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Drama in Education and CLIL: a valuable integration

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To my grandmother

and to myself

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INTRODUCTION

Drama in Education (DiE) theoreticians and practitioners consider Drama as a "social, interactive art process that creates experiences which enable the development of cognitive, emotional, social and creative understanding and skills" (Bolton, 1979, in Özbek 2014: 53). In other words, DiE is an integrative approach in which the creative act of performing may be used as a vehicle for learning that makes students experience, reflect and come to new personal understandings, fulfilling the aim of learning an issue within Drama.

My first experience with DiE was in 2017, when a series of Process Drama workshops was organised at the University of Padua. The activity was addressed to the students of the degree courses of foreign languages of the University, and was aimed at helping participants improve their L2. Therefore, I had the opportunity to explore DiE as a language teaching and learning method. My experience was so positive and linguistically stimulating that I decided to base my final dissertation for my Bachelor's degree on Process Drama and, in particular, on its potential as a good language learning method. After my degree, I continued to keep myself informed about the subject, and between 22 and 26 July 2019 I attended the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*, which was held at the Université Grenoble Alpes. This Summer School was aimed at Master's students, PhD students, young researchers, scholars and practitioners in the area of second language learning and teaching who wanted to engage in Drama activities, to conduct research into these, and, eventually, to share their experience in the field. During the five days, keynote speakers and facilitators organised both seminars and workshops, providing participants with the opportunity to explore both the theory and the practise of the topic[1]. Among the several workshops I attended, I particularly enjoyed the one proposed by Stefanie Giebert[2] – *Drama in the second language curriculum and assessment* – in which she applied

[1] Information on the Summer School and a list of speakers and facilitators may be found at: https://drama-fl-edu-19.sciencesconf.org/

[2] Stefanie Giebert is a foreign language instructor for German and English at Konstanz University of Applied Sciences. She has a PhD in English literature and she is a Drama in Education practitioner. She worked with several English-language student drama groups and she founded and ran several projects, such as the "Business English Theatre" at Reutlingen University.

Drama-based techniques to English for Special Purposes (ESP) teaching, suggesting that Drama may be successfully used to teach languages in a professional context and for professional purposes (see Giebert, 2014). I found this workshop particularly interesting because, although before attending the Summer School I had already experienced and conducted research on Drama for language teaching and learning, I had never considered that it could be applied to practise work-related, technical language. This experience was very instructive and it provided me with new ideas for research. Indeed, I decided it could be interesting to investigate whether DiE may be successfully applied to Content and Language Integrated Learning (CLIL).

In the context of bilingual and multilingual education, the Content and Language Integrated Learning approach is particularly relevant because of its innovative pedagogical objective of integrating language and content giving them equal status and importance, enabling content to be learnt through language and vice versa. A subject of the debate in education over the last three decades, CLIL has become more and more popular since its first appearance in the 1990s, and it is now widely recognised as a valuable methodology. However, since it is a relatively new approach, the official guidelines for its planning, implementation and assessment have not been defined yet, but several frameworks have been proposed by scholars and practitioners over the years. Research shows that the absence of a fixed model for CLIL increases the complexities of integrating content and language teaching and learning (see, for example, Costa, 2016; Lasagabaster and Doiz, 2016; Nicolás Román and Torres Núñez, 2015; Serragiotto, 2014), making the application of CLIL challenging and, sometimes, problematic. In particular, in Italy, where it was first implemented in schools in 2012, although the Italian Ministry of Education (MIUR) tried to define and regulate the application of CLIL by means of several Reform Laws, this methodology has not yet been established as an integral and natural part of school curricula. (Cinganotto, 2016: 364).

This dissertation attempts to serve a dual purpose. Firstly, it intends to explore the characteristics of CLIL in order to identify its challenging aspects and the problems that might be encountered in its application. Secondly, it will try to investigate whether DiE may be advantageously applied to CLIL, and whether it may offer a workable and

effective solution to the problems concerning its planning and implementation. This research will be based on the literature on both CLIL and DiE, and will be supported by the empirical data I collected thanks to an online survey aimed at gaining opinions on CLIL from teachers, and to two case studies of workshops I myself organised and conducted to analyse how CLIL and DiE may be applied together in practise. The work is divided into four chapters and it is furnished with appendices containing some of the materials on which I based my research.

The first and the second chapters will concern entirely CLIL. The **first chapter** aims to introduce the reader to CLIL through a description of the history and of the main characteristics of this methodology, with a focus on the CLIL teacher profile, on the integration between content and language, on lesson planning, and on assessment. Special attention will be given to the situation in Italy, in order to perform an in-depth analysis of the context in which the survey and the case studies were carried out. In the **second chapter**, instead, the results of the survey I conducted to discover how Italian teachers use and evaluate CLIL will be presented. In this way, the most advantageous and challenging aspects of its planning and implementation, and the reasons behind its irregular use in Italian schools will be identified. Moreover, it will be possible to discuss how the application of CLIL may be improved.

After the section on CLIL, two chapters on the integration of DiE and CLIL will follow. The **third chapter** is intended to provide an explanation of what DiE is. I will start by providing an overview of how this educational approach was born and developed during the years. Then, the structure of a DiE course and the features that make it such a valuable approach will be described. The aim of this chapter is to propose a theoretical explanation in support of the fact that DiE, despite being unconventional if compared to formal instruction, might represent a good method to help students in their learning process. Furthermore, the reasons why this approach may be integrated into CLIL with successful results will be suggested.

Finally, in order to support the theoretical explanations of the third chapter, the **fourth** and last one will attempt to demonstrate that the use of DiE may effectively benefit CLIL

by describing and analysing the two case studies I conducted for the purpose of this thesis. In order to provide a convincing and reliable argument, I will refer to the feedback I received thanks to an anonymous questionnaire compiled by the participants of the two workshops. Concerning the findings of this work, considering the fact that my personal experience in DiE as ESP teaching and learning method during the abovementioned Summer School was largely positive, inspiring, and formative, I hope to obtain satisfying results that will let me draw positive conclusions.

CHAPTER 1: Content and Language Integrated Learning

After a broad overview of the origins of the CLIL approach and of its history in the European and in the Italian context, this chapter will provide the reader with a description of the main characteristics of this methodology, with a particular focus on the CLIL teacher profile, on the integration between content and language, on lesson planning and on assessment.

1.1 CLIL: definition and origins

The acronym CLIL, Content and Language Integrated Learning, was coined in 1994 by David Marsh and refers to a "dual focused approach in which an additional language is used for the learning and teaching of both content and language" (Maljers et al., 2007: 8). This approach finds its origins in the field of research on bilingual and multilingual education of the second half of the 20th century. A new type of instruction was provided in that period, in particular in those regions where students needed to be enabled to "acquire language skills for authentic communication and understanding with the natives of the area" in order to respond to "various geographic, demographic and economic issues" (Hanesová, 2015: 8). Therefore, the innovations in the educational methods also had a political aim. For example in Canada, in the French region of Quebec, some immersion programmes aimed at providing Canadian pupils with an English-French bilingual education were developed, in order to encourage bilingualism and biculturalism across the country (Coonan 2008; Hanesová, 2015). Many other similar approaches were adopted in other territories, such as Content-Based Instruction (CBI) or Dual Language-Based Education (DLBE) (see Fortanet- Gómez, 2013: 31-45). The CLIL method draws on many of the approaches of this period. As Marsh (2012, in Hanesová, 2015: 10) explains:

> The European launch of CLIL during 1994 was both political and educational. The political driver was based on a vision that mobility across the EU required higher levels of language competence in designated languages than was found to be the case at that time. The educational driver, influenced by other major bilingual initiatives such as in Canada, was to design and otherwise adapt existing language teaching approaches so as to provide a wide range of students with higher levels of competence.

Although all the methods proposed in that period were innovatively based on the fostering of plurilingualism, most of them could not provide students with simultaneous effective teaching and learning of both language and content. For instance, researchers such as Swain and Lapkin (see Coonan, 2008: 11) affirmed that the Canadian immersion programmes, despite forcing students to learn school subjects in French, did not automatically allow them to reach a high level in the French language. On the contrary, CLIL managed to resolve the issue of the coexistence of content and foreign language in class. As Coonan (2008, in Costa 2016: 21) underlines, in fact, in the acronym CLIL there is an intrinsic promise that is "that content be learnt through the language and that the language be learnt through content, contemporaneously". In other words, CLIL's innovation consists in its proposal of a "twofold pedagogical objective: subject matter and languages are given equal status" (Fortanet- Gómez, 2013: 43). For this reason, through the late 1990s and the early years of the 21st century, CLIL became one of the most popular topics of discussion among educational scholars, arousing the interest of many European countries.

As a result of the rapid expansion of this approach, both the European Commission and the Council of Europe recognised CLIL as a valuable and effective methodology that can "improve the quality of school curricula" (Cinganotto, 2016: 380) and, consequently, it became a fundamental part of their educational language policy plans. In 2003, for example, the European Commission included CLIL in its *Action Plan* to promote language learning in the European Union:

> Content and Language Integrated Learning (CLIL), in which pupils learn a subject through the medium of a foreign language, has a major contribution to make to the Union's language learning goals. It can provide effective opportunities for pupils to use their new language skills now, rather than learn them now for use later. It opens doors on languages for a broader range of learners, nurturing self-confidence in young learners and those who have not responded well to formal language instruction in general education. It provides exposure to the language without requiring extra time in the curriculum, which can be of particular interest in vocational settings. (European Commission, 2003: 8).

As far as the adoption of this approach in schools in concerned, the Eurydice network provides continually updated information. By comparing its report *Key Data on Teaching*

Languages at School in Europe of 2005 (European Commission/Eurydice, 2005) with the one of 2017 (European Commission/EACEA/Eurydice, 2017), it is possible to notice that there have been improvements in the use of CLIL in Europe. As Figures 1 and 2 show, CLIL was part of the mainstream education of most European nations already in 2003 and by 2016 it started to be used in more countries, such as Portugal, Serbia and Denmark. The only countries without CLIL provision are Greece, Bosnia and Herzegovina, Iceland and Turkey, while Montenegro introduced it in 2016/17 (European Commission/EACEA/Eurydice, 2017: 55).

