THE DESIGN OF CONTENT & LANGUAGE INTEGRATED LEARNING (CLIL) COURSE FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

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Piura, 2012

FACULTAD DE CIENCIAS DE LA EDUCACIÓN

Maestría en Educación

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UNIVERSIDAD DE PIURA

FACULTAD DE CIENCIAS DE LA EDUCACIÓN

MAGÍSTER EN EDUCACIÓN

CON MENCIÓN EN
ENSEÑANZA DE INGLÉS COMO LENGUA EXTRANJERA

2012

APPROVAL

The thesis titled "The Design of a Content & Language Integrated Learning Course for the Interwoven Development of Content, Communication, Cognition & Culture", which is presented by Ana Paola Amado Valdivia in accordance with the requirements of being awarded the degree of Master in Education with Mention in Teaching English as a Foreign Language, was approved by the thesis director: Dr. Majid Safadaran Mosazadeh and defended on ………………………………………... before a Jury with the following members:

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President

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Secretary   Informant

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ACKNOWLEDGEMENTS

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INTRODUCTION

The history of language learning is full of unequivocal attempts in order to improve the existing methodological practices to find new and more efficient ways to acquire a language different from the mother tongue. Many have been the approaches and methods that preceded the appearance and spread of *Communicative Language Learning*, the principles of which have clearly dominated language teaching for a number of decades, either in its weak and moderate versions or in its strongest forms.

This „*evolution*" in language learning approaches, however, has not been linear. According to Kuhn (1970), science progresses in cyclical waves of ideas, principles and beliefs, that is, theoretical frameworks or paradigms that coexist, overlap or completely replace one another. Nowadays, the relative freedom in the adoption of more eclectic methodologies has raised a number of issues, the complexity of which escalates when considering the demands of the global world.

Nonetheless, among this eclecticism, it is still possible to recognize two principal paradigms which have influenced educational philosophy, to wit: knowledge-centred and person-centred approaches. On the one hand, the knowledge-centred paradigm focuses on the **transmission** of concepts and the **product** of learning. This is essentially a concern for **WHAT** is learned. On the other hand, the person-centred paradigm is more concerned with the **interpretation** of concepts and the **processes** involved in

learning. The central matter is **HOW** learning occurs. In Nunan"s view (1988a), there is a perennial tension between the first group, who sees language learning as the mastering a body of knowledge in a rationalistic way, and the second group, who sees language learning as the process of developing skills in a more naturalistic way.

Evidently, being both these paradigms the extremes in the continuum to understand the nature of learning, they present partial points of view that one could well attempt to integrate in order to try to address all the aspects involved, that is, the **WHAT** and the **HOW** of learning from the point of view of the learners and the sociocultural context where they are to operate. The following chart intends to clarify the interconnection between all these variables.

Chart 1: *Language* *Learning*	**WHAT WE LEARN** (product)	**HOW WE LEARN** (process)
Personal level	Content, knowledge transmitted (concepts, subject or also, for many, the language itself)	Cognitive process (interpretation skills, strategies)
Sociocultural level	Cultural content (social practices, principles, values)	Communicative process (negotiation skills, strategies)

In language learning, the target language has often been considered as the product of learning, the content knowledge to be transmitted. This might not be utterly inaccurate since the number of new structures transmitted is part of the product of learning. However, overlooking the wider dimension of language as the tool to convey cultural concepts as well as its crucial role in making possible the cognitive and communicative processes, would be completely disregarding its very nature. Language is not merely a learning product but a sociocultural means to the much meaningful procedural ends of cognition and communication.

The four aspects included in table 1 coincide with the four ambits for the establishment of goals in curriculum design, i.e. educational, sociocultural, cognitive and communicative; aims described by Coyle (2007) as the four Cs of the curriculum (Content, Culture, Cognition & Communication). These concepts are considered part of the central tenets of *Content & Language Integrated Learning* (*CLIL*), an ambitious approach that intends to give equal attention to the WHAT and the HOW of language learning. *CLIL* attempts to develop linguistic ability while using the language as a means to the transmission of subject content knowledge and as a tool in the processes of cognition and communication. The days of disposable content subordinated to linguistic topics that constrain the language to be a product of learning seem to be coming to an end, especially since the demands of the global world are progressively tending to the specialization of knowledge.

This investigation explores the principles of *CLIL* for the design of a content-based course called *Art History & Appreciation*. These principles constitute the beliefs that direct the decisions about the course objectives, content, method and evaluation. Thus, an integrated model of curriculum is expected to be developed. The products of this model, that is, the syllabus, lesson planning, materials and tests are also immersed in the context of *CLIL* and other related theories, like *Task-Based Learning*, which permits its implementation in the classroom, and *Communicative Language Ability*, which sets the components for the evaluation of its effectiveness.

The first chapter of the investigation presents the problematic situation identified, which motivated its realization, that is, the need to provide students with opportunities to practice the language beyond the boundaries set by the regular course syllabus, but within the frame set by the institutional curricular principles. After the formulation of the problem, some assumptions are presented together with the research hypothesis, as well as the objectives that directed the course of the investigation. Finally, the rationale explains the significance of this area of research in today"s world, and the chapter closes with some studies relevant to this field of language learning analysis.

The theoretical framework that enlightened this research project is presented in the second chapter. It comprises four core topics, to wit: *Content and Language Integrated Learning*, *Task-Based Learning*, concepts on curriculum and course design and, finally, notions on *Communicative Language Ability*. The first two topics help determine the character of the content-based course designed, that is, its focus, orientation, classroom methodology and type of materials to use. The third topic permits the planning of contents and organization of the course. Finally, the fourth topic aids the design of the assessment instruments to evaluate potential improvement so as to verify the research hypothesis.

Chapter three describes the methodology adopted for this investigation. Being a practical classroom research in which theoretical principles are intended to be adapted and verified, the investigation has an eclectic tenor which combines qualitative and quantitative variables, and naturalistic and analytical procedures. The research project itself has been structured in four phases, namely initiation, planning, execution and closure. The first phase involves the definition of the problematic situation and the selection of the theoretical background. The second phase or planning includes the comprehensive design of the content-based course, that is to say, determining its objectives, subject and linguistic contents, implementation, classroom procedures, materials and data collection and assessment instruments. The third phase refers to the carrying out of the plan and the use of the instruments for the evaluation of results, whereas the last phase is expected to verify the accuracy of the hypothesis and permit the statement of conclusions.

The third chapter also explains the general procedure followed for the execution of the research project. Prior to this, however, the population and study sample which took part in the investigation are presented, together with the research specific variables and data collection instruments for the evaluation of their validity and reliability.

The data collected during the execution of the experiment is presented in the fourth chapter of this document, as well as the statistical analysis completed. First, the results obtained in the diagnostic test for both control and experimental groups are

presented. Then, a comparative analysis of these results is included. Next, the results obtained in the achievement test in both control and experimental groups are presented, and a comparative analysis of these results is also included. Finally, the statistic indicators of all these results are contrasted. This permitted a thorough evaluation of results and the statement of conclusions, both comprised in the fifth and last chapter of this research.

In a world in which teaching *English as a Foreign Language* (*EFL*) is gradually turning into teaching *English as a Lingua Franca* (*ELF*) (Graddol, 2007), giving attention to every one of the aspects, products and procedures, involved in language learning has become of the utmost importance. Richards and Rodgers (2001) mention some of these issues within the frame of what they call the post-methods era, namely the importance of giving attention to the role of contextual factors when trying to apply new approaches, and the consequent need for curriculum development processes, which involve a careful examination of current and new practices for planning, assessment, evaluation and innovation.

The experimental content-based course proposed as part of this investigation expects to contribute to a thorough understanding of course design for further development of subjects in different content areas, which arouse students" learning interest and satisfy the more specialized needs presented by a progressively more demanding global world.

CHAPTER I
INVESTIGATION OUTLINE

1.1. Formulation of the Problem

It is very likely that teachers have frequently wondered on what principles and beliefs institutional decisions affecting classroom practices are based. It is, in fact, not easy to get a comprehensive view of the whole network of processes and products that support a language learning programme in an institution, especially when, more often than not, the principles that should lay the foundations for the development of this network have not expressly been stated and have just a blurred implicit existence diffused in the coursebook syllabus, examination requirements and global standard practices. And yet, it is this group of beliefs that should outline the general approach to language, language learning, education and culture of an institutional programme.

According to van Lier (1996), when designing a language programme, every part and every action must be motivated by and understood in relation to all the other parts and actions. It is possible to become aware of the great significance of planning an integrative approach in a programme when decisions regarding the objectives, contents, methodologies and evaluation process of the course are to be made. For instance, when selecting a coursebook, a clear idea of the aims and beliefs of the particular programme

should guide our final choice, and not – as it happens many times – let any coursebook approach, hidden in a syllabus designed for an abstract global-world learner, determine the course of our language learning practices. Likewise, when designing the necessary tools for assessment, the specific principles and goals of the programme should rule out any personal points of view of the instruments designers. Thus, syllabus, lessons, materials and tests should all be the logical products that correspond to the decisions made on the solid basis of the programme learning principles.

Unfortunately, in many language institutions, diverse circumstances make it very common to see the lack of a clear establishment of the principles of programs, and the work of a teacher who intends to put into practice their own principles on language and language learning is limited by the strict observance of the coursebook and time constrains in trying to cover all the contents of its syllabus to meet tests requirements. The ideal adaptation of the contents, methods, syllabus, activities and materials is many times reduced to the sporadic creation of additional practice activities that seek to reinforce the coursebook general outline and views. In consequence, there is usually little room for creativity in implementing new methodologies and teaching strategies within the ideal frame of beliefs and principles of the language learning programme.

There have been a number of attempts to extend students" language practice through the organization of „conversation clubs", that is, non-compulsory additional sessions for groups of discussion, which mainly intend to be a friendly informal space to generate opportunities of oral communication. However, perhaps due to their informal character, such sessions have sometimes been carried out as weakly planned get-togethers with neither clear procedures nor aims. Even if these sessions were integrated by activities focused on meaning (attention to **WHAT** is learned at a personal level and sometimes also at a sociocultural level), there would be no guarantee that these activities would enhance language acquisition inasmuch as they do not necessarily include negotiation of meaning in order to complete a task successfully, or the necessary focus on form to motivate cognition (lack of attention to **HOW** we learn).

The notion of task appears as the best way for students to use the language in order to express meanings and communicate. It is true that some scholars, like Prabhu (1982) think that what students mainly need is a number of meaningful tasks and language acquisition will automatically unfold. However, Long (1983) reminds us of the importance of including negotiation of meaning in a task in order to stimulate language production (communicative process). Moreover, Skehan (1998) states that negotiation strategies to which learners resort in real time communication might well be counterproductive and hinder interlanguage development since they allow the continual use of awkward linguistic forms in a fluent way, without the crucial focusing on particular underlying linguistic problems in order to solve them and improve (cognitive process).

A central problem then can be summarized in the following question: How possible is it to plan the learning practice within the frame of a language course in a way that attention can be given to the development of the different aspects – the WHAT and the HOW, products and procedures – of language learning, and how effective is all this planning in the particular enhancement of the learner's interlanguage? Thus, this is the core issue that motivates the realization of the present research.

Many are the claims and assertions of different approaches and methods; however, few of them have been empirically tested (Richards and Rodgers, 2001). *Content & Language Integrated Learning,* owing to its multi-dimensional, multi-focal character, appears to present a remarkable theoretical attempt to the integrative consideration of all the aspects of language learning. The *Content* and *Culture* dimensions (Marsh, 2001; Coyle, 2007) are expected to cover the personal and sociocultural level of **WHAT** is learned whereas the *Cognition* and *Communication* dimensions are supposed to pay attention to **HOW** learning is possible. Likewise, *Task-Based Learning* theories are thought to aid in the determination of the specific procedures to implement classroom practices. Nevertheless, the variety of factors which interact has often been an obstacle for publishers, writers and practitioners to embark on more concrete attempts to show how these concepts actually work.

1.2. Assumptions

It is assumed that by carrying out the present research, an alternative solution to the problematic situation described before can be tried out. It has been conjectured that through careful planning all the different aspects of learning can be addressed.

First of all, *Content & Language Integrated Learning* is estimated to be a comprehensive approach that is expected to permit dealing with the four ambits of learning identified in the introduction of this study. Namely,

- **Content** of the course so that it can show conceptual continuity and sequencing as well as awake students" interest in learning.
- **Communication** and negotiation to permit the development of the language of learning (subject contents) through learning (communicative activities) and for learning (cognitive processes).
- **Cognition** to promote the enhancement of skills that facilitate learning.
- **Culture** to meet the requirements of the new role of English in the global world.

Secondly, *Task-Based Learning* has been assumed to make possible the implementation of this approach due to its special emphasis on the procedural aspects of learning (how we learn: cognition and communication).

Finally, the effectiveness of all this planning is expected to be reflected in the development of the learner"s interlanguage, which will be attempted to be measured in terms of the components of *Communicative Language Ability*, that is, the capacity to explore the potential of the language to create meanings in response to changing real situations.

1.3. Hypothesis

The technical and systematic design of a *Content & Language Integrated Learning* course, grounded in a task-based procedural syllabus, will permit the interwoven development of subject and linguistic content knowledge, communicative ability,

cognitive skills and cultural awareness; thereby offering an alternative to organize and systematize supplementary learning practice in a language institute to aid the enhancement of the learners'' interlanguage.

1.4. Delimitation of the Objectives

General objective

Try out the effectiveness of a *Content & Language Integrated Learning* course and the interwoven development of content, communication, cognition and culture – through *Task-Based Learning* – in the enhancement of students'' interlanguage, tested according to the components of *Communicative Language Ability*.

Specific objectives

- Review and organize information relevant to this investigation, connected to the central theories that direct the research.
- Design the *Content & Language Integrated Learning* (*CLIL*) course based on the theoretical framework revised, which involves preparing a plan of course development, a plan of assessment and an overview of lesson planning and classroom materials.
- Design the instruments of observation and assessment tools to be used during the experimental period, as part of the research project.
- Carry out the experiment by implementing the *CLIL* course for a group of intermediate learners while observing a group of learners of similar language development undergoing the regular English programme, and using the research instruments and assessment tools in both.
- Analyze, compare and contrast the data collected from both experimental and control groups and draw conclusions.
- Decide on the degree of accuracy of the hypothesis suggested for this research.

1.5. Rationale

Due to the enormous development in the fields of information and communication technology and the consequent demographic and socioeconomic changes generated by the process of globalization, the role of education in the 21st. century has also been affected. The progressive integration of regional economies, societies and cultures in the global world means the transnational circulation of ideas, languages and culture for which new skills are necessary. Education nowadays, in Graddol"s view (2007), is not only about literacy in the first language and numeracy. Although both remain as basic skills, education requires in the same degree of urgency the development of other abilities to learn how to learn[1]. Among these skills, training in *Information and Communication Technology* (*ICT*), for the use of computers and their applications, and command of international languages, which are no longer viewed as foreign languages, have become essential.

The teaching of *World Languages*, considered one of the core subjects of the 21st century, has meant a change in the way English teaching is viewed internationally. As mentioned in the introduction of this investigation, Graddol (2007) has identified a switch from the *English as a Foreign Language* (*EFL*) traditional practice to the *English as a Lingua Franca* (*ELF*) new practice in the global world, an approach that has caused controversy in recent years and considerable debate not seen since the days of the bloom of the *Communicative Language Teaching* (*CLT*) approaches.

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[1] There have been many attempts to organize these skills, like *the Partnership for 21st Century Learning Framework* (2009). The Partnership for 21st Century Skills organization advocates for the integration of these skills and has developed a framework which describes the knowledge and expertise students must master. This framework considers four interconnected components in the process of 21st century teaching and learning, to wit: life and career skills; learning and information skills; information, media and technology skills; and core subjects and 21st century themes (among which the subject of *World Languages* is included). *Content & Language Integrated Learning* (*CLIL*) could be an effective way to facilitate the unified development of most of these 21st century skills since they are somewhat connected to the 4Cs or components of *CLIL*, which will be thoroughly explained in the following parts of this investigation.

The new *ELF* approach, unlike the traditional *EFL* practice, intends to focus on pragmatic strategies required in intercultural communication. Since most of the English communication in the world does not occur among native but non-native speakers, native-like competence has stopped being the global target model to give way to the new international target model of a fluent bilingual speaker who, as Graddol puts it, "retains a national identity in terms of accent and has the special skills required to negotiate understanding with another non-native speaker" (2007:87)[2]. However, this is by no means a straightforward change. Regarding language methodological approaches, Salters, Neil and Jarman (1995) had already commented on the need for this change when they mentioned that the swing of the pendulum from the language literary syllabus, which bears little resemblance to reality, to one which is totally utilitarian and transactional in nature, is still largely irrelevant to learners.

And yet, according to Graddol, the *EFL* practice is not totally effective, especially in those countries where learning English has become a condition of promotion or graduation, causing stress and resentment in learners. Furthermore, many universities that once included English proficiency as an exit qualification are now including it as an entry requirement. As a result, the age of the average English learner is another factor that has changed in this global context. Traditional *EFL* instruction has been moved from secondary to primary and even pre-school education, so the age at which students start learning the language has been lowering across the world. There seems to be a general intention in many countries to create a bilingual population[3].

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[2] See GRADDOL, D. (2007). *English Next: Why global English may mean the end of 'English as a Foreign Language'*, British Council: The English Company (UK) Ltd. The information used in this study was retrieved on April 20, 2010 from http://www.britishcouncil.org/learning-research-english-next.pdf

[3] The new multilingualism policy in the European Union seeks to encourage language learning and linguistic diversity in society. Thus, they intend to progress towards the *mother tongue plus two foreign languages (MT+2)* goal. Meanwhile, the learning of English has been made compulsory in many countries within the academic world.

Graddol (2007) describes this tendency as *The World English Project* and calculates that within a decade there will be over 2 million new English speakers. However, this generates new needs concerning methodologies that address the new needs of learners who are due to reach English proficiency at earlier ages.

The nature of English teaching will have to be adapted to this new state of affairs. A new generation of English learners, generation Y and Z learners (born in the last decade of the last century and at the beginning of this century), who will not need English lessons of the traditional kind, has already arrived. Apart from having a natural ease for the use of technology, many of these learners will already be proficient in English by the time they reach secondary education. Thus, English teaching and teachers will see themselves forced to specialize. Teachers might become young children language trainers, remedial specialists to provide support to students with linguistic difficulties, or subject specialists as many students will be expected to learn different subjects through the medium of English. And here is where *Content & Language Integrated Learning* (*CLIL*) intends to play a significant role.

Based on facts regarding the demographic, economic and sociocultural turn of events in the world, *CLIL* advocates present the need for a new specialized approach to English teaching and learning inasmuch as its separate identity as a discipline appears to be making way for its merger with general education.

Thus, in this critical context, the proposal of introducing what intends to be a first experimental approach to a *CLIL* course in an English language institute, as a means to the enhancement of students" communicative language ability, is but a logical progress to the satisfaction of the new demands on language learning and communication worldwide. However, inasmuch as there have been no prior attempts to course and materials design of this kind in the particular context where the present study is to be carried out, exhaustive planning will become essential to meet the learners" specific requirements.

The course planning will have to include different scopes, starting by the systematic and interwoven arrangement of subject contents, communicative goals, cognitive skills and cultural

considerations in a task-based syllabus; following with the design of the instruments of observation and assessment tools, which will permit the collection of data for later analysis; and finishing with the design of classroom materials, which will have to be teacher-generated as there are no publications based on the individual needs of the course, a limitation that has perhaps prevented a more rapid spread of *CLIL* to different realities.

Each of these different scopes of planning will have to address the following:

- The aims of the actions planned or the **WHY** of the proceedings (goals of the course, assessment and daily lessons).
- The products or **WHAT** will be obtained through planning (course syllabus, tests, instruments, and classroom materials).
- The way the products will be obtained or **HOW** things will be done (procedures).
- The proposed timing of activities or the **WHEN** things will be done (schedule).

1.6. Antecedents of the Investigation

A number of studies have been conducted to test different aspects of *Content & Language Integrated Learning* (*CLIL*). They have been organized in this section divided into two parts, namely those studies connected to the learning of subject content and those connected to the learning of the language.

1.6.1. Regarding Subject Content Learning

Dalton-Puffer (2007a) points out that one of the main concerns of many researchers investigating the effectiveness of *CLIL* has been the issue of how the subject knowledge and skills of learners are affected when being taught in a foreign language. According to Dalton-Puffer, (2007b:5), despite the presence of the word *integrated*, the relationship between content and language in *CLIL* is characterized by a good deal of tension and sometimes conflict between the two areas.

This concern reflects two fears: firstly, that the foreign language may slow down proceedings, so that less subject matter can be covered and secondly, that lower language proficiency may result in reduced cognitive complexity of the subject matter presented and/or learned. The concern is thus about both coverage and depth. (Dalton-Puffer, 2007b:5)[4]

It is almost logical to think that since the knowledge of the language used for communication has not yet been mastered, this might negatively affect the understanding and competence in the subject content knowledge and skills needed by students. In Hajer‟s view,

Most interaction studies focus on language form and functions and on the structures of participation. However, in content area teaching the thematic content is not only a trigger for pupil participation, but a goal on its own. . . . the challenge of education is to lead students into theoretical knowledge and academic language, building on their daily communicative skills and daily knowledge. (2000:229)[5]

Teachers might unintentionally contribute to this problem of potentially reduced subject competence when, in their attempt to facilitate learning, they oversimplify the contents beforehand. According to Van Lier (1988), the design of learning tasks used in the classroom to present both linguistic and thematic contents is essential and should consider complexity and resources to achieve an adequate interrelatedness of social and academic aspects. Van Lier (1988) argues that thematic content complexity should be included as another influencing factor to focus on in classroom research.

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[4] See DALTON-PUFFER, C. (2007b). *Discourse in Content and Language Integrated Learning (CLIL) classrooms*. Philadelphia: John Benjamins America.

[5] See HAJER, M. (2000). Creating a language-promoting classroom: Content-area teachers at work. In Hall, J. K. & Verplaetse, L. S. (Eds.). (2000). *Second and foreign language learning through classroom interaction* (pp. 265-285). Mahwah N.J. and London: Lawrence Erlbaum Associates.

All in all, the results of research on this matter have been generally positive. Most studies show that *CLIL* learners possess the same amount of subject knowledge as those students taught in their first language. Moreover, a study conducted by Day and Shapson (1996) showed that *CLIL* students perform even better that their L1 peers when being tested in their mother tongue.

According to Vollmer, Heine, Troschke, Coetzee, and Küttel (2006), the intensified level of mental construction and semantic processing prompted by the higher order cognitive skills required to complete the tasks proposed in *CLIL* permit better understanding of the concepts conveyed. It has also been argued that students work more persistently and show more tolerance of frustration since they develop a higher degree of procedural competence in their approach to the subject (Vollmer et al., 2006).

However, there is also evidence that produced opposite results. In a study carried out by Washburn in 1997, it was showed that *CLIL* students were outperformed by L1 learners in various school subjects with the exception of those connected to L1 more directly, that is, language and literature. The results gave indication of conceptual simplification regarding subject knowledge in *CLIL* learners, problem identified by Hayer (2000), mentioned before.

Inasmuch as the objectives of the present research focus on the analysis of the learners" language, this investigation does not offer a direct opportunity to confirm the results of the type of studies above described which focus on the acquisition of thematic contents. Students will be under considerably less pressure to acquire thematic contents since they are not part of any curriculum requirements. Nonetheless, students are likely to be evidently benefited with the concepts and subject contents included in the designed course, something that will add to their general knowledge and cultural background.

Furthermore, unlike the cases aforementioned, the designed course participants are not likely to be exposed to oversimplified concepts since both their age and their intermediate level of language development makes it possible the presentation of most topics with neither cognitive or understanding limitations nor major language constrains.

1.6.2. Regarding Language Learning

The vast majority of studies concerning the effects of *CLIL* on the language learning outcomes have been favourable to this approach. *CLIL* has been generally found to affect language learning outcomes in an unsurprisingly positive way. It is often observed that by way of *CLIL* students can reach significantly higher levels of L2 than by conventional foreign language classes (Wesche, 2002) and positive effects on communicative competence are also visible.

International standards have been used to compare a group of *CLIL* students and their non-*CLIL* peers in a placement test. The results showed that a higher percentage of students from the *CLIL* group reached the required B2 level[6] when compared to the group who had followed only a conventional *EFL* curriculum (Haunold, 2006). In this study, although some of the non-*CLIL* students presented top scores, a larger number of students from the *CLIL* group were just below the top level. These results seem to suggest that whereas learners with remarkable linguistic aptitudes seem to be able to reach high proficiency, even following the regular *EFL* classes, the language skills of a broader group of average learners can be significantly enhanced through *CLIL*.

The aforementioned study was complemented with a more detailed analysis of the way *CLIL* affects the numerous aspects involved in language competence. Results show that, under *CLIL* conditions, certain aspects of language competence are developed more than others. Among the features favourably affected, it could be found receptive skills, vocabulary and morphology, creativity, risk taking, fluency and quantity (Naiman, 1995). Presumably, it stands in direct association with the frequently observed positive affective outcomes of *CLIL* concerning overcoming inhibitions and the ability to use the language spontaneously in face-to-face interactions. The present investigation will make use of constant exposure to integrative tasks in order to test the validity of these results in a specific context.

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[6] Independent speaker at a „vantage" point according to the standards set by the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (*CEFR*).

According to Dalton-Puffer (2007a), the greatest gain in terms of the language system is undoubtedly produced in the lexicon. Through studying content subjects in the foreign language, learners acquire larger vocabularies of technical and semi-technical terms and possibly also of general academic language, which gives them a clear advantage over their *EFL* peers.

Again, since the present research is based on the analysis of the learners" interlanguage, the relevance of the results of the studies described in this section is to be verified in this paper. This might well permit offering a new local view of the efficiency of global theories when applied to specific contexts.

On the other hand, there are some aspects that seem unaffected by a *CLIL* programme. These areas involve syntax, writing, non-technical language and pronunciation. However, the conditions of language use in the classroom seem to determine to what extent each of these features is developed. Evidently individual teachers differ in their attitude towards language problems in the *CLIL* classroom. Also, deficiencies in academic literacy, like the general writing competence of learners, are found in the mother tongue as well, which makes clear that problems with specific skills need to be addressed irrespective of the language that is used for this (Dalton-Puffer, 2007a).

This investigation addresses only partially these final issues, especially in which refers to writing skills. Evidently, time limitations and the extension, which will otherwise take up such type of comprehensive research, make this impossible for the present project.

All in all, this analysis can merely give us a general idea about the actual usefulness of *CLIL* in a specific teaching-learning context, inasmuch as every particular case is known to be affected by several different factors connected to an individual environment. Thus, the present investigation intends to put into practice, analyze and reach some conclusions about the *CLIL* approach and the effectiveness of its application in a specific context in order to evaluate the pertinence of its expanded use in the future.

CHAPTER II
THEORETICAL FRAMEWORK

The contents of this chapter have been organized into four main topics on which the entire research was based. The first two parts comprise *Content and Language Integrated Learning* and *Task-Based Learning* principles and practices. The concepts on *CLIL* have later been used for the statement of objectives and determination of the different types of contents of the course (thematic and linguistic). The concepts of *TBL* have been used for the planning of activities that try to integrate objectives, contents and that will build up the curriculum of the course.

The other two main topics of this chapter are concerned with *Curriculum and Course Design* and *Communicative Language Ability*. The theory on curriculum and course design has been essential to establish and show in a clear way the close connection between the classroom approach principles and the practical activities to carry out in class. The last part, including some notions on communicative language ability, have later been used for the preparation of instruments that permit the assessment of students" performance throughout the experiment, and the comparison and evaluation of results for the verification of the assumptions and hypothesis proposed.

The theoretical concepts and information reviewed have tried to be summarized in order to highlight the particular aspects relevant to the development of this research.

2.1. Content and Language Integrated Learning

2.1.1. *CLIL* Definition

A European team concerned about multilingualism and education, and coordinated by David Marsh, launched the concept of *CLIL* in 1994. *CLIL* was defined as:

> ... an umbrella term adopted by the *European Network of Administrators, Researchers and Practitioners*[7], that encompasses any activity in which a foreign language is used as a tool in the learning of a non-language subject, in which both language and subject have a joint role in the domain of mainstream education, pre-schooling and adult lifelong education. (Marsh, 2002:58)[8]

CLIL operates along a continuum of language and non-language content without specifying the importance of one over another. "It does not give emphasis to either language teaching or learning, or to content teaching and learning, but sees both as integral parts of the whole" (Marsh, 2002:58), and it is this concept of integration what differentiates *CLIL* from other developments. For instance, in Wolff"s view (2007), *immersion instruction* carried out in Canada does not assure the development of students" foreign language competence since greater stress is laid on the subject contents. As opposed to this, CLIL instruction is accompanied by normal foreign language instruction, especially in social sciences.

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[7] The European Network of Administrators, Researchers and Practitioners (*EUROCLIC*) aims to include as many teacher trainers, policymakers and other players in the field of *CLIL* as possible to focus on programmes which entail the use of a modern foreign language as the language of instruction or content and language integrated learning for non-language subjects.

[8] See MARSH, D. (2002). *CLIL/EMILE- The European dimension: Actions, trends and foresight potential public services contract*. DG EAC: European Commission. In 2002, David Marsh led the production of *CLIL* which was used in the European Commission Action Plan: Promoting Language Learning and Linguistic Diversity. Now *CLIL* teaching is part of education in the majority of European countries. According to Marsh, there is neither single *CLIL* model occurring across Europe nor one prototype, but a range of different approaches that share the interweaving of content and language, and the learning by construction rather than learning by instruction.

As learners acquire new areas of knowledge, they acquire new areas of language and meaning (Mohan & van Naerssen, 1997). This constitutes "a powerful pedagogic tool which aims to safeguard the subject being taught whilst promoting language as a medium for learning as well as an objective of the learning process itself" (Coyle in Marsh, 2002:37)[9].

2.1.2. Dimensions of Learning

CLIL is about the exploration of the interrelationship among the following factors.

- The subject matter (content)
- The language *of*, *for* and *through* learning (communication)
- The thinking skills for integral high-quality learning (cognition)
- The global citizenship agenda (culture)

This constitutes the four Cs of the framework proposed by Coyle (1999). The *4Cs Framework* takes account of integrating the four dimensions. Thus, *CLIL* is built on the following principles.

- Content needs to be analyzed in order to identify its linguistics demands and reconstructed so that it permits the development of language.
- Communication is about identifying the language needs for the specific learning context so that it can be possible to learn through the use of that language. This language needs to be transparent and accessible. Interaction in the learning context is fundamental to learning.
- Cognition is about students developing skills to think, analyze and create their own interpretation of knowledge and understanding.
- Culture and its complex relationship with language needs to be understood. Intercultural awareness is fundamental to *CLIL*.

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[9] Do Coyle, Professor in Learning Innovation at the University of Aberdeen, Scotland, led an initial teacher education program for future CLIL teachers and supervised doctoral students in the field. She is internationally renowned for her work in CLIL pedagogies and acts as advisor and consultant on a global scale.

This leads to suggest that *CLIL* occurs effectively when the following goals are met in the classroom:

- Progression in knowledge, skills and understanding of the content
- Interaction in the communicative context, developing appropriate language knowledge and skills
- Engagement in associated cognitive processing
- Acquisition of deep intercultural awareness through the positioning of ‚self‟ and ‚otherness‟

From this perspective, *CLIL* involves learning to use language appropriately whilst using language to learn effectively.

2.1.2.1. *Aspects of content*: Coyle, Hood and Marsh (2010:53)[10] define content as "the subject or the *CLIL* theme, which can be drawn from alternative approaches to a curriculum, involving cross curricular and integrated studies." Coyle and her colleagues recommend thinking of content "in terms of a progression in new knowledge, skills and understanding that is intended for learners to access, rather than simply knowledge acquisition".

According to Holmes (2005), an essential feature of *CLIL* is that it places both language and non-language content in a continuum without implying preference or dominance of one over the other.

The practical applications of *CLIL* encourage constant and meaningful contextualization of content for language learning and language use, which favours teachers‟ professional development through experimentation according to the demands of their own settings. Learning content represents a meaningful contextualized activity since students are expected to speak and reason about academic content in a language different from their own. This is intended to expand students‟ cognitive skills and increase their interest in both the content and the language learned (Snow, Met and Genesee, 1989).

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[10] See COYLE, D.; HOOD, P. & MARSH, D. (2010). *CLIL: Content and language integrated learning*. Cambridge: Cambridge University Press. The writers draw on their experience of *CLIL* in different schools across Europe.

2.1.2.2. Aspects of communication: In *CLIL*, the content determines the language needed. Coyle, Hood and Marsh (2010) consider language a conduit for communication and for learning, which is described as *learning to use the language and using the language to learn*. Therefore, the analytical approach in order to decide on the language to be taught in *CLIL* classrooms involves the identification of:

- The language *of* learning: Language the learners need to access basic concepts and skills.
- The language *for* learning: Language needed to enable individuals to discuss, to develop strategies, summarize, hypothesize and ask cognitively challenging questions.
- The language *through* learning: Language acquired as a result of its active involvement with learning and thinking.

In this sense, communication goes beyond the grammar system, but it does not disregard the essential role of grammar and lexis in language learning (Coyle, Hood and Marsh, 2010) Both language form and language use are given due attention, and the meaningful context provided by the subject content permits a comprehensive view of language and communication.

2.1.2.3. Aspects of cognition: *CLIL* students are required to move beyond subject content and linguistic competence, and start reflecting on the learning process by „thinking" and „reflecting" in the target language. According to Marsh (2008a), training the learners to „think" using a language different from their mother tongue promotes the development of their mental processes and conceptualization. They progressively become able to adopt learning strategies (cognitive, metacognitive, social etc.) that enable them to internalize and consolidate previously acquired information and look for new knowledge.

Therefore, apart from linguistic competence, more competences and skills are expected to be developed through *CLIL*. Amidst these abilities, students are expected to get engaged in higher-order and lower-order thinking and understanding, problem solving, accepting challenges and reflecting on them (Coyle, Hood and Marsh, 2010). It is more about constructing rather than instructing since no transfer of concepts is expected.

According to Coyle and her partners, it is necessary to explore the relationship between cognitive processing (learning) and knowledge acquisition (content). Albeit the various taxonomies proposed to explain this connexion are not expected to be rigidly followed, they should serve as a stimulus and reference for planning, discussing and evaluating practices.

One such example of taxonomies was proposed by Benjamin Bloom (1956)[11], who established a hierarchy of educational objectives, generally named after him as *Bloom's Taxonomy*, and which attempts to divide cognitive objectives into subdivisions ranging from the simplest to the most complex.

Figure 1: Bloom's Taxonomy – Cognitive categories

Highest level		
Evaluation		Assessing the value of ideas, things and so on
Synthesis		Assembling a whole from parts
Analysis		Disassembling a whole into parts
Application		Using what has been previously learned
Comprehension		Knowing what a message means
Knowledge		Remembering/recalling terms, facts, and so on
Lowest level		Source: Rothwell, W. and Kazanas, H. Human Resource Development: A Strategic Approach

Bloom's taxonomy served as a basis for other many proposals. One modern view was presented by Anderson and Krathwohl (2000), who consider as cognitive categories remembering, understanding, applying, analyzing, evaluating and creating. This taxonomy is recommended by Coyle and her partners as a useful tool to guide planning for cognitive challenge.

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[11] See BLOOM, B. (1956). Taxonomy of educational objectives: the classification of educational goals. Handbook I: *Cognitive Domain*. New York: Longman. Bloom's taxonomy of educational objectives is considered to be a foundational and essential element within the education community.

2.1.2.4. <u>Aspects of culture</u>: Studies suggest that students enrolled in content-based courses hold significantly more positive attitudes towards English as a foreign language since these courses provide more intense exposure and more meaningful opportunities to use the target language.

Furthermore, Marsh (2000: 10)[12] states that "a major outcome of *CLIL* is to establish not only competence in two languages, but also nurture a „can do" attitude towards language learning in general". So very often the language used in *CLIL* classrooms will only be a platform by which the learner may ultimately take an interest in other languages and cultures as well.

An important point here is that if the child has a language which is not the language of the wider environment, then *CLIL* practices can lead to an even greater appreciation of that home language. *CLIL* didactic principles may include frames like the "Bilingual Triangle" constructed by Hallet (1998: 119)[13], which considers three aspects to influence aims, contents and objects of subject teaching, namely

- Phenomena and facts of the learner"s own culture
- Phenomena and facts of other countries and cultures
- Intercommunity (i.e. studies independent from culture, global and universal phenomena and facts)

In Coyle, Hood and Marsh"s view (2010), studying through a different language is fundamental to foster international understanding and tolerance. Concepts connected to *self* and *other* cultural awareness, identity, citizenship, and progression towards cultural understanding are involved. However, it is not always easy to extend the contents of a course to include intercultural understanding. Careful thought and planning are necessary to ensure meaningful connections.

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[12] See MARSH, D. (2000). Using languages to learn and learning to use languages. Finland: University of Jyväskylä.

[13] See HALLET, W. (1998). The bilingual triangle. In *Praxis des neusprachlichen unterrichts*, volume 45 (2), p. 119. Hallet developed the bilingual triangle as a didactical instrument for curricular and lesson planning which addresses the need for knowledge of one"s own culture to be able to understand and communicate with other cultures.

Although these four dimensions of learning are stated separately, they do not exist as individual entities. The exploration of the interconnections among them is fundamental to planning, and such detailed planning can be facilitated by using the 4Cs Framework (Coyle, Hood and Marsh, 2010). This framework approach for planning has been used in the preparation of the series of lessons that comprise the content-based course created for the present investigation. The 4Cs are expected to be given due attention and are the potential generators of diverse scenarios, as stated by the *CLIL* tenets.

> *CLIL* integrates language learning and content learning at cognitive and cultural levels appropriate to the learners. It is this integration which results in new learning scenarios which are different from regular language or content lessons. *CLIL* demands careful planning for progression in all Cs, and the Cs may progress at different rates depending on the context. This enables teachers to adopt a more holistic and inclusive approach to classroom practice. (Coyle, Hood and Marsh, 2010:55,56)[14]

In order to have a better idea of how to deal with course and lesson planning, four specific steps have been proposed, which can be summarized as follows.

- Step one: *Considering the content*
  Content is the element that initially guides the learning route in order to avoid oversimplification with the purpose of matching the linguistic level of the learners. It is the context that will demand the use of certain structures according to the discourse norms of the content subjects. Existing syllabi or curricula of the specific subjects to address could be analyzed and used as a basis for the selection of topics. Difficulty, progression and importance of topics should be considered. Thus, an outline of the content should be the result of this first step.

