Young guides, cultural work experience for bilingual students

CLIL Corner: ICT

The Graz Group’s Pluriliteracies Model
Aiming for CLIL

CLIL Column
Integrating CLIL & PE: don’t just CLIL for the sake of it!

CLIL and Anthropology

iPads and CLIL: Can it work?

Connecting with Shakespeare

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The CLIL Resource Pack

Faith McGirr Percival Santos Flint van de Gronden Marc Norris Kevin Schuck Liz Dale Janet Streeter
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From the editor

You are reading CLIL Magazine Spring 2015, the sixth issue of CLIL Magazine. Can you believe this magazine is already being published for three years and is still going strong? I can hardly believe it myself!

This issue a few articles will cover the top- ic "ICT". As the need for computers, tablets and other devices in education grows, so does the need for information on how to apply this new development in class. The fact many schools worldwide do not share a common implementation strategy further leads to fragmented information and miscommunication. I prefer not to join the discussion regarding ICT and education, because a lot of different opinions are shared and many people don't agree.

However, because it is a development one cannot ignore, I thought this was the right moment to see how we use CLIL in the ICT lessons. I asked Flint van de Gronden, Bilingual coordinator at Maaslandcollege, to answer a few questions regarding the use of Ipads in his school. I also wrote a small article myself regarding the different ways I implement ICT in class, with websites like Classdojo to motivate students to speak English and Kahoot to engage the students in a different way.

Other articles in this issue include lesson observations and practical lesson plans that you can use to prepare your lessons. I want to follow up on that in the next issues, but I need your help for that. Let me know if you are interested in sharing your lesson ideas, inspiring activities or just lesson moments that worked really well. Together, we can create a source of inspiration for CLIL teachers worldwide!

I only mentioned a few articles in this introduction, but be sure to read the rest as each of them is written to inspire and develop you as a teacher.

As always, I look forward to hearing from you!

Patrick de Boer
Chief Editor
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Table of Content

Young guides, cultural work experience for bilingual students
The young guides project is a great example of the implementation of CLIL didactics in an engaging way. Faith McGirr explains what the project is and why it works so well.

CLIL and Anthropology
Although not many schools will have the subject 'anthropology', Percival Santos argues this can work in a social studies lesson. He also explains the topic of scaffolding again.

iPads and CLIL: Can it work?
Bilingual coordinator Flint van de Gronden answers my questions regarding the implementation of iPads in his school.

Connecting with Shakespeare
As an artist and regular performer at secondary schools, Marc Norris explains why drama can be an excellent way to help students cope with challenges they encounter in working with a second language.

Book Review: The CLIL Resource Pack
In this review I discuss this worksheet-based book that should be in every school library.

CLIL Column
Another column by Liz Dale with an interesting observation from a CLIL lesson we can all learn from!

Integrating CLIL & PE: don't just CLIL for the sake of it!
PE teachers often have difficulty transferring classroom CLIL activities to their lessons, so this article will serve as an inspiration, as Janet Streeter talks about her experiences.

CLIL Corner: ICT
Over the last few years I have regularly written something about the use of ICT in my lessons in my newsletters. In this article I assembled all of these short paragraphs to show you what you can do to easily implement ICT.

The Graz Group's Pluriliteracies Model
Kevin Schuck explains the different dimensions of engaging with a text, which is the result of research performed by the Graz Group.

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Colophon

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Young Guides, cultural work experience for bilingual students

By Faith McGirr

“I just finally want to teach my teachers something”

Above is a quote from one of the participants in the Young Guides programme, a special CLIL project for 5th form bilingual students at Cals College Nieuwegein. In this project students are trained to give tours for the public at various cultural institutions, in English. In some cases the public has consisted of our CLIL teaching team, hence the above quote. This project is now in its tenth year and in that time has overcome countless organisational problems, has known many different organisational forms and each and every year shows exceptional results from students’ efforts. I believe it is a project that can be adjusted for different school situations and hopefully may provide a source of inspiration for other CLIL teachers looking for an effective way to motivate students.

Background

Cals College Nieuwegein implemented CLIL in 2001, the same year I started as an art teacher at the school. The next five years were spent developing CLIL programmes for Art and Design in the lower forms, and for CKV (Culturele en kunstzinnige vorming/Culture and the Arts) in the upper forms. CKV is one of the few subjects taught in the upper forms. CKV is a compulsory subject for all students in the upper forms of havo/vwo. It presents teachers with the challenge of motivating students who are not always particularly interested in art and/or in culture. How was I going to motivate my CLIL students for an extra semester of CKV?

Authentic education

With the problem of motivation foremost in mind, the hours provided were bundled into a project that would take students out of the classroom and into an authentic work environment. My own experience as a tour guide at the Rietveld-Schröder House in Utrecht served as primary inspiration. As native speaker I was in my element giving tours in English, but was also required to give tours in Dutch as need be. I had only been in the Netherlands for eighteen months and was still struggling to master the Dutch language. Panic! But stress made way for exhilaration when a tour succeeded and my Dutch improved dramatically (and quickly) through this experience. I asked myself: could this be a useful form to motivate students and accelerate their learning of English in the same way?

Getting learning out of the classroom and into an authentic environment has proven to be enormously motivational.

Choice is an important element within the project regarding motivation. To start with, students can choose the Young Guides variant out of three options (Art & culture/Science/Social Studies). Secondly, they can indicate a preference for which institution they will guide at. Then they choose who they want to work with in a guiding group. Ideally based on shared interests, but often based on friendship. As it goes.

The programme

In the first years of the project we worked with the Central Museum in Utrecht (Rietveld-Schröder House, also exhibitions in the museum itself), Architecuurcentrum Aorta (tours of the Uithof), VVV (city tours) and the Dom tower in Utrecht. The last few years we have worked exclusively with the Dom tower and with the Aboriginal Art Museum in Utrecht (AAMU). Cooperation with these institutions has been especially productive and led to a steady continuation of the programme.

After students have chosen an institution and formed groups, there is an introductory tour at the institution itself provided by an employee responsible for training guides. Students are treated as employees and trained as such. They receive a reader with all information necessary to write their tour. Writing a tour is also all about choices – which information do I tell and which do I leave out? Students have a lot of freedom in this. Back at school they work on writing their tours, information is checked/corrected by the teacher on the basis of content and English. Once their written tour is finished, they visit the institution in their free time for a ‘brush-up’ tour, to double-check the route they’ve chosen, what they want to discuss in their tour and get answers to any lingering questions.

The written tour and visit brush-up tour are compulsory parts of the programme.

Students use their written tour as basis, but of course have a lot of room for improvisation when doing the ‘real thing’. This allows them to develop their own creative approach, especially when they give consecutive tours.

Finally students give their tours for the public. This may be other students [CLIL or otherwise], parents, teachers or members of the general public that happen to be present at the time of the tours and like to tag along!
Objectives

• Stimulate and challenge CLIL students upper forms [extra challenge motivates under-achievers]
• Improve use of English [masterclass level]

• Extend knowledge of art and culture [CKV depth study]
• Encourage social/emotional development: self-confidence, communication skills [with each other and with the institution, co-operative learning]
• Encourage independent learning: responsibility for own learning process, preparation for further study/work experiences.