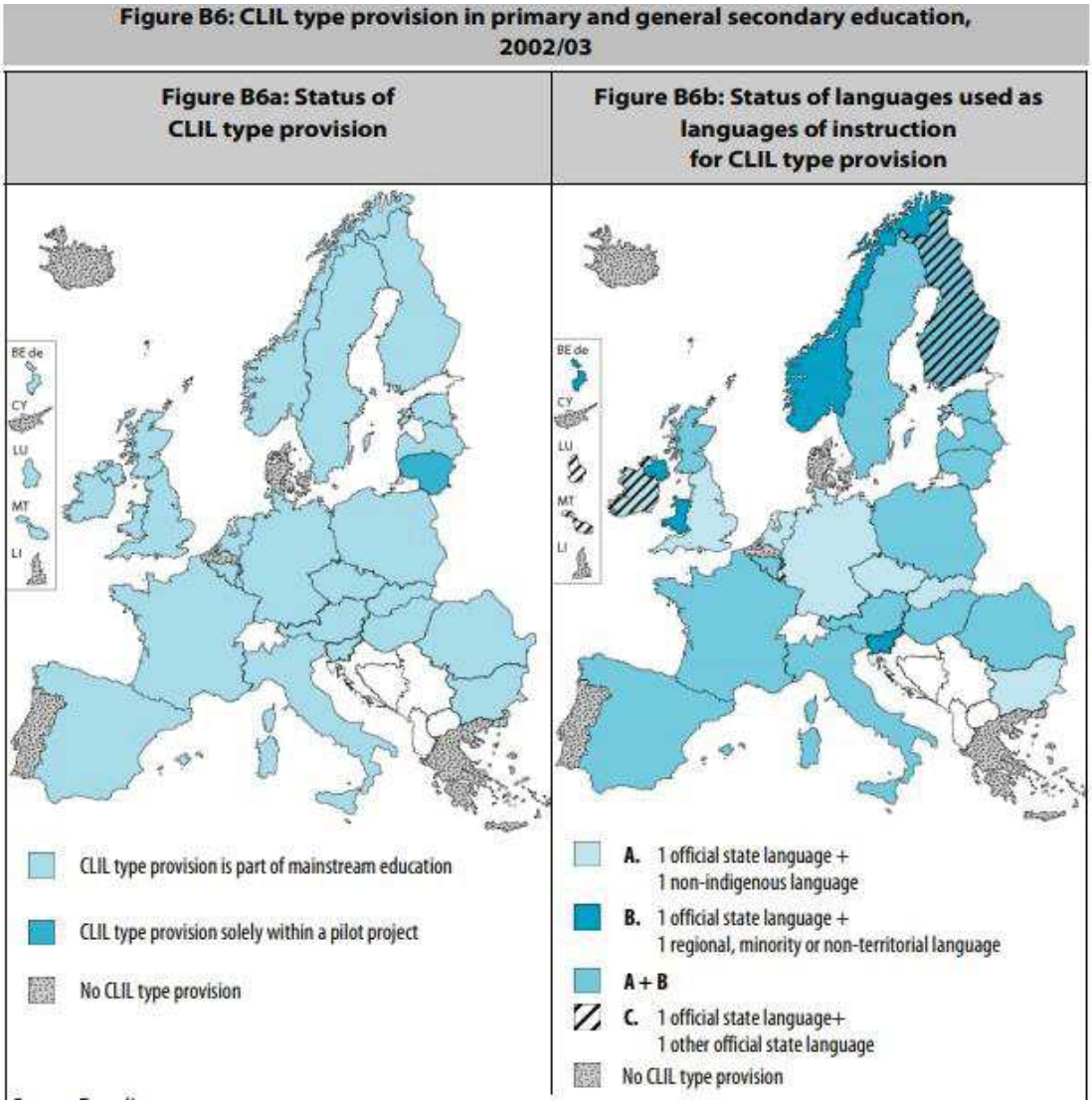

Figure 1. CLIL provision in Europe in 2002/2003 (European Commission/Eurydice, 2005: 32).

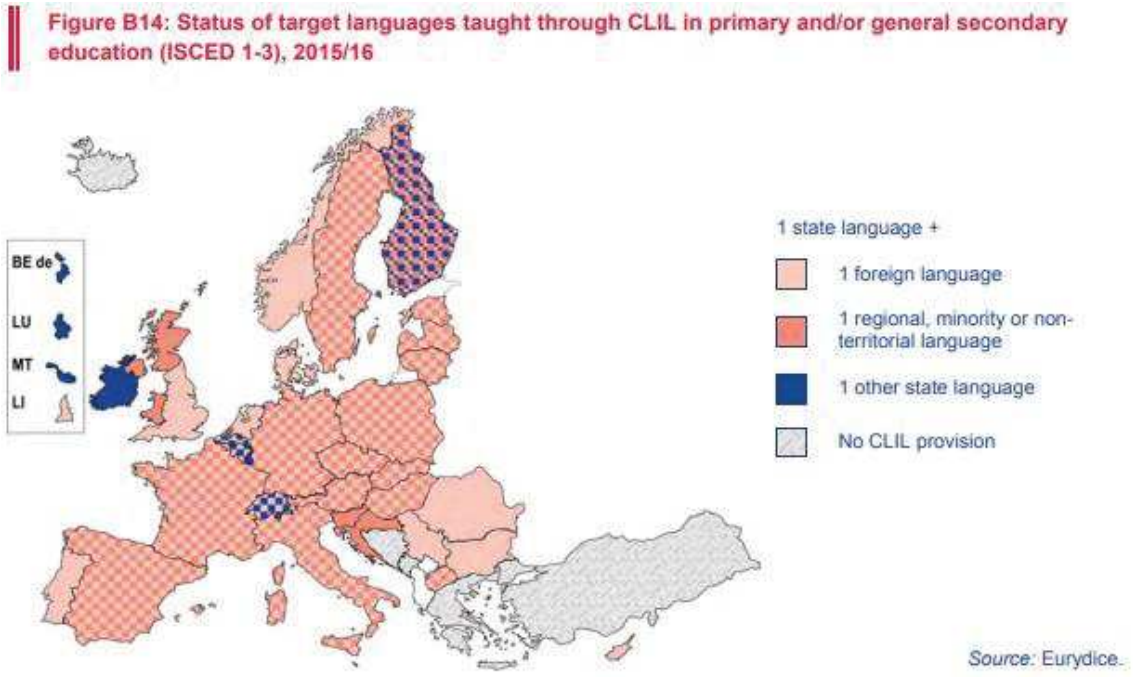

Figure 2. CLIL provision in Europe in 2015/2016 (European Commission/EACEA/Eurydice, 2017: 56).

1.2 CLIL in Italy

During the 1990s Italy introduced a series of innovations aimed at modernizing the school system, paying particular attention to languages. In that period, schools such as the *Liceo Europeo* and the *Liceo Linguistico Europeo* were instituted, providing students with a new vehicular use of language and with the presence of mother tongue teachers (Coonan, 2008: 13). The first linguistic projects based on the application of CLIL methodology were organized in this context, receiving a positive response especially in the northern regions of the country, where multilingualism, such as Italian-German in the territory around Bolzano or Italian-French in Valle D'Aosta, was already part of the cultural background (Cinganotto, 2016: 382 – 383).

The CLIL approach was legally adopted with the school reform of 2010, through Ministerial Decrees DD.PP.RR. 88/2010 and 89/2010. With these Decrees CLIL became mandatory, but not for all students and schools. As Martinelli (2016: 2) summarises, it was decided that CLIL has to be applied as follows:

- in *Licei*, a subject has to be taught through the vehicular use of a foreign language during the final year;
- in *Licei Linguistici* a subject has to be taught through the vehicular use of a foreign language during the final three years, and a second subject has to be taught through the vehicular use of a second foreign language during the final two years;
- in technical institutes a subject that is part of the specific field of studies of the school has to be taught through the vehicular use of English in the final year.

These Decrees were implemented in 2012 in *Licei Linguistici* and in 2014 in the other schools. In 2015, then, a new education reform was made and the Law 107/2015 affirmed that it was necessary to improve the development of linguistic skills, recommending the application of CLIL (see Legge 107/2015, comma 7a). This was interpreted as the first step towards the introduction of CLIL in all schools, from the primary level to university (MIUR, 2018: 10).

In 2014 the Italian Ministry of Education (MIUR) published a monitoring report on the first year of the application of CLIL in *Licei Linguistici*, presenting the results of a questionnaire addressed to the teachers of non-linguistic subjects at *Licei Linguistici* who had used CLIL in class. There were 480 respondents from 349 schools, representing 57% of the potential respondents (MIUR, 2014: 12). The results were mainly positive, showing that the first experiments with CLIL represented the first step towards a renewed and more efficient teaching, since its application demanded the revision of the methods and approaches previously adopted and of the materials used (MIUR, 2014: 7). Moreover, this report was particularly important because it helped in profiling the CLIL teacher, who will be now described in more detail.

1.3 The CLIL teacher profile

In 2010 David Marsh, together with other CLIL experts, published a framework – *European Framework for CLIL Teacher Education* – for the professional development of CLIL teachers in Europe, aimed at providing "a set of principles and ideas for designing CLIL professional development curricula" (Marsh et al., 2010: 3) and at proposing "the target professional competences that the CLIL teacher is expected to acquire or further

develop during the training programme" (Marsh et al., 2010: 16). According to this framework, the CLIL teacher should possess eight target professional competences, each of which is described through a series of descriptors. These competences are:

1. *Personal reflection:* teachers should have self-awareness and show commitment to their own "cognitive, social and affective development" (Marsh et al., 2010: 17).
2. *CLIL fundamentals:* teachers should know and understand the core features of CLIL.
3. *Content and language awareness:* teachers should be competent to teach the content subject and to do this by using the chosen foreign language.
4. *Methodology and assessment:* teachers should know how to plan and design CLIL modules and lessons through a series of different strategies, to support their students in building their capacity, to assess the experience and to cooperate with other teachers.
5. *Research and evaluation:* teachers should follow "a personal path of enquiry, reflection, and evaluation" (Marsh et al., 2010: 24).
6. *Learning resources and environments:* teachers should know how to integrate language and content providing students with a sense of security in experimenting with them simultaneously.
7. *Classroom management:* teachers should know about "classroom dynamics and management techniques" and foster co-construction of learning among students.
8. *CLIL management:* teachers should be stakeholders, supporting CLIL development.

In other words, according to this framework, CLIL teachers should demonstrate competence in both content and language, be able to integrate them, and know how to integrate the whole CLIL experience in the students' curricula and in the educational context.

Furthermore, an extremely important aspect of CLIL teaching is cooperation between teachers, in particular between language teachers and the ones of non-linguistic subjects.

In this regard, Mehisto et al. (2008: 11) claim that language teachers, apart from teaching the standard curriculum, "work to support content teachers by helping students to gain the language needed to manipulate content from other subjects. In so doing they also help to reinforce the acquisition of content". Similarly, content teachers should learn to employ the educational and pedagogical techniques that are specific to the teaching of language, so that during their lessons they can "support the learning of those parts of language knowledge that students are missing and that may be preventing them mastering the content" (Mehisto et al., 2008: 11).

As far as Italy is concerned, in 2012, the year in which CLIL was officially implemented in Italian schools for the first time, the MIUR issued the Decree D.D. 6/2012 defining the profile of the Italian CLIL teacher and giving information about CLIL training courses. Regarding the CLIL teacher profile, the *European Framework for CLIL Teacher Education* played an important supportive role (Cinganotto, 2016: 386). As the framework itself suggests, in fact, the guidelines of the Decree state that CLIL teachers not only should have a high level of language, but, more importantly, they should also know how to integrate language and content in their lessons. This means that they should be able to teach their subject in a foreign language, knowing the discipline-specific terminology. From the methodological point of view, then, they should know how to prepare and use CLIL materials, how to plan lessons and how to assess students, taking advantage of cooperation with other teachers. All these recommendations are summarised in a table (MIUR, 2012: 5), which Cinganotto (2016: 385) translated into English (see Figure 3).

Concerning CLIL training courses, instead, the Decree says that non-linguistic subject teachers are required to undergo two different kinds of training: on the one hand, they have to attend language courses in order to complete a CEFR[3] C1 certification; on the other hand, they are required to attend "CLIL methodological courses designed as university post-graduate courses" (Cinganotto, 2016: 386). As described in the second appendix of the Decree D.D. 6/2012 (MIUR, 2012: 6), in these courses teachers are introduced to basic contents and activities based on theoretical and methodological

[3] Common European Framework of Reference for Languages

transversal aspects, as well as activities specific to the integration of language and content. In addition, the courses provide for both a theoretical and a practical training, including a period of internship in class[4]. The required training is aimed at helping teachers develop or improve the necessary skills for a proper application of CLIL.

