

## EL CHAVO AS A GATEWAY FOR TEACHING SPANISH TO CHILDREN

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**Abstract:** Having the Chaves' series as a media product in Spanish, this work aims to think, present and base the use of television serials (not subtitled) in Foreign Language (LE), in order to methodologically seek new sources and alternatives for the development of LE for children and young people. The aim of this experience report is to describe a creative pedagogical practice in language teaching. This experience points to the reflection on the potential of the use of television series as a gateway to language teaching and with it the problem of this study points to two issues. First, is it possible to learn languages through a TV show? Secondly, does the use of the series as a gateway to the teaching of the Spanish language work as a methodology or does it only serve as pedagogical support material? Secondly, does the use of the series as a gateway to the teaching of the Spanish language work as a methodology or does it only serve as pedagogical support material? The text revolves around this conflict zone and advocates the use of new media and methodological products, as well as the use and appropriation of media products for education.

**Keywords:** Television series; Spanish language teaching; children's and youth audiences.

## EL CHAVO COMO PUERTA DE ENTRADA PARA LA ENSEÑANZA DEL ESPAÑOL A LOS NIÑOS

**Resumen:** Teniendo la serie de Chaves como producto mediático en español, este trabajo tiene como objetivo pensar, presentar y fundamentar el uso de series televisivas (no subtituladas) en Lengua Extranjera (LE), con el fin de buscar metodológicamente nuevas fuentes y alternativas para el desarrollo de LE para niños y jóvenes. El objetivo de este relato de experiencia es describir una práctica pedagógica creativa en la enseñanza de idiomas. El objetivo de este relato de experiencia es describir una práctica pedagógica creativa en la enseñanza de lenguas. Esta experiencia apunta a la reflexión sobre el potencial del uso de las series de televisión como puerta de entrada a la enseñanza de idiomas y con ello el problema de este estudio apunta a dos cuestiones. En primer lugar, ¿es posible aprender idiomas a través de un programa de televisión? En segundo lugar, ¿el uso de la serie como puerta de entrada a la enseñanza de la lengua española funciona como metodología o solo sirve como material de apoyo pedagógico? El texto gira en torno a esta zona de conflicto y aboga por el uso de nuevos medios y productos metodológicos, así como por el uso y apropiación de los productos mediáticos para la educación.

**Palabras Clave:** Series de Televisión; Enseñanza de la Lengua Española; Audiencia Infantil y Juvenil.

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## EL CHAVO COMO PORTA DE ENTRADA PARA ENSINAR ESPANHOL PARA CRIANÇAS

**Resumo:** Tendo o Seriado Chaves como um produto midiático em língua espanhola, este trabalho tem como objetivo pensar, apresentar e basear o uso de seriados de televisão (não legendado) em Língua Estrangeira (LE), a fim de metodologicamente buscar novas fontes e alternativas para o desenvolvimento do LE para crianças e jovens. O objetivo deste relato de experiência é descrever uma prática pedagógica criativa no ensino de linguagens. Esta experiência aponta à reflexão sobre o potencial do uso de séries de televisão como porta de entrada para o ensino de línguas e com ele o problema deste estudo aponta para duas questões. Primeiro, se é possível aprender idiomas através de um seriado? Em segundo lugar, o uso da série como porta de entrada para o ensino da língua espanhola funciona como metodologia ou serve apenas como material de apoio pedagógico? O texto gira em torno dessa zona de conflito e defende o uso de novas mídias e produtos metodológicos, bem como o uso e apropriação de produtos de mídia para a educação.

**Palavras-chave:** Séries de televisão; Ensino da Língua Espanhola; Público Infantil e Juvenil.

### 1. INTRODUCTION

Currently, there are interferences in the teaching-learning process of different media, specifically social media. With this, the teacher often competes for the attention of his students with these new media entertainment spaces. The attention of most students is especially focused on social networks: Facebook, Twitter, Instagram, sophisticated messaging applications such as WhatsApp, or the internet itself, music, as well as all audiovisual, television and film productions, among other means of information, which have altered and alter social practices, and which impact the lives of students. It should be noted that this experience report presents the research work with children and young people, which are integrated into all these social changes, because the media are today more present and accessible to young people than ever before. The teacher's concern with all these social transformations is perceptible as much as necessary. So, how can the teacher convey the content in a way that catches the students' attention?