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[14] See COYLE, D.; HOOD, P. & MARSH, D. (2010). *CLIL: Content and language integrated learning*. Cambridge: Cambridge University Press. The writers outline the key directions for the development of research and practice.

- Step two: *Connecting content and cognition*
  This involves observing the outline of contents prepared in the first step in order to analyze and select the thinking cognitive skills which connect with it. With the aid of any of the taxonomies previously mentioned, higher-order (evaluating and creating) and lower-order (remembering, understanding, applying and analyzing) skills are determined as the most appropriate for the development of the content. This is expected to ensure that the cognitive level of the activities proposed relates to the learners" own levels of development.

- Step three: *Defining language learning and using*
  This is about linking content and cognitive demands with communication, which involves being aware of the Language Triptych described by Coyle, Hood and Marsh (2010:60-63)[15] as the language *of*, *for* and *through* learning.
  - Language of learning
    The language needed by content for the progression of conceptual understanding, rather than progression on grammatical awareness (grammar is not overlooked but approached through the content demands). An exhaustive analysis of the language of the subject field is necessary in order to identify content obligatory and content compatible language. The identification of the type of constructions and the language corpus of the subject is essential to know what students need to say and how they are going to say it.
  - Language for learning
    The language students need to operate in the learning environment, which means making language accessible to learners in order to learn. Students will use certain structures in order to carry out the activities effectively.

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[15] See COYLE, D.; HOOD, P. & MARSH, D. (2010). *CLIL: Content and language integrated learning*. Cambridge: Cambridge University Press. In the second half of chapter 4 (pp 60-63), the writers exemplify the identification of the three angles of the Language Triptych, and present a number of questions to aid the preparation of a unit or lesson of subject development.

This also implies the identification of the language demands of typical tasks and the language skills and strategies that need to be developed. At this point, students will require plenty of scaffolding, which is expected to decrease gradually as students grow into more spontaneous and independent learners.

o Language through learning
This factor refers to developing language through its use, which involves generating opportunities for both spontaneous and planned language use in order to advance learning. This can be supported by encouraging the creative use of spontaneous language by learners, structuring grammatical awareness, using known language in new ways, and accessing new language according to the diverse scenarios provided by the context of the subject.

- Step four: *Developing cultural awareness and opportunities*
Finally, it is necessary to investigate the most accessible means for learners to work alongside other learners from different cultures. Intercultural experiences can be developed through sharing beliefs, addressing cultural topics as part of the subject contents, and making connections with the wider world. The general availability and increasing feasibility of access to technology make more likely that this intercultural exchange could involve different forms of technology.

Using a visual planning tool for the mapping process of the four steps above described is particularly helpful in order to select and prioritize what will be taught and how it will be taught. According to its authors, the 4Cs Framework "can be adapted, changed and re-worked according to different contextual priorities," inasmuch as "it is not a set formula". (Coyle, Hood and Marsh, 2010:65)[16].

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[16] See COYLE, D.; HOOD, P. & MARSH, D. (2010). *CLIL: Content and language integrated learning*. Cambridge: Cambridge University Press. The writers explain that this mind-map, resulting from the four steps of planning, should later be transformed into materials, resources, tasks and activities so as to match the demands of the teaching aims and outcomes determined for a course.

2.1.3. Classroom Methodology

CLIL encourages students to learn by „doing things" and by „collaborating" (Marsh, 2008b)[17].

- Students are seen as active constructors who resort to their world experiences and schemata so that they can carefully examine and „do things" with the new topics of study of the subject and linguistic contents.
- Students are expected to develop their pragmatic, sociolinguistic and strategic competence to collaborate in a *CLIL* learning environment.

CLIL teachers are expected to acquire and further develop certain professional competences, as Marsh, Mehisto, Wolff and Frigols (2010) explain in the European Framework for CLIL Teacher Education[18]. Amidst these competences, there are:

- Personal reflection to explore their own understanding of competences, needs and attitudes.
- Understanding of CLIL core features to describe models, misconceptions, strategies and contextualize.
- Content and language awareness to apply strategies to present contents, support language learning and foster cognitive development in a constructivist way.
- Skills to integrate learning resources and environment.
- Knowledge about classroom management techniques.
- Skills to integrate methodology and assessment.
- Dynamic involvement in research and evaluation.

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[17] See MARSH, D. (2008b). Language awareness and CLIL. In J. Cenoz and N. H. Hornberger (Eds.): *Encyclopedia of language and education*. Knowledge about language, 2nd edition, Volume 6. New York: Springer Science+Business Media LLC. Social constructivism and cognitive psychology have been established at the heart of *CLIL* instruction. In Marsh's view, successful application of *CLIL* involves utilizing and developing a broad range of capacities in the subject matter and skill in using the language in real-life situations.

[18] *The European Framework for CLIL Teacher Education* is a document prepared as part of a mid-term project of Curriculum development for *Content and Language Integrated Learning* that started in 2008. This project proposed the development of a teacher training curriculum for *CLIL* that may be linked to the learners' curricula and that includes all the fundamental *CLIL* components for local implementation in teacher training.

2.1.3.1. Whendfn planning a CLIL session: Planning *CLIL* lessons demands a new approach that integrates aspects from the practices embedded in both subject disciplines and foreign language study. Some requirements to meet in *CLIL* courses include:

- Having a comprehensive guideline of the language and subject topics to be included in each session. This implies that the subject contents will permit to identify the language needed to deliver them at a word, sentence and text levels.
- Establishing the language and subject functional outcomes or material aims of the session. This involves identifying "what learners already know" (Marsh, et al. 2010:23)[19].
- Designing specific activities based on objectives that match the behavioural outcomes expected from students.
- Stating clear procedures that enhance language and subject cognitive skills and attitudes. It means that the teacher will need to identify and analyze preferred leaning styles, try to improve their effective use, and try to expand on the use of other necessary styles (Marsh, et al. 2010).
- Proposing instructional strategies that take into account social constructivist theory, including forms of discourse that promote dialogic teaching and learning.
- Planning strategies for fostering critical thinking, and supporting continuous cognitive growth through a repertoire of other diverse didactic strategies, such as error awareness and correction, first language transfer and interference, anti-plateau strategies, translanguaging and modelling.
- Identifying the resources required for the adaptation and preparation of classroom materials and the ways to integrate *ICT* in the curriculum in order to increase students talking time and provide opportunities to be creative and develop skills and autonomy (University of Cambridge ESOL Examinations, 2009).

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[19] See MARSH, D.; MEHISTO, P.; WOLFF, D. & FRIGOLS, M. (2010). *European framework for CLIL teacher education*. Retrieved on September 11, 2011 from http://clil-cd.ecml.at/LinkClick.aspx?fileticket=C0kUO%2BvEc6k%3D&tabid=2254&language=en-GB

2.1.3.2. *Learning materials*

ILUSTRATIONS

o As input tools, they provide visual support for understanding meaning in the content area phenomena and developing critical thinking skills. They constitute an aid to introduce topics and examine steps in a process (technique called photosyntesis). They often summarize the main points in longer texts, so they prepare learners for extended reading as well.

o As output tools, they prompt students" production at different levels of Bloom"s (1956) taxonomy. They can be used to elicit specific information to show recall and understanding, and/or to motivate class discussions that involve higher-order skills like analysis or evaluation.

SUBJECT CONTENT TEXTS

o They communicate authentic genre, vocabulary, and language characteristic of the discipline studied.

o Considering the level of difficulty is essential to make informed decisions on text selection (Brinton et al., 1989).

o Teachers can focus students" attention on language at word level (new terms that can be incorporated in guided activities), and on the genre or type of text organization.

HIGHLIGHTED FEATURES OF TEXTS

o Developing students" sensitivity to non-textual features (Nuttall, 1982) constitutes a good aid to support understanding (scaffolding input). These features include: spacing, indentation, layout, punctuation symbols and choice of type, that is, words in larger of darker type to highlight items from the text.

o When learners are familiar with a text type, they can examine other texts, search for similar features, and start to include these features in their own production.

GRAPHIC ORGANIZERS: DIAGRAMS, TABLES AND CHARTS

o As input tools, they present information in a visually comprehensible way. This visual input help learners to understand and remember new information better by simply making thinking less abstract and more visible.

- As output tools, graphic organizers and diagrams help learners with limited language skills to communicate intelligibly by scaffolding output ((University of Cambridge ESOL Examinations, 2009: 10)[20].
- Graphic organizers also enable learners to extract relevant information from subject sources, organize and work with it.

ICT APPLICATIONS

- Power point presentations are a useful tool that provides visual input to ensure understanding and maintain attention levels. They might be used to stimulate oral interaction.
- Some institutional websites on the internet, relevant to the subject content, provide learners with interactive materials for activities with high visual content and interactivity. These websites are particularly useful for students of a lower level of language development. They can provide motivating reinforcement for concepts presented through other media and offer new opportunities for exploration.
- Discrete-point web research for images or precise pieces of information motivate active participation of students in the learning process. Learners might find photographs, travel routes, weather information, etc.; research that will help them be prepared for more demanding future web-quests.
- Web-quests might be planned to incorporate a framework that prompts the development of specific skills in more advanced learners. According to Abbitt and Orphus (2008), web-quests help scaffold inquiry learning. Students are given specific sequenced steps, thanks to which they move from the generalities provided by the introductions to a detailed understanding of what final product is expected. PowerPoint presentations are a popular way to show the class the web-quests product later (Guerrini, 2009).

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[20] See UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS. (2009). Content and language integrated learning (*CLIL*) – Handbook for teachers: Teaching Knowledge Test (*TKT*). CB/ 0EU United Kingdom. Cambridge: Cambridge University Press. The *TKT* is a test from Cambridge ESOL about teaching English to speakers of other languages, which is intended to help understand different methodologies for teaching, the "language of teaching", the ways in which resources can be used, lesson planning and classroom management.

2.1.3.3. <u>When delivering a CLIL session</u>: The four dimensions of *CLIL* should be taken into account when delivering the session.

CONTENT
- o Identifying learners" difficulties with the new subject content, especially with the key vocabulary.
- o Avoiding lecturing, that is, extended teacher turns through the application of anti-plateau strategies.
- o Creating opportunities for reinforcing content learning.
- o Carrying out the presentation of new material by organizing whole-class discussions leading the class to the „discovery" of new facts and concepts through strategic questioning. As stated by Marsh, et al. (2010:19)[21], "teacher questioning which encourages learner questioning is fundamental to higher-order thinking skills, creativity and linguistic progression".
- o Favour the use of questions about reasons, opinions and beliefs, as opposed to questions about facts or didactic open and closed questions. According to a study examined by Dalton-Puffer (2007a:12)[22], which agrees with the position of Marsh, et al. (2010) about the way to carry out questioning in the *CLIL* class, "questions for facts typically received minimalist answers, whereas the other targets encouraged more complex utterances". Therefore, questions seem to determine student output in whole-class interaction.

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[21] See MARSH, D.; MEHISTO, P.; WOLFF, D. & FRIGOLS, M. (2010). *European framework for CLIL teacher education*. Retrieved on September 11, 2011 from http://clil-cd.ecml.at/LinkClick.aspx?fileticket=C0kUO%2BvEc6k%3D&tabid=2254&language=en-GB. According to the writers, the use of questions is arguably the teacher"s most important resource in *CLIL* classes. The typical display observed in the pattern: teacher questions/student answers/teacher affirms or rejects the response, visibly limits communication, which is why carefully planned open ended questions are expected to be favoured.

[22] See DALTON-PUFFER, C. (2007a). Outcomes and processes in content and language integrated learning (CLIL): Current research from Europe. In W. Delanoy & L. Volkmann (Eds.), *Future perspectives for English language teaching*. In Dalton-Puffer"s view, "teachers" didactic decisions about how to teach their subject have far-reaching consequences for the language ecology of their classrooms and for the language opportunities which arise in them."

- o Modifying input for least advanced learners.
- o Apply strategies in order to foster in learners the habit of linking new learning with their personal experience outside the classroom (Marsh, et al. 2010).
- o Scaffolding[23] students" understanding (input) and their production (output) of both subject content and target language by using different resources like questions and sentence stems for guidance.
- o Identifying key concepts of content subjects and making them accessible to learners through the use of different strategies which take into account students" diverse language competences and needs (Marsh, et al. 2010).
- o Making of school lessons predominantly oral events to interact with teacher and peers so that knowledge is not transmitted but jointly constructed (Mercer 1995).
- o Increasing students talking time through the application of task-based learning that includes pair and group work. Marsh, et al. (2010) recommend the use of diverse classroom set-ups to promote student communication, cooperative learning and leadership.
- o In Dalton-Puffer"s view (2007a), despite the non-hierarchical configuration of the four dimensions of *CLIL*, and their interdependence, communication, that is to say language, should hold the central place.[24]

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[23] Scaffolding is a term associated with Vygotsky"s notion of the *Zone of Proximal Development* (*ZPD*). The *ZPD* is the difference between what a child can accomplish alone and what she/he can accomplish with help. Teachers *scaffold* instruction when they provide a substantial amount of support and assistance in the earliest stages of teaching and then decrease the amount of support as learners acquire experience, so learners can build autonomy. Scaffolding may be verbal, procedural or instructional (Echevarria et al., 2004).

[24] Dalton-Puffer [See DALTON-PUFFER, C. (2007a). Outcomes and processes in content and language integrated learning (CLIL): Current research from Europe] comments positively on an adaptation of the 4Cs presented by Zydatiß (2007), in which *communication* is given the central and yet non-hierarchical place amid *culture*, *cognition* and *content*. Dalton-Puffer considers this a significant advance in *CLIL* modelling.

COGNITION

o Deploying strategies for developing critical thinking in students about content and language, promoting awareness of the topic discussed in the subject content, the language, and the learning process (Marsh, et al. 2010).

o Helping learners develop critical thinking and cognitive strategies through the use of Bloom''s cognitive categories[25]:
   - Knowledge – recall, recognize, relate, etc.
   - Comprehension – define, describe, explain, interpret, etc.
   - Application – compare, contrast, classify, categorize, etc.
   - Analysis – predict, guess, hypothesize, etc.
   - Synthesis – conclude, decide, choose, etc.
   - Evaluation – judge, prove, compose, recommend, etc.

o Favouring co-constructing knowledge with learners over instructing learners.

o Co-creating with students a non-threatening environment that is driven by learning and active participation.

o Promoting reflection on skills, goals and achievements.

o Resorting to the use of technology and the practice of blended learning (Marsh, et al. 2010) which may provide, for instance, visual support for effective task completion.

o Promoting note taking, drafting, editing, stating facts and opinions, carrying out investigations and recording results (University of Cambridge ESOL Examinations, 2009).

CULTURE

o Promoting the development of activities that help learners view the world from different perspectives and analyze content from different cultural points of view.

o Foster the decoding of new information based on new thinking horizons, using frames of reference that have been enriched with elements taken from different cultures and value systems that broaden the way students think and learn.

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[25] A number of authors have explored the practical application of Bloom''s taxonomy. Dalton, J. & Smith, D. (1986), in their book: *Extending children's special abilities – Strategies for primary classrooms* (retrieved from http://www.teachers.ash.org.au/researchskills/dalton.htm) propose a number of sample questions and activities for each of Bloom''s cognitive categories.

2.2. Task-Based Learning (*TBL*)

2.2.1. *TLB* Definition

A task has been defined as an "activity which is carried out as the result of processing and understanding language", which "may or may not involve the production of language", and which usually "requires the teacher to specify what will be regarded as successful completion of the task. The use of tasks in language teaching is expected to make it more communicative since it provides a purpose that goes beyond the practice of language for its own sake." (Richards, Platt and Weber, 1986:289)[26]

Nunan (2004:1) [27] differentiates between "real world or target tasks, which refer to uses of language in the world beyond the classroom, and pedagogical tasks, which occur in the classroom. When tasks are transformed from the real world to the classroom, they become pedagogical in nature" and can be defined in the terms used by Richards, Platt and Weber (1986) or by Nunan (1989) himself.

Nunan (1989:10)[28] defines a task as "a piece of classroom work" with a sense of completeness that allows it to stand alone as a communicative act, "which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form". This does not mean that grammar is not important, but that grammatical knowledge is deployed to express meaning. Nunan (2004) highlights the fact that meaning and form are highly interrelated and that grammar exists in order to express meaning.

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[26] See RICHARDS, J.; PLATT, J. & WEBER, H. (1986). *Longman dictionary of applied linguistics*. London: Longman. Also included in Nunan"s 1989 book.

[27] See NUNAN, D. (2004). *Task-based language teaching*. Cambridge: Cambridge University Press.

[28] See NUNAN, D. (1989). *Designing tasks for the communicative classroom*. Cambridge, Cambridge University Press. Regarding communicative acts, Nunan recognizes it is not easy to draw a clear distinction between communicative and non-communicative tasks since meaning and form are so closely related. Thus, "good oral grammar exercises can and should be both meaningful and communicative".

TBL is fostered through performing a series of activities as steps towards successful task realization. The focus is using language as a vehicle for authentic real world needs. Thus, motivation for communication becomes the primary driving force. Learners are expected to actively experiment with their store of knowledge, and use skills of deduction and independent language analysis to exploit the situation fully.

According to Nunan (2004:1) "*TBL* has strengthened the following ideas about language teaching practices:

- A needs-based approach to content selection.
- An emphasis on learning to communicate through interaction in the target language.
- The introduction of authentic texts into the learning situation.
- The provision of opportunities for learners to focus not only on language but on the learning process itself.
- An enhancement of the learners" personal experiences as important contributing elements to classroom learning.
- The linking of classroom language learning with language use outside the classroom."

These concepts are evidently connected to the requirements of a *CLIL* class, which makes *TBL* particularly suitable for the planning of lessons considering tasks the units to organize classroom work.

Nunan makes emphasis on the fact that "learning is not an all-or-nothing process but piecemeal and inherently unstable", for which items need to be often encountered and "reintroduced over a period of time" (2004:35,36). There are, in fact, seven principles for task-based language teaching:

- *Scaffolding*: Providing supporting frameworks for learning which should progressively be removed to permit the development of learners" independence.
- *Task dependency*: Each task should grow out and build upon the previous one, that is, they should keep a logical instructional sequence that leads the learners from a receptive to a reproductive and to a creative role.

- *Recycling*: Since it is generally agreed that learning is progressive and impossible to master entirely when first presented, it is necessary to activate the "organic" learning principle, that is, show learners the target language items in different type of tasks (linguistic and experiential) and see their different functions in different content areas. The idea is to provide students with plenty of opportunities to reencounter the language and contents.

- *Active learning*: Applying the concept of "experiential" learning, that is, creating activities and tasks for students to use the language, inasmuch as they learn best through doing, by actively constructing their own knowledge rather than having it transmitted. Students are expected to be the centre of classroom work.   Nunan (2004) recognizes the importance of teachers" input but he also bewares teacher-focused work and their dominance in the classroom.

- *Integration*:   Show learners the relationship between linguistic form, semantic meaning and communicative function through their participation and completion of "integrative" tasks.[29]

- *Reproduction to creation*:   Use tasks in which learners reproduce models provided by the teacher or materials and designed to give them mastery of form, meaning and function. These tasks should be the basis for the progressive introduction to creative, tasks in which learners recombine familiar elements in novel ways.

- *Reflection*: Making learners aware of the learning strategies they are using and provide them with opportunities to think about what they have learned and how well they are doing, so that they can progressively become reflective learners.

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[29] See Nunan (2004). *Task-based language teaching*. Cambridge: Cambridge University Press. In this book, Nunan makes reference to the 1980s, first years of the communicative approach, when focus on form was thought unnecessary, which led to a split between separate focuses on form, meaning and function in language instruction. Nunan points out that "the challenge for pedagogy is to reintegrate the formal and functional aspects of language . . . and make explicit to learners the systematic relationships between form, function and meaning.

2.2.2. Task Design: A Framework for Lesson Planning

Notwithstanding the fact that tasks focus students attention on meaning rather than form, different scholars have pointed out the need to give the due attention to form as well, in order to prevent learners from gaining fluency at the expense of accuracy. Tasks can, therefore, comprise different stages at each of which different aspects of learning can be given attention.

Willis (1996:38)[30] defines tasks as "goal oriented activities with a clear purpose," and advocates a three stage framework for the organization of a task so that it makes possible a focus on meaning and form. These stages include:

- *Pre-task*: Introduction to topic and task so that students understand the theme explored, pay attention to highlighted features or expressions, and ask questions about the instructions in order to solve their doubts. This stage involves activating knowledge through exploitation of non-linguistic (pictures, videos) or linguistic (articles, stories) materials, brainstorming, and sharing relevant experiences.

- *Task cycle*
  - Task: Students do the task in pairs or groups while the teacher monitors from a distance without correcting them. This stage involves engaging students in a discussion, having students prepare their arguments for a debate, or producing ideas for a presentation.
  - Planning: Students prepare to report to the whole class while the teacher gives language advice to aid accuracy. The objective is that learners rehearse the task, recycle the language needed, and get familiar with the context as much as possible.
  - Report: Students present their report to the class to draw people's attention to an issue and compare results, while the rest of the class can comment on the contents of students' reports. The focus will be successful realization.

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[30] See WILLIS, J. (1996). *A framework for task-based learning*. London: Longman. Willis states that through this framework learners get exposure to language (pre-task), private and public language use (task cycle), and attention to language form (language focus) while raising their motivation to achieve an aim.

- *Language Focus*
  - Analysis: While the task is being performed, the teacher might want to take notes on the language produced. Then, students may be asked to examine and analyze specific features of the form of the language used.
  - Practice: Students practice new features after their analysis to gain a better understanding of structures and vocabulary.

Willis (1996) highlights the necessity of achieving an outcome in tasks, creating a final product that can be appreciated by others, like compiling lists, comparing features, solving a problem, etc. The importance of consciousness-raising activities is also recognized since they encourage learners to think about language form once they have focused on language use during the *task cycle*, as opposed to form-focused activities aimed at making students mastering the production of a single linguistic item.

In T-kit Methodology in Language Learning (2000:26)[31], it is also recommended that the Post-task stage include "feedback and evaluation" in order to "discuss the success of the task and consider suggestions for improving it." These discussions might include diverse issues, such as "working together, performing in a group, reactions to the topic, amount of language input, things they enjoyed and did not enjoy doing, and so on." This stage of task evaluation is expected to "provide useful information for facilitators when planning further tasks."

The *TBL* approach can be adapted to match different levels of learner language development as long as facilitators are aware of learners" needs and are able to make changes to suit language, content and cognitive requirements. The overall aim, however, is the accomplishment of a real-life task and activities leading to this (Curran, et al. 2000).

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[31] See CURRAN, P.; DEGUENT, S.; WILLIAMS, S.; MILETTO, H. & VAN DER STRAETEN, C. (2000). *Methodology in language learning T-kit.* Council of Europe and European Commission. This document is N°2 of a series of 4 training kits first published in the year 2000, and followed by more in subsequent years. This is one of the products of the Partnership Programme of Youth Worker Training run by the European Commission and the Council of Europe.

2.3. Curriculum and Course Design

2.3.1. Beliefs and Curriculum Principles

Curriculum has been defined as the philosophical, social, educational and administrative factors which contribute to the planning of a course or programme since they determine the theoretical orientation of language and language learning with respect to the subject mater at hand (Dubin and Olshtain, 1986). Taking this into consideration, curriculum can be seen as both the product of decision making as well as the rationale underlying these decisions.

Dubin and Olshtain (1986:23)[32] identified different stages in the process of curriculum and syllabus design, which are expected to permit the clear establishment of the objectives of a course.

- *Fact-finding stage*: Assessment of societal factors: students" needs, attitudes towards language, socio-cultural context.
- *Establishing realistic goals*: Based on the facts found at the previous stage, the type of audience and the principles of the institutional current system.
- *Analyzing previous similar experiences and programs*: Getting familiar with the existing materials to take advantage of effective work and correct flaws or experiment with new ways to do things.
- *Analyzing the materials*: Examine compatibility of objectives in case of adopting already designed textbooks.

Curriculum design should include a variety of approaches and models adapted to meet the learners" needs. Regarding *CLIL*, Holmes (2005) notes that, since language and subject content are assumed to be on a continuum without implying preference or dominance of one over the other, it is essential to recognize curriculum development as part of this continuum.

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[32] See DUBIN, F. & OLSHTAIN, E. (1986). *Course design*. Cambridge: Cambridge University Press. Dubin and Olshtain highlight the fact that a problematic area for course planners is that of using the analysis of language form as "the sole or even primary input" for their designs. In their view, all language content considerations should be "put through the filter of learner needs", whereas scientific grammar could serve only as "a starting point".

Thus, in *CLIL* classes, "specification of language and subject objectives, and careful and systematic planning, as well as coordination of the language and subject content curriculum, must also be carried out". (Snow, Met and Genesee, 1989:204)[33] Furthermore, changes must be favoured in the language and content curriculum so that language and subject content objectives can simultaneously be given attention.

Concerning *TBL*, Nunan‟s ideas (2004) on curriculum development include not only the establishment of objectives, but also the description of procedures.

> . . . curriculum needs to take account of both means and ends, and must, in consequence, incorporate both content and process. In the final analysis, it does not matter whether those responsible for specifying learning tasks are called "syllabus designers" or "methodologists". What matters is that both processes and outcomes are taken care of and that there is compatibility between them. (Nunan, 2004:10)[34]

In Nunan‟s view, the principles that direct curriculum development in *TBL* and other methodologies like content-based instruction are all based on the broad philosophical approach of *Communicative Language Teaching* (*CLT*). Thus, they represent a realization of this philosophy at the levels of syllabus design and methodology. "Whatever the position taken," expresses Nunan (2004:10) referring to the strong or to the weak interpretations given to *CLT* nowadays, "there is no doubt that the development of *CLT* has had a profound effect on both methodology and syllabus design and has greatly enhanced the status of the concept of *task* within the curriculum."

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[33] See SNOW, M.; MET, M. & GENESEE, F. (1989). A conceptual framework for the integration of language and content in second/foreign language instruction. *Tesol Quarterly*. According to Snow, Met and Genesse, "explicit language instruction in content-driven models" can "…expand students‟ communicative range", "…provide for social language development", "…lay the groundwork for success in content learning" and "…integrate aspects of culture in learning".

[34] See See NUNAN, D. (2004). *Task-based language teaching*. Cambridge: Cambridge University Press.

2.3.2. Products and Course Design: Syllabus

A syllabus is considered a more detailed and operational statement of teaching and learning elements which translates the philosophy of the curriculum into a series of planned steps leading towards the defined objectives (Dubin & Olshtain, 1986). It refers to a subpart of the curriculum. It is, in fact, one of its products.

As stated in the previous section about curriculum development, Nunan favours the idea of including procedural considerations in a syllabus that does not necessarily depend on a prior analysis of the language into its discrete points. Among the examples of procedural products of curricula mentioned by Nunan, there are task-based syllabi and content-based syllabi.

In Nunan`s view (1989:19), "syllabus specifications as traditionally conceived", that is "lists of linguistic contents, can provide coherence and continuity to the course design and materials development process". However,

> . . . rather than identifying a particular item of the syllabus and try to create activities and materials to teach that item, the task designer can find or create an interesting and relevant activity or text, at the appropriate level of language development, and identify which items of the syllabus can be introduced through it. (Nunan, 1989:19)[35]

The function of the designer will be, therefore, to "perform a delicate juggling act between the various curriculum components", namely syllabus specifications, tasks and integrating activities (Nunan, 1989:19). Prabhu, Candlin, Breen and other scholars are also convinced of the efficacy of using tasks, not only as a classroom activity focused on meaning, but as the building blocks in the language curriculum. Cadlin (1987:5)[36] states, "*TBL* is not only a means to enhancing communication and acquisition, but also the means to the development of classroom syllabi."

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[35] See NUNAN, D. (1989). *Designing tasks for the communicative classroom.* Cambridge, Cambridge University Press.

[36] See CANDLIN, C. & MURPHY, D. (Eds.) (1987). *Language learning tasks.* Englewood Cliffs NJ: Prentice-Hall.

The use of tasks as elements of a syllabus construction can lead to the creation of a "Type B procedural and experiential syllabus", which, unlike Type A syllabi, "is centred in the learner‟s gaining communicative competence and linguistic skills necessary to carry out real-world tasks" rather than acquiring the totality of pre-specified linguistic content (Nunan, 1988b:22)[37].

However, there are some strong versions of the Type B syllabus, which hold the belief that language can be learned by focusing only on communication problems in the target language, without any attention to language form. *The Bangalore Project*, proposed by Prabhu (1980), is one of the most famous examples of a strongly communicative syllabus, in which tasks were graded, in Prabhu‟s words, "as a matter of common-sense judgement and past experience" rather than as a carefully calculated balancing of cognitive and linguistic factors.

Essentially, the type of procedural syllabus proposed by Prabhu grows organically out of the needs and interests of learners in which there are neither preselected goals nor content specifications. It is mainly a negotiated syllabus. Therefore, White (1988) warns of the danger of courses developing organically without any direction. In White‟s words, "the emphasis on processes and procedures rather than on outcomes could result in an aimless journey".

In task-based syllabi, Nunan (1991) suggests starting the design by answering the questions:

- What do the learners need to do with the target language? (emphasis on outcomes), and
- How can the psycholinguistic mechanisms underlying second language acquisition be activated in the classroom? (emphasis on processes)

Ideally, task selection will consider both questions, which somehow match four aspects important in CLIL, namely content and culture (outcomes), communication and cognition (process).

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[37] See NUNAN, D. (1988b). *Syllabus design*. Oxford: Oxford University Press. Because of this new conception of syllabus design including notions, functions, skills and activities, Nunan states that "the traditional distinction between syllabus design and classroom methodology has become blurred".

In order to design the syllabus of the course matter of this investigation, tasks were used as the building blocks to integrate principles and outcomes, processes and classroom action. As Nunan (1988b) states, tasks are expected to foster the merging between the ends of the curriculum (individuals who are capable of using the target language to communicate) and the means (activities which develop this capacity).
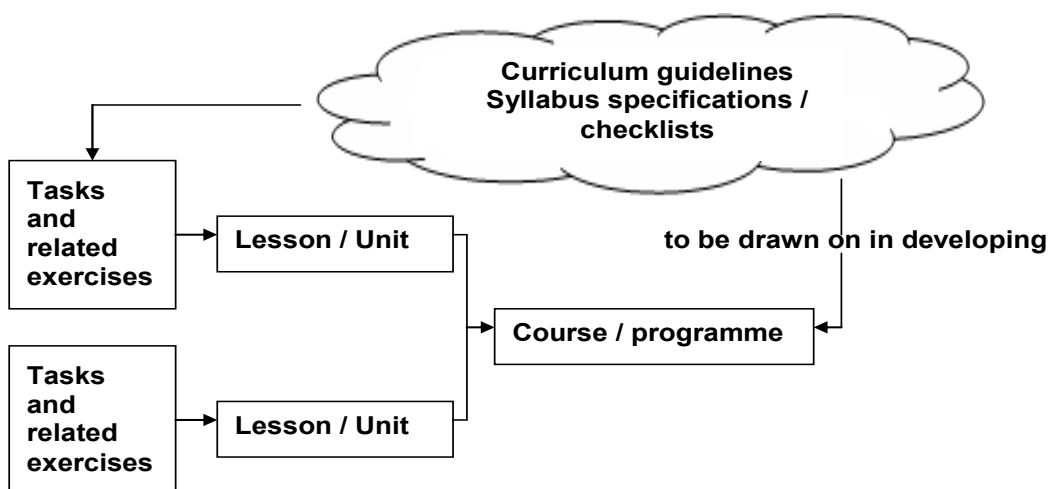
Figure 2: Tasks, curriculum and course design
Source: NUNAN, D. (1989:18). *Designing tasks for the communicative classroom*. Cambridge, Cambridge University Press.

In the diagram above we can see the direct interconnection between tasks and curriculum and course design. Whereas curriculum designers take the long-term perspective and plan for semesters and years, teachers and materials writers do their detailed planning in relation to lessons or units of work.

Attempts such as the task framework proposed by Willis (1996), mentioned in previous sections of this chapter, constitute valid ways to use tasks systematically in order to integrate the different aspects of language learning.

In the case of *CLIL* courses, the syllabus should try to integrate subject matter and language needs so that they can support one another. Snow (1989) describes this integrated approach as the process of making language objectives and subject objectives compatible with each other to be taught concurrently.

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2.4. Communicative Language Ability

Among the developments in the understanding of language learning, there have been many attempts to define the idea of communicative language ability. For instance, Jordan mentions Widdowson‟s view of language "not as a genetic endowment, but as a generic accomplishment" (Widdowson, 1996:14, in Jordan, 2004:7)[38]. Bachman (1990:84)[39] describes *Communicative Language Ability* as "consisting of both knowledge, or competence, and the capacity for implementing, or executing that competence in appropriate, contextualized communicative language use." Bachman includes the definition that Cadlin (1986) presents for communicative competence:

> the ability to create meanings by exploring the potential inherent in any language for continual modification in response to change, negotiating the value of convention rather than conforming to established principle . . . A coming together of organized knowledge structures with a set of procedures for adapting this knowledge to solve new problems of communication that do not have ready-made and tailored solutions. (Cadlin, 1986:40, in Bachman, 1990:84)

In order to address the different aspects involved in the concept of communicative language ability, Bachman (1990) proposes a three-component framework which comprises language competence, strategic competence and psycho-physiological mechanisms. The first two elements have already been mentioned above, in general terms. The latter refers to the processes involved in the actual execution of language as a physical phenomenon. The three components interact in different ways in order to respond to the specific context of a situation.

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[38] See JORDAN, G. (2004). *Theory construction in second language acquisition*. Philadelphia: John Benjamins Publishing Co.

[39] See BACHMAN, L. (1990). *Fundamental considerations in language testing*. Oxford: Oxford University Press. Bachman bases his framework for the understanding of Communicative Language Ability on the work of Hymes (1972), Canale and Swain (1980) and Widdowson (1989).

2.4.1. Language Competence

According to Bachman (1990), despite the identification of individual separate elements, *Communicative Language Ability* is not formed by independent entities, but by competences that interact with each other and with the features of the language use context. The first element, language competence, refers to the specific knowledge components that are utilized in communication via language. The findings of different scholars are deployed and re-organized here, under two subgroups that comprise the formal and functional dimensions of language.

- *Organizational competence:* It refers to the abilities involved in controlling the formal structure of language (language signs and form), that is, recognizing structures, comprehending their propositional content and organizing them to form texts. It comprises two elements.
    o Grammatical competence: It refers to the knowledge of vocabulary, morphology, syntax, phonology and graphology; that is, linguistic forms perceived rather in isolation to express specific significations.
    o Textual competence: The knowledge of the conventions and rules of cohesion (marking semantic relationship, using conjunctions, ordering discourse) and rhetorical organization (topic development, the overall semantic structure of a text) in order to join two or more sentences together to form a text, which is the unit of language.
- *Pragmatic competence:* The scope of this ability is certainly wider. While organizational competence concerns the relationships among signs and their referents, pragmatic competence concerns the relationships between signs and their referents on the one hand, and between the language users and the context of communication on the other hand. Therefore, pragmatic competence refers to the abilities to identify the relationships between utterances, the acts or functions that are performed through the use of those utterances, and the characteristics of the context of language use that determine the appropriateness of those utterances. It comprises illocutionary and sociolinguistic competence.

o Illocutionary competence: Searle (1969, in Bachman, 1990:90)[40] distinguishes three types of speech act:

- "An utterance act", simply the act of saying something
- "A propositional act", the act of referring to something or expressing a prediction about something
- "An illocutionary act", the function performed in saying something

Therefore, utterance acts can have propositional content or illocutionary force. Thus, illocutionary competence is the ability of the speaker and interlocutor to signal and interpret the illocutionary force of an utterance so that there is a corresponding perlocutionary effect as a response. It is important to remember that there are different ways to interpret the illocutionary force of an utterance since the same structure could express different functions according to the context of language use.

o Sociolinguistic competence: While illocutionary competence is the ability to express a wide range of functions and interpret the illocutionary force of utterances, sociolinguistic competence permits sensing or controlling the appropriateness of those functions and the conventions of language use according to the context. Amidst the abilities that comprise sociolinguistic competence, Bachman (1990:95) mentions the following.

- "Sensitivity to differences in dialect or variety", according to geographic regions or social groups.
- "Sensitivity to differences in register", according to field of discourse (subject matter), mode of discourse (written or spoken), domain of discourse (discourse community), and style of discourse (frozen, formal, consultative, casual or intimate).
- "Sensitivity to naturalness", what Pawley and Syder (1983) call the *native-like* way to use language.
- "Ability to interpret cultural references or figures of speech", that is, meanings given by specific cultures.

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[40] See BACHMAN, L. (1990). *Fundamental considerations in language testing*. Oxford: Oxford University Press

2.4.2. Strategic Competence

It refers to the mental capacity for implementing the components of language competence in communicative language use. It provides the means for relating language competencies to features of the context of situations in which language use takes place, and to the knowledge structures of the language users.

- *Assessment component:* Speakers should be able to assess a number of aspects regarding the communicative situation.
  - o Identify the information that is needed for a particular communicative goal.
  - o Determine the language competences (organizational and pragmatic) that are at our disposal to achieve the communicative goal.
  - o Ascertain the abilities and knowledge that are shared by our interlocutor. This is what Corder (1983:15)[41] describes as "the assessment of our interlocutor linguistic competence and his knowledge of the topic of discourse."
  - o Evaluate the extent to which the communicative goal has been achieved after the attempt to communicate.

- *Planning component:* This component refers to the ability to retrieve relevant items from organizational competence (grammatical and textual) and from pragmatic competence (illocutionary and sociolinguistic) and formulate a plan in order to achieve the communicative goal. According to Bachman (1990:102)[42], the function of the planning component of strategic competence is "to match the new information to be processed with relevant information that is available and map this onto the maximally efficient use of existing language abilities."

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[41] See CORDER, S. (1983). Strategies of communication. In C. Faerch and G. Kasper (Eds.), *Strategies in interlanguage communication*. London: Longman. Corder states that "the strategies adopted by speakers, of course, depend upon their interlocutors. What we attempt to communicate and how we set about it are determined not only by our knowledge of the language but also by our current assessment" of our interlocutor‟s capabilities.

[42] See BACHMAN, L. (1990). *Fundamental considerations in language testing*. Oxford: Oxford University Press.

- *Execution component:* This component refers to the ability to draw on the psycho-physiological processes involved in the actual execution of language as a physical phenomenon. These mechanisms play an important role when trying to implement the language planned, that is, how easy it is for speakers to resort to the linguistic elements and use them in real communication.

