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WHAT YOU LEARN IS WHAT YOU WATCH

Behaviouristic discourse strategies in children TV shows

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Abstract

TV shows for children are generally linked purely with entertainment, although there are certain shows that look to teach something to their audience. This teaching is carried out through many different strategies. Little attention has been paid to this type of shows as educative devises and also to the kind of strategies they use in order to reach the purpose of teaching. In general, also little attention has been paid to how the process of teaching and learning is carried out through this type of shows and what are the characteristics of this process. This study focuses on discursive techniques used by these shows and what specific discourse strategies are used in order to achieve the goal of teaching. The discourse strategies analysed by this work correspond to behaviouristic model of learning in the context of children TV shows. For that purpose, 29 shows and 2 movies were used as data. This data was analysed strictly under the scope of behaviourism. The shows were analysed and their dialogues transcribed in order to found and put forward key instances of discursive strategies of behaviourism present in these shows.

Throughout the analysis of these shows, five main discursive strategies were found, namely: Stimulus and Response, Repetition, Reward and Punishment, Sugar Coating, and Reinforcement. Key passages of the transcripts from the shows are included in order to show how these strategies actually work in discourse and, at the same time, in the context of children TV shows. The purpose of this study is to thoroughly explain the ways in which the teaching techniques from behaviourism are present in these shows and how these techniques constitute an important part of the content of these shows. In this study professionals related to the field of pedagogy and education can found very useful insight into the applicability of behaviourist discursive techniques in teaching. In fact, the results show that behaviourism, and its discursive strategies, have a strong presence among educational TV shows for children. Some limitations were found while carrying out this study, for instance, and most important, it was not possible to learn how the uses of these discursive strategies are received by the target audience of these shows, namely; children.

KEYWORDS: Behaviourism, Discourse Strategies, Children TV Shows, Education, Target Audience, Learning.

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1. Introduction

It is intriguing that the interaction between a TV screen and a child becomes influential in their learning process, and sometimes it is weighed heavily by children because of their link with entertainment.

The effects that children TV shows have on the audience constitute a considerable field to study. Not only because they offer a very entertaining way of learning, reinforcing certain abilities and acquire knowledge, but also because they have certain details which account for the dedication and accuracy of people who work behind the TV screen.

The general features of TV shows such as title, genre, ethnic origin of the characters, and even languages spoken by the characters in these programs are focused on the culture of the target audience. In the case of the learning experience, the type of activities and discourse of the characters, colours, and music are helpful to capture the children's attention; in other words, stimuli. In this research, stimulus is seen as a pedagogical tool; however, stimuli, understood in a Pavlovian sense in which physiological responses are expected, have different goals according to different purposes. An example of pedagogical stimulus can be encouraging children to answer a question or uttering an incomplete sentence, in order to obtain an answer according to the context of the activity, as responses are evidence that children not only are receiving information, but they also are internalising it.

In Discourse Analysis, there are diverse linguistic resources which shape the discourse of the characters in order to fulfil their pedagogical goal. Details such as the amount of time in which a character waits for the children's answer or the manner to congratulate them for answering might be the difference between a successful or failed learning experience.

Among the learning language theories, Behaviourism proposes to leave individual mental processes aside, for the phenomena of consciousness is unobservable, and focus on the observance of behaviours as they can be translated into empirical evidence, through observation and registration (Tomic, 1993, 39). 'The behaviourist theory of stimulus-response learning, particularly as developed in the operant conditioning model of Skinner, considers all learning to be the establishment of habits as a result of reinforcement and

reward' (Wilga, 1968, 73). According to this, the knowledge acquired by human beings is given by conditioning the subject through habits, which are established by one or many individuals who are aware of the goals. For example, when a baby 'begins talking', she or he mumbles and mutters sounds according to what she or he has heard from their parents and/or close people; when a parent wants to interact with her or his child, the parent may smile and act playfully to obtain a response from the baby. Once the baby responds by smiling and/or mumbling, the parent rewards the child with a smile, a caress, a hug, among other ways to show affection. Jones and Wheeler (1983) had a proposal about this theory. They propose that humans and animals learn with habits. They suggest that a good way of learning is doing habits of every process or knowledge which wants to be acquired. Doing every time the same repetition, the individual is going to have right or wrong responses which are going to be rewarded or punished. (326)

There are three types of behaviours which follow one after another throughout the person's developing; instinctive, operant, and intelligent behaviour; for the purpose of this study, we shall skip what instinctive and intelligent behaviour involves, and the focus will be on operant behaviour. It is an important paradigm for it accounts for the behaviour which is shaped by its outcome and retained by the subjects. The type of learning developed by this theory is dependent of a short-term period of time, if a consequence takes too much time to occur, after a certain behaviour takes place, learning will not be possible for the person involved.

In the area of TV shows for children, the focus has been the influence these shows have on children. They usually focus on negative or positive aspects that children learn from them. Nevertheless, the strategies employed, particularly the linguistic ones, have not been deeply studied.

The purpose of this study is to link the linguistic strategies employed with the different instances of interaction audience-screen that take place in children's TV shows, and have elements of the Behaviourist theory. In the hopes that these findings may be applicable to teachers, schools, or using the findings in future teaching programmes, and to TV producers, so they can venture in making a TV show of this genre, paying attention to these details in order to create an e v e n m o r e appealing programme. That is why we intend to answer the following questions: What kinds of learning do children experience when they watch TV shows? What discourse markers, or discourse strategies

are used in TV shows for children? How these markers/strategies are related to Behaviourist theory?

The answers will contribute to different areas. In the teaching area, teachers would take these TV shows as a reference for their classes; therefore they could imitate some learning exercises and apply them in their classes with their students. In the TV area, producers could have some learning references for producing new TV shows with similar strategies, so they could have success in the teaching exercises.

2. Literature Review

2.1 Behaviourism

Behaviourism is the branch of psychology which works under the assumption that behaviour can be measured, trained, and changed. It has its roots in natural sciences -and sometimes was considered to be part of such sciences (Watson 1930, p. 11)- as 'The field of behaviour theory centres primarily in the detailed interaction of organism and environment. The basic principles of organismic behaviour are to be viewed against a background of organic evolution, the success or failure of the evolutionary process being gauged in terms of survival.' (Hull 1943, pp. 28-29) This branch of social sciences focuses on external behaviour of individuals for it is observable and internal mental states/processes, 'the phenomena of consciousness' (Watson 1913, p. 158) are discarded since individual mental reality is overly subjective.

Prior the use of the term, Ivan Pavlov's (1927) work which led to the 'discovery' of conditioned -or conditional- reflexes (CR) became a milestone in Behaviourism, as his work in the Department of Physiology at the Institute of Experimental Medicine in St. Petersburg that began in 1891 (Dewsbury 1997, p. 933). As he studied digestion on dogs, he came up with an idea to study their salivation on living specimens –as opposed to perform autopsies on dead ones- by using a bell in order to let the dogs know that food was served for them. Although his discoveries were helpful in the field of physiology, Pavlov saw the psychological implications of his experiment as he states that 'the physiology and psychology of the salivary glands have come to be associated together; or, even more than this, the psychology has in many cases displaced the physiology' (p. 152) and 'thus a way is open to us, even here, towards a synthetic study of the whole indivisible life' (p. 153). His contributions to Psychology, specifically in

Behaviourism, are recognised until this day by many scholars (Dewsbury 1997, McLeod 2007, Wolpe & Pland 1997).

Edward Thorndike is also another scientist from the end of the 19th century that also shed a light on conditioning, as his goal was to apply his findings to learning (McLeod 2007). In his work *Animal intelligence: An experimental study of the associative processes in animals* (1898), he showed the results of his experiments on animals –especially cats- in which he devised a puzzle box that had a lever inside, that lever would open the box, so the cats would reach a strap with a fish –their motivation to escape the box-. After many attempts, the cats would eventually find and activate the lever inside the box in order to get out. A few years later, he wrote the Law of Effects, 'that what comes after a connection acts upon it to alter its strength' (1905, p. 212) i.e. whatever follows what a teachers says or does after a certain response from students, which is weighed heavily in education for it accounts for the willingness of students to learn. Thorndike establishes that after repeating responses labelled as 'right' or 'wrong' (p. 213), students will keep or stop doing certain actions, even without the supervision from her or his guide or teacher (p. 222).

B.F. Skinner's work (1938), in which he coined the term operant conditioning, is also considered important and influential, to this day, in the field of sciences. He devised an experiment, similar to Thorndike's, where he placed small animals such as rats or pigeons inside a box –also known as the Skinner Box-. The box was designed in such a way, that only one behaviour for the animals was expected to be performed –pecking in the case of pigeons, or pressing a lever in the case of rats- followed by dispensing food when the subjects performed the expected action following the right stimulus, or receiving an electric shock every time the animal engaged in the same behaviour but when the visual stimulus was different. It didn't take long for the animals to engage in the behaviour Skinner expected. Both Thorndike's and Skinner's findings would be a big influence to define, then, the concepts of Positive and Negative Reinforcement, and its implications in areas such as education.

The term Behaviourism was coined by John B. Watson after his work 'Psychology as the Behaviourist views it' (1913) in which he defined psychology as 'a purely objective experimental branch of natural science. Its theoretical goal is the prediction and control of behaviour.' (p. 158) and it saw no difference in observing the behaviour of men and animals to draw conclusions, stating that 'the behaviour of a man (…) forms part of the behaviourist's total scheme of investigation' (p. 158). By

understanding behaviour as the result of stimulus and response, Watson (1930) views the purpose of behaviouristic psychology as 'to be able to predict and to control human activity. To do this it must gather scientific data by experimental methods.' (p. 11). It is this view of prediction and control what would become the main guideline for this branch of psychology and social sciences for the years to come.

Within this view of predicting and controlling human behaviour, Skinner's *Beyond Freedom and Dignity* (1971) caused much controversy as it is stated that free will is an illusion due to 'That view, together with its associated practices, must be re-examined when a scientific analysis reveal unsuspected controlling relations between behaviour and environment.' (p. 25) In other words, Skinner discarded that a person's choices are product of her or his free will, instead he proposes that it is the environment and its stimuli and responses which shape a person's behaviour to develop as she or he grows. Although these statements can be considered to be radical, as it was refuted by Chomsky (1971), it can be argued that what Skinner did, back then, was following the next steps to follow in Behaviourism.

2.2 Behaviourism and Language

The conception of language, as a part of behaviour and as a kind behaviour itself, was first conceived as such by Skinner (1957). His ideas regarding language and how it was considered as a fundamental part of behaviour are expressed in his seminal work *Verbal Behaviour* (1957). Primary concepts, such as autoclitic, echoic, mand, tact among others are set forth in this book, it can be said that many of the aspects of behaviourist theory applied to language were born there. The fundamental idea behind this theory is that language is behaviour and it should be studied as such. Considering language as being behaviour, we only have to focus in the observable aspects of language, with no consideration to what happens in the mind since we can only speculate about how language works mentally. Only the observable aspects of language constitute what is the focus of Skinner`s theory.

Another notion that comes from this theory of language is the consideration of linguistic interaction as a chain or interplay of verbal stimuli and verbal responses. The role of these two variables changes throughout a given conversation, and both can be present at the same time. This is seen, for instance, when an answer (response) to a

question (stimulus) generates another verbal statement, so in this way the response also acts as a stimulus.

According to this behaviouristic theory of language, language acquisition is only a matter of habit formation. Habit, as defined in the American Journal of Psychology, is the result of the reiteration of certain patterns of conduct and mental processes, and in the language domain, the repetition of linguistic patterns. Through the acquisition of habits we learn a particular language; these habits are acquired due to the reward for desired behaviours and the punishment for undesired behaviours.

The main criticism towards behaviouristic theory of language has to do with the fact that it does not explain how the product of language learning is more than the input. If language is only a matter of stimuli we should only be capable of master those aspects of language that we have already heard or witnessed. If we consider the widely accepted theory, usually credited to Chomsky (2007), of the existence of a Universal Grammar inside our minds, the idea of language being only a matter of input and repetition seems not entirely accurate, since there are some aspects of language that we certainly acquire naturally, without having been exposed to it previously. Here what we see is the 'poverty of stimulus' argument, which was one of the main arguments against behaviourist theory of language. How those aspects of language are acquired, without the needed stimulus, is a feature that the original model of Skinner does not explain.

If language is behaviour, as Skinner claims, it should be loaded with a charge of social and cultural characteristics. Sapir (1927) states that the languages of the world are not only different in terms of phonology or grammar but also we should consider the differences present in language behaviour across cultures. This means that the behaviour that is observed in language is not only a product of the learning of a particular language system, but it consists of a wide range of cultural and social factors. These factors affect our overall behaviour in language. The author says that culture and also social factors are affected by being members of a particular linguistic community. Language does affect non-linguistic behaviour, according to the author, and it may be seen how a determined language affects the behaviour of individuals who belong to different linguistic communities.

Contemporary authors have taken this theory and have further it. One of those authors is J.R. Kantor (2007) who claims that one of the most deep rooted fallacies regarding the conception of language is the consideration of language as a set of symbolisms. According to him, language does not consist of symbols. He claims that there

is no good reason to call natural linguistic reactions as symbolisms. Language is in itself behaviour, not symbolism, and therefore this notion should be discarded in order to achieve a better understanding of the nature of language. He claims that what is commonly called linguistics, which is a wide concept, should be focused on what he calls living language. By living language he refers to the language present when people converse. He goes even further and says that other stages of language are dead phases which have contributed to the notion of language as a set of symbols. By these dead instances of language, the author refers to written and printed characters, verbal sings. These are undoubtedly symbols and not instances of living language.

Now the important concept is living language, which is basically the interplay between stimulus and response that occurs in every linguistic interaction between two or more people. This living language, what it should be truly called Language, is behaviour. Language is the adaptation of our own behaviour to a given situation; by speaking, humans adapt themselves to different situations in which are involved. Kantor adds that language is a type of behaviour that only appears when it is thought properly.
Humans, as speaking animals, know rather instinctively when to use language and when not to, as a suited response to a given situation.
Symbolic representation of language is not language and, furthermore, people do not understand language as a set of symbols. They interpret language as a set of reactors and reactions rather than a set of signifiers and signified.

As a consequence the author claims that what constitutes language, and what should be the object of the study of linguistics is language in use. This phase of language, when it is being part of someone's behaviour and is being observed by others, is what the author calls living language. Living language is far away from symbolism and symbols and it constitutes, ultimately, language behaviour. This view of language as a living entity was firstly put forward by psychologists in the 1940s. Psychologists such as Pronko (1946) considered any act part of human behaviour as a living phenomenon; he put special attention to language related behaviours since it was in this type of acts where most of the flowing of information between humans happened.