What works and why

Getting learning out of the classroom and into an authentic environment has proven to be enormously motivational. Each and every year students give great tours, and it’s often the students we would most expect to underachieve who give the most enthusiastic tours. Students do get an official mark for their tours, there is an extensive assessment rubric for this based on content, presentation skills, use of English and attitude. But at the moment of giving a tour, students are generally not occupied with the mark they will receive. Usually they’re fully focused on presenting, getting learning out of the classroom and into an authentic environment has proven to be enormously motivational. Each and every year students give great tours, and it’s often the students we would most expect to underachieve who give the most enthusiastic tours.

A few comments from students:

I really enjoyed the project. I didn’t quite expect that but I really did. The tour wasn’t at all as scary as I thought it would be and it was quite fun to stand in front of the group and tell them all the things we knew about the Dom tower. I would definitely say it was a worthwhile experience because it was just quite fun to do and I believe we really learnt something about presenting.

It was a worthwhile learning experience for me because I’m more confident to talk to people and to share my knowledge with them.

Faith McGirr is a native speaker from Australia and has a Master’s degree in Art from the University of New South Wales in Sydney. She now teaches Art & Design, CKV, TEHATEX at Cals College Nieuwegein (Cultuurprofielschool) and Didactics/Interdisciplinary art at the teacher training institute HKU.
CLIL in Anthropology: how to facilitate content learning through classification and scaffolding

By Percival Santos

‘We cannot think about the world unless we assign it to categories. Categories also help us act upon the world’ (Ellen, 2012, p. 129).

For Ohnuki-Tierney (1981, p. 453) humans classify the world about them by ‘matching perceptual images, words and concepts’. Categorization and classification is a conceptual and cognitive process that can play a useful role in a CLIL-based lesson. This kind of lesson will often involve getting students to sort or classify terms and concepts in ways that are meaningful to them. This is because people need to make ‘hooks’ and create ‘boxes’ in their minds so that they can hook certain words and concepts as well as put similar things in the same mental box. This facilitates comprehension and retrieval.

Effective CLIL lessons will often employ scaffolding. This practice relates and contextualizes new language and content to things and ideas learners already know. For Coyle et al. (2010, p. 96) teachers should make every effort to scaffold new content through familiar language, level of familiarity of both content and language. These same authors (ibid., p. 147) assert that scaffolding has such an important role within CLIL courses, especially in contexts where the language is not intensively developed beforehand. Mehisto et al. (2008, p. 140-141) view it as a core feature of CLIL methodology and they argue that it helps students to access previously acquired learning, to analyze it, to process new information, to create new relational links and to take their understanding several steps further. Scaffolding can occur at the level of materials design. Scaffolding strategies can include:

- shortening sentences
- breaking material into chunks
- using graphic organizers such as Venn diagrams, tables and charts
- using pictures and realia

This article will demonstrate how the practice of classification and scaffolding can be applied in a CLIL context, particularly, in an anthropology lesson. Specifically it will explore the phenomenon of Jewish dietary laws through a series of tasks that involve getting learners to apply anthropological principles of classification. The aim is for students to be able to understand the emic or native food classification system of Jews through the study of their dietary laws. Specifically, they will find out what Jews can and cannot eat and the reasons why. It is hoped that students will appreciate how Jews make sense of the world by classifying animals and food as ‘pure’ and ‘impure’, which is the principal reason why they are considered ‘clean’ and therefore ‘fit to eat’, or ‘unclean’, or ‘ unfit to eat’.

People of Jewish origin are expected to follow a set of Jewish religious dietary laws called Kashrut. These basic laws are derived from the books of Leviticus and Deuteronomy found in the Torah as well as the Christian Old Testament. These laws classify foods and animals into two main groups: ‘clean’ and ‘unclean’. Many Jews think that the laws of kashrut are simply primitive health regulations that have become obsolete with modern methods of food preparation. However, health concerns were not the only, nor principal, factor behind the creation of the Jewish dietary laws. Indeed, many of the laws of kashrut have no known connection with health.

Mary Douglas, in her classic book Purity and Danger (1966), suggested that these rules of food preparation and classification are actually symbolic rather than hygienic and these help maintain the biblical notion of the distinctness of the Hebrews from other societies. Underlying her interpretation is the fundamental belief that each of the injunctions is prefaced by the command to be holy. This distinction between ‘holiness’ and ‘abomination,’ enables these restrictions to make sense. Holiness meant keeping distinct the categories of creation. God created the world as well as everything in it. However, not all beings are ‘pure’. Many are ‘impure’ and thus cannot be eaten. Thus being holy implies avoiding ‘unclean’ animals because they are ‘impure’. Only ‘clean’ or ‘pure’ animals are fit to be eaten. The dietary laws of Leviticus and Deuteronomy exemplify holiness in this sense.

The next section consists of a worksheet intended for use in an anthropology-the

Effective CLIL lessons will often employ scaffolding

Scaffolding helps students to access previously acquired learning, to analyze it and to process new information

...
ased on a culture’s own tastes, preferences, religious or spiritual beliefs, then they are emic classifications.

Case Study: Jewish Food Laws

Kashrut is the set of Jewish dietary laws. It is the way that Jews decide what kind of food they can and can’t eat. Food in accordance with Jewish law is termed kosher in English, meaning “fit” (in this context, fit for consumption by Jews according to traditional Jewish law). Food that is not in accordance with Jewish law is called treif or unfit.

There are three categories of kosher food:
1. meat (land, air, and sea animals)
2. dairy
3. parve (separation of meat and milk, slaughter, Passover law, etc.)

Meat from land animals

Kosher meat must come from an animal:
1. with cloven hooves (see the pictures below).

Round Hoof

Cloven Hoof

2. that chews the cud or ruminates.

A ruminant is a mammal that digests plant-based food by initially softening it within the animal’s first stomach, then regurgitating the semi-digested mass, now known as cud, and chewing it again. The process of rechewing the cud to further break down plant matter and stimulate digestion is called “ruminating” (see the diagrams below).

Example of a ruminant

Ruminant digestive system

Non-ruminant digestive system

Ruminating mammals include:
- cattle
- goats
- sheep
- giraffes
- bison
- moose
- elk
- yaks
- water buffalo
- deer
- camels
- alpacas
- llamas
- wildebeest
- antelope

Task 2
Which of the following land animals are kosher or fit to eat?
- pig, giraffe, cow, camel, hare

Answer: Animals with one characteristic but not the other (the camel, and the hare because they have no cloven hooves, and the pig because it does not ruminate) are specifically excluded giraffes are eligible to be considered kosher because has both split hooves and chews its cud.

In addition, all kinds of reptiles are treif (not fit to eat).

Meat from air animals

All birds are kosher, except:
- Birds of prey
- Scavengers

Birds of prey are birds that hunt for food primarily on the wing, using their keen senses, especially vision. They are defined as birds that primarily hunt vertebrates, including other birds. Scavengers search out dead animal and dead plant biomass on which to feed.