Language dimension:
The teacher
- has a C1 level of competence in the foreign language (CEFR)
- is able to manage, adapt and use subject materials in the foreign language
- has a mastery of the specific subject language (specific lexicon, discourse types, text genres and forms) and of the subject concepts in the foreign language.

Subject dimension:
The teacher
- is able to use the subject knowledge according to the national curricula of the relevant school level
- is able to teach the subject content integrating language and content.

Methodological dimension:
The teacher
- is able to plan CLIL paths in cooperation with language teachers and teachers of other subjects
- is able to find, choose, adapt, create materials and resources to enhance the CLIL lesson also using ICT
- is able to plan a CLIL path autonomously, using methodologies and strategies aimed at fostering the learning of content through the foreign language
- is able to identify, create and use assessment tools which are consistent with CLIL methodology.

Figure 3. Italian CLIL teacher profile, English version (MIUR, 2012, in Cinganotto, 2016: 385).

1.4 Integrating language and content

As has already been explained, "CLIL is an umbrella term covering a dozen or more educational approaches" (Mehisto et al., 2008: 12). In particular, regarding the integration between language and content, it may seem that CLIL has a lot in common with what in Italian is called *insegnamento delle microlingue disciplinari*. Micro-languages, or Languages for Specific Purposes (LSP), are linguistic varieties based on the use of discipline-specific terminology that experts and specialists employ so as to be as accurate and precise as possible in their communication, in order to avoid ambiguities and misunderstandings (Serragiotto, 2014: 63; Balboni, 2015: 129). Since in both LSP and CLIL discipline-specific languages play a central role, the application of the former approach may be confused with the application of the latter. This may happen if teachers focus more on the language, forgetting or not managing to successfully integrate language and content. In this regard, Balboni (2015: 214 – 215) claims that in order to plan CLIL

[4] Appendix 1 provides the table provided by the Decree D.D. 6/2012 with all the information on methodological courses.

activities it is necessary to remember that not all activities concerning the teaching of a discipline-specific language or the teaching of a discipline through a foreign language can be considered CLIL. He says that there are five different possible ways to integrate language and content, depending on the focus of the course:

1. The focus may be only on the content: a content subject is taught through the use of a foreign language, but with no interest in providing students with true language acquisition.
2. The focus may be on the content, but teachers may support students in their language acquisition when this is necessary for their content acquisition.
3. The focus may be at the same time on content and language, so one is taught through the other and vice versa.
4. The focus may be on the language, which is taught through the use of materials taken from a content subject.
5. The focus may be only on the language, so students are supported only in learning a discipline-specific language, while the content is not object of the course.

In this list, CLIL corresponds to the third option, since it is the only one in which content and language have the same importance. The first and the last option, instead, cannot be considered CLIL. On the one hand, the first, whose main focus is on content, corresponds to the teaching of a discipline in foreign language; it may be, for example, a course of Chemistry in English. On the other hand, the last one corresponds to an LSP course. Regarding the second and the fourth option, Balboni (2015: 215) explains that they may be partially considered CLIL: content and language are both object of teaching, but one of the two plays a dominant role. Therefore, it seems clear that, in order to do CLIL, teachers should always keep in mind what the aim of this approach is, selecting and preparing materials and planning the activities accordingly.

In order for teachers to integrate content and language effectively, the adoption of the Communicative Language Teaching (CLT) approach may be helpful. CLT "sets as its goal the teaching of communicative competence" (Richards, 2006: 2) that is to say that it wants students not to simply learn the language, but to learn how to use it. For instance,

CLT students learn how vary their use of language according to the context and for different purposes, so to learn how to use language to communicate meanings as effectively as possible in concrete situations (see Littewood, 1981; Nunan, 1989; Richards, 2006). Moreover, CLT is also aimed at furthering the development of fluency in language use: since in CLT language is not considered as a set of rules, but as a "dynamic resource for the creation of meaning" (Nunan, 1989: 12), fluency plays a more central role than accuracy. As Richards (2006: 16) claims, in fact, "in doing fluency tasks, the focus is on getting meanings across using any available communicative resources", so students are more likely to make an active use of language, although sometimes this might be done at the expense of accuracy. Nevertheless, since the goal in CLIL is not to teach a language for its own sake, but to use it as a vehicle for content, errors and inaccuracies in language form should not represent a major problem, because students, in order to perform with focus on meaning, should not be hindered by the attention for accuracy (Littlewood, 1981: 89). Indeed, in CLIL, as well as in CLT, the production of linguistic forms becomes subordinate to higher-level decisions and aims to convey meaning (Littlewood, 1981: 89).

1.5 Planning and implementing CLIL

Coyle (2005) states that there is "no single model for CLIL" and that it can be planned in different ways but that all the possible different models have to share the common founding principles. As has already been explained, the core elements of CLIL are content and language, but there is a third principle that plays a central role in this methodology: "learning skills goals constitute the third driver in the CLIL triad", since "the development of learning skills support the achievement of content language goals" (Mehisto et al., 2008: 11). Thus, Mehisto et al. (2008: 101) suggest that CLIL needs to be guided by content-related learning outcomes, language-related learning outcomes that support the acquisition of content, and outcomes related to general learning skills. Similarly, Coyle (2005) claims that CLIL programmes should be built upon four dimensions, namely Content, Cognition, Communication and Culture (the 4Cs), that form a conceptual framework (see Figure 4) that teachers may find helpful when planning their CLIL lessons (Coyle et al., 2009: 12).

Content	integrating content from across the curriculum through high quality language interaction
Cognition	engaging learners through creativity, higher order thinking and knowledge processing
Communication	using language to learn and mediate ideas, thoughts and values
Culture	interpreting and understanding the significance of content and language and their contribution to identity and citizenship

Figure 4. The 4Cs curriculum (Coyle et al., 2009: 12).

After choosing which content and which language the course will focus on, the first thing that teachers should do is to develop the syllabus and, in doing this, making it fit the students' curriculum and the context in which the course will be offered. For example, if the lessons will take place in an area in which there is a strong and influential presence of a foreign language, due to immigration or to the proximity to another community or country, it could be interesting to make that language become object of the course (Serragiotto, 2014: 52). In fact, "connecting the individual students to the community around them will make learning feel more relevant", since "the classroom is a microcosm of the school and the wider community" (Mehisto et al., 2008: 186).

Another important stage of the planning project is to select and prepare materials and tasks. In this regard, Pavón Vázquez and Ellison (2013: 72) suggest that Coyle's 4Cs framework, if used as a tool for planning, is very useful, "especially in terms of constructing aims, devising tasks and designing materials". By taking into consideration the 4Cs (see Figure 4) it seems clear that CLIL courses should be targeted at fostering students' learning through an increase in their interest and, consequently, in their participation and creativity. This becomes possible if the materials and the tasks proposed are at the same time authentic and suitable for the students' level and for the aims of the course (Serragiotto, 2014: 50). On the one hand, authenticity of materials is important because it allows students to establish contact with the real world. As Mehisto et al. (2008: 191) observe, in fact, "textbooks are often so politically correct that they can seem unreal" and thus cannot help students "personalise information and learn". On the other hand, it

is fundamental for teachers to adapt authentic materials to the level of the class, because if they are too difficult or demanding, students may find them discouraging and lose interest (see Coonan, 2008; Serragiotto, 2014). This may be done, for example, by removing or rewriting parts of a text or by providing synonyms for the most difficult words.

In addition to the 4Cs outline, another important framework that summarises the core principles of CLIL is Meyer's CLIL-Pyramid (see Figure 5), which is a tool meant to be a guide for lesson planning and for materials construction or adaptation:

> [the CLIL-Pyramid] suggests a systematical, tried and tested sequence for planning CLIL units and materials, starting with topic selection and ending with a review of key content and language elements that we have come to call the CLIL workout (Meyer, 2013: 308).

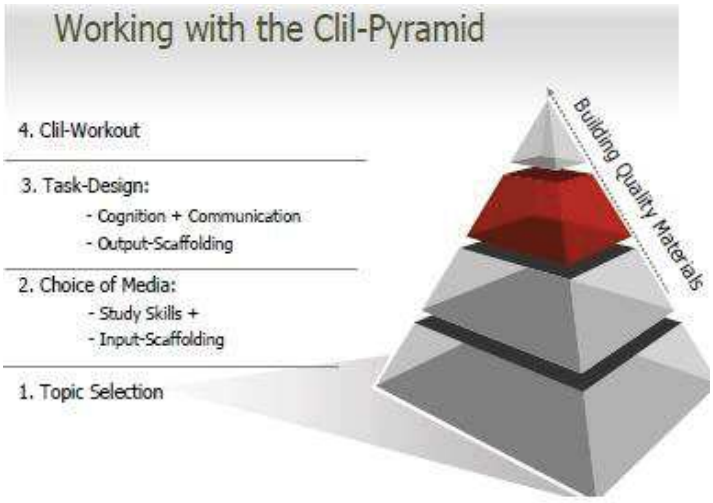

Figure 5. The CLIL-Pyramid (Meyer, 2013: 308).

By looking at this framework, it is possible to notice that it presents many of the principles already proposed by Coyle in the 4Cs, namely Content – here called Topic Selection – Communication and Cognition. Culture instead is somehow replaced by Study Skills and Scaffolding. According to Meyer (2013: 308 – 309), in order to help students achieve real understanding of the significance of the content, their learning process should be supported by the most suitable scaffolding and by practising the adequate subject specific study skills. This is important because, as Mehisto et al. (2008: 139) explain, "scaffolding helps students to access previously acquired learning, to process new information, to

create new relational links" and, more in general, "to better understand their learning". In other words, CLIL lessons should be planned taking into consideration the fact that students will be able to achieve new learning and culture only if they are provided with the building blocks – such as language or background knowledge – needed to reach that learning (see Mehisto et al., 2008: 139).

Consequently, as Serragiotto (2014: 51) suggests, it is important for teachers to implement materials, tasks and activities in such a way that fosters the natural acquisition process, so through a process that goes from the global to the specific. This means that teachers, instead of providing students with a ready-made product, should guide them into a gradual analysis of the materials and the completion of the tasks towards the understanding and the learning of their content, letting them discover and disclose this content on their own (see Balboni, 2015). In other words, it would be better for CLIL teachers to adopt an inductive approach than a deductive one. Indeed, while deductive reasoning mainly involves formal explanations, an inductive approach is one in which learners are inspired to acquire content or language in an innate way on the basis of unconscious exposure to the target content or language (Nunan, 1991; Hammerly, 1975, in Shaffer, 1989; Sik, 2015: 2142) and to work out rules for themselves. As Walter explained during her British Council Seminar held in London in spring 2010, inductive teaching is mainly based on making learners notice structures and concepts by providing them with simple and clear examples from which they can infer rules that the teacher will then explain explicitly. The provided examples should follow the principle of "conceptual economy", which means that concepts should be introduced one at a time and according to the level of the class, in order to make inductive reasoning a possible and effective learning method[5]. Furthermore, it could be observed that an inductive approach may have a place in the classroom where learning is treated as a creative, cognitive process (Fischer 1979, in Shaffer, 1989; Hammerly, 1975, in Shaffer, 1989), and students are considered active participants of the activities and authors of their own learning. In order to adopt an inductive approach in CLIL, teachers might, for example, correct mistakes only when they prevent comprehension, use simplified discourse, use questions that encourage

[5] Excerpts recorded at Catherine Walter's British Council Seminar held in London in spring 2010 can be found at https://www.teachingenglish.org.uk/article/teaching-grammar-inductively-catherine-walter

higher order thinking and provide the same input in a redundant way through different wording, means and materials (see Balboni, 2015; Fortanet-Gómez, 2013; Serragiotto 2014). In particular, the redundant and multimodal input is very useful for accommodating different learning styles, activating various language skills and facilitating the development of new literacies (Meyer, 2013: 308).