2.3 Behaviourism and learning

In the work *Behaviourism and cognitivism in education* Tomic (1993) says: 'The ability to learn is essential, not only to survive in a demanding environment, but also to

survive in a society made increasingly complex'. Tomic states an irrefutable reality: 'both human being and animals are a tabula rasa at birth' (p. 40). For both, humans and animals, the necessity of learning how the environment works is demanding in order to sustain. The modification of patterns and the learning of new ones in order to adapt to unfamiliar situations define the possibilities of a complete species to survive, but how these modifications of behaviour are made is frequently unclear. Behaviourism postulates that these modifications of behaviour can be clarified relating each change of behaviour with consequences of stimuli and responses; as Skinner (1974) establishes 'that behavior can be predicted and controlled' (p. 20). Taking into account these considerations, great benefits could be derived from the understanding of the mechanism underlying the learning process.

A complete understanding of the processes of learning should facilitate the acquisition of specific information in different areas, in other words, if the stages through which the learning is acquired are clearly identified all the effort can be concentrated on these stages in order to expedite learning. Behaviourism observes patterns in animals with the idea of later transfer this empirical information into results and techniques to be applied into education. Regarding the objectives of Behaviourism, a compilation material concerning learning theories provided by Tsapatsoulis (2005) states: 'Inferences were tied closely to observed behaviour in lower organisms with the belief that the learning theories were universal and that work with laboratory animals could be extrapolated to humans' (p. 6), as seen, a desire of adapt Behaviourism methods into educational strategies was always in mind.

Consequences are behind the learning process, and these consequences are produced by actions; when an action is coordinated with a stimulus, it is when the behavioural model is set in motion. Tsapatsoulis (2005) explains that 'It was believed that by controlling the environmental antecedents and consequences for behaviour, people could predict and control behaviour... behaviour could be further controlled and shaped' (p. 7). Skinner worked with animals (such as pigeons and rats) demonstrating that they were sensitive to modify their behaviour. Critics were made related to the methodology applied to animals, by Skinner, this methodology was considered to be mere training and not as a real learning. As answer to this criticism, Skinner (1986) writes in his work *Programmed Instruction Revisited* 'teaching is more than training, but it uses the same behavioural processes. We do not learn by imitating, however, or because we are told what to do. Consequences must follow.' (p. 106). He exemplifies this idea by

comparing the way by which a driver learns to drive a car. Skinner (1986) states: 'When we turned the switch, the engine started; when we pressed the brake pedal, the car slowed or stopped. Those were natural consequences... we learn when what we do has reinforcing consequences. To teach is to arrange such consequences' (p. 107).

The allegation made against Skinner and Behaviourism regarding training animals is not the only one, nor the more detrimental. Behaviourism has been attacked during the last decades, and Skinner's Verbal Behavior has been undermined by the linguist Noam Chomsky in his Review of Skinner's book. Nonetheless, Behaviourism is still alive according to Schlinger (2008), as he states that Skinner's Verbal Behavior has been successful in two levels: First as an interpretation, and second, in those aspects related to learning: language instruction. Regarding language instruction Schlinger says: 'Verbal Behavior also succeeds on another level: Many of its concepts are immediately applicable to language instruction. In fact, a technology of teaching verbal behaviour based generally on the science of operant learning and specifically on Skinner's analysis has already been developed. This technology has been in use for several decades, but more recently it has mushroomed because of its success with people diagnosed with autism and related disorders.' (p. 335).

Furthermore, the vitality of Behaviourism is also expressed in other areas of learning, especially in the way in which programmes are developed, and situations solved in educational settings. Tsapatsoulis (2005) identifies behavioural theories as a vast contribution to instruction and education in several significant ways and summarises the contribution of behavioural theories to school level into three different aspects:

a. Behaviour modification:
b. Classroom management
c. Management of instruction

Behaviour modification and Classroom management have to do with the formulae used to treat social, personal or school situations; the first at individual level, the second at a group level. Educational applications involve the treatment of school related problems such as the lack of attention, hyperactivity, temper tantrums, or other behaviours that interfere with the regular workings of a classroom. On the other hand, Management of instruction has to do with the way that the instruction is delivered. Course materials are an example of behaviourist methods applied into the learning field Tsapatsoulis (2005) gives an example of this when explaining the methodology of these courses: 'Students tackle course materials on their own, often aided by study guides which provide practice

or unit objectives. To proceed, students are required to demonstrate mastery by taking a unit quiz. Students receive feedback immediately and if they pass, they can go on to the next unit.' (p. 8)

Behaviourism has also helped in the developing of technologies related to e-learning. One of the first models of individual learning interacting with a machine was developed by Skinner and called Programmed Instruction. In his homonymous work Skinner explains how the real precursor of this machine was a professor at Ohio State University called Sidney Pressey. Professor Pressey presented a machine that could test and also teach. The methodology used was that the machine displayed a multiple choice test, the student made his answers by pressing a numbering key. If the student answers correctly the machines displays the next question, if not, the student has to press another key. Lately, in 1954, Skinner presents a machine to teach arithmetic with similar principles to those presented by Pressey. At the moment of presenting his machine, Skinner was not informed about the presentation made by professor Pressey, however, lately he made the distinctions between both machines: 'My machine differed from Pressey's in several important ways. First, students came to my machine without having studied any special material beforehand; they were being taught, not tested' (Skinner, 1986, p. 104). Weegar (2012) illustrates how Skinner's machine relates to today's software programmes showing the importance of Behaviourism in this area, 'Though basic, it is easy to see the similarity between the teaching machine and many of today's educational software programs. Like the teaching machine, computer software designed for students help to reinforce student behaviour. Skinner's early work and findings with the Teaching Machine can be applied to modern day computer programs, they are fundamentally the same. Skinner's Teaching Machine provides a connection to today's digital world which can be generalized as the roots of behaviourism' (p. 5).

The use of these machines and software is related to Behaviourism due to the constant act of repetition of a pattern (answer determined questions in a specific format), and the consequent reinforcement or reward received when answering correctly, that is to say, the possibility to access to a new question.

Finally, Behaviourism is closely related to the way that the learning of a language is developed. Babies slowly develop structures in their mind by listening and repeating, babblings and mutterings are rewarded by their parents, and these are finally transformed into major discourse units. Demirezen (1988) explains how the action of talking resembles behavioural features: 'Since for his babblings and mutterings he is

rewarded, this very reward reinforces further articulations of the same sort into grouping of syllables and words in a similar situation. In this way, he goes on emitting sounds, groups of sounds, and as he grows up he combines the sentences via generalisations and analogy (as in *goed for went, *doed, for did, so on), which in some complex cases, conditions him to commit errors by articulating in permissible structures in speech... This, then, obviously, means that behaviorist theory is a theory of stimulus-response psychology' (p. 136).

The reaction of babies to reward and interaction with other members of society is relevant to improve their communicative skills, the observation of the organism and the environment, and the reaction of the organism to the environment provides us with empirical information when dealing learning processes, and so is stated by Bouton (1997) 'an understanding of an organism's typical reactions to the environment and events in it is important in assessing learning and memory' (p. 6). Skinner states that in order to understand learning is necessary the consequences behind the process 'To understand learning, one must look for the change in behavior that occurred and determine what consequences were responsible for the change' (Skinner, 1969). Determine how influential in the learning process are these rewards becomes a major issue in order to facilitate learning, and create learning methodologies to later be applied into educational programmes.

2.4 Learning Strategies

Behaviourism holds in itself a variety of Learning Strategies that make easier the learning process. Learning Strategies are understood basically as 'tricks' in the way they facilitate the cognitive process of a certain domain, helping the process of remembering in order to do it in a more efficient way. The most basic notion of strategy is found in Oxford's studies (1990), which explains how the term is highly associated to its Greek root '*strategia'*, which was related to the military organization in times of war (p.7), etymologically speaking. The author also brings out a very accurate notion of Learning Strategy: they are 'specifications taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferrable to new situations.' (Oxford, 1990. P.8). Many authors have attempted to give a proper definition for Learning Strategies due to its progressive importance during the last decades in what pedagogy concerns. As Wenden argues (1987), 'Learning strategies are the

various operations that learners use in order to make sense of their learning' (p.7-8). Another very short and accurate definition is given by Nisbet and Shuksmiths (1986), who pointed out the notion of 'processes' in a 'performance on thinking task' (p.2). At the same time, Dansereau (1985) defines Learning Strategies as 'sequences' deliberately chosen in order to manipulate, teach and organize a given information and/or knowledge (p.3). Deliberation in Learning Strategies is pointed out also by Williams & Burden (1997), who point out the role of learners in the learning process and how the cognitive experience may vary in each person, and that can only be found out by investigating different Learning Strategies (p.13). Also, Weinstein et al. (1988) provides a very complex concept of Learning Strategies by highlighting the encoding experience of the learners through any kind of behaviour or thought in such a way that 'knowledge integration and retrieval are enhanced' (p.10). The author also named possible instances of Learning Strategies, such as 'rehearsing, summarizing, paraphrasing, imaging, elaborating, and outlining' (Weinstein et al., 1988, p.10).

A more Behaviouristic definition of Learning Strategies is taken from Weinstein and Mayer (1986), who highlight the 'behaviours and thoughts that a learner engages in during learning and that are intended to influence the learner's encoding process.' However, according to Genovard and Gotzens (1990), using Learning Strategies during cognitive process will encourage the codification of information, which is related to a cognitive perspective (p.14). Nisbet and Shucksmith (1986) also enhance the definition by adding the 'strategies are more than simple sequences or agglomerations of skills; they go beyond the 'strings' or routines advocated in some study manuals. They are almost always purposeful and goal-oriented, but they are perhaps not always carried out at a conscious or deliberate level. They can be lengthy or so rapid in execution that it is impossible to recapture, recall, or even be aware that one has used a strategy.' (p.5). On the other hand, Mayer (1988) argues that Learning Strategies has to do more with the 'behaviours of a learner that are intended to influence how the learner processes information' (p.12). Nevertheless, the metacognitive connotation of Leaning Strategies is probably the most noticeable aspect; not all the strategies are equally effective and it will depend on the context and subjects.

Taking into account the cognitive aspect of Learning Strategies, Alley and Deshler (1979) have a more accurate expression by naming these strategies as 'Cognitive Strategies', which in their own words are the 'techniques, principles, or rules that will facilitate the acquisition, manipulation, integration, storage, and retrieval of information

across situations and settings.' (p.2). In a more Sociolinguistic approach, Tarone (1983) defines Learning Strategies as an 'attempt' to encourage competence linguistically and sociolinguistically speaking, as to incorporate this learning into the cognitive process (p.62).

Narrowing down the discussion, it is widely seen that all these examples of definitions can easily be identified with the most important process in human learning: Language. By using Language; Learning strategies can be understood in a more effective way. In that sense, Language Learning Strategies have been a very important issue in education. Many authors have discussed the issue from many perspectives, since Language Learning Strategies play a crucial role in education, more specifically, children education.

2.4.1 Language Learning Strategies

The definition previously given by Tarone (1983) helps us to understand how Language interacts with Learning Strategies. Rubin (1987) also provides a description of how Language is truly crucial within the development of Learning Strategies since they 'contribute to the development of the language system which the learner constructs and affect learning directly' (p.18). Narrowing down the issue, Learning Strategies in Language are mostly associated with Second Language Acquisition (SLA). In this field, many authors have discussed the implications of using Learning Strategies for speakers of a language as a L2; It is important to notice how learning strategies come across Language and Behaviourism in a way that Learning Strategies serve as the main important tool in the development of a less tiring cognitive process, since they provide, through Language, devices that affect dramatically the way in which children perceive knowledge, sometimes without even noticing it at all.

2.5 Educational TV Shows

Huston, Wright, Marquis & Green (1999) suggest that children from preschool and elementary school consume most of their time playing and watching TV. As Huston et al

established, children occupied the majority of their free time in these activities, so others activities are left aside.

That is, individuals' increases in educational activities are associated with decreased in viewing, and decreases in educational activity were associated with increases in viewing. One explanation may be that both are a result of changes in the amount of time children are at home or at school. They read and perform educational activities more in school, and they watch TV more at home (p.924)

Due to the great amount of time spent watching TV programmes and the impact that those TV shows may have on children, television becomes an important component when it comes to children's education. Gunter and MacAleer (1997) suggest that television can produce beneficial effects on children. Children TV shows can present realities that children would have no access in everyday life, but, through TV shows, they can be aware of them. Television can become a useful instrument for children to spend their spare time watching it.

Lemish (2007) also points out the profitable connotation that Educational TV has. According to the study television can result as an alternative method for teaching about different aspects and it can become a threat for the most important institution in charge of teaching, the school. Lemish also explains that many children prefer watching TV rather than being in a particular class because they have free choice for when they want to watch TV, there is no pressure on them to learn and it is an activity that they enjoy most than learning in itself at school. Moreover, children choose TV shows because the thematic presented is more appealing for them and, on the other hand, they feel much more identified with the characters exhibited in those shows: 'Television's preoccupation with interpersonal relationships, struggles of good and evil or love and hate among other themes may seem to many children to be much more relevant, attractive, and exciting than many of the topics studied in school that often seem irrelevant and removed from children's reality' (Lemish, 150). Singer (2003) considers the importance of identity: if children feel resemblance with the characters they can obtain more advantages from the programmes. It is important that in the programmes they can find an enthusiastic presenter or children like them. In this manner they can identify themselves with the presenter or the children and copy the positive behaviour exhibited.

There is no doubt that children are going to learn from television. There are some perspectives that point to the negative effects that television can have upon children. Some programmes' content are not going to have a good impact for children, these are

attributable to sex, violence and the illicit substances that are showed (Strasburger & Donnerstein, 1999). However, children can learn pedagogical content from educational programmes using the same strategies that children TV shows use with negative effects. As Fisch (2012) observe in the majority of the cases the focus of the investigations are in the negatives effects of the shows and less attention have those programmes which have a positive effect. However, if children learn negative content from the shows they also can learn positive lessons. Furthermore, television has become an important tool for those homes where parent's level of education has not reached high standards or the official language of the country is not the first language of the children's parents, as Gentzkow & Shapiro (2006) demonstrates.

'On the whole, our findings support the hypothesis that television is most beneficial in households with the least parental human capital. We find that the positive effects of television on test scores tend to be greatest for students whose parents do not have a high-school degree, and for students in households where English is not the primary language' (p.20)

There are diverse areas which programmes reinforce in order to achieve children´s learning. Rice, Huston, Truglio, & Wright (1990) measured the acquisition of vocabulary on children and demonstrate that children from 3 to 5 years old effectively have improved their vocabulary through the period they watched *Plaza Sesamo*. Linebarger & Walker (2005) also contribute to the benefits that children TV shows may have. They suggest that those shows with appropriate educational content can have positive effects on the expressive language production and vocabulary.

