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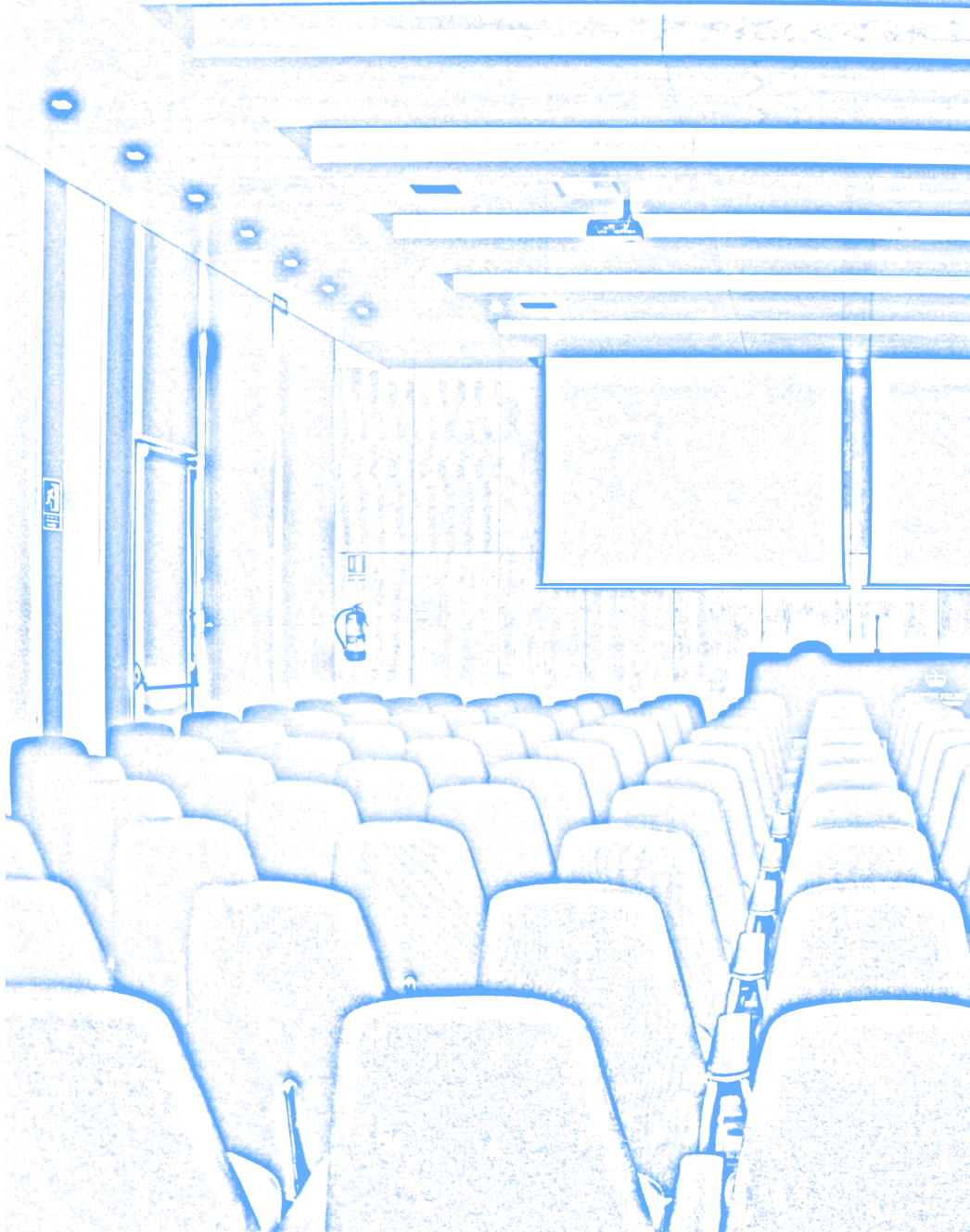


INTERNATIONAL CONFERENCE



EICE 2016

ENGLISH TEACHING IN
EDUCATIONAL INSTITUTIONS



Valencia, 6, 7 y 8 de mayo de 2016

**Actas del I Congreso Internacional de
Enseñanza de Inglés en Centros Educativos**

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(Coordinadores)



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www.ceuediciones.es

ISBN: 978-84-16477-51-7
Depósito legal: M-42220-2016

Maquetación: Servicios Gráficos Kenaf, S.L.

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Creative CLIL. Definition of CLIL and Creativity

LUCY AMELIA DURANCE AND CHRISTINE RUTH MCDOWELL

Abstract

CLIL has become an important language teaching methodology for the 21st Century. This article defines CLIL and Creativity in a nutshell; explains how to build a rapport with your students; clarifies how to elaborate a Creative, Student-Centred Curriculum based on the assimilation of Key Competences and the Theory of Multiple Intelligences; describes eclectic methodologies centred around The Accelerated Learning Cycle; gives ideas of novel connecting and evaluation activities and finally discusses fun, innovative and special ways to teach students' English through subjects such as Science and Arts and Crafts in the Infant and Primary classroom and issues that arise when teaching Geography and History through English in the secondary school classroom.