In addition, all kinds of reptiles are treif (not fit to eat).

Task 3
Which of the following air animals are kosher or fit to eat?
- falcon, flamingo eagle, duck, owl, chicken, vulture, hawk, penguin, swan, partridge

Answer: The falcon, eagle, owl and hawk are not kosher because they are birds of prey. The vulture is not kosher because it is a scavenger. The duck, chicken, penguin, swan and partridge are kosher.

Water Animals

Kosher water animals must have both:
- fins
- scales

Task 4
Which of the following water animals are kosher or fit to eat?
- clams, tuna, mussels, salmon, oysters, winkles, scallops, trout, shrimp, prawn, lobster, crayfish, and crabs

Answer: Tuna, salmon and trout are kosher while the rest are not.

Insects

The only kosher insect is the locust. All the rest are treif.

Locust

Separation of meat and milk

Meat and milk (or derivatives) cannot be mixed in the sense that meat and dairy products are not served at the same meal, served or cooked in the same utensils, or stored together. Observant Jews have separate sets of dishes, and sometimes different kitchens, for meat and milk, and wait anywhere between one and six hours after eating meat before consuming milk products.

Task 5
Can you think of any food that would violate this law?

Answer: cheeseburgers, pizzas that contain any meat, lasagna, spaghetti that has meat and mozzarella, burritos that contain meat.

Kosher slaughter

Mammals and fowl must be slaughtered by a trained professional (a shochet) using a special method of slaughter, shechita (Deuteronomy 12:21).
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CLIL in Anthropology: how to facilitate content learning through classification and scaffolding

Shechita slaughter severs the jugular vein, carotid artery, esophagus and trachea in a single continuous cutting movement with an unserrated, sharp knife, which is intended to avoid unnecessary pain to the animal as consciousness is lost quickly due to loss of cerebral blood pressure.

Draining of Blood

The Torah prohibits consumption of blood. Thus, it is necessary to remove all blood from the flesh of kosher animals.

Task 6
Can you think of any food that would violate this dietary law?
Answer: blood sausage, black pudding

How to Discover Classification Systems

The goals of classificatory description and analysis are to identify native or emic categories of thought and to gain an overview of the world view or value system of the group that the ethnographer is studying. In order to accomplish these goals, the researcher must first collect data from the target group. The data can be gathered by first identifying a topic or theme, say food laws and customs, and then asking a series of questions. The answers to the questions can form the raw data from which an emic classification system can later be created. Here are some questions that can help one find out the native or emic classification of anything in other people’s worlds.

What
What is ____?  
Kind
What kind of ____ is it?  
What are the kinds of X?  
What is the difference between X and Y?  
Show a person an example of an organism and ask, “What is this?” or “What is its name?”
Parts
What are the parts of X?  
What (separated) part of ____ is it?  
Use
What is _____ used for?
Source
Where does ____ come from?
Reason
Why do you do ____ in this way?  
Why can’t you marry ____ people?  
Why should you eat only ____?

Consequence
What will happen if you _____?  
What will happen if you don’t ____?

Some Methods for Eliciting Folk Knowledge

Process
1. Discover and describe local knowledge about your chosen topic.  
2. Describe the folk categories.  
3. Have emic labels and etic descriptions for the categories of the topic.  
4. Discuss some of the knowledge (“lore”) surrounding the categories; give emic and etic descriptions.  
5. Emic and etic descriptions of behavior would be helpful. (Etic descriptions may include agronomic and sociocultural descriptions).  
6. Make a chart of the taxonomy.

References

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Interview Flint van de Gronden

By Patrick de Boer and Flint van de Gronden

Maaslandcollege decided to introduce the use of iPads in their lessons. Head of the bilingual department Flint van de Gronden argued CLIL can be a vital part of these lessons as well. He suggested an interview so we could talk about this implementation of CLIL and iPads.

Could you please start with telling about your experience and school, as a way to introduce yourself?

We have been offering bilingual education since 1996 for both havo and vwo and are an established senior school for both levels. As we are a senior school with a lot of experience we also work with CLIL a lot.

How did your school come to the decision to start with digitalisation?

When I came to this school last year, the bilingual department we were asked if we were interested in digital parts of our educational process. We agreed and the bilingual department turned out to be a great place to start. I feel there’s a lot of overlap between CLIL and the way one could use digital means in the classroom.

You mention you can use digital education in a lot of ways. In what way is this implemented at your school?

We are a 1:1 iPad school, which means that every student has an iPad and every teacher has an iPad. After the success of a pilot programme last year we are currently using iPads in all five first year bilingual classes. The number of classes will grow yearly.

I can imagine that’s quite a change in the way you have to work. Were teachers easily convinced to this new way of working?

Interestingly enough when we started with our one pilot class last year we had to train five teachers to work with an iPad in class. A few others joined later. After the first year we asked all staff the question “Who would like to join this project?” and 63 colleagues showed interest. We ended up training them all.

That’s a lot! You show a lot of enthusiasm when you talk about this project. Were you one of the initiators?

No, I only started working at this school last year, when the pilot had already started. I made the bold move, as a new Head of Department to come forward and volunteer to further develop the pilot programme in the bilingual department. At my previous school I had experience being involved in the start-up phase introducing MacBooks. I felt comfortable and eager to actually take this step!

Now that we know about the history of this project, can you describe a typical lesson? What is the difference between your previous lessons and your current digital lessons?

That’s a pretty good question, because that’s what digital education is all about. It’s about doing things that were previously unimaginable.

The fundamental change is this: When I used to teach in the traditional way, I would start a lesson by asking the students to take out their books and put away their mobile phones. (Who doesn’t recognise this?)

Now I start a lesson by saying: Alright everyone, iPads out, let’s go! This basically means: Let’s connect with the rest of the world, let’s see what it has to offer today!

This sounds great. I can imagine you encountered some practical issues.

Indeed. Most publishers find it difficult to keep up with the possibilities that are being offered by digitalisation in education. One of the main reasons we started with digitalisation is that we feel we need to educate children for the world of tomorrow or even the world of today. To me this means that 21st century skills are fundamental for success later on. Among 21st century skills are things like working together and sharing information. You might have heard the phrase: “Sharing is the new knowledge”, I totally agree.

However, when publishers start doing that they lose their product value. Which is their core business of what they’re selling. This is the pivotal change. As a teacher you are no longer providing the information, you are moderating the information. Everyone can find the information online, it’s your job as a teacher to help them to find the proper ingredients to a question and help them understand, rather than spoon feeding them information.

Do you need iPads for that? This can be achieved with computers or telephones as well right?

True, but there’s a certain immediacy to it. I can look up the GDP of America or find the date of birth of Charles V in the blink of an eye. This is a dramatic change in the way I approach my lessons. However, it is still about content! In my lessons students still have to read a book and still have to write an essay and still have to do their research. I didn’t change a lot of that. I even go back to talk-and-chalk every now and then. As a teacher you’re still in charge of the pedagogy you decide to use. The strategy is all up to you. If talk-and-chalk is what you want to do then by all means, go ahead!