The potential benefits that a child may obtain from TV shows are going to depend on the techniques that those TV shows implement. According to this, Linebarger & Walker also have something to say. They point out that the shows in which characters have direct interaction with audience i.e. when they ask questions to the audience and give time for response or they identify objects, have influence on children for they can improve their oral expression and vocabulary. The motivation and participation that the programmes give to children is an effective technique that helps the child to learn new contents. Fisch (2012) emphasizes that to motivate children for engaging with the content of the programme with games during the show or giving them the opportunity to solve a problem before the character find the answer is an effective way that children TV shows have for teaching. Another technique used by TV shows is reinforcement. The reinforcement of ideas benefits

children's learning because the ideas and process become more clear. Reinforcement can be given by the characters of the programmes or participants that are external to the programmes, such as parents, teachers, etc. Singer (2003) identifies the benefits of this technique by a study done to children who watched some particular episodes of *Barney* and then an adult reinforced the contents presented in the programme. The children made advances in diverse areas of study such as numbers, colours and shapes. Lemish & Rice (1986) also account for this procedure as an effective method of teaching, pointing that when 'Parents repeat after the child (and occasionally directly after the TV), often expanding, correcting, clarifying, or interpreting in the process' (p.263). Reinforcement of content is usually associated to repetition of ideas. Due to tutors and children TV shows use repetition in order to reinforce that that has been said or taught. Singer (2003) develops this point by saying that repetition is important for children because they comprehend the total information. For adults it is enough to hear just one time a story to catch the whole sense but, for this reason, children enjoy hearing the same story repeated times. Children can obtain some of the sense of the story the first time, but hearing it again allows them to retrieve more information.

Reinforcement and repetition are some of the techniques present on the studies made on children TV shows. However, there are other Behaviourism's techniques which have not been evaluated by researchers, such as stimulus and response, and sugar coating.

3. Methodology

The data of the investigations includes recordings of children TV shows. The videos were analysed in order to recognize the strategies that match with the Behaviourist Theory. The details of the recordings and the procedure are going to be described in this section.

3.1 Recordings

The data consisted in twenty eight children TV shows of different varieties, and two movies. The length of each programme fluctuates between twenty to thirty minutes. However, in the recordings some commercials were included. The sum of the duration of the recordings is of 822.6 minutes which corresponds to approximately fourteen hours. The total time of both movies has a sum of three hours.
The videos were recorded in January, 2013.

3.2 TV Channels

The recordings were gathered from different TV channels with different formats i.e. cartoons, game shows, puppets and animation with human characters. On the one hand, Cartoon Network, Disney Channel, Discovery Kids, Disney Junior, Disney XD and NickJr are channels which their programming is exclusively for children audience (cable television). On the other hand, UCV (Pontificia Universidad Católica de Valparaíso Televisión), Red TV, and Mega are TV channels whose programming is for a general audience (free television). In these TV channels, children TV shows are usually broadcasted during weekends in the morning.

Tv Show	Channel	Variety of programme
Veloz Mente	Discovery Kids	Game Show
Backyardigans	Discovery Kids	Cartoon

El Chavo	Mega	Series
Bubble Guppies	NickJr	Cartoon
Tickety Toc	NickJr	Cartoon
Umizoomi	NickJr	Cartoon
Plaza Sesamo	Red	Puppets programme with human participants.
Dora la exploradora	UCV	Cartoon
Buenos días Jesús	UCV	Cartoon
Agent Oso	Disney Junior	Cartoon
Handy Manny	Disney Junior	Cartoon
Imaginary Movers	Disney Junior	Musical programme
Toy Doctor	Disney Junior	Cartoon
Gumball	Cartoon Network	Cartoon
Pucca	Disney XD	Cartoon
Monstruo de Helado	UCV	Cartoon
Fan Boy & Chum	Mega	Cartoon
Hi-5	Discovery Kids	Musical programme
Pink Panther	Red	Cartoon
Animales en calzones	Disney XD	Cartoon
Los Pitufos	UCV	Cartoon
Olivia	Disney Junior	Cartoon
Frutilla	Disney Junior	Cartoon
Mickey Club House	Disney Junior	Cartoon
El jardín de Clarilu	Disney Junior	Animation with human characters
Lazytown	Discovery Kids	Animation with human characters.
Mister Maker	Discovery Kids	Cartoon
Calliou	Discovery Kids	Cartoon
Thomas and Friends	Discovery Kids	Cartoon
Tinker Bell: Hadas al Rescate (movie).	Disney Channel	Cartoon
Spirit of the Forest (movie).	Cartoon Networks	Cartoon

Figure 1: Children TV shows which were analysed. The channels from where they were gathered and their variety.

3.3 Variety of the programmes

The shows analysed were not of the same variety (see Figure 1). Twenty programmes and the two movies were cartoons. There was one show in which the main characters were puppets and some people, on set, participate in the activities (*Plaza Sésamo*). There were two programmes in which music was a very important element in order to develop the theme (*Imaginary Movers* and *Hi5*). Finally, two shows incorporate cartoons and humans in their format (*El Jardín de Clarilu* and *Lazytown*).

3.4 Data Analysis

A group of five members began to analyse the data. As a group nine videos were examined in order to find the different discourse strategies that correspond to our learning theory. After this analysis was carried out, the remaining recordings were divided in two groups that were analysed for two and three people respectively. The findings discovered were commented and discussed among the group members in order to draw conclusions and resolve the doubts that could have emerged during this process.

The focus of this research was to find linguistic evidence that prove that the Behaviourism learning theory was present in children TV shows. There are four discourse strategies which were found in the analysis of the data. They are: repetition, sugar coating, stimulus and response and reward and punishment. These strategies were found of different manners throughout the programmes, therefore the strategies were subdivided as it can be seen in the results sections.

4. Results and Analysis

Children TV shows use many strategies in order to make the process of learning more entertaining and attractive for children. Behaviourism in education deals with changing children's conduct so the teaching process can be more effective. The strategies are going to depend on the modality of programmes, the kind of characters and the goals that they want to achieve. It should be mentioned that the creators of the programmes try to make the episodes creative and appealing for the audience, therefore there is a variety of tactics. Along the data it could be found five main strategies that TV shows employ. Namely: Repetition, Stimulus and Response, Sugar-coating, Reward and Punishment, and Reinforcement.

The discourse strategies we used to analyse the data are in a direct relation to Behaviourism since all of them develop a cognitive process in which children acquire knowledge without even noticing it or leaving aside the tiring traditional way to learn they experience at school. So, we analyse through these discourse strategies the many ways in which kids experience a cognitive process through TV shows.

Repetition, for example, as the most frequent one in our analysis, was displayed in TV shows for little children who really acquire language through a constant replay of words and ideas, for instance, *Dora the Explorer*. Code-switching also reflects behaviouristic perspective in our analysis. Code-switching actually encourages children's cognitive process since kids are able to establish connection between two languages familiar to them in a friendly way, as it is shown in *Manny a la Obra*. Within Repetition, there are several devices that helps improving children learning through these TV shows: musicality as a constant stimuli as in HI-5; Stimulus and Response is the immediate reaction through repetition, and it appears in most of the data analysed, with notable examples such as *Special Agent Oso* or *Velozmente*, which plays with interaction and constant participation between kids and the TV show itself. Sugar Coating arises as a device that allows children to acquire more complex meaning in a softer way. We found out that many TV shows displayed these learning strategies since some knowledge of the world would be inaccessible or rather too tough for kids without using this device. Along to what Sugar Coating means, Reward and Punishment appears as an instance in which

sugar coating is also used: most of the time punishment is coloured as a reward, for example as in *VelozMente*. These devices also work pretty well showing kids the way in which the world works, but leaving aside the sad part of the story. Reinforcement finally emerges in a similar way as Repetition does in some of our data. Reinforcement is repetition in itself, but it promotes the acquisition of a further behaviour in the child, portraying reinforcement as a conclusive learning strategy in the cognitive process of children, as it is shown in *Bubble Guppies*.

4.1 Repetition

Repetition has been found as a recurrent technique in order to reach the desired purpose, i.e. to acquire a certain knowledge that can prompt an instantaneous response from the audience. It has been employed in a considerable number of ways in different children TV programmes. The main idea behind repetition is to reinforce the acquisition; form a Behaviouristic point of view: reinforce the desired response. The act of constant repetition helps to create habits, reinforced positively or negatively, either by reward or punishment. Among the ways of applying behaviouristic methods through repetition we have to consider: repetition of the steps to follow, code switching, and music and dancing.

4.1.1 Repetition of the steps to follow

In TV shows such as *Dora the Explorer*, children have to solve a situation interacting with the characters. In this context, the interaction is made explicit; a continuous repetition of the steps to follow is the selected device to transmit the information. Repetition is used as a technique to reinforce the acquisition, and as a method to create a well organised methodology; constituted by clear steps when facing a problem. The transcription below corresponds to an extract from *Dora the Explorer*. In the sequence, *Map*, a character of the show, explains the steps to follow and remarks the way of solving the problem in order to rescue a truck in danger. Furthermore, every step associated with a sound, and it is show on the TV screen; also there is music in order to create an appropriate context to generate the learning process. Map, Dora, and a chorus of little animals are involved in the following sequence.

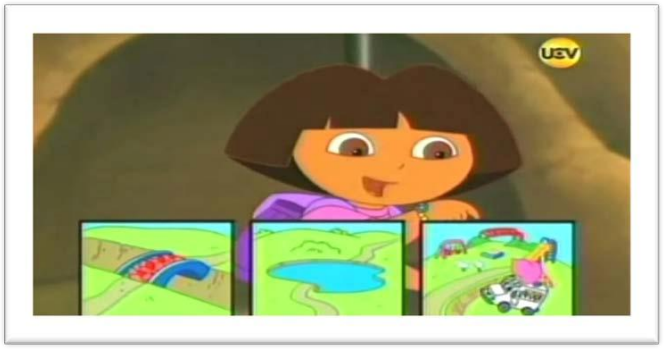

Figure 2: Dora pointing to the park

Transcript 1

01 MAP oh no camión de helados está atascado en el lodo del parque
oh no ice cream truck is stuck in the mud of the playground

de juegos (.) bien yo sé cómo llegar al parque de juegos
(.) ok I know how to get to the playground

(.) primero cruzas el puente del rompecabezas ((music
(.) first you cross the puzzle bridge ((music

sound, shining on the bridge)) (.) luego atraviesan el lago
sound, shining on the bridge)) (.) then you cross the

de los cocodrilos ((music sounds, crocodiles shown in the
cocrodiles´ lake ((music sounds, crocodiles shown in the

water, shining on the lake)) (.) y así es como llegan al
water, shining on the lake)) (.) and that is how you get to

parque de juegos ((celebration music sound, shining on the
the playground ((celebration music sound, shining on the

park)) para salvar a camión de helados ((colourful stars
park)) to save ice cream truck ((colourful stars

appear on screen, music of stars shining and moving))
appear on screen, music of stars shining and moving))

02 CHO o::h ESTRELLAS STARS

o::h STARS STARS

03 MAP oh ESTRELLAS e intenten atrapar estrellas por el camino
oh STARS And try to catch some stars along the way

(.) y recuerden (0.5) puente ((shining on the bridge))
(.) and remember (0.5) bridge ((shining on the bridge))

(0.5) lago((shining on the lake))(1.0) parque de juegos
(0.5) lake ((shining on the lake)) (1.0)playground

((shining on the park)) (0.5) repitan conmigo (0.5) puente
((shining on the park)) (0.5) repeat with me (0.5) bridge

((shining on the bridge)) (0.5) lago ((shining on the
((shining on the bridge)) (0.5) lake ((shining on the

lake))(0.5) parque de juegos ((shining on the park)) (0.5)
lake)) (0.5) playground((shining on the park)) (0.5)

puente ((shining on the bridge)) (0.5) lago ((shining on the
bridge ((shining on the bridge)) (0.5) lake ((shining on the

lake)) (1.0) parque de juegos ((shining on the park))(0.5)
lake)) (1.0) playground ((shining on the park))(0.5)

puente ((shining on the bridge)) (0.5) lago ((shining on the
bridge ((shining on the bridge)) (0.5) lake ((shining on the

lake)) (1.0) parque de juegos:((shining on the park))
lake)) (1.0) playgrou:nd ((shining on the park))

04 DOR puente ((pointing to bridge picture)) (.) lago ((pointing
bridge ((pointing to bridge picture)) (.) lake ((pointing

to a lake picture)) (.) parque de juegos ((pointing to a park
to a lake picture)) (.) playground ((pointing to a park

picture)) (.) a dónde vamos primero ? (2.0) ((a cursor is
picture)) (.) where do we go first ? (2.0) ((a cursor is

shown an selects the bridge picture, sound of clicking))
shown an selects the bridge picture, sound of clicking))

puente (.) claro (.) el puente del rompecabezas
bridge (.) of course (.) the puzzle bridge

4.1.2 Code switching

Secondly, Code switching constitutes a recurrent technique in children TV programmes such as *Manny a la Obra*, and *Dora the Explorer*. In these TV shows the act of constantly repeating, not necessarily a determined word but a resource i. e. Code switching, constitutes in itself an act of repetition. By the use of switching from one language system to another, children acknowledge the existence of more than one existing signifier when referring to a certain signified; as a consequence this discourse strategy helps them to expand their vocabulary, this occur in both L1 and L2. A great number of these instances can be found, such as the following examples taken from *Dora the Explorer*.

Transcript 2

01	TR1	remolcador en camino
		towing truck on the way
02	TR2	enterado amigo mono (.) grua lista
		informed boots mate (.) crane is ready
03	TR3	**i'm coming** ((motor sound)) (.) diez ruedas al rescate
		i'm coming ((motor sound)) (.) ten wheels to the rescue
		con diez grandes ruedas
		with ten big wheels

Transcript 3

01	DOR	tenemos que encontrar el puente del rompecabezas (1.0)
		we have to find the puzzle bridge (1.0)
		where is it (0.5) dónde está el puente
		where is it (0.5) where is the bridge

02 BOO ustedes ven a diez ruedas ? ((shows a cellphone with
do you see ten wheels ? ((shows a cellphone with

pictures of trucks instead of numbers)) (3.0) ((a cursor
pictures of trucks instead of numbers)) (3.0) ((a cursor

points at the correct truck, sound of clicking)) sí (.)
points at the correct truck, sound of clicking)) yes (.)

ahí está ((boots press the image and calls the truck))
there it is ((boots press the image and calls the truck))

03 TR3 diez ruedas present (.) ya voy (.) **i'm coming**
ten wheels present (.) i'm coming (.) i'm coming
((music, the truck arrives))

04 BOT [sí::]
[yes::]

05 DOR [sí::]
[yes::]

06 DOR diez ruedas está aquí
ten wheels is here

07 TR3 hello dora (.) hello botas

08 BOT hello diez ruedas (.) puedes ayudarnos a cruzar todo este
hello ten wheels (.) can you helps us to cross all this

lodo ?
mud ?

09 TR3 yes (.) with pleasure (.) **suban** (.) **hope on**
yes (.) with pleasure (.) get in (.) hope on

As observed in line three form transcript 2, Code-switching emerges as a strategy that shows a new signifier for an action the children are witnessing happening currently on the screen, i. e. the truck is moving. Also in transcript 3 line two, we see how Code-

switching is presented in a way that is seems to be something normal; this means that this technique is intended to appear as inconspicuous as possible. Further in transcript 3 line nine, we can observe again how new signifier for an action shown on the screen (hoping on the truck) is given immediately after the description of the same event in the L1.