Using an entry door! What do you mean, gateway? Each fortress has a portal, as well as any safety and security structures. We think of a fortress, or rather a castle from medieval times. The castle is an architectural fortification structure, with defensive

functions. For many of them, their gateway is fully protected and, in addition, many castles are surrounded by a deep pit, that is, this is how the individual works resistant to everything that is not part of your world. The teacher often fails to penetrate the reception of the students, surprisingly it seems that many students are seen in this way, as a stranger to their world. Therefore, the use of a television series, some recognition of the group of students, as a gateway to the development of Spanish language teaching.

Thinking about the challenges of teaching practice in today's society, however in early childhood and youth education, requires an effort in alternatives that can inform and enable the construction of knowledge in an attractive and interesting way. In the current context, in which all technological and media levels are present in the way of being and being in the world, the use of a gateway to language teaching through them is justified.

This work arose from the need to introduce greater playfulness to an internship practice developed with children and young people, with students of the More Education Program, of a Municipal Primary School, in the city of Novo Hamburgo/RS. The internship took place in the second half of 2015.

It was through an insight, that the idea of working with the serial *El Chavo del Ocho* with the class arose, in order to provide them with a moment of fun at the same time as the execution of the didactic-pedagogical practice. With this strategy in hand, the episode that would take place in the classroom was defined and among all the episode was chosen: Chaves - The festival of good neighborliness with Doña Edviges - an unpublished episode, of 27 minutes and 18 seconds. This, original in Spanish language is subtitled. The episode in question is appropriate for its duration, as it is a theatrical-television humorous program, already legitimized by the audience in question, in addition to being rich in words, expressions and cultural aspects of the Spanish language.

The objective of this research is to explore the serial as a teaching method of LE as an objective the applicability of a teaching methodology created from a media product, in this case, through a serial. It also aims to analyze through the practice



developed in the classroom, collecting a theoretical debate in order to elucidate this study and clarify these clashes on the approach of this work.

## 2 GOALS

### 2.1 GENERAL OBJECTIVE

Given the current educational context compared to the breadth of the scope of television media, it seeks to identify the construction and process of knowledge through a methodology developed from an LE Television Series. In view of this scenario, the problem of this study points to two questions. First, if it is possible to learn languages through a serial? Secondly, does the use of the series as a gateway to the teaching of the Spanish language work as a methodology or does it serve only as pedagogical support material? Therefore, this article aims to reflect on the potential of using television series as a gateway to language teaching.

### 2.2 SPECIFIC OBJECTIVES

- Understand the possibility of building knowledge through a field of recognition of the public in question;
- Identify the potentialities of using *El Chavo del Ocho* Serial for the teaching of the Spanish language to children and adolescents;
- Verify the applicability of a teaching methodology created from a media product, in that case, serials.

## 3.METHODOLOGY

It was through a strategic and necessary change in the internship application procedure that the need to work with the imaginary in the lesson plan was identified.

From then on, thinking of something that contemplated the playful, the identity of the group and that the material was of Spanish origin, from this triad that arose the idea of working with the *Seriado Chaves*. Leffa, author in the field of methodologies in language teaching, when addressing the subject of the appropriate methodology (1988: 211, our translation), points out that it is up to the teacher, from his experience, the characteristics of his students and the existing conditions, to make the final decision.

The choice, among several other episodes of the series, was based on some criteria, such as: original episode in Spanish, being the duration of the episode appropriate to the available class time and content with possibilities of didactic work. In view of these filters, the serial that contained these three criteria was "*The festival of good neighborliness with Doña Edvigés*", an unpublished and subtitled episode of 27 minutes and 18 seconds. According to Prado and Gomes (2011: 51, our translation) serials such as the *Chaves Program* can be worked on in the classroom [...], but, according to the authors, it is important that the educator chooses a film with a contribution theme.