CLIL se ha convertido en una metodología de enseñanza de lenguas importante en el siglo XXI. El siguiente artículo define brevemente los conceptos de CLIL y la creatividad; explica cómo entablar una buena relación con los alumnos; clarifica cómo elaborar un currículum orientado al alumno y su creatividad basándose en la asimilación de las Competencias Clave y la Teoría de las Inteligencias múltiples; describe metodologías eclécticas centradas en el Aprendizaje Acelerado; ofrece ideas de nuevas actividades y procesos de evaluación y finalmente valora modos innovadores y divertidos para enseñar inglés mediante asignaturas como las ciencias, la plástica en las etapas de Educación Infantil y Primaria y otros temas que surgen durante las clases de Geografía e Historia a través de la asignatura de Inglés en Secundaria.

Key Words

CLIL, Creative Curriculum, The Accelerated Learning Cycle, Case Studies: Infant, Primary and Secondary

CLIL (Content and Language Integrated Learning), the brainchild of David Marsh, “refers to situations where subjects, or parts of subjects, are taught through a foreign language with dual-focused aims, namely the learning of content, and the simultaneous learning of a foreign language.” (Marsh, 1994) This language teaching approach therefore allows us to involve students in the learning of Arts and Crafts, Science, History, Geography or other subjects through an additional language. If we combine this learning with a secure, loving, creative, and inspirational environment then we should be guaranteed success. So what creates a creative curriculum?

According to Linda Naiman, the founder of Creativity at Work, an innovation consultancy specialising in developing creativity, leadership and innovation in organisations, “Creativity is the act of turning new and imaginative ideas into reality.” (Naiman, 2006) By creating a Creative Curriculum we are making CLIL a reality and providing youngsters with “a positive “can do” attitude towards themselves as language learners.” (Marsh, 2000)

How to create a creative Curriculum

What children can do together today, they can do alone tomorrow.

(Lev Vygotsky, 1962)

When planning a creative curriculum it is essential to begin by generating good group dynamics. This means establishing a bond with the students and applying functional, practical, well-designed classroom management techniques. An effective syllabus design begins by taking into consideration the students' needs and is based on an initial assessment of the students' skills, interests, learning style and capabilities. To motivate your students it is advisable to present the State Curriculum in a student-centred way.

To promote effective classroom management you must build a rapport with your students and establish a seating plan, whereby you decide who can sit with whom. To encourage cooperative learning and project work, it is a good idea to change this seating plan frequently. You can arrange your class in different ways (seated in “u”, in groups of four, five six, pairs, individually...) depending on the aim of each activity and there are various ways to form groups such as those which follow:

1. Let the students form their own groups: These are sometimes called “*friendship*” groups because of the likelihood of friends already being close to each other, or may be “*geographical*” groups chosen on the basis of who is where in the room when the groups are formed.

2. Alphabetical groups: Class lists are one way of predetermining the composition of groups.

3. Really random groups. You could go round the larger group, calling out ‘A, B, C, D, E...’ and giving each student a letter, then ask ‘all the “As” collect in this corner, all the “Bs” over there...’ and so on. This can also be done using numbers, topic vocabulary (for example for the topic animals “cats, dogs, fish...” handing out coloured stickers at the start of the class or by dipping rhymes.

4. Mixed Ability Groups, Sets or Levels: Here the teacher establishes the group according to the students’ level. Sometimes it can be advantageous for the more capable students to work together in one group and the weaker students to work together in another. Nevertheless, the best option is to create mixed-ability groups with varied activities so that each student has the possibility to shine and apply their strongest intelligence. For example, a student with a high linguistic intelligence may be shy and not so good at drawing so if we create a story telling activity the verbally intelligent student can write the story, the artistically intelligent student can do the illustrations and the kinaesthetically intelligent student can do the performance. This is important to boost the students’ self-esteem and confidence.

5. Successively different groups. One way of making this happen is to use sticky labels on which you’ve already written a three-digit code and onto which students can write their preferred names to use as name badges. The code could consist of:

- A symbol (triangle, asterisk, square, or sticky coloured dots);
- A letter (A, B, C, etc);
- A number (1, 2, 3, etc).

The first group membership could be “all the people with the same symbol collect together...”; then the second group task could be “please go into groups by letter - the “As” over here, the “Bs” there...” and so on, and finally the third group arrangement could be “all the “1s” here please, the “2s” there, and so on. That way everyone will be in an entirely different group three times over, and students will interact successively with a wide range of the overall number in the whole room.