Bachman (1990) points out that the three components of strategic competence, to wit: assessment, planning and execution, are involved in interpreting and comprehending information, processes in which the communicative goal will not necessarily be to produce language, but to better understand a given idea of knowledge, as when we read or attend a lecture.

> I consider it more as a general ability, which enables an individual to make the most effective use of available abilities in carrying out a given task, whether the task be related to communicative language use or to non-verbal tasks such as creating a musical composition, painting, or solving mathematical equations . . . It is here that we begin to enter the realm of general cognitive abilities, or intelligence . . . (Bachman 1990:106)[43]

2.4.3. Psycho-physiological Mechanisms

Recapitulating, the framework for the description of *Communicative Language Ability* consists of three components, two of which (language competence and strategic competence) have already been described. The final component, the psycho-physiological mechanisms involved in language use, comprises visual and auditory skills, employed in receptive use, and neuromuscular skills (articulatory, digital, etc.) employed in productive use as part of the execution component described above.

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[43] See BACHMAN, L. (1990). *Fundamental considerations in language testing*. Oxford: Oxford University Press. Bachman states that it might be inaccurate to identify strategic competence with intelligence, or to simply dismiss strategic competence as a general ability whose effects on language test performance we cannot measure. He expresses the necessity to generate hypotheses about test performance that consider assessing strategic competence for research.

The diagram in *Figure 3* shows the interactions among all the components of *Communicative Language Ability* and the language use context.

GOAL
Interpret or express speech with specific function, modality and content

Assessment Component
Identify goal, own skills and interlocutor's

Planning Component
Retrieve items from language competence

LANGUAGE COMPETENCE

Organizational Competence
Grammatical
Textual

Pragmatic Competence
Illocutionary
Sociolinguistic

PLAN
Composed of the realization of which is expected to lead to the goal

Execution Component
A neurological and physiological process

PSYCHO-PHYSIOLOGICAL MECHANISMS

STRATEGIC COMPETENCE

UTTERANCE
Express or interpret language

Figure 3: Components of Communicative Language Ability
Adapted from: BACHMAN, L. (1990:103). *Fundamental considerations in language testing*.Oxford: Oxford University Press.

All in all, the analysis of the different aspects involved in language use is expected to aid the teaching process and the design of adequate assessment of L2 learners" proficiency, in the hope of making quality terms more quantifiable and testable.

CHAPTER III
METHODOLOGY OF THE INVESTIGATION

This chapter aims to describe the different parts in which this research has been organized. Apart from a general explanation regarding the type of investigation and its design process, chapter three comprises four principal sections, namely

- the process of design of the content-based course according to the theoretical framework presented in chapter two,
- the preparation of instruments of data collection based also on the reviewed concepts,
- the analysis of validity and reliability of the instruments designed, and
- a clear delimitation of the procedure to follow during the experimental part of the research.

3.1. Type of Investigation

The present investigation is basically a practical classroom research in which the accuracy of a hypothesis based on general pedagogical principles and classroom experience will be verified in a specific language teaching context.

The research methodology adopted for this purpose has an eclectic character. Since testing the validity of learning principles and adaptability of teaching approaches includes the conduction of a cognitive experiment involving two groups, this practical

research has primarily an empiric-analytic orientation and, therefore, a quantitative-experimental approach. However, the qualitative way in which the variables involved in the learning process are defined also implies a qualitative, interpretive and constructivist approach, especially for the observation of students" performance and the collection of certain data.

Thus, naturalistic observational procedures are used to document the process variables included and described in the instruments designed to collect data for the experimental stage of the research. These instruments are intended to permit the translation of the qualitative variables into a more quantitative form of interpretation of data to facilitate the results analysis, discussion and evaluation.

This way to proceed is suggested by Ellis (1984), Van Lier (1990) and Allwright and Bailey (1991) among other methodology scholars. Ellis, for instance, states the need of being comprehensive and eclectic in addressing research methods when he says, "It would seem essential that classroom second language development studies, like naturalistic studies, must at least complement experimental research utilizing elicited data with longitudinal studies that collect authentic classroom data of various kinds." (Ellis, 1984:9)[44]

In the present investigation, with the adoption of this kind of eclectic research which combines both naturalistic and experimental measures, the value of objective and subjective elements is underlined and all variables work together to reach a convergent point rather than parallel or divergent lines of enquiry.

3.2. Design of the Investigation

This research has been structured in four phases, to wit: initiation, planning, execution and closure. They are based on the natural process that almost every project comprises and are defined in terms of specific accomplishments.

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[44] See ELLIS, R. (1984). *Classroom second language development*. Oxford: Pergamon.

The four phases, identified by Chapman (1997), have been used as a general frame for the organization of the different activities encompassed by this investigation. In Chapman's view, projects should be structured to take advantage of the natural phases that occur as work progresses.

3.2.1. Initiation

This first phase involves the review of theories and previous investigations connected to the problematic situation, assumptions and hypothesis suggested. The revised topics are critically selected considering their relevance in the present research. Finally, this information is organized and presented in Chapter II, theoretical framework of this project.

The way in which each theoretical topic reviewed has been used for the purposes of this research is shown in *Figure 4*.
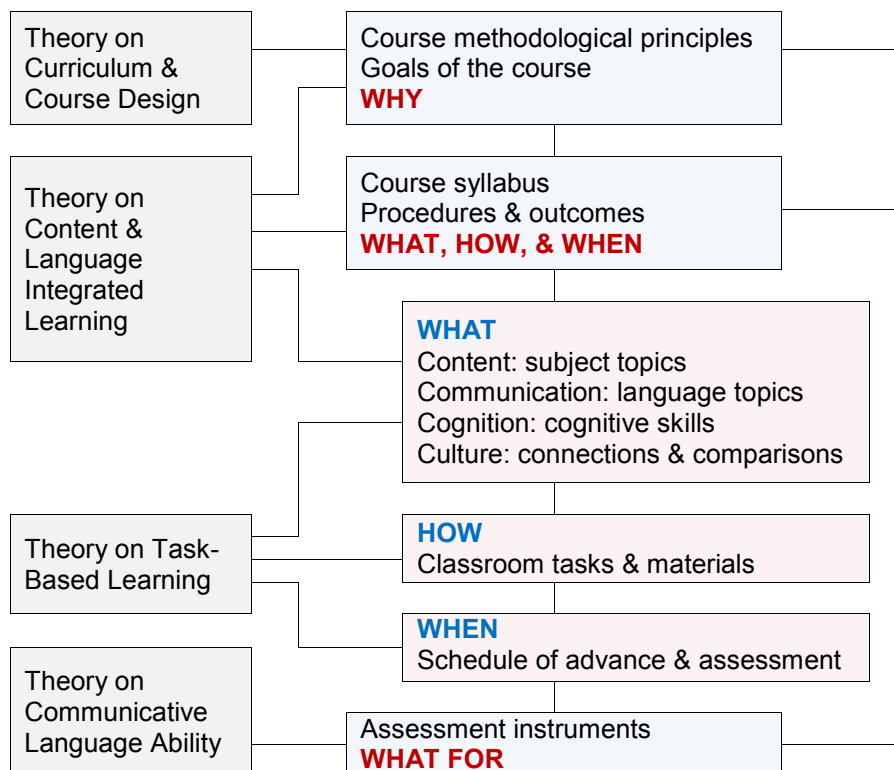
Figure 4: Design of the investigation drawing on the theoretical framework

3.2.2. Planning

The second phase involves the organization of a number of steps in order to obtain the course development plan (materialized in the syllabus), a preview of the course lesson planning (design of classroom materials) and the course assessment plan (tests and tools intended to be used).

As it was shown in *Figure 4* in the previous section, the course development plan or general syllabus: its objectives (why), contents (what), procedures (how) and time (when) was generally envisaged before the beginning of the course, and later a few things were modified or corrected. The same prior-to-the-course planning was needed for the assessment tools and the accompanying measurement instruments. The course lesson planning, however, was progressively developed, and made concrete in due time as part of the course unfolding. Specific lesson planning was a day-to-day matter, and this included the preparation of classroom materials to aid the learning process.

The course subject matter was decided according to different considerations, amidst which the following can be mentioned:

- The variety of fields of discussion, modes of discourse and language styles offered by the course for the development of both linguistic and strategic competences.
- Students" express interest as a unit on the same topic was conveniently included in the textbook used for the regular English programme.
- The teacher"s personal interest inasmuch as it was a research course and there was a wide range of possibilities.

COURSE NAME: *Art History & Appreciation:*
                        A Course for Art Lovers

3.2.2.1. *Planning the course development*
WHY: Objectives of the course
o Develop students" general understanding of the subject matter to be able to empirically identify the main style, analyze the composition and evaluate the cultural and artistic value of an art piece.

- Promote the enhancement of students" interlanguage and the competences that comprise communicative language ability through the developmental activities of the subject matter.
- Foster the improvement of students" cognitive skills by organizing activities that demand the use of higher order operations, which are expected to aid both subject matter understanding and language enhancement.
- Raise students" awareness of the cultural expressions around the globe and throughout history, as manifestations of the artists" internal world and perception of the external reality, and encourage their appreciation and respect.

WHAT: Organization of subject and language contents of the course (syllabus)

- The course general contents have been organized into two main categories: subject and linguistic topics. They all are presented in *Chart 2*.
- The subject topics include two groups, one referred to art history and the other to art appreciation.
- The linguistic topics include general forms and structures adequate for students at an ideal intermediate level of language development. These topics intend to be used throughout the course according to the language needs for the tasks planned for every session.
- Both subject and language topics are used for the formulation of the course syllabus. It is a content syllabus inasmuch as the subject contents organize the sequence of the course, but also it intends to be a task-based procedural syllabus in the sense that it lays more emphasis on the processes of learning through the completion of tasks. Yet, the linguistic product of learning is not intended to be overlooked as there is a pre-specification of language topics that will not be expressly taught but used and reinforced in each session, according to the task requirements.
- The tasks are graded according to their cognitive complexity and the level of performance stress likely to be experienced. As the linguistic topics are all intermediate level forms and structures of relatively similar demand, linguistic complexity was not considered for the grading of tasks.

SUBJECT TOPICS		LANGUAGE TOPICS
ART HISTORY General understanding of art periods and styles	**ART APPRECIATION** Criteria for the analysis and evaluation of an art piece	**LINGUISTIC FORMS & STRUCTURES** Aid in the cognitive and communicative processes
Art in the Ancient Civilizations Stone Age Art Egyptian Art Mesopotamian Art Greek Art Roman Art **Art in the 'Dark' Ages** Early Christian Art Byzantine & Islamic Art Far East Art Romanesque Art Gothic Art **Art in the Renaissance** Early Renaissance Art High Renaissance Art Mannerism Baroque **Art in the Enlightment and the Birth of Democracies** Neoclassicism Romanticism Realism Impressionism **Art in the 20th Century (p. 1)** Post-impressionism Fauvism Expressionism Cubism Futurism Suprematism Constructivism **Art in the 20th Century (p. 2)** Dada Surrealism Abstract Expressionism Pop Art Post-modernism Deconstructivism	**Art Elements** Colour Line Value Shape or Form Texture Theme & Variation **Art Forms** Drawings & Paintings Carving & Reliefs Pottery & Sculpture Architecture **Art Principles** Balance Symmetry & Asymmetry Contrast Rhythm Focal point Overlapping Negative space Proportion & Scale Perspective **Art Compositions** Centred Grouped Linear Radial **Art Techniques and Materials** Watercolour, Ink, Tempera, Oil, Pastel colour, Collage **Art Genres** Portrait Landscape Still life Abstract	**At Word Level.** *Obligatory and compatible vocabulary:* Adjectives, adverbs, collocations, content specialized terms. **At Simple Sentence Level.** *Structured word groups:* Comparative and superlative adjectives, time expressions. *Verb forms:* Questions, modal expressions, passive voice, reported speech. **At Complex Sentence Level.** *Sentence structures to link two or more ideas:* Adjective, adverbial and noun clauses. *Coordinated & subordinated conjunctions:* Time clauses, conditional sentences. **At Paragraph Level.** *Discourse and conversational linkers:* Adverbial connectors, colloquial expressions.
Chart 2: List of Topics to Include in the Course Syllabus		

- o The syllabus is progressively build according to the tasks planned for every session, planning that is based on the logical sequence of the subject contents.
- o There is a crucial interdependence among the subject cognitive skills and functional outcomes, the language cognitive skills and functional outcomes, the cultural attitudes towards the subject and the language use, and the tasks planned for the work in the classroom. *Chart 3* intends to represent the interrelation among these factors.

Chart 3: Interrelation Among the Four Dimensions of Learning and Tasks
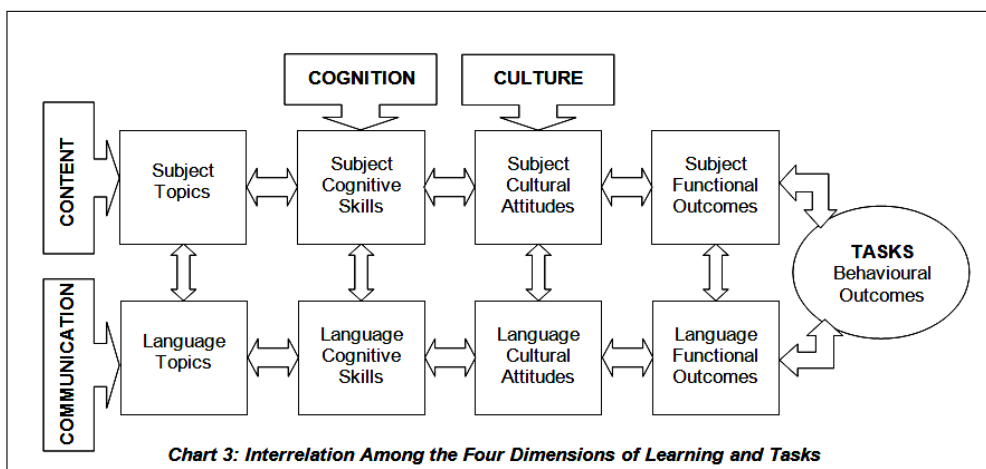
- o This interwoven layout of the different dimensions of learning is prepared prior to every session and constitutes what could be considered a process syllabus. However, in this syllabus the aims are clearly pre-specified, with a well-defined educational destination, and not negotiated (*Appendix 3.1* includes some samples of the syllabus frame for the first sessions of the course).

How: Procedure for course implementation and execution
- o The course is organized to last for a period of 34 academic hours, time that is divided into thirteen 2-hour content sessions and four 2-hour sessions for diagnosis and achievement assessment. *Chart 4* shows the list of course sessions, the subject topics and main outcomes of each.
- o Inasmuch as it is an experimental view to new methodologies and learning strategies, the course has a non-compulsory and supplementary character, to accompany and complement the language learning practice in the regular English course at the institute.
- o The group of participants (experimental group) is formed by inviting students at a similar level of language development – at the same stage in the English regular programme – and who are revising a coursebook unit about art, to join the course. A flyer is prepared to inform them conveniently and entice them to participate (see *Appendix 3.2*).

SESSIONS	GENERAL TOPICS We will talk about:	MAIN OUTCOMES At the end of the session, you will be able to:
Session 1 An introduction to Art History & Appreciation: Valuing more than 10 thousand years of art	- Overview of art periods and styles - Definition of Art History and Art Appreciation - Elements of art in compositions	Present a more technical appraisal of an art piece based on an introductory understanding of the elements of art composition and an overview of the art periods and styles in history.
Session 2 Art forms, from prehistory to the power of Rome: Matching the global with the local	- Art forms - Art in the Ancient Civilizations - Parallel between global and local ancient art production	Organize art pieces of different forms, from ancient civilizations around the world, in a continuum between the most similar and the most different from ancient local production of the same form of art.
Session 3 More considerations for Art Appreciation: Analysis of artistic compositions	- Art principles of composition - Effects of artistic compositions - Types of artistic compositions	Describe the different effects created by the adequate use and combination of the principles of art composition, and propose an example of harmonious abstract composition working in groups.
Session 4 The power of art in the growth of ideologies: The hidden intentions of artistic production	- Art and ideologies - Art in the ,Dark' Ages - Elements of architectural design: Architecture for the spirit	Discover the ideas transmitted by artistic production in the Middle Ages and compare the symbolism in European architectural production to the symbolism in Colonial local architecture.
Session 5 From medieval ,darkness' to renaissance ,light': Is evolution evident?	- General art techniques and materials in painting - New ways in medieval painting: representation of characters	Use information about techniques and materials, and review the elements and principles of art, for the description of medieval and renaissance paintings so that the traits of evolution in painting can be identified.
Session 6 The light of the renaissance: New principles in artistic composition	- Art in the Renaissance - The use of perspective for the architectural treatment of painting - Human proportions	Understand basic new concepts of composition used in the renaissance to empirically analyze the rules of perspective and the treatment of human proportions in the artistic representations of renaissance masters.
Session 7 Art at the beginning of modernity: The pendulum of styles swinging back and forth	- Art in the Enlightment & Birth of Democracies: Neoclassicism, Romanticism & Realism - The influence of philosophy in art	Identify the characteristics of each style of this historic period by observing groups of paintings representing them and attaching features to each group, which will permit the subsequent more accurate guess of a painting style.
Session 8 Impressionism: First radical change in artistic expressions	- Art genres favoured in every art period so far reviewed - Impressionism and its tendencies	Compare impressionist paintings to prior artistic production and identify differences in the treatment of the elements and principles of art. Identify the main representatives of impressionism and their artistic production.
Session 9 An introduction to art in the 20th century: A constant search for innovation	- Overview of art in the 20th century - New art genres, materials and techniques	Identify the main features of the diverse styles developed during the 20th century by matching groups of paintings to style general definitions, and try out new materials in art composition through the creation of a collage.
Session 10 Art at the beginning of the 20th century: Drastic changes in artistic representations	- Post-impressionism - Fauvism - Expressionism - Cubism	Organize and present information about a representative of an art style and establish a link between the life of the artist (personal / sociocultural background) and the artistic production the person had.
Session 11 New art tendencies: Breaking up totally with the past and confronting an uncertain future	- Futurism - Suprematism - Constructivism - Dada & Surrealism	Analyze, organize and present information about the most important representative of an art style and make people aware of the principal features of this style through the study of the elements and principles of a selected art piece.
Session 12 Art in the second half of the 20th century: Breaking all prior paradigms	- Abstract expressionism - Pop art & Post-modernism - Deconstructivism - Contemporary art	Interpret, analyze, organize and present information about a trio of paintings of the same art style, highlighting the similar features and explaining the possible meaning hidden in each piece of art.
Session 13 An attempt at creating an art piece and appraising everybody's artistic production	- The process of creation of an art piece - Criteria for the evaluation of a work of art	Explore the process of creation of an art piece, drawing inspiration from the contents revised and integrating concepts about art elements and principles of composition. Use these criteria to appraise other students' production.

Chart 4: List of Course Sessions: Subject Topics and Main Outcomes

- o In the first session, students are introduced to the course through a number of tasks. At the beginning of the session, students receive the course folder with the list of sessions (*Chart 4*), so that they can keep track of the work progressively done, and they also receive the worksheets for the tasks of that first session.
- o Every class, students are handed out printed material that they should keep organized in their folders.

WHEN: Timetable for course implementation and execution
- o Activities are planned to be developed within one month, being that the duration of a term in the language institute.
- o The scheme of work, presented in *Chart 5*, includes the dates for formal assessment, which occurs before the initiation of he course and once the course has ended, the dates for content classes, and the days when students are invited to join the group of participants.

MONTH: MAY 2010						
SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT
2	3	4 Beginning of English regular course term	5	6 Promotion of students' participation	7 Promotion of students' participation	8
9	10 Formal diagnostic reading, writing & listening test	11 Formal diagnostic speaking test	12 Beginning of Art History & Appreciation	13 Session 2	14 Session 3	15
16	17 Session 4	18 Session 5	19 Session 6	20 Session 7	21 Session 8	22
23	24 Session 9	25 Session 10	26 Session 11	27 Session 12	28 Final course session End of English regular course term	29
30	31 Fml. achievement reading, writing & listening test	June 1 Presentation of art piece for achiev. speaking test				
Total academic hours of classes: 26 HRS. **Total academic hours for formal assessment: 8 HRS.**						

Chart 5: Timetable for Course Implementation and Execution

3.2.2.2. Planning the course lessons and classroom materials

W<small>HY</small>: Purpose of each lesson planned
- The content, communicative, cognitive and cultural processes and outcomes of each lesson, together with the aims of each task, are included in the syllabus frame explained before (see samples in *Appendix 3.1*). Therefore, the lessons present basically the procedure and specific activities devised to implement the syllabus planning in the classroom.
- As Nunan (1988b) points out, for those to adopt task-based, procedural syllabuses, the traditional strict separation between syllabus and methodology (being the former typically considered the selection and grading of contents and the latter the specification of tasks and activities to carry out in class) has become difficult to sustain.

W<small>HAT</small>: Materials to use in the lessons
- Due to the lack of printed materials that match the specific needs of students in the particular learning context of this investigation, which is actually the most daunting challenge posed by *CLIL*, each session requires the preparation of worksheets, reading handouts and other teaching aids (see *Appendix 3.3*).
- Also, as art involves primarily visual activities, it is necessary to prepare series of flashcards and slide presentations and to search for adequate videos to accompany and facilitate the delivery of concepts.

H<small>OW</small>: Tasks procedure
- Each task is organized according to the frame suggested by Willis (1996), who proposes an integrative view of meaningful communication and linguistic form.
- The objectives of the tasks, included in the syllabus as behavioural outcomes, have been formulated to correspond to the three stages identified by Willis in her task framework; namely pre-task, task cycle and language focus.
- The description of one of the tasks included in the sample of the syllabus for the first session of the course can be found in *Appendix 3.4*.

3.2.2.3. *Planning the course assessment*

WHY: Objectives of assessment

o Diagnose the effectiveness in the use of linguistic functional and cognitive skills and the degree of development of communicative language ability prior to starting the course.

o Determine the level of achievement in the use of language functional and cognitive skills and the general enhancement of communicative language ability at the end of the course.

o Within the ambit of the investigation, the main objective of assessment is deciding on the effectiveness of *CLIL*, in a specific learning context, for the improvement of students" communicative language ability.

WHAT: Aspects to be assessed

o According to the objectives of assessment, two kinds of tests need to be designed, that is, a diagnostic test and an achievement test. Keeping in mind the objectives of assessment will ensure the systemic validity of the tests.

o For both tests, in a context built by the subject contents of the *Art History and Appreciation* course, students" effective use of linguistic functional and cognitive skills and their degree of communicative language ability are to be assessed.

o The assessment of communicative language ability, according to Bachman (1990), involves paying attention to the aspects organized in *Chart 6*.

LANGUAGE COMPETENCE Knowledge of the language components used in communication	Organizational Competence Language signs and forms	Grammatical competence	Vocabulary and structures
		Textual competence	Connection of language structures
	Pragmatic Competence Language signs in relation to the context of communication	Illocutionary competence	Use of one language form for different functions
		Sociolinguistic competence	Use of different language forms for one function
STRATEGIC COMPETENCE Capacity to Implement the components	Assessment Component	Identify the information needed and decide what to use	
	Planning Component	Organize the necessary components of the language	
	Execution Component	Psychological mechanisms to implement the planning	
Chart 6: Components of Communicative Language Ability			

- The design of the tests and assessment criteria needs to take the aspects included in *Chart 6* into consideration in order to ensure content and construct validity.

HOW: Assessment procedure

- The diagnostic test is given to students before the beginning of the art course. As assessment time has to be inserted into the term of the regular English programme, and this cannot alter too much the normal development of the units of work, the test is organized to be carried out in two days.
- The achievement test is given to students once the art course has ended. The test administration is also organized to be carried out in two days, although the term of the regular English programme ends together with the art course.
- It is necessary to point out that informal progressive assessment is also carried out each time the task cycle demands that students discuss, plan and report their information. However, not to extend the scope of this investigation, it was decided to limit the analysis to the most quantifiable results obtained through objective and subjective formal assessment.

WHEN: Timetable for assessment

- The timetable previously presented for the organization of the course sessions includes the dates determined for formal assessment (see *Chart 5*).

3.2.3. Execution

Once all the aspects of the planning phase have been outlined, the execution phase can be started. This phase includes two stages, that is, the experimental and analytical stages. The experimental stage involves carrying out the content-based course according to the plan and the collection of data. The analytical phase means the comparative study of the data obtained for the presentation of results that elucidate the issues investigated.

3.2.4. Closure

The final phase involves the statement of conclusions based on the results of the experimental analytical phase. They are intended to verify the certainty of the hypothesis suggested.

3.3. Population and Study Sample

The investigation considers a population integrated by intermediate students at a language institute. Their average age ranges between 16 and 30 years old, which means the majority of them have concluded their secondary education and are currently undergoing different kinds of tertiary education, or have finished their studies. They might have reached an acceptable level of language development regarding their command of vocabulary and linguistic structures. However, a number of them still show certain limitations in their language production for effective communication. A *Content & Language Integrated Learning* course, more adequate for learners who have already reached certain level of language development, is expected to propel them forward in their use of the language.

Due to the correspondence between the subject matter of the content-based course designed (*Art History and Appreciation*) and the topic of one of the units developed in one of the intermediate terms of the regular English programme, students in that term have been chosen to constitute the study sample. These students were invited to participate in the art course and a few of them signed up.

For the purpose of the investigation, the study sample was organized in the groups showed in *Chart 7*.

Chart 7: Study Sample	Pilot Group	Experimental Group	Control Group
Purpose	For testing and fine-tuning the data instruments	For the new approach (content-based course)	For contrasting the results of the new approach
Number of participants	8 students	6 students	18 students
Term in the regular English programme	AMI10 10th intermediate term	AMI12 12th intermediate term	AMI12 12th intermediate term
Book in the regular English programme	American Inside Out (units 5 & 6)	American Inside Out (units 10 & 11)	American Inside Out (units 10 & 11)

3.4. Variables in the Study

Two are the main variables in this study, the interrelation between which will determine the degree of accuracy of the hypothesis suggested.

- *Dependent Variable:* The enhancement of students" communicative language ability, which is planned to be measured through the analysis of its different components. The design of instruments for data collection consider these components to ensure the validity of results.
- *Independent Variable:* The design and implementation of a content-based course, which uses the principles of *Content & Language Integrated Learning* for the interwoven development of content, communication, cognition and culture; and which is organized according to a task-based procedural syllabus.

3.5. Techniques and Instruments for Data Collection

- *Diagnostic Test*: To be applied before the course starts, this test permits obtaining an overview of students" effectiveness in the use of language functional and cognitive skills and their communicative language ability. The results of this test are to be contrasted with the results of assessment after the course is over in order to certify that the implementation of the course permits an advance (see *Appendix 3.8* and *Appendix 3.9* for samples of this test administered in the control and experimental groups). A complete view of this test will be obtained in the following analysis of the different sections considered for the design of these measurement tools.
- *Achievement Test*: To be applied after the course ends, the achievement test permits making more evident the expected improvement in students" communicative language ability and the effective use of language skills (see *Appendix 3.8* and *Appendix 3.9* samples of application). A complete view of this test is presented in *Appendix 3.6*.

Both, diagnostic and achievement test, have been designed following the same criteria, which is based on Bloom‟s hierarchy of cognitive skills and on Bachman‟s view of the components of communicative language ability, previously described. They are primarily communicative assessment tools that intended to be included in the group of third generation tests, which combine objective and subjective assessment.

Each test includes a contextual introduction and four other sections, which have been determined in terms of the four language functional skills.

<u>Part A</u>: Introduction

<u>Part B</u>: Reading comprehension

<u>Part C</u>: Reading prompting writing

<u>Part D</u>: Listening comprehension

<u>Part E</u>: Integration prompting speaking

Part A describes a situation that provides the background in which all the tasks of the test are expected to be developed. This gives a more real-like character to each activity and permits their interconnection for better understanding and meaningfulness.

Part B comprises questions for the objective assessment of reading comprehension skills. They include multiple matching, improved multiple choice based on two texts to contrast, and information transfer in which graphics and diagrams are used.

Part C attempts to test students‟ development of writing language skills and higher order cognitive skills for the production of an email message, which should be more subjectively assessed through the use of a rating scale. A clear description of the rating scale rubrics should determine the reliability of the results, aspect that is further explained later, in the corresponding section.

Part D resumes objective assessment including multiple choice and multiple matching questions with graphics for the evaluation of students‟ listening comprehension skills (see scripts of both tests listening tasks in *Appendix 3.5* and *Appendix 3.7*).

Finally, part E intends to test students‟ production through the use of oral language and integrative cognitive skills to analyze, synthesize and evaluate the situation presented to give their personal point of view.

Here follows the diagnostic test as a sample. *Figure 5*, Page 1 of the diagnostic test, includes part A, which is an introduction that describes the complete context of the test, and part B, the reading section of the test. The texts for reading comprehension are arranged on the next page.

Figure 5: Diagnostic Test Page 1

Diagnostic Test to Assess the Development of Communicative Language Ability

A. Read the information in the box.

Hello. I'm Sophie and the young man in the photograph is my friend Rafael Gonzales. He's a Guatemalan painter. He's a good friend of mine. When I visited Guatemala last year, he permitted me to stay with his family the whole week and showed me the most attractive places in the city. So now that I'm going back, I'd like to give him a beautiful present.

He has a very special artistic taste. He loves art in general, but he particularly appreciates the master pieces of Renaissance art. His favourite painter is Titian (or Tiziano in Italian). I have thought of buying a reproduction of one of this famous painter's art pieces. However, I know very little about Titian or his art. This is why I have been looking for some information about the art in the Renaissance. I went to the library last weekend and found the photographs of two beautiful Titian paintings with some information about art.

Can you help me understand what it all means?

> Establishing the context of the tasks to follow.
>
> Bloom's cognitive category: Knowledge

B. Read the information in the chart next page and follow the instructions.

> Bloom's cognitive category: Understanding & Application

1. The information in the first text, *Female Beauty in the Renaissance*, includes some numbers which refer to different aspects represented in both paintings. Write the numbers in the boxes next to the paintings according to the aspect described in the text.

2. Circle the letter of the best answer to the following questions based on the information in both texts.

2.1 According to the first text, how was the conception of beauty in the Gothic Middle Ages different from the one in the Renaissance?
  a. Long and slim figures were more fashionable in the Middle Ages.
  b. Long and slim figures were more fashionable in the Renaissance.
  c. Solid and round figures were always more appreciated.

2.2 In the first text, why does the writer mention medieval Spanish fashion?
  a. As an example of similarity to the Italian conception of beauty.
  b. To support the idea that geometrical figures were fashionable in medieval Italy.
  c. To emphasize the differences between the Spanish and the Italian conceptions of beauty.

2.3 According to the second text, why did Titian's clients feel satisfied with his work?
  a. Because he changed their features to make them look more attractive than they really were.
  b. Because he represented them attractively but based on a complete interpretation of reality.
  c. Because he was clearly interested in representing female portraits.

2.4 According to the second text, what is the focus of the painting *Woman at her Toilet*?
  a. The sensuous Venetian woman.
  b. The woman and the man with a beard in the background.
  c. The woman and the mirrors in front of and behind her.

3. IN SUMMARY: Look at both texts again and list the characteristics of women considered beautiful in the Italian Renaissance. Include two points in each category.

> Bloom's cognitive category: Application

About their face	About their hair	About the rest of their body
a. ……………………………	a. ……………………………	a. ……………………………
……………………………	……………………………	……………………………
b. ……………………………	b. ……………………………	b. ……………………………
……………………………	……………………………	……………………………
c. ……………………………	c. ……………………………	c. ……………………………

The real life context created for the development of each of the tasks intends to integrate all the parts of the test and make them more meaningful. As it has been highlighted in the boxes added, Bloom"s categories of cognitive skills have been used for the design of the different types of questions. This is an objective-assessment section in the test.

In *Figure 6*, it is possible to observe Page 2, which organizes the textual information for the reading comprehension section. Two texts are included for the design of the improved multiple choice questions on the previous page. The arrangement of these first two pages, one in front of the other, will facilitate the searching of information to complete the tasks.

Figure 6: Diagnostic Test Page 2
Diagnostic Test to Assess the Development of Communicative Language Ability

Woman with a Fruit Bowl, Titian, c.1555

Woman at Her Toilet, Titian, c.1512-1515

Pictures to permit transfer from graphic to textual information and vice-versa.

Female Beauty in the Renaissance

In Gothic art, before the Renaissance, women generally appear thin and elongate, an effect emphasized by their long dresses, narrowing hats and sloping shoulders. However, things changed with the times. The ideal female figure of the Renaissance was more solidly built. Broad shoulders, enlarged and made more salient by the designs of dressmakers, were important characteristics of this period_(1)_.

It is also known that, in the Renaissance, the curve of the head between forehead and cranium was considered attractive, and was emphasized for that reason_(2)_. Married women no longer tried to hide their hair under bonnets or hats, and the hair of unmarried women fell loose about their faces, softening their features.

Although the hair of most Italian women was black by nature, the most fashionable colour at the time was blonde_(3)_. Almost all mythical figures painted during the Renaissance have fair hair. It was said of the women of Venice in the 16th century that they used "spirits and other remedies to turn their hair, not only golden, but snow-white".

A narrow waist, the distinguishing feature of the later 19th-century fashion, was considered undesirable at the time of the Renaissance_(4)_. The latest Spanish fashion was a high corset that flattened the breast, made the waist disappear and enclosed the trunk of the body like a tube. However, this puritanical garment, turning the female body into a kind of geometrical figure, gained little acceptance in Italy.

Titian's Representation of Female Beauty

This art piece, painted while Titian was still a young man, reveals his interest in painting female portraits. Titian's portraits were flattering and sympathetic. He had an ability to please his sitters yet retain an artistic integrity and insight into the real individual.

Titian has pictured this sensuous young Venetian woman daydreaming while washing and dressing, holding her hair in one hand and a perfume bottle in the other. She is standing and wearing a green dress with shoulder straps and a loose white blouse which is open, revealing her left shoulder.

The young woman is leaning her head slightly to one side, and this, together with her blue eyes, pale complexion, bare shoulders and loose wavy blonde hair, make her an idealized representation of Venetian beauties of the early 16th century.

In the background, a bearded man in a red jacket is holding two mirrors for her, one in front and the other behind. The painting is tightly focused on the two figures, which fill the entire space. Titian knew how to use the right amount of surrounding space focusing on the individual appearance and specific desired optical effects.

The classical organization of elements is particularly clear thanks to the harmonious way the forms correspond to each other. For example, the young woman's oval face and the round mirror relate to the curving lines of her unclothed arm, right sleeve, plump shoulders and the generous line of the top of her dress.

Reading comprehension involves the use of low and higher order cognitive skills and will show the level of textual and pragmatic competences.

The contents of the texts are connected to the topic of fine arts and are linked to one another. This facilitates the design of questions to match Bloom˶s categories of cognitive skills, that is, knowledge, understanding, application, analysis, synthesis and evaluation.

In *Figure 7*, Page 3 includes the communicative writing task based on the situation built in the previous sections of the test. Practicality for the administration and subsequent marking of the test makes convenient controlling the dimensions of the written production by giving specific instructions as to the information to be included. This is a subjective-assessment part.

Figure 7: Diagnostic Test Page 3

Diagnostic Test to Assess the Development of Communicative Language Ability

C. Based on the information you have read, look at *Woman with a Fruit Bowl* and *Woman at her Toilet* again and choose the one you believe Sophie should buy for Rafael. Complete the email to Sophie:
- suggesting which painting she should buy, and
- supporting why you believe it is the best choice.

To:	sophier@netmail.com
From:	
Subject:	Titian's painting

Dear Sophie

After reading the information about paintings and beauty in the Renaissance, and having carefully observed both paintings, I would say that ………………………………………………………………
………
………
………

I hope this information will help you.
Take care.
…………………

Written production based on the context involves higher order cognitive skills (analysis, synthesis, evaluation) and will show the level of pragmatic and strategic competence.

Setting the context to integrate all the tasks in the test to resemble real life communication

Hello again. Thanks for your help. In the end, I decided to buy *Woman at her Toilet*.
I went to an art shop yesterday and saw many, many paintings by different artists.
However, they didn't have any reproductions of Titian's.
I went back home and called an art dealer from a gallery in our capital city.
He described a painting he had in Pre-Raphaelite style. The painting is a reproduction of the work of Dante Gabriel Rossetti, a painter from the 19th century.
I found these two paintings in a book. They are connected to the description I heard.
Can you help me decide which exactly the painting he described is?
Also, there are some questions about what he said.

D. Listen to the description the art dealer made of the painting they have in the gallery. Then answer the questions based on his description.

I'm sorry, madam, but we...

Jack Sullivan – Art dealer

1. Look at the two paintings Sophie found in a book.
   Mark the box next to the painting described.

2. Mark the box next to the kind of information provided by the art dealer.

Listening for gist and main ideas.

	Historical facts
	Personal opinions
	Explanations about artistic techniques used
	Details about the elements represented in the painting
	Examples
	Instructions in case Sophie wants to buy the painting
	Suggestions about what to buy

The second section of this page presents more contextual information related to the same situation to introduce the listening comprehension task. The graphic material intends to ease understanding and reinforce the context with more referents (see script in *Appendix 3.5*).

In *Figure 8*, Page 4 presents the graphic material for information transfer, part of the listening task, and which together with the pictures presented before are used for the integrative speaking task, at the end of this page. The multiple choice questions of the listening comprehension section intend to focus on listening for specific and inferred meaning, as a way to complete the listening for main ideas of the previous page.

Figure 8: Diagnostic Test Page 4 *Diagnostic Test to Assess the Development of Communicative Language Ability*

Graphics for information transfer and material to use in the integrative speaking task.

Aurelia, D. G. Rossetti, c.1863

Lady Lilith, D. G. Rossetti, c. 1860s

Bloom's cognitive category: Understanding & Application

3. Listen again. Choose the best answer to the following questions based on the information you hear.

3.1 Which of these aspects is not included in the description of the woman?
   a. The colour and style of her hair.
   b. The posture of her body.
   c. The expression of her face.

3.2 While talking on the phone, what is the main intention of the art dealer?
   a. To sell.
   b. To inform.
   c. To advise.

3.3 Why does the art dealer tell Sophie about a Pre-Raphaelite painting from the 19th century if she is actually looking for Renaissance art from the 16th century?
   a. Because Pre-Raphaelite painters inspired Renaissance art.
   b. Because Pre-Raphaelite and Renaissance topics and styles are very similar.
   c. Because Titian was a Pre-Raphaelite painter.