A further important ingredient in order to plan and implement a successful CLIL course is the creation of a good classroom climate, where students can feel physically and psychologically safe. Mehisto et al. (2008: 172) observe that students are more likely to learn if they feel respected and free to think critically. Only in this way, in fact, are they willing to experiment with language and to become active participants of the lesson. In order to create such a climate, teachers may involve playful activities and group or project works in their lessons. The former are useful for increasing students' motivation, since they will find the activities more enjoyable and less demanding (Balboni, 2015: 195). The latter help coordinate the learning of language and content in a pleasant way thanks to the need of personal interaction (Fortanet-Gómez, 2013: 150).

1.6 Assessing CLIL

In planning and implementing CLIL, teachers should pay particular attention to how the various tasks and activities will be assessed. As Serragiotto (2014: 54) underlines, in fact, assessment in CLIL is a crucial and complex issue, since it has to consider at the same time both language and content. For this reason, it is fundamental for teachers to define since the beginning all the objectives and goals of the course and to establish which criteria will be applied for the assessment.

Firstly, it is necessary to distinguish between formative and summative assessment. The former analyses the students' learning over longer stretches of time, evaluating them "in the process of 'forming' their competences and skills with the goal of helping them to continue that growth process" (Brown, 2004: 6). The latter is based on the analysis of students' learning in relation to the goals that they should have achieved at a certain point, such as the end of a year, semester or stage, and is often linked to tests validated by statistical measures (Dolin et al., 2018: 62). In CLIL, students undertake and perform

different kinds of tasks and activities, which often do not require a single answer, but personal and creative responses, outcomes of their personal understanding of the studied content. For this reason it might be possible to affirm that summative assessment is not right for CLIL, because "the numbers in themselves do not provide detailed feedback to students since no description of the outcomes is provided" (Barbero, 2012: 49). On the contrary, formative assessment, being a more descriptive procedure, seems to be more suitable for the evaluation of both the improvement and the results of the learning process.

Secondly, a further distinction has to be considered between the discrete assessment, in which language and content are considered and assessed separately, and integrated assessment, which allows for the simultaneous evaluation of both the core elements of CLIL (see Otto, 2018: 310 – 313). On the one hand, through the discrete assessment teachers have the possibility of distinguishing the language-related aspects from the disciplinary ones, to prevent muddied assessment (Weir, 1990, in Otto, 2018: 313), that is to say the arising of doubts between whether an error depends on language or content lacks. On the other hand, however, separating language and content in CLIL may be difficult, since one is vehicle of the other, thus employing the integrated assessment technique may seem more appropriate. In fact, "although students need to master the language allowing them to express skills and knowledge in content subjects, language-related issues are measured in relation to content objectives" (Otto, 2018: 312).

Furthermore, apart from the existence of different kinds of assessment, there are also different types of test. McNamara (2000: 5 – 6) says that tests can be classified with respect to test method and purpose and, in particular, that in terms of method they can be paper-and-pencil or performance tests. This difference depends on the kind of tasks that students are required to do. Performance tests are mainly speaking and writing tests, in which "skills are assessed in an act of communication" (McNamara, 2000: 6). Paper-and-pencil tests, instead, are administered in form of question paper in which tasks might be structured in various ways, such as multiple choices, true or false, cloze and jigsaw (see Balboni, 2015; McNamara, 2000). As has been already underlined, in CLIL learners are mainly required to provide personal and creative responses, outcomes of their personal

understanding of the studied content. For this reason, performance tests seem to be preferable and more suitable for this approach.

Given the multiplicity of assessment and test options, it is fundamental for teachers to decide in advance what they will assess in their courses and how they will do it. For this purpose, a very helpful tool is the use of rubrics, which are tables that list the aspects of the tasks and the activities that will be considered for the assessment and of their descriptors with the corresponding scores. In the case of summative assessment, teachers can use the so-called holistic rubrics that evaluate "the product or performance as a whole and describe the activity at different quality levels, each of them corresponding to a score" (Barbero, 2012: 50). If the assessment is formative, instead, holistic rubrics may be integrated with analytic ones, which are "criterion-referenced and assess summative or formative performances along several different dimensions" (Taggart et al., 1998, in Barbero, 2012: 51). The use of rubrics for the evaluation of students may effectively help teachers not lose their focus from the goals of the course and from the criteria of the assessment. This is very important not only because assessment and testing are valuable tools to provide evidence of the results of learning and instruction, but also because they can provide feedback on the effectiveness of the teaching programme itself (Bachman and Palmer, 1996: 8).

Another useful assessment technique that teachers may employ is students' self- and peer-assessment, which may represent an excellent opportunity for students not only to evaluate their own performances throughout the course, but also to develop new skills (see, for example, Balboni, 2015; Barbero, 2012; Dalziel et al., 2016). Self-assessment, in fact, can help students develop critical thinking, learn to assess personal growth and to set personal goals accordingly, and to build self-confidence. Peer-assessment, instead, may be useful for building educational partnership with peers and teachers, for developing presentation and dialogue skills, and for building the capacity to examine knowledge, attitudes and learning skills (Mehisto et al., 2008: 123). Furthermore, both self- and peer-assessment can encourage an active, autonomous approach to learning (Dalziel et al., 2016: 400). Indeed, they provide students with opportunities and experiences that encourage their choice and self-reliance and that promote the development of learning strategies and metacognitive knowledge, helping them achieve enhanced independence

(White, 2008, in Dalziel et al., 2016: 414). These kinds of assessment can be carried out through the use of tools such as observation grids and portfolios. Concerning portfolios, in particular, it may be interesting to consider that the Council of Europe designed its own portfolio – the European Language Portfolio (ELP) – as a tool to support language learning. According to the Council of Europe official website, the ELP is a document in which students can record and reflect on their language learning and intercultural experiences, whose main aims regard students' motivation, self-awareness and independence in the learning process[6]. As explained by Dalziel and Davies (2009, in Dalziel, 2012: 181), "when working with the ELP, the learner has to answer four main questions related to his/her language competence: Where am I now? How did I get here? Where do I want to go? How am I going to get there?". This means that ELPs, and portfolios in general, are a valid tool to support students in their learning process and self-assessment, helping them reflect on their skills, notice, deal with and overcome problems and difficulties, and set and achieve goals. In addition, portfolios might also be employed as a support for peer-assessment. Dalziel (2012: 183 – 184), although she refers specifically only to ELPs, claims that

> the contents of any learner's ELP may well be the result of both individual and collaborative work; not only do learners benefit from seeing each other's ELPs and exchanging ideas and opinions related to its use, but, as described below, many of the parts of the ELP can form the basis of interactive and collaborative tasks.

Thus, the ELP, which represents a notable example of portfolio, can be modified by CLIL teachers in order to make it suitable for the assessment of both content and language, and become a valid tool for CLIL.

1.7 CLIL: a utopia?

This chapter has provided the reader with the description of the core features of CLIL methodology, which appears to be a valid learning method from several perspectives. However, CLIL poses a real challenge for teachers, schools and institutions (see Coonan, 2008: 16 – 22), mainly because there are no official guidelines to follow for its planning

[6] See https://www.coe.int/en/web/portfolio/introduction

and application and because of “the absence of central recommendations or regulations on knowledge- and skills-related admission criteria for CLIL programmes” in many countries (European Commission/EACEA/Eurydice, 2017: 57). The next chapters will try to investigate this challenge, also by collecting and analysing teachers’ opinions and reflections on their personal experiences.

CHAPTER 2: Teachers' use and evaluation of CLIL: a survey

The description of CLIL provided in the first chapter explains how this educational approach may make a valuable contribution to both language and content teaching and learning. It has been found to improve overall target language competence, provide opportunities to study content from different perspectives and complement individual learning strategies; hence, it may be a valid method to prepare students for future studies and working life (Fortanet-Gómez, 2013: 47). Nevertheless, besides the numerous positive aspects, as CLIL is an unconventional and complex approach, it may pose real challenges to teachers (see Barbero, 2006: 105; Coonan, 2008: 16 – 22; European Commission/EACEA/Eurydice, 2017: 57). This chapter will try to identify and analyse the difficulties that might be encountered in applying this method and to understand how these difficulties could be overcome.

2.1 The survey

In order to gain opinions on CLIL from teachers and to understand what they believe are its main challenges and how they face them, I conducted an online survey by creating two very similar anonymous questionnaires that I sent to Italian schools, one in English addressed to English teachers, the other in Italian addressed to other subject teachers[7]. There were 421 respondents in total, 183 of whom filled in the English version and 238 the Italian one. The majority of them (about 60% of the total) teach in *Licei* or in secondary schools, 20% in technical institutes and 7% in professional institutes. In addition, although I intended to survey only secondary and high school teachers, 58 respondents (14%) said they work in primary schools, and 5 in private language schools where they teach adults. This was an unexpected result. As explained in the first chapter, CLIL was officially introduced in Italy in 2010, becoming mandatory only for some years of *Licei* and technical institutes. In 2015 a new law expanded the previous one, recommending – but not imposing – the application of CLIL in all schools and years. Since CLIL remains not mandatory for most schools and since its application may appear to be easier with students who already received at least a formal instruction in the language to be used in it (Fortanet-Gómez, 2013: 147), I felt that surveying secondary

[7] The results of both questionnaires have been reported in Appendix 2.

and high school teachers would be sufficiently representative. However, the presence of primary school teachers among the respondents not only shows that the whole Italian school system is moving towards a renewed approach to teaching, recognising CLIL as valuable, but also enriches the results of the survey, making it possible to perform a more detailed analysis.

Regarding the 238 people who do not teach English, the most frequently taught subjects are *Lettere*, which includes Italian Language and Literature, History and Geography (taught by 54 people), and Mathematics (49). Then, 21 respondents said they teach Science, 20 are special needs teachers, 12 teach Philosophy and History, 11 Physical Education, 11 Foreign Languages different from English – Spanish, German and French – and 10 Economics and Law. The others teach subjects specific to technical or professional institutes, such as Nutrition, Information Technology, Physics and Art. Interestingly, the Italian version of the questionnaire was also completed by 8 English teachers.

According to the results of the questionnaires, it is possible to affirm that most respondents (70% of the total) have been teaching for more than ten years and are between 40 and 60 years old. This seems to suggest that most respondents have considerable expertise in teaching. Moreover, since CLIL was first implemented between 2012 and 2014 (see Chapter 1.2), most of them probably have experienced its introduction in the school system from the start. Thus, it may be claimed that the results of the survey are noteworthy and highly representative.