I simply suggest you should combine the best of both worlds. This is called blended learning. As a teacher you are in charge of the content and the strategy. It would help though if you are aware of 21st century skills.

To answer your question. We chose iPads because we wanted to go for a uniform approach. iPads are easy to use and there is a strong educational development team involved. But any device could suffice as long as you make principled decisions.

I am playing the Devil’s Advocate here, but doesn’t this imply a lot of extra work for teachers? (An argument that’s used a lot concerning CLIL as well)

That’s kind of ironic. You would say that teacher training schools would adapt to this revolution in teaching, but I don’t see a lot of that. I must say though it are the younger teachers at my school who are quite keen on learning this whole new way of teaching. I am not saying that older teachers aren’t, I have a couple of very enthusiastic senior colleagues as well.

However, to answer your question, yes, you’ll have to put in a lot of energy at first. But as soon as you have, as soon as you have laid the groundwork, preparing a lesson with an iPad doesn’t require a lot of extra energy, it is a different energy.

This sounds very promising indeed! You mentioned teacher trainings just now, CLIL
I see CLIL as a way to get students to communicate using different skills about content in another language.

Next thinking about how to motivate your students to reach this goal. This might require a flashcard app, an iMovie or a Nearpod presentation, that’s up to the teacher. And just like is expected from students, feedback comes in different forms. Sometimes I send them voice recordings, other times they get a written comment.

You mentioned creativity. Creating original activities sounds like a challenge, just like coming up with new CLIL activities every lesson. How do you motivate teachers to do this?

My goal through training is to help teachers to come up with the first steps. I mention a few apps and a few ideas. I would like to refer to the SAMR model. The trick is to get teachers from step two to three and get them to remodel their lessons. If they are literate in the digital scope it becomes a lot easier to come up with new ideas. Then digitalization is just a means to an end.

This applies to CLIL as well. You can spoon feed new ideas to teachers who just start out, but as soon as teachers become more autonomous in their approach to CLIL it becomes easier to develop their own lessons.

The same thing happens in digitalisation. The first steps you take together, but at a certain point you start creating your own “Signature Lessons”. Lessons you feel comfortable with and work well. If you encounter problems you have to try and solve these, which ties in with the 21st century skills.

You should change your mind set into asking for help instead of waiting for someone to tell you to do something. It’s all about mindset to me.

Does this also apply to students?

For students it’s slightly different. Where teachers sometimes need a hand in 21st century skills, students need a hand in grasping content. The difference is that they should understand why we’re asking for certain questions or why certain information is given to them, rather than just copy-pasting it. They have to be able to explain it in their own words.

I’ll make a bold statement and say that twenty years ago we were stressing the “Tell me what you know” instead of the “Tell me what you know and why”. They should be critical on what they read and when they read it.

I can imagine that with the iPad in hands, searching for information on the internet is not so much as an issue as distinguishing which information is valuable and which isn’t.

Indeed, this is perfect set-up for the IB programme where students have to develop critical thinking as well.

It’s figuring out which apps or websites work best that takes most time, won’t it?

That comes down to being the teacher you want to be. Finding the right strategy to get your students involved. This requires understanding of the digital possibilities on top of the content and the pedagogy.

Does digitalisation allow for more individual feedback?

I’m very careful saying digital education is very individual. That’s a utopia as long as we have 25 to 30 kids in the classroom. However, it is one of the perks of using iPads. If I get the kids to hand in their work in Showbe I can give them both written and spoken feedback. They can hand in different kinds of products.

Feedback is important and is faster. It’s almost on the spot. If you take CLIL to the next level and start differentiating between students, providing all the information online prior to the lessons so they are not stuck to the pace I set, everyone gets to follow their own programme. This requires of the teachers a specific approach.

Again, if you look at the SAMR Model, the last step is redesigning your classroom. Some digital programmes are already adaptive, they only ask what is needed rather than what the teacher thinks is really important.

Does this work in your class?

Sometimes I feel that I’m on the right track. Sometimes I feel I need to put in some extra work.

Yes, it’s working. Yes, I see the results. However, as a teacher you also need to be adaptive. You need to be sensitive to what students like and what you as a teacher need. I always compare being a teacher to all of the phases Picasso went through during his life. I am now in my “Digital Phase”, I might have different opinion next year. So it’s also a personal thing.

For now I think digitalisation is a way of the future and helps us take our CLIL skills to a next level as well.

I mentioned creativity. Creating original activities sounds like a challenge, just like coming up with new CLIL activities every lesson. How do you motivate teachers to do this?

My goal through training is to help teachers to come up with the first steps. I mention a few apps and a few ideas. I would like to refer to the SAMR model. The trick is to get teachers from step two to three and get them to remodel their lessons. If they are literate in the digital scope it becomes a lot easier to come up with new ideas. Then digitalization is just a means to an end.

This applies to CLIL as well. You can spoon feed new ideas to teachers who just start out, but as soon as teachers become more autonomous in their approach to CLIL it becomes easier to develop their own lessons.

The same thing happens in digitalisation. The first steps you take together, but at a certain point you start creating your own “Signature Lessons”. Lessons you feel comfortable with and work well. If you encounter problems you have to try and solve these, which ties in with the 21st century skills.

You should change your mind set into asking for help instead of waiting for someone to tell you to do something. It’s all about mindset to me.

Does this also apply to students?

For students it’s slightly different. Where teachers sometimes need a hand in 21st century skills, students need a hand in grasping content. The difference is that they should understand why we’re asking for certain questions or why certain information is given to them, rather than just copy-pasting it. They have to be able to explain it in their own words.

I’ll make a bold statement and say that twenty years ago we were stressing the “Tell me what you know” instead of the “Tell me what you know and why”. They should be critical on what they read and when they read it.

I can imagine that with the iPad in hands, searching for information on the internet is not so much as an issue as distinguishing which information is valuable and which isn’t.

Indeed, this is perfect set-up for the IB programme where students have to develop critical thinking as well.

It’s figuring out which apps or websites work best that takes most time, won’t it?

That comes down to being the teacher you want to be. Finding the right strategy to get your students involved. This requires understanding of the digital possibilities on top of the content and the pedagogy.

Does digitalisation allow for more individual feedback?

I’m very careful saying digital education is very individual. That’s a utopia as long as we have 25 to 30 kids in the classroom. However, it is one of the perks of using iPads. If I get the kids to hand in their work in Showbe I can give them both written and spoken feedback. They can hand in different kinds of products.

Feedback is important and is faster. It’s almost on the spot. If you take CLIL to the next level and start differentiating between students, providing all the information online prior to the lessons so they are not stuck to the pace I set, everyone gets to follow their own programme. This requires of the teachers a specific approach.

Again, if you look at the SAMR Model, the last step is redesigning your classroom. Some digital programmes are already adaptive, they only ask what is needed rather than what the teacher thinks is really important.

Does this work in your class?