4. Look at the Titian painting initially chosen by Sophie (*Woman at her Toilet*) and the painting described by the art dealer.
- Do you think Sophie should buy the second painting?
- Do you think her friend Rafael will like it?
- What differences, if any, can you identify between these two pieces of art?
- In the end, what do you think she should do?
Organize your ideas and prepare to tell Sophie (your teacher) what you think.
You can follow this frame:

Integration of cognitve categories for the integral assessment of Oral Communicative Language Ability.

1. Show you understand the situation and give an opinion:
   Hello, Sophie. I have read about your case and I think…
2. Apply the information you have in order to explain your opinion:
   I believe Raphael would…
3. Analyze both paintings comparing differences and similarities:
   As you can see, in the first painting…, and in the second one…
4. Synthesize the information in a clear conclusion:
   So, in short, I think you should…
5. Prepare to answer some questions Sophie might ask

The speaking task seeks to integrate the different cognitive categories of Bloom‟s taxonomy and is to be assessed according to the components of communicative language ability, as it is later showed in the rating scales in *Charts 10* and *11*.

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3.6. Validity and Reliability

3.6.1. Validity

This is about making sure whether the tests measure what they are intended to, according to their objectives, the theoretical framework that supports their design, and the contents of the course. The diagnostic test permits obtaining an overview of students" effectiveness in the use of language functional and cognitive skills and their communicative language ability. The results of this test are to be contrasted with the results of achievement assessment once the course is over in order to certify that the implementation of the course permits an advance.

3.6.1.1. Systemic validity: It is determined by paying careful attention to the kind of test supposed to be designed according to the objectives of assessment. In this research, the entrance test is a diagnostic test, to examine and identify students" level of language development, and the final one is an achievement test, to establish the degree of improvement. Also, both can be considered proficiency tests inasmuch as they are based on a general theoretical framework of language use and communication. *Chart 8* shows how concepts on language, cognition and skills that require to be assessed are considered for the different items and marks in the test.

Parts in the test	Linguistic functional skills	Cognitive skills (procedures)	Cognitive outcomes (objectives)	N. of items	Number of marks
Part A (page 1)	Introduction	Knowledge Understanding	Recognize the context Relate information	---	---
Part B (page 1)	Reading comprehension	Understanding Application	Locate and identify information Relate and interpret information Transfer and classify information	4 4 6	1 mk/item = 14 mks
Part C (page 3)	Reading prompting writing	Analysis Synthesis	Appraise and compare elements Differentiate and criticize	Rating scale	5 mks
Part D (page 3)	Listening comprehension	Understanding Application	Identify and transfer information Interpret information	8 3	1 mk/item = 11 mks
Part E (page 4)	Integration prompting speaking	Analysis Synthesis Evaluation	Define situations, express opinions, demonstrate points of view, examine, compare, judge and construct meaning	Rating scale	10 mks
			TOTAL NUMBER OF MARKS IN THE TEST		**40 mks**
		Chart 8: Cognitive Procedures and Outcomes Considered in the Interpretation of Test Results			

3.6.1.2. <u>Construct validity</u>: It is determined by the use of a clear theoretical framework of language and communication for the test design. In this investigation, as it was mentioned before in the definition of assessment tools, both instruments have been designed considering Bloom"s categories of cognitive skills (for objective-assessment sections) and Bachman"s view the components of communicative language ability (for subjective-assessment parts).

3.6.1.3. <u>Content validity</u>: It is determined by the subject contents included in the tests. In both instruments designed, the contents correspond to subject matter developed by the course, that is, *Art History and Appreciation*. Also, the form of assessment of each section (objective or subjective) and the kinds of questions selected (variety and balance) should be in accordance with the type of cognitive skills or competences preferred to address in the test. *Chart 9* shows the kinds of assessment adopted for each part of the test and the questions included for each kind of assessment.

Parts in the Test	Testing Method	Types of Questions	Times Allocated
Part A (page 1)	Introduction	This part is intended to set the context for the complete development of the tasks in the exam. No questions are included.	5 min.
Part B (page 1)	Objective assessment	1. Multiple matching including graphics. 2. Improved multiple choice including two texts. 3. Information transfer using diagrams.	10 min. 10 min. 10 min.
Part C (page 3)	Subjective assessment	Communicative writing: Completing an email including specific information according to the context created for the test.	10 min.
Part D (page 3)	Objective assessment	1. Multiple matching including graphics. 2. Multiple choice	10 min.
Part E (page 4)	Subjective assessment	Integrative speaking task: Expressing and supporting an opinion based on the context created for the test.	5 min.
		TOTAL TIME ALLOCATED	**60 min.**

Chart 9: Kind of Assessment and Questions Included in the Different Test Sections

3.6.1.4. <u>Face validity</u>: It might be ensured by the clear organization of the different parts that constitute each of these assessment tools. Also, the inclusion of graphic referents to be used as part of the questions and to better understand the context of the test makes the final result more appealing to the users.

3.6.2. Reliability

3.6.2.1. Instrument-Related Reliability: The tests are expected to be considered third generation inasmuch as they intend to assess the communicative use of language. Consequently, for an integrative view of the learner"s language, they are supposed to combine and balance *objective* and *subjective* assessment, and include a balance of *receptive* and *productive* skills. Thus, it could be said that the information obtained through their application permits to draw a reliable profile of students" linguistic development at the beginning and end of the course.

According to other pairs of test principles identified by West (1990), although the final objective is to measure students" general *competence*, the tests seek to elicit students" *performance*. Therefore, the tests are more centred in language *use* than in language *usage*. Also, since the tests resort to tasks for language use with no identified discrete-point language item, they can be considered *direct* and *integrative* assessments. Finally, the tests make use of *contextualized* rather than *disembodied* language, and their marking will be somewhat more *criterion-referenced* in the subjective/productive parts, whereas it will be more *norm-referenced* in the objective parts.

3.6.2.2. Rater-Related Reliability: This refers to the degree of instability in the person or among the people collecting the information. It can be enhanced if the rater(s) know exactly how to get the target information.

In the present investigation, as it was observed in *Chart 9*, the objective and subjective sections of the tests designed are rated in a different way. The established marks for the objective sections generate no problems of clarity in rating. The subjective assessment part, however, requires a detailed preparation of instructions or rubrics for the rating scales. This is essential in order to allow for the possibility that different raters could administer the test.

Basically, these scales are used for the language production sections of the test, namely writing and speaking. *Chart 10* and *Chart 11* present the rating scales (criteria and levels) for these two sections of the tests.

Components of communicative language ability	Linguistic competences	Linguistic features involved	Rating	
Organizational competence	Grammatical competence	Form of vocabulary & structures	Correct use of linguistic forms most in almost all the text. Some mistakes which don't impede comprehensibility occur. Frequent mistakes that impede comprehensibility occur.	1 ½ 0
	Textual competence	Coherence & cohesion	Clear & logic flow from one sentence to another. Unity. No clear connection between sentences. Still there is unity. Listing of ideas without connection.	1 ½ 0
Pragmatic competence	Illocutionary competence	Variety of functions for one structure	Variety of structures for different functions: suggest, support. Similar structures for different functions. Basic expression. Inadequate structures impede comprehensibility.	1 ½ 0
	Sociolinguistic competence	Variety of structures for one function	Register matches the target reader. Some isolated inadequate structures due to language style. Entirely inadequate language style for the context.	1 ½ 0
Strategic competence	Assessment, planning & execution	Effectiveness in the use of the language	Inclusion of all the info needed. Good effect on the reader. Some information is missing. Still good effect. Crucial information is missing. Misleading effect.	1 ½ 0
			TOP NUMBER OF MARKS IN PART C	**5**

Chart 10: Rating Scale for Part C – Communicative Writing

Components of communicative language ability	Linguistic competences	Linguistic features involved	Rating	
Organizational competence	Grammatical competence	Form of vocabulary & structures	Almost perfect use of the language forms. Correct use of linguistic forms most of the time. Some mistakes which don't impede comprehensibility occur. Frequent mistakes that impede comprehensibility occur. The message is totally incomprehensible.	2 1½ 1 ½ 0
	Textual competence	Coherence & cohesion	Clear & logic flow of ideas produce unity in the message. Lack of clarity at times but the message is intact. No clear connection between sentences. Problems of unity. Lack of unity and clarity. The message can be implied. Incomplete ideas without connection. There is no message.	2 1½ 1 ½ 0
Pragmatic competence	Illocutionary competence	Variety of functions for one structure	Variety of structures for different functions: suggest, support. A few new structures are used according to functions. Similar structures for different functions. Basic expression. Noticeable repetition of basic structures. Some mistakes. Repetition and mistakes impede comprehensibility.	2 1½ 1 ½ 0
	Sociolinguistic competence	Variety of structures for one function	Register matches the target listener Inclusion of a few isolated inadequate forms Some isolated inadequate structures but message is kept. Inadequate forms alter parts of the message. Entirely inadequate language style for the context.	2 1½ 1 ½ 0
Strategic competence	Assessment, planning & execution	Effectiveness in the use of the language	Inclusion of all the info needed. Good effect on the reader. Some information is missing. Still good effect. Important information is included but there is lack of fluency. Problems of fluency rest effectiveness of communication. Important info is missing and problems of fluency.	2 1½ 1 ½ 0
			TOP NUMBER OF MARKS IN PART E	**10**

Chart 11: Rating Scale for Part E – Integrative Speaking Task

The rubrics in both rating scales have been established according to the components of communicative language ability so that construct validity can be ensured with a clear theory of language use as rater-related reliability is guaranteed as well.

The rubric for the rating scale that directs the assessment of the speaking task, presented in *Chart 11,* describes expectations regarding students‟ oral production. Since there is increased likelihood of finding more variety and unlimited quantity of structures, inasmuch as the speaking task is far less controlled than the writing activity, instructions needed to be more specific. The effective use of both rating scales was tested in activities with the pilot group and corrections were made to improve their practicality.

Apart from the rating scales, it was necessary to design some instruments (checklists) to record the data in an organized way during the spoken task and while marking the written task. These instruments are later to be presented since they are also used for the organization of data in the section of analysis of this investigation.

3.6.2.3. *Person-Related Reliability:* It is concerned with the person about whom the information is being collected, and the potential problems that might arise due to the physical and psychological conditions in which they need to perform. Here the psycho-physiological mechanisms used by the execution component of *Communicative Language Ability* play their role, together with the rest of aspects involved in strategic competence. The design of the tests as a number of interconnected, contextualized communicative tasks, likely to be encountered in real life communication, intends to diminish students‟ performance stress and thus ensure person-related reliability.

In the past, it was thought that high validity was impossible without high reliability. However, the concept of validity has expanded and nowadays it is known that reliability does not limit validity. In considering validity and reliability for the design of the tests, it is expected that more consistent results will be obtained in order to verify the assumptions of this investigation.

3.7. Procedure

As it was mentioned before, the phase of execution of this research project includes two stages, namely the experimental stage and the analytical one. The procedure for the implementation of these two stages involves the following points.

- Application of the preliminary diagnostic test in both the control and the experimental groups to obtain the first set of data to be used in the analysis.

- Implementation of the course plan for the experimental group, through the procedural design of the syllabus for each of the thirteen course sessions and the corresponding tasks and materials design.

- Application of the final achievement test in both the control and the experimental groups to obtain the second set of data to be used in the analysis.

- Comparative analysis of experimental and control group results in terms of linguistic skills and communicative language ability.

- Description of the findings on the degree of improvement in both experimental and control groups.

- Statement of conclusions and verification of the hypothesis suggested.

CHAPTER IV
DATA ANALYSIS

This chapter presents the results obtained in the phase of execution of the research project. All the data collected from the control and experimental groups have been organized in charts, which were the instruments designed to be used by the examiner during (speaking task) and after (while marking the rest of tasks) the process of examination.

Apart from these instruments of data collection, part of the experimental stage of the execution phase, the chapter also includes tables and diagrams that intend to clarify and make the analysis of the results more graphic. Also, for this second stage in the execution of the research project, some statistics indicators were used in order to interpret what exactly the data obtained might mean in the situation under discussion.

The chapter starts with the analysis of the results of both groups in the diagnostic test and their comparison, and then shifts onto the analysis of the results in the achievement test. Once the respective analytical comparison is made, the results of both groups in both tests are contrasted.

If the hypothesis suggested is to be accurate, the experimental group should present higher indicators than the control group to represent students" quality of performance in the examination at the end of the content-based course. Significant improvement is expected to happen.

4.1. Data Collected in the Diagnostic Test

The diagnostic test permitted obtaining a first view of students‟ communicative language abilities for written and spoken production, as well as their effectiveness in the use of the other language functional skills.

4.1.1. Diagnostic Test in the Control Group

4.1.1.1. Communicative language ability: *Table 1* is one of the instruments of data collection, which presents the scores obtained in the written task in the control group.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS																		
Components	Features involved	Rubric notes	Marks	1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13. Dantiza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Grammatical Competence	Form of vocabulary & structures	Correct linguistic forms	1																		
		Mistakes but comprehensible	½																		
		Mistakes impede comprehensibility	0																		
Textual Competence	Coherence & cohesion	Logic flow to next sentence: unity	1																		
		No clear link but still unified	½																		
		Listing of ideas without connection	0																		
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	1																		
		Similar structs. for different functions	½																		
		Inadequate structs. impede compreh.	0																		
Sociolinguistic Competence	Formal & informal register	Register matches the target reader	1																		
		Some isolated inadequate forms	½																		
		Entirely inadequate language style	0																		
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	1																		
		Info is missing: still +effect	½																		
		Crucial info is missing: -effect	0																		
Total Marks Scored (Maximum number of marks: 5)				3½	1½	3½	4	3	4½	4	4	1	1½	1½	0	3½	5	4	3	5	2½
Table 1: Results of Diagnostic Test in Control Group (written task)																						

Table 2 is another instrument of data collection used and presents the results obtained in the speaking task.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS																	
Components	Features involved	Rubric notes	Marks	1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13.Danitza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Grammatical Competence	Form of vocabulary & structures	Almost perfect use of language forms	2																		
		Correct use most of the time	1½						■								■	■	■		
		Some mistakes but still comprehensible	1	■	■	■	■			■	■	■		■		■				■	■
		Frequent mistakes impede compreh.	½					■					■		■						
		Total incompreh. due to mistakes	0																		
Textual Competence	Coherence & cohesion	Clear ideas and unified message	2	■							■	■					■	■	■		
		Sporadic lack of clarity but still unity	1½		■	■	■		■	■										■	■
		No clear link between sentences	1					■						■							
		Lack of unity and clarity but still ideas	½										■		■	■					
		Incomplete ideas without connection	0																		
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	2						■		■						■	■			
		A few uncommon structures are used	1½	■	■		■					■							■	■	■
		Similar struct. for different functions	1			■		■						■	■	■					
		Obvious repetition of basic structures	½										■								
		Inadequate structs. impede compreh.	0																		
Sociolinguistic Competence	Formal & informal register	Register matches the target listener	2	■	■	■	■		■		■	■									
		A few isolated inadequate forms	1½					■		■			■	■							
		Inadequate forms but same message	1														■	■			
		Inadequate forms alter the message	½																		■
		Entirely inadequate language style	0																		
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	2						■	■							■	■	■		
		Some info is missing: still +effect	1½	■	■						■										■
		Lack of fluency rests effectiveness	1			■	■							■	■	■				■	
		Some info missing and lack of fluency	½					■					■								
		No fluency and vital info is missing	0																		
Total Marks Scored (Maximum number of marks: 10)				8	7½	6½	7	4½	9	7½	8½	7½	3½	6	4½	5½	9½	8½	8	7	6

Table 2: Results of Diagnostic Test in Control Group (spoken task)

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4.1.1.2. _Cognitive categories_: Finally, _Table 3_ presents the general results in each of the assessment activities and the total scores obtained for the control group.

Cognitive Categories	Linguistic Functional Skills	Cognitive Outcomes	Students																	
			1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13. Danitza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Receptive Skills: Mainly Understanding and Application	Reading (14 marks)	Locate (4)	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
		Relate (4)	2	2	3	2	2	3	2	0	2	0	0	2	1	1	2	2	3	3
		Transfer (6)	5	5	3	6	4	5	3	3	5	1	2	3	3	6	2	3	4	4
	Listening (11 marks)	Identify (8)	8	5	7	6	6	5	6	8	6	5	5	5	8	8	8	8	7	7
		Interpret (3)	3	2	1	2	2	2	1	1	2	2	1	2	2	3	2	2	3	1
Productive Skills: Mainly: Analysis, Synthesis and Evaluation	Writing - Components of Communicative Language Ability (5 marks)	Grammatical Competence	½	0	½	½	0	1	1	½	1	1	½	0	1	1	½	½	1	½
		Textual Competence	½	0	½	1	½	1	½	½	0	0	½	0	½	1	1	½	1	½
		Illocutionary Competence	½	½	½	1	½	1	1	1	0	0	0	0	½	1	½	½	1	½
		Sociolinguistic Competence	1	1	1	½	1	½	1	1	0	½	½	0	1	1	1	½	1	1
		Strategic Competence	1	0	1	1	1	1	½	1	0	0	0	0	½	1	1	1	1	0
	Speaking - Components of Communicative Language Ability (10 marks)	Grammatical Competence	1	1	1	1	½	1½	1	1	1	½	1	½	1	1½	1½	1½	1	1
		Textual Competence	2	1½	1½	1½	1	1½	1½	2	2	½	1	½	½	2	2	2	1½	1½
		Illocutionary Competence	1½	1½	1	1½	1	2	1½	2	1½	½	1	1	2	2	1½	1½	1½	1½
		Sociolinguistic Competence	2	2	2	2	1½	2	1½	2	2	1½	2	1½	2	2	1	1	2	½
		Strategic Competence	1½	1½	1	1	½	2	2	1½	1	½	1	1	1	2	2	2	1	1½
Total Marks Scored (max. 40 marks)			31.5	27	28	31	25.5	32.5	27.5	28.5	27.5	17	19.5	20.5	27	36.5	30.5	30	33	27.5
Table 3: Results of Diagnostic Test in Control Group																				
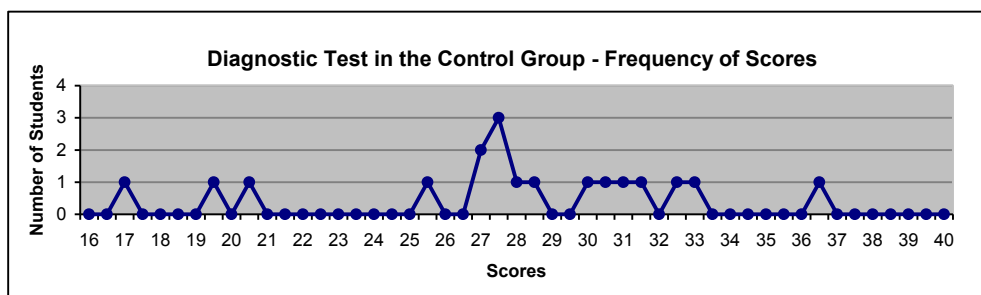
Graph 1

4.1.1.3. *Analyzing the results*: The final scores of the diagnostic test in the control group were analyzed according to their frequency of occurrence and, in order to obtain a clearer view or their behaviour, a statistical graphic was prepared. *Graph 1* shows the polygon that depicts this frequency. At first sight, the diagram shows rather disperse results with an evident relative concentration of figures in the values between 27 and 33 points. For a more technical description of these results, two factors have been taken into account, namely central tendency and dispersion.

CENTRAL TENDENCY INDICATORS DIAGNOSTIC TEST IN THE CONTROL GROUP		
MEAN (arithmetic average)	**MODE** (most frequent score)	**MEDIAN** (score, or average of two scores, in the middle of the list)
$M = \dfrac{\Sigma X}{N} = \dfrac{500.5}{18} = 27.81$	**27.50**	$M = \dfrac{(27.5 + 28)}{2} = 27.75$

Table 4

DISPERSION INDICATORS DIAGNOSTIC TEST IN THE CONTROL GROUP						
RANGE (difference between highest and lowest scores)		**STANDARD DEVIATION** (square root of the average of how individual scores varied from the mean)				
Extreme Scores	Calculating the Range	Students	Scores X	Mean M	Difference (X-M)	Difference Squared $(X-M)^2$	Calculating the Standard Deviation
Highest score H = 36.5	R = H - L R = 36.5 - 17	1. Erika	31.5	- 27.81	= 3.69	13.62	$SD = \sqrt{\dfrac{\Sigma(X-M)^2}{N}}$
		2. Maria	27	- 27.81	= -0.81	0.66	
		3. Jorge	28	- 27.81	= 0.19	0.04	
		4. Deny	31	- 27.81	= 3.19	10.18	
		5. Alvaro	25.5	- 27.81	= -2.31	5.34	
		6. Paulo	32.5	- 27.81	= 4.69	22.00	
		7. Yarín	27.5	- 27.81	= -0.31	0.10	
		8. Alicia	28.5	- 27.81	= 0.69	0.48	
		9. Vivian	27.5	- 27.81	= -0.31	0.10	
Lowest score L = 17	R = **19.50**	10. Miriam	17	- 27.81	= -10.81	116.86	$SD = \sqrt{\dfrac{407.14}{18}}$
		11. Carlos	19.5	- 27.81	= -8.31	69.06	
		12. Paola	20.5	- 27.81	= -7.31	53.44	
		13. Danitza	27	- 27.81	= -0.81	0.66	
		14. Angela	36.5	- 27.81	= 8.69	75.52	SD = **4.76**
		15. Verónica	30.5	- 27.81	= 2.69	7.24	
		16. Diana	30	- 27.81	= 2.19	4.80	
		17. José	33	- 27.81	= 5.19	26.94	
		18. Jessica	27.5	- 27.81	= -0.31	0.10	

Table 5

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CENTRAL TENDENCY: This factor indicates the typical measure in a group of values. There are three indicators that refer to central tendency, to wit: the mean, the mode and the median. The values of these indicators for the group of scores presented before are organized in *Table 4*.

The three indicators of central tendency clearly show the typical behaviour of students as a class, whose general resulting score would be between 27.5 and 28 points. Considering that the test was designed for a maximum score of 40 points, these general central tendency values seem to evince a fairly regular performance. However, these indicators are relative, for they will become more meaningful when compared to the corresponding values obtained in the experimental group and, later, in the achievement test.

DISPERSION: This second factor indicates the way in which individual scores varied from the typical behaviour of the group. This variation can be expressed through the values of two indicators, i.e. range and standard deviation.

Lower values in range and standard deviation would indicate a higher homogeneity in the performance of each of the members of the group. However, looking at *Table 5*, it is possible to see that both dispersion indicators appear to show relatively high values, which would mean a wider spread of scores and diversity in students" level of effectiveness in the use of language skills. Again, in due course, these indicators will be compared to the results in the experimental group and in the achievement test.

4.1.2. Diagnostic Test in the Experimental Group

4.1.2.1. Communicative language ability: *Table 6* shows the results obtained in the written communicative task. The organization of scores for every competence depicts a more uniform development of each aspect of communicative competence than in the control group. Unlike these results, in the control group, there seem to be slightly higher scores for features connected to pragmatic competence (illocutionary and sociolinguistic aspects of communication) when compared to

features connected to organizational competence (grammar and textual aspects of communication). In the experimental group, all competences appear to be more evenly developed.

However, this ostensibly different behaviour between control and experimental group might be apparent only due to the larger number of individuals in the control group. Unfortunately, the reduced number of participants in the experimental group might be a caveat likely to influence the comparison and contrast of results.

On the other hand, textual competence seems to improve for both groups in the speaking task. Coherence and cohesion seem to be more difficult to attain in written tasks.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS					
Components	Features involved	Rubric notes	Marks	1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Grammatical Competence	Form of vocabulary & structures	Correct linguistic forms	1					■	
		Mistakes but comprehensible	½	■	■		■		
		Mistakes impede comprehensibility	0			■			■
Textual Competence	Coherence & cohesion	Logic flow to next sentence: unity	1		■			■	
		No clear link but still unified	½	■			■		
		Listing of ideas without connection	0			■			■
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	1	■	■			■	
		Similar struct. for different functions	½				■		
		Inadequate structs. impede compreh.	0			■			■
Sociolinguistic Competence	Formal & informal register	Register matches the target reader	1		■		■	■	
		Some isolated inadequate forms	½	■					■
		Entirely inadequate language style	0			■			
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	1		■			■	
		Info is missing: still +effect	½			■	■		■
		Crucial info is missing: -effect	0	■					
Total Marks Scored (Maximum number of marks: 5)				2½	4½	½	3	5	1

Table 6: Results of Diagnostic Test in Experimental Group (written task)

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The chart that follows, *Table 7*, shows the results of the integrative speaking task.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		S T U D E N T S					
Components	Features involved	Rubric notes	Marks	1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Grammatical Competence	Form of vocabulary & structures	Almost perfect use of language forms	2						
		Correct use most of the time	1½	■				■	
		Some mistakes but still comprehensible	1		■		■		
		Frequent mistakes impede compreh.	½			■			■
		Total incompreh. due to mistakes	0						
Textual Competence	Coherence & cohesion	Clear ideas and unified message	2	■	■			■	
		Sporadic lack of clarity but still unity	1½				■		
		No clear link between sentences	1						■
		Lack of unity and clarity but still ideas	½			■			
		Incomplete ideas without connection	0						
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	2						
		A few uncommon structures are used	1½	■	■			■	
		Similar struct. for different functions	1				■		
		Obvious repetition of basic structures	½						■
		Inadequate structs. impede compreh.	0			■			
Sociolinguistic Competence	Formal & informal register	Register matches the target listener	2						
		A few isolated inadequate forms	1½	■	■			■	
		Inadequate forms but same message	1			■	■		
		Inadequate forms alter the message	½						■
		Entirely inadequate language style	0						
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	2		■				
		Some info is missing: still +effect	1½	■				■	
		Lack of fluency rests effectiveness	1				■		
		Some info missing and lack of fluency	½			■			■
		No fluency and vital info is missing	0						
Total Marks Scored (Maximum number of marks: 10)				8	8	2½	5½	8	3

Table 7: Results of Diagnostic Test in Experimental Group (spoken task)

4.1.2.2. Cognitive categories: Finally, *Table 8* presents the general results in each of the assessment activities of the test and the total scores obtained for the experimental group.

Cognitive Categories	Linguistic Functional Skills	Cognitive Outcomes	Students					
			1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Receptive Skills: Mainly Understanding and Application	Reading (14 marks)	Locate (4)	4	4	4	4	4	4
		Relate (4)	1	3	0	2	3	0
		Transfer (6)	4	3	2	2	5	2
	Listening (11 marks)	Identify (8)	6	7	6	3	8	6
		Interpret (3)	2	2	1	3	3	2
Productive Skills: Mainly: Analysis, Synthesis and Evaluation	Writing - Components of Communicative Language Ability (5 marks)	Grammatical Competence	½	½	0	½	1	0
		Textual Competence	½	1	0	½	1	0
		Illocutionary Competence	1	1	0	½	1	0
		Sociolinguistic Competence	½	1	0	1	1	½
		Strategic Competence	0	1	½	½	1	½
	Speaking - Components of Communicative Language Ability (10 marks)	Grammatical Competence	1½	1	½	1	1½	½
		Textual Competence	2	2	½	1½	2	1
		Sociolinguistic Competence	1½	1½	0	1	1½	½
		Illocutionary Competence	1½	1½	1	1	1½	½
		Strategic Competence	1½	2	½	1	1½	½
Total Marks Scored (max. 40 marks)			27.5	31.5	16	22.5	36	18
Table 8: Results of Diagnostic Test in Experimental Group								
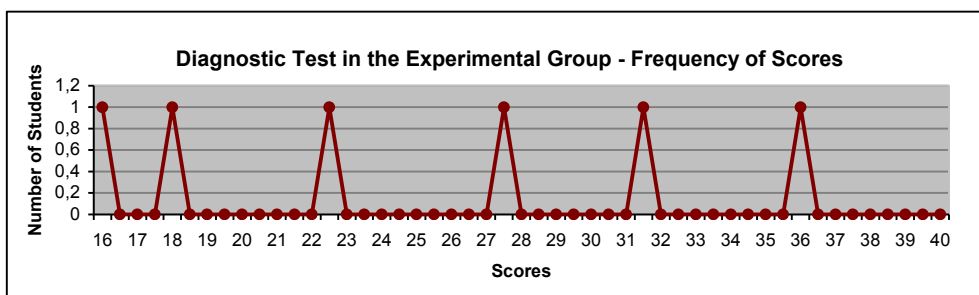
Graph 2

4.1.2.3. <u>Analyzing the results</u>: By looking at *Table 8*, it is possible to state that, concerning sociolinguistic competence, as the tasks part of the test had been designed in a context for the use of language that ranges from informal to neutral, most students were familiar with standard structures. The use that some students did of slang or first language transfer, however, was considered inadequate, especially in the written task.

Also, regarding strategic competence or effective language use, there seem to be little difference of development between written and spoken communication, although it could have been expected that language use in written tasks would outdo spoken communication as there is considerably more time for preparation in the former than in the latter.

As it was done with the results in the control group, the final scores of the diagnostic test in the experimental group were analyzed according to their frequency of occurrence, and a statistical graphic was prepared. *Graph 2* shows the polygon that depicts this frequency. It is possible to observe how much more disperse the results for the experimental group are. Every student obtained a different score, which vary in a wider range than the results in the control group. Of course, as it was aforementioned, the small number of participants in the experimental group is an aspect that significantly influences central tendency and dispersion indicators.

CENTRAL TENDENCY: It is possible to observe in *Table 9* that, as no score is obtained more than once, there is no mode for this group of data. Regarding the mean and the media, the figures obtained are very close one to the other, and both are considerable lower than the equivalent values obtained in the control group.

DISPERSION: These indicators, presented in *Table 10*, show that there is a slightly higher range in this group of data, as the lower score is one point below the corresponding score in the control group. The standard deviation, therefore, is also higher than in the previous group. Lack of homogeneity in students" performance is clear.

CENTRAL TENDENCY INDICATORS DIAGNOSTIC TEST IN THE EXPERIMENTAL GROUP		
MEAN (arithmetic average)	**MODE** (most frequent score)	**MEDIAN** (score, or average of two scores, in the middle of the list)
$M = \dfrac{\Sigma X}{N} = \dfrac{151.5}{6} = \textbf{25.25}$	- - -	$M = \dfrac{(22.5 + 27.5)}{2} = \textbf{25.00}$

Table 9

DISPERSION INDICATORS DIAGNOSTIC TEST IN THE EXPERIMENTAL GROUP						
RANGE (difference between highest and lowest scores)		**STANDARD DEVIATION** (square root of the average of how individual scores varied from the mean)				
Extreme Scores	Calculating the Range	Students	Scores X	Mean M	Difference (X-M)	Difference Squared $(X-M)^2$	Calculating the Standard Deviation
Highest score H = 36	R = H - L R = 36 - 16	1. Helen	27.5	- 25.25	= 2.25	5.06	$SD = \sqrt{\dfrac{\Sigma(X-M)^2}{N}}$
		2. Carla	31.5	- 25.25	= 6.25	39.06	
		3. Liliana	16	- 25.25	= -9.25	85.56	
	R = **20.00**	4. Johana	22.5	- 25.25	= -2.75	7.56	$SD = \sqrt{\dfrac{305.36}{6}}$
Lowest score L = 16		5. Miguel	36	- 25.25	= 10.75	115.56	SD = **7.13**
		6. Luis	18	- 25.25	= -7.25	52.56	

Table 10

4.1.3. Comparative Analysis of the Diagnostic Test Results

When comparing the control and experimental group results in the diagnostic test, which have been organized in *Table 11*, it is possible to observe the higher values of central tendency indicators in the control group and the higher values of dispersion indicators in the experimental group.

A statistical diagram was prepared to show the difference between control and experimental group factors more graphically. The diagram in *Graph 3* clearly shows how central tendency indicators for the data obtained in the control group evidently surpass the values obtained in the experimental group. Mean and median are visibly higher, whereas no mode was found in the experimental group. These higher values for central tendency indicators mean a general better performance of the control group in the diagnostic test. This difference reaches almost three points, which signify 7.5% of the total of 40 points of the test.

On the other hand, both range and standard deviation present lower values for the control group results. This means that not only did the control group perform better in the test, but also students" effectiveness in the use of language skills and communicative competence seems to be more homogeneous than in the experimental group.

COMPARISON OF INDICATORS – DIAGNOSTIC TEST					
GROUP	CENTRAL TENDENCY			DISPERSION	
	MEAN	MODE	MEDIAN	RANGE	STD. DEV.
Control	27.81	27.50	27.75	19.50	4.76
Experimental	25.25		25.00	20.00	7.13

Table 11
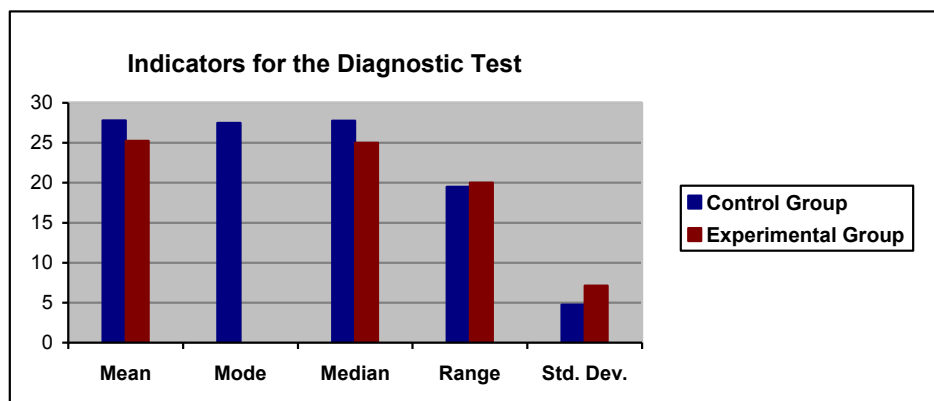
Graph 3

The higher dispersion indicators in the experimental group appear to suggest that each individual in this group differs from their peers in the level of development of their language skills, despite their belonging to the same group in the English regular programme. This appraisal, however, cannot be limited to the performance of the experimental group, for dispersion indicators in the control group are also relatively high themselves.

The application of the content based course learning strategies in the experimental group is expected to enhance the quality of performance and increase the group homogeneity.

4.2. Data Collected in the Achievement Test

Once the course was finished, the achievement test permitted obtaining the necessary data to confirm whether or not improvement in the use of language cognitive skills and communicative language ability had taken place.

4.2.1. Achievement Test in the Control Group

4.2.1.1. Communicative language ability: The following chart, *Table 12*, presents the results obtained in the written communicative task in the control group.

Components	Features involved	Rubric notes	Marks	1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13. Danitza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Grammatical Competence	Form of vocabulary & structures	Correct linguistic forms	1						■		■						■	■	■	■	
		Mistakes but comprehensible	½	■		■	■			■		■	■	■		■					■
		Mistakes impede comprehensibility	0		■			■							■						
Textual Competence	Coherence & cohesion	Logic flow to next sentence: unity	1						■	■										■	
		No clear link but still unified	½	■			■				■		■	■		■	■	■	■		
		Listing of ideas without connection	0		■	■		■				■			■						■
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	1	■					■		■						■	■	■	■	
		Similar struct. for different functions	½			■	■			■				■							■
		Inadequate structs. impede compreh.	0		■			■				■	■		■	■					
Sociolinguistic Competence	Formal & informal register	Register matches the target reader	1	■	■	■	■		■	■	■	■	■	■		■	■	■	■	■	■
		Some isolated inadequate forms	½					■							■						
		Entirely inadequate language style	0																		
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	1	■			■	■	■	■								■		■	
		Info is missing: still +effect	½								■			■		■	■		■		
		Crucial info is missing: -effect	0		■	■						■	■		■						■
Total Marks Scored (Maximum number of marks: 5)				4	1	2	3½	1½	5	4	4	1½	2	3	½	2½	4	4½	4	5	2

Table 12: Results of Achievement Test in Control Group (written task)

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The chart that follows, *Table 13* shows the results of the integrative speaking task.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS																	
Components	Features involved	Rubric notes	Marks	1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13.Danitza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Grammatical Competence	Form of vocabulary & structures	Almost perfect use of language forms	2														■				
		Correct use most of the time	1½						■		■							■	■		
		Some mistakes but still comprehensible	1	■	■		■	■		■		■		■		■					
		Frequent mistakes impede compreh.	½			■							■		■					■	■
		Total incompreh. due to mistakes	0																		
Textual Competence	Coherence & cohesion	Clear ideas and unified message	2	■					■			■						■			
		Sporadic lack of clarity but still unity	1½		■	■	■			■	■						■		■	■	■
		No clear link between sentences	1					■													
		Lack of unity and clarity but still ideas	½										■	■	■	■					
		Incomplete ideas without connection	0																		
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	2						■		■						■	■			
		A few uncommon structures are used	1½	■			■	■		■		■							■	■	■
		Similar struct. for different functions	1		■	■										■					
		Obvious repetition of basic structures	½										■	■	■						
		Inadequate structs. impede compreh.	0																		
Sociolinguistic Competence	Formal & informal register	Register matches the target listener	2	■	■	■	■	■		■	■	■		■	■	■	■			■	
		A few isolated inadequate forms	1½						■				■					■	■		■
		Inadequate forms but same message	1																		
		Inadequate forms alter the message	½																		
		Entirely inadequate language style	0																		
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	2						■	■	■						■			■	
		Some info is missing: still +effect	1½	■	■													■	■		■
		Lack of fluency rests effectiveness	1			■	■	■				■		■	■	■					
		Some info missing and lack of fluency	½										■								
		No fluency and vital info is missing	0																		
Total Marks Scored (Maximum number of marks: 10)				8	7	6	7	6	9½	8	9	7½	3½	5	4½	5½	9½	8½	7½	7½	6½

Table 13: Results of Achievement Test in Control Group (spoken task)

4.2.1.2. *Cognitive categories:* Finally, *Table 14* presents the general results in each of the assessment activities of the test and the total scores obtained for the control group.