The TV show *Manny a la obra* (*Handy Manny*) also makes a constant use of Code switching. An expression is given in English, and at the same time the same lexical item is repeated in the second language, in this case in Spanish. Basic and simple items are the selected items to be replaced, that is to say: greetings, nouns, indications, and basic items such as numbers from one to nine.

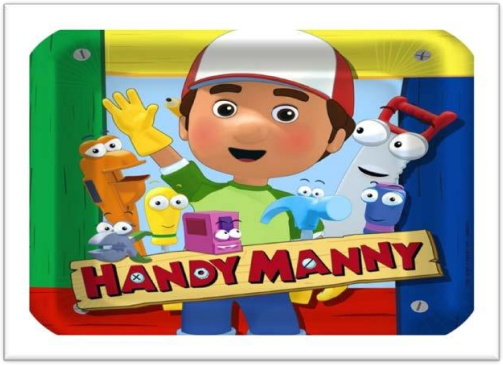

Figure 3: Manny and his tools.

Transcript 4

01	STR	o::h then you can be the air traffic controller
02	DUS	yeah that's the person underground who helps land the planes
03	FEL	and flicker can help light the way (.) bueno flicker (.) **pon tu luz** (.) **put your light on**
04	FLI	LUZ LUZ

Transcript 5

01	LIL	yea::h (.) a bunny rabbit
02	MAN	o:h hello lilla ((waves his hand))
03	PAT	hi [lilla]
04	FEL	[hola] lilla
05	MAN	so what's this about **un conejo** (.) a rabbit ?
06	SIN	well it seems a bunny who lives outdoors likes to (.) hop through the hole (.) and visit our basement
07	RUS	a bunny ? (.) down here ? (.) OH HO HO HO ((jumps into a

box)) (.) i'm kind of scared of bunnies
08 SQU i think bunnies are cute
09 FEL sí (.) los conejos are cute

Transcript 6

01 MAN hola (.) handy many repair shop (.) you: break it ?
02 FEL [WE: FIX IT]
03 TUR [WE: FIX IT]
04 PAT [WE: FIX IT]
05 DUS [WE: FIX IT]
06 SQU [WE: FIX IT]
07 STR [WE: FIX IT]
08 RUS [WE: FIX IT]
09 MAN this is manny
10 SIN hi many (.) it's mister singh
11 MAN oh hello mister singh (.) how are you
12 SIN well (.) unfortunately (.) i'm having a problem with one of the bends in my basement (.) it's falling out and there is a hole in the wall ((a butterfly gets in through the hole)) can
you please come and fix it
13 MAN don't worry mister singh (.) we'll be right away (.) alright tools mister singh needs our help (.) uno dos tres cuatro cinco seis siete ocho ((every tools jumps when a number is said aloud)) NUEVE ((music starts, dancing follows))

4.1.3 Music and Dancing

Finally, music and dancing also constitutes acts of repetition. In children TV programmes such as *Hi5* and *Special Agent Oso* the musicality and rhythm are used as devices to transmit the information. This device has been shown in *Dora*, however, additionally; in programmes such as *Hi5* a characteristic move is included to the rhythm and repetition. It is a recurrent situation that every time a song is presented particular words are associated to particular movements; these specific patterns are repeated several times over the same song. In this way music sugar-coats the monotonous act of repetition and helps in the learning process, and so is shown in *Special Agent Oso* when giving the instructions. The following extract corresponds to a song in *Hi5*, the main theme is the sea, and movements are made at the same time that the words are uttered. The

making of choreography facilitates the association. Children and the team of *Hi5* sing and dance along in the main set of the programme.

Transcript 7

```
((children cheering))
01    STE   [swimming with the [fishes] (.) follow them to school (.)=
02    CHI                     [fishes]
03    LAU   [U::::]
04    TIM   [U::::]
05    FEL   [U::::]
06    CAS   [U::::]
07    STE   =riding on a [seahorse (.) that would be so cool ]
08    CHI              [seahorse (.) THAT WOULD BE SO COOL ]
09    LAU                          [that would be so cool ]
10    TIM                          [that would be so cool ]
11    FEL                          [that would be so cool ]
12    CAS                          [that would be so cool ]
13    TIM   [diving with the dolphins (.) splashing in the waves (.)=
14    LAU   [U::::]
15    STE   [U::::]
16    FEL   [U::::]
17    CAS   [U::::]
18    TIM   =exploring in the coral (.) in a pirate's cave ]
19    CHI   [exploring in the coral (.) in a pirate's cave ]
20    LAU                             [in a pirate's cave ]
22    FEL                             [in a pirate's cave ]
23    CAS                             [in a pirate's cave ]
24    LAU   [underneath the ocean there's world of deep blue to see ]
25    FEL   [underneath the ocean there's world of deep blue to see ]
26    CAS   [underneath the ocean there's world of deep blue to see ]
27    TIM   [down down down down down down down down down down ]
28    STE   [down down down down down down down down down down ]
29    FEL   [down down down down down down down down down down ]
30    LAU   [down down down down down down down down down down ]
31    CAS   [down down down down down down down down down down ]
32    CHI   [down down down down down down down down down down ]
33    STE   [so come with me (1.0) under the sea yeah we could be (1.0)
            under the sea and we can make it under (1.0) water discovery
            so come with me (1.0) under the sea]
```

34 TIM [so come with me (1.0) under the sea yeah we could be (1.0) under the sea and we can make it under (1.0) water discovery so come with me (1.0) under the sea]

35 LAU [so come with me (1.0) under the sea yeah we could be (1.0) under the sea and we can make it under (1.0) water discovery so come with me (1.0) under the sea]

36 FEL [so come with me (1.0) under the sea yeah we could be (1.0) under the sea and we can make it under (1.0) water discovery so come with me (1.0) under the sea]

37 CAS [so come with me (1.0) under the sea yeah we could be (1.0) under the sea and we can make it under (1.0) water discovery so come with me (1.0) under the sea]

In *Special Agent Oso*, in order to solve a problem a song is put onto scene; in the lyrics of the song the steps needed to solve the problem are displayed. The song sugar-coats the process of learning, and the rhythm reinforces the acquisition of the information

Transcript 8

01 PIL three special steps (.) that's all that you need (.) three special steps (.) and just succeed (.) the special assignment is starting now (.) and three special steps will show you how

02 CHO STEP ONE

03 PIL find the lose ticket

04 CHO STEP TWO

05 PIL pick a horse to ride

06 CHO STEP THREE

07 PIL climb up onto the horse (1.0) three special steps so now you know (.) three special steps and you're ready to go (.) the chech of the steps you need (.) just follow them all and you'll succeed (.) with three special steps

4.2 Stimulus and Response

Another technique that was found among the data analysed from children TV shows and which is a key element of the Behaviourist theory, is Stimulus and Response. This method works under the assumption that a given incentive is going to have a response in an individual, in behaviourism many forms of this kind of relationship can be created. Stimulus does not naturally results in a response but that relationship can be artificially created, usually through repetition. In the analysis that was carried out on children TV shows, this resource was picked for its linguistic characteristics, i.e. questions to the audience. the following results were found.

4.2.1 Questions to the audience

One of the means in which the instance Stimulus and Response works in children TV shows is when the characters make question to the audience. These questions serve different purposes: the characters may ask for some information that they do not have access to, or they may ask for help in order to resolve a problem. In the majority of the cases, these questions accomplish the purpose of involving the audience in the episode in order to keep their attention. Since the target audience is mainly composed by very young children, they are likely to get easily distracted. That is why questions to the audience tackle two goals of the TV shows, keep the audience interested and engaged, and, in the case of children TV shows, serving as a stimulus. The following example is from the TV show called *Special Agent Oso*; Oso –the main character of the show- is a special agent that helps children from all over the world to solve their problems, using his special gadgets.

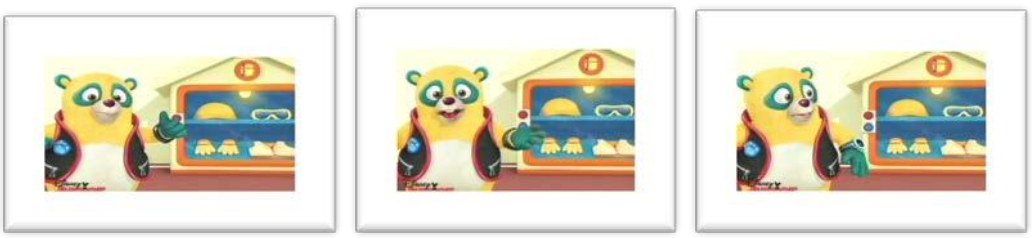

Figure 4: Oso is looking for his hat.

Transcript 9

01 OSO If I am to operate the heavy machine rip (.) I need to wear my yellow construction hat for safety (.) **do you see my construction hat?** ((the image is open and a series of objects are shown, between them it is the hat)) (0.3) ((oso looks at the back as somebody gave him the answer)) oh there it is (.) thanks

In this example as can be seen in lines two and three from the transcript, the character made a question in order to receive help from the audience because he could not see where the hat was. This verbal stimulus is set forth in order to obtain a verbal response from the children watching the show. This response could be deictic, and in some of the cases both physically and verbally performed. As this section of the programme imitates a conversation, i.e. a constant interchange of verbal stimuli and responses, there are a few seconds where the character remains silent, waiting for an answer from the audience which corresponds to the response of the children to the problem. Programmes that use this method of question-answer usually apply an average of 2.5 seconds of silence in order to wait for the audience's reply. This particular episode of *Special Agent Oso* is about helping a girl who had lost her Carrousel Royal ticket. This situation can be seen as a stimulus, and its response should be the help that Oso gave to her. The plot of the episode can be considered as a Stimulus and Response situation, the whole dynamic of the show is based on this interplay between stimulus and response.

In *Dora the Explorer*, questions to the audience is a strategy that largely makes use of Stimulus and Response. One of the kind of questions that is used in the programme is involving children in the plot of the episode, as the following example shows.

Transcript 10

01 DOR **nos ayudaran a salvar a camión de helado ?** (0.3) genial
will you help us to save ice cream truck? (0.3) great

Line one in the above transcript shows a question that appears at the beginning of the programme, a few seconds after the problem has been brought up.

There is another instance of Stimulus and Response that can be found in the show but not in the form of question and answer. There is a part of the episode in which *Zorro* appears and *Dora* asks the children for help since *Zorro* is the character who tries to boycott *Dora's* plans.

Transcript 11

```
01    DOR   ((sound similar to a rattle)) oh oh creo que ese era zorro
            ((sound similar to a rattle)) oh oh i think that was swiper

02    BOT   ese zorro tramposo siempre esta tratando de llevarse
      nuestras
            that cheat swiper always is traing to take our

            cosas (.) querra llevarse tus ruedas
            things (.) he will want to take your wheels

03   DOR    si ven a zorro griten zorro (0.3) ven a zorro (0.3) donde ?
            if you see the swiper you shout swiper (0.3) do you see the
            swiper (0.3) where ?

            zorro:
            swipe:r
```

This type of stimulus is different from the question-answer one that was previously mentioned because the response is given by the character, assuming that the audience has already answered. The idea is that children identify *Zorro* as a negative character who causes problems. Therefore, the children's response, saying 'Zorro' aloud, warns the characters about the villain's presence.

The way in which an answer is assumed to have been given by the audience could be related to point 4.4.1.2 in which it is explained how a Reward is given to participation, but always assuming that the children are willing to participate and that they answered accordingly.

4.2.2 Visual Stimulus and Verbal Response

A similar example is presented after the Zorro's situation. Dora has to cross a lake crawling with crocodiles. She does so with the help of a ladder. However, when the crocodiles come near she says 'up' and the ladder goes up, in this way *Dora* and *Botas* are not in danger. In order to do this Dora asks the children for help, instructing them to say 'up' when the crocodiles come near. This exercise is used as a Stimulus to learn a new word in the target language, whether this be English or Spanish, this will depend on the version of the show the children are watching i.e. Spanish dubbed version or English dubbed version.

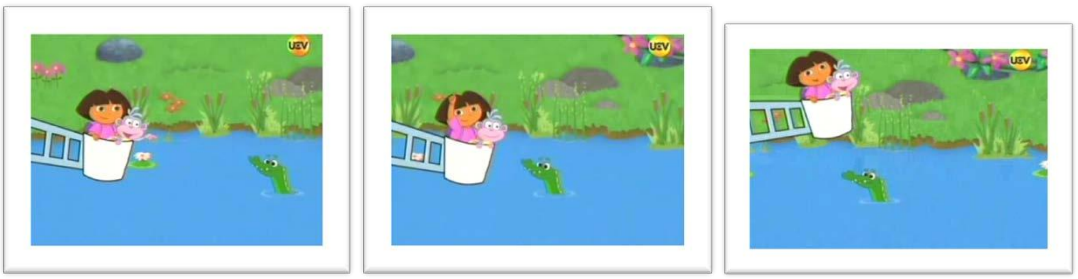

Figure 5: Dora and Botas are crossing the lake.

Transcript 12

01 BOT oye dora no quiero encontrarme con ningún cocodrilo
hey dora i don`t want to meet any crocodile

02 DOR yo tampoco botas (.) cuando veamos un cocodrilo tenemos
me too boots (.) when we see a crocodile we have to

que decirle a rek que nos suba (.) rek sabe hablar ingles
tell rek that bring us up (.) rek knows how to speak english

(.) para decir arriba decimos **up** (.) puedes decir u:p
(.) to say above we say up (.) can you say u:p

(0.3) digan up
(0.3) say up

03 BOT un cocodrilo
a crocodile

04 DOR tenemos que subir digan up (.) u::p
we have to go above say up (.) u::p

4.2.3 Songs as Stimuli

Songs constitute another mechanism that children TV shows usually use in order to encourage participation and/or motivation on children. In the majority of the cases the TV shows have a song at the beginning of the programme, this is used for children recognize the programme so they can identify it. When the song is in the middle of the programme, it is usually used to make a break in the episode, in this manner children do not get bored and the program can present the information in a different way. In this episode of *HI5* the melody that is employed in the songs is striking and fast, as in most of the cases where songs are presented.