2.2 The application of CLIL in class

After the questions on personal data, both questionnaires required teachers to report on their level of training in CLIL. In the first chapter of the present work, it has been explained that in 2012 the Italian Ministry of Education decreed that teachers have to attend CLIL methodological courses in order to attain a certification and learn how to plan and implement a successful CLIL course (see MIUR, 2012). For this reason, the respondents could be expected to give positive answers. Surprisingly, however, the findings show that only a small minority of those questioned – 24% in the Italian version

and 36% in the English version – received some training in CLIL. Moreover, only some of these teachers said that their courses were officially organized and recognised by MIUR, such as the one run by the Ca' Foscari University of Venice, while many others said that they followed courses organised by their own schools, by private companies, or by foreign institutions, such as the British Council. This is probably because teacher-training programmes attempting to cater to the needs of CLIL approaches are often insufficient (Hillyard, 2011; Pistorio, 2009, in McDougald, 2016: 258). Among the large number of teachers who did not receive any CLIL training, instead, there are not only teachers who have been working for a long time, but also people who said they have been teaching for less than five years, so teachers who started to work in schools after the MIUR Decree of 2012. This may depend on the fact that, as CLIL is not mandatory for all years and schools, many teachers prefer not to use this approach and, consequently, do not need to attend the CLIL training courses. Thus, it may be assumed that CLIL is still not deeply rooted in Italian education. Indeed "much remains to be done to establish CLIL as an integral and natural part of school curricula in all Italian schools", because its application tends to be strongly influenced by the different situational contexts that can characterise different schools and courses (Cinganotto, 2016: 394).

Nonetheless, although most respondents did not receive any training, the question of the survey investigating the use of CLIL in class recorded mainly positive answers: 77% of the English teachers who filled in the questionnaire and 48% of the ones who teach other subjects are CLIL users. Since these percentages are much higher than the ones regarding CLIL training, these results seem to indicate that even without specific knowledge many teachers are keen on providing their students with this innovative and highly recommended methodology. It may be interesting, however, to consider that, among the ones who received some training, 11% said they have never experimented with CLIL in class. So, there does not seem to be a strong connection between teachers' training and their actual application of CLIL. Furthermore, there is a significant difference between the results of the two questionnaires, which may indicate that teachers of non-linguistic subjects find the application of CLIL more challenging than their colleagues who teach English. In fact, while all language teachers are supposed to have an in-depth and wide knowledge of the language they teach and that might be used in CLIL, other teachers

usually do not hold "the language qualifications required for quality CLIL teaching" (Coonan, 2011: 4).

2.3 Using CLIL in class: the challenges

As has been said, one of the aims of the survey was to understand what the major challenges posed by the application of CLIL are. For this purpose, both questionnaires asked teachers to choose from a series of options of potential challenges the main ones and, if necessary, to add more personal options. The lists were the same in both questionnaires, with the exception of one option, which was present only in the Italian version (see Figure 6). The results of the two versions are approximately equal. Therefore, it seems possible to assume that all teachers encounter the same difficulties and share the same concerns over the application of CLIL.

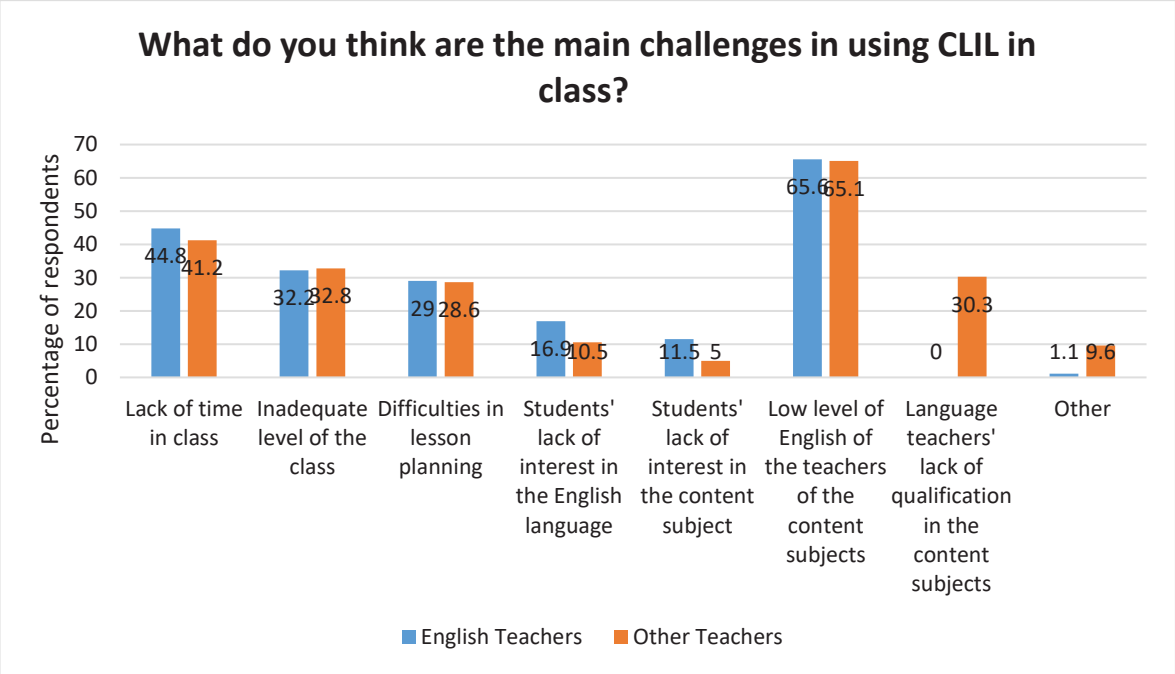

Figure 6. Respondents' opinions on the challenges of CLIL.

As shown in the figure above, the most frequently chosen option concerns the level of English of the teachers of the content subjects: 65% of respondents of both versions believe that one of the problems that prevent a successful application of CLIL is the low level of English of teachers of non-linguistic subjects. This result mirrors the data earlier mentioned on the use of CLIL in class. On the one hand, this substantiates the idea that

teachers of content subjects tend to use CLIL less than English teachers because of their lack of language qualification. On the other hand, this corroborates what research on CLIL generally states, that is that CLIL teachers need to be effective and comfortable in using the language chosen for the course (Hillyard, 2011: 7). Without a language qualification, in fact, it would neither be possible to use the foreign language effectively to teach the content, nor to integrate content and language providing students with a sense of security in experimenting with them simultaneously (Marsh et al., 2010: 25).

Similarly, about 30% of the respondents who filled in the Italian version of the questionnaire identified as another obstacle to the application of CLIL the fact that their colleagues of linguistic subjects lack qualification in the content subjects they should teach in CLIL. While in several European countries specialist foreign language teachers are qualified to teach another subject, in Italy this usually does not happen (European Commission/Eurydice, 2005: 59). Indeed, in Italy, teachers are *generalist* teachers – that is to say they are qualified to teach all – only at primary level, while in general upper secondary education they are specialist teachers qualified to teach only one subject (European Commission/EACEA/Eurydice, 2017: 86 – 87). Therefore, these findings seem to suggest that teachers' lack of either content or language knowledge affects CLIL success and that teachers may equate CLIL success to their own level of English and curricular content understanding (Banegas, 2012: 47).

With regard to the other options, in both questionnaires the second most chosen option was the lack of time (about 40% in both versions). In this regard, it is important to consider that, in order to use CLIL, teachers have to reorganise their programmes and dedicate part of their hours of classes to topics and contents they normally would not include. In particular, one of the respondents, by using the "other" option of the questionnaire, underlined that MIUR imposes programmes for each subject and that teachers are supposed to complete them before the end of the year. Since these programmes are usually long, it may be difficult for teachers to suspend their ordinary teaching and to sacrifice hours so as to do CLIL. Indeed, CLIL, involving both language and content teaching, requires an unconventional and extracurricular planning process (see Banegas, 2015; Mehisto et al., 2008; Richards, 2013). Not coincidentally, about 30%

of all respondents declared that planning CLIL lessons presents considerable difficulties. Planning CLIL means deciding which language and content the course will focus on, developing the syllabus and choosing the methodologies and the assessment methods (Richards, 2013: 12 – 13). Apart from the methodological difficulties, which have been discussed in considerable detail in the first chapter (see Chapter 1.5, 1.6), one of the most problematic aspects of planning CLIL lessons concerns materials. As Steiert and Massler (2011: 99) explain, "the lack of adequate CLIL teaching materials often makes the practical realisation of CLIL challenging". Since CLIL is context oriented and since it is necessary to provide students with materials that are specific to the particular content object of the course, teachers might find themselves in the position of having to make their own (Coonan, 2007, in Coonan 2011: 8). Hence, finding materials for CLIL is a time-consuming activity and, what is more, it might give rise to difficulties. On the one hand, if teachers choose to resort to commercially-produced coursebooks, they will probably find oversimplified contents that are not perfectly suitable for their curricula (Banegas, 2017: 33; Steiert and Massler, 2011: 99). On the other hand, if teachers decide to create their own materials, they will have to use authentic materials, which need to be adapted and modified according to the level of the class and to the aims of the course (Serragiotto, 2014: 50).

The other three options in the questionnaires regarded students' skills and attitude. About 30% of respondents think that the application of CLIL is impeded by the inadequate level of the class. As Balboni (2015: 216) observes, students' level of linguistic competence is usually not sufficient to permit successful integration of content and language, especially in primary and secondary school. Moreover, a low percentage of respondents (see Figure 6) believe that implementing CLIL is challenging also because of students' lack of interest in the English language and in the content subject. Similarly, eight respondents used the "other" option of the questionnaire to add that students are often unwilling to take risks and to experience things that appear to be challenging at first sight, and that they usually stop trying to perform their task when they find it difficult. This lack of interest and demotivation may prevent students from gaining maximum benefit from their CLIL classes, since they tend not to enjoy the activities and to be less likely to work with effort to achieve their goals (Papaja, 2012: 31). Therefore, it seems clear that creating a positive

atmosphere in the classroom and making students willing to enjoy the activities and to succeed in them may facilitate the application of CLIL.

Concerning the "other" option of the questionnaires, only a few teachers found it necessary to add something more to the list of challenges. Apart from the ones who wrote about students' lack of motivation, who have been mentioned above, there were four more answers. Firstly, two teachers wrote about the lack of materials, something that has already been discussed in relation to the difficulties of planning CLIL lessons. Secondly, two respondents lamented the shortage of resources and support from schools and institutions. This concerns not only the lack of materials or the fact that teacher-training programmes are often insufficient (see Chapter 2.2), but also the absence of official guidelines for the definition of language target-level standards and for the assessment of CLIL activities. McDougald (2016: 259), for instance, claims that "evaluation and assessment are areas that institutions often ignore when trying to implement a CLIL model" and Leona (2015, in Kovacikova and Luprichova, 2018: 53) asserts that it is possible to identify discrepancies between MIUR's intentions and the real situation of the application of CLIL in schools. Thirdly, eight teachers of non-linguistic subjects suggested that the application of CLIL may be challenging because of the complexity of the topics covered in the content subjects. In their view, discussing and explaining such topics by using a foreign language is risky, because, in order to provide students with understandable information and notions, teachers may simplify and trivialise the content. In addition, some of these people added that it would be better for students to learn the terminology specific to the topic in their first language, especially when it concerns very technical subjects. This is probably the reason why "those CLIL classes which were only taught by content teachers featured second language support mostly through unnecessary translation" (Mehisto, 2008, in Banegas, 2012: 47). Finally, five respondents declared that the application of CLIL is challenging because they find it difficult – and even impossible – to collaborate with colleagues. Two of them, in particular, said that too many teachers are not interested not only in using CLIL, but, in general, in modernising their educational methods. Since cooperation is one of the core competences that CLIL teachers should demonstrate (Marsh et al., 2010: 21), I decided to pose some questions about its use in schools in the questionnaires, in order to investigate it in greater detail.