Cognitive Categories	Linguistic Functional Skills	Cognitive Outcomes	Students																	
			1. Erica	2. Maria	3. Jorge	4. Deny	5. Alvaro	6. Paulo	7. Yarin	8. Alicia	9. Vivian	10. Miriam	11. Carlos	12. Paola	13. Danitza	14. Angela	15. Vivian	16. Diana	17. José	18. Jessica
Receptive Skills: Mainly Understanding and Application	Reading (14 marks)	Locate (4)	4	3	4	4	4	4	4	4	3	2	4	2	3	4	4	4	4	4
		Relate (4)	3	1	2	2	2	4	3	1	2	1	2	0	1	3	4	3	3	0
		Transfer (6)	4	1	2	4	3	5	3	3	3	2	3	1	3	5	6	4	4	3
	Listening (11 marks)	Identify (8)	7	4	6	5	6	6	5	5	5	4	4	7	5	7	6	7	7	6
		Interpret (3)	2	1	1	2	2	3	2	2	1	1	2	2	1	2	3	3	2	2
Productive Skills: Mainly: Analysis, Synthesis and Evaluation	Writing - Components of Communicative Language Ability (5 marks)	Grammatical Competence	½	0	½	½	0	1	½	1	½	½	½	0	½	1	1	1	1	½
		Textual Competence	½	0	0	½	0	1	1	½	0	½	½	0	½	½	½	½	1	0
		Illocutionary Competence	1	0	0	½	½	1	½	1	0	0	½	0	0	½	1	1	1	½
		Sociolinguistic Competence	1	1	1	1	½	1	1	1	1	1	1	½	1	1	1	1	1	1
		Strategic Competence	1	0	½	1	½	1	1	½	0	0	½	0	½	1	1	½	1	0
	Speaking - Components of Communicative Language Ability (10 marks)	Grammatical Competence	1	1	½	1	1	1½	1	1½	1	½	1	½	1	2	1½	1½	½	½
		Textual Competence	2	1½	1½	1½	1	2	1½	1½	2	½	½	½	½	1½	2	1½	1½	1½
		Illocutionary Competence	1½	1	1	1½	1½	2	1½	2	1½	½	½	½	1	2	2	1½	1½	1½
		Sociolinguistic Competence	2	2	2	2	1½	2	2	2	2	1½	2	2	2	2	1½	1½	2	1½
		Strategic Competence	1½	1½	1	1	1	2	2	2	1	½	1	1	1	2	1½	1½	2	1½
Total Marks Scored (max. 40 marks)			32	18	23	27.5	24.5	36.5	29	28	23	15.5	23	17	21	34.5	36	32.5	32.5	23.5

Table 14: Results of Achievement Test in Control Group
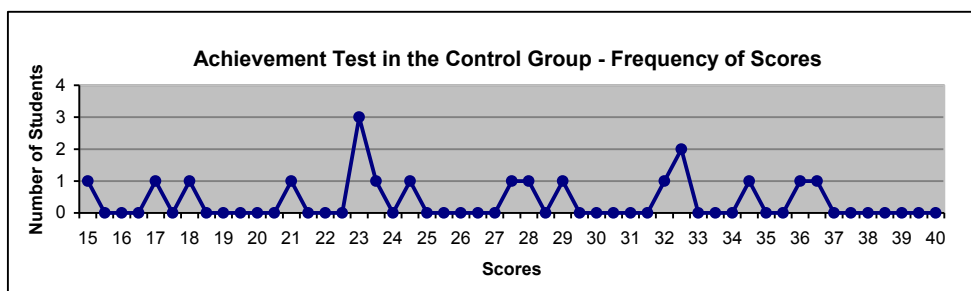
Graph 4

4.2.1.3. *Analyzing the results:* At first sight, *Graph 4,* which represents the frequency of scores in the achievement test in the control group, seems to show values much more disperse than any of the polygons so far presented.

CENTRAL TENDENCY: As it happened in the diagnostic test, the mode for the results of the achievement test in the control group is very easy to identify by simply looking at the polygon in *Graph 4.* However, it seems to be much lower this time.

DISPERSION: The distance between lower and higher scores is slightly larger for this group of data, which explains the higher values obtained for dispersion indicators.

CENTRAL TENDENCY INDICATORS ACHIEVEMENT TEST IN THE CONTROL GROUP		
MEAN (arithmetic average)	**MODE** (most frequent score)	**MEDIAN** (score, or average of two scores, in the middle of the list)
$M = \dfrac{\Sigma X}{N} = \dfrac{477}{18} = \textbf{26.50}$	**23.00**	$M = \dfrac{(24.5 + 27.5)}{2} = \textbf{26.00}$

Table 15

DISPERSION INDICATORS ACHIEVEMENT TEST IN THE CONTROL GROUP							
RANGE (difference between highest and lowest scores)		STANDARD DEVIATION (square root of the average of how individual scores varied from the mean)					
Extreme Scores	Calculating the Range	Students	Scores X	Mean M	Difference (X-M)	Difference Squared $(X-M)^2$	Calculating the Standard Deviation
		1. Erika	32	- 26.50	= 5.5	30.25	
		2. Maria	18	- 26.50	= -8.5	72.25	
		3. Jorge	23	- 26.50	= -3.5	12.25	
Highest score		4. Deny	27.5	- 26.50	= 1.0	1.00	
		5. Alvaro	24.5	- 26.50	= -2.0	4.00	$SD = \sqrt{\dfrac{\Sigma(X-M)^2}{N}}$
H = 36.5	R = H - L	6. Paulo	36.5	- 26.50	= 10.0	100.00	
		7. Yarín	29	- 26.50	= 2.5	6.25	
		8. Alicia	28	- 26.50	= 1.5	2.25	
	R = 36.5-15.5	9. Vivian	23	- 26.50	= -3.5	12.25	
		10. Miriam	15.5	- 26.50	= -11.0	121.00	$SD = \sqrt{\dfrac{729.50}{18}}$
		11. Carlos	23	- 26.50	= -3.5	12.25	
	R = **21.00**	12. Paola	17	- 26.50	= -9.5	90.25	
Lowest score		13. Danitza	21	- 26.50	= -5.5	30.25	
		14. Angela	34.5	- 26.50	= 8.0	64.00	SD = **6.37**
L = 15.5		15. Verónica	36	- 26.50	= 9.5	90.25	
		16. Diana	32.5	- 26.50	= 6.0	36.00	
		17. José	32.5	- 26.50	= 6.0	36.00	
		18. Jessica	23.5	- 26.50	= -3.0	9.00	

Table 16

4.2.2. Achievement Test in the Experimental Group

4.2.2.1. Communicative language ability: *Table 17* presents the results obtained in the written communicative task.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS					
Components	Features involved	Rubric notes	Marks	1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Grammatical Competence	Form of vocabulary & structures	Correct linguistic forms	1	■	■			■	
		Mistakes but comprehensible	½			■	■		■
		Mistakes impede comprehensibility	0						
Textual Competence	Coherence & cohesion	Logic flow to next sentence: unity	1	■	■		■	■	
		No clear link but still unified	½			■			■
		Listing of ideas without connection	0						
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	1	■	■			■	
		Similar struct. for different functions	½			■	■		■
		Inadequate structs. impede compreh.	0						
Sociolinguistic Competence	Formal & informal register	Register matches the target reader	1	■	■	■	■	■	■
		Some isolated inadequate forms	½						
		Entirely inadequate language style	0						
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	1	■	■		■	■	■
		Info is missing: still +effect	½			■			
		Crucial info is missing: -effect	0						
Total Marks Scored (Maximum number of marks: 5)				5	5	3	4	5	3½

Table 17: Results of Achievement Test in Experimental Group (written task)

At first sight, the scores in the writing task in the achievement test seem to be higher than the group of data for the equivalent task obtained in the diagnostic test (*Table 6*). This possible improvement does not appear so evident when comparing the diagnostic and achievement test results in the control group (*Table 1 & Table 12*), in which performance seems to be rather the same. These appraisals of experimental and control group results in the writing task are also true for the speaking task.

The chart that follows, *Table 18*, shows the results of the integrative speaking task.

COMMUNICATIVE LANGUAGE ABILITY		RATING SCALE		STUDENTS					
Components	Features involved	Rubric notes	Marks	1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Grammatical Competence	Form of vocabulary & structures	Almost perfect use of language forms	2					■	
		Correct use most of the time	1½	■	■				
		Some mistakes but still comprehensible	1			■	■		
		Frequent mistakes impede compreh.	½						■
		Total incompreh. due to mistakes	0						
Textual Competence	Coherence & cohesion	Clear ideas and unified message	2	■	■			■	
		Sporadic lack of clarity but still unity	1½			■	■		■
		No clear link between sentences	1						
		Lack of unity and clarity but still ideas	½						
		Incomplete ideas without connection	0						
Illocutionary Competence	Functions of vocabulary & structures	Variety of struct. for different functions	2	■	■			■	
		A few uncommon structures are used	1½				■		
		Similar struct. for different functions	1			■			■
		Obvious repetition of basic structures	½						
		Inadequate structs. impede compreh.	0						
Sociolinguistic Competence	Formal & informal register	Register matches the target listener	2		■		■	■	
		A few isolated inadequate forms	1½	■		■			■
		Inadequate forms but same message	1						
		Inadequate forms alter the message	½						
		Entirely inadequate language style	0						
Strategic Competence	Effectiveness in language use	Inclusion of all info needed: +effect	2	■	■			■	
		Some info is missing: still +effect	1½			■	■		■
		Lack of fluency rests effectiveness	1						
		Some info missing and lack of fluency	½						
		No fluency and vital info is missing	0						
Total Marks Scored (Maximum number of marks: 10)				9	9½	6½	7½	10	6

Table 18: Results of Achievement Test in Experimental Group (spoken task)

4.2.2.2. _Cognitive categories_: Finally, _Table 19_ presents the general results in each of the assessment activities of the test and the total scores obtained for the experimental group.

Cognitive Categories	Linguistic Functional Skills	Cognitive Outcomes	Students					
			1. Helen	2. Carla	3. Liliana	4. Johana	5. Miguel	6. Luis
Receptive Skills: Mainly Understanding and Application	Reading (14 marks)	Locate (4)	4	4	3	4	4	3
		Relate (4)	3	4	1	2	4	2
		Transfer (6)	5	5	3	4	5	3
	Listening (11 marks)	Identify (8)	8	7	5	6	8	6
		Interpret (3)	3	3	2	3	3	2
Productive Skills: Mainly: Analysis, Synthesis and Evaluation	Writing - Components of Communicative Language Ability (5 marks)	Grammatical Competence	1	1	½	½	1	½
		Textual Competence	1	1	½	1	1	½
		Illocutionary Competence	1	1	½	½	1	½
		Sociolinguistic Competence	1	1	1	1	1	1
		Strategic Competence	1	1	½	1	1	1
	Speaking - Components of Communicative Language Ability (10 marks)	Grammatical Competence	1½	1½	1	1	2	½
		Textual Competence	2	2	1½	1½	2	1½
		Illocutionary Competence	2	2	1	1½	2	1
		Sociolinguistic Competence	1½	2	1½	2	2	1½
		Strategic Competence	2	2	1½	1½	2	1½
Total Marks Scored (max. 40 marks)			37	37.5	23.5	30.5	39	25.5
Table 19: Results of Achievement Test in Experimental Group								
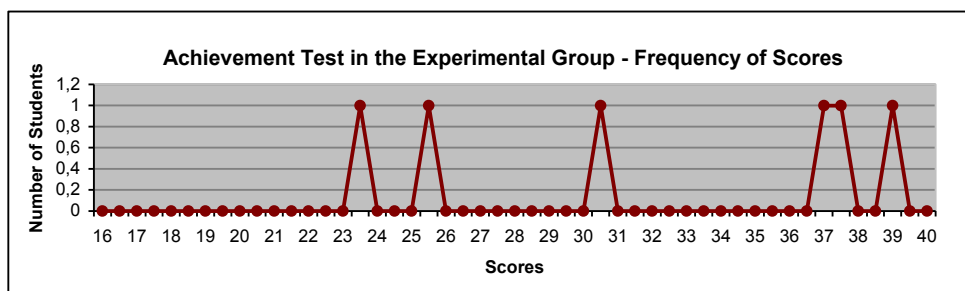
Graph 5

4.2.2.3. Analyzing the results: The polygon presented in *Graph 5* does not look as disperse as the first graphic prepared for the experimental group (see *Graph 2*). Although students" scores are still different from one another, they vary in a less wide range, narrower due to the higher lower-score obtained.

CENTRAL TENDENCY: Inasmuch as students" scores are different from one another, there is no mode, which is not surprising in any of the tests in the experimental group considering the limited number of participants. The mean and median, however, are noticeably higher than the values obtained for the control group in this final test.

DISPERSION: In spite of the relatively high range, which evinces that individual"s performances are still heterogeneous, the values obtained for dispersion indictors in this group are lower than the corresponding values in the control group.

CENTRAL TENDENCY INDICATORS ACHIEVEMENT TEST IN THE EXPERIMENTAL GROUP		
MEAN (arithmetic average)	**MODE** (most frequent score)	**MEDIAN** (score, or average of two scores, in the middle of the list)
$M = \dfrac{\Sigma X}{N} = \dfrac{193}{6} = 32.17$	---	$M = \dfrac{(23.5 + 39.0)}{2} = 31.25$

Table 20

DISPERSION INDICATORS ACHIEVEMENT TEST IN THE EXPERIMENTAL GROUP						
RANGE (difference between highest and lowest scores)		**STANDARD DEVIATION** (square root of the average of how individual scores varied from the mean)				
Extreme Scores	Calculating the Range	Students	Scores X	Mean M	Difference (X-M)	Difference Squared $(X-M)^2$	Calculating the Standard Deviation
Highest score H = 39	R = H - L R = 39 – 23.5 R = **15.50**	1. Helen	37	- 32.17	= 4.83	23.33	$SD = \sqrt{\dfrac{\Sigma(X-M)^2}{N}}$
		2. Carla	37.5	- 32.17	= 5.33	28.41	
		3. Liliana	23.5	- 32.17	= -8.67	75.17	
Lowest score L = 23.5		4. Johana	30.5	- 32.17	= -1.67	2.79	$SD = \sqrt{\dfrac{220.84}{6}}$
		5. Miguel	39	- 32.17	= 6.83	46.65	SD = **6.07**
		6. Luis	25.5	- 32.17	= -6.67	44.49	

Table 21

4.2.3. Comparative Analysis of the Achievement Test Results

The comparison of results obtained in the achievement test is meaningfully different from the comparison between control and experimental group results in the diagnostic test. Unlike the indicators in the diagnostic test, in the achievement test, central tendency values are visibly higher for the experimental group. Meanwhile, regarding dispersion indicators, standard deviation, is only slightly higher in the control group, whereas the range has a significantly superior value in the in the control group, too.

COMPARISON OF INDICATORS – ACHIEVEMENT TEST					
GROUP	**CENTRAL TENDENCY**			**DISPERSION**	
	MEAN	**MODE**	**MEDIAN**	**RANGE**	**STD. DEV.**
Control	26.50	23.00	26.00	21.00	6.37
Experimental	32.17	- - -	31.25	15.50	6.07

Table 22
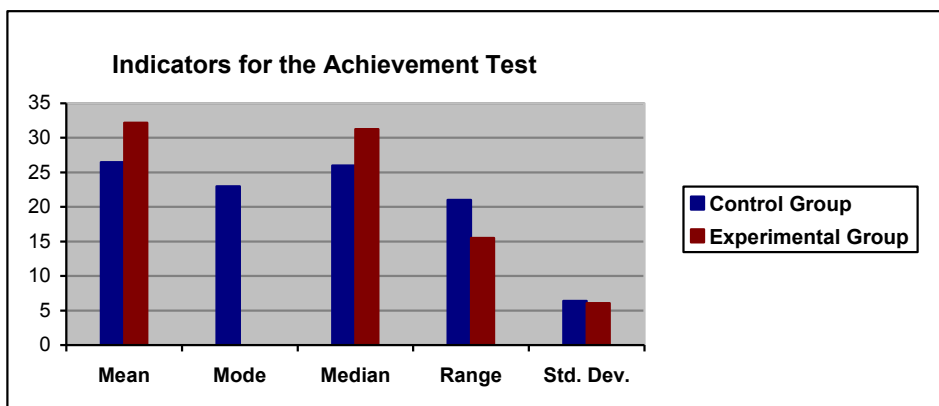
Graph 6

The diagram in *Graph 6* clearly shows how central tendency indicators for the data in the experimental group are now higher than the corresponding values calculated for the control group. Mean and media in the experimental group easily tower above the results in the control group, which is substantial evidence to suggest a much better performance of the experimental group in the final achievement test.

Likewise, dispersion indicators in both groups denote now a completely opposite behaviour. In this final achievement test, both range and standard deviation present lower values for the experimental group data. This might lead to assume that students" performance in the experimental group was more homogeneous than that of their peers in the control group, albeit standard deviation is almost the same for both groups. Because of the reduced number of students in the experimental group, much lower values for dispersion indicators could have rendered the assumptions about the homogeneity of the experimental group safer.

4.3. Integrative Comparative Analysis

The following chart, *Table 23*, organizes central tendency and dispersion indicators calculated for the diagnostic (DT) and achievement (AT) tests in both groups.

INTEGRATIVE COMPARISON OF RESULTS				
GROUP (TEST)	CENTRAL TENDENCY			DISPERSION	
	MEAN	MODE	MEDIAN	RANGE	STD. DEV.
Control (DT)	27.81	27.50	27.75	19.50	4.76
Control (AT)	26.50	23.00	26.00	21.00	6.37
Experimental (DT)	25.25	- - -	25.00	20.00	7.13
Experimental (AT)	32.17	- - -	31.25	15.50	6.07
					Table 23
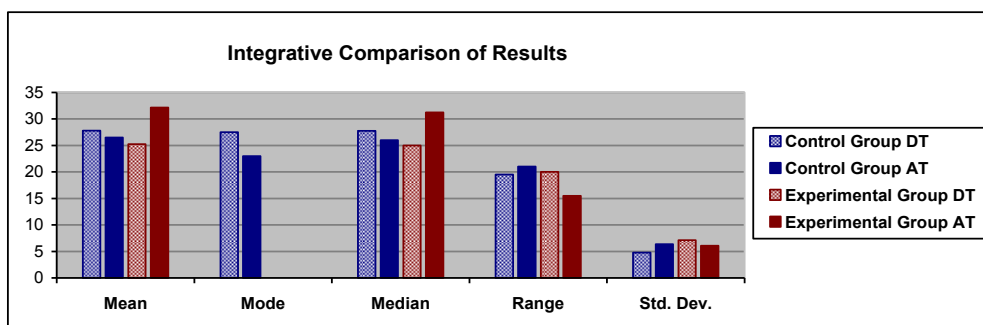
Graph 7

Regarding central tendency indicators in the control group, it is possible to observe that higher values were obtained in the diagnostic test.   In fact, for the achievement test the mean decreased in 1.31 points and the median in 1.75 points, whereas the mode suffered the most noticeable decrease of 4.50 points.   In the experimental group, on the other hand, it can be seen a striking increase in the values of central tendency for the final achievement test.   The mean experiences an increase of 6.92 points and the median of 6.25 points.

As for dispersion indicators, there is a significant increase in the figures for the control group.   The relative homogeneity that seemed to be stronger in this group in the diagnostic test, when compared to the values obtained in the experimental group, gets weaker in the achievement test, for the range increases in 1.50 points and the standard deviation in 1.61.   Meanwhile, in the experimental group, the range decreases for the achievement test in 4.50 points and the standard deviation in 1.06 points.   This seems to indicate more homogeneity.

The diagram in *Graph 7* shows more graphically the significant increase in the central tendency values for the experimental group and the decrease in the dispersion of data, whilst exactly the opposite happens to the data obtained in the control group.

CHAPTER V
DISCUSSION OF THE RESULTS

After the experimental and analytical stages of the execution phase of the research project have been completed, it is necessary to clarify the meaning of these statistics as indicators of the control and experimental groups" performance.

This chapter presents the interpretation of these results. Also, there is a brief exploration of the possible reasons that explain the behaviour found. Such reasons are set forth in the light of the aspects of learning expected to be enhanced through the application of the principles that directed the design of the content-based course. All this information is intended to elucidate the context in which the conclusions of the research will be grounded.

5.1. Results in the Control Group

The results obtained in the diagnostic test show that there was an acceptable performance of the control group in the communicative tasks, written and spoken. There was also a regular performance in the tasks connected to receptive skills, reading and listening, which were assessed more objectively. The value obtained for the mean in this test (27.81 points) signifies 69.50% of the 40 points for which the test was designed. This looked rather promising considering that this was the first time students had been exposed to a test of the kind including not so familiar content.

However, not only did the results in the achievement test not indicate any improvement, but rather, in general, they were significantly lower. Although there were a few students that reached and surpassed their previous score, the general performance of the group decreased to 66.25%. Students" performance in the communicative tasks was barely similar to that in the diagnostic test, and even poorer in what concerns textual and illocutionary competences. Moreover, their strategies to communicate effectively were not developed according to what was expected to complete the tasks in the test successfully. This is not surprising if one considers that students in this group lacked the experience in tasks with which the experimental group was benefited due to the course which they underwent.

The performance patterns observed in the control group seem to correspond to what is commonly found in the generality of intermediate students who establish themselves in a "comfortable zone" that allows them to understand and be understood by their peers through making the minimal effort to use the language in the classroom activities. Should they never be pushed to move forward through the careful planning of activities that integrate form (cognition), meaning (content & culture) and function (communication), they might remain stagnant and even reverse their, frequently observed, more palpable growth in the initial stages of second language development.

All in all, the limited performance of the control group in the achievement test could well be attributed to the following.

- **Content:** Lack of familiarity with the contents of the test, although the topic was carefully selected so as to make it equally familiar to both groups that took part in this research.
- **Communication:** Lack of training in strategies to approach the tasks presented and to use their language skills for a more effective communication.
- **Cognition:** Lack of training in the use of cognitive skills to interpret, analyze, synthesize and evaluate concepts while using the language as a tool to perform these actions.

5.2. Results in the Experimental Group

The general performance of the experimental group in the diagnostic test was less acceptable than the performance of their peers in the control group. The communicative tasks, especially their writing, showed an evenly lower development for all the competences. Their performance in tasks connected to receptive skills was almost similar to that found in the control group, but their limited capacity to communicate effectively determined their final scores in the test. The 25.25 points obtained for the mean signifies 63.13% of the 40 points that were possible to obtain in the test. These figures are considerably below the results in the control group. This was a real challenge that needed to be faced by the course in order to help these students experience an observable improvement in their language.

The results in the final achievement test did not fail to live up to expectations. They were, in fact, remarkably higher than the results in the diagnostic test for the same group, and higher than any of the results in the control group. All the students who were part of the experimental group surpassed their previous total score and that gave the group a more than acceptable mean of 32.17 points which means a striking 80.43% performance. Mainly, the group improved significantly their strategies to communicate more effectively in written and spoken tasks. Also, they were more aware of and familiar with the use of cognitive skills to approach different activities.

It is possible that, being the experimental group formed by only six students, it might have favoured their practice and increased their opportunities to improve. However, the fact remains that all the individuals in this group responded positively to being propelled forward by the activities planned for the development of the content-based course. They were motivated to move out of their "comfort zone" and were given the chance to use different strategies to communicate effectively and see their interlanguage grow. This is, perhaps, not always possible during the development of regular English courses, in which time and curricular constrains make it really hard to give equal attention to

all the aspects involved in language leaning. Therefore, the course would stand as an effective systematic alternative for the organization of supplementary language practice.

In essence, the outstanding performance in the achievement test and remarkable improvement of the experimental group could well be assumed to be due to:

- **Content:** Enhanced familiarity with vocabulary and general concepts connected to art, style and appreciation, although the topic was generally discussed in the control group, too.
- **Communication:** Awareness of strategies to organize thoughts, present opinions, support ideas and, in general, use the language to communicate more effectively.
- **Cognition:** Embedded use of cognitive skills to complete tasks that demand to interpret, analyze, synthesize and evaluate concepts, while requiring the language as a tool.

5.3. Implications of the Investigation Results

From this investigation, it could be implied that there is a growing need for a change in the way we see language learning so that more integrative approaches can be adopted. Any view that favours only one aspect of language, as the teaching of language form was favoured by the Grammar Approach, or communicative fluency has been favoured by strong versions of the *Communicative Language Teaching* approach, is bound to be limited and partial.

Among these integrative approaches, it is possible to adapt the principles of *Content & Language Integrated Learning* (*CLIL*) which responds to the demands of enhancing cognitive and communicative skills through the development of different subjects, according to students‟ interests and needs. The same process of course design explored in this paper could be adapted to different areas of knowledge.

This lays special emphasis on the significance of content in order to aim at a more meaningful and real-life communication in the language classroom. Furthermore, it is possible to address the current issue of diversification and specificity of knowledge, sciences and technology, which permits going beyond the lightness of "disposable" content.

However, the growing need of a new perspective, the change of pendulum as Salters, Neil and Jarman (1995) put it, becomes particularly challenging in contexts where not even communicative approaches for regular second language instruction are efficiently practiced. The implementation of short courses with down-to-earth achievable goals and non-compulsory academic character might be a good way to start leading to their gradual development for tangible improvement.

It is precisely due to this first-trial character of the course, and the necessarily limited scope of this research, that statements such as Hayer"s (2000), about the thematic contents not being only a trigger for participation but also a goal on its own, have not been considered for the planning of this investigation (neither testing nor analysis of results). Nonetheless, there was an evidently better command of topics for the productive stages of performance assessment in the group that had been exposed to the contents of the course.

Therefore, the analysis of the levels of subject content acquisition in L2 content-based courses, and the respective comparisons with parallel L1 courses, can be the matter of further investigation once the L2 courses reach a palpable stage of development in our context.

Other concerns regarding the application of *CLIL* in respect of subject content, presented in the section of antecedents of the investigation, have thus been rendered irrelevant within this research. And yet, notwithstanding the fact that issues like coverage and depth of topics, or the oversimplification of contents, were not directly addressed, lesson planning through the use of tasks permitted control on these areas too. However, the focus of the research was, from the beginning, the assessment of the development of *Communicative Language Ability*.

All in all, further research might lead general perspectives to assert more confidently in the future that, through the progressive implementation of *CLIL* courses in diverse contexts, group and local specific needs can be dealt with successfully. Alas, it is just this specificity that has become one of the greatest setbacks because of the unavailability of equally specific classroom materials. This is perhaps one of the reasons why materials for *CLIL* courses have not been very popular with publishers. One of the major challenges, therefore, is the design and/or adaptation of authentic materials for specific subjects and learner groups.

5.4. Limitations of the Investigation

Although the *CLIL* course designed for this investigation has been expected to comprise the interwoven development of the 4Cs (content, communication, cognition and culture), the scope of results of the research has been established around the assessment of the second C (language and communication), and has attempted to focus on the development of *Communicative Language Ability*.

A number of thorny issues inevitably appear when dealing with this kind of research, being the first of them the aforementioned lack of classroom materials that ease teachers" work. This, in fact, depends on the subject matter and type of teaching aids to put into use. Although the internet becomes an invaluable aid, it is necessary the revision and adaptation of the innumerable resources found so that they correspond to the learners" needs and the features of the teaching context.

This certainly becomes a time-consuming extra task for the teacher, which might, however, be shared with colleagues involved in the same type of work and with the learners enrolled in the course. Research team work can often be organized for the development of cognitive skills as well as for the enrichment of the ideas and materials presented in the classroom. In the case of this project, due to its introductory and exploratory nature, most materials had to be prepared singlehandedly, but also students contributed presenting information about a specific topic that they had to investigate in groups and present in class.

Another issue encountered in the development of this research has been the limited number of participants in the course. Having been implemented as non-compulsory supplementary set of lessons, the course did not have the expected enrolment. Only a few students signed up, which caused a significant difference between the number of participants in the control and the experimental groups. This might have influenced the comparison of results, as it was explained in the chapter of data analysis.

Also, the non-compulsory character of the course made its flexibility regarding the time planned for sessions and assessment unavoidable. Thus, the original 34 academic hours were reduced to eleven 2-hour sessions for content lessons and four 2-hour sessions for assessment in order to comply with students" availability.

Finally, the design of the course in terms of a multifaceted procedural syllabus that goes hand in hand with the daily planning of lessons and classroom tasks is also a laborious activity that can hardly be accomplished when materials design has to be started from scratch. Thus, every session becomes a challenge for which it is necessary to devote extra time and no little effort.

5.5. Recommendations for Further Study

This investigation can motivate more research in the field of *CLIL* courses for many different content areas. Although the institute in which this research was carried out does not bear a direct link to primary or secondary schools, *CLIL* courses about school matters in a more general view could be organized as school learners form part of the institutional family. Of course, it would require the organization of the subject content in the same way art contents were organized for this research.

In the institutional context, the main objective of the content-based course was merely that of supplementary practice, which might prove to be more effective than possibly weakly organized conversation sessions, and perhaps more communicatively valuable than the regular English class. It remains, however, to go on with more research in order to implement courses for academic achievement.

CONCLUSIONS

Having carried out the different phases of the research project, it is possible to state the following conclusions.

1. Content-based language courses are intended to address the remarkable role of English for communication in today‟s global world, which makes necessary the development of approaches to teaching and learning that construct competence in a transactional, interactional and communicative way.

2. The implementation of content-based courses in language centres, as the one where this research was carried out, provides the opportunity of additional organized and meaningful language practice, which is free from the time constraints of textbook syllabi followed in regular English courses, and which can motivate both teaching and learning. Teachers will have the opportunity to become more conscious of curriculum principles, and might participate in syllabus preparation, and materials design. However, many skills will need to be developed to respond to this challenge.

3. *Content and Language Integrated Learning* (*CLIL*) constitutes an alternative approach that intends to give attention to the different dimensions of language learning, the "how" and the "what" we learn, and to give equal relevance to content, cognition, communication and culture, within the context of a subject that permits enhancing students‟ motivation and catering for their nowadays‟ increasingly specialized needs.

4. The application of *Task-Based Learning* (*TBL*) aids the progressive construction of a procedural syllabus that intends to provide for the needs of a specific group of learners. Tasks make quite feasible the integration of language form, meaning and function, and permit attention to the processes and outcomes of language learning.

5. The concepts on *Communicative Language Ability* permit the understanding of the different variables involved in the assessment of the learners" interlanguage and the design of reliable measurement instruments.

6. The research methodology deployed in this investigation has an eclectic character since it combines objective and subjective techniques of observation and assessment of students" performance. The use of instruments helped transfer qualitative data to more quantifiable results and thus test the validity of the hypothesis.

7. The diagnostic test, administered before the content-based course was attended, and the achievement test, given once the course was completed, permitted the collection of data in both experimental and control groups. This data was analyzed according to central tendency and dispersion indicators.

8. The significant improvement in students" performance in the experimental group, as opposed to the limited performance of the control group (shown by the analysis of central tendency), and the final greater homogeneity of results in the experimental group (shown by dispersion indicators), constitute compelling evidence of the effectiveness of content-based courses in language development and in reaching more students.

9. The complete research project permits obtaining certain partial evidence that the design of a *CLIL* course, and a syllabus built on a task-based approach, does promote the interwoven development of content, communication, cognition and culture in a specific language learning context. The results ended up clearly suggesting that a carefully integrative design of a content-based course would favourably influence the development of the learners" interlanguage.

10. However, there would be certain setbacks in the implementation of this kind of courses, among which three factors can be mentioned, namely need of training for the development of teaching skills to integrate the multifarious aspects of this approach, need of organization for a systematic process of materials design, and need of cooperative work in order to involve all stakeholders in a given project.

11. The planning process for the design of a content-based course, development of materials, and preparation of instruments of collection and organization of assessment data becomes a decisive phase for the potentially satisfactory outcomes of a project. Then again, it is a time-consuming and laborious series of steps, which demands new skills on the part of the teachers, extra working hours, constant exchange of ideas and research on the content subjects to teach, etc. These difficulties might well account for the slower-than-expected spread of this approach, even considering its evident effectiveness in the language learning process.

12. In spite of the difficulties, the growing interest in *CLIL* in our regional context urge for more attempts that make its gradual introduction and adoption more feasible. Improving on studies, like the one presented in this paper, could contribute to the creation of content-based courses with concrete and reasonable goals, which also might make possible more research focused on content acquisition and the roles of L1 and L2 in education.

13. Perhaps prior to this, research on students" most urgent needs and interests must be conducted in order to determine the range of possible suggested subjects for the design of *CLIL* courses; subjects whose linguistic and conceptual contents help students rise to the challenges posed by the growing demands of the global world.

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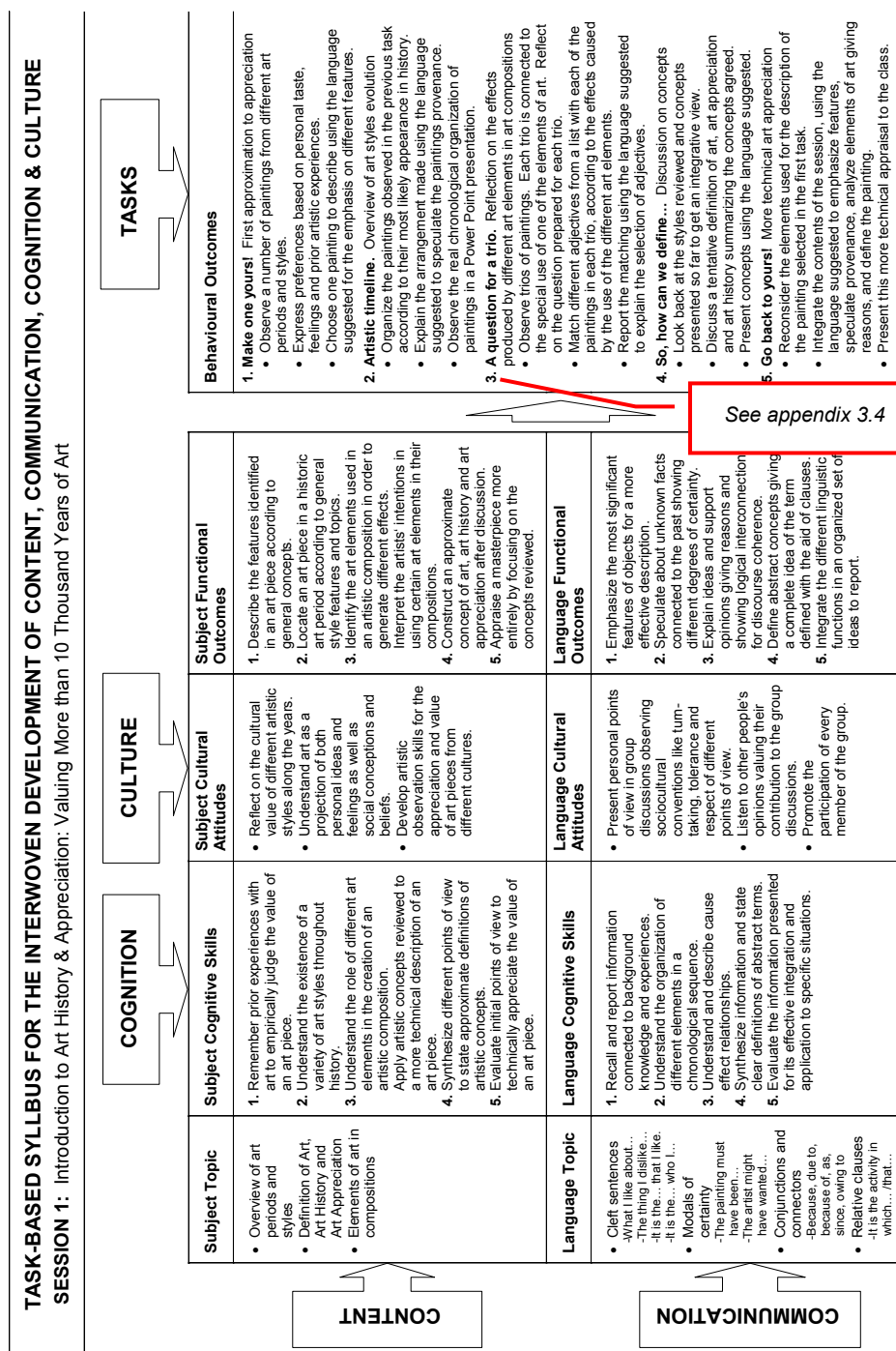WOLFF, D. (2007). What is CLIL? In *CLIL integriertes fremdsprachen und sachfach.lernen*. Goethe Institut. Retrieved on September 11, 2011 from http://www.goethe.de/ges/spa/dos/ifs/en2747558.htm

APPENDIX

Appendix 3.1: Syllabus Frame for Course Session 1

TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 1: Introduction to Art History & Appreciation: Valuing More than 10 Thousand Years of Art

Column dimensions: **COGNITION** | **CULTURE** | **TASKS**

Row dimensions: **CONTENT** / **COMMUNICATION**

CONTENT (Subject)

Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes	Behavioural Outcomes (TASKS)
• Overview of art periods and styles • Definition of Art, Art History and Art Appreciation • Elements of art in compositions	1. Remember prior experiences with art to empirically judge the value of an art piece. 2. Understand the existence of a variety of art styles throughout history. 3. Understand the role of different art elements in the creation of an artistic composition. Apply artistic concepts reviewed to a more technical description of an art piece. 4. Synthesize different points of view to state approximate definitions of artistic concepts. 5. Evaluate initial points of view to technically appreciate the value of an art piece.	• Reflect on the cultural value of different artistic styles along the years. • Understand art as a projection of both personal ideas and feelings as well as social conceptions and beliefs. • Develop artistic observation skills for the appreciation and value of art pieces from different cultures.	1. Describe the features identified in an art piece according to general concepts. 2. Locate an art piece in a historic art period according to general style features and topics. 3. Identify the art elements used in an artistic composition in order to generate different effects. Interpret the artists' intentions in using certain art elements in their compositions. 4. Construct an approximate concept of art, art history and art appreciation after discussion. 5. Appraise a masterpiece more entirely by focusing on the concepts reviewed.	**1. Make one yours!** First approximation to appreciation • Observe a number of paintings from different art periods and styles. • Express preferences based on personal taste, feelings and prior artistic experiences. • Choose one painting to describe using the language suggested for the emphasis on different features. **2. Artistic timeline.** Overview of art styles evolution • Organize the paintings observed in the previous task according to their most likely appearance in history. • Explain the arrangement made using the language suggested to speculate the paintings provenance. • Observe the real chronological organization of paintings in a Power Point presentation. **3. A question for a trio.** Reflection on the effects produced by different art elements in art compositions • Observe trios of paintings. Each trio is connected to the special use of one of the elements of art. Reflect on the question prepared for each trio. • Match different adjectives from a list with each of the paintings in each trio, according to the effects caused by the use of the different art elements. • Report the matching using the language suggested to explain the selection of adjectives. **4. So, how can we define...** Discussion on concepts • Look back at the styles reviewed and concepts presented so far to get an integrative view. • Discuss a tentative definition of art, art appreciation and art history summarizing the concepts agreed. • Present concepts using the language suggested. **5. Go back to yours!** More technical art appreciation • Reconsider the elements used for the description of the painting selected in the first task. • Integrate the contents of the session, using the language suggested to emphasize features, speculate provenance, analyze elements of art giving reasons, and define the painting. • Present this more technical appraisal to the class.