According to Leffa (1988: 212, our translation) argues that the method has a narrower scope and can be contained within an approach. This is exactly what this work achieves through this methodological framework. Starting from a television series, recognizing the public in question, for the teaching of the Spanish Language to children and young people. The intention is to hook the students, like a fisherman, who prepares his bait, determines that the fish want to hook on their hook, investigating what is the best attraction to succeed in their fishing, finally, through this metaphor, it can be seen that there are similarities between the teacher and the fisherman, both investigate, plan and glimpse success in their actions.

A television program when working in the classroom allows learning by various methods. One of them is due to the direct approach, traditionally known for the direct method. According to Leffa (1988: 217, our translation) the student must learn to "think in the language" [...] the mother tongue should never be used in the classroom. And that the transmission of meaning to the author is done through gestures and engravings, without ever resorting to translation. Through the show, the direct method



of learning is possible through the visual appeal of the stage, the images, the progress of the story, the way the characters behave, the expressions, the composition of the characters, their costumes, all these aspects help to learn the language, even without understanding a single word. The student exercises his deduction and somehow introduces important aspects within himself for the learning of a particular language.

When working with the legend, because the chosen episode has the legend in Portuguese, two methods are used here: the reading method and the grammar and translation method. But how do these two methods work?

The method of reading, objective, according to Leffa (1988: 220, our translation) to develop reading ability. To do this, it seeks to create the maximum conditions provided by the reading. For the method of translation and grammar, according to Lima and Filho (2013: 4) the teaching of grammar and the use of translation prevail. Likewise, the authors point out that the teaching procedure of this method is similar to that of Latin and Greek, focusing on grammatical rules, memorization of words, conjugation of verbs and translation of text.

That is, while the students are watching the show, through the direct method, as mere visual receivers, they capture the legend as a kind of border or delimitation of meaning, as an aid to their own interpretations of what is happening in another language form of meaning and that little by little, through these three allied methods, the Direct Method, the Reading Method and the Grammar and Translation Method, perform their discernment or assist as an interpreter of the series, film, or any other product that brings these characteristics that will be made available to the recipient.

Still, in the serial, one works through the communicative method or approach. This method, according to Leffa (1988: 233) advocates student-centered learning, not only in terms of content, but also of techniques used in the classroom. We can say that this method, the communicative, was the most developed with the students in the practice of this work. From here, we will describe how the activities were carried out with the students and we can realize that a method is only a channel through which knowledge will be transmitted, but more than that, it is for the teacher, as a route for a captain or commander of a ship, following it can be safer, but as the sea is only unpredictable, just like a classroom, the method by method is not a guarantee of

anything, it is necessary to always be prepared, we the teachers, to improvise or change routes if necessary.

As mentioned above, we will now deal with applicability, but first it is necessary to understand some aspects related to the school context, the environment in which the dynamics developed.

The school, located in the city of Novo Hamburgo, develops in the counterstep activities of the More Education Project, which has workshops in Arts, Computer Science, Music, Theater, Road Safety Education, Reading Mediation, among others. The school has three "office workers", thus titled by the school board the participating teachers, in addition to the project coordinator. In this context, in a class of about thirty students, composed of students from 1st to 5th grade of primary (Age group: 6 to 11 years). Most of the students already knew how to read and write, only the freshman group was in the process of mastering writing and reading. The great competitors of the Spanish class for the group was the free moment, where before it was a moment of entertainment and since the insertion of Spanish classes in their bars, some students did not accept very well the idea of having a learning environment occupying the place that was leisure. And within the application of this class, the Serial, being more specific, the great competitor was the computers of the computer room. This class had to be held inside the computer room, because the projection equipment and speakers were installed in this environment. With this, it was difficult to make them pay attention to the teacher's speech at the beginning of the class, because many wanted to play on computers. After several attempts and realizing that he would not succeed, competing with computer games, it was necessary for us to turn off all computers and only then was it possible to continue the class.

As support materials for the class, in addition to the serial recorded on PenDrive, 30 sweet popcorn was brought to class, distributed to each student, 10 colorful psychedelic lollipops, which would serve as a prize for a kind of gymkhana of questions and answers about the show. Let's see below, how the activities were carried out in the classroom:

Stage Ahead - Watch the episode: During the session, each student was given a packet of sweet popcorn and at the same time the teacher contextualized the word

popcorn in the Spanish language. As expected, not all students watched the entire episode, some at some point left the room to go to the bathroom, and others, starting from the fifth year, left the class, returning between the middle and the end, staying until the end. This behavior is largely justified because the class was not conditioned to a moment of learning at the time of the application of the class, because previously, at this same time the students enjoyed a moment of leisure, of a certain freedom. But we must also consider lack of concentration as an influential agent for this student behavior.