After establishing the group it is necessary to set the Classroom Rules. These need to be simple and clear-cut and with older students, to promote creativity and autonomous learning, they can be designed by the class, with the teacher intervening as a mere mediator, to establish a contract and a Bill of Rights. Each of these rules must have a clear-set consequence if it is not achieved and more importantly, if we are to work under the “CBG” or “*Catch them being good*” theory, as mentioned by Diane Montgomery in her book “*Positive Teacher Appraisal through Classroom Observation*” (Routledge, 1999) we must reward good work and behaviour with smiles, praise, happy faces, treasure, happy coins, stickers, notes in the students’ homework diaries, stamps, smellies and sparklies (Vanessa Reilly’s reward for good behaviour, as explained in the 2011 OUP teacher training conference in Valencia, using body glitter or scented lip balm on the students’ hands), good work certificates, medals, rosettes, reward charts...

To fulfil all students’ needs when writing a Creative Curriculum the selected methodology should be eclectic and focus on the acquisition of Key Competences as established in the “*Recommendation 2006/962/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. OJ L L394 of 30.12.2006*”. These key competences are: *communication in the mother tongue, communication in foreign languages, mathematical competence and basic competences in science and technology, digital competence, learning to learn, social and civic competences, sense of initiative and entrepreneurship and, cultural awareness and expression*. Their objective is to provide students with the necessary skills for life-long learning and they are, of course, interdependent and aim to develop “*critical thinking, creativity, initiative, problem solving, risk assessment, decision taking and constructive management of feelings*”.

The designing of these competences is closely related to Howard Gardner's Theories on *Multiple Intelligences of Musical-Rhythmic and Harmonic Intelligence, Visual-Spatial Intelligence, Verbal-Linguistic Intelligence, Logical-Mathematical Intelligence, Bodily-Kinaesthetic Intelligence, Interpersonal Intelligence* (equated with Goleman's "Emotional Intelligence"), *Intrapersonal Intelligence, Naturalistic Intelligence and Existential Intelligence*, and it is necessary to bear these in mind when planning a Creative Curriculum.

To help the lessons flow smoothly it is advisable to follow a cyclical structure, such as the simplified "accelerated learning cycle" employed at *Wolgarston High School, Staffordshire*, as described by Carole Read in her lecture *"The Secret of Working with Children"*. This method uses *connecting, activating, demonstrating and consolidating activities*. In the first "connecting" stage, knowledge is interrelated from one lesson to another for the students' security and lessons begin with routines, revision and brainstorming activities to extract the students' previous knowledge in accordance with *Vygotsky's Zone of Proximal development*. During this stage vocabulary games, flashcard games, word walls and mind maps are indispensable tools. In the second part of the lesson the introductory or "activating" phase, multisensory activities are used to stimulate the students' interest. In the "demonstration" phase students express their newly acquired skills through different exercises because, as the famous saying goes "you understand it when you can explain it" and finally, the students' learning is assessed and reviewed through "consolidation" and synthesis activities to promote a comprehensive approach and facilitate the relationship between previously acquired contents and future learning. This is important because, as Mike Hughes says "Learning without reviewing is like trying to fill the bath without putting the plug in" ("Strategies for Closing the learning gap")

For an effective evaluation and to maintain a continuous evaluation throughout the language learning process it is important to include self-assessment and peer-assessment activities, as opposed to the traditional purely teacher based assessment. As Chris Rust says "Students can perform a variety of assessment tasks in ways which both save the tutor's time and bring educational benefits, especially the development of their own judgement skills." (*Improving Student Learning: Improving Students as Learners* Oxford Centre for Staff Development, 1998.) Lesson planning should therefore comprise of self-reflection evaluating techniques such as Happy/ Sad Faces (Smilies), the thumbs up/ thumbs down technique, the inclusion of strongly agree/ agree/ neutral/ disagree cards, self-evaluation "I can" worksheet (closely related to the EU "I can" self-assessment markers) and the use of the traffic light technique, in which Green represents "I have met all of the learning outcomes and I am confident I can explain my learning accurately.", Amber means "I have most of the learning outcomes and I can explain some of the learning. I need to focus upon improving some gaps in my knowledge." And red stands for "I have met some or little of the learning outcomes. I can explain small sections of the lesson but I need to spend more time understanding the learning."

Peer evaluation techniques, should embrace activities ranging from swap and mark techniques using a pre-prepared checklist checker with items such as "Presentation: Correct use of capital letters, Titles underlined, Neat and tidy writing, Knowledge: the appropriate use of vocabulary, the correct definitions of words, Application: examples of everyday life situations are included..."; pair share: to know is to learn: in this activity the students form pairs to write down: "two things they have learned from the teacher, two things they have learned with their partner, two things they would like to know more about, two things they have learned about themselves and two things they have learned about their partner"; two stars and a wish: in this activity the students check their partners work and write down "two areas of works that were good (the stars) and an area that needs to be improved (the wish)"; the praise sandwich, similarly to the previous activity the students compare work and describe "two areas of works that were good (the bun) and an area that needs to be improved (the burger)"; in the activity Lights, camera, action the students compare work and complete the feedback questions highlighting what was good and what needs improving (lights), showing the partner what needs to be improved and setting targets (camera) and acting upon the targets and improving the work (action); step forward if you understand (by using this simple technique the teacher can immediately visualise who has and hasn't understood the activity and assess their understanding by listening to the explanations the students give to those that haven't moved from their place and hence haven't understood the activity to the use of video by recording the students errors can be revised immediately.