2.4 Cooperating with colleagues

In both questionnaires, teachers were required to answer three questions regarding cooperation for the application of CLIL. The first question aimed to discover how many respondents have collaborated with other teachers during their experience with CLIL. The results were very different in the two versions of the questionnaire: in the English version, only 29% of those questioned said they have never collaborated with their colleagues, while in the Italian version the same answer was given by 50%. By comparing these data with the ones concerning the use of CLIL in class, I discovered that 10% of the teachers who declared they have never used CLIL said that they have collaborated with their colleagues in its application. This may seem discordant. However, in the following question, which asked how this collaboration worked, these teachers explained that, although they do not use CLIL in their own lessons, they sometimes participate in the planning process of the activities, helping their colleagues with the creation of materials or with the integration of content and language. On the one hand, this may suggest that, among the teachers who do not use CLIL in class, there are people who are interested in its application and willing to contribute to it. On the other hand, this seems to entail that the high percentage of teachers who said they do not collaborate with colleagues include a high number of CLIL practitioners. About 22% of the respondents who said they use CLIL in class, in fact, stated that they do not collaborate with colleagues. McDougald (2016: 256) justifies this as follows:

> Teachers are much too concerned with trying to deliver individual, isolated "results", without considering the whole or the overall learning process. If teachers were to lower their guard, and be much more open to new opportunities—including collaboration and team work—they all would be able to work towards a "vision of CLIL" in which institutional goals supersede individualized goals that both content and language teachers often strive to obtain.

As has been already mentioned, the second question asked teachers to briefly discuss their collaboration experience. All English teachers said they cooperated with their colleagues of content subjects, while, among the others, about 68% said they worked with language teachers and 32% with other subject teachers. It thus seems clear that cooperation between teachers is not always bijective, but may happen between teachers of the same kind of

subject. However, in CLIL, collaboration between content and language teachers seems to be preferable, because in the preparation of content teachers there is limited attention to language needs, and there is limited attention to the specific discourse and the practical concerns of content disciplines in most language teacher education programmes (Crandall, 1998: 2).

The last question investigating collaboration in CLIL asked teachers to reflect on its challenging aspects. It was not compulsory, since it was addressed only to those who experienced collaboration. There were 101 respondents in the Italian version and 123 in the English version. As shown in Figure 7, many respondents said that two very challenging aspects are the lack of time to cooperate with colleagues and the fact that, when they manage to find some free time to work with them, it may be difficult to negotiate an agreement on how to organise the lessons. This might happen because teachers tend to operate following individualistic paths that prevent them from considering collaboration useful and helpful (Menegale, 2018 : 542). For the purpose of trying to encourage teachers to work together, with the *Norme Transitorie* of 2014 (see MIUR, 2014) MIUR created the Team Teaching CLIL, that is a group involving different professionals working in cooperation with a *DNL* (non-liguistic subject) teacher, who harmonise their teaching methods and strategies and cooperate to achieve the same aims (Cinganotto, 2016: 388; De Maurissens, 2018: 5). Nevertheless, as Menegale (2018: 554) observes, there are no official guidelines that explain how this cooperation should work, and thus teachers who decide to create a Team Teaching CLIL have to improvise, with the risk of negative outcomes. Among the respondents who stated that cooperation might be challenging because of the frequent impossibility of reaching agreements with colleagues, two people said that sometimes this is due to the fact that some teachers tend to behave arrogantly and to disrespect others, feeling more qualified and pretending to make decisions without considering others' opinions. In light of this, it seems that teachers do not always remember that collaborating with colleagues does not mean combining already finished personal and individual works. On the contrary, it means working together by sharing ideas and supplying colleagues with notions of the subjects they do not teach and absorbing from them new information concerning their field of

studies, so as to create a shared work aimed at accomplishing shared objectives (Menegale, 2018: 555).

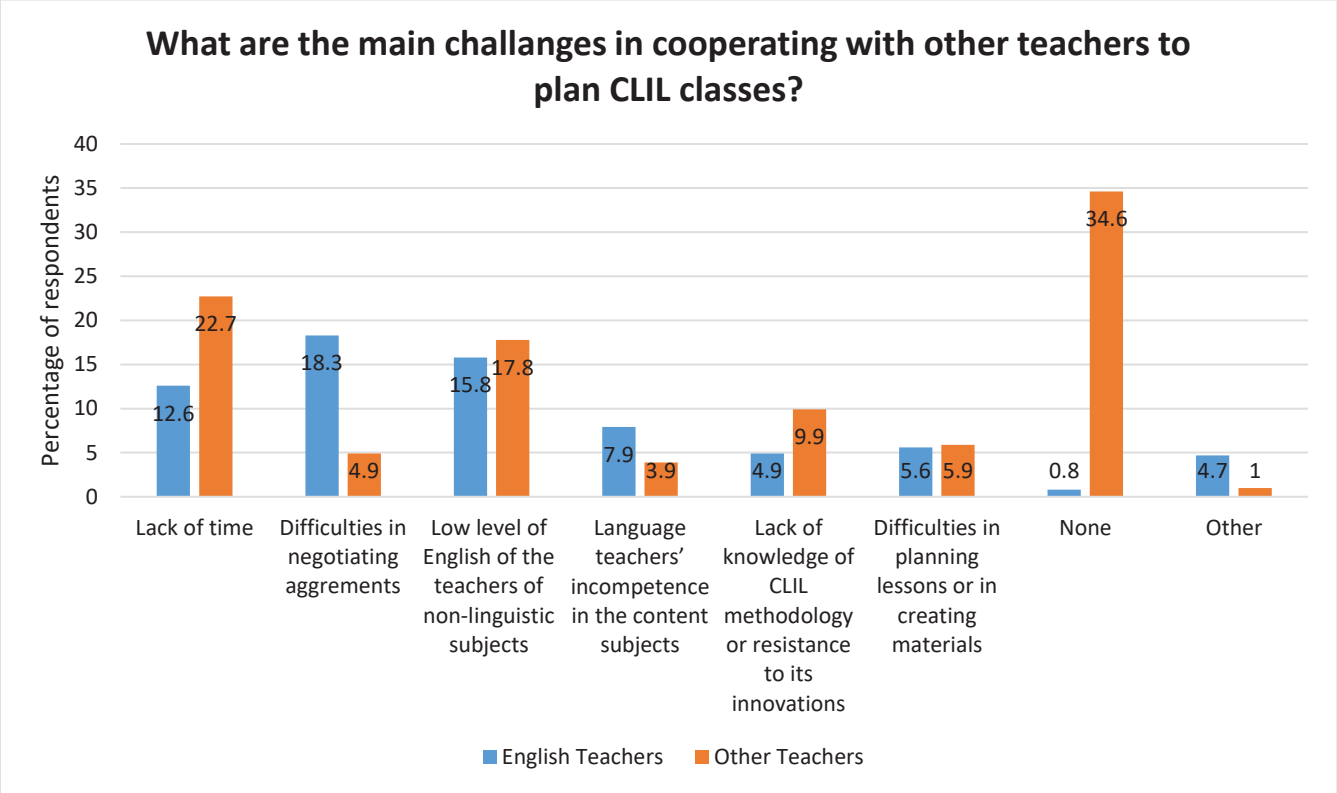

Figure 7. Respondents' opinions on the challenging aspects of cooperation in CLIL.

Other frequently given answers to the third question regarding collaboration concern the low level of English of the teachers of non-linguistic subjects and the language teachers' incompetence in content subjects (see Figure 7). In particular, some language teachers added that their difficulties with content subjects worsen because of the necessity of using the language for specific purpose. Since both language and content area teachers, given their limited education in content and language respectively, may be frightened at the prospect of integrating language and content instruction (Crandall, 1998: 2), they may be less willing to use CLIL (see Chapter 2.3) and also to collaborate with others, fearing their judgment and to be poorly equipped to handle a CLIL course. As Hillyard (2011: 6) suggests, an essential first element in developing new competences to become more suitable for CLIL is a shift in attitude to include a willingness to change, the desire and the motivation to learn something new and—above all—a belief in the efficacy of CLIL. Nevertheless, some respondents said that other obstacles to successful collaboration in

CLIL is many teachers' lack of knowledge of the approach and their resistance to its innovations. Therefore, even though many teachers seem aware of their lack of qualification, some of them might not consider CLIL to be a valuable and useful approach and, for this reason, they might not be willing to improve their professional qualification, preferring to avoid using CLIL and impeding their colleagues' efforts.

Finally, a few teachers answered that collaboration can be challenging because of the difficulties concerning the creation of materials and CLIL planning process. Interestingly, by comparing these results with the aforementioned data regarding the challenging aspects of CLIL (see Chapter 2.3), it is possible to notice that there are many common answers, such as the lack of time and the lack of teachers' qualifications. This may depend on the fact that, since collaboration between language and content teachers is one of the core elements that permit successful integration of content and language teaching and learning, teachers may consider the challenging aspects of collaboration to be the challenging aspects of CLIL. Nonetheless, although 84% of the respondents who answered the question said they find collaboration with colleagues challenging, 36 people declared they have never encountered any difficulty in their cooperation experience.

Overall, it seems clear that teachers mostly believe that collaborating with colleagues to plan and implement CLIL is challenging and sometimes too demanding. However, it cannot be denied that agreeing to face its difficulties might provide benefits not only for the organisation of the course, but also for the teachers themselves. By cooperating with colleagues, teachers may observe, discover and try new educational and methodological techniques and strategies, enriching their own cultural and professional experience, and they may increase their self-awareness and become more critical of their own teaching methods, giving themselves the possibility of improving (Menegale, 2008: 181; Zhou et al., 2011: 125). Hence, although there is still a lot of work to be done by both subject and language teachers in order to overcome the difficulties inherent in collaboration, and there is still the necessity of receiving guidelines from institution on how to organise this cooperation, it may be affirmed that "working together on projects is one way forward to building much needed evidence and reflecting on it to overcome challenges" (Ivanova, 2016: 88).

2.5 Creating materials

As has been noticed before, the selection and creation of materials is a time consuming and challenging part of preparation work in the CLIL setting. In order to understand how teachers deal with this phase of the planning process, in both questionnaires there was a question asking them about the kind of materials they use the most. The results (see Figure 8) demonstrate that most teachers use authentic reading and visual materials more than reading and visual materials taken from textbooks. In particular, some respondents specified that they use YouTube videos and videos and texts taken from specialized magazines and websites. This seems to suggest that teachers prefer to create their own materials rather than using ready-made activities, probably because "it is impossible at times to find the "right material" for a lesson, let alone materials that also provide culturally enriching elements to further promote the teaching and learning process" (McDougald, 2016: 260). Nevertheless, although authentic materials may be better suited to the content of the lessons than any material provided by textbooks, it is important to notice that they are not created with the needs of foreign language learners in mind and, for this reason, they may contain lexical items or discuss issues too difficult for the level of the class (Meyer, 2013: 299). Therefore, CLIL teachers need not only to select materials accurately, but also to modify them to make them adequate for the level of the students and for the aims of the course.

In addition, about 23% of respondents said they provide students with lists of vocabulary. This may help students enrich their linguistic knowledge with words specific to the content of their CLIL lessons and to better understand the authentic materials they are provided with. In fact, one of the main ingredients of successful learning is *comprehensible* – but not simplified – *input* (Krashen, 1982: 63; Balboni, 2015: 48; Gibbons, 2015: 24). As Krashen's theories on natural order and input argue, students' acquisition is possible only when they are provided with input that contains structure that is a little beyond their level:

> a necessary (but not sufficient) condition to move from stage i to stage i + 1 is that the acquirer understand input that contains i + 1, where "understand" means that the acquirer is focused on the meaning and not the form of the message (Krashen, 1982: 21).