Transcript 13

01 LAU [underneath the ocean there's world of deep blue to see]
02 FEL [underneath the ocean there's world of deep blue to see]
03 CAS [underneath the ocean there's world of deep blue to see]
04 TIM [down down down down down down down down down down]
05 STE [down down down down down down down down down down]
06 FEL [down down down down down down down down down down]
07 LAU [down down down down down down down down down down]
08 CAS [down down down down down down down down down down]
09 CHI [down down down down down down down down down down]
10 STE [so come with me (1.0) under the sea yeah we could be (1.0)
under the sea and we can make it under (1.0) water discovery
so come with me (1.0) under the sea]
11 TIM [so come with me (1.0) under the sea yeah we could be (1.0)
under the sea and we can make it under (1.0) water discovery
so come with me (1.0) under the sea]
12 LAU [so come with me (1.0) under the sea yeah we could be (1.0)
under the sea and we can make it under (1.0) water discovery
so come with me (1.0) under the sea]
13 FEL [so come with me (1.0) under the sea yeah we could be (1.0)
under the sea and we can make it under (1.0) water discovery
so come with me (1.0) under the sea]
14 CAS [so come with me (1.0) under the sea yeah we could be (1.0)

under the sea and we can make it under (1.0) water discovery so come with me (1.0) under the sea]

In this case, the song is displayed at the beginning of the programme, in this way children can identify what the episode is going to be about. The characters' wardrobe and the set are according with the theme. In this example it can be seen that the song has a lot of phrasal stimulus that is repeated along the song in order to maintain kids enthusiastic about the program. The phrasal stimulus is accompanied with a sticky melody and choreography. The children response to this kind of stimulus is positive. They try to imitate the characters and sing the songs.

There is another strategy of stimulus and response that children TV shows usually use. This strategy is a kind of puzzle that kids have to resolve. There are some clues that kids have to connect in order to get the response.

Transcript 14

01	MIL	geo and i are going to draw pictures on the snow (.) see if You can guess what we're drawing
02	GEO	we'll give you three hands to help you guess
03	MIL	your first attempt is (.) he has two short (.) skinny legs ((as they are telling the clues, they are drawing them also))
04	GEO	your second hand is (.) he's got an antenna on his head
05	MIL	and your third hand is (.) he's got a belly screen
06	GEO	who did we draw a picture of ? (0.5 ((Bot appears next to the drawing))
07	MIL	IT'S BOT (.) our best robot friend

In this example there can be seen that there are a series of clues that the characters give in order kids can provide with the right response. These are not just linguistic clues, also they usually go with visual images in order to present kids with a better characterisation of the clue.

4.3 Sugar Coating

Another technique which is characteristic of learning strategies in Behaviourism is Sugar Coating. It has to do with making something sound better than it actually is. In other words, it addresses an issue by speaking of it in a way that appears pleasant and easier to learn. This technique is widely used in every-day communication, when speakers tend to obscure a known reality, making it softer and acceptable for their audience. At the same time, Sugar Coating technique accentuates the positive side of the real meaning.

This technique is vastly used in children TV shows. It is very important to understand that this method, as well as the others described, is used with pedagogical purposes: they reinforce children's cognition, i.e. The mental action or process of acquiring knowledge and understanding through thought, experience, and senses. Once they engage in these TV shows; they can teach knowledge to get on in the world; and, at the same time, have fun. Narrowing down the issue to our main concern, Sugar Coating is constantly appearing in our data since it shapes the contents that could be discouraging for children in a certain context. For example, certain contests in children TV shows use the notion of winning and losing, which is somewhat a strong issue in early childhood; telling a child that he or she has lost could be detrimental for the child in the game. So, these TV shows use Sugar Coating devices when a child loses, so they will not feel disappointed after experiencing failure. Sugar Coating encourages an easier learning experience that, at first, would be quite difficult for children. These hard processes are sometimes avoided by kids, who simply left aside what is tough for them. This is strongly related to behaviourism since it is by a simple stimulus that children finally meet with new knowledge practically without noticing the process. The way in which Behaviourism explains learning process is directly related to the way in which sugar coating affects the learning process since it took away the hard path of learning something that could be somewhat tiring for children. By adapting it, Sugar Coating creates a more suitable and comfortable experience for them.

Our research has been based on the data obtained, which have shown the use of Sugar Coating in the following examples.

4.3.1 Act

In *The Backyardigans* TV show, there are many examples of Sugar Coating when confronting real-life situations: The characters themselves resemble children in the real world, and how they should behave in given contexts. In the episode selected, the characters imagine themselves as habitants of a middle age castle. The Sugar Coating effect takes place once the confrontation between the heroes and the villains, in this episode, begins.

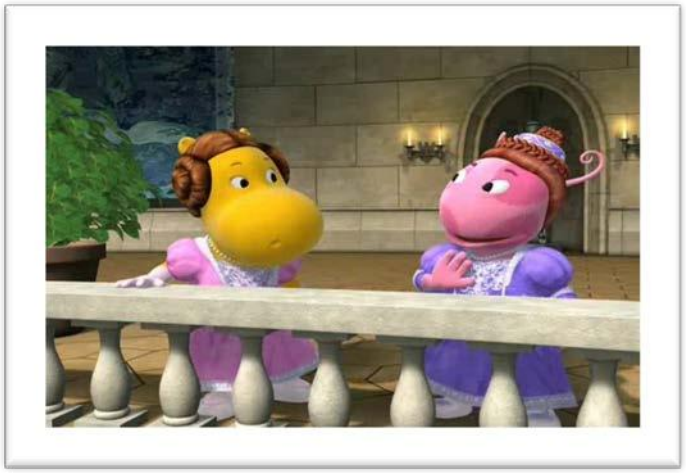

Figure 6: Princesses from the TV show *The Backyardigans*

Transcript 15

01	TYR	remember (0.4) no escaping ((Tyron and Pablo see each other suspiciously))
02	UNI	who ? us ? (0.3) why would we ever do such a thing ?
03	TAS	hhh (.) that's the silliest thing i've ever heard
04	TYR	o key (0.5) as long as we are all in the same page ((Pablo and Tyrone exit the room and leave the princesses alone))

This episode presents the theme of the episode, which is based on confrontation. This dialogue might be a very rough situation for children, but the Sugar Coating method, in which the confrontation is presented, recreates a cheerful and enjoyable environment rather than a dispute. Then, the princesses' escape continues as follows.

Transcript 16

01	TYR	level four hallway (0.3) report
02	PAB	level four hallway (0.2) locked on tight
03	TYR	secret staircase (0.2) report
04	PAB	secret staircase (0.3) locked on tight
05	TYR	drawbridge (0.2) report
06	PAB	drawbridge (0.1) locked on tight
07	TYR	this whole tower is locked on tight (0.2) thanks to us
08	PAB	yeah (.) when we're on guard (.) nobody gets out of here
		((the guards then start to perform a song))

In this part of the episode, the conduct of the villains shows a bad demeanour: the guards just want to keep the princesses locked in the room, not giving them any chance of freedom. This is shown in the transcription above when the guards check around the whole castle looking for any suspicious movement. Their act, which is friendly, and the song at the end of the segment are Sugar Coating due to a typical villain would not have this attitude.

4.3.2 Music

Sugar Coating is well represented when music takes place. The catchy melodies make the actions feel softer and enjoyable for children, making the audience think that this is just children´s play. This idea is reinforced all along the escape process and once the final moment arrives it becomes the element that allows both princesses and guards to reconcile themselves.

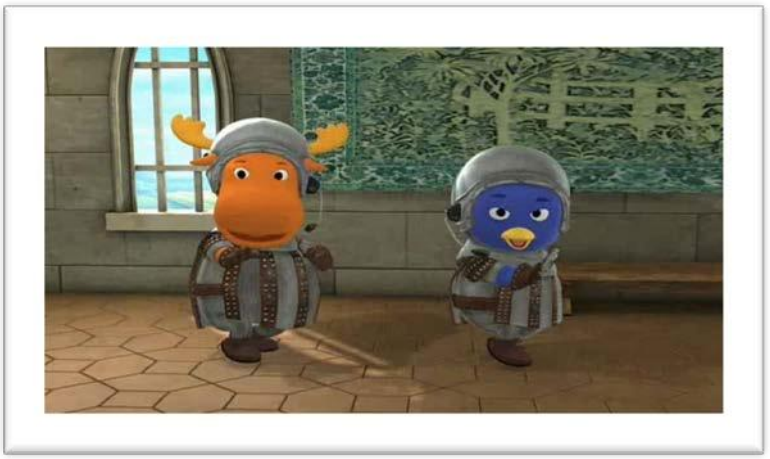

Figure 7: The Guards performing their song.

Transcript 17

		((song performed by Tyrone and Pablo, the guards))
01	TYR	wherever they're hiding (0.5) we're gonna find them
02	PAB	wherever they run (0.3) we are on their tails
03	TYR	it's our job to guard them
04	PAB	our job is to mind 'em
05	TYR	[we'll catch them again (.) we will not fail]
06	PAB	[we'll catch them again (.) we will not fail]
07	UNI	((Then in other part of the castle performing the same song))
		[we won't let them catch us! (.) they are not gonna do it
		they mean how to sand but they're not so smart]
08	TAS	[we won't let them catch us! (0.1) they are not gonna do it
		they mean how to sand but they're not so smart]

Again, the situation does not match the sympathy between the contenders, which are simply singing along the same song while they are chasing and escaping respectively. The situation is sugar coating again by this friendly fight. Finally, the problem is solved, again, in a sugar coated situation.

4.3.3 Game over

Finally, as the episode is about to end, the situation is solved when the princesses save the guards, creating a feeling of friendship in the guards. The princesses not only win

the fight; they end with the conflict by saving the guards from danger in a sugar coated scene, which finally ends with the characters returning to their reality.

Transcript 18

		((The princesses have escaped from the castle, ignoring guards' methods to keep them in their rooms))
01	TYR	come on ((They open the castle's main door))
02	PAB	JUMP ((They intend to cross the bridge before it stands in the right position, so they fall into the river))
03	UNI	SISTER (.) WE DID IT ((The princesses shake hands while the guards are coughing in the river due to the water))
04	TAS	let's get far far far away from here ((music starts))
05	TYR	[HELP (.) HELP]
06	PAB	[HELP (.) HELP]
07	TAS	hhh (.) should we
08	UNI	they need our help ? ((The guards caugh, and the princesses go to rescue them))
09	TAS	here you go ?
10	UNI	well (.) i guess we will be going back to the top of the tower
11	TYR	no princesses (.) you escaped us fair and square (.) freedom is yours
12	PAB	and thanks for saving us ((Uniqua's stomach sounds))
13	UNI	you know sister (.) all this escape has made me hungry (.) let's have a snack
14	TAS	how about tea and crumpets ?
15	TYR	crumpets ?
16	PAB	YAY
17	UNI	after you (.) my dear ((everybody starts to laugh as the background changes))

4.3.4 Softening failure

As we said at the beginning of this section, sugar coated activities are related mainly with activities that match real life such as competitions and contests, in which a satisfactory answer is expected. If not, it may bring a consequence called punishment, or rewards if it is correct. There is a clear sign of this mechanism in the TV Show called *'Velozmente'*, in which the contenders (8 to 10 year-old children) have to win certain

games in order to win prizes and continue into the game. The elimination is direct and, if sugar coating is not present, may cause emotional and interpersonal problems among losers and winners.

Figure 8: Footage from the TV Show '*Velozmente*'

Transcript 19

01	MAR	como ya saben en velozmente hay premios para todos (.) y
		as you already know in velozmente there are prizes for
		everybody (.) and
		algunos con mucha suerte pasarán por la <lavadora de ideas>
		some of you with any luck will go to the <lavadora de ideas>

The situation starts as a competition but it lacks the winners and losers own connotation since everyone will receive a prize at the end. Also, the presenter refers to the 'lavadora de ideas' (ideas washing machine) as a prize, pointing out the experience as something good. Here sugar coating is strongly present: the punishment is presented as a reward, also avoiding sad feeling because of losing, preventing frustration among the young competitors.

Transcript 20

01 MAR y carolina se irá a la lavadora de ideas (0.2) con cero
and carolina is going to the ideas' washing machine (0.2)
with zero

puntos pero no se irá con las manos vacías (0.1) porque
points but she will not go with empty handed (0.1) because

se lleva (0.1) este increíble premio ((an image is
she will have (0.1) this incredible prize ((an image is

displayed showing the loser's prize))
displayed showing the loser's prize))

02 VOC este kit de juegos ahora es tuyo para que pases los
this game pack is now yours for you to have
momentos más divertidos con tus amigos
have the funniest time with your friends

((Mariano appears besides the idea's washing Machine))

03 MAR aquí estamos listos para enviar a carolina a la
here we are ready to send carolina to the

lavadora de ideas (0.4) saben cómo
ideas' washing machine (0.4) do yo know how to

activarla ? (0.6) claro que si (0.2) ((children's
turn it on ? (0.6) of course (0.2) ((children's

voices start to join the count)) tres (0.1)
voices start to join the count)) three (0.1)

dos (0.1) uno (0.4) a lavar :((the images show how
two (0.1) one (0.4) to wash : ((the images show how

carolina is captive in the ideas'washing machine))

The punishment here is considered as a cheerful moment, despite the fact that Carolina actually loses and she will not continue in the competition anymore. The show continues in this way until one single kid reaches the final instance, winning the final prize, in this case, a Nintendo 3DS System. Despite the huge difference among the prizes (lavadora de ideas and a game kit versus videos game consoles) the important aspect to consider is how losers are treaedt; there is no distinction between losers and winners.

4.4 Reward and Punishment

This section is dedicated entirely to the presence of reward and punishment in children TV shows. The presence of both, reward and punishment, is perhaps one of the most noticeable features regarding behaviourism as a teaching method. As for children's TV shows these are present, of course, not in the form of physical rewards or punishments, but rather, in verbal or visual forms. It is indeed very unlikely to find verbal or any sort of punishment in these kind of shows. This may be due to the fact that in children's TV shows the given rewards are intended to encourage participation and involvement. The presence of punishment would not, certainly, encourage further participation. If there some presence of punishment, this punishment is sugar coated, as in the previous section, in order to soften the experience of being punished.

4.4.1 Reward

Within behaviouristic theory, reward is generally described as the immediate consequence when a participant reaches the right answer or the desired behaviour. Rewards are generally composed by certain things that the subject involved in the activity wants or desires.

The most basic example is the one related to food; food was the ultimate reward for animals when participating in experiments. Of course, when dealing with the human element, rewards tend to be more complex and varied.

Simple speaking, the concept of reward envelopes all the possible things a participant or individual might obtains if he or she meets what it is expected, whether this be a specific answer or a specific behaviour. It is important to add that, removal of punishment is also considered to be a kind of reward.

In children TV shows the different types of reward can be classified as follows:

4.4.1.1 Reward for correctness

Now, it is a known fact that people tend to like when their accomplishments are praised, this is certainly true about children as well. It is this aspect of human nature that it is exploited regarding rewards in children's TV shows, for these rewards have primarily the form of congratulation statements directed to the children watching the show. It is also possible to find also direct verbal statement rewards for correct answers in competition TV shows. In these types of show the reward is immediate, direct and real. In the following example taken from the TV show *VeloZmente* the reward for a correct answer is the name of the participant involved in cheers and celebration. Though we find rewards not only in the form of statements, we will address that in a later point. Let us first focus on verbal rewards.