To make learning and reviewing fun *quizzes* can be included in the lesson using activities such as Post it questions, true or false activities, spot the difference activities, quick fire questions, or *games* such as bingo, memory, musical questions (students move around the classroom and when the music stops the last student to sit down answers the question) or musical chairs (whereby when the music stops the student can correct the persons work of the chair they are sitting on). Finally to give the activities a more authentic touch you can use buzzers, such as the "Barn Yard buzzers" by "Learning Resources" to make the activities like a real quiz show.

Case Study 1: CLIL for Infants because we are Passion Art about our Special Science Projects by Lucy Durance

“We don’t stop playing because we grow old;
we grow old because we stop playing”

(George Bernard Shaw)

When working with infants “*play*” is one of the foremost learning aims and it is very easy to build a rapport with the students because they are highly receptive and, like sponges, they “*absorb*” everything. Young children love experimenting and discovering new information about the world around them and learning Science and Arts and Crafts in English is an easy task for them.

At *Agora Lledó International School* we have been using the topic of pirates as an underlying theme for all of our classes and we have great fun using the “*teacher in role*” technique as the captain of the ship and this helps with our classroom management and establishing a discipline code. We greet ourselves daily by saying “*ahoy*” and if the students misbehave they are made to “*walk the plank*” or “*scrub the decks*” and when they show positive behaviour they are rewarded with special treasure. We also use the pirate theme to help our students to learn phonics and, for example, we wear pirate waistcoats and attach Velcro letters to them to practice the spelling of different words.

Among our favourite projects, we must highlight our “Minibeasts” project with the three year olds which is based on “*The Hungry Caterpillar*” by Eric Carle and “*The Crunching Munching Caterpillar*” by Sheridan Cain and Jack Tickle, the Nursery Rhyme “*Ladybird, ladybird*”, the books “*What the ladybird heard*” by Julia Donaldson and “*The angry ladybird*” by Eric Carle and Frank Letto’s song “*Lady Bug, Lady Bug*”. In this Science Project we take our students into the school grounds in order to find different insects and we also observe caterpillars in the classroom. We play many different flashcard games, such as “*chant, clap and mime*” (this simple activity consists in repeating the vocabulary in unison once, clapping and saying the words at the same time and miming the words as we say them, in order to cater for visual, audio and kinaesthetic learners and present new vocabulary), “*What’s missing?*” (by turning the flashcard over and asking the students to guess the missing word to reinforce learning), and “*splat*” (a competition to see who can splat the word first using plastic bee and ladybird flyswatters). To apply the teacher in role technique once again, the teacher disappears from the classroom to return dressed up as a butterfly and produce a reversible homemade caterpillar/ butterfly puppet from the “*mystery box*” before telling the story of the “*Hungry Caterpillar*” through the use of props, song and mime. Finally, we end the project by creating caterpillar egg boxes and painting ladybird pebbles.

For the four year olds our preferred project talks about “Jobs and Professions” and the students prepare a “*show and tell*” presentation about the different jobs worked by their family members. Parents volunteer to come to school and present their job to the rest of the class. Students at this age are very egocentric and by talking about themselves and their family members they are highly motivated. We have also been fortunate enough to include the Fire Brigade of Castellón in this project and they prepare an excellent talk about safety in the home with a video of Caillou, they show us the fireman’s equipment and attire and finally we go outside and visit the fire engine and play with the hosepipe. Of course, at the end of this project most of the students would like to be fire-fighters or bullfighters, like one of the fathers we were lucky enough to have in the class!

Finally, for our five year olds our favourite project teaches the students about “*The Water Cycle*” through the use of TPR (James Asher’s Total Physical Response Methodology), Storytelling, Drama and Guided Learning. At the start of this lesson the students stand like statues and say “*The Water Cycle*” before employing the following gestures to mime “*Rain* (mime rain drops using your fingers) and *Snow* (hug yourself as if cold)”, then fall on the floor and shout “*River*”, jump up and exclaim “*evaporation*” and then mime cloud and encourage the students to jump close to one another saying “*Condensation*”. Before the students get too close, and potentially rowdy, order “*Rain and Snow*” and repeat the cycle again until you tell the students “*Rain and Snow back to your seats*”.