Sometimes I feel that I’m on the right track. Sometimes I feel I need to put in some extra work.

Yes, it’s working. Yes, I see the results. However, as a teacher you also need to be adaptive. You need to be sensitive to what students like and what you as a teacher need. I always compare being a teacher to all of the phases Picasso went through during his life. I am now in my “Digital Phase”, I might have different opinion next year. So it’s also a personal thing.

For now I think digitalisation is a way of the future and helps us take our CLIL skills to a next level as well.

I see CLIL as a way to get students to communicate about content in another language. 

next thinking about how to motivate your students to reach this goal. This might require a flashcard app, an iMovie or a Nearpod presentation, that’s up to the teacher. And just like is expected from students, feedback comes in different forms. Sometimes I send them voice recordings, other times they get a written comment.
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Connecting with Shakespeare: How drama techniques can help improve student engagement in lessons

By Marc Norris

Performing is scary. Even though I have spent the last twenty years stepping out in front of audiences of all ages, dressed in costumes of various degrees of taste and delivering lines from Chekhov to pantomime, I still get a pang of nerves before I go on. Performing is a fear that many people have, as it puts us at our most vulnerable in front of a group of fellow human beings and brings into play a fundamental fear - The fear of failure, judgement and rejection by our peers. To add fuel to this fire of performance anxiety, many current TV ‘talent’ shows have picked up on this as their emotional kicker - from the rotating chairs in ‘The Voice’ to the Machiavellian Judges in ‘X Factor’, the constant risk that this could be your last week on the show has turned performance from an activity that shares and connects with an audience, into a one-off make or break ordeal. It’s as if we don’t perform for people anymore, we perform for judges. It’s no wonder then, that performing is an activity that lies well outside what a lot of people refer to as their ‘comfort zone’.

I have been fortunate enough for the last 14 years to have been able to give young people the opportunity to perform Shakespeare. I run workshops with bi-lingual students in The Netherlands, introducing them to the works of William Shakespeare and then directing them to perform the same evening. They perform in the original Shakespearean text, to an audience of their parents, teachers and fellow students. It’s a wonderful experience that has allowed me to work with many young people and also given me a very clear ‘snap shot’ of the way groups operate when you present them with a challenge.

Some of the students that we work with take to the workshops with great enthusiasm, humour and freedom. It’s incredible to see what young people can achieve when they take ownership of an idea or concept and run with it. They choreograph their own stage fights, find new ways of playing their characters and some even bring props/costume in from home to add to the performance!

There are some groups that are a lot more resistant to the whole process, which is understandable; we are asking the young people to step into an environment that they may well find uncomfortable, both individually and collectively. The more dominant personalities in the group may be risk averse or have a perspective on the workshop that believes it’s not safe to commit to it. If they feel this way, it’s a challenge to bring the rest of the students along with them. Over the years my colleagues and I have discovered various ways in which we can best guide the students to a place where they feel safer exploring the world of performance. I’d like to share 5 strategies that we employ that have really worked for us.

1. Structure
Although we are dealing with a creative process, which can be fluid and chaotic, the structure of the workshop is intentionally fixed and there are very clear aims to be achieved by the end of it - usually six short scenes from a Shakespeare play. A clear structure helps the students know where they are at on their journey and also when they have achieved what they need to. It gives parameters within which they can play and experiment, which are important, especially within a set time. If you were to say to a group ‘draw me a picture of a flower’, within five minutes, you’d have 20 different flowers. If you say ‘draw me a picture of anything’, after half an hour, people would still be thinking about what to draw.

2. Humour
This is an essential part of our workshops. It not only acts as an ice breaker between us and the students, but creates an environment where mistakes are not punished or judged, but accepted, laughed at and used as signposts to guide us in a better direction. There are also characters in most groups that identify themselves with being the ‘joker’ and so it’s great if we can get them to fulfil this role in a part of the process or the play itself. That said, some of the funniest performances that we have ever had have come from students that up until that point had been seen by their peers as anything but a joker - in this space outside the comfort zone, people can find new and previously unseen roles and talents.

3. Action
Physical action is a basic component of both play and performing, and it’s something the students take to very easily. The Shakespearean world is full of insults, slaps, battles and gruesome deaths. One of the first questions we ask is ‘who wants to do a sword fight?’ and in even the most resistant of groups, hands go up! A choreographed piece of action is also something that requires a good level of engagement and responsibility from the students. In my experience, young people love to be given responsibility. Some students are also much more comfortable learning within a physical context - they may struggle making sense of Shakespearean dialogue whilst standing talking to another character, but put a sword in their hand and give them some moves and the scene really comes alive. As Hamlet said ‘Suit the action to the word, the word to the action.’

4. Music
Music has an almost magical ability to bring a character out of people. It’s almost like the students have something to lean into, that they have their own soundtrack, so we use a lot of atmospheric music, sound effects and character themes. The music is a mixture of classical and contemporary (although we have to be careful because the modern songs get old very quickly these days!). Usually, the best way to pick the right piece of music is to let the students choose themselves, this also helps very much with the next (and possibly most important) aspect of our work; ownership.

5. Ownership
We encourage the students to make the scenes and characters their own. We use the original Shakespearean dialogue, but if they want to add modern exclamations, gestures or physicality to the play then we encourage that, as long as it informs the story that they are telling. The final play is about that particular group of students telling the story in their particular way. The way we use props, costume, music and action are all open to the creativity of the students. All the best ideas that have developed through the workshops over the years have come from the students themselves.

Ultimately, it’s about creating an environment that encourages connection: Connection between the students, connection with us and connection between the performer and the audience. Performance should be a sharing of ideas, emotions and concepts and not an ordeal on which you are graded and then either rewarded or discarded on the opinion of a judge who has one fixed idea of how things should be done. Drama offers endless possibilities that are always authentic if they are rooted in truth. Performing can be scary, but as with anything that pushes us beyond our boundaries we are much more likely to venture out of our comfort zone and flourish if we know we are connected to a group that is supportive, good humoured and dedicated to to a common end.

Marc Norris is director of The Shakespeare in Performance Project, a UK based group of professional actors that run workshops for students at TTO schools in The Netherlands. For more information, please visit their website at www.shakespeareinperformance.co.uk
**Book Review: The CLIL Resource Pack by Margaret Grieveson and Wendy Superfine**

**Introduction**
With only a few CLIL books out there, I quickly noticed this resource pack. The book itself is quite different for a couple of reasons. First of all, the target audience are primary schools and lower grades of the secondary schools. Furthermore, unlike other CLIL books, this book offers little background information on CLIL. Only four pages are spend on explaining CLIL and the use of the Resource Pack, the rest of the book is all about worksheets and lesson materials.

**Lay-out of the book**
The CLIL Resource Pack is an a-4 sized book. This might be an odd choice at first, but it’s an deliberate and obvious choice as you turn the book open and read it through. On every page you will find a lesson description on the left side of the book and a photocopiable worksheet for your lesson on the right side of the book. Because worksheets in class are typically a-4 size, this explains both the size of the book.

