George how we paint pictures?

Peppa Pig George is not very good at painting.

Madam Gazelle Well maybe you could help him.

Peppa Pig Yes! I'm very good (snorts). I will show him how to paint a flower.

George, today I'm going to teach you how to paint a flower.

George (Snorts twice)

Peppa Pig First you paint a big circle.

George paints a green circle.

Peppa Pig No, George. That's the wrong color.

George (Snorts)

Peppa Pig Now you paint the flower's petals.

George paints spikes on his green circle.

Peppa Pig George! That's the wrong shape.

George (Snorts twice)

Peppa Pig Now you paint the stalks and the leaves.

Perfect.

George's painting ends up being a dinosaur.

Peppa Pig George! You've done it all wrong!

Madam Gazelle approaches.

Madam Gazelle What do we have here?

Peppa Pig I've painted a flower.

Madam Gazelle That's very good, Peppa. And George has painted... a dinosaur!

George Grrrrr... Dinosaur!

The other children of the playgroup laugh.

Danny Dog Brilliant.

Madam Gazelle I think George and Peppa's pictures should go on the wall.

Children Hurray! (Laugh)

Madam Gazelle Peppa, you must be very proud of your little brother.

Peppa Pig (Snorts) Yes I am.

The parents arrive to pick up the children.

Narrator It is home time. The children's parents are here to pick them up.

Peppa Pig Can George come next time?

Madam Gazelle Yes, and he can paint us another lovely picture. And what will you paint next time, George?

George Dinosaur... Grrrrr!

Madam Gazelle (Laughs) Another dinosaur picture? Well, maybe you can show us all how to paint a dinosaur.

George (Snorts twice)

Danny Dog (Barks) Brilliant.

Peppa Pig Yes! Brilliant.

George (Snorts) Brilliant.

All of the present laugh.

B. English Worksheet

Name: _____

Date: _____

1. What is in Peppa Pig's picnic basket?
(Write the correct answers.)



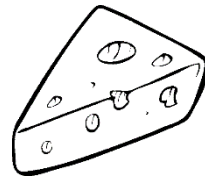
Bread



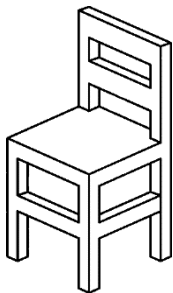
Snake



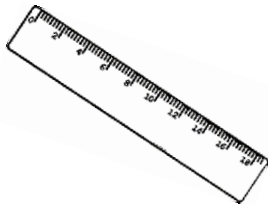
Pencil



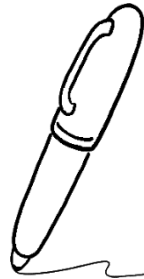
Cheese



Chair



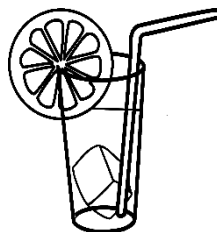
Ruler



Pen



Tomatoes



Lemonade

Answers:

- _____

- _____

- _____

- _____

2. Peppa Pig likes chocolate cake and spaghetti. What do you like?

Answers:

- I like _____.

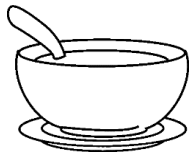
- I don't like _____.

- I _____.

- I don't _____.

- _____.

- _____.



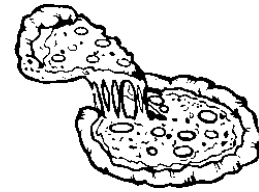
Soup



Ice-cream



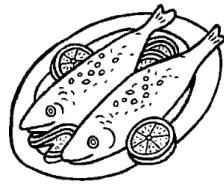
Carrot



Pizza



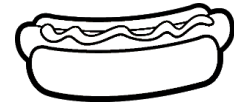
Banana



Fish



Milk

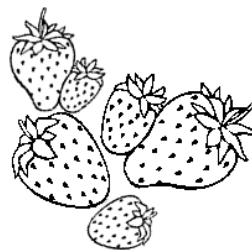


Hot Dog

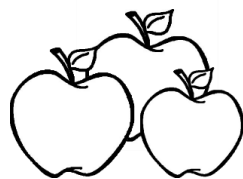
3. Peppa Pig has got four onions and four tomatoes in the trolley.
Count the fruits or vegetables in the pictures.