Figure 9: Daniel´s reaction when he is congratulated by the show's host

Transcript 21

01	MAR	muy bien ustedes pueden jugar en casa también (.) con sus
		okey you can play from you homes as well (.) with your

vecinos (.) con sus hermanos (.) y elegir la respuesta
neighbours (.) with your siblings (.) and choose

correcta (.) este tic tac tic tac significa el paso del
the correct answer (.) that tic tac tic tac means the
passage of

tiempo y esto (.) ((a short tune is heard)) significa que
time and this (.) ((a short tune is heard)) means that

ya se fue (.) veamos cuál es la respuesta correcta
time ran out (.) let´s see which one is the correct answer

02 DAN ((a video shows the correct election)) acerte::
((a video shows the correct election)) i did it::

03 MAR ESO es:: (.) era la de color aZUL:: (.) vi algunas caras
THAT´S right:: (.) it was the BLUE:: one (.) i saw some

allí haciendo como mhhmm:: mhhmhh:: (.) pero alguien ha
faces doing like mhhmm:: mhhmhh:: (.) but someone has

contestado correctamente y ha sido DA[NIEL::
has answered right and he has been DA[NIEL::

04 DAN SI::
YE::S

05 MAR niños (.) no se desespe:ren (.) vamos a jugar otro juego
kids (.) don´t get nervou::s (.) let´s play another game a

y ahora lo haremos por cincuenta puntos
and now it will be for fifty points

As we can see in the ninth line, the host of the show congratulates the participant that answered correctly by stating his name very loudly. The consequent reaction of the participant shows how important this kind of reward might be for children. Motivational consequences have to be considered in this example, since the presenter manages to

positively encourage the player´s participation his performance greatly improves during the rest of the show.

4.4.1.2 Reward for participation

Here in the following example what it is rewarded is not a correct answer, but instead, the assumed willingness from part of the audience to participate in the process that is taking place. The character is emphatic when giving thanks to kids for their assumed willingness to participate. The word that marks the reward is in line five; through this emphatic word the reward is given.

Figure 10: Mickey Mouse saying 'great!' as a way of thanking audience´s participation

Transcript 22

01	MM	and this mistery (mousekatool) is (.) (word) bubble bath (0.5) we've got say ? cheers ((music plays)) let's see (.) the bubble bath instructions to add one (.) two (.) and three cupfuls of bubble bath (0.5) will you help me count to three and a half cupfuls ? (0.5) GREAT .

Furthermore, this reward for participation can be done not only through verbal statements but through means such as music. Here in the following example taken from the show called *El jardín de Clarilú* we have got the two instances of reward for

participation, namely, reward in the form of a verbal statement and reward by the presentation of a short track of music.

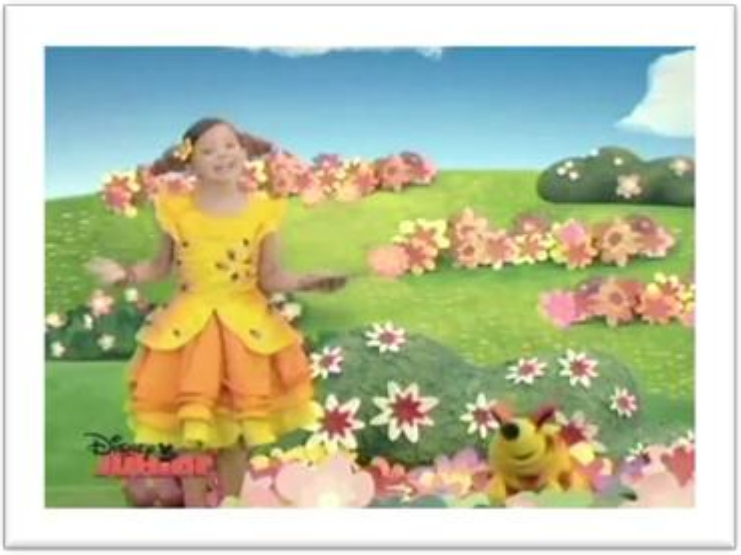

Figura 11|: Clarilú asks the audience for help.

Transcript 23

01	CLA	a ver? (0.5) querida clarilú (.) escondí un número tres
		let´s see ? (0.5) dear clarilú (.) i hid a number three
		(.) sé contar hasta diez (.) quién soy? (.) quién sera ?
		(.) I know how to count up to ten (.) who am I ? (.) who is it ?
		((the dog barks)) es verdah lápiz (.) tenemos dos claves
		((the dog barks)) that´s true pencil (.) we´ve got two clues
		una es que alguien escondió un número tres ((dog barks))
		the first is that someone hid a number three((dog barks))
		hehahah sí lápiz (.) la segunda clave es que sabe contar
		hehahah yes lápiz (.) the second clue is tha they know how to count
		hasta diez(.) tenemos que averiguar quién es (0.5) nos
		up to ten (.) we have to find out who they are (0.5) would
		ayudan ? (1.0)gra:cias VAMOS
		you help us ? (1.0)tha::::nks LET´S GO

BND ((music starts to play))a buscar a buscar clarilú y lápiz
((music starts to play)) looking for looking for clarilú and
lápiz

fueron a buscar (.) hay dos claves que deben hallar (.) el
(.) there are two clues they have to find (.) the

número escondido que es un tres y a quien sabe contar
hidden number is a three and that who knows how to count up

hasta diez quién será ? quién será ? clarilú lo encontrará
up to three who will they be ? who will they be ? clarilú
will find them

a a::
a a::

As we can observe in the previous transcript, the reward is in lines eight to twelve in the form of a song. This song may encourage children´s further participation in the search for the hidden number which is the ultimate purpose of the show.

4.4.2 Punishment

Within behaviouristic theory, punishment is described as the direct consequence of the participants not reaching the expected answer nor the expected behaviour. Punishment constitutes providing the participants with anything that is undesired by them.

Early examples of punishment have to do with physical pain inflicted to animals through shocks of electricity. Again, the human element makes the concept of punishment quite more complex than before. This explained by the fact that, when human participants are involved, the punishments cannot be only physical (with all the moral implications of this) but also psychological.

It is important to add that, the removal of reward is also considered to be a kind of punishment. Participant will rectify their behaviour in order to recover the reward they have lost through punishment.

In children TV shows punishment is found appearing under the following categories:

4.4.2.1 Punishment for incorrectness

Now, as said before, it is very unlikely to find instances of punishment in children TV shows. Though a very good example was found in the TV show called *VeloZmente*, the kids who were not able to provide a satisfactory answer to what they were asked in the competition were put through something called 'La lavadora de ideas' (the ideas washing machine). This punishment involves a certain degree of humiliation, certainly sugar coated. The format of the show, i. e. competition, allowed for this type of punishment.

Figure 12: Participant being put through 'La Lavadora de Ideas'.

Transcript 24

01	PRE	como ya saben en velozmente hay premios para todos (.) y
		as you already know here in velozmente there are prices for everyone (.) and
		algunos con mucha suerte pasaran por la <LA:VADORA DE:
		some very lucky will go through the <LA:VADORA DE:

IDEAS:> ((he frames his heads with his hands)) (.) pero
IDEAS:> ((he frames his heads with his hands)) (.) but

ahora veamos quiénes están listos y responden velozmente (.)
now let´s see which of you are ready and answer velozmente

así comenza:mos con el nivel uno (0.5) bueno niños (.) vamos
(.) and so we start level one (0.5) well kids (.) let´s

a compartir: unos juegos que apareceran en: las pantallas
share some games that will appear on the screens

(.) ustedes contestarán con la flecha marcando la respuesta
(.) you will answer with the pointer marking answer

que consideren correcta (.) los cuatro participantes que
that you consider to be the correct one (.) the four
participants

tengan el mayor puntaje (1.0) pasarán al siguiente nivel (.)
with the highest scores (1.0) will advance to the next level

y el que tenga el menor puntaje pasará directamente a la
(.) and the parcipant with the lowest score will go directly
to the
<LAVAdora de IDEas>

As noticed in the previous transcript, the punishment in this was not verbal; this means that it was not contained in the discourse. But what was contained in the discourse was the warning that not answering correctly will mean. In lines two and eleven the 'Lavadora de ideas' is named, this element constitutes the final punishment for failing in answering the questions of the show.

4.4.2.2 Punishment for undesired behaviour

In the shows, it was not only found punishment following a mental mistake, i.e. the expected answer was not reached by the participants. Nevertheless, punishment was indeed found in *El Chavo del Ocho.* TV show that does not follow a question-answer pattern, but rather it narrates simple stories. The punishment received by the character was of the physical type. These punishments were received because a particular character did not follow a moral or social rule, this means that the behaviour of the character at some points was unacceptable and it was punished accordingly, physically.

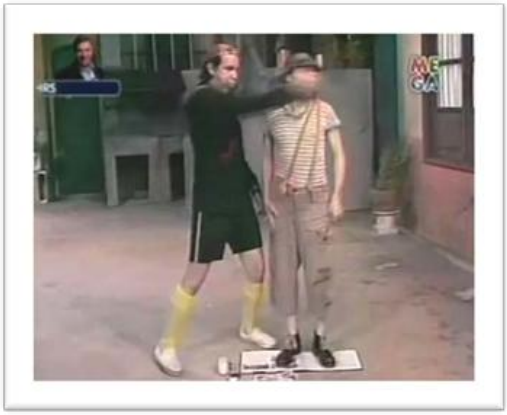

Figure 13: Chavo being punched due to his undesired behaviour.

Transcript 25

01	CHV	te ayudo ?
		may i help you ?
02	KIK	mi:ra chavo (.) mira (.) yo tengo MU::chas estampitas para
		look: chavo (.) look (.) i´ve got lo::ts of stickers to
		pegarlas en mi álbum de estampitas (.) y pegol para
		put on my álbum of stickers (.) and gluestick to

pegar estampitas (.) en mi álbum de estampitas (.) <y no: te
to glue them (.) on my sitcker album (.) <and i won´t

empresto ninguna estamPITA>
lend you any sitcker>

03 CHV al cabo que ni quería ((recorded background laugh)) (1.0) que
i didn´t want you to do it anyways ((recorded background laugh)) (1.0) even

a mí no me- ni me gusta jugar es- eso porque al cabo que es
i don´t like to- i don´t like to play- that because in the end is

bien aburrido (1.0) y ni sirve pa nada ((recorded background
very boring (1.0) and it serves no purpose ((recorded background

laugh))>si no mas es de:< (1.0) te ayudo ?

laugh))>and is not nothing more than:< (1.0) may i help you ? ((recorded background laugh))

04 KIK NO
NO

05 CHV ps al cabo que ni quería
pf i didn´t even wanted to anyways

06 KIK ((Kiko speaks to himself)) quedó bien hihihi ((Chavo stands
((Kiko speaks to himself)) it looks nice hihihi ((Chavo stands

in the album)) CHAVO estás parado encima de mi álbum de estampitas .
in the album)) CHAVO you´re standing over my sticker album .

07 CHV pa qué lo pones ahí (.) yo qué culpa tengo el patio es de
why do you leave it there (.) how is that my fault the playground

todo mundo y por lo tanto >tengo derecho a pararme donde se
is everyone´s and that´s why >i have the right to stand

me pegue la regalada gana<
here if I darn well please<

08 KIK sí ya lo sé () pero que no te puedes parar un poquito más pa allá
yes i know () but can´t you just stand a little bit further over there

09 CHV no porque a mí me gusta este pedacito del patio ((recorded background laugh))
no because i like this place in the playground ((recorded background laugh)

10 KIK a si: ? (0.5) te vas a quitar de ahí () sí o no ?
oh yea:h ? (0.5) are you going to move () yes or no ?

11 CHV no
no

12 KIK a no: ? >tonces< ((Kiko punches Chavo in the face))
you sure: ? >then< ((Kiko punches Chavo in the face))

((recorded background laugh)) te vas a quitar de ahí ?
((recorded background laugh)) are you going to move ?

13 CHV no
no

14 KIK ((Kiko punches Chavo again)) te vas a quitar:: ?
((Kiko punches Chavo again)) are you going to move:: ?

15 CHV no
no

16 KIK ((Kiko punches Chavo again)) <te vas a quiTAR::> ?
((Kiko punches Chavo again)) <are you going to MOVE::> ?

17 CHV no más pa que veas que soy cuate ((he walks away))
just for you to know that i´m a good lad

4.5 Reinforcement

Reinforcement is described as the consequence that will strengthen the future desired behaviour of an organism, anytime a specific response takes place. These changes -or strengthening- in someone's behaviour may be manifested through a higher frequency of a desired response, longer duration of it, greater magnitude, or shorter latency. If the subject(s) values a particular reinforcement employed is of little importance, what truly matters is the effect of the reinforcement which should cause an unconscious response as time passes by. It is important to highlight unconscious response, for predisposition from the subject is not required.

Two types of reinforcements are identified through the literature: positive and negative reinforcement. In short, positive reinforcement involves giving a reward to the subject once she or he accomplishes the desired behaviour; negative reinforcement, on the other hand, involves taking something undesirable away as a consequence of accomplishing the desired behaviour.

4.5.1 Positive Reinforcement

Positive Reinforcement is likely to be the most common type of reinforcement in these TV shows. Playful activities take place once an interaction, in which the children who watch the show should answer the characters' questions, between the on-screen characters and the audience takes place; after children achieve the objective –the desired behaviour-, something pleasant, in any form, will be given to them.

4.5.1.1 Praise

Praise, often related to Reward regarding the Reward and Punishment technique, might be considered a form of Positive Reinforcement for, any form of praise, after all, proceeds the audience's response to the characters' inquiries. It is important to remark that this idea is developed under the assumption that children do engage in the show's activities. A good example of the use of praise as positive reinforcement can be found in *Nick, Jr.*'s show '*Bubble Guppies*', the characters engage in an activity which requires responses from the TV viewers; although this activity also entails the dynamic of Stimulus and Response, the focus on this example will be the use of this reinforcement.

In this activity in particular, *Mr. Grouper* -the class' teacher- breaks the fourth wall, as the background changes, in order to engage in a more direct interaction with the children watching the show on TV. Here he utters three sentences incompletely; followed by two and a half seconds of silence each which is the time span the audience should complete *Grouper*'s sentences. After the pause is finished, one of the children characters, who represent the audience in this activity, completes the sentence followed by an immediate demonstration of praise by *Mr. Grouper*.

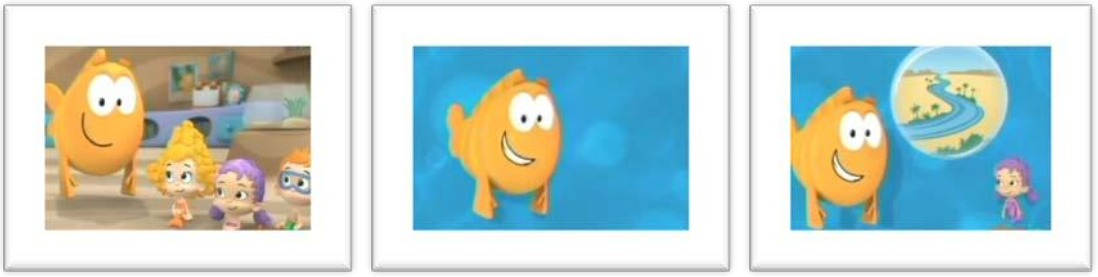

Figure 14: Mr. Grouper engages in an activity with the audience.