Each of the lesson description is divided into a couple of categories: Warm up, Procedure, Follow up. Useful websites as well as cross curricular links are also mentioned with each topic. This allows teachers to easily choose a topic and have a good idea for a lesson within a minute. CLIL Resource Pack offers a wide variety of topics like “Life cycles”, “Light and Sounds”, “Materials and Properties” and “Environmental and Global Issues”

**Different levels**
Each topic in The CLIL Resource Pack is presented at three level, with two lessons at a different levels. Level 1 is focused on 8-10 year olds, Level 2 at 10-12 year olds and level 3 at 12+ year olds. With the added cross curriculum references and web links, the topics are discussed in great detail and the worksheets can be a valuable asset to your lesson.

**CD-ROM and extra material**
With the book comes a CD-ROM with all of the material digitally available. The CD-ROM also contains audio recordings to allow for listening activities. Because the audio recordings are in native English, this can enhance lessons a lot as authentic material is a must in CLIL lessons.

**Conclusion**
CLIL Resource Pack offers a lot for CLIL lessons. It does however focus on a few topics and is therefore less suited for all teachers. If you teach on a secondary school, this book should be available in the school library for teachers as a welcome and much needed source of inspiration and authentic audio material. If you teach on a primary school you can make a lot more use of the different activities and levels, as you will want to differentiate a lot. I would highly recommend this book. The clearly defined lesson plans, the ready-to-use worksheets and the CD-ROM with audio files make for a complete and useful resource for every CLIL teacher.
In this column, I talk about something that I have seen in a CLIL classroom and explain which principles of CLIL I see reflected.

A couple of weeks ago I saw part of an English lesson which has been on my mind ever since. It was a first year class of 16 boys. I came in just as the lesson was starting up. The teacher was standing at the whiteboard, noting types of TV programmes. The word 'sitcom' had just been put forward and the teacher was explaining how this word was an abbreviation of 'situation comedy' and was asking the boys for examples of sitcoms they enjoyed. As the lesson continued, the board filled up with words describing different genres in 3 columns: films, TV programmes, books. Each time, the teacher took contributions from the boys, writing down the boys’ own phrases, providing a new word or phrase to describe what they said and asking for examples. It’s not an unusual start to the lesson – lots of teachers begin with some kind of mind map to find out what learners already know.

In CLIL, ‘activating prior knowledge’ in this way is extra important. Learners may know concepts or ideas in Dutch, but not know the English word – a so-called labelling issue (learners know the idea, but not the L2 label). Or they may be familiar with an example, but not know the word for the idea either in Dutch or in English. Or the idea could be completely new, and so they don’t even know there is a word for this.

This teacher was clearly an expert at eliciting ideas from learners, reformulating them using target vocabulary and making links to examples which would be familiar to learners. In this way, he ‘scaffolded’ the learners’ existing ideas, adding new words and new ideas, and he powered up the learners’ brains, making as many connections as possible so that learners would be more likely to store the words in their memory, and then later be able to get access to these words when they needed them (storage and retrieval).

Once this teacher-fronted discussion was over, the teacher explained the next step in the lesson. Each boy was going to give a 1 minute presentation on his favourite film, TV programme or book, explaining which genre it fitted into. One of the boys piped up, “Can I talk about my favourite game?” The teacher smiled and agreed to allow presentations on games. Here are two other important CLIL characteristics: moving from input to output and catering to different learners’ interests.

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Up to now, I had been enjoying watching an experienced teacher support learning, demonstrating familiar CLIL skills. Then he did something I haven’t often seen before. He talked to the boys about what it feels like to give a presentation. He cited a survey which had shown that the thing most people put on the top of the list when asked what frightens them is ‘public speaking’. The boys laughed when he said people were more scared of giving a presentation than of dying. He then cited another study which said that people decide in the first 8 seconds you speak whether or not you are going to be interesting. On what basis? You have hardly had time to speak. He demonstrated slouched shoulders, down cast eyes, scuffling shoes, all types of body language which would put off an audience. So here is a new CLIL skill – paying attention to non-linguistic aspects of learning that may negatively affect learners’ speaking performance. Foreign language speaking anxiety has been shown to be unique to language learners. It can be all-encompassing and disadvantage learners, leading to presentations that are painful for both the presenter and the audience. This teacher tackled the issue head on, by gently reassuring learners that anxiety is common, and by giving them some ways of coming across as confident, even if inside they feel a bundle of nerves.

In this lesson, the English teacher showed many CLIL skills – he activated prior knowledge, introduced key vocabulary, made links to learners’ own experiences, scaffolded the learners’ input, catered to different learners’ interests, moved from input to output and provided the learners with information and techniques to mitigate attacks of nerves. I only wish I’d had the chance to stay longer and hear the boys’ 1 minute talks.

Resources:
For more on these ideas, check out
CLIL Skills chapter 1
CLIL Activities chapter 1
https://www.leraar24.nl/dossier/3036/clil-skill-activate-prior-knowledge#tab=0
Elaine Horwitz on foreign language classroom anxiety:
https://www.youtube.com/watch?feature=player_detailpage&v=nfoIwiKmboA
Integrating CLIL into PE: don’t just CLIL for the sake of it!

By Janet Streeter

When I was still green with regard to training Dutch teachers, PE teachers would come on our courses in Carlisle and say:

“Well, you see, we’re different. We don’t have paper, or beamers, sorry, data-projectors in our gym. Above all our job is to get the students moving and physically active for the whole lesson, not sitting around doing a language lesson. We’re PE teachers, after all!”

“So why do PE in English?” I would ask. “Well, we have to use English because we teach in the bilingual stream” was the usual response. So that begged the question: “Do your students do PE in silence?” “Well, no....” “So, what do they actually say to you and their fellow students in your lessons? More importantly, what language do you want them to use in your lessons?”

These questions were the starting point for our PE workshops. The first one, which some of you might remember, was delivered by Anna Bartram and Alison Chapman at a conference centre in the Netherlands [I won’t mention the exact location because the basketballs did fly about a bit!]. Now, every February, Dutch PE teachers gather in a sports hall in Utrecht for the annual PE workshop organised by InterVal and Cumbria CLIL. It is an opportunity for people to be immersed in English for the day, refresh subject-specific terms (Is it “bands” or “ribbons”?], share ideas and develop key CLIL skills within particular sports areas such as Basketball, Cricket, Badminton etc.

The workshop is developed and delivered by myself and Dave Hewson, Head of PE at one of our local UK partner schools. Originally Dave did a lot of the running around and I was chief language monitor - wheeling in the language support, waving flashcards and awarding points for using key language. I also run the “reflective practice” part of the course where everyone can have a breather from all the action.

Although Dave and I have always planned together in detail, our roles on the day of the workshop now overlap much more. For example, I’ve been exploring how to use a whistle [with varied success] and invested in a pair of rather cool trainers. Seriously though, I’ve adapted many of our classroom-based activities to PE. Meanwhile, Dave has become really “language aware” - tweaking all kinds of PE activities that he uses with UK students in order to develop a purposeful language element for non-native speakers of English.