Second stage - Group debate: After the end of the episode, the teacher asked some basic questions about the program, what they had understood, made possible at this time, a space for group debate. The objective of this activity was to identify the level of understanding of the students and how they knew how to understand and interpret the history of the serial transmitted in LE. From the comments of the students it was possible to assess that many did not understand the story as a whole, only fragments of the show. It was also perceived that the dispersion of the students made it difficult for them to understand and receive the show. In general, the context of the series was captured by the students, despite dealing with a group of children and young people of various ages and not having mastery of the Spanish language, only insertion in LE, the students reacted positively to the activity.

Third stage - Dynamics of Questions and Answers: For this activity, the teacher informs the students that he will ask 10 questions about the series and who would get it right would win a Colorful Psychedelic Lollipop, in the style of Serial Chaves. The dynamic was a success, the students celebrated every correct answer. In the end, of the ten questions, two were not solved by the students. The objective of this activity was to promote in the students the motivation in the learning of Spanish as a foreign language, in addition to instigating them to search within their knowledge acquired in class the answers to the problems (questions) inserted by the teacher. According to Leffa in the communicative method, the teacher adopts another posture:

It ceases to exercise its role as an authority, as a distributor of knowledge, to assume the role of advisor. The affective aspect is seen as an important variable and the teacher must show sensitivity to the interests of the students,

encouraging participation and following suggestions. Group work techniques are adopted (Leffa, 1988: 234, our translation).

In this activity it was interesting to see that in addition to working on learning with the students, it was possible to identify individual talents in the group, such as leadership, curiosity, creativity, teamwork, competitiveness, among others. I realized after the application that this type of activity is excellent to know the characteristics of the work group.

Fourth stage - Theatrical Dynamics: The teacher extracted from the episode the story presented by Chaves and Chilindrina in the episode: *The Adventures of Jeca Valiente* and the same story was used with the students, in order to perform a dynamic where we could appropriate a literary fragment of the show, in order to perform a brief theatricalization, because this story is a drama, belonging to the dramatic genre, that can be represented, like the one that the characters Chaves and Chilindrina played in the episode. Below is the story in Spanish:

**The adventures of Jeca Valiente: Chilindrina:** *On the distant horizon came a Venete on her horse / Chaves: Sound effects / Chilindrina: And the people could hear the barking of the dogs / Chaves: Sound effects / Chilindrina: And the church clock, three in the morning sounded / Chaves: Sound effects / Chilindrina: Then came the brave jeca on her horse / Chaves: Sound Effects/ Chilindrina: And stroked his dog/ Chaves: Sound Effects/ Chilindrina: And stroked his dog/ Chaves: Sound Effects/ Chilindrina: And suddenly the bad guy comes and stabs him!/ Chaves: Sound Effects/ Chilindrina: Suddenly Jeca comes on his horse, at three in the morning... When dogs barking... The clock struck five hours... And they stabbed him, and the dog was barking on the horse/Chaves: Sound Effects (Bolaños, 1971, "El festival de la buena vecindad con doña Edvigés", griffin nuestro).*

The teacher explained about the final activity of the class, giving instructions on how it would work: Recite the same story that Chilindrina and Chaves presented in the episode and reproduce the due dramatization through the sound of the book. The students received with some enthusiasm the activity and the rules were as follows: While the teacher spoke in Spanish the indications, the speeches of Chilindrina, the students had to produce the sounds since the story is the walk. In a first attempt it did not work very well, because some students had not understood the exercise very well.



Then, after a short rehearsal, the students contemplated the activity correctly and with great enthusiasm. According to Leffa:

The material used for language learning must be authentic. Dialogues should feature characters in real-world situations of language use, including even noises that language teaching methodology usually interferes with expression (background conversations, distorted voices on the phone, imperfect dictions, accents, etc.) (Leffa, 1988: 232, our translation).