Four Onions



_____ Strawberries



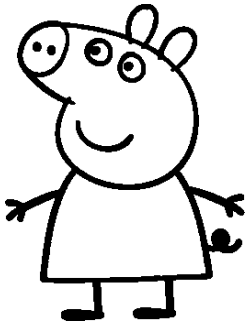
_____ Apples



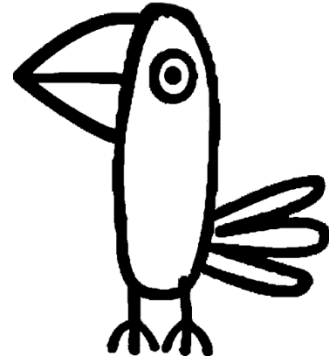
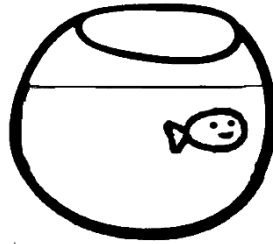
_____ Pear

4. Peppa Pig

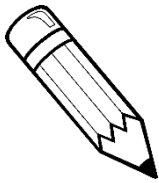
is a pig. She has a lot of other animal friends. What animals do you know?



Pig _____



5. Connect the picture to the name of the object from the classroom.



•

•

Pen



•

•

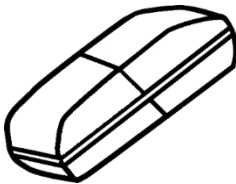
Book



•

•

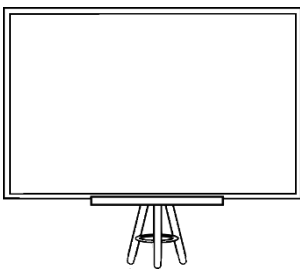
Ruler



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•

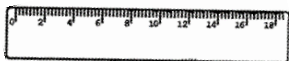
Pencil



•

•

Rubber



•

•

Blackboard

Thank you!!



C. Feedback Sheet

- Gostavas de voltar a ver a *Peppa Pig* nas aulas de Inglês?

Sim

Não

- Se sim, porque gostas da *Peppa Pig*? (Assinala a(s) resposta(s) que mostrem a tua opinião.)

Faz-me rir.

Gosto dos desenhos

Tem uma família como a minha.

Foi mais fácil para aprender.

- Gostaste da aula de hoje? (Pinta as estrelas para dares uma nota à aula.)



D. Students' Results

	EX. 1 (12 PTS)	EX. 2 (30 PTS)	EX. 3 (12 PTS)	EX. 4 (28 PTS)	EX. 5 (18 PTS)	FINAL
STUDENT A.	12	30	8	24	18	92
STUDENT B.	12	30	12	28	18	100
STUDENT C.	12	30	12	28	18	100
STUDENT D.	12	15	12	28	18	85
STUDENT E.	12	30	8	16	18	84
STUDENT F.	12	14	12	28	18	85
STUDENT G.	12	17	12	28	18	87
STUDENT H.	12	30	12	28	18	100
STUDENT I.	12	10	0	28	12	62
STUDENT J.	12	12	8	24	18	74
STUDENT K.	12	28	12	28	18	98
STUDENT L.	9	30	8	28	18	93
STUDENT M.	12	30	12	28	18	100
STUDENT N.	12	30	12	28	18	100
STUDENT O.	12	30	12	28	18	100
STUDENT P.	12	19	12	24	18	85
STUDENT Q.	12	10	8	28	18	76
STUDENT R.	12	30	12	27	18	99
STUDENT S.	12	10	12	24	18	76
STUDENT T.	12	30	12	28	18	100
STUDENT U.	12	30	12	28	18	100