COMMUNICATION (Language)

Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes
• Cleft sentences - What I like about... - The thing I dislike... - It is the... that I like. - It is the... who I... • Modals of certainty - The painting must have been... - The artist might have wanted... • Conjunctions and connectors - Because, due to, because of, as, since, owing to • Relative clauses - It is the activity in which.../that...	1. Recall and report information connected to background knowledge and experiences. 2. Understand the organization of different elements in a chronological sequence. 3. Understand and describe cause effect relationships. 4. Synthesize information and state clear definitions of abstract terms. 5. Evaluate the information presented for its effective integration and application to specific situations.	• Present personal points of view in group discussions observing sociocultural conventions like turn-taking, tolerance and respect of different points of view. • Listen to other people's opinions valuing their contribution to the group discussions. • Promote the participation of every member of the group.	1. Emphasize the most significant features of objects for a more effective description. 2. Speculate about unknown facts connected to the past showing different degrees of certainty. 3. Explain ideas and support opinions giving reasons and showing logical interconnection for discourse coherence. 4. Define abstract concepts giving a complete idea of the term defined with the aid of clauses. 5. Integrate the different linguistic functions in an organized set of ideas to report.

See appendix 3.4

Syllabus Frame for Course Session 2

TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 2: Art Forms from Prehistory to the Power of Rome: Matching the Global with the Local

CONTENT · COGNITION · CULTURE · TASKS

Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes	Behavioural Outcomes
• Art forms • Art in the ancient civilizations: Stone Age art Egyptian art Mesopotamian art Greek art Roman art • Parallel between local and ancient art production	1. Remember concepts about the elements of art reviewed in the previous session. 2. Understand the existence of a variety of forms of art in the ancient local culture. 3. Recognize the presence of the different forms of art in ancient civilizations located in different parts of the world. 4. Compare the local cultures to the culture from ancient civilizations and identify similarities and differences in their diverse artistic production. 5. Analyze artistic elements in local and foreign art pieces to identify features in common.	• Reflect on the cultural value of the different art forms presented. • Value the contribution of ancient local cultures to the enrichment of art in the world. • Identify common features in the local and foreign artistic production and understand that the sources of inspiration are beyond bounds.	1. Remember how to describe different features in an art piece according to general concepts. 2. Identify the different forms of art and select the most appealing. Present an art piece to the class mentioning the art form and some of its features. 3. Review items of the artistic production of foreign ancient civilizations. 4. Compare the artistic production of ancient civilizations, local and foreign, and identify similarities. 5. Analyze two specific art pieces, local and foreign, and compare their features speculating on the common inspiring elements.	1. **Label the art form.** Presentation of different art forms • Observe a number of flashcards showing different forms of art in the local culture (rock painting, bas-relief, sculpture, pottery, textiles, jewellery). • Match the flashcards with labels to identify the form of art represented. • Identify features in the art forms presented in the flashcards recalling the elements of art used to describe paintings in the previous session. 2. **Which one this time?** Selection of preferred art form • Choose a number of pieces of the same art form and explain the reasons why this form is appealing. • Remember other pieces of art of the same form observed in the past and present them to the class. 3. **How about Egyptians?** Power Point presentation • Observe slides showing a variety of art forms in ancient civilizations (Stone Age, Egyptian, Mesopotamian, Greek and Roman art). • Use the language suggested in order to identify the art form and its possible similarity to the art forms presented in the flashcards. 4. **Contrasting Cultural Backgrounds.** Continuum • Select a number of art pieces presented in slides and organize them in a continuum from the most similar to the most different from the pieces of local art in the flashcards (evidently, the comparison should correspond to pieces of the same art form). • Use the language suggested to express superlative contrasts and present to the class the pieces chosen. 5. **They are one of a kind.** Analyzing specific pieces • Choose two pieces of the same art form (one from local culture and the other from ancient civilizations) to identify artistic elements in common and the features that are different. • Speculate on the sources of inspiration for the creation of both pieces using the language suggested. Focus on the similarities despite the different location of the cultural groups.
Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes	
• Cleft sentences -What I like about... -It is the... that I like. • Modals of certainty -The artist may have got inspiration from • Conjunctions and connectors -Because, due to, since, owing to • Linking words -It is similar to... -It is the same as... -It is different from.... • Superlatives -It is the most similar -It is the least similar	1. Recall and report vocabulary learned in the previous session. 2. Remember linking expressions to describe cause effect relationships in order to explain reasons. 3. Compare the corresponding elements of equivalent art forms. 4. Explain the superior or inferior connection of a number of items as a way to achieve their organization. 5. Express different degrees of certainty to refer to situations in the past.	• Present personal points of view in group discussions observing sociocultural conventions like turn-taking, tolerance and respect. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions. • Promote the participation of every member of the group.	1. Use technical artistic terms to refer to features of the artistic items presented. 2. Explain ideas and support opinions giving reasons and showing logical interconnection for discourse coherence. 3. Use connectors to link ideas in comparative sentences. 4. Apply superlative adjectives to compare and organize art pieces in a continuum. 5. Use modal expressions to speculate about the origin of inspiration for the variety of creations.	

COMMUNICATION

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Syllabus Frame for Course Session 3

TASK-BASED SYLLABUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 3: More Considerations for Art Appreciation: Analysis of Artistic Compositions

Column headers: CONTENT | COGNITION | CULTURE | TASKS

Subject

Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes
• Art principles of composition: balance, symmetry, contrast, rhythm, focal point, overlapping, negative space, proportion • Effects of artistic compositions • Types of artistic compositions	**1.** Understand concepts about the principles of composition and apply them in the analysis of art pieces. **2.** Compare and contrast the principles of composition applied for the production of art pieces. **3.** Recognize the basic organization of the elements present in a composition, which is what determines its type. **4.** Apply the concepts learned regarding types of compositions in the analysis of different art pieces. **5.** Synthesize concepts for the creation of an artistic composition.	• Discover the concepts used by artists when creating their pieces. • Value the reasoning behind an artistic creation and the different ways in which harmony is sought. • Attempt to follow a similar path in the search of a harmonious composition.	**1.** Analyze couples of paintings contrasting their features concerning the principles of composition. **2.** Use opposite features in order to clarify the understanding of the concepts presented. **3.** Observe, identify and describe the elements that reveal the type of composition present in a piece. **4.** Identify at first sight the type of composition that directs the organization of a painting. Compete in a game to make information more memorable. **5.** Participate in the creation of an artistic composition and explain its organization.

Language

Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes
• Adjectives -Explaining effects: light, dark, rough, smooth, stable, etc. • Connectors -While, whereas, whilst • Scaffolding -The first feature… -The second thing… -The third element… • Sequence expressions -First of all,… -To begin with,… -Also…. Besides,…, -Apart from that,…, -Finally,… -To sum up…	**1.** Understand information to make possible its immediate application in the analysis of art pieces, which should aid further understanding. **2.** Contrast information referring to opposite features in order to aid understanding of abstract concepts. **3.** Synthesize ideas by making them more specific in an organized way. **4.** Evaluate input and explain each of the features that lead to make identification possible. **5.** Present information about a personal artistic creation using the concepts reviewed to explain its organization.	• Present personal points of view in group discussions observing sociocultural conventions. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions. • Play games in which the essentiality of the language makes it more memorable.	**1.** Use technical artistic terms for the analysis and description of an art piece. **2.** Use connectors of contrast to compare the effects produced by different pieces of art. **3.** Use scaffolds to aid the synthesis of ideas and specification of concepts. **4.** Support an explanation organizing ideas with sequence expressions. **5.** Create an abstract art piece choosing an appealing type of organization and considering the principles of composition.

TASKS — Behavioural Outcomes

1. Tell me about your duo. Presentation of concepts
- Listen to the concepts of the principles of composition and the effects produced by their use.
- Apply the concepts presented in the analysis of couples of paintings contrasting the different effects produced.

2. Two to contrast. Going back to paintings
- Observe the flashcards of paintings used in the first session and choose a couple to contrast. Make sure the paintings show opposite features regarding the principles of composition.
- Use the language suggested to present the contrastive analysis to the class

3. Three basic types. Presenting types of composition
- Observe a number of slides showing the three basic types of composition (linear, radial and grouped) and identify their features.
- Analyze the type of composition in the couple of paintings chosen for the previous task. Refer to three elements that determine the type of organization.

4. Composition hunting. Group competition
- Form part of one of the three groups in which the class should be divided.
- Appoint one representative of the group for each of the three phases in the competition.
- Hunt for the type of composition indicated among the flashcards observed and used so far.
- Explain why the paintings hunted present the type of composition mentioned. Support your explanation using the language suggested.

5. Creating one. Artistic production
- Use the concepts reviewed throughout the whole session to create a composition using the material provided (pieces of paper bearing different shapes for an abstract creation).
- Present each artistic production to the class mentioning the type of organization and referring to the principles of composition applied.

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TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 4: The Power of art in the Growth of Ideologies: The Hidden Intentions of Artistic Production

CONTENT — COGNITION — CULTURE — TASKS

Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes
• Art and ideologies • Art in the 'Dark' Ages Early Christian art Byzantine and Islamic art Far East art Romanesque art Gothic art • Elements of architectural design • Architecture for the spirit	1. Remember important aspects of everyday life in medieval societies. 2. Understand the connection between life and the different forms of artistic production. 3. Remember and apply technical architectural terms to make artistic descriptions more accurate. 4. Analyze the symbolism hidden in gothic architecture and the ideas conveyed by its features. 5. Evaluate similarities and differences between monumental architecture in medieval Europe and our local colonial architecture.	• Recognize the value of an art piece as a surviving referent of the lifestyle of ancient societies. • Include architecture within the number of art forms that represent the intentions and thoughts of a social group. • Include the Inka mindset and our colonial architecture to make possible the contrast of local and global and value our own artistic production.	1. Synthesize ideas about the life of people in medieval times. 2. Speculate on the meaning of the features of artistic production connecting lifestyle to art. 3. Describe the different parts of gothic cathedrals and churches showing command of architectural terms. 4. Use texts about symbolism in architecture as a source of information to establish connections among past events. 5. Compare features of gothic architecture to corresponding features of colonial local architecture.

Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes
• Scaffolding -Introducing new points of discussion: with respect to… regarding… in respect of…. concerning… with connection to… • Modals -Express possibility: may, might, could • Technical architectural terms (apse, spire, etc) • Adverbial clauses of time -before, by the time • Comparative st. -not as… as…	1. Activate background knowledge and synthesize ideas about different aspects of life in the past. 2. Understand different ways to show uncertainty to speculate about the reasons for certain historic and artistic facts. 3. Apply specialized vocabulary for accurate artistic descriptions. 4. Understand written texts describing events in the past connected to architecture and symbolism. 5. Compare equivalent features to evaluate the contrast between the local and the foreign.	• Present personal points of view in group discussions observing sociocultural conventions. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions. • Play games in which the essentiality of the language makes it more memorable.	1. Use introductory phrases to state each of the points discussed in a clear and organized way. 2. Apply modal expressions to speculate on symbolism and meaning. 3. Become familiar with technical terms which refer to specific parts of buildings. 4. Use adverbial clauses of time to establish the connection between two events in the past (past perfect tense). 5. Contrast corresponding features of local and European architecture using comparative structures.

Behavioural Outcomes

1. **What was their life like?** Activating knowledge
   - Discuss the lifestyle in each of the historic periods to review in this session, focusing on the following points of discussion: elements of power, figures of authority, religious beliefs, surrounding environment and details on the type of dominant society.
   - Organize ideas and present information to the class using the language suggested.

2. **Symbolism in art.** Speculating on what art stands for
   - Observe samples of diverse forms of artistic production of each of the periods of history to review in this session (including samples of Inka art).
   - Identify features in the artistic production representative of the lifestyle of the different societies (points discussed in the previous task).
   - Choose an art piece to analyze connecting its features to the sociocultural ideas.
   - Present the analysis to the class using modals to speculate on the meaning of artistic features.

3. **How about architecture?** Architectural elements
   - Observe a gothic cathedral and identify is architectural elements matching names to features.
   - Play memory games to become familiar.

4. **The significance of gothic art.** Reading & discussion
   - Read sections of articles about the development of gothic architecture in different parts of Europe.
   - Discuss the significance of gothic architecture and the possible symbolism behind it.
   - Establish the connection between two facts in the past using adverbial clauses of time.
   - Choose a medieval European cathedral to present ideas about gothic architecture using technical terms of architecture and other language suggested.

5. **And our churches?** Cultural parallel
   - Compare the elements of gothic architecture with the corresponding elements in local colonial churches.
   - Use the language suggested in order to present the contrasting features to the class.

Syllabus Frame for Course Session 5

TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 5: From Medieval 'Darkness' to Renaissance 'Light': Is Evolution Evident?

Column labels: CONTENT · COMMUNICATION · COGNITION · CULTURE · TASKS

Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes	Behavioural Outcomes
• General art techniques and materials in painting • New ways in medieval painting; representation of characters Early renaissance High renaissance Mannerism Baroque	1. Understand that pieces of art are the result of different kinds of materials and techniques. 2. Analyze artistic elements and principles used for the production of art pieces in different historic periods. 3. Contrast features of paintings by comparing them so that abstract concepts are clarified in tangible examples. 4. Synthesize the differences in techniques for the representation of the human figure throughout the gothic and the renaissance. 5. Evaluate the features of baroque European architecture and their symbolism.	• Value each of the examples of painting as steps in the process of perfecting the representation of the human figure. • Confirm the power of architecture as an art form to express ideas and spirituality.	1. Identify the materials and techniques applied for the production of an art piece. 2. Compare art pieces from the early and High Renaissance to highlight specific features through contrast. 3. Compare art pieces representing Mannerism and Baroque tendencies to highlight specific features through contrast. 4. Contrast samples of paintings made during the XIV and XV centuries to make improvements in the realism of portraits evident. 5. Identify architectural elements in examples of Baroque European architecture.	**1. What did they use?** Art techniques and materials • Observe cards showing different pieces of art in which diverse materials and techniques were applied. • Identify the different materials used (ink, pastel, watercolour, tempera, oil) and the effects produced by the diverse techniques (softness, roughness, clarity, blur, permanence, impermanence, etc.). • Present three different pieces to the class using the language suggested in order to describe facts and speculate about intentions. **2. Early vs. High Renaissance.** Contrasting features • Observe samples of Early Renaissance artistic production (Verrochio and Botticelli) and High Renaissance production (Leonardo, Raphael and Michelangelo). • Contrast Early and High Renaissance focussing on the possible differences in artistic style regarding elements of art and principles and type of composition. **3. Mannerism vs. Baroque.** Contrasting features • Observe samples of artistic production corresponding to Mannerism (Salviati and El Greco) and to Baroque (Caravaggio, Rubens, Murillo, Velazquez and Vermeer). • Contrast Mannerism and Baroque focusing on the possible differences among the artists, especially regarding the principles of composition. **4. How real were they?** Making evolution evident • Compare and contrast paintings belonging to Gothic art and paintings part of the Renaissance in order to evaluate evidences of evolution in the artistic representation of the human figure. • Present conclusions to the class using the language suggested. **5. And Baroque architecture?** European Baroque • Observe pictures representing Baroque architecture in Italy and France. • Analyze whether the same principles represented in architecture in medieval times are also present in Baroque architecture.

Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes
• Adverbs of probability evidently, clearly, definitely, probably, possibly, perhaps, maybe, undeniably, doubtlessly, undoubtedly, etc. • Comparative structures -while, whereas, etc. -not as… as… -more… than… • Technical architectural terms (apse, spire, etc)	1. Understand the application of adverbs of probability to express different degrees of certainty. 2. Evaluate correlative features for the application of comparative structures. 3. Remember the different types of structures to contrast features and express similarities and differences. 4. Master the command of comparative structures. 5. Remember technical architectural terms for accurate descriptions.	• Present personal points of view in group discussions observing sociocultural conventions. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions.	1. Introduce uncertain ideas and facts using adverbs of probability. 2. Remember comparative structures used in previous sessions. 3. Use comparative structures of different types to contrast features of paintings 4. Develop fluency in the use of comparatives. 5. Describe the features of Baroque architecture using technical terms.

Syllabus Frame for Course Session 6

TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 6: The Light of Renaissance: New Principles in Artistic Composition

CONTENT

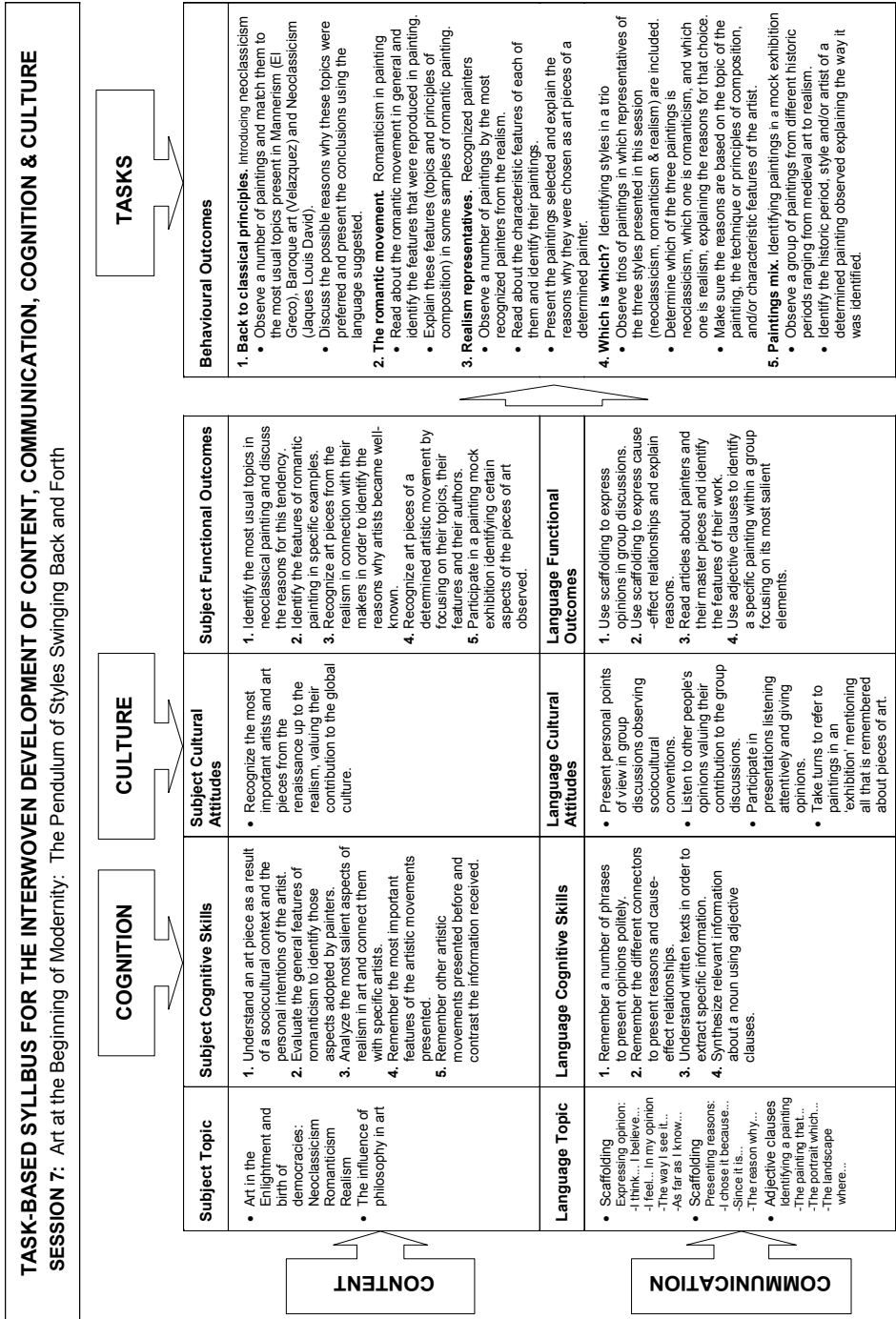|	COGNITION	CULTURE		TASKS
Subject Topic	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes	Behavioural Outcomes
• Art in the renaissance • The use of perspective for the architectural treatment of painting • Human proportions	1. Understand the historic context in which renaissance artists worked. 2. Understand general ideas on perspective used by renaissance artists and apply them in the analysis of different paintings. 3. Understand new ideas and symbolism in the composition of renaissance art pieces and apply these ideas in the analysis of similar pieces of art. 4. Develop the power of observation to focus on details for the description of a painting. 5. Understand details about the Vitruvian man and human proportions.	• Remember the principal renaissance artists and some representative pieces of art as part of general cultural background knowledge. • Recognize the importance of the discovery of perspective in artistic representations. • Value the contribution of renaissance artists in the construction of the ideal human proportions.	1. Summarize ideas about the historic context of renaissance artists. 2. Summarize ideas about perspective in a painting and use these ideas for the analysis of other paintings. 3. Use new ideas on composition to analyze renaissance pieces of art based on an analysis observed. 4. Describe paintings considering artistic details for a close examination. 5. Analyze human proportions as understood by Leonardo and discuss their validity.	1. **Artists in the Renaissance.** Summarizing reading • Read a text describing the historic context in which artists of the renaissance lived. • Summarize each of the paragraphs in one idea so that the whole text is synthesized in three or four ideas expressed in simple terms. • Present these ideas to the class using the language suggested. 2. **Analyzing 'The Adoration'.** Ideas on perspective • Observe Leonardo's painting 'The Adoration of the Magi' and the analysis on perspective presented. • Listen to the explanation about the different grounds in the painting and summarize the main ideas. • Present these ideas to the class using the language suggested. • Observe Leonardo's painting 'The Annunciation' and explain the use of perspective in a similar way. 3. **Analyzing 'The Creation'.** Ideas on composition • Observe details of Michelangelo's fresco 'The Creation of the World' and the analysis on composition presented. • Read about the way in which the elements were organized and summarize the main ideas. • Observe another of Michelangelo's frescoes and analyze the principles of composition in the same way. 4. **Analyzing 'The Alba Madonna'.** Describing details • Observe Raphael's painting 'The Alba Madonna' and identify the different points mentioned in its description. • Observe the painting 'The Crowning of the Virgin' and describe its details in a similar way. 5. **The Vitruvian man.** Focusing on written details • Read information about the Vitruvian man and answer comprehension questions. • Discuss whether human proportions are true or just an average of the human figure and present the conclusions to the class using the language suggested.
Language Topic	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes	
• Scaffolding Summarizing ideas: -The main point of the text is that... -It is also important that... -Consequently, ... • Scaffolding Presenting analysis: -The composition is based on.... -The focal point of the painting is... -The main line passes through... -The composition encapsulates the words...	1. Understand written texts in order to summarize the main points and identify general ideas. 2. Understand spoken texts in order to summarize the main points and use them as a basis for further analysis. 3. Identify visual details from a description and understand how to focus on different parts of a whole. 4. Understand written details of texts and use them as a basis for a discussion.	• Present personal points of view in group discussions observing sociocultural conventions. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions.	1. Use scaffolding to present the main ideas of a written text in an organized way. 2. Use scaffolding to present the main ideas of a spoken text in an organized way. 3. Match descriptive details to the corresponding part of a visual image and describe paintings in a similar way. 4. Present the main points of a discussion to the class using the language suggested.	

COMMUNICATION

Syllabus Frame for Course Session 7

TASK-BASED SYLLBUS FOR THE INTERWOVEN DEVELOPMENT OF CONTENT, COMMUNICATION, COGNITION & CULTURE

SESSION 7: Art at the Beginning of Modernity: The Pendulum of Styles Swinging Back and Forth

Column headers (with arrows): **COGNITION** · **CULTURE** · **TASKS**
Row group labels (with arrows): **CONTENT** · **COMMUNICATION**

	Subject Cognitive Skills	Subject Cultural Attitudes	Subject Functional Outcomes	Behavioural Outcomes
Subject Topic				
• Art in the Enlightment and birth of democracies: Neoclassicism Romanticism Realism • The influence of philosophy in art	1. Understand an art piece as a result of a sociocultural context and the personal intentions of the artist. 2. Evaluate the general features of romanticism to identify those aspects adopted by painters. 3. Analyze the most salient aspects of realism in art and connect them with specific artists. 4. Remember the most important features of the artistic movements presented. 5. Remember other artistic movements presented before and contrast the information received.	• Recognize the most important artists and art pieces from the renaissance up to the realism, valuing their contribution up to the global culture.	1. Identify the most usual topics in neoclassical painting and discuss the reasons for this tendency. 2. Identify the features of romantic painting in specific examples. 3. Recognize art pieces from the realism in connection with their makers in order to identify the reasons why artists became well-known. 4. Recognize art pieces of a determined artistic movement by focusing on their topics, their features and their authors. 5. Participate in a painting mock exhibition identifying certain aspects of the pieces of art observed.	**1. Back to classical principles.** Introducing neoclassicism • Observe a number of paintings and match them to the most usual topics present in Mannerism (El Greco), Baroque art (Velazquez) and Neoclassicism (Jaques Louis David). • Discuss the possible reasons why these topics were preferred and present the conclusions using the language suggested. **2. The romantic movement.** Romanticism in painting • Read about the romantic movement in general and identify the features that were reproduced in painting. • Explain these features (topics and principles of composition) in some samples of romantic painting. **3. Realism representatives.** Recognized painters • Observe a number of paintings by the most recognized painters from the realism. • Read about the characteristic features of each of them and identify their paintings. • Present the paintings selected and explain the reasons why they were chosen as art pieces of a determined painter. **4. Which is which?** Identifying styles in a trio • Observe trios of paintings in which representatives of the three styles presented in this session (neoclassicism, romanticism & realism) are included. • Determine which of the three paintings is neoclassicism, which one is romanticism, and which one is realism, explaining the reasons for that choice. • Make sure the reasons are based on the topic of the painting, the technique or principles of composition, and/or characteristic features of the artist. **5. Paintings mix.** Identifying paintings in a mock exhibition • Observe a group of paintings from different historic periods ranging from medieval art to realism. • Identify the historic period, style and/or artist of a determined painting observed explaining the way it was identified.

	Language Cognitive Skills	Language Cultural Attitudes	Language Functional Outcomes	
Language Topic				
• Scaffolding Expressing opinion: -I think... I believe... -I feel... In my opinion -The way I see it... -As far as I know... • Scaffolding Presenting reasons: -I chose it because... -Since it is... -The reason why... • Adjective clauses Identifying a painting -The painting that... -The portrait which... -The landscape where...	1. Remember a number of phrases to present opinions politely. 2. Remember the different connectors to present reasons and cause-effect relationships. 3. Understand written texts in order to extract specific information. 4. Synthesize relevant information about a noun using adjective clauses.	• Present personal points of view in group discussions observing sociocultural conventions. • Listen to other people's opinions valuing their contribution to the group discussions. • Participate in presentations listening attentively and giving opinions. • Take turns to refer to paintings in an 'exhibition' mentioning all that is remembered about pieces of art.	1. Use scaffolding to express opinions in group discussions. 2. Use scaffolding to express cause-effect relationships and explain reasons. 3. Read articles about painters and their master pieces and identify the features of their work. 4. Use adjective clauses to identify a specific painting within a group focusing on its most salient elements.	

Appendix 3.2: Flyer for the Promotion of the Course

Art History & Appreciation:
A Course for Art Lovers

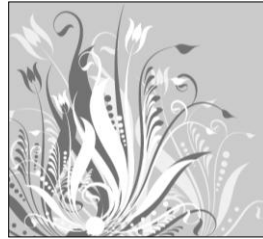Review Art Styles from Prehistory & the Ancient Civilizations,

going through the Renaissance and other main historic periods,
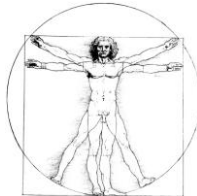
up to some of the most contemporary tendencies.

Because "*art washes away from the soul the dust of everyday life.*" (Picasso)

Identify the elements
& principles of
art design,

and discover
the aesthetic
value of a
masterpiece.

Explore the process
of creation of a
piece of art.

And while you do all this,
improve your
command of vocabulary,
linguistic structures
& communication skills.

WHEN?
From Wednesday, **May 12** to Friday, **May 28**,
 every weekday from **9:00 am** to **10:30 am**

WHERE?
                    Room: **B-401**

Be aware of the **art culture** around the world
at the CULTURAL
Bringing peoples and cultures together.

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Appendix 3.3:   Sample Classroom Materials – Worksheet for session 1

'A thing of beauty is a joy forever' (Keats)

What is art history?

Can art have a history? We think about art as being timeless, the 'beauty' of its appearance having meaning, significance, and appeal to humankind across the ages. At least this usually applies to our ideas about 'high', or fine, art, in other words painting and sculpture. This kind of visual material can have an autonomous existence — we can enjoy looking at it for its own sake, independent of any knowledge of its context, although of course viewers from different time periods or cultures may see the same object in contrasting ways.

Art appreciation and criticism

When we look at a painting or sculpture, we often ask the following questions: who made it? what is the subject? when was it completed? These are quite valid questions that are often anticipated and answered in, for example, the captions to illustrations in art books and the labels to works displayed in museums and galleries. For many of us these pieces of information are sufficient. Our curiosity about the who, what, and when of art is satisfied and we can get on with appreciating the artwork, or just enjoying looking at it. For those of us also interested in how, information on the technique used — for instance, oil or tempera — might help us to appreciate further the skill of the artist.

The important thing to note about this kind of art appreciation is that it requires no knowledge of art history. The history of an individual work is contained within itself and can be found in the answers to the questions who, what, when, and how. These are the kinds of details that appear in catalogues of museum and gallery collections or those produced for art sales, where perhaps information about the original patron (if relevant) might also answer the question why. Auction houses, museums, and galleries also place emphasis on the provenance of a work of art. This is the history of who has owned it and in which collections it has been held. This acts as a kind of pedigree for the work and might be used to help prove that it is an authentic work by a given artist. All this information is important in determining the monetary value of a painting or sculpture but need not necessarily be important for art history.

In this way, art appreciation requires no knowledge of the context of art; the 'I know what I like and I like what I see' approach to gallery- going is sufficient. And this is absolutely fine. We can enjoy looking at something just for what it is and art can become absorbed into what might be called popular culture. Art appreciation can also involve the more demanding process of criticizing the art object on the basis of its aesthetic merits. Usually aspects such as style, composition, and colour are referred to, and more broadly reference is made to the artist's other work, if known, or to other artists working at the same time or within the same movement or style.

Connoisseurship

Art appreciation and criticism are also linked to connoisseurship. By its very name this implies something far more elitist than just enjoying looking at art. A connoisseur is someone who has a specialist knowledge or training in a particular field of the fine or decorative arts. The specialist connoisseur may work for an auction house — we have all seen how on television programmes, such as the Antiques Roadshow, experts are able to identify and value all manner of objects, not just paintings, on the basis of looking at them closely and asking only very few questions of the owner. This kind of art appreciation is linked to the art market and involves being able to recognize the work of individual artists as this has a direct effect on the work's monetary value.

Another aspect of connoisseurship is its relationship to our understanding of taste. A connoisseur's taste in relation to art is considered to be refined and discriminating. Our concept of taste in relation to art is quite complicated, and inevitably it is bound up in our ideas about social class. Let me take a little time to explore this more fully. I have already discussed the practice of art appreciation — art available for all and seen and enjoyed by all. By contrast, connoisseurship imposes a kind of hierarchy of taste.

The meaning of taste here is a combination of two definitions of the word: our faculty of making discerning judgements in aesthetic matters, and our sense of what is proper and socially acceptable. But by these definitions taste is both culturally and socially determined, so that what is considered aesthetically 'good' and socially 'acceptable' differs from one culture or society to another. The fact that our taste is culturally determined is something of which we have to be aware. Here, though, it is important to think about the social dimension of taste as having more to do with art as a process of social exclusion — we are meant to feel intimidated if we don't know who the artist is, or worse still if we don't feel emotionally moved through the 'exquisiteness' of the work. We have all read or heard the unmistakable expressions of these connoisseurs. But luckily their world does not belong to art history. Instead, art history is an open subject available to everyone with an interest in looking at, thinking about, and understanding the visual.

Adapted from *Art History: A Very Short Introduction*. Author: Dana Arnold. Publisher: Oxford University Press. Place of Publication: Oxford. Publication Year: 2004.

Sample Classroom Materials – Worksheet for session 2

MESOPOTOMIAN CULTURE: THE PALACE OF MARI

Read the following information about a palace in Syria and observe the graphics. Based on the isometric projection of the palace, can you add some information about the layout?
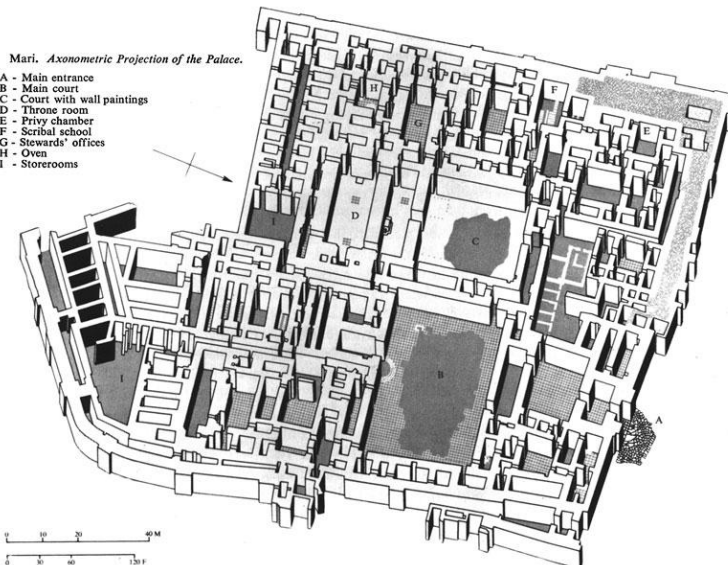

Detail from fresco of sacrificial scene.
Palace of Mari, c.1800bc. Aleppo Museum, Syria

Prosperous from local agriculture and traffic control on the River Euphrates, the Mesopotamians built their temples and palaces with rows of rooms opening onto one or more inner courtyards. The only difference between the two was that the temple accommodated an altar.

Particularly impressive was the enormous residence of the reigning dynasty at Mari during the period that followed Akkadian rule. This was added to by successive rulers, the last of which was King Zimri-Lim. Built mainly of mud-brick, it was arranged around two courtyards and contained 300 rooms.

It was 200 metres (650 feet) long and 120 metres (390 feet) wide and covered an area of two and a half hectares (six acres). The rooms in the palace included the private apartments of the king and his queens, domestic quarters, and diplomatic record offices. …………………………………………………………….….....
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The existing fragments of the wall decorations provide testimony to both style and theme in Mesopotamian painting. Among the identifiable themes or subjects are sacrificial scenes and Zimri-Lim's investiture at Mari by the goddess Ishtar. There are also geometric compositions, glimpses of landscape, and lively representations of contemporary society dress and customs.

Mari. *Axonometric Projection of the Palace.*
A - Main entrance
B - Main court
C - Court with wall paintings
D - Throne room
E - Privy chamber
F - Scribal school
G - Stewards' offices
H - Oven
I - Storerooms

Sample Classroom Materials – Worksheet for session 2

POMPEY

After the Social War (89bc), current political events in Rome were reflected in its portraiture. Replicas exist of the statue that the general and statesman Pompey installed at the height of his power in the room where the Senate met.

The sculptor carefully modelled his forelocks in a manner reminiscent of the styles of Alexander and Aemilius Paulus, and reproduced his caring expression. The work reflected Pompey's dual nature — aristocrat and demagogue. The plump cheeks, soft lines around the mouth, short-sighted eyes, and raised eyebrows that wrinkle the forehead: all are captured in an expression that suggests both the reserve of the high-ranking diplomat and the charisma of a man who was the idol of the people. Compared with the harsh Sulla, in whose service he had begun his career, the affable young Pompey had completely won over the ordinary citizens.

This image of Pompey was the enigmatic witness to the killing of his great rival, Julius Caesar (44bc). The dictator was stabbed to death at the foot of the statue, which had been re-erected after the inconstant populace had pulled it down. Pompey himself had been stabbed to death in 4bc, having fled to Egypt after being defeated in battle by Pharsalus.

Portrait head of Pompey, Licinii Tomb, Rome.
Ny Carlsberg Glyptotek, Copenhagen.

Can you now describe Nero's portrait head in the same way Pompey was described above?
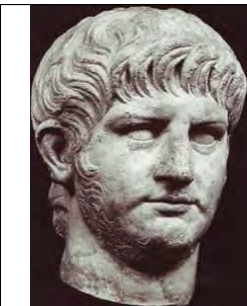
Portrait of Nero with beard inspired by Greek philosophers.
Galleria degli Uffizi, Florence

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Sample Classroom Materials – Worksheet for session 3

GREEK CULTURE: ALEXANDER & HEPHAESTION AT HUNTS

Read the following information about a mosaic made by Apelles, a greek artist. Focus on the description of the composition in the second paragraph. Describe the second painting in a similar way.

Alexander and Hephaestion at Stag Hunt by, pebble mosaic, by Apelles.

Alexander and Hephaestion at Lion Hunt by, pebble mosaic, anonymous painter.

Alexander and Hephaestion at Stag Hunt by Apelles

Pamphilos, a native of Amphilos on the Macedonian coast and successor to Eupompos as head of the Sikyonian school of painting, encouraged the invitation of his pupil Apelles to Philip II's court. Apelles' Alexander and Hephaestion at Stag Hunt was painted between 343 and 346bc, the years when the prince was educated by Aristotle. Hephaestion became a friend of Alexander's during childhood and remained his closest companion. His face can be recognized from a colossal bronze in the Prado Museum, Madrid. A later work commissioned by Alexander.

The dominant feature of the painting, reproduced in a mosaic in Pella, Greece, was the **balanced** relationship between the figures. The careful use of **shadows** gives a three-dimensional effect to the work, with the different figures on different planes. The smaller size of the dog is **contrasted** against the flat, solid figures of the heroes, placed either side of the central axis. The feeling of emergent mass and convergent depth and the illusion of space in the work are the result of the positioning of regular **shapes**, as found in the teachings of Pamphilos. The entire group is contained within an ideal circle, and the gap between the hunters and their prey is evoked by the **negative space** and at the centre of the picture. The action of the figures is frozen in suspended gestures, while the **rhythm** of movement is translated into monumental harmony. The bodies are placed within a mathematical **symmetry**. A beam of **light** from the top left-hand corner illuminates all the figures in the centre but casts no shadows: "artists, when placing many figures together in a painting, distinguish them by means of spaces in such a way that shadows do not fall upon the bodies" (Quintilian).

The Lion Hunt of Alexander and Hephaestion by Anonymous Master

This mosaic is from one of the peristyle houses erected in Pella, Alexander the Great's native city, after his death. The custom of paving courtyards with pebble decoration dates from the Minoan civilization and continues to this day in the Mediterranean region.