Once the students have learned about the water cycle orally they do various worksheets sequencing images, labelling pictures and cutting and pasting them into the correct order. In the following sessions we learn different things that we need water to do, and we then brainstorm “*How we use water*” and “*How we can save water*”. It is amazing how each class comes up with new ideas. This year this Science class coincided with my introduction to the /sh/ sound in *Jolly Phonics* and I was able to spontaneously take advantage of the work we had done in the previous session and ask students to circle all the words using the /sh/ sound. This was a brilliant

example of the “*dual focused approach*” because we had the words “*shower, wash* (twice) and *brush*”. To end this project we learn about the different states of water through experiential learning observing ice cubes and boiling water and we classify the different forms of water under the topics of “*Frozen water, liquid water and water vapour*”, yet again using mime and gesture. In recent years, thanks to the popularity of the film “*Frozen*” the teaching of this didactic unit has become a lot easier!

Regarding literacy, we learn the Nursery Rhymes “*Rain, Rain, Go Away*” and “*Doctor Foster*” we watch “The Story of a Little Rain Drop” on You Tube https://www.youtube.com/watch?v=_TwKDuoZJC4, we read “*Rain*” by Manya Stojic and review the Five Senses we learned in the first term, we make a *mini book* (taken from the web http://www.worksheetplace.com/mf_pdf/Water-Cycle-Booklet.pdf). To complete our project and include Arts and Crafts, we read stories such as “*Little Cloud*” by Eric Carle and we go outside to observe and draw our own clouds, we experiment painting with liquid paint, power paint, food colouring in ice cubes, spray paints and recreate our own interpretation of “The Great Wave off Kanagawa” by Hokusai.

To celebrate Special Days and Events we also incorporate the teaching of Arts and Crafts and Drama into our lessons and for Halloween the teachers dress up and perform an interactive play about “*Witches*”, we make papier mache pumpkins, scary hands using sweets and popcorn, do black blob painting on orange paper and make scary monsters. To learn about Bonfire Night which is celebrated on the 5th November in the UK we can create scenes using splatter paint, glitter and wax crayon resists, at Christmas we do many different crafts from Santas to Snowmen and ornaments to decorations. For Mother’s Day we make a charming video with children’s drawings of their Mums and for Saint George’s Day we make roses, books, tea cups and saucers, portraits of the queen, letter boxes and other British regalia. At Easter we decorate eggs, make pictures using eggshells, paint with chocolate and make Easter baskets. In the summertime, we reward our students with sand art creations, creative fabric painted t-shirts, trips to the beach and planning and executing a picnic.

Case Study 2: CLIL in Primary

“Tell me and I forget, teach me and I may remember, involve me and I learn.”

(Benjamin Franklin)

When we apply a CLIL approach it is important to take into account the 4Cs, coined by Do Coyle in 2007 as Culture, Content, Communication and Cognition. To promote cultural awareness, motivate our students in Primary and involve them actively in the learning process one of our main aims has been to provide the students with the opportunity to communicate with contacts from different backgrounds and cultures. We have achieved this goal using five different methods:

1) Exchange Programmes

Our school has contact with schools from England, the Netherlands, Germany and France. Throughout the academic year we offer the students of Upper Primary and Secondary a weekly exchange staying with a family in one of the above countries. The students from the other country then return to us for a week at a later date. We carefully match the students according to their age and interests and we encourage the students to write to each other as pen pals before and after the event and during the stay we attend classes at the different schools and participate in varied cultural activities such as day trips to see the local sights or cookery classes. For example, when the students come to us we take them to the beach and teach them how to cook the local specialty, Paella.

2) Telecollaboration Projects

This year we have set up a pilot telecollaboration scheme with our Year 4 students and those of a partner UK school in Manchester. As part of this project we have set up a monthly pen pal scheme to ask basic questions to find out more about our partner students and their way of life. We inform one another of everything from our personal identity, to life at school, to eating habits, to our local environment and information about our countries. This project is carried out via the traditional postal service, emails and Skype video conference presentations.

3) E-twinning projects

This academic year we have become big fans of the *etwinning* scheme. *Etwinning* is a European based network enabling teachers to chat together and create tailor-made projects with other European schools to adapt to their students’ needs and interests. You can access the page in Spain through the web <https://www.etwinning.net/es/pub/index.htm>. This year at our school we have participated in a *Christmas*

Card project and created a *Mini Masterchef Competition* however, the amount of projects you can do and create is infinite.

4) Inter Level Exchanges

To combine work between levels students from 4th Primary come to visit the infant classes once year and explain how recycling works as part of their Science projects, and in the English classes they prepare a performance of a traditional play, such as Hansel and Gretel or The Enormous Turnip, to adapt to the Infant students' Science classes on Food and Plant Growth.

5) Internal exchanges

We are fortunate that our school belongs to a group of International schools in Barcelona, Madrid, Mallorca, Paris and Bath, England and this group annually offers a range of different events, such as sporting competitions, known as the Nace Olympics; an Arts and Crafts and Science Competition (this year the theme of Light was the source of inspiration and all entries were judged via Drop box); an International Music Week culminating in a group performance; and the Academic Olympics (in multiple categories such as science, math and history).