We can observe that in this work, with the use of the Serial *El Chavo del Ocho* for the teaching of the Spanish language, he develops with the students not only a teaching methodology, but a crossing of several methods. According to Leffa (1988: 235-236) the solution proposed by some methodologists is that of intelligent eclecticism, based on classroom experience.

#### 4. LITERATURE REVIEW

"Language is what native speakers say, not what anyone thinks they should say", starting from this principle of Leffa (1988: 223, our translation), is what this research seeks in authentic materials, that is, materials produced, written or recorded, in the mother tongue for the common public and not specifically for students. Specifically for this work, he uses the television series, as a way of working and allowing students to have direct contact with the language in learning, in this case, the Spanish language.

As is already known, and Fischer (2002: 157, our translation) had already pointed out, the media exert a great influence on training, especially on young people, providing values, presentations and conceptions related to everyday life, dictating rules. In addition to being a means of recognition, the authors specify television as an already legitimized environment: "television is an already standardized technological resource, that is, its use already integrates people's daily lives without causing strangeness" (Sabota and Leite, 2013: 91, our translation).



The media, according to Carvalho (1993: 120), provide information, entertainment, current affairs and reinforce culture and stereotypes. For this research, we work with the television genre, more precisely with television series in favor of language teaching.

The television genre for Sabota and Leite (2013, our translation) when thinking to this end, focused on the teaching of LE, allows us to access two types of knowledge important for the process of language acquisition: about discursive genres, since television programs (**serials, drawings, news**) portray the narrative (and **the processes under construction**) and the description. In addition to helping them expand their knowledge (and understanding) of the world before reaching the institution of Early Childhood Education. (Sabota and Leite, 2013: 92, griffin and our translation).

The authors describe a very complete process, made possible by the use of television resources as a didactic medium, as well as the possibility of use and appropriation of *Seriado* for the teaching of LE. Taking into account the narration, description and understanding of the world, it enhances and triggers various channels of understanding in the learning process. He was reflecting on these issues and thinking about what was already legitimized by the students in the Spanish language and obeying some criteria already established and imposed by the practice of internships that reached an episode of the Mexican Serial *El Chavo del Ocho*. As the serial is already legitimized by the audience in question, it becomes a new way of introducing knowledge through this catwalk. So with this, working from the show, does not work only with a support material but with a new way of inserting linguistic aspects to a group, that is, it acts as a method.

According to Sabota and Leite (2013, our translation) other aspects that justify and affirm the use of television products are: being present in the daily lives of children, having power of attraction, having the ability to inform and entertain, having a language of easy apprehension: the need for discussion by the educational field of this resource and its products is expanded. (Sabota and Leite, 2013: 93, our translation).

The keys of series, or rather, *El Chavo del Ocho*, is full of cultural themes, its characters live in the middle of a plot of social problems that have to do with education,

with the devaluation of the teacher and his passion for teaching (portrayed by the character: Professor Girafales); with unemployment and his way of undertaking survival (portrayed by the character: Don Ramon); with abandonment (reality lived by the character: Chaves), among others that are portrayed. Aspects, these, so present in our society. The program in addition to being humorous, works with these strong questions in the middle of its simple plot, Chaves is more complex than we imagine, maybe there is the answer to his thunderous success wherever he goes.

The Mexican television show Chaves has been successful for more than twenty years in Brazil. According to Prado and Gomes (2011: 47, our translation) it is a simple program that satirizes the problems experienced in the daily life of society. Some agenda items are related to hunger, family breakdown, social inequality and declining education. The use of authentic materials helps to recreate real situations, learn to use expressions within certain contexts and absorb sociocultural data essential for good linguistic performance (Carvalho, 1993: 119, our translation). The serial in question is an authentic material and can be used as a teaching methodology and that from it provides not only a gateway to knowledge, but also the possibility of working with various methods of language teaching.

Newspapers, magazines, radio or television broadcasts, records, films, advertising, comics, catalog purchases, yellow pages and printed pages, according to Carvalho (1993: 119, our translation) are examples of authentic materials. They offer a varied range of spoken and written language. The author also notes that authentic radio, television, and print materials cover not only a great diversity of topics and language levels, but also a variety of types and styles of text (Carvalho, 1993: 119).