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Sample Classroom Materials – Worksheet for session 3

THE PERFECT BALANCE

The work of Leochares (c.390-325bc) shows how he maintained a delicate balance in his sculpture between the different contemporary trends. The lightness of his Apollo Belvedere matches the attenuated proportions of the warriors carved by him on the Mausoleum. Because he has not concentrated the tension in one specific limb, the figure's weight is distributed equally between the two legs, while the bending of the left knee fills the whole body with energy. The undulating contours reflect a feeling of life and physical mobility that is enhanced by the formal vibrancy of the modelling, more so than in the work of Phidias. Apollo rises up from some remote depth, a supreme example of parousia ("presence"). It is generally accepted that he was an archer, his left hand grasping the bow from which he has just unleashed an arrow. In the enigmatic language used by Leochares, the god represents a perfect balance between the pitiless archer and the lord of the sun.

Apollo Belvedere
Roman copy from the original by Leochares
museo Pio-Clemento, Vatican City

Find another that you consider have the perfect balance. Describe it.

Sample Classroom Materials – Worksheets for session 4

Gothic Art

Gothic is the term generally used to denote the style of architecture, sculpture, and painting that developed from the Romanesque during the 12th century and became predominant in Europe by the middle of the 13th century. The many variations within the style are usually distinguished by the use of chronological or geographical terms (for example, Early, High, Italian, International, and Late Gothic).

Why "Gothic"?

Gothic was originally a term of contempt. Only much later would it emerge as the name of an epoch. It was unknown to the masters of Gothic painting. It was coined by the Italian theoreticians of the 15th century – as a potent byword for something that needed to be quashed. Even Giorgio Vasari (1511-1574) traced the style explicitly back to the Goths, in his eyes the most heinous of criminals imaginable. It was they, supposedly, who had razed the classical edifices of the Romans and killed their architects, and then filled all Italy with their accursed buildings. They brought with them a German order whose ornamentation and proportions differed drastically from those of classical antiquity. They were shunned by good artists as monstrous and barbaric. Theirs was a style which, even though it had swamped the world, was characterized not by measure and degree, but by confusion and chaos.

Spread and impact of the Gothic style

Leaving aside the phenomenon of the so-called International Gothic or International Style of c. 1400, the Gothic style never really took root in Italy. A hundred years later, artistic developments in the North and the South had diverged even further than before and around 1300. While the High Renaissance triumphed in the latter in the shape of Raphael (1483—1520) and Leonardo (1452—1519), the Late Gothic masters of Nuremberg, Cologne, Bruges, Antwerp, Barcelona, Burgos, Lisbon and even Paris allowed themselves to be influenced at most only superficially by the new art. On the Iberian Peninsula, still closely tied to the arabesques and surface ornament of Islamic art, the Gothic style would remain dominant until well into the 16th century, and from there even gain a foothold in the new colonies. In Spain and Portugal, as partly also in England and Germany, the Gothic was so strong that it was able to absorb the forms of the Renaissance without relinquishing its own fundamental structures. In certain places where the Renaissance had never really taken hold, it was thus able, after 1600, to pass almost unnoticed into the vocabulary of the Baroque.

The Gothic thereby remained the prevailing style in very different parts of Europe for well over 300 years – longer than the Romanesque before it, and considerably longer than both the Baroque which came after and the second International Style of the 20th century, the three other artistic trends which dominated all Europe and, latterly too, those overseas cultures strongly stamped by the Old World. The power it continued to house was reflected in the Gothic Revival which arose in England after the decline of the Baroque, and which spread to Germany and ultimately to the USA and even Australia.

Architecture

Notre-Dame, Paris (1163-1258). Unlike most cathedrals, Notre-Dame still represents the heart of its city. After eight centuries, it remains a point of reference for French art, from its foundations built in 1163 on the site of an old temple dedicated to the Roman god Jove, to the 19th-century restoration work by Viollet-le-Duc. The portals retain some of the original sculpture. The transept was added in the 13th century The interior is dominated by the soaring vaults, the feeling of infinite space, and the austerity of the cylindrical columns in the double aisles.

Sample Classroom Materials – Worksheets for session 4

Cologne Cathedral, Germany (1248 – 1880). One of the most well-known architectural monuments in Germany, it has been Cologne's most famous landmark for centuries. Construction of the gothic church began in the 13th century and took, with interruptions, more than 600 years. The two towers are 157m tall. The cathedral is 144m long and 86m wide. It was built on the site of a 4th century Roman temple, a square edifice known as the 'oldest cathedral' and commissioned by Maternus, the first Christian bishop of Cologne. The present cathedral was built to house the relics of the Magi, brought to Cologne from Italy by Archbishop Rainald von Dassel in 1164. The foundation stone was laid on August 15, 1248, by Archbishop Konrad von Hochstaden. The choir was consecrated in 1322. After this initial rapid progress, construction work gradually came to a standstill, and by the year 1560, only a torso had been built. It was only with 19th century romantic enthusiasm for the Middle Ages and the commitment of the Prussian Court that construction work resumed in 1842 with the addition of the towers and other substantial parts of the cathedral.

The completion of Germany's largest cathedral was celebrated as a national event in 1880; 632 years after construction had begun. At its completion, the Cologne cathedral was the tallest building in the world, having taken over from the cathedral of Rouen. In 1889, it lost the title to Mole Antonelliana, the cathedral of Turin. For a small fee it is possible to climb a spiral staircase to a viewing platform about 98 metres above the ground. The cathedral suffered 14 hits by World War II bombs; reconstruction was completed in 1956.

Milan Cathedral, Italy (1386-1577).
The capitals of Milan Cathedral and the Pilasters of the Angels testify to the great constant of Gothic cathedrals — the close relationship between architecture and sculpture. This is not merely decoiatne, but is of great iconographic meaning. The Pilasters of the Angels, inside the portals of the transept of Strasbourg Cathedral, date from 1220 to 1225. The sculptor, who had probably worked on the site at Chartres, placed the angels inside false-niches formed by Gothic-brackets and pediments made to represent the city.
This figurative tradition, widespread on the portals and facades of the cathedrals, was to find a new application in the capitals of Milan Cathedral.

Completed at the end of the 14th century to designs by Giovannino De' Grassi, they were criticized by the Frenchman Jean Mignot. However, the church authorities replied that they respected proportions analogous to Vitruvian rationality, and that their decorative merit was strictly related to the iconography. The "Gallery of Saints" was transferred from the portals and facades to the pilasters, where it lined the pathway of the faithful to the altar.

Sample Classroom Materials – Worksheets for session 4

Christ Church Cathedral, Canterbury, England (597-15th century)

Founded 597 by St. Augustine. Mother Church of the Anglican Communion. Romanesque Crypt. 12th century Gothic Quire. 14th-15th century Nave. Site of Becket's Martyrdom and Shrine. Notable stained glass.

The foundation of this splendid Cathedral dates back to the coming of the first archbishop, Augustine, from Rome in A.D. 597, but the earliest part of the present building is the great Romanesque crypt built circa 1100. The monastic "quire" erected on top of this at the same time was destroyed by fire in 1174, only 4 years after the murder of Thomas Becket on a dark December evening in the northwest transept, still one of the most famous places of pilgrimage in Europe.   The destroyed "quire" was immediately replaced by a magnificent early Gothic one, the first major expression of that architectural style in England. Its architects were the Frenchman, William of Sens and "English" William, who took his place after the Frenchman was crippled in an accident in 1178 that later proved fatal.

Painting

What makes up the Gothic style is not quite so easy to grasp in painting as it is in architecture, where pointed arches, rib vaults and multiple-rib pillars usually offer rapid points of reference. What distinguishes Gothic painting is, first of all, a predominance of line, be it scrolling, undulating or fractured, and ultimately an ornament tied to the plane. This calligraphic element may be seen as a fundamental constituent of the Gothic style.

Although details such as faces and hands continued to be described chiefly by means of line, in a subsequent development drapery and other shapes were modelled in terms of light and shade. This "discovery of light," partial as it was, began around 1270-80. It is possible that this new use of light was stimulated by developments in Italian painting and the recent Italian discovery of perspective in the portrayal of space and some an awareness of Italian iconography. How far the Italian tradition of painting on a large scale magnified problems such as perspective, it would be hard to say.
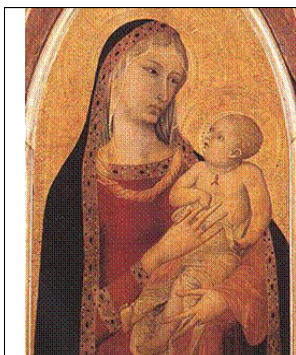
The survival of a large-scale mural tradition certainly marks Italy off from the north. Italian mural paintings were executed with a technique involving pigment applied to, and absorbed by, lime plaster that was still fresh (hence the name of this type of painting-fresco). It was with work in this medium as much as in tempera (a substance binding powdered pigments, usually made from egg at this date) on panel that artists in Italy won their reputations. The typical subjects of fresco painting were series of biblical or hagiographic narratives.

Particularly characteristic of this trend are the frequently very high-waisted figures of the 14th century, whose silhouettes often trace a decidedly S-shaped curve. This love affair with line cannot be entirely divorced from another constituent of the Gothic ideal, namely the very slender, oval facial type which remains a constant throughout the entire period, regardless of all new trends and changing ideals.

THE COSMIC ORDER

Apart from the cathedral of St James at Compostela, the final destination for the pilgrims, the most impressive churches on the road to Santiago de Compostela were those of Saint Sernin of Toulouse and Sainte Madeleine of Vézelay. In these places of worship, pilgrims could wander freely through the broad naves, transepts, apsidal ambulatories, and upper galleries. They could pray at the altars, admire the lofty columns, huge pillars, and soaring vaults. They could study the extraordinary figures carved on the portals and capitals.

Parts of the Gothic Cathedral
Notre-Dame de Chartres

1. North Tower
2. South Tower
3. Western facade
4. Narthex
5. Nave
6. Aisles
7. Crossing
8. North Transept
9. South Transept
10. Choir
11. Apse
12. Ambulatory
13. Chapels
14. Flying Buttresses
15. Stained Windows
16. Spire
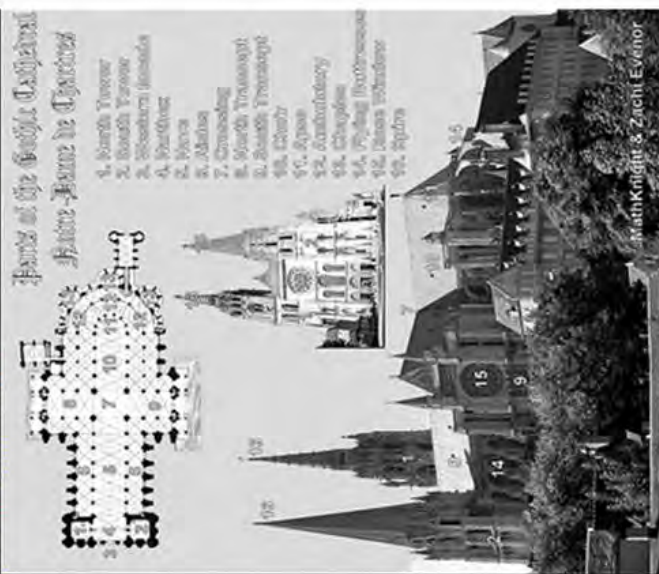
MathKnight & Zachi Evenor

Many examples of imagination and creativity on the part of religious architects and artists were designed to extol the providential cosmic order of the world created by God and redeemed by Christ.

Vault

Capitals of columns

Portals of the church

TASK:

Describe a church in our city.
Include the architectural elements used to describe gothic churches in your description.
Mention the differences between gothic architecture, described here, and colonial architecture in our city.

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Sample Classroom Materials – Worksheet for session 5

Evolution in Painting?

Ambrogio
Lorenzetti
1332

Pietro
Lorenzetti
1340

Van
der
Weyden
1435

Hans Holbein
c. 1500

**Language Toolbox
Contrasting ideas**

The lines in the painting <u>seem</u>…,
<u>but</u> the lines in the second one seem…

<u>*Whereas*</u> the colors in this painting <u>are</u>…,
the colors in that one are…

<u>*While*</u> the texture in this painting <u>looks</u>…,
the texture in the second one looks…

<u>*On the one hand*</u>…
<u>On the other hand</u>…

**Language Toolbox
Comparing and
emphasizing**

The 1st/2nd painting <u>appears</u> <u>much more</u> balanced <u>than</u>…

The proportions in the 3rd/4th painting <u>look far more</u> regular <u>than</u>…

The contrast in the… painting <u>isn't</u> <u>nearly as</u> strong <u>as</u>…

The rhythm in the… painting <u>isn't quite</u> <u>as</u> regular <u>as</u>…

What similarities and differences can you find among these paintings?
Compare and contrast the elements of art used for the composition of each of them.
Do you see an evolution in the representation of portraits"? Take notes.

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Sample Classroom Materials – Worksheet for session 5

Jan Vermeer – Girl with a Pearl Earring

In 2003, the film director Peter Webber presented Girl with a Pearl Earring, a film based on Tracy Chevalier's homonymous book about the life of the painter Jan Vermeer.
The actress, Scarlett Johannson, resembles almost perfectly the model in Vermeer's painting. Can you mention a couple differences between the 17th century painting and the photograph? Was perfect representation of the human figure reached?

Sample Classroom Materials – Worksheet for session 6

The Renaissance

Masaccio's classical nobility, Piero della Francesca's elegant geometry, Fra Angelico's enchanting purity, Botticelli's wistfully gracious allegories, Mantegna's hard-edged monumentality: these are among the most famous images of the Quattrocento (fifteenth century) in Italy. They all use the solemn yet cheerful language of the Renaissance, with its deliberate rediscovery of classical Greek and Roman art and culture. Whether in the tranquility of private studies, in the lecture halls of universities, or in the most fashionable courts, artists and writers created one of the deepest and longest-lasting cultural transformations that the world has ever seen. Without lessening their intense religious feelings (and it was a deeply religious age), the fifteenth-century artists broke loose from medieval shackles. They turned their attention out to the natural world, so often rejected by medieval men, and took an active role as responsible players in the world and its history. Christopher Columbus' undertaking can be seen almost as the symbolic seal on a century that felt no fear of the unknown and embraced discovery. But, significantly, Columbus was not trying to discover a new world but to find a new way to an old one, that of Asia. So did most Quattrocento scholars and artists attempt to rediscover the lost world of Antiquity. In triumphantly doing so, they created a completely new world.

The first Greek Humanism, with its belief "Man is the measure of all things" is the key to the Renaissance, a civilization which also placed human beings at the center of the universe and which exalted culture and art. This was achieved through the creativity of architects, painters, and sculptors who applied an ideal of perfect geometry to the correct "imitation" of nature. It was also made possible by the passionate and indeed courageous patronage of dukes, bishops, republics, and cities, prepared to back radical commissions.

If we look at Italian civilization in the fifteenth century, we see something thrilling, not only because of the intellectual attempts to rediscover the classical world. Indeed, the greatest fascination of the early Renaissance lies in its variety and the continuous contrast between very different forms of expression. This artistic and cultural plurality was encouraged by the complex political structure in Italy, split between countless city states and principalities. This diversity assumes particular significance when we take into account the vital role of enlightened patrons in the fifteenth century. Their awareness of the "political" role of the image shaped and conditioned expressive choices and specific-iconographies. The republics of Venice and Florence, among others, emphasized the part that all citizens had to play in government and administration (even though, in fact, in both cities aristocratic oligarchies held power). In other centers great and small, the courts of the local princes were experiencing their moments of greatest splendor.

Fifteenth-century painting in Italy witnessed the flowering of numerous local schools. Each was capable of coming up with fresh, innovative ideas thanks to their relative freedom of expression and the open dialogue with other cities. In this way, a relationship grew up between centers and outlying districts which provided the impetus for all the most important moments of Italian painting. In concrete terms, this can be seen in the rich, widespread presence of works of art right across the country. No other century gives such a clear picture of the underlying characteristics of Italian painting and by which it can be identified. The belief in the intrinsic dignity of human beings led to harmonious spaces, based upon mathematical laws, into which all figures seem to fit perfectly. Italian painting in the fifteenth century above all breathes the air of superbly well-calculated proportion. No one aspect of a painting dominates the others; every part is in relationship to the whole. Even violent expressions and feelings seem to be portrayed with controlled composure. The "waning of the Middle Ages" merges almost imperceptibly with the dawn of modern humanity.

Sample Classroom Materials – Worksheet for session 6
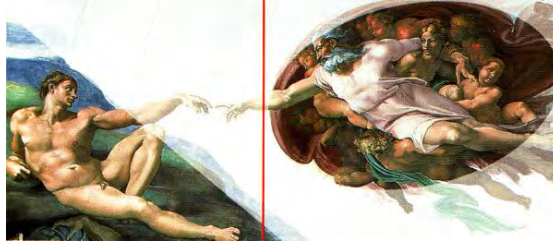
The composition is based on a rectangular layout, which can he roughly divided into two squares. The right-hand side is dedicated to the Creator, and the left to Adam. The name Adam is derived from the Hebrew word for "ground", and the figure rests on a stable, triangular area of barren earth. God, in the other section, is borne aloft by angels, and surrounded by dramatic swirls of fine cloth. The empty sky in the centre of the picture provides the background to the joining of the two hands, the point of communication and the focal point of the painting. It emphasizes the division between the infinite power and divinity of God and the finite world of man, his creation.
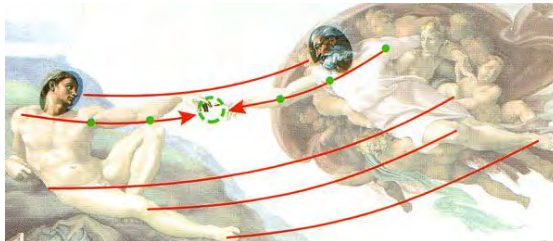
There is symmetry and connection between the two figures, which is fundamental to the work. This can be shown by long, gently curved lines joining the figures. The main line follows the curve of the arms, passes through the bauds, and joins the shoulders. The eyes of God gaze directly into those of Adam, and the bodies and limbs of the two figures are also linked along parallel planes. The viewer's eye is directed from right to left and back again, in a pendulum-like arc, which creates subtle associations and references between the two figures in what is almost an illusion of curved space. The Creation is a situation in which the mystery of contact between humankind and Creator can be contemplated. Here, the artist has approached the enigma of this subject and given it form.
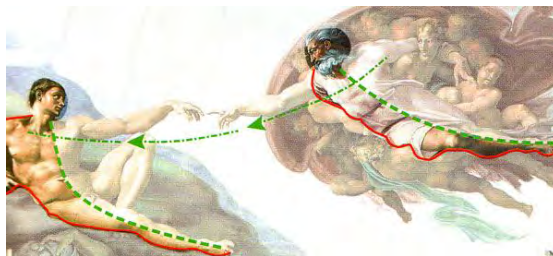
Michelangelo was clearly intent on adhering strictly to the story in Genesis, to which the nine central panels of the ceiling in the Sistine Chapel are dedicated: "So God created man in his image, in the image of God he created them " (Gen. 1:27). Michelangelo's representation of the Creation of Adam perfectly encapsulates these words. The physical forms of the two figures are the same, their strong, well-muscled physiques precisely depicted. The dolled lines showing the centre of gravity of the bodies flow in the same direction, as do the lines along the lower edges of the bodies. Positioned in this way, the divine form is convex and the human concave, almost as if the imprint of God is being transferred to man.

Sample Classroom Materials – Worksheet for session 6

Can you analyze the composition of this other painting by Michelangelo?
Can you trace lines in the same way?

Sample Classroom Materials – Worksheet for session 6

The Alba Madonna (1508; National Gallery, Washington, D.C.)

Like Bellini, Raphael became a Madonniere - a painter of Madonnas. Depicted like Bellini's *Madonna of the Meadow* in an open landscape, *The Alba Madonna* is an example of the Renaissance "Madonna of Humility" tradition. However, all comparison with Bellini ends here, and it is the influence of Michelangelo that is more evident in *The Alba Madonna*, not least in its background format - derived from Michelangelo's Holy Family (c. 1503), which Raphael saw in Rome.

This painting seems to epitomize the serene sweetness of the Florentine Madonnas, but it also appears to show a new maturity of emotional expression and supreme technical sophistication in the poses of the figures.
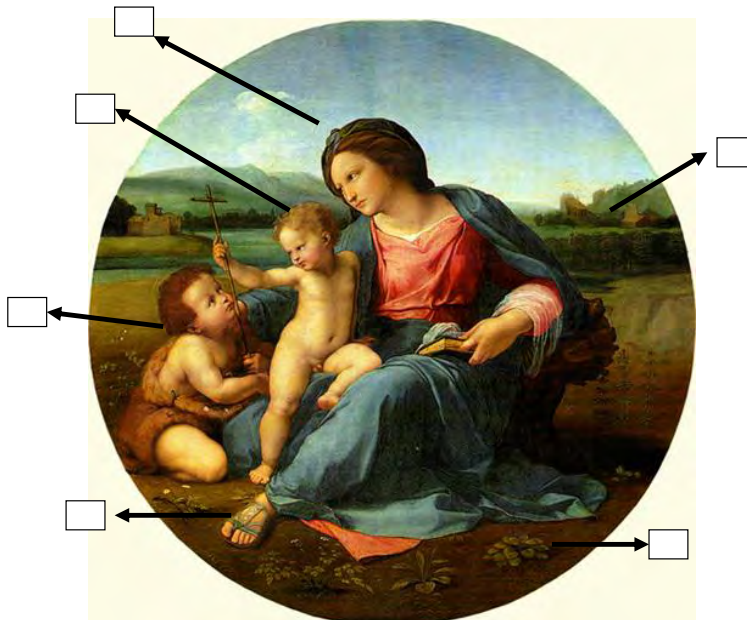
Write numbers to identify the different parts described.

1. Christ Child is depicted as a kind of baby crusader, upright and courageous, a child with a man's understanding of the difficulties of human existence.

2. By comparison, the chubby figure of St. John, dressed in a drab lamb's fleece to remind us of his future in the wilderness, appears unsophisticated and truly childlike.

3. The relatively close tonal range and restrained palette of *The Alba Madonna* is perfectly suited to her self-contained, gentle heroism. The Alba Madonna's whole demeanor, as well as her quietly mournful gaze, expresses dignity, spiritual strength, and solidity. She meditates on a small wooden cross that symbolizes Christ's Crucifixion.

4. Beyond the statuesque figure of the Madonna, in the open Umbrian landscape, there is a small wood filled with odd, tightly foliaged trees.

5. The military style of the sandal worn by the Madonna emphasizes her warrior-like demeanor. Like her Son, she assumes a heroic stance.

6. The ground on which she sits is sprinkled with small flowers, some in bloom.

Sample Classroom Materials – Worksheet for session 6

Can you analyze in a similar way this other Renaissance painting by Raphael?

The Crowning of the Virgin (Oddi altar)
1502-03
Oil on canvas, 267 x 163 cm
Pinacoteca, Vatican

How is Jesus, Maria, the angels and the disciples depicted?
What do their expressions mean?
Where is each of the two groups in the painting?

Sample Classroom Materials – Worksheet for session 6

The Vitruvian Man

The **Vitruvian Man** is a world-renowned drawing created by Leonardo da Vinci around the year 1487. It is accompanied by notes based on the work of the famed architect, Vitruvius Pollio. The drawing, which is in pen and ink on paper, depicts a male figure in two superimposed positions with his arms and legs apart and simultaneously inscribed in a circle and square. The drawing and text are sometimes called the **Canon of Proportions** or, less often, **Proportions of Man**. It is stored in the Gallerie dell'Accademia in Venice, Italy, and, like most works on paper, is displayed only occasionally.

The drawing is based on the correlations of ideal human proportions with geometry described by the ancient Roman architect Vitruvius in Book III of his treatise *De Architectura*. Vitruvius described the human figure as being the principal source of proportion among the Classical orders of architecture. Other artists had attempted to depict this concept, with less success. Leonardo's drawing is traditionally named in honor of the architect.

The multiple viewpoints that set in with Romanticism have convinced us that there is no such thing as a universal set of proportions for the human body. The field of anthropometry was created in order to describe individual variations. Vitruvius' statements may be interpreted as statements about *average* proportions. Vitruvius takes pains to give a precise mathematical definition of what he means by saying that the navel is the center of the body, but other definitions lead to different results; for example, the center of mass of the human body depends on the position of the limbs, and in a standing posture is typically about 10 cm lower than the navel, near the top of the hip bones.

Leonardo's drawing combines a careful reading of the ancient text with his own observation of actual human bodies. In drawing the circle and square he correctly observes that the square cannot have the same center as the circle the navel, but is somewhat lower in the anatomy. This adjustment is the innovative part of Leonardo's drawing and what distinguishes it from earlier illustrations. He also departs from Vitruvius by drawing the arms raised to a position in which the fingertips are level with the top of the head, rather than Vitruvius's much lower angle, in which the arms form lines passing through the navel.

The drawing itself is often used as an implied symbol of the essential symmetry of the human body, and by extension, of the universe as a whole.

It may be noticed by examining the drawing that the combination of arm and leg positions actually creates sixteen different poses. The pose with the arms straight out and the feet together is seen to be inscribed in the superimposed square. On the other hand, the "spread-eagle" pose is seen to be inscribed in the superimposed circle.
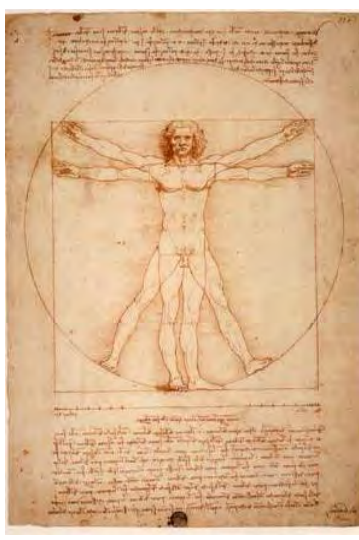
- a palm is the width of four fingers
- a foot is the width of four palms (i.e., 12 inches)
- a cubit is the width of six palms
- a pace is four cubits
- a man's height is four cubits (and thus 24 palms)
- the length of a man's outspread arms (arm span) is equal to his height
- the distance from the hairline to the bottom of the chin is one-tenth of a man's height
- the distance from the top of the head to the bottom of the chin is one-eighth of a man's height
- the distance from the bottom of the neck to the hairline is one-sixth of a man's height
- the maximum width of the shoulders is a quarter of a man's height
- the distance from the middle of the chest to the top of the head is a quarter of a man's height
- the distance from the elbow to the tip of the hand is a quarter of a man's height
- the distance from the elbow to the armpit is one-eighth of a man's height
- the length of the hand is one-tenth of a man's height
- the distance from the bottom of the chin to the nose is one-third of the length of the head
- the distance from the hairline to the eyebrows is one-third of the length of the face
- the length of the ear is one-third of the length of the face
- the length of a man's foot is one-sixth of his height

Sample Classroom Materials – Worksheet for session 7

El Greco - Count of Orgaz Burial

El Greco's painting shows a miracle said to have occurred in the Santo Tome church at the burial of Don Gonzalo Ruiz in 1312. According to legend, St. Stephan and St. Augustine appeared and laid the mortal remains of Gonzalo Ruiz in the grave. Ruiz, Chancellor of Castile and governor of Orgaz, was a man of great wealth and influence, whose beneficence had been especially apparent towards institutions of the church. Through his good offices, the Augustiman Order acquired a developable site within the Toledo town walls. He gave financial support to the construction of a monastery, too, and to the building of the church of Santo Tome. He even made provision that the town of Orgaz should, after his death, make an annual donation to both church and monastery of two lambs, sixteen chickens, two skins of wine, two loads of firewood and 800 coins. According to the testimony of the saints who attended his funeral, their presence there conferred high distinction upon one who had "served his God and saints". On vanishing, they are said to have left a divine fragrance on the air.
Observe the painting and answer the questions.

1. How many of the attendants seem to be, as the count of Orgaz, part of the nobility?
2. How many representatives of the church appear? Who are they according to the legend?
3. Who is depicted in heaven?
4. What does the angel under the cloud have in his arms?
5. Do you observe anything particular about the all characters of this painting?
6. What do you think the painter tries to represent?
7. Somebody has written about El Greco and his art, "*Such a dramatic and insistent art can seem too obtrusive: we may long to be left to ourselves. But this psychic control is essential to El Greco, the great — in the nicest sense — manipulator.*" Why would anyone say that? Is there any attempt of manipulation in this painting?

Sample Classroom Materials – Worksheet for session 7

Las Meninas detail – Diego de Velazquez

The portrait of the Infanta Margarita was many times painted by Velazquez. The last painting in this group, however, was painted by Juan Bautista Martinez del Mazo, when Margarita was wearing a mourning dress for her father's death.
What traits show that all the paintings depict the same person?
Can you identify a couple of differences between the four paintings by Velazquez and the one by Martinez del Mazo?

	1654		1657
	1660		1663
	1666		

Sample Classroom Materials – Worksheet for session 7

<u>BAROQUE ANCIENT AND MODERN</u>

Although the first marble statue was once attributed to Myron, it is actually an art piece by Pliny. It has since become clear that this attribution arose from certain confusion over the name of the subject, Maronis. The original definition was: "Maronis, an old Jewish woman, at Smyrna; one of the most famous works". It was made famous in about 250bc by Leonidas of Tarentum, the first man to write of this indulgent personification of an old woman's drunkenness.

<u>Read this description of the woman and the comparison made with another sculpture.</u> <u>Then rewrite the text using your own words</u>.

"The lover of wine, the wringer of jars, lies here, an old woman. An Attic cup rests on her tomb. And she moans underground, not for her children, not for her husband whom she left in penury, not for any of this, but because her cup is empty."
This is the white-haired Maronis, a lover of undiluted wine and always talkative. Her age, her love of drink suggested by the prominence of her throat, her garrulousness expressed by her open mouth, and the jug of undiluted wine are all recurring features of Roman copies of the Maronis sculpture. The mystical interpretation is that she has forgotten her earthly family in order to embrace God in the guise of wine.
The way her head is thrown back gives her the appearance of a maenad (a female member of the orgiastic cult of Dionysos), while her skeletal body reveals how close she is to death. Her ecstatic smile reflects the transcendental joy, the link between physical decay and the flowering of the spirit, and thus death with rebirth: her tomb will be hallowed by the cup of the gods.

In the 17th century, the Italian sculptor Gian Lorenzo Bernini worked on the restoration of a statue of a drunken satyr known as the Barberini Faun, dating from the second century BC. He went on to recreate the drunken pose of the satyr in his sculpture Ecstasy of Saint Theresa, in Santa Maria della Vittoria, Rome (second picture).

<u>How are the two sculptures similar</u>?

Pliny,
Maronis,
Via Nomentana, Capitoline Museum, Rome.
Roman copy of an Asiatic original

Gian Lorenzo Bernini,
Ecstasy of Saint Theresa,
Santa Maria della Vittoria, Rome.
1644-1652

Appendix 3.4:   Sample task for session 1 and materials

Session 1 – Task 3: A question for a trio.
Reflection on the effects produced by different art elements in compositions

<u>Pre-task</u>

- Tell them the topic of this part of the session is Elements of Art. Have them tell you whether they know some of the elements artists use to create a composition (line, shape, colour) and write them on the board.
- Tell them we are to discover how those elements are used in paintings.
- Use the multimedia projector to show the different trios of paintings that are to be used in the activity
- Have students choose a painting from each trio and write down their names to remember later.
- Organize students in groups of three and have them tell one another the names of the paintings chosen from every group, giving a reason why they chose them.
- Have them report some coincidences in the paintings chosen, emphasizing the reason for their choice.
- Have them notice how often they are using the link –*because*…" (which is what generally happens).

<u>Task cycle</u>

Task
- Hand out the worksheets (included after this description) and have students read the instructions.
- Have them work individually to match the different expressions from the boxes to the paintings according to what they observe. Go around the class to clarify vocabulary.
- Have them compare in their groups the expressions used for the description of every painting. Tell them they will have to try to agree as a group.
- Elicit their answers to compare as a class. They should use the expressions in complete sentences rather than simply read.

Planning
- Have them work again in their groups to answer the questions posed for every group of paintings.
- Have them choose a painting that impressed them the most and prepare to explain the effects that the use of the different art elements has created.
- Encourage the use of the language included in the box at the end of the worksheets.

Report
- Keeping an order for the discussion of every element of art, have students present the painting selected to the class, emphasizing the reasons why certain effects are created by certain elements.
- Draw conclusions as a class about the use of every one of the art elements in painting.

<u>Language Focus</u>

- Draw students' attention to the number of expressions that can be used instead of because.
- In case their interest is awake, ask them why the expressions have been divided into two groups.

Classroom Materials for Session 1 – Task 3

ART ELEMENTS OF COMPOSITION

WRITE THE EXPRESSIONS IN THE BOXES UNDER THE PAINTING FOR WHICH THE FEATURES CAN BE USED. REFLECT ON THE QUESTIONS.

Color   How do you think colour is used to create special effects?

bright tone of red   intensity of colour   variety of hues
dark tones in the background   strong purple hue   soft shade of blue

Petunias
Georgia O'Keeffe

………………………………
………………………………

"L'Algerienne"
Pierre-Auguste Renoir

………………………….……
………………………….……

May 26th backwards
Helen Frankenthaler

…………….………………….
…………….………………….

Line   How do you think line creates a different feel to a work of art?

short undulating lines   straight convergent lines   thick well-defined lines
thin lines of unclear tracing   lines with a clear direction   mix of straight and organic lines

Other World
M. C. Escher

………………………….……
………………………….……

Portrait of Modestà
Irene de Bohus

……………………………
……………………………

Third Class Carriage
Honoré Daumier

…………………………….
…………………….………

Classroom Materials for Session 1 – Task 3

Value   How do you think shading and lighting contribute to a work of art?

| light evenly distributed   predominance of shade over light   intense light for the centre |
| predominance of light over shade   dark own and thrown shades   no shades are thrown |

Joris de Caulerii	Peace at Sunset	The Foursome
Rembrandt van Rijn	Thomas Cole	Antoine Watteau
……………………………………	……………………………………	…………………………………………
……………………………………	……………………………………	…………………………………………

Shape & Form   How do shape or form of the main subjects contribute to the purpose or feeling?

| organic shapes dominate   mix of natural and artificial shapes   free and natural shapes |
| geocentric lines prevent free shapes   inorganic artificial shape   open lines for continuity |

Stars	Campbell'sTomato Soup	Portrait of Orleans
Wassily Kandinsky	Andy Warhol	Edward Hopper
……………………………………	……………………………………	…………………………………………
……………………………………	……………………………………	…………………………………………

COMPARE EXPRESSIONS IN A GROUP. ANSWER THE QUESTIONS GIVING REASONS. YOU CAN USE THE LANGUAGE SUGGESTED IN THIS BOX.

| ***Because of*** the dark shades used, this painting produces… | ***Since*** this painting includes undulating lines, it generates… |
| ***Due to*** the variety of hues, this piece creates… | ***As*** the shapes are more organic, the painting causes… |

The materials for this activity were adapted from Eyes on Art: Teacher's Guide at
http://www.kn.pacbell.com/wired/art2/guide/index.html

Appendix 3.5: Script for listening section of diagnostic test

DIAGNOSTIC TEST: Script for Listening Section

"I'm sorry, ma'am, but we don't seem to have the Titian painting that you require. Nevertheless, we have another painting which includes a young woman of medieval beauty fixing her hair. Unfortunately, I don't have the title of this painting, but the artist was a Pre-Raphaelite painter that lived in England between 1828 and 1882. Dante Gabrielle Rossetti was his name.

I will describe the painting for you:
There is young woman sitting on a chair. The woman has long golden hair and is wearing a loose white dress that leaves part of her chest and back uncovered. The abundant waves of her hair fall delicately over her back and her right shoulder, setting her white neck and part of her right shoulder in a prominent position. Both of her hands are holding part of her hair while her eyes are possibly directed at a mirror which doesn't appear in the painting. There is a brush and other objects on the table before her. The chair on which she is sitting looks very rich, and the complete room where she is appears to be luxuriously decorated, although visibility is limited because she occupies the greatest part of the painting.

It is, in fact, a typical Pre-Raphaelite piece of art, a style that, as you might know, was inspired in early Renaissance painting, and may consequently be similar to the Titian painting that you are looking for. If you decide to buy this painting, please call us back and we will be very glad to help you."

Appendix 3.6: Achievement test

A. Read the information in the box.

Hello. I am Ted Archer. I am a journalist. I have travelled a lot and worked in different parts of the world. However, I am well established in my job now. I work for the Lexington Tribune. The newspaper offices are located in the Financial District in Manhattan, New York.

Everything is going well but I need an apartment. I had a great place when I lived in Chicago but, since I moved to New York, I have been living at my sister's house in Queens. The house is big and my brother in law and the kids are nice, but I need a place in Manhattan, nearer the newspaper. Also, I need to have some independence.

Anyway, I have been trying to find an apartment that agrees with the lifestyle of a young and adventurous journalist and, after a long search, I am wavering between two possibilities.
The first one is a kind of eccentric apartment in the crowded Financial District, very near the Lexington Tribune.
The second one is a more stylish place in Greenwich Village, a quieter neighbourhood.
Frankly, I am attracted to both places and I can't decide.
The real estate agent sent me the descriptions of both.
If you were me, which one would you choose?

B. Read the descriptions in the chart next page and follow the instructions.

1. The texts include some notes in parentheses in order to look at details in the pictures. Write the number of the details pointed at in the pictures in the corresponding parentheses in the text.

2. Circle the letter of the best answer to the following questions based on the information in both texts.

2.1 According to the first text, which of these features were used for the design of that apartment?
   a. Homogeneity and lack of variation.
   b. Dispersion and lack of integration of elements.
   c. Unity and lack of monotony.

2.2 Also, according to the first description, there is a relation of **contrast** between certain elements in the apartment. Which is **NOT** an example of this?
   a. The relation between the fireplace and the chandelier.
   b. The relation between the walls and the furnishings.
   c. The relation between the chandelier and the rug.

2.3 According to the second text, how did the designer decorate that apartment?
   a. He copied designs from the 50s and 60s.
   b. He was inspired by designs from the 20th mid-century.
   c. He wanted to represent the luxurious environment from the 20th mid-century.

2.4 According to the second text, why did the designer use certain black elements?
   a. To give the apartment a dose of symmetry.
   b. To limit the colour palette.
   c. To give the apartment colours more dynamism.

3. IN SUMMARY: Look at both texts again and list three good points for each of the apartments. Refer to the apartment **styles** in general. **DO NOT** refer to specific elements, like pieces of furniture.