Case Study 3: CREATIVE CLIL IN SECONDARY SCHOOL by Christine McDowell

After eight years teaching Geography and History, as a CLIL subject, I realise I *know* less about how to give a perfect class, but *enjoy* it more. This text is not supposed to be an academic analysis of the pros and cons of CLIL, rather it is a “diary” of one teacher's experiences and thoughts about this topic, with the aim of, hopefully, sharing experiences, problems and satisfactions with other professionals in the same field. As such, this is an intensely personal response to the use of CLIL in the geography and history classroom.

Let's set the scene. While some classroom experiences can be generalised, most are also context specific. Imagine a classroom situation of between 20-30 teenagers, most of whom (but not all) will have experience of CLIL in primary school, and are therefore comfortable with the concept of English as the language of the classroom. Some will have come from other centres and therefore need extra support. It is a mixed ability class, containing students with special educational needs including TDAH, dyslexia, dyspraxia and possibly other learning difficulties. The curriculum to be followed is set by the Spanish government, identical to other teenagers who study it in Valenciano, Catalan or Spanish. The teacher has access to a computer lab once a week, projector, Internet and the usual academic tools available in schools in Spain. All the material and activities mentioned have been used in groups with these general characteristics, with varying degrees of success, as nothing is predictable in the world of education!

First and foremost, a successful CLIL experience puts the core subject firmly in the centre of planning and evaluation. The teacher is NOT teaching English, and MUST believe that Geography and History is a worthwhile subject in itself. Why? Social sciences help our young people to think logically, analyse sources, formulate opinions based on the evidence available, present these findings in a coherent manner, and recognize that these conclusions are NOT the only ones possible. Consequently, this subject develops academic skills such as essay writing, as well as promoting “human” skills such as empathy, respect for human rights, concern for the environment etc. In addition, students learn to interpret various types of information like graphs, maps, biased documents, and newspaper reports etc – skills which are essential in the modern world. And last, but not least, Geography and History can be great fun! This is not just my (subjective) opinion – Harris and Haydn in 2008 (as quoted by Neil Smith in *The History Teacher's Handbook*) made an extensive survey of more than 1700 students in the UK in Years 7-9 (roughly equivalent to 1st and 2nd of ESO) and discovered that history was the most popular “academic” subject, and that its popularity is on the rise thanks to *how* it is being taught. They identify teaching approaches as the most critical factor in the subject's success. The students surveyed expressed preferences for “active learning”, naming drama and role-play as preferred options. Therefore, it is safe to assume that “active approaches make a significant difference to pupil attitudes” (Smith 2010). Indeed, as anyone who has tried to give class to sulky, apathetic teenagers can testify, pupil attitudes can make, or break, a class.

So, the subject has enormous potential on an academic, personal and practical level. What are the possible pitfalls of teaching Geography and History as a CLIL subject? First of all, social sciences are essentially *literary* subjects, offering language-rich possibilities for improving English. However, the downside of this is the fact that students may find this literary aspect a barrier to understanding, especially in another language. This difficulty

is multiplied in certain SEN students. It would be naïve of any CLIL teacher not to recognize these risks, and take steps to minimize them. Secondly, when students feel insecure in the subject there is a tendency to rely on memorization instead of comprehension – they may well pass the exams, but are they learning? Thirdly, the curriculum for CLIL students is the same as for students studying in their native tongue, and in Spain, the curriculum is chronologically based and includes a lot of material. Therefore, time is a major factor that works against the teacher in the CLIL classroom. Fourthly, students may have to sit external exams in the subject and must be prepared for them appropriately. Finally, I see little evidence that there is an *automatic* transfer of skills and knowledge learnt in the English classroom to the history classroom, and vice-versa. Teachers have a responsibility to be honest about these, and other, factors in order to be able to find creative methods to overcome them.

What methods? How can creative CLIL take advantages of the enormous potential of this subject, while minimising the inherent pitfalls?

Keep it clear!

One way to increase understanding, and to reduce the literary barrier, is to make the basic learning objectives very clear. How? By constant repetition throughout the didactic unit. Here, I believe the role of the teacher to be fundamental. Teacher-talk is essential to re-focus students on the key points again and again, so they feel confident in their learning. In a small, informal, non-scientific, but anonymous survey of my 2º ESO groups, I was surprised to find that listening to the teacher's explanations rated ahead of project work and investigation in response to the question "What is the best way for you to learn history?" This does not mean a return to the traditional lecture-style class, however. Explanations must be short, frequent and in clear English. Creative teacher-talk time should include frequent questions for feedback and constantly reiterate the same concepts using the same core vocabulary. After the completion of different activities, pointed questions to re-focus the results inside the general conceptual framework are extremely useful to make the activity meaningful. For some students, they are essential. As the unit progresses, most students will be mirroring the teacher-talk (hopefully) and therefore strong students can be used instead of the teacher. Curiously, on many occasions, students ask me to repeat what a classmate has said. In this case I am acting as an "interpreter", maybe because I speak more loudly, am facing the class, or, as an adult, can extract the essential information from a student's roundabout, but correct, answer. An example activity of creative teacher talk can be seen in this basic explanation of a feudal society:

1. The teacher selects one student as the KING of the class.
2. Next, the teacher elicits what problems a king could have in a society with no mobile phones or modern communications and asks for solutions.
3. The teacher assigns one group of 4 tables to a "noble". The students sitting at these tables are the "serfs", another noble gets 2 tables, another 5 etc etc.
4. "Nobles" can be made to kneel in front of the King in a homage ceremony.