This is a really useful process for us because we also experience exactly the same challenges faced by Dutch PE teachers who teach their subject in English.

In 2015 we decided to do it differently. While we were evaluating the 2014 workshop Dave suggested that we invite real students to take part, so that the delegates could really apply and trial their CLIL skills. That would be the icing on the cake, he said. So Rinke van der Valle, of InterVal set about inviting local Dutch schools to send us some students. Thanks to Hendrik Baron, one of our regular delegates, Van Lodenstein College in Amersfort came up with the goods and sent us 16 first year students for the afternoon session.

The teachers worked in teams to produce PE teaching sessions that included specific CLIL elements that we had modelled and put into practice in the morning. The main goal was to integrate key language into a game, briefly teach that language and to encourage students to use the terms, phrases and vocabulary as they took part. They were also asked to ensure the students stayed in English. In no time at all the teachers had come up with a great range of creative ideas and activities. They quickly thought through the logistics of dividing the students into teams and groups [we should all look to our PE colleagues for this skill!]. They then worked on the key language, incorporating it into a quick warm-up before going on to play the game.

The groups of teachers and the students worked hard for two hours. After looking a little daunted by the sight of two native speakers [the young one in UK school PE kit and the older one in bright new trainers] plus 28 excited PE teachers, all talking English, the students rose to the occasion and were a credit to themselves and their school. As for the teachers, they were extremely professional and supportive, quickly built a great relationship with the students and produced some excellent work.

Between the mini-lessons, those who were not teaching carried out a peer evaluation and we also had the students quickly complete a feedback form. There is not enough space here to analyse the results in detail.
However, to give you a taste, key questions we asked the students were:

1. Did you use English all the time? If so, why?
Without exception all students answered this question with yes. There seemed to be two reasons why they stayed in English and did not use Dutch. One was that from the beginning there had been clear expectations that this was an English-speaking event. The second was that they wanted to improve their language and recognised that staying in the language was important to achieve that goal.

2. Did they teach you some key language?
The teachers had focused on a number of different language functions such as evaluatory language, key terms for different techniques and equipment.
Most students said that they had learnt new vocabulary and terms and many had made use of the visual support for this.

3. With whom did you speak English?
Most students said that they had not only spoken English with the teachers, but also with their peers.

4. How did you find the lesson?
It was clear that the students really enjoyed the teaching slots and had a lot of fun. They were also fully involved and engaged.

So what does all this tell us about CLIL and PE?

I think one of the main things the teachers learnt is how to identify key language in a PE lesson and to teach it (briefly) in a PE activity. The trick is to integrate meaningful, useful and new language into existing warm-ups and activities, so that CLIL is not simply an add-on. It is vital that the students are not sitting around or simply walking around asking each other questions in a kind of classroom-style language lesson before they start their PE. Get them moving!

So in a nutshell (and this applies to all subjects): don’t just CLIL for the sake of it - make it part and parcel of what you are wanting to do.

The next PE workshop is on 5th February. For more information please contact: Janet Streeter, Director, Cumbria CLIL Ltd, www.cumbriacil.com

CLIL Corner ICT

Regular readers of the CLIL Magazine Newsletter know about this recurring topic: CLIL Corner. This series of short articles are written to help out with providing activities, lesson ideas and resources everyone can use.

Now that the current theme of CLIL Magazine is ICT, I thought it might a good idea to summarize all of the digital tools I have mentioned in the newsletter over the past year. New readers might find out about tools they did not know yet and regular readers might consider giving a tool a try.

RESOURCE WEBSITES:

Teachers’ Toolkit: It’s all in the name. This websites provides a wide variety of interesting activities with explanation videos and ready to use worksheets. The best of it all: it’s for free! I regularly visit this website myself if I am looking for new inspiration for my lessons, you should too! www.teacherstoolkit.nl

Leraar24: The Dutch website Leraar24 (Leraar=Teacher) hosts a variety of videos for teachers to learn about their profession. Interestingly, the website also hosts videos concerning CLIL. Although the website is in Dutch, the videos about CLIL have English texts and are also in English themselves, so this makes it useful for teachers outside of The Netherlands as well! www.leraar24.nl

CLIL Projects: A colleague of mine pointed out the website of CLIL-Projects to me, an interesting website with videos to support CLIL in many different subjects. It seems to be work in progress, but you can already find quite some useful videos on many different topics. www.clil-projects.eu

CLIL Facebook group: Although the growth of facebook has declined, many people still visit the website everyday to engage and interact. Not just friends, but also colleagues and even strangers visit Facebook to learn more about topics and help each other. A colleague has started a Facebook group to “CLILify your lesson”, and it features a lot of interesting articles. www.facebook.com/CLILify

QUIZ APPLICATIONS

Socrative: I thought Socrative would be a resource you did not want to miss out on if you don’t know it already. The software is available for smart phones and tablets, but can also simply be accessed on the website. This piece of software allows a teacher to ask a question to students and see the results on screen immediately, much like a digital whiteboard. Both open and multiple choice questions can be asked and many more options are available if a teacher wants more challenging material. It also allows for both teacher paced and student paced learning, which is great if you want to differentiate in class. I use it frequently and the students love it!

Kahoot: When I tried out Kahoot for the first time I was a bit sceptical. The website seemed a bit childish and I did not know if my students would like the random sensitive questions this website promotes. I couldn’t have been more wrong: During one of my final lessons with a third grade last year, I concluded the lesson with a Kahoot test. When one student pressed the wrong answer on another students’ phone, they almost got into a fight because the boy really wanted to win. I am talking third grade vwo level education, kids aged 16 desperately wanting to score more points than their classmates while rehearsing the most important part of the chapter. I highly recommend this piece of software! It’s really CLIL because it can easily integrate all types of media and activates the students in a way I have not been able to do myself. Also, when you make it into group work, students have to actively collaborate to find the answers because guessing will not help them (little hint: do make sure you always provide four answers, as you want to discourage guessing.) Create kahoot: www.getkahoot.com / Play kahoot: www.kahoot.it

VARIUS OTHERS

Puzzlemaker: Discovery channel hosts a website called Puzzlemaker on which you can create all kinds of puzzles to be used in your class (what’s in a name? ). I personally use this to create crosswords or word searchers for my students to rehearse chapters or introduce new words. It’s really easy to use and I highly recommend it! www.puzzlemaker.com

Classdojo: This is a piece of software that I use regularly to motivate my students to speak English. It’s also a great tool to check homework on a regular basis. For some reason, students in the age range of 12 to 18 all find it very motivating to see their names linked to a funny picture with a grade next to it. Furthermore, because the website keeps track of the points you provide, you actually have a detailed report on the behaviour of your students, which might just be valuable during meetings. www.classdojo.com

Super teacher tools: I have to say, the name sounds a little cheesy. However, the website is actually of great use in your classroom! I use it so regularly choose a student’s name or to create groups. I haven’t used the two games associated with this website as the internet at our school is not the most reliable, but I would love to hear your opinion on these games if you have tried them! www.superteachertools.net
The Graz Group’s Pluriliteracies Model

As teachers we are used to reading and evaluating texts produced by our students: For example the first response to the question of “What is social unrest?”