They provide, according to the author (1993: 119) a constant reinforcement of grammatical forms learned in class and are also useful for teaching vocabulary and sociocultural rules, that is, aspects of speech, behavioral problems and experience in their culture. The visual context is reinforced by the sound element and, in some situations, by the written word, which contributes significantly to a better understanding of the message (Carvalho, 1993: 120, our translation).

Listening to the teacher, according to Carvalho (1993: 118, our translation) is undoubtedly useful, but it is not enough. Therefore, it is possible to understand why

students generally experience so many difficulties in understanding self-tones in their first contacts. That is why the importance of using authentic materials and materials produced for television are rich to work on language development in the classroom. For Sabota and Leite (2013: 93, our translation) the use of TV as a resource that helps the teacher in pedagogical mediation to motivate reflection and learning is noticeable.

According to Carvalho (1993: 118, our translation), in order for students to learn to communicate effectively in a foreign language they must have the most direct contact possible with it. But how to establish this direct contact with the language? Well, if it is impossible to go to the country, the uses of authentic materials become necessary for the learning process.

By inserting LE in second childhood (Fernández and Rinaldi, 2009: 37, our translation) it is possible to develop intercultural competence, allowing children to enter new cultures and learn to respect them. According to the authors,

[...] allowing the first contact with foreign languages to occur naturally, even in a formal learning space, through games and games, a frequent way in which children learn, can contribute to creating a solid basis of behavior and development of both knowledge of other languages and tolerance in relation to different ones (Fernández and Rinaldi, 2009: 37, our translation).

Learning a foreign language from authentic materials according to Carvalho (1993: 121, our translation) allows a more eclectic development of the oral and written comprehension of the language under study and a greater ease to communicate effectively when in contact with native speakers.

## 5. RESULTS

From this practice developed in the teaching stage of the Spanish Language Teacher Training course, Degree in Spanish Languages, at the Federal University of Pelotas, it was possible to verify how much the use of the imaginary is necessary for the pedagogical activities of children and young people, especially for the teaching of languages. Working with the Chaves-TV series, subtitled in Portuguese, allowed me a range of possibilities and ideas that could be developed later with the students. During

the internship, given the assertiveness of the activities and the work with the television series with the class, as a teacher, a possible dimension of future work with the group was glimpsed, that is, a way was opened to work with the Spanish language. For those who worked with the possibility of a gateway to teaching, getting a gap for future paths is something very rewarding and motivating for the teacher's work.

In addition to these possibilities, it was possible to identify, present and substantiate some aspects achieved by this work. The authentic serial in Spanish was worked in four stages. Let's see the results obtained:

It can be highlighted in this first stage: the lack of concentration perceived in some students when watching the show, this was not an impediment for the development of activities. These aspects are expected and are part of the entire learning process in a large group.

In the second stage, he made possible at this time, a space for group debate. It could be observed that even though they watched the episode in Spanish, in general, the students reached a satisfactory level of understanding of the story, but the vast majority did not understand the context as a whole, only fragments of the program. It must be considered that the dispersion acted as noise for the understanding and reception of the serial. In general, the context of the series was captured by the students, despite dealing with a multi-age group, children and young people and not having mastery of the Spanish language, only insertion in LE, the students reacted positively to the activity.

The dynamics of questions and Answers Was one success. With the method of competence and reward, the students herself Felt motivated and any way Committed with the history, with the cultural aspect of the show. Point, this, very important to learn one language. The lollipop how prize alone Acted as a symbol or materiality Rescued of the show and the same era the prize for each answer Correct given to the Questions Imposed by the teacher. In this activity, in addition of develop the comprehension and the motivation in the learning of languages, was possible identify talents singles of the group, such as leadership, curiosity, creativity, work in team proactivity, competitiveness between other. The application of this dynamics is one excellent instrument for now the characteristics of the group of work.