However, in order to create acquisition, the input has to be challenging, but not too difficult. The fundamental requirement of the input in order for this to happen is comprehensibility: “when the acquirer does not understand the message, there will be no acquisition. In other words, incomprehensible input, or "noise", will not help” (Krashen, 1982: 63). In this regard, lists of vocabulary are a form of scaffolding, that is to say they are useful tools not to simplify materials, but to make them adequately challenging for students, who have the possibility of familiarising themselves with words they do not know before talking about related topics in complex language (Gibbons, 2015: 25).

Moreover, 129 teachers (31% of respondents) said they use diagrams or mind maps to organise the content of their lessons, sometimes showing them to students through PowerPoint or Prezi presentations. Mapping techniques are generally considered valuable learning and teaching tools, because “if students can represent or manipulate a complex set of relationships in a diagram, they are more likely to understand those relationships, remember them, and be able to analyse their component parts” (Davies, 2011: 280). In other words, diagrams and mind maps may be used in CLIL to organise and summarise complex information and to provide students with a visual path to follow in order to gradually reach a thorough understanding.

In general, these results seem to suggest that among CLIL teachers there is a certain tendency to play an active role in the creation of materials. Creating materials instead of using ready-made activities might bring benefits in CLIL. As Banegas (2017: 33) observes, materials development may become a powerful opportunity for collaborative professional development. What is more, the 4Cs-Framework and the CLIL-Pyramid, which were developed as integrative planning tools for material writers and lesson planners, underline that without creating their own materials, teachers would not be able to offer students the necessary quality materials (see Coyle, 2005, 2015; Meyer, 2013). CLIL materials should be meaningful, challenging, and authentic and, in order for the provided input to become intake, students should receive ample support by means of scaffolding, which enables them to accomplish the given tasks through appropriate, supportive structuring (Meyer, 2013: 299; Ravelo, 2014: 79). Therefore, although

creating materials may be a time-consuming and demanding phase of the planning process, it may simplify the application of CLIL and make it successful.

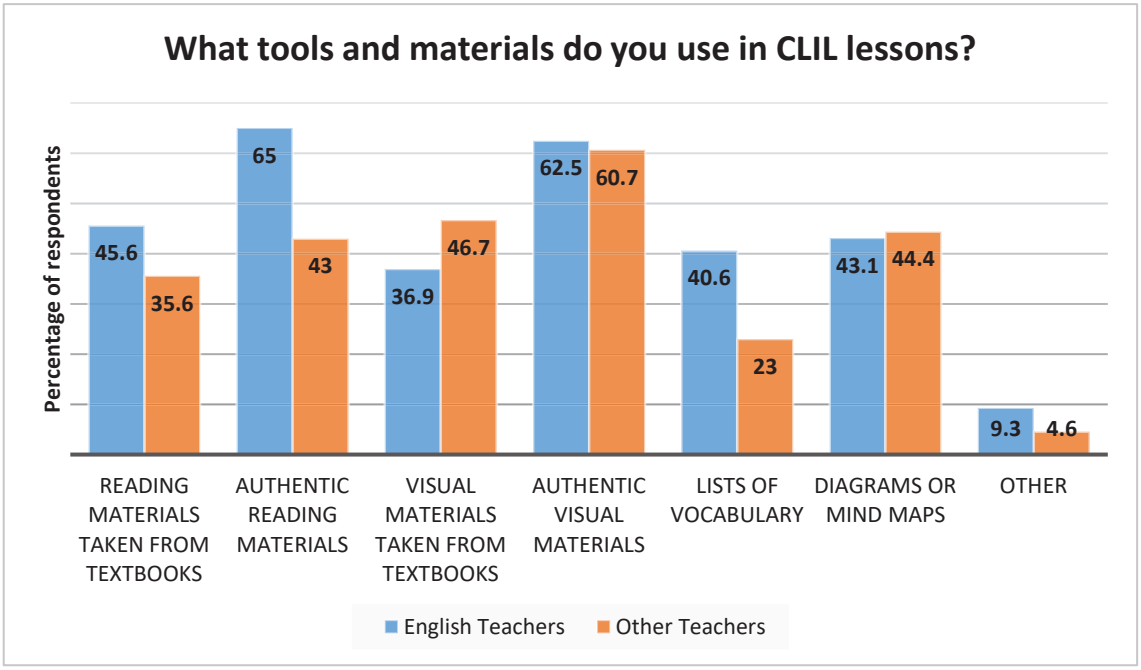

Figure 8. Respondents' use of materials in CLIL.

2.6 How do teachers evaluate CLIL?

Apart from investigating the most challenging aspects of CLIL, the survey also aimed to understand teachers' opinions on this methodology. For this purpose, the respondents of both questionnaires were asked to express their general opinion on the value and on the efficacy of CLIL, and to reflect on the benefits that students may enjoy thanks to the application of this approach. As far as the general evaluation of CLIL is concerned, the results of both questionnaires show that most teachers have a positive attitude. Indeed, the respondents who declared they do not see CLIL as a valuable methodology are only 4% of the ones who teach English and 13% of the others. In both cases, the percentage of people who think CLIL is valuable is higher than the one of people who actually use it in class. This could imply that there is a considerable number of teachers who do not apply CLIL even if they consider it efficient. Since CLIL is not mandatory for most Italian schools, in fact, teachers tend to organise CLIL courses only when the conditions for its application are good and allow them to plan lessons without much effort – for instance,

when their colleagues have a propensity to collaborate or when they feel confident about their language level (Serragiotto, 2014: 48).

Regarding the way in which students may experience and evaluate CLIL, instead, the survey respondents were asked to answer three different questions. Two of them concerned students' language skills: the first, which was addressed to all respondents, asked them to choose from a series of options the language skills that students may improve the most thanks to CLIL (see Figure 9); the second, which was addressed only to those who use CLIL in class, asked them to say which language skills students improved the most in their CLIL lessons (see Figure 10). In both questionnaires, the answers to the two questions were very similar, and thus it seems possible to affirm that teachers' expectations of what students will learn thanks to CLIL are usually satisfied. Furthermore, there are similarities also between the answers given by English and subject teachers, which means that language and content teachers have similar expectations. In both questionnaires and in both questions the most chosen options are vocabulary, spoken production and spoken interaction, followed by listening and reading. The least chosen ones are instead writing and grammar.

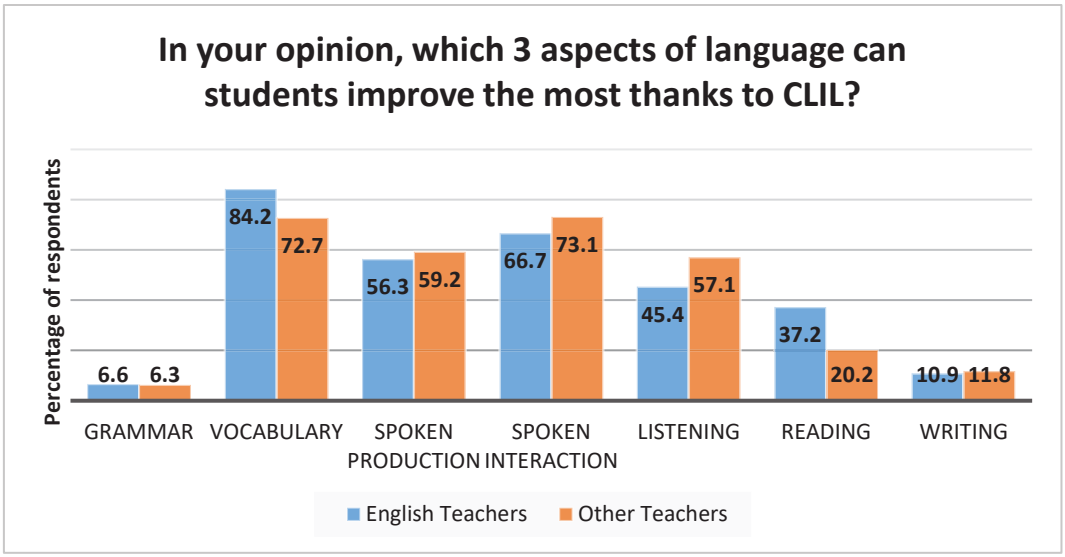

Figure 9. Respondents' opinions on CLIL as a language learning method.

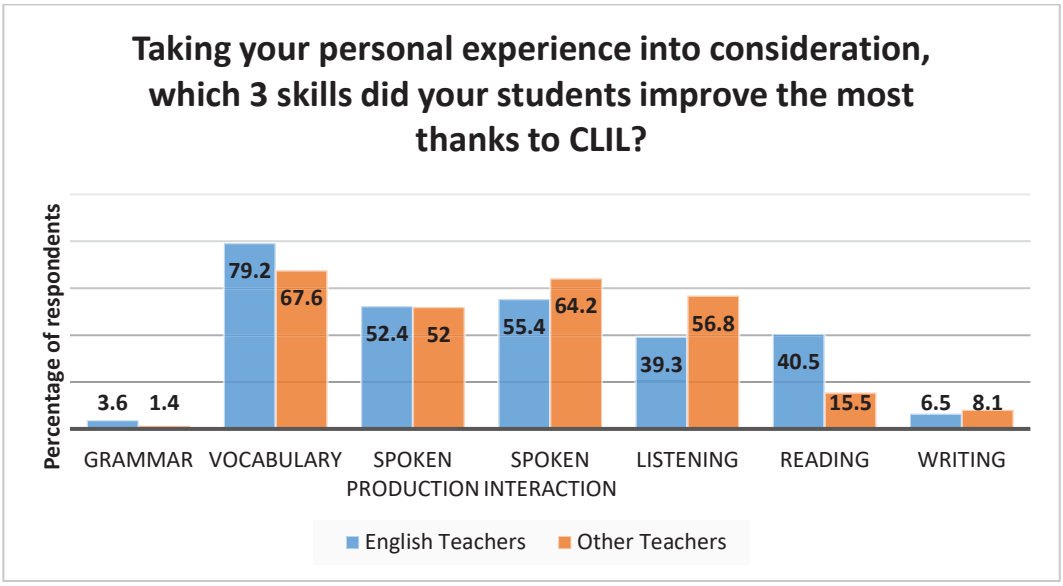

Figure 10. Respondents' opinions on CLIL as a language learning method.

Concerning vocabulary, as Ruiz de Zarobe (2010: 192) explains, studies suggest that CLIL students' vocabulary has in general more lexical richness and sophistication and higher lexical variation. Moreover, they usually show only few instances of lexical transfer and few cases of direct borrowing from the L1. This happens because in CLIL students tend to pay less attention to new linguistic forms and words and more to the use of the foreign language to understand and produce content (Balboni, 2015: 214). For this reason, they usually do not come under pressure and, consequently, their *affective filter* does not block their Language Acquisition Device, allowing them to naturally learn and use the language and the vocabulary (Krashen, 1982: 31).

The fact that spoken interaction, spoken production and listening are three frequently chosen options may be explained with reference to the Communicative Language Teaching (CLT) approach. As has already been expounded in the first chapter (see Chapter 1.4), the use of CLT may be useful in CLIL, because it may help in the co-construction and in the integration of language and content, transforming language into a meaningful tool to communicate and express such content (John, 2017: 45). This implies that language in CLIL does not have only a transactional function, but also an interactional one, that is to say it is used to transfer information as well as to communicate content and to share it with other people (Nunan, 1989: 27). With regard to language

learning, in particular, it may be interesting to consider that in CLIL students may use *languaging*, which Swain (2006, in Morton and Jakonen, 2016: 175) defines as follows:

> [Languaging is] the process of making meaning and shaping knowledge and experience through language. […] This means that the languaging (the dialogue or private speech) about language that learners engage in takes on new significance. In it, we can observe learners operating on linguistic data and coming to an understanding of previously less well understood material. In languaging, we see learning taking place.