When the rich are really rich they have a lot of money, big cars, can go out and have pizza all the time, but the poor are really poor and cannot even have pizza once a month, and there are many more poor people than rich people, then the poor people get fed up and start becoming angry - why do they have all this money and we do not?

is simpler and less skilled than the second:

Social unrest occurs when the divide between those who have and those who do not becomes very noticeable, and this leads the poor to take action.

But when it comes to explaining to our students why the first text which communicates the message is less skillful than the second. We can sometimes experience difficulties. Of course, there is the language used, which in the first text is simpler than in the second but this cannot account for the whole of the difference. We need to look at other elements in the text, such as the structure of the text, the way ideas are linked with each other, the extent to which the text communicates the message in a more succinct way and most importantly for the content teacher, the understanding of the concept of “social unrest” that the student demonstrates in the second text. There are, then, several dimensions that interact in ways that need to be understood.

Since this is a text that expresses the conceptual understanding of the notion of social unrest, it requires from the reader a notion of what the concept means exactly. As schooling progresses our students’ understanding progresses on two dimensions: the understanding itself becomes more sophisticated (differentiated) and new and more complex concepts are added. In this way we can say that learners knowledge increases and deepens as they advance through their schooling.

Image 1

It is important to be clear, at this point, that concept building requires more than simply knowing facts or understanding concepts. In order to understand and act like a scientist a mathematician or a photographer – as an ‘expert’ in the field needs to develop the procedures (e.g. setting up an experiment) and strategies (e.g. careful observation of the experiment) of the subject discipline.

Image 2

However, as was said earlier, there is also a linguistic dimension to the knowledge expressed, as we saw in the two texts that demonstrate different levels of skill in expressing the knowledge. Therefore we need a second axis – a communication continuum that represents the way in which students communicate their understanding. Interestingly, greater skill in formulating knowledge doesn’t only influence the way this knowledge and understanding is communicated, but actually leads to deeper understanding of the concept.

Image 3

In principle, we could now locate every text written by our students on the space created between the two axes e.g. the first text arguably expressing more complex concepts in a less skilled way, and the second text expressing simpler contents in more successful ways. However, this still doesn’t tell us anything about what “skill” means in terms of the communication continuum. Often, when we think about successful and unsuccessful student production expression we think of it in terms of grammatical accuracy and lexical appropriacy. While both these concepts are important, as we hope to have shown in the examples above, they are not enough to capture the difference between a good and a weak text. Thus, looking at the sample texts at the beginning, we can quite easily describe the first one as more informal than the second one, so the style of the text produced will be one of the dimensions of the communication continuum. We could also say that the first text feels more like a spoken text, while the second one is definitely a written text. This difference can be captured in the notion of mode, which encompasses not just speaking and writing, but may also come in other formats such as graphic, audiovisual, digital, etc. Communication is achieved through many different channels and, especially in content subjects, these different channels will often be used together to communicate successfully (e.g. a bar graph will contain words or numbers that explain the measures on the axes, and true understanding of this graph will be expressed through language).

Image 4

However, there are two further dimensions that also determine the quality of the way the conceptual understanding is communicated. These are the genre and the purpose. Whenever we communicate, there is a reason or purpose for doing so; there is something we want to achieve through this act of communication. For example we may want to inform, explain, persuade. This motivation behind our act of communicating is called the purpose and shapes and determines the way a certain text in whatever mode is structured and organized, i.e. the genre of this text.

Sometimes a text with a specified purpose is not successful because the genre used is not appropriate, but we may find cases in which the genre is correct, but the different necessary stages are not kept separate, don’t appear or appear in a way which is not well constructed. For example, a definition that may become necessary as part of a[historical] account, may be given in the form of a spatial clause (the amion is where the baby is during pregnancy) rather than the necessary structure of X is Y + relative clause (the amion is a thin membrane) that covers the fetus during pregnancy.

Each genre in turn is characterized by being composed of several elements, or stages, that appear in a predetermined order. Thus, for example, a historical recount, or description of historical events, is characterized by comprising the following stages: background; record of events; and possibly a deduction and/or evaluation [Llinares, et al. 2013: 137]. Each of these stages requires attention to the language functions used such as language of description, the language of deduction or the language of evaluation. The language functions which provide the medium for expressing the understanding of the content appropriate to that sta-
ge. [i.e. at the ‘right’ cognitive level] can be described as cognitive discourse functions. These cognitive discourse functions Dalton Puffer (2013) could be understood as the building blocks of the larger genres.

**Image 5**

We now have a framework which shows us that conceptual knowledge and communication interact, and how this is reflected in communication. But what is the space between those axes? What happens in this space?

This is where learning progression can be represented. If, as we did in graph 2, we can situate different texts at different points in this blank space between the axes, we can also represent the increase in students’ ability to communicate ever more sophisticated content knowledge through different types of text in this space. Thus, we can represent the developmental stage of the learners by arches that unite the conceptual and the communication continuum – the greater the space the greater also the abilities [skill level] of the students, until, as advanced students they can express more and more advanced subject knowledge by means of different text modes in different styles, and do so in an purpose – task appropriate way by using the right genres.

Inside the spaces students have mastered (by becoming able to cover this conceptual ground and this sophistication in communicating about it), we find the typical activities of content subjects in school: doing, organizing, explaining and arguing. Each of these represents a way of working in the content subjects and can be aligned with certain genres that result from this activity. Thus, for example, when we do science we act like a scientist doing an experiment, and the related genre would be a lab report. When organizing science, we organize the world, or historical events, scientifically, and the corresponding genre would be a description or period study in the case of the subject of history.

**Image 6**

Therefore this model visualizes the interaction between students’ conceptual development and its reflection in students’ text production. It should be noted that both the conceptualizing and the communication continuum are represented by two-way arrows. This is important because mastery at the conceptual level necessarily includes, and builds upon, simpler facts, concepts, procedures and strategies, while mastery of languages requires the student to be able to move back and forth between levels of sophistication, mode and style. As teachers we have all seen students who are able to parrot the explanation of a given concept, but struggle when asked to explain it in simpler, everyday terms. Depending on the purpose of the communication, students will have to vary the style, mode and genre they are using, and by so doing will reveal the depth of their own understanding at the conceptual side. At the same time, the very act of communicating understanding leads to further development on the conceptual side. Conceptualizing and communicating - through whatever language and in whatever mode - can thus not be separated.

Looking at the two dimensions - conceptualizing and communicating - as inseparable sides in the learning process, and working on them in this integrated way, will lead our students to deep learning. This deep learning will allow them to develop expertise in particular domains of knowledge, subject-appropriate skills and procedures, skilled subject-specific ways of communicating, and the ability to transfer what is learnt in one context to others. For us, as teachers, it is important to remember that languaging knowledge, i.e. communicating it through language, does not only reflect understanding but increases it.

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For more information