The work with the short story "*The Adventures of Jeca Valiente*", Rescued from the show, where the characters, Chaves and Chilindrina perform a dramatization, was received with enthusiasm by the class. The objective of this activity was to work on the dramatic genre through a story and develop communication skills in the Spanish language. A rehearsal was necessary before dramatization. The speeches of the story acted as direct instructions in LE and thus allowed to work aspects of the language, such as active listening and interpretation. These are essential for direct communication in any language. Let's see below the story used in dynamics:

**Figure 1 – Story: *The Adventures of Jeca Valiente***

Chilindrina: En el horizonte lejano llegó una Venete en su caballo

Chaves: Efectos de sonido

Chilindrina: Y el pueblo podía oír los ladridos de los perros

Chaves: Efectos de sonido

Chilindrina: Y el reloj de la iglesia, sonaban las tres de la mañana

Chaves: Efectos de sonido

Chilindrina: Luego vino la jeca valiente en su caballo

Chaves: Efectos de sonido

Chilindrina: Y acarició su perro

Chaves: Efectos de sonido

Chilindrina: Y de repente el chico malo viene y le da una puñalada.

Chaves: Efectos de sonido

Chilindrina: De repente viene Jeca en su caballo, a las tres de la mañana.....

Chilindrina: Cuando los perros ladrando.....El reloj marcaba las cinco horas....

Chilindrina: Y le dieron una puñalada, y el perro estaba ladrando en el caballo.

Chaves: Efectos de sonido

Source: Own elaboration

Through this study it was possible to verify that language teaching is possible through authentic material, the serial allows a richer and somewhat faster learning than conventional means of teaching a foreign language.

Criar Educação, Criciúma, v. 13, nº2, jul/dez 2024.– PPGE – UNESC – ISSN 2317-2452

For the show *El Chavo del Ocho* it was possible to verify that although they did not fully understand the narrative, through plane by plane, even with the cuts, or fragmented understanding it is possible to understand the content of the serial. Let's see below the fragmented construction of the serial in sequence planes:

**Figure 2 – Print Screen Serial *El Chavo del Ocho***



Source: Own elaboration

By analyzing the fragmented images of the show, it is possible to understand the context of the story. Therefore, all language, spoken, gesticulated, visual language, scenography, characters, provide the understanding and learning of the language. Students are part of the cultural context of the native, thus enabling greater advances in their learning.

## 6. FINAL CONSIDERATIONS

Through the practice developed in the classroom and collecting a theoretical debate it was possible to clarify and reflect on the potential of the use of television series as a gateway to language teaching. It is clear that the show enhances the teaching of languages, because it brings with it a rich, authentic material, loaded with cultural aspects of the language, very important for the learning of the students. All authentic material, i.e. (materials produced, written or recorded, in the mother tongue for the common public and not specifically for students) allows direct contact with the language.

We can see that working with the playful and the imaginary with children and young people is necessary, because students have a more receptive and direct learning channel. According to Almeida (2009: 1, our translation), when approaching work with playfulness, he points out that it implies sensitivity, involvement, an internal change, and not only external, it implies not only a cognitive change, but, mainly, an affective change. Playfulness is necessary for this audience, but only playfulness in LE classes is not efficient. The interesting thing is to merge the methods, because each one has its functionality and plays a good role at some point.

Working the Serial Chaves as a gateway to a content to be applied allowed to reach far beyond the teaching of the Spanish language. As a teacher and advisor/mediator of the activities, it was possible to identify that the gateway was actually a way forward. It was conceived during the development of the activities the

possibility of working only from the Chaves series, that is, developing activities from the episodes in the original Mexican version, since the series provides several potentialities of use, it is playful, didactic, authentic and legitimized.

Other aspects that surround this work and that can serve as future studies are: How to be a language teacher from now on? Society evolves and teaching methods gradually become obsolete. Another very important aspect to investigate is how to turn the teacher into a magnet of attraction, how do the media capture us? There are many questions to develop in the case of working with teaching methods and methodologies, however, from this research, these are essential questions.

This experience report argues that the way of working as a gateway is a strategic teaching method, which should serve as a new possibility of study and deepening in this model, as it uses the magnetism of media products, which captures the attention of students, and thus enters with knowledge. This experiment points to a pedagogical possibility in the approach to language teaching, from a native television series with or without subtitles, depending on the teacher's proposal and the students' level of knowledge with the language studied.

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Recebido outubro de 2012.

Aprovado maio de 2024.