A la recerca de bones pràctiques docents en AICLE

In search of good teaching practices in CLIL

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Aims:

- To design a user-friendly observation framework that would enable us both to describe and measure the degree to which a particular type of teaching practice would bear evidence of good practice in CLIL.
- To underpin both potential weaknesses and strengths in an example of actual integration of content and language.
- To track the different verbal cues that the teacher gives in order to guide the students' learning process.
Overview

- CLIL Context
- CLIL-Classroom Observation Framework
- Introduction to the descriptors in the Observation Framework
- Instances of good practice in CLIL
CLIL context

- CLIL demands that **content** is made **accessible** through **language**

- **How?**
  - Learners need:
    - **Content** to learn
    - **Language** through which to learn

- Students’ main challenges:
  - Using language (English) to learn.
  - Learning to use language (English).

(Coyle, 2005)
BACKGROUND

- Principles of **ecological language learning** (van Lier, 2003, 2004; Clemente, 2004):
  - exposure to input;
  - focus on form and meaning;
  - negotiation for meaning;
  - and strategic language use.

CLIL-Classroom Observation Framework = Blend of the following frameworks

- Clemente’s *Ecological Framework for CLIL Classrooms*:
  - Curriculum → adapted to the students’ specific needs.
  - Activity-based Instruction → learner-centred.
  - Interaction → negotiation for meaning
  - Linguistic Code → gradual progression towards the L2.

- Graaff, Koopman, Anikina & Westhoff’s *Observation Tool for Effective L2 Pedagogy in CLIL*:
  - Teacher facilitation:
    - exposure to input at a (just) challenging level;
    - meaning-focused processing;
    - form-focused processing;
    - opportunities for output production;
    - the use of strategies.
CLIL-Classroom Observation Framework

- Basic principles:
  - **Nature of teacher’s input** → adaptation of both *teacher talk* and materials to the specific students’ needs.
  - **Learner-centred approach** → opportunities for both oral and written production.
  - **Language Awareness** → focus on form within a meaningful context through negotiation for meaning.
  - **Learning strategies** → to facilitate acquisition of both content and language.
CLIL classroom observation framework

1. Teacher facilitates exposure to input
   - Text selection in advance.
   - Text adaptation (in advance & during teaching).
   - Adaptation of teacher talk.

2. Focus on content
   - Adaptation of teacher talk.
   - Checking meaning identification.
   - Designing activities on correct and relevant identifications of meaning.
   - Having students give peer feedback on content.
3. Focus on form as integrated within content discourse
   - Facilitating noticing of problematic and relevant language forms
   - Providing examples of correct and relevant language forms
   - Correcting use of problematic and relevant language forms
   - Explaining problematic and relevant language forms
   - Having students give peer feedback on form
4. Opportunities for output production
   - Teacher-led interaction (spontaneous).
   - Promoting student-led interaction (pair/group work).
   - Students’ planned output (presentations).
   - Stimulating the use of the target language.
   - Promoting written practice.

5. Promoting the use of strategies
   - Promoting receptive strategies.
   - Promoting productive strategies.
   - Promoting reflection on strategy use.
   - Promoting study skills.
PART A:
- Ask students what they know about Vivaldi (life, compositions...)
- Collaborative expert groups. Vivaldi’s biography each group.

PART B:
- Ask students which kind of music and instruments they expect to listen to in *The Spring*.
- Explain to them that *The Four Seasons* come from some sonnets dedicated to the four seasons of the year. Students match each English verse with the Catalan one. 5’
- Listen to *The Spring*. Order the verses.

CONCLUSION:
- Ask students what they have learned.
- Write a 5-10 lines summary explaining everything they know about Vivaldi.
Teacher facilitates exposure to input

- The teacher attempts to facilitate the students’ exposure to input by:
  - (a) Preparing and adapting the text in advance.
  - (b) Dividing the text into different chunks (and allocating them to different students) in order to reduce cognitive load.

- Teacher talk:
  - The same pattern in her questions, including the repetition of the initial part: “Do you know…?”
  - A fairly slow tempo.
  - Many of her turns are a single clause or a shorter sequence.
Focus on content

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<thead>
<tr>
<th>Activity</th>
<th>CLIL Indicator</th>
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<tbody>
<tr>
<td>Listen to the music and order the lines of the poem. At the end of the activity they check the correct order.</td>
<td>• Students establish connections between textual and musical meanings. • Musical forms help focus students’ attention on the global meaning of the poem and each line.</td>
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</tbody>
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Focus on form as integrated within content discourse

- Students say in Catalan: “les quatre estacions” and the teacher does not only translate the title into English, but makes it more “memorable” by asking the names of the four seasons in English.
- Focus on “vocabulary specific to the subject” (Clegg).
- “The subject matter determines the language needed” and consequently “language identification” (Darn).
- An instance of “real and relevant input” by means of a suitable “pedagogical intervention with respect to the form of language” (Muñoz).
### Opportunities for output production

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<thead>
<tr>
<th>Activity</th>
<th>Recapitulation</th>
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<tbody>
<tr>
<td></td>
<td>“<em>with this</em> and the information that you've got from the multiple choice and what you- the other things that you have learnt today for next <em>day</em>, you have to write e: five to ten lines composition (8.0) ((writes the task on the board)) talking about Vivaldi. you explain what you have learnt about Vivaldi, right.” T</td>
</tr>
<tr>
<td>Activity</td>
<td>CLIL Indicator</td>
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<td>Warming up</td>
<td>Activating the students’ previous knowledge (in this case related to The Spring of Vivaldi) through teacher-led interaction: “what do you know about a:m the Spring by Vivaldi? what else? which kind of instruments do you expect to listen to?”</td>
</tr>
<tr>
<td></td>
<td>- Explicit use of the students’ previous knowledge</td>
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<td></td>
<td>- Negotiation of meaning</td>
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<td></td>
<td>- Memorizing content</td>
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</tbody>
</table>
Sources:

- **Coyle, D.** (2005) *Developing CLIL: Towards a theory of practice*. APAC. CLIL in Catalonia, from Theory to Practice. APAC.
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THANK YOU!!!

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