Financial District Apartment   Greenwich Village Apartment
   a. …………………………………………………   a. …………………………………………………
   b. …………………………………………………   b. …………………………………………………
   c. …………………………………………………   c. …………………………………………………
   …………………………………………………   …………………………………………………

Financial District, Manhattan	**Greenwich Village, Manhattan**

This apartment is decorated in a way that intends to capture the essence and spirit of spring's fresh saturated hues – from the bold citrus yellows and vibrant greens to the soothing rich cobalt and purple tones **(look at point Nº)**. Therefore, this sumptuous room is a great study in contrasts.	The decoration of this apartment has a chic look that works well in simple modern day apartments as well as in older homes of historic periods.

This apartment is decorated in a way that intends to capture the essence and spirit of spring's fresh saturated hues – from the bold citrus yellows and vibrant greens to the soothing rich cobalt and purple tones **(look at point Nº)**. Therefore, this sumptuous room is a great study in contrasts.

Among other striking combinations, the yellowish-brown raw silk-covered walls are a perfect contrast to the vivid and luxurious fabrics and furnishings. Drawing from the vibrant coloration of the paintings, vivid red, intense green and lavender, rich blues and yellows **(look at point Nº)** punctuate the space.

The most successful aspect is the way it all comes together with the strong use of colour and texture creating a really comfortable and warm, elitist sanctuary. In fact, according to the designer, the idea behind the room is the "Luxe Lounge", a place to relax, have a drink and be surrounded by your favourite things (art, books and/or friends).

Some salient elements in this living-room are the rug, with a sophisticated and modern design, and the old-fashioned chandelier, which matches the fireplace **(look at point Nº)**. The contrast of styles reinforces the effect produced by the contrast of colours. Despite the variety, though, the room is very cohesive.

The room enjoys tranquil views of the terrace visible through an entire wall of windows. The mirror over the fireplace and its plain frame look like the perfect balance for the luminous effect of the windows **(look at point Nº)**. Several paintings accompany both these light elements.

The decoration of this apartment has a chic look that works well in simple modern day apartments as well as in older homes of historic periods.

The living-room concept is "Mid-Century Manhattan". The idea came up while the designer was leafing through architectural design layouts from the late 50s and early 60s. Then, he created a distinct mood, a clean edited modern environment executed with a level of luxury and sophistication not usually found in mid-century interiors. For example, the easy chair has the most beautiful sinuous curves which are not part of mid-century's straight-lined tradition but still manage to be true to the period **(look at point Nº)**.

In general, the room has a cool urbane mood on which a number of elements converge, like the girly round pillows on the low slung exotically-shaped sofa, the x base stools and the crosshatched coffee table base **(look at point Nº)**. Because of its unusual shape, the softened sputnik chandelier constitutes a focal point in this apartment living room **(look at point Nº)**.

The general design involves strong doses of symmetry in the details – the two stools, the two easy chairs, the drapes, the large sculptural pieces, the framed pieces of art, the two matching table lamps and the cocktails. Furthermore, the single, well-lit, large scale piece of art on the entire left wall visually balances the large bookcase and shelves on the opposite wall **(look at point Nº)**.

Finally, the use of white-on-white floral patterns on vases and the limited colour palette get enough punches of black to keep the eye moving around.

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C. Based on the information you have read and summarized, look at both apartments and choose the one you believe Ted should rent. Complete the email.
  - **Suggest which apartment he should rent. Mention positive aspects to support your choice (like the ideas you listed about style, or ideas about the location of the place).**
  - **Explain why the other wouldn't be as good as the one you chose.**

To:	tedarch@netmail.com
From:	
Subject:	The best apartment

Dear Ted

After reading the descriptions of both apartments and having analyzed the good points each one

has, I would say that ……………………………………………………………………………………

…….

…….

…….

…….

…….

I hope you can make a decision soon.

Take care.

…………………

Hello again. Thanks for your help. In the end, I decided to rent the apartment in Greenwich Village.
About this neighbourhood, I know that it has changed its initial artistic character. It used to be the centre
of literary, plastic and dramatic artists in the middle of the past century. Now the cost of housing has
become quite high, and many famous and rich people live there.
Fortunately, the area where my future apartment is located is not one of the most popular.
The real estate agent described this area for me over the phone and sent me some photographs.
However, they are mixed up with photographs of the neighbourhood of the other apartment.
Can you help me decide which of the photographs are Greenwich Village?
Also, there are some questions about what the agent said.

**D. Listen to the description the real estate agent made of Greenwich Village.
Then answer the questions based on her description.**

Yes, Mr. Archer, Greenwich Village…

Kate Warren – agent

1. Mark the box next to the kind of information provided by the real estate agent.

	Historical facts
	Personal opinions about the architecture of the neighbourhood
	Explanations for types of buildings and urban planning
	Definitions of architectural elements
	Examples of the types of neighbours found in the Village

2. Look at the photographs sent by the agent and mark three that depict the Village.

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3. Listen again. Choose the best answer to the following questions based on the information you hear.

    3.1 Which buildings are **NOT** expected to be found in the neighbourhood?
       a. Old brownstone houses
       b. High-rise apartment buildings
       c. Buildings without elevators

    3.2 Which is **NOT** an aspect that creates contrast between this neighbourhood and its surroundings?
       a. The height of the buildings
       b. The existence of commercial (office and apartment) buildings
       c. The layout (organization) of the streets

    3.3 Which words **CANNOT** be used to describe Greenwich Village?
       a. Historic and singular
       b. Serious and conservative
       c. Cultural and influential

E. Look at the two apartments again and the pictures of the neighbourhoods.
   - Do you think Ted's decision is the best for him?
   - Which apartment/neighbourhood would you choose if you were to live in Manhattan? Why?
   - What don't you like about the other apartment/neighbourhood?
   Organize your ideas and prepare to tell your group what you think and answer some questions.
   You can follow this frame:

   1. Show you understand Ted's decision.
   2. Apply the information you have in order to explain your opinion.
   3. Analyze both apartments/neighbourhoods comparing differences and similarities.
   4. Synthesize the information to indicate what you like about the apartment/neighbourhood chosen and
      what you dislike about the other apartment/neighbourhood.

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Appendix 3.7: Script for listening section of achievement test

ACHIEVEMENT TEST: Script for Listening Section

"Yes, Mr. Archer, Greenwich Village comprises in most of its area three types of constructions.
First of all, because of the structure of soil layers, which lacks superficial bedrock, there are mainly low and mid-rise apartment buildings. This generates a sharp contrast to the high-rise landscape around the Village, in Mid and Downtown Manhattan.

The second type of construction that dominates in the Village is 19th-century houses organized in rows and built with brownstones, typical of the oldest areas of Manhattan. Due to the historic character of these houses, redevelopment is severely restricted. Developers must preserve the main façade and aesthetics of the buildings, even during renovation.

Finally, the third type of building is the walk-up, construction of many floors that includes no elevator. This is because these buildings originally were one-family houses. Their use, however, has changed with the times. They have become commercial buildings for offices and apartments.

Concerning the layout of streets, it is a little less organized than what is represented in the 19th-century grid plan. The reason is that the plan was implemented after some areas had already been built up. Greenwich Village was allowed to keep its street patterns in some areas, resulting in a neighbourhood that looks dramatically different from the mathematical Manhattan layout.

All in all, the zigzagging streets and charming brownstones of Greenwich Village have a far more laid-back informal atmosphere than most neighbourhoods in the city. By the early 1900s, the Village had fully established itself as the centre of radical thinking in the United States. Famous reformers, artists and intellectuals all gathered here—and many still do.

I'm sure you will love your new neighbourhood, Mr. Archer."

Appendix 3.8: Control Group Sample Tests

A. Read the information in the box.

Hello. I'm Sophie and the young man in the photograph is my friend Rafael Gonzales. He's a Guatemalan painter. He's a good friend of mine. When I visited Guatemala last year, he permitted me to stay with his family the whole week and showed me the most attractive places in the city. So now that I'm going back, I'd like to give him a beautiful present.

He has a very special artistic taste. He loves art in general, but he particularly appreciates the master pieces from the Renaissance art. His favourite painter is Titian (or Tiziano in Italian). I have thought of buying a reproduction of one of this famous painter's art pieces.

However, I know very little about Titian or his art. This is why I have been looking for some information about the art in the Renaissance. I went to the library last weekend and found the photographs of two beautiful Titian paintings with some information about art.

Can you help me understand what it all means?

B. Read the information in the chart next page and follow the instructions.

1 The information in the first text, *Female Beauty in the Renaissance*, includes some numbers which refer to different aspects represented in both paintings. Write the numbers in the boxes next to the paintings according to the aspect described in the text.

2 Circle the letter of the best answer to the following questions based on the information in both texts.

2.1 According to the first text, how was the conception of beauty in the Gothic Middle Ages different from the one in the Renaissance?
a. Long and slim figures were more fashionable in the Middle Ages.
b. Long and slim figures were more fashionable in the Renaissance.
c. Solid and round figures were always more appreciated.

2.2 In the first text, why does the writer mention medieval Spanish fashion?
a. As an example of similarity to the Italian conception of beauty.
b. To support the idea that geometrical figures were fashionable in medieval Italy.
c. To emphasize the differences between the Spanish and the Italian conceptions of beauty.

2.3 According to the second text, why did Titian's clients feel satisfied with his work?
a. Because he changed their features to make them look more attractive than they really were.
b. Because he represented them attractively but based on a complete interpretation of reality.
c. Because he was clearly interested in representing female portraits.

2.4 According to the second text, what is the focus of the painting *Woman at her Toilet*?
a. The sensuous Venetian woman.
b. The woman and the man with a beard in the background.
c. The woman and the mirrors in front of and behind her.

3 IN SUMMARY: Look at both texts again and list the characteristics of women considered beautiful in the Italian Renaissance. Include two points in each category.

About their face	About their hair	About the rest of their body
a.	a.	a.
b.	b.	b.

A. Read the information in the box.

Hello. I am Ted Archer. I am a journalist. I have travelled a lot and worked in different parts of the world. However, I am well established in my job now. I work for the Lexington Tribune. The newspaper offices are located in the Financial District in Manhattan, New York.

Everything is going well but I need an apartment. I had a great place when I lived in Chicago but, since I moved to New York, I have been living at my sister's house in Queens. The house is big and my brother in law and the kids are nice, but I need a place in Manhattan, nearer the newspaper. Also, I need to have some independence.

Anyway, I have been trying to find an apartment that agrees with the lifestyle of a young and adventurous journalist and, after a long search, I am wavering between two possibilities.

The first one is a kind of eccentric apartment in the crowded Financial District, very near the Lexington Tribune.

The second one is a more stylish place in Greenwich Village, a quieter neighbourhood.

Frankly, I am attracted to both places and I can't decide.

The real estate agent sent me the descriptions of both.

If you were me, which one would you choose?

B. Read the descriptions in the chart next page and follow the instructions.

1. The texts include some notes in parentheses in order to look at details in the pictures. Write the number of the details pointed at in the pictures in the corresponding parentheses in the text.

2. Circle the letter of the best answer to the following questions based on the information in both texts.

2.1 According to the first text, which of these features were used for the design of that apartment?
a. Homogeneity and lack of variation.
b. Dispersion and lack of integration of elements.
c. Unity and lack of monotony.

2.2 Also, according to the first description, there is a relation of contrast between certain elements in the apartment. Which is NOT an example of this?
a. The relation between the fireplace and the chandelier.
b. The relation between the walls and the furnishings.
c. The relation between the chandelier and the rug.

2.3 According to the second text, how did the designer decorate that apartment?
a. He copied designs from the 50s and 60s.
b. He was inspired by designs from the 20th mid-century.
c. He wanted to represent the luxurious environment from the 20th mid-century.

2.4 According to the second text, why did the designer use certain black elements?
a. To give the apartment a dose of symmetry.
b. To limit the colour palette.
c. To give the apartment colours more dynamism.

3. IN SUMMARY: Look at both texts again and list three good points for each of the apartments. Refer to the apartment styles in general. DO NOT refer to specific elements, like pieces of furniture.

Financial District Apartment	Greenwich Village Apartment
a.	a.
b.	b.
c.	c.

Woman with a Fruit Bowl, Titian, c.1555 | Woman at Her Toilet, Titian, c.1512-1515

Female Beauty in the Renaissance

In Gothic art, before the Renaissance, women generally appear thin and elongate, an effect emphasized by their long dresses, narrowing hats and sloping shoulders. However, things changed with the times. The ideal female figure of the Renaissance was more solidly built. Broad shoulders, enlarged and made more salient by the designs of dressmakers, were important characteristics of this period. (1)_

It is also known that, in the Renaissance, the curve of the head between forehead and cranium was considered attractive, and was emphasized for that reason. (2)_ Married women no longer tried to hide their hair under bonnets or hats, and the hair of unmarried women fell loose about their faces, softening their features.

Although the hair of most Italian women was black by nature, the most fashionable colour at the time was blonde. (3)_ Almost all mythical figures painted during the Renaissance have fair hair. It was said of the women of Venice in the 16th century that they used "spirits and other remedies to turn their hair, not only golden, but snow-white".

A narrow waist, the distinguishing feature of the later 19th-century fashion, was considered undesirable at the time of the Renaissance. (4)_ The latest Spanish fashion was a high corset that flattened the breast, made the waist disappear and enclosed the trunk of the body like a tube. However, this puritanical garment, turning the female body into a kind of geometrical figure, gained little acceptance in Italy.

Titian's Representation of Female Beauty

This art piece, painted while Titian was still a young man, reveals his interest in painting female portraits. Titian's portraits were flattering and sympathetic. He had an ability to please his sitters yet retain an artistic integrity and insight into the real individual.

Titian has pictured this sensuous young Venetian woman daydreaming while washing and dressing, holding her hair in one hand and a perfume bottle in the other. She is standing and wearing a green dress with shoulder straps and a loose white blouse which is open, revealing her left shoulder.

The young woman is learning her head slightly to one side, and this, together with her blue eyes, pale complexion, bare shoulders and loose wavy blonde hair, make her an idealized representation of Venetian beauties of the early 16th century.

In the background, a bearded man in a red jacket is holding two mirrors for her, one in front and the other behind. The painting is tightly focused on the two figures, which fill the entire space. Titian knew how to use the right amount of surrounding space focusing on the individual appearance and specific desired optical effects.

The classical organization of elements is particularly clear thanks to the harmonious way the forms correspond to each other. For example, the young woman's oval face and the round mirror relate to the curving lines of her unclothed arm, right sleeve, plump shoulders and the generous line of the top of her dress.

Financial District, Manhattan | Greenwich Village, Manhattan

This apartment is decorated in a way that intends to capture the essence and spirit of spring's fresh saturated hues – from the bold citrus yellows and vibrant greens to the soothing rich cobalt and purple tones (look at point Nº [3]). Therefore, this sumptuous room is a great study in contrasts.

Among other striking combinations, the yellowish-brown raw silk-covered walls are a perfect contrast to the vivid and luxurious fabrics and furnishings. Drawing from the vibrant coloration of the paintings, vivid red, intense green and lavender rich blues and yellows (look at point Nº [1]) punctuate the space.

The most successful aspect is the way it all comes together with the strong use of colour and texture creating a really comfortable and warm, elitist sanctuary. In fact, according to the designer, the idea behind the room is the "Luxe Lounge", a place to relax, have a drink and be surrounded by your favourite things (art, books and/or friends).

Some salient elements in this living-room are the rug, with a sophisticated and modern design, and the old-fashioned chandelier, which matches the fireplace (look at point Nº [2]). The contrast of styles reinforces the effect produced by the contrast of colours. Despite the variety, through, the room is very cohesive.

The room enjoys tranquil views of the terrace visible through an entire wall of windows. The mirror over the fireplace and its plain frame look like the perfect balance for the luminous effect of the windows (look at point Nº [4]). Several paintings accompany both these light elements.

The decoration of this apartment has a chic look that works well in simple modern day apartments as well as in older homes of historic periods.

The living-room concept is "Mid-Century Manhattan". The idea came up while the designer was leafing through architectural design layouts from the late 50s and early 60s. Then, he created a distinct mood, a clean edited modern environment executed with a level of luxury and sophistication not usually found in mid-century interiors. For example, the easy chair has the most beautiful sinuous curves which are not part of mid-century's straight-lined tradition but still manage to be true to the period (look at point Nº [4]).

In general, the room has a cool urbane mood on which a number of elements converge, like the girly round pillows on the low slung exotically-shaped sofa, the x base stools and the crosshatched coffee table base (look at point Nº [2]). Because of its unusual shape, the softened sputnik chandelier constitutes a focal point in this apartment living room (look at point Nº [3]).

The general design involves strong doses of symmetry in the details – the two stools, the two easy chairs, the drapes, the large sculptural pieces, the framed pieces of art, the two matching table lamps and the cocktails. Furthermore, the single, well-lit, large scale piece of art on the entire left wall visually balances the large bookcase and shelves on the opposite wall (look at point Nº [1]).

Finally, the use of white-on-white floral patterns on vases and the limited colour palette get enough punches of black to keep the eye moving around.

C. Based on the information you have read and summarized, look at both apartments and choose the one you believe Ted should rent. Complete the email.
- **Suggest which apartment he should rent. Mention positive aspects to support your choice (like the ideas you listed about style, or ideas about the location of the place).**
- **Explain why the other wouldn't be as good as the one you chose.**

To:	tedarch@netmail.com
From:	
Subject:	The best apartment

Dear Ted

After reading the descriptions of both apartments and having analyzed the good points each one has, I would say that ... *(handwritten)* ...

I hope you can make a decision soon.

Take care.

Hello again. Thanks for your help. In the end, I decided to rent the apartment in Greenwich Village. About this neighbourhood, I know that it has changed its initial artistic character. It used to be the centre of literary, plastic and dramatic artists in the middle of the past century. Now the cost of housing has become quite high, and many famous and rich people live there.
Fortunately, the area where my future apartment is located is not one of the most popular.
The real estate agent described this area for me over the phone and sent me some photographs.
However, they are mixed up with photographs of the neighbourhood of the other apartment.
Can you help me decide which of the photographs are Greenwich Village?
Also, there are some questions about what the agent said.

Kate Warren – agent

D. Listen to the description the real estate agent made of Greenwich Village. Then answer the questions based on her description.

Yes, Mr. Archer, Greenwich Village

1. Mark the box next to the kind of information provided by the real estate agent
- [✓] Historical facts
- [ ] Personal opinions about the architecture of the neighbourhood
- [✓] Explanations for types of buildings and urban planning
- [ ] Definitions of architectural elements
- [✓] Examples of the types of neighbours found in the Village

2. Look at the photographs sent by the agent and mark three that depict the Village.

C. Based on the information you have read, look at *Woman with a Fruit Bowl* and *Woman at her Toilet* again and choose the one you believe Sophie should buy for Rafaël. Complete the email to Sophie:
- **suggesting which painting she should buy, and**
- **supporting why you believe it is the best choice.**

To:	sophie@netmail.com
From:	
Subject:	Titian's painting

Dear Sophie

After reading the information about paintings and beauty in the Renaissance, and having carefully observed both paintings, I would say that ... *(handwritten)* ...

I hope this information will help you.

Take care.

Hello again. Thanks for your help. In the end, I decided to buy *Woman at her Toilet*.
I went to an art shop yesterday and saw many, many paintings by different artists.
However, I they didn't have any reproductions of Titian.
I went back home and a called an art dealer from a gallery in our capital city.
He described a painting he had in Pre-Raphaelite style. The painting is a reproduction of the work of Dante Gabriel Rossetti, a painter from the 19th century.
I found these two paintings in a book. They are connected to the description I heard.
Can you help me decide which exactly the painting he described is?
Also, there are some questions about what he said.

I'm sorry, madam, but we...

Jack Sullivan – Art dealer

D. Listen to the description the art dealer made of the painting they have in the gallery. Then answer the questions based on his description.

1. Look at the two paintings Sophie found in a book. Mark the box next to the painting described.

2. Mark the box next to the kind of information provided by the art dealer.
- [ ] Historical facts
- [✓] Personal opinions
- [ ] Explanations about artistic techniques used
- [✓] Details about the elements represented in the painting
- [ ] Examples
- [✓] Instructions in case Sophie wants to buy the painting
- [ ] Suggestions about what to buy

Aurelia, D. G. Rossetti, c.1863	Lady Lilith, D. G. Rossetti, c. 1860s

3. Listen again. Choose the best answer to the following questions based on the information you hear.

3.1 Which of these aspects is not included in the description of the woman?
a. Her colour and style of her hair.
b. The posture of her body.
c. The expression of her face.

3.2 While talking on the phone, what is the main intention of the art dealer?
a. To sell.
b. To inform.
c. To advise.

3.3 Why does the art dealer tell Sophie about a Pre-Raphaelite painting from the 19th century if she is actually looking for Renaissance art from the 16th century?
a. Because Pre-Raphaelite painters inspired Renaissance art.
b. Because Pre-Raphaelite and Renaissance topics and styles are very similar.
c. Because Titian was a Pre-Raphaelite painter.

E. Look at Titian's painting initially chosen by Sophie (*Woman at her Toilet*) and the painting described by the art dealer.
- Do you think Sophie should buy the second painting?
- Do you think her friend Rafael will like it?
- What differences, if any, can you identify between these two pieces of art?
- In the end, what do you think she should do?

Organize your ideas and prepare to tell Sophie (your teacher) what you think. You can follow this frame:

1. Show you understand the situation and give an opinion:
Hello, Sophie. I have read about your case and I think...
2. Apply the information you have to explain your opinion:
I believe Raphael would...
3. Analyze both paintings comparing differences and similarities:
As you can see, in the first painting..., and in the second one...
4. Synthesize the information in a clear conclusion:
So, in short, I think you should...
5. Prepare to answer some questions Sophie might ask.

---

3. Listen again. Choose the best answer to the following questions based on the information you hear.

3.1 Which buildings are **NOT** expected to be found in the neighbourhood?
a. Old brownstone houses
b. High-rise apartment buildings
c. Buildings without elevators

3.2 Which is **NOT** an aspect that creates contrast between this neighbourhood and its surroundings?
a. The height of the buildings
b. The existence of commercial (office and apartment) buildings
c. The layout (organization) of the streets

3.3 Which words **CANNOT** be used to describe Greenwich Village?
a. Historic and singular
b. Serious and conservative
c. Cultural and influential

E. Look at the two apartments again and the pictures of the neighbourhoods.
- Do you think Ted's decision is the best for him?
- Which apartment/neighbourhood would you choose if you were to live in Manhattan? Why?
- What don't you like about the other apartment/neighbourhood?

Organize your ideas and prepare to tell your group what you think and answer some questions. You can follow this frame:

1. Show you understand Ted's decision.
2. Apply the information you have in order to explain your opinion.
3. Analyze both apartments/neighbourhoods comparing differences and similarities.
4. Synthesize the information to indicate what you like about the apartment/neighbourhood chosen and what you dislike about the other apartment/neighbourhood.

Appendix 3.9: Experimental Group Sample Tests

Achievement Test

Helen Argüles Z.

Diagnostic Test

Helen Argüles Zécalcos

A. Read the information in the box.

Hello. I am Ted Archer. I am a journalist. I have travelled a lot and worked in different parts of the world. However, I am well established in my job now. I work for the Lexington Tribune. The newspaper offices are located in the Financial District in Manhattan, New York.

Everything is going well but I need an apartment. I had a great place when I lived in Chicago but, since I moved to New York, I have been living at my sister's house in Queens. The house is big and my brother in law and the kids are nice, but I need a place in Manhattan, nearer the newspaper. Also, I need to have some independence.

Anyway, I have been trying to find an apartment that agrees with the lifestyle of a young and adventurous journalist and, after a long search, I am wavering between two possibilities.
The first one is a kind of eccentric apartment in the crowded Financial District, very near the Lexington Tribune.
The second one is a more stylish place in Greenwich Village, a quieter neighbourhood.

Frankly, I am attracted to both places and I can't decide.
The real estate agent sent me the descriptions of both.
If you were me, which one would you choose?

B. Read the descriptions in the chart next page and follow the instructions.

1. The texts include some notes in parentheses in order to look at details in the pictures. Write the number of the details pointed at in the pictures in the corresponding parentheses in the text.

2. Circle the letter of the best answer to the following questions based on the information in both texts.

2.1 According to the first text, which of these features were used for the design of that apartment?
   a. Homogeneity and lack of variation.
   b. Dispersion and lack of integration of elements.
   c. Unity and lack of monotony.

2.2 Also, according to the first description, there is a relation of <u>contrast</u> between certain elements in the apartment. Which is **NOT** an example of this?
   a. The relation between the fireplace and the chandelier.
   b. The relation between the walls and the furnishings.
   c. The relation between the chandelier and the rug.

2.3 According to the second text, how did the designer decorate that apartment?
   a. He copied designs from the 50s and 60s.
   b. He was inspired by designs from the 20th mid-century.
   c. He wanted to represent the luxurious environment from the 20th mid-century.

2.4 According to the second text, why did the designer use certain black elements?
   a. To give the apartment a dose of symmetry.
   b. To limit the colour palette.
   c. To give the apartment colours more dynamism.

3. IN SUMMARY: Look at both texts again and list three good points for each of the apartments. Refer to the apartment styles in general. **DO NOT** refer to specific elements, like pieces of furniture.

Financial District Apartment	Greenwich Village Apartment
a. *[handwritten]* Confronts the experience of space	a. It has a clean, modern environment
b. It's a great study of contrast	b. It has a cool, intense mood
c. It's a comfortable, chic, white	c. Its decoration is chic, white luxury and sophistication

---

A. Read the information in the box.

Hello. I'm Sophie and the young man in the photograph is my friend Rafael Gonzales. He's a Guatemalan painter. He's a good friend of mine. When I visited Guatemala last year, he permitted me to stay with his family the whole week and showed me the most attractive places in the city. So now that I'm going back, I'd like to give him a beautiful present.

He has a very special artistic taste. He loves art in general, but he particularly appreciates the master pieces from the Renaissance art. His favourite painter is Titian (or Tiziano in Italian). I have thought of buying a reproduction of one of this famous painter's art pieces.

However, I know very little about Titian or his art. This is why I have been looking for some information about the art in the Renaissance. I went to the library last weekend and found the photographs of two beautiful Titian paintings with some information about art.
Can you help me understand what it all means?

B. Read the information in the chart next page and follow the instructions.

1. The information in the first text, *Female Beauty in the Renaissance*, includes some numbers which refer to different aspects represented in both paintings. Write the numbers in the boxes next to the paintings according to the aspect described in the text.

2. Circle the letter of the best answer to the following questions based on the information in both texts:

2.1 According to the first text, how was the conception of beauty in the Gothic Middle Ages different from the one in the Renaissance?
   a. Long and slim figures were more fashionable in the Middle Ages.
   b. Long and slim figures were more fashionable in the Renaissance.
   c. Solid and round figures were always more appreciated.

2.2 In the first text, why does the writer mention medieval Spanish fashion?
   a. As an example of similarity to the Italian conception of beauty.
   b. To support the idea that geometrical figures were fashionable in medieval Italy.
   c. To emphasize the differences between the Spanish and the Italian conceptions of beauty.

2.3 According to the second text, why did Titian's clients feel satisfied with his work?
   a. Because he changed their features to make them look more attractive than they really were.
   b. Because he represented them attractively but based on a complete interpretation of reality.
   c. Because he was clearly interested in representing female portraits.

2.4 According to the second text, what is the focus of the painting *Woman at her Toilet*?
   a. The sensuous Venetian woman.
   b. The woman and the man with a beard in the background.
   c. The woman and the mirrors in front of and behind her.

3. IN SUMMARY: Look at both texts again and list the characteristics of women considered beautiful in the Italian Renaissance. Include two points in each category.

About their face	About their hair	About the rest of their body
a.	a.	a.
b.	b.	b.

Greenwich Village, Manhattan

The decoration of this apartment has a chic look that works well in simple modern day apartments as well as in older homes of historic periods.

The living-room concept is "Mid-Century Manhattan". The idea came up while the designer was leafing through architectural design layouts from the late 50s and early 60s. Then, he created a distinct mood, a clean edited modern environment executed with a level of luxury and sophistication not usually found in mid-century interiors. For example, the easy chair has the most beautiful sinuous curves which are not part of mid-century's straight-lined tradition but still manage to be true to the period (look at point Nº [4]).

In general, the room has a cool urbane mood on which a number of elements converge, like the girly round pillows on the low slung exotically-shaped sofa, the x base stools and the crosshatched coffee table base (look at point Nº [2]). Because of its unusual shape, the softened sputnik chandelier constitutes a focal point in this apartment living room (look at point Nº [3]).

The general design involves strong doses of symmetry in the details – the two stools, the two easy chairs, the drapes, the large sculptural pieces, the framed pieces of art, the two matching table lamps and the cocktails. Furthermore, the single, well-lit, large scale piece of art on the entire left wall visually balances the large bookcase and shelves on the opposite wall (look at point Nº [1]).

Finally, the use of white-on-white floral patterns on vases and the limited colour palette get enough punches of black to keep the eye moving around.

Financial District, Manhattan

This apartment is decorated in a way that intends to capture the essence and spirit of spring's fresh saturated hues – from the bold citrus yellows and vibrant greens to the soothing rich cobalt and purple tones (look at point Nº [3]). Therefore, this sumptuous room is a great study in contrasts.

Among other striking combinations, the yellowish-brown raw silk-covered walls are a perfect contrast to the vivid and luxurious fabrics and furnishings. Drawing from the vibrant coloration of the paintings, vivid red, intense green and lavender, rich blues and yellows (look at point Nº [4]) punctuate the space.

The most successful aspect is the way it all comes together with the strong use of colour and texture creating a really comfortable and warm, elitist sanctuary. In fact, according to the designer, the idea behind the room is the "Luxe Lounge", a place to relax, have a drink and be surrounded by your favourite things (art, books and/or friends).

Some salient elements in this living-room are the rug, with a sophisticated and modern design, and the old-fashioned chandelier, which matches the fireplace (look at point Nº [4]). The contrast of styles reinforces the effect produced by the contrast of colours. Despite the variety, though, the room is very cohesive.

The room enjoys tranquil views of the terrace visible through an entire wall of windows. The mirror over the fireplace and its plain frame look like the perfect balance for the luminous effect of the windows (look at point Nº [2]). Several paintings accompany both these light elements.

Woman with a Fruit Bowl, Titian, c.1555

Woman at Her Toilet, Titian, c.1512-1515

Female Beauty in the Renaissance

In Gothic art, before the Renaissance, women generally appear thin and elongate, an effect emphasized by their long dresses, narrowing hats and sloping shoulders. However, things changed with the times. The ideal female figure of the Renaissance was more solidly built. Broad shoulders, enlarged and made more salient by the designs of dressmakers, were important characteristics of this period. (1)_

It is also known that, in the Renaissance, the curve of the head between forehead and cranium was considered attractive, and was emphasized for that reason. (2)_ Married women no longer tried to hide their hair under bonnets or hats, and the hair of unmarried women fell loose about their faces, softening their features.

Although the hair of most Italian women was black by nature, the most fashionable colour at the time was blonde. (3)_ Almost all mythical figures painted during the Renaissance have fair hair. It was said of the woman of Venice in the 16th century that they used "spirits and other remedies to turn their hair, not only golden, but snow-white".

A narrow waist, the distinguishing feature of the later 19th-century fashion, was considered undesirable at the time of the Renaissance. (4)_ The latest Spanish fashion was a high corset that flattened the breast, made the waist disappear and enclosed the trunk of the body like a tube. However, this puritanical garment, turning the female body into a kind of geometrical figure, gained little acceptance in Italy.

Titian's Representation of Female Beauty

This art piece, painted while Titian was still a young man, reveals his interest in painting female portraits. Titian's portraits were flattering and sympathetic. He had an ability to please his sitters yet retain an artistic integrity and insight into the real individual.

Titian has pictured this sensuous young Venetian woman daydreaming while washing and dressing, holding her hair in one hand and a perfume bottle in the other. She is standing and wearing a green dress with shoulder straps and a loose white blouse which is open, revealing her left shoulder.

The young woman is leaning her head slightly to one side, and this, together with her blue eyes, pale complexion, bare shoulders and loose wavy blonde hair, make her an idealized representation of Venetian beauties of the early 16th century.

In the background, a bearded man in a red jacket is holding two mirrors to her, one in front and the other behind. The painting is tightly focused on the two figures, which fill the entire space. Titian knew how to use the right amount of surrounding space focusing on the individual appearance and specific desired optical effects.

The classical organization of elements is particularly clear thanks to the harmonious way the forms correspond to each other. For example, the young woman's oval face and the round mirror relate to the curving lines of her unclothed arm, right sleeve, plump shoulders and the generous line of the top of her dress.

C: Based on the information you have read and summarized, look at both apartments and choose the one you believe Ted should rent. Complete the email.
- Suggest which apartment he should rent. Mention positive aspects to support your choice (like the ideas you listed about style, or ideas about the location of the place).
- Explain why the other wouldn't be as good as the one you chose.

To:	tedarch@netmail.com
From:	
Subject:	The best apartment

Dear Ted

After reading the descriptions of both apartments and having analyzed the good points each one has, I would say that the second apartment is the best for you. It is simple, modern, and chic. The chandelier looks like a star. Although the design involves symetry, it is very beautiful and has good balance. Besides, there aren't any contrast of colors. In summary, this is sophistication for your life.

I hope you can make a decision soon.

Take care.
Helen...

Hello again. Thanks for your help. In the end, I decided to rent the apartment in Greenwich Village. About this neighbourhood, I know that it has changed its initial artistic character. It used to be the centre of literary, plastic and dramatic artists in the middle of the past century. Now the cost of housing has become quite high, and many famous and rich people live there.

Fortunately, the area where my future apartment is located is not one of the most popular. The real estate agent described this area for me over the phone and sent me some photographs. However, they are mixed up with photographs of the neighbourhood of the other apartment. Can you help me decide which of the photographs are Greenwich Village? Also, there are some questions about what the agent said.

Kate Warren – agent

D: Listen to the description the real estate agent made of Greenwich Village. Then answer the questions based on her description.

Yes, Mr. Archer. Greenwich Village...

1. Mark the box next to the kind of information provided by the real estate agent.

[X] Historical facts
[ ] Personal opinions about the architecture of the neighbourhood
[X] Explanations for types of buildings and urban planning
[ ] Definitions of architectural elements
[X] Examples of the types of neighbours found in the Village

2. Look at the photographs sent by the agent and mark three that depict the Village.

C: Based on the information you have read, look at Woman with a Fruit Bowl and Woman at her Toilet again and choose the one you believe Sophie should buy for Rafael. Complete the email to Sophie:
- suggesting which painting she should buy, and
- supporting why you believe it is the best choice.

To:	sophier@netmail.com
From:	
Subject:	Titian's painting

Dear Sophie

After reading the information about paintings and beauty in the Renaissance, and having carefully observed both paintings, I would say that ...

I hope this information will help you.
Take care.

Hello again. Thanks for your help. In the end, I decided to buy Woman at her Toilet. I went to an art shop yesterday and saw many, many paintings by different artists. However, they didn't have any reproductions of Titian. I went back home and a called an art dealer from a gallery in our capital city. He described a painting he had in Pre-Raphaelite style. The painting is a reproduction of the work of Dante Gabriel Rossetti, a painter from the 19th century. I found these two paintings in a book. They are connected to the description I heard. Can you help me decide which exactly the painting he described is? Also, there are some questions about what he said.

I'm sorry, madam, but we...

Jack, Sullivan – Art dealer

D: Listen to the description the art dealer made of the painting they have in the gallery. Then answer the questions based on his description.

1. Look at the two paintings Sophie found in a book. Mark the box next to the painting described.

2. Mark the box next to the kind of information provided by the art dealer.

[ ] Historical facts
[ ] Personal opinions
[ ] Explanations about artistic techniques used
[ ] Details about the elements represented in the painting
[ ] Examples
[ ] Instructions in case Sophie wants to buy the painting
[ ] Suggestions about what to buy

Aurelia, D. G. Rossetti, c.1863   **Lady Lilith, D. G. Rossetti, c. 1860s**

3. Listen again. Choose the best answer to the following questions based on the information you hear.

3.1 Which of these aspects is not included in the description of the woman?
  a. Her colour and style of her hair.
  b. The posture of her body.
  c. The expression of her face.

3.2 While talking on the phone, what is the main intention of the art dealer?
  a. To sell.
  b. To inform.
  c. To advise.

3.3 Why does the art dealer tell Sophie about a Pre-Raphaelite painting from the 19th century if she is actually looking for Renaissance art from the 16th century?
  a. Because Pre-Raphaelite painters inspired Renaissance art.
  b. Because Pre-Raphaelite and Renaissance topics and styles are very similar.
  c. Because Titian was a Pre-Raphaelite painter.

E. Look at Titian's painting initially chosen by Sophie (*Woman at her Toilet*) and the painting described by the art dealer.
  - Do you think Sophie should buy the second painting?
  - Do you think her friend Rafael will like it?
  - What differences, if any, can you identify between these two pieces of art?
Organize your ideas and prepare to tell Sophie (your teacher) what you think.
You can follow this frame:

1. Show you understand the situation and give an opinion:
  Hello, Sophie. I have read about your case and I think....
2. Apply the information you have to explain your opinion:
  I believe Raphael would....
3. Analyze both paintings comparing differences and similarities:
  As you can see, in the first painting..., and in the second one....
4. Synthesize the information in a clear conclusion:
  So, in short, I think you should....
5. Prepare to answer some questions Sophie might ask.

---

3. Listen again. Choose the best answer to the following questions based on the information you hear.

3.1 Which buildings are NOT expected to be found in the neighbourhood?
  a. Old brownstone houses
  b. High-rise apartment buildings
  c. Buildings without elevators

3.2 Which is NOT an aspect that creates contrast between this neighbourhood and its surroundings?
  a. The height of the buildings
  b. The existence of commercial (office and apartment) buildings
  c. The layout (organization) of the streets

3.3 Which words CANNOT be used to describe Greenwich Village?
  a. Historic and singular
  b. Serious and conservative
  c. Cultural and influential

E. Look at the two apartments again and the pictures of the neighbourhoods.
  - Do you think Ted's decision is the best for him?
  - Which apartment/neighbourhood would you choose if you were to live in Manhattan? Why?
  - What don't you like about the other apartment/neighbourhood?
Organize your ideas and prepare to tell your group what you think and answer some questions.
You can follow this frame:

1. Show you understand Ted's decision.
2. Apply the information you have in order to explain your opinion.
3. Analyze both apartments/neighbourhoods comparing differences and similarities.
4. Synthesize the information to indicate what you like about the apartment/neighbourhood chosen and what you dislike about the other apartment/neighbourhood.

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