Choosing the King, nobles and serfs carefully can lead to a lot of laughter! Rejecting girls who put their hands up to be considered as nobles can lead to great indignation, and a discussion of the role of medieval women. From there, the class can compare "rich" nobles to "poor" nobles. Be prepared to deal with a lot of questions such as; "If a noble marries a peasant, does the peasant become a noble...?" The identity of King can be carried right throughout the whole school year, as he becomes more authoritarian and reduces the power of the nobility. This activity works as an introduction to the concept of feudalism.

Keep it visual!

Teacher-talk may be important for focus, but it is clear that when studying in a foreign language, some of this talk is incomprehensible. Therefore, visual aids are essential. Power points with key words or sentences and pictures help students grasp the idea and remember the concepts. One example of the use of visual materials is an activity to introduce the Byzantine Empire, and compare it to the Germanic kingdoms in Western Europe. Before giving any formal explanation beyond the fact that the Byzantine Empire existed, the teacher projects a series of pictorial sources. Students are told that, as historians, they have work in pairs to write down what they can learn about this society from these sources. The pictures include a map of the Empire, a coin, a mosaic

showing Justinian, the Hagia Sophia, and a short written document. In the feedback, the teacher makes sure that the pertinent facts (location, wealth, emperor, religion etc) are brought out. On many occasions almost all important facts of the didactic unit are touched on in this introduction.

Keep it varied!

I strongly believe that there is no one magic methodology for teaching. Project Based Learning has great potential, as has the flipped classroom, and also traditional methods. However, any one method can become routine and self-defeating. Variety is the spice of classroom learning! The much despised text book can be a bolster for insecure students, group projects are heaven for some, and hell for others. Creative CLIL will adapt to the preferences / needs of the class itself – and each class has its own dynamic. This year we have had the privilege of having a young conversation assistant in the English department. So, instead of teaching Islamic and Mudejar art styles, this year 2º ESO worked in groups to make a presentation about an important historic monument, and convince our conversation assistant that he should visit it. Talking to a young, handsome, English student is much more fun than explaining the same information to the middle-aged, bad-tempered teacher!

Introducing variety increases the chances of reaching students with different learning styles, and reduces the likelihood of students relying on memorisation. It is important to make sure that all activities are contextualised clearly, that the learning objectives are clearly repeated, and that there is clear feedback. Sequencing is always an important consideration – after a “heavy” week I sometimes use clips from the BBC series “Horrible Histories”. It is a great opportunity for listening to authentic English, but needs to be presented after there is a clear grasp of the subject, and often a short explanation both before and after the clip. As a “fun” activity, I often use the clip about the Historical Spartan headmaster who punishes a student, not for stealing, but for getting caught, after having discussed the differences between society in ancient Athens and Sparta. Without a clear context, this clip would be linguistically inaccessible to students.

Keep it real!

In geography and history we deal with some quite abstract concepts. This level of abstraction combined with the language barrier can create problems. A creative approach will try to tie the concepts into situations that the students see around them. In the 3ºESO, for example, there are a lot of economic concepts. One simple way to explain supply and demand, for example, is to put the students in groups and give ONE group some Oreo biscuits. Ask who else would like one – when everyone raises their hand explain that these are the only oreos in the world and elicit the price. Hand out biscuits to all groups, and then elicit the change in price. Then, give one group a chocolate and ask how many still want the oreo. So long as you have carefully counted the number of students and can eventually give all of them a chocolate, you should be able to clarify the concept. If not, you will have to deal with a small riot!

Using news reports is another method of making it real. The BBC and The Guardian have great websites with short, visual video clips of important news items. It is sometimes a sad, but meaningful way of introducing the topic of migration, for example. Real life teenagers can exemplify an abstract concept effectively. The Oxfam webpage has short video clips of teenagers in different countries talking about their lives. These can be used to introduce the concept of development. First, the students work in pairs to answer questions such as “What do you wish you had in your school?”, and then watch a short clip of children in Ethiopia answering the same question. The life story of Malala is a great way to underline the difficulties children in some countries face.

In the 3º ESO I ask for real-life case studies in each block, and try to tie these case studies into something relevant to their lives. In the topic of population this year, the students were given graphs and documents about Qatar. They had to write a report about how and why the population in Qatar has changed, as well as analyzing the quality of life of the migrants who arrive to work on the construction of stadiums for the next football world cup, thereby applying the theoretical concepts of migration to real life situations.