Transcript 26

01	MGR	let's think about ancient egypt (.) the people who lived in ancient egypt got their water from a:: ? (2.5) ((bubble popping)) ((silence))
02	OON	river
03	MGR	**that's right ?** and the biggest river in egypt is called the nile (.) and the people who lived in ancient egypt used

enormous stone blocks to build big triangle shape building called ? (2.5) ((bubble popping))

04 GOB pyramid

05 MGR **that's right ?** (.) the pyramids (.) they also built the giant stone statue called the sphinx (.) but nobody knows what happened its (2.5) ((bubble popping))

06 GIL nose

07 MGR **riht again** (.) i wonder what happened to its nose

08 GIL nobody (.) <knows>

There are three instances in lines three, five and seven respectively, in this example, in which *Mr. Grouper* gives his praise to the audience (he does not have eye contact with the on-screen characters when he expresses his satisfaction). Two of his praises are uttered almost in the exact same manner, 'That's right' with a rising intonation, while the final form of praise is uttering 'right again' almost laughing as he is reinforcing the idea of being satisfied with the response. However, observing just these praises would be insufficient for there are other elements to take in consideration; in the first two stimuli (uttered by *Mr. Grouper*) there is use of rising intonation, but in the second stimulus there is not a lengthening in the vowel sound in the determiner 'the', as opposed to the first stimulus in which *Mr. Grouper* a long 'a' (determiner) before waiting for the audience's response; finally, in the last stimulus, *Mr. Grouper* does not use a rising intonation, nor lengthening of a vowel sound. It can be sensible to conclude that after giving the audience his positive reinforcement; he changed the way he presented his stimulus for he expected the same outcome every time he uttered them. It must be pointed out that in the many cases in which TV shows for children have an important limitation when it comes to observe the efficacy of praise as a Positive Reinforcement, for it is needed to observe children watching the show and see if they engage in the activities and their behaviour actually change throughout time after the exposure to this Positive Reinforcement.

4.5.1.2 Reward

Rewarding or even the promise of a (material) reward is another example of positive reinforcement, for it has a potential effect on the children watching the show and/or those who participate in the activities; as more games take place the closer a participant will be of getting a prize, which translates in more accurate answers in order to achieve the activities (or at least the children involved will be more willing to be concentrated in the different games).

In the TV show *VelozMente* children compete in a contest to win a video game console, which is a good example of this way of Positive Reinforcement as the show's host, *Mariano*, immediately states that there are prizes for everybody; this is also related to sugar-coating due to the fact that the participants should not feel discouraged in spite of not winning the competition. It is important to state that one technique does not mean that it involves only one teaching purpose.

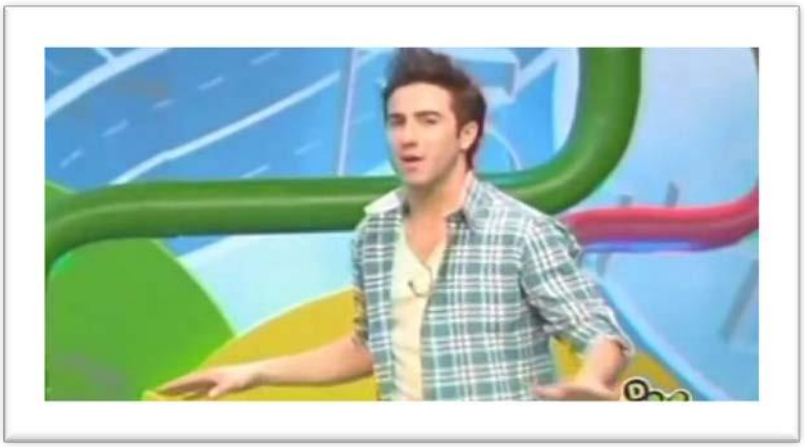

Figure 15: Mariano explains the participants what they may win.

Transcript 27

01	MAR	como ya saben en velozmente hay premios para todos (.) y as you already know in velozmente there are prizes for everybody (.) and algunos con mucha suerte pasarán por la <lavadora de ideas> some of you with any luck will go to the <lavadora de ideas>

It would be unthinkable to assume that all the participants will have similar performances, not only because memory varies significantly from one person to another, but also the game requires having one winner only. It is in the third stage of the game that the sole contestant remaining is presented with his possible rewards, which will be given to him should he succeed in a game which requires memorising a sequence of light up tiles in a total of 90 seconds; however, when the participant accomplishes the activity, he can continue in a higher level of difficulty but with the time that is left after completing the previous stage. After giving *Daniel* – the last contestant remaining- the instructions, *Mariano* presents the reward for this level of the game.

Figure 16: After receiving instructions, Daniel is presented with his possible reward.

Transcript 28

01	MAR	bueno ((Mariano scrubs his hands)) quieres llevarte un well ((Mariano scrubs his hands)) do you want to win a
		premio ? ((Daniel nods his head)) MUY BIEN (.) vamos verlo prize ? ((Daniel nods his head)) ALRIGHT (.) let us see
		entonces ((bubble sounds)) it then ((bubble sounds))
02	VOC	si la música te emociona (.) ahora podrás crear tus propias

if music thrills you (.) now you will be able to create your

canciones con este fabuloso órgano eléctrico
own songs with this fabulous electric organ

03 MAR WOAO (.) nenenenenenenenenene ((mimics an organ))?

In his first attempt, *Daniel* made a mistake in memorising the sequence of tiles, but he managed to complete the task in relatively short time (21 seconds). This achievement constitutes a proof that the promise of a reward as a Positive Reinforcement works, due to the fact that *Daniel* kept playing although he made a mistake, which cost him valuable seconds.

Here is when the use of Positive Reinforcement comes into fruition, as *Mariano* shows *Daniel* that the level of difficulty will increase; however, when the host asks the contestant if he wants to change the organ he just won for a better reward, if he accedes to keep playing, he immediately agrees to do so.

Figure 17: The memorising game increases in difficulty.

Transcript 29

01 MAR bueno daniel (2.0) te quedan sesenta y nueve segundos es
well daniel (2.0) you have sixty nine seconds remaining it's

mucho tiempo (.) está bien ? tranquilo (.) pero si piensas
a long time (.) alright ? easy (.) but if you think this was

que esto era fácil mmm creo que no es tan así (.) porque se
easy mmm i think it is not like that (.) because it can get

puede complicar aún más (.) mira ((machine sounds))
even more complicated (.) look ((machine sounds))

02 DA [a:hh]
03 MA [wO::w] ((scrubs his hands)) bueno daniel (.) puedes cambiar
[wO::w] ((scrubs his hands)) well daniel (.) you can change

tu premio por uno mucho major (.) [si com]pletas=
your prize for a much bigger one (.) [if you com]plete=

04 DA [ajá ?]
05 MA =esto- (.) vamos a verlo
=this- (.) let us see it

06 VOC goza de tus juegos favoritos dondequiera que te encuentres
enjoy your favourite games wherever you are (.) with

(.)con esta fantástica consola portátil de última generación
this fantastic last generation handheld game console

It is important to note that *Daniel* immediately agrees to continue playing even before *Mariano* could finish his explanation or even let him know what the reward will be, and in spite of having witnessed that the difficulty increased, he was willing to carry on. Although he failed to make the new sequence correctly in his first attempt, what truly matters is his willingness to remain in the game and agreeing to participate in a higher level of difficulty. After succeeding in this level, *Daniel* is presented with yet another higher level of difficulty and a 'better' reward (a home video game console), and the contestant agrees to continue.

Since Reinforcement involves a change in the subject/student/participant's behaviour, it is reasonable to count the anticipation of a handsome reward as a good example of Positive Reinforcement.

4.5.1.3 Music and Dance

Music is a big part of children TV shows; they generally take place after an activity is achieved, and it has been mentioned that songs function as a reward and as sugar coating of the learning experience. Songs also function as a Positive Reinforcement as they follow an activity and possibly could prepare the audience for more entertaining activities to come. *Bubble Guppies* provides good examples as there are four instances in which a song follows an activity, but in order to provide more varied examples, the focus shall fall on another TV show.

Team Umizoomi a show in which three characters (*Milly*, *Geo*, and *Bot*) solve other children's problems (on-screen characters) by using their special powers called '*Mighty Math Powers*'. In this example, *Team Umizoomi* (which is composed by the three main characters and the audience) help *Andy* to get an airplane ready to take off, so he can go to the beach; once *Andy* departs, *Team Umizoomi* express their satisfaction in succeeding and get ready for a song in which they encourage the audience to dance with them.

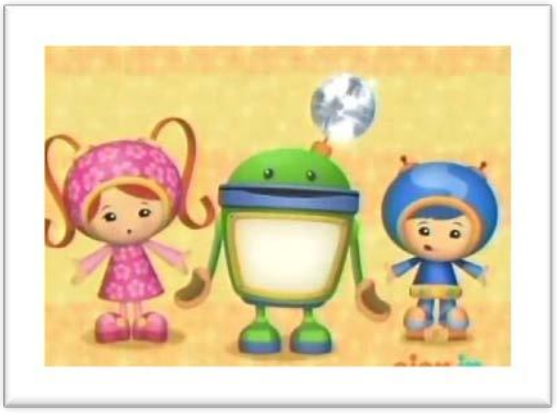

Figure 18: Team Umizoomi celebrates their success after helping Andy by dancing. Bot now has a discotheque ball instead of his antenna.

Transcript 30

01	GEO	we made our friend andy so: happy
02	MIL	with our might math powers can do anything

03	BOT	i feel a celebration coming on
04	MIL	((characters are signing)) [TWO FOUR SIX EIGHT LETS DO THE UMI SHAKE (.) SHAKE YOUR HANDS HIGH AND LOW (.) LETS GO (.) shake your hands (.) hi:gh TO THE SKY (.) up hi:gh (.) shake your hands (.) lo:w TO YOUR TOES (.) down lo:w (.) up h:igh (.) down lo:w (.) TWO FOUR SIX EIGHT EVERYBODY CRA::ZY]
05	GEO	[TWO FOUR SIX EIGHT LETS DO THE UMI SHAKE (.) SHAKE YOUR HANDS HIGH AND LOW (.) LETS GO (.) shake your hands (.) hi:gh TO THE SKY (.) up hi:gh (.) shake your hands (.) lo:w TO YOUR TOES (.) down lo:w (.) up h:igh (.) down lo:w (.) TWO FOUR SIX EIGHT EVERYBODY CRA::ZY]
06	BO	[TWO FOUR SIX EIGHT LETS DO THE UMI SHAKE (.) SHAKE YOUR HANDS HIGH AND LOW (.) LETS GO (.) shake your hands (.) hi:gh TO THE SKY (.) up hi:gh (.) shake your hands (.) lo:w TO YOUR TOES (.) down lo:w (.) up h:igh (.) down lo:w (.) TWO FOUR SIX EIGHT EVERYBODY CRA::ZY]
07	MI	A:: ((scream)) (.) crazy shake with us ((vibrating voice))
08	BO	WOA:: ((vibrating voice))
09	GE	I'M SHAKING LIKE CRA::ZY ((vibrating voice))
10	MI	[TEAM UMIZOOMI (.) WAY TO GO]
11	GE	[TEAM UMIZOOMI (.) WAY TO GO]
12	BO	[TEAM UMIZOOMI (.) WAY TO GO]
13	MI	umifriend (.) you're mighty good at math (.) we're so glad you're on our team

It can be concluded by this activity, which involves dancing and encouragement to let oneself loose (since Mathematics are often related to tedious and/or stressful activities), is a form of Positive Reinforcement, not only because does it follows a series of activities, but it also can be interpreted as a way to encourage the audience to watch another episode. It is important to point out that until this moment, there have not been any dances following an activity to be solved. It would be sensible to say, then, that songs that are played near the end of the show aim to invite the children to watch another episode, so they can have fun learning again.

4.5.2 Negative Reinforcement

The other concept that is considered in Operant Conditioning is Negative Reinforcement, what involves is stopping, removing, or avoiding a negative outcome, also known as aversive stimulus, when a task is completed or a desired behaviour is fulfilled. By doing this, it is expected that such behaviour is strengthened throughout time. It is crucial here that the person that removes the aversive stimulus is the one in control of the activity.

4.5.2.1 Removing Fear/Guilt

One example of the use Negative Reinforcement, which is present in the data, is found in *The Amazing World of Gumball*. In the episode titled *The Prank*, *Gumball* and his adoptive brother *Darwin* play a series of pranks on their father, *Richard*. After the children are successful in their mischievous ways three times, *Richard* frightens them by pretending he has gone insane; this situation stops suddenly when *Gumball* and *Darwin* fall into his father's prank being sprayed with ketchup by them accidentally (the first prank they played on Richard).

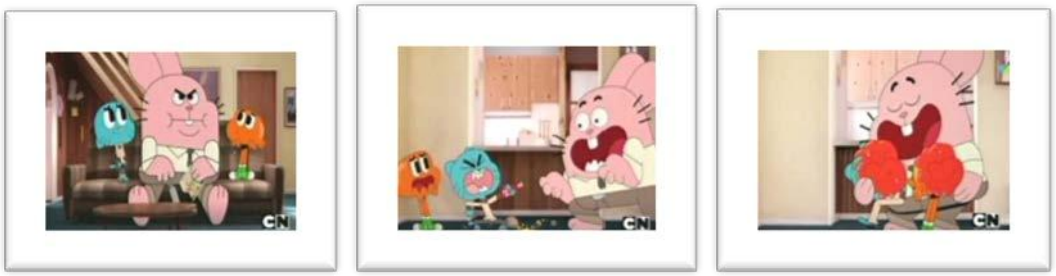

Figure 19: Gumball and Darwin are being chased by their father. Richard, after playing a series of pranks on him.

Transcript 31

01	GU	oh
02	RI	HHH (.) OH YOU SHOULD'VE SEEN YOUR FACES (.) YOU REALLY

		THOUGHT I WAS GONNA GET YOU (.) [HHH]
03	DA	[what (.) hold on (.) the whole thing was a prank ?]
04	RI	YEAH (.) AND YOU hhh TOTALLY BOUGHT IT (.) [HHH]
05	GU	[dad (.) that was terrible (.) how could you do that to your own children]
06	RI	IT'S ALWAYS FUNNY WHEN THE JOKE IS ONE SOMEONE ELSE (.) [HHH]
07	DA	[YOU ALMOST DROPPED A BLOCK OF SOLID CONCRETE ON OUR HEADS]
08	RI	hhh (.) yeah (.) i have no idea what happened with that (.) it was wet when i put it in
09	GU	and all the bursting through the walls and stuff ?
10	RI	(i'll be hhh honest with ya) (.) i broke five ribs (.) but it was all worth it (.) just to see your faces ((peaceful music plays))
11	GU	good job dad (.) you totally got us . ((gumball and darwin hug Richard)) we're sorry we pranked [you]
12	RI	[hhh] (.) no (.) it's me who should be sorry
13	DA	but it was us who took it too far
14	RI	yeah (.) but it was the one who started it

Once *Richard* stops his misbehaviours, the aversive stimulus, and lets his children know he was just playing a prank on them, *Gumball* and *Darwin* come to the realisation that they went too far in having fun at their father's expense; but so did *Richard* as he is also apologising for starting this prank war, so to speak, that was the theme of the episode. In other words, learning and removing a negative outcome come together in this sketch.