Keep it cross-curricular!

Studying social science in another language is obviously more complex, and needs the help and support of the entire secondary department. Therefore, the teacher needs to make the effort to work hand-in-glove with

the English department. If students need to take an official B1 exam it is helpful to adapt some classroom activities to typical B1 exam questions, and INFORM the students why. As skills are not always automatically transferred from one sphere to another, it is the responsibility of the teacher to remind students of what they can do. For example, a good way to start a unit is to show pictures or photos related to the topic. Simultaneously, the teacher can remind students that they have practiced describing photos for one minute for B1 English, elicit the necessary vocabulary, and ask the students to describe the picture of life in the Neolithic period in pairs.

Given that time is short, the English, Spanish or Valenciano department may be willing to match one of their compulsory reading books with a topic related to social science. In the 2º ESO, one of the English set texts is “Ferdinand and Isabella” from the collection TIMETREKKERS by Oxford Education. It is not an easy book for the students, so it is set AFTER the topic of the Catholic Kings has been explained in history class. Interestingly, in the informal survey of 2º ESO, students said that while it was not their favourite activity – few “enjoyed” reading the book – most felt it had helped them to learn more about the period. In the 1º ESO one of the Valenciano set texts is about Greek myths, and supports the study of ancient Greece. The potential for shared reinforcement is enormous between subjects like economics, art, new technologies, and computer science. However, in all cases the links must be made explicit to the students if they are to be effective.

Keep it fair!

Being fair means evaluating what the students have prepared. It seems unrealistic to expect students to do a very traditional exam, if the unit has been presented as project – based learning. Being fair means preparing students for the future. It seems, to me, unprofessional to NOT prepare students for traditional exams, bearing in mind that they need good marks in traditional exams to get into university. So, a variety of evaluation methods seems to be a logical solution.

Being fair means being inclusive and sensitive to learning difficulties. All outputs can be graded for difficulty. The most popular activity in 2º ESO so far has been watching part of Andrew Marr’s History of the World series (BBC). The first 29 minutes of episode 5: Age of Plunder summarises vividly the discovery of America and the Reformation. Although the extract is 29 minutes long, it took several classes to complete, allowing for contextualization and feedback. Then, students had to write a review of the documentary (review writing was a topic already taught in English and relevant to B1/B2 exams). Weaker students were given a list of questions to focus their attention, and for some of them the activity was to write the answers in complete sentences, rather than constructing a review.

For students who struggle with both English and the academic demands of the subject, support is essential. It is undeniably extremely difficult for the teacher to overcome the inherent difficulties in CLIL and also find the time to support special needs students. Unfortunately, there is no magic solution. Careful positioning in the classroom, extra teacher support and graded activities can all help, but additional expert help should be sought on a case-by-case basis. There is also the thorny question of whether we should permit the use of L1. It could be argued that multilingualism is the norm in all walks of real life, and to artificially insist on only one language is unrealistic. Should certain students be permitted to participate in L1? In role-play or drama, characters who speak L1 can be introduced to include students who would not otherwise participate. Side by side texts in dual languages can be offered, with important phrases highlighted in colour, or the length of texts can be reduced. Whatever action is taken should be the result of a joint decision between the teaching staff – and don’t rule out surprises! Students with poor writing skills in English may have good oral skills, and SEN students have the right to know that their teacher has high expectations of them, just like the other students.

Keep them thinking! Sample Class: Working with sources in 2º ESO

Learning Objective: To find out information about the Battle of Covadonga, to understand and evaluate primary sources.

Materials: Primary Source A (adapted) - A Christian account of the Battle of Covadonga, Primary Source B (adapted) - A Muslim account of the battle, a photograph of the mountainside where the battle occurred, a map, a list of basic questions about the battle.

Procedure: Elicit the main points taught in the previous session about the Islamic invasion of the Iberian Peninsula. Project the map and photograph and elicit where the battle took place. Explain that the Christians

were high up the mountain, and the Muslims at the base. Hand out Source A to some groups in the class, and source B to the other groups. Each group has to read their source, answer some questions about the battle, and from this information make a news report about the battle. When the groups act out their news report, write the basic information they have communicated on the board, using different colours for the two different interpretations. In the feedback, ask the students WHY there are two different versions, and what conclusions a historian should make when faced with two conflicting accounts of the same event.

Feedback: Establish a series of “objective” facts, and possible interpretations of the conflicting “subjective” perspectives.

Conclusion

Although it would be comforting to be able to establish one set of rules for teaching CLIL, a creative, student-centred teacher will have to constantly adapt to the countless classroom situations that may arise. In the words of Coyle, Hood & Marsh, 2010, *“what is certain is that there is no single model for CLIL and that for approaches to be effective, they have to be contextualized, evaluated and understood in situ and owned by all those involved”* (Coyle, 2009).

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