5. Discussion

A number of strategies that are related to the Behaviourist theory have been recognised in Children TV shows from the data analysed. Among these strategies it is possible to identify: Repetition, Stimulus and Response, Sugar Coating, Reward and Punishment and Reinforcement. The use of these strategies will depend on the purpose of the show and the effect that the show runners want to produce on the audience. Since every show has more than only one purpose, very often it was noticeable how these strategies coexist with each other in the same show. The combination of these strategies produces richer and fresher variety of content, as it will be seen later, the reception of the content of the show is as important as the content itself.

Every technique is applied in different ways. Repetition, for instance, can be identified to being used in different manners, nonetheless, in all contexts the purpose is quite the same; namely, reinforcement of the acquisition, and create a methodology when facing a problem. Along the data, Repetition was used in three different forms: 1) repetition of the steps to follow, 2) switch code, and 3) music and/or dancing. In the first case, patterns of information and of actions are repeated in order to get the audience acquainted with those specific processes and actions, in this case the purpose is to make the audience able to repeat by themselves those actions. Repetition is carried even further when music and dancing come into play, the use of repetition accompanied by the use of rhythm to transmit the information makes the constant repetition of steps easier to acquire and easier to understand. No matter the way the information is delivered to children, the use of the same pattern, or the continuous repetition of a song or step, helps to acquire a determined behaviour when facing a specific situation. There is another form that Repetition takes, Code-switching. This learning strategy mostly appears in bilingual TV shows whose purposes are to raise awareness of foreign words and, in a higher level, make the audience learn them. In this case, Repetition is not straightforwardly presented but alternating equivalent terms in one language and the other. In all these examples we see how repetition helps to make the content delivered in the shows more accessible to the audience and, moreover, to ease the internalisation of determined contents, such as the existence of foreign words to nominalise items that children usually name in their mother tongue.

Stimulus and Response was also a technique from Behaviourism found along the data. A determined incentive is provided by the characters or by the show in itself, this

incentive is made and delivered in order to produce a certain response in an individual. In time, this response would eventually be repeated along with other responses, and all these repeated responses together will set forth a new behaviour. These incentives were identified more straightforwardly when characters made questions to the audience. The questions may pursue different goals. Two possible goals in the formulation of questions were taken in account. One of them is when the character asks for information that he does not have access to and, the second one, is when they need help in order to resolve a problem. The questions made by the characters are usually followed by a moment of silence that has to be fulfilled with the expected answer by the audience. This way of setting out questions resembles linguistic interaction, however, the response can be either verbal or nonverbal, or a combination of both (deictic and at the same time uttering where is the object). This conversation like recreation helps the audience to get involved in the plot of the episode more easily, becoming an active participant of the show. The plot was also a way in which the audience was kept actively involved in the activities presented in the show. In this way it was noticed how there was a crossed interaction amongst variables.

Another technique taken from Behaviourism found on the data collected and analysed corresponds to Sugar Coating. The concept of Sugar Coating refers to the softening of the reality of learning making it acceptable to the audience. It was considered that the target audience are children who could not keep their concentration for a long period of time, as an adult watcher could. In this regard, Sugar coating follows mainly one purpose on children TV shows: teach something about the world and, at the same time, make this instance of learning as pleasant as possible for the target audience. An instance of learning, which may seem boring for the audience, in this case children, is covered subtlety by a layer of fun. As a consequence the instance of learning is thought to be, and is considered, as an instance of fun by the audience. The mechanism which is generally used in order to achieve this purpose is musicality; rhythm and dancing overshadows the purposes of teaching to children, making the 'undesirable' event of learning didactic and, indeed, not directly related to schools' common procedures for teaching.

Reinforcement is one of the techniques most commonly associated to Behaviourism and, not surprisingly, it was found in the data. The concept of reinforcement has direct relation with the idea of strengthening the acquisition of a new behaviour. This strengthening will eventually cause an unconscious response in the subject(s) exposed to

the reinforcement. In Behaviourism different types of reinforcement are applied, these may be either positive or negative. The election of a particular type of reinforcement will greatly modify the results obtained. Broadly speaking, positive reinforcement constitutes giving a reward to the subjects when they reach the desired behaviour; this is done in order to strengthen that particular behaviour. On the other hand, negative reinforcement is taking away something undesirable by the subject when this subject meets the expectations in relation to a particular behaviour or set of behaviours. Since in our data the target audience are children, it is very unlikely to find negative reinforcement in the TV shows analysed.

Finally, Reward and Punishment as techniques related to Behaviourism are strongly present in the data. Reward and Punishment is the most remarkable feature regarding Behaviourism as a teaching method. Nonetheless, due to the fact we are talking about children's TV shows, we do not presence physical punishment or rewards, but rather, they are manifest in verbal and visual forms. Furthermore, since the purpose of the shows is to encourage participation and keep the audience engaged in what is happening on the screen, the presence of punishment was obscured (due to Sugar Coating) and only one partial instance was found. As for reward, the most common way of finding it is in verbal forms, more specifically, in the form of congratulatory statements. This type of statements serve the purpose of keeping the audience engaged and more importantly, to create the illusion of an in-real-time participation from part of the audience. Again, regarding children's TV shows these are present, of course, not in the form of physical rewards or punishments, but rather, in verbal or visual forms. It is indeed very unlikely to find verbal or any sort of punishment in these kinds of shows. This may be due to the fact that in children's TV shows the given rewards are intended to encourage participation and involvement. Rewards for participation and correctness are usual, on the other hand, the presence of punishment is rather overshadowed for the overwhelming presence of reward, and it is only manifest in one TV Show as a form of punishment for incorrectness, in which the punishment in itself corresponded to a downgraded reward.

6. Conclusion

6.1 Relation between the Literature Review and the Results

Considering the high range of the use of learning strategies based on Behaviourism, we can first argue that the results find on this research establish a dialogue with the review of literature that was previously revised. To start with, Behaviourism in itself can be related to most of the data gathered and analysed, since all of them have traces of these learning theories. This piece of evidence is present in, for example, *Dora the Explorer*'s interplay between the characters and the audience, in which the Stimulus and Response device was responsible for connecting Behaviourism with the children TV show. Even though many of the behaviourist methods used to prove their assumptions were proved mainly in animals, there is still a fruitful connection between the stimulus tested and the response obtained from this test that can be applied in human behaviour also, children behaviour above all.

When Behaviourism is related to Language, the results obtained seem to be more in touch with the literature review. The use of devices that activate children's learning as a stimulus can be found in the form of code switching. For instance, *Handy Manny* demonstrated to be very accurate in relation to the theory applied in our research due to the close relation between Language and Behaviourism.

Learning was of course mandatory in order to pursue our investigation. There is an obvious interaction between children's cognition and the way in which these TV programmes want to attract children to acquire new knowledge. This learning process is obtained under the assumption that expected behaviours from children will permit the acquisition of knowledge. In other words, Behaviourism demonstrated to be an active, and still trustworthy, agent in children's learning process through these TV shows by means of facilitating the dialogue between knowledge and learners.

Narrowing down, it is pertinent to mention the important role of Learning Strategies during the research. As they were mentioned in the Literature Review, they were mandatory in the identification of behaviourist traces in Children TV shows: There was a coherent dialogue between the use of learning strategies all along the data and the description of them during the revision of previous studies.

Finally, the role of Children TV shows is also very important. They act as educational TV programmes that deliberately try to deliver knowledge to children:

theiruse of all the devices previously mentioned reinforce children acquisition by teaching and also entertaining at the same time.

6.2 Importance of the Study

This study, in relation to the review of literature, is somewhat contributing to behaviourist assumptions. As it was explained before, there is a coherent dialogue between the results obtained and the literature review, in the sense that the results and discussion correlates with Behaviourism in the same direction. The literature review portraits the way in which our study was carried out. The means used to pursue our investigation was based mainly Skinner's studies that, despite the fact they were proved in animals, are suitable for children also since their behaviour is based on the imitation of how adults behave, as the interplay of stimulus and response also works.

Taking into account the previous idea, we can find the very importance of our study. Studying Behaviourism in children TV shows we are attempting to do something that behaviourist experts did not do in the past. In that sense, our study makes a contribution in the field of Behaviourist studies and, what is more important for us, in the field of Discourse Analysis.

Regarding the field of Educational TV, this research has made an attempt to recognize these Children TV shows as educative agents in children's everyday life, finding a gap that was not previously seen before and has to do mainly with the immersion of kids into a very accurate and effective way to wake up their cognitive processes when they are not supposed to (when they are having fun at home watching TV, indeed).

Relating Language and Behaviourism in this particular investigation is also something valuable to the field of study. The inclusions of Learning strategies related to language that reinforce learning by their use was a crucial and very important element when it comes to analyse our data; many of the examples gathered to establish the connection between learning and behaviourism were taken from TV Shows in which the use of language was very important when it comes to validate the behaviourist connotation in a particular TV Show.

In spite of criticism towards Behaviourism, and the years that have passed since its 'conception' in psychology and linguistics, this study proves that Behaviouristic tools/techniques are still applicable to learning processes, whether it is for acquiring lexical elements of a foreign language or remembering important data of a given subject; it may be possible that the stigmatization that teaching techniques related to Behaviourism is related to monotonous and greyish (so to speak) processes. In our study, we have seen that Behaviouristic techniques/tools can be indeed quite entertaining for children; for instance, the episode in the data of *Bubble Guppies*, whose main theme was the mystery of the sphinx's nose, was full of many visual stimuli which were very appealing for children; *Handy Manny*, a show which deals with bilingualism and foreign language acquisition, has many instances which take place in the classroom when teaching a foreign language, translation, or code-switching, but seasoned with entertaining/intriguing elements for children such as Manny's nationality, his tools that are able to talk, or his ability to solve problems. As long as the teaching techniques are well received for children, Behaviourism can be applicable to learning processes. TV producers, for instance, can find this study useful as they can identify and replicate the techniques registered.

This research also has the potential of being replicated by TV producers/channels that wish to make their own shows instead of buying those which belong to other channels, paying close attention to the techniques that we have registered in this study, so they might create entertaining and at the same time educational shows.

6.3 Findings

We can say, in general terms, that the majority of the techniques employed in the TV shows, especially those shows which have explicit teaching purposes, are those that are related to a more positive attitude; praise, music and dance, sugar-coating, rewards, even displays of love. It would be sensible, then, to conclude that this kind of tools has the purpose of making sure that the children watching learn what is being taught, but also there is the purpose of keeping children interested in watching new episodes of these shows, basically making them eager to attend to another lesson. As for the

'negative' tools, we see that they are mainly used in comical shows such as *El Chavo* or *The Amazing World Of Gumball* have more humorous than actual teaching purposes.

Narrowing our findings to the linguistic resources employed on these shows, we are in the position to say that the most prominent ones are pauses (with an average of 2.5 seconds each), stimuli, at the instances of Stimulus & Response, in the form of questions or incomplete sentences (some of them with a lengthening in the final vowel sound), and oral repetition of certain sequences. The prominence of these linguistic devices employed proves that classroom interaction, specifically the interaction that takes place during the first years of school, is emulated on these shows.

6.4 Limitations

One of the limitations of this research that must be pointed out is the fact that we worked under the assumption that the linguistic resources employed work in children as, with the exception of a few shows such as *VelozMente* or *Hi5*, the situations that involved interaction found in the data did not take place with a live audience; hence, we could not certainly confirm if the many situations that involved Stimulus-Response, Reward and Punishment, or Reinforcement –just to name a few- were successful or not. Another limitation related to this point, has to do with the fact that we weren't able to observe nor register children's opinions regarding the quality of the content of the show, i.e. what elements they could have found to be entertaining, which ones get their attention more, which show was their favourite, etc.

Another limitation present in our research has to do with the fact that we only worked with only one episode per TV show, which means that we were not able to see situations in which some resources were not successful, e.g. in *Dora The Explorer* there have been some situations in which the main characters, *Dora* and *Boots*, do not manage to dissuade the antagonist, *Swiper*, to not do what he intends to.

Finally, the other limitation in our research has to do with the fact that some of the episodes were recorded in their original language –English-, while other episodes were dubbed in Spanish. Certainly it would have been interesting to compare the strategies employed in teaching a foreign language in shows such as *Dora The Explorer* in

both English and Spanish, or to observe how shows deal with pieces of language that have different meanings – the word 'funny', for instance-; within the same line, the data we worked with was mainly shows broadcasted on cable, as opposed to Chilean FTA (Free-To-Air) TV due to the fact that national channels in this country have not broadcasted programmes for children in a long time, a considerable amount of time has passed since TV shows such as *Pinpón*, *Mazapán*, or *31 Minutos*[1] have been on air; this limitation constitutes into an important one as there are aspects in Chilean idiosyncrasy (linguistically and culturally speaking) that are not present in shows whose target audience tends to be more global.

6.5 Suggestions for future research

Among our suggestions for future research, we consider that observing children's behaviour when they watch these shows would shed a light on which are the devices which are most valued by the audience; apart from that, a future study should design a questionnaire or any other similar device which might help to register children's attitude towards the shows and their corresponding psychological/linguistic tools employed.

We also recommend to have access to more episodes of the many different shows we have studied (and also others that may be considered helpful), as important data like the average use of devices/techniques such as pauses, praise, negative reinforcement, etc. can truly account for the most successful tools which can be replied in other contexts outside television; another important piece of data which goes on the same line is to have access to the ratings of these shows as their continuance is also another proof of their success in teaching.

Finally, we also suggest that when observing children's behaviour, it is our recommendation that the environment in which children are watching and interacting with the shows should not be too much controlled, as some shortcomings like the Hawthorne effect or restraining themselves for being observed could jeopardize any attempt to register the effectiveness of the shows.

[1] By the time this research ended, the fourth season of 31 Minutos had not begun yet.

7. References

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8. Appendix

Transcription conventions

(0.5)	Pauses in tenth of a second, no one thousand
[word]	Overlaps
=	Latching
(.)	Micropause
.	Falling intonation
?	Rising intonation
::	Prolongation or stretching of sound
-	Cut off or self interruption
WOrd	Loud talk
word	Stress or emphasis
> word <	Compressed or rushed
< word >	Slowed or drawn out
Hhh	Hearable aspiration, breathing, laughter
((cough))	Description of events
(word)	Uncertainty on the transcriber's part

A link for a stable database containing the videos which constituted the corpus of this study is provided below:

https://drive.google.com/folderview?id=0B4EhfzppPA2yT2VtM29kR0p3bEU&usp=sharing