As Bloome and Beauchemin (2016: 152) underline, the term languaging is used "to argue for a shift from conceptions of language as a noun to languaging as a verb", which suggests a view of language as a world of dynamic action and interpersonal relationships and communication. In CLIL, in fact, students have not only to learn the language, but also to use it meaningfully and actively to understand and create content. Therefore, students' learning depends heavily on their communicative ability, which means that during the lessons they are urged to use their communicative skills, especially their oral ones. In light of this, it does not seem surprising that many respondents said they think – and some of them actually saw – that CLIL may help students foster their spoken production and interaction and listening skills.

The option "reading", then, was quite frequently chosen probably because among CLIL materials there is a dominance of reading materials (Banegas, 2017: 33); hence students are often required to work on their reading skills. Writing and grammar, instead, were chosen only by a minority of respondents in both questionnaires. This may depend on the fact that CLIL classes, especially the ones based on the CLT approach, are focused on fluency rather than on accuracy (Richards, 2006: 14). Thus, a natural and meaningful use of language is preferred to correct and accurate examples of language use, which are typically required by written tasks based on grammar.

The third and last question of the survey asking teachers to reflect on how students experience and evaluate CLIL was divided in three parts: it asked them to say, on a scale of 1-5, how much they think students find CLIL useful, difficult and enjoyable. The results of the two questionnaires are quite similar, showing a prevalence of neutral

answers to all the three parts of the question. Most respondents, in fact, always chose option number three, which corresponds to an average level. According to this, it seems possible to affirm that teachers think that students' opinion on CLIL are neither completely negative, nor positive. On the one hand, this may suggest that students generally recognise the potentialities of CLIL. Indeed, since CLIL lessons are usually judged on the basis of its innovative and unconventional methodologies and techniques, such as the multimodality of input or the communicative approach, they might appear to be more interesting and enjoyable than normal language or content lessons (Bailini et al., 2018: 479 – 480). On the other hand, the fact that many teachers are not willing to deal with the numerous challenging aspects of CLIL may cause students to be indisposed to experience it and to be biased against it. As Coyle (2006: 12) underlines, "motivated teachers 'breed' motivated learners" and, for this reason, in order for the application of CLIL to be successful and for students to enjoy advantages, it is necessary for teachers to believe in CLIL's value and to motivate their students. If the learners' motivation is high, then the attitude towards the activities and towards the whole methodology may be more positive (Papaja, 2012: 31), hence they may find it more enjoyable and less difficult and obtain better and more satisfying results.

2.7 Improving the application of CLIL

The findings of the survey created to identify and discuss the most challenging aspects of CLIL show that, although this approach is generally considered highly efficient, its planning and implementation may appear to be demanding and sometimes even daunting to teachers. Nonetheless, in both questionnaires, the respondents were also asked to reflect on how the application of CLIL may be improved and, while 40 of them (almost 10%) preferred not to answer or said they would not know how to improve it, the great majority tried to drop some hints (see Figure 11).

Among the respondents, most of them (about 30%) suggested that the most urgent need concerns CLIL and language training courses for teachers. As the monitoring report on the application of CLIL in Italy published by MIUR in 2014 demonstrates (see MIUR, 2014a), at that time only a minority of teachers actually possessed the necessary language qualifications and followed CLIL training courses. Taking into consideration the findings

of the survey created for the present research, the level of teachers' qualification in CLIL now does not seem much different from 2014. Indeed, as Cinganotto (2016: 393) observes

> the training demands are very high and, for some teachers, the two training pathways (one in the target language and the other on CLIL methodology) are too time-consuming; while they are studying, teachers also have to keep up with their existing work, as well as family commitments. So far, in comparison the number of classes throughout Italy in which CLIL is theoretically mandatory, only a small percentage of teachers have already been trained or are currently being trained.

The problem, however, does not only concern teachers' attitude towards CLIL training, but it also regards the way in which these courses are organized. For instance, Serragiotto (2017: 90) underlines that, even though many institutions are now involved in MIUR's project on CLIL teacher training, there is a lack of language courses targeting the needs of the non-linguistic subject teachers. He states "a standard language course not gauged on the specific linguistic needs of a subject-matter cannot give the fluency and confidence that teachers need to handle content and moments of interaction in class". Coonan (2017: 13 – 14) raises another problem:

> The increase in demand for CLIL training is leading to the demand for CLIL trainers. In our particular situation, the 'trainers' involved so far have mainly been foreign language teachers and/or a language didactics specialists. Regarding the Ministerial courses, non-language subject experts also took on a training role. In no situation whatsoever have the trainers received any training for CLIL teacher training. The question is: who can be a CLIL teacher trainer? What profile must he have? Who can train them?

Therefore, it seems clear that there is an absolute necessity of working on training courses for CLIL teachers in order to provide them with ample opportunity to become suitably prepared to plan and implement CLIL.

In addition, about 14% of respondents suggested that the application of CLIL would be more successful if it were mandatory in all schools and years and if it were part of the mainstream curricula. This would be worthwhile because, in this way, teachers could not deliberately choose to avoid adopting this approach and they would be more motivated

to undergo specific training in order to reach the required qualification. Furthermore, the integration of CLIL in curricula would favour team teaching and collaboration and would definitely resolve the problems regarding the lack of time and the difficulties in organising co-teaching. In accordance with this, a more efficient cooperation between colleagues and a higher availability of time were identified by 10% of respondents as potential agents of change in support of improvements in CLIL. An improved collaboration and more time would also enhance the planning process and the creation of materials, which, according to about 5% of respondents, are other two necessary elements that would significantly contribute to a successful application of CLIL.

Finally, 10% of respondents offered other original suggestions. Among them, some interesting ones concern the need for teachers to become more open-minded and more motivated towards CLIL. As Bier (2018: 84) claims, teachers are sometimes too apprehensive about their own performance in the CLIL class and not focused enough on the benefits that students could enjoy thanks to this methodology: in order for their classes to be effective, they should consider that their professional identity depends more on the successes of their students than on their performances.

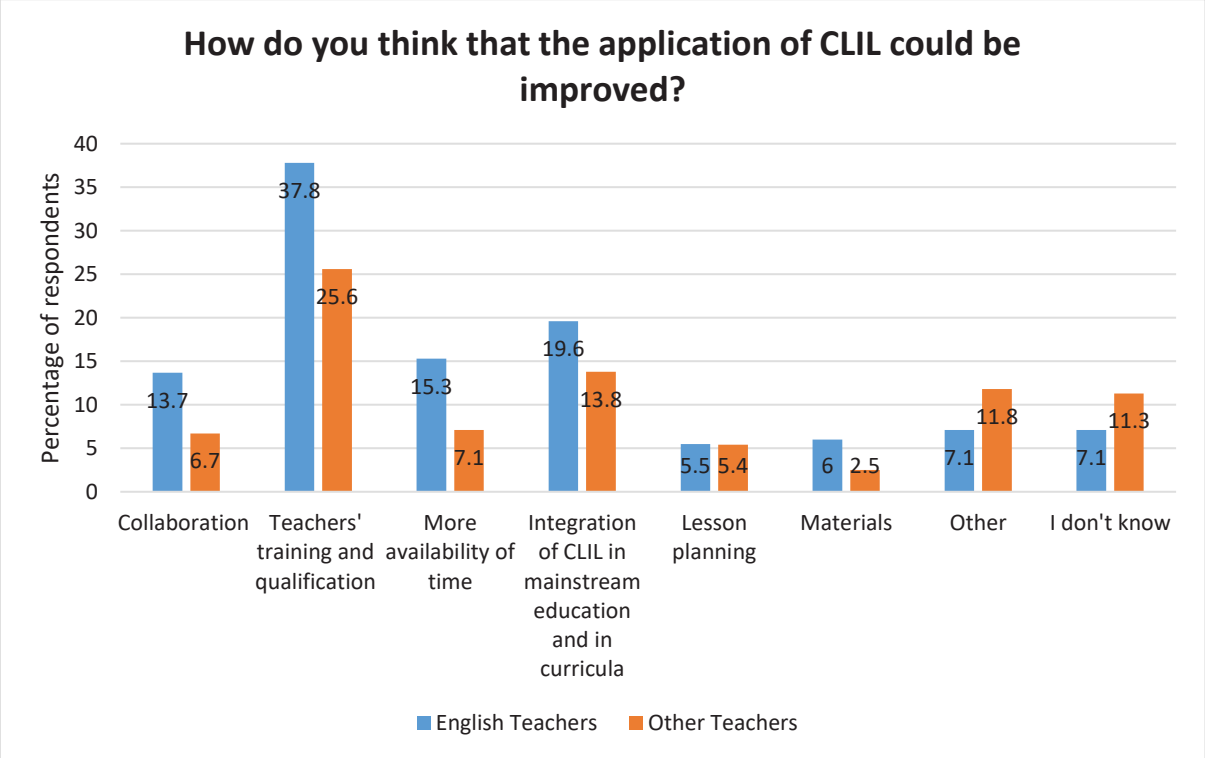

Figure 11. Respondents' opinions on the improvement of CLIL.

In conclusion, although it cannot be denied that CLIL presents many challenging aspects, the findings of the survey demonstrate that teachers generally do believe that it may be possible and worthwhile to work on the existing problems to try to solve them and to improve the adoption of this approach. The numerous benefits that CLIL might provide for students and for the whole school system should be always taken into consideration, especially when its application appears problematic. Nevertheless, there is still work to do to improve CLIL methodology, in particular to better define its guidelines and to make it operational and systematic, thus easier to plan and implement (see Cinganotto, 2016; Di Martino and Di Sabato, 2012; Serragiotto, 2017). In addition, it would be useful to propose new experimental CLIL programmes and projects, in order to expand the debate over CLIL and, possibly, to provide new inspiration for future development. In this regard, the following chapters will propose Drama in Education as a valid practical tool for CLIL, discussing how it could be used and which advantages it could give to CLIL practitioners.

CHAPTER 3: Drama in Education

This chapter will provide the reader with an explanation of Drama in Education (DiE). It will start by introducing the development of the relationship between drama and education, describing where the origins of this approach can be identified. The most important and characteristic features of this methodology will then be analysed, in order to explore whether it is a valid learning method. The focus of the discussion will later move to Drama in Education as a potentially beneficial method to be applied to CLIL. Firstly, I will describe why this methodology is generally considered a valid language learning method. Secondly, I will try to show why its application to CLIL may help teachers in the integration of content and language. Finally, I will discuss the results of a survey I conducted to collect data on what teachers think about DiE and its application to CLIL.

3.1 Drama and Education

Historically, drama has been closely related to education since ancient times. Plato's observations on the moral impact of drama are probably the first testament to this. He wrote that prolonged indulgence in any form of literature leaves its mark on the moral nature of man and, for this reason, he suggested letting children's lessons take the form of play (Plato, trans. 1955, in Bolton, 2007: 45 – 46). Many other scholars have recognised the persuasive power of drama over the centuries. For instance, in classical Greece and Rome comedies and tragedies portrayed people's vices and virtues and elements of play appeared in religious, political or social ceremonies and in all those public events that had the aim of moving and involving people (see D'Angour, 2013). A Platonic playful approach to education also characterized the Middle Ages and the early Renaissance, in particular thanks to the Jesuit and the humanistic schools, where Latin plays were felt to provide a good training for students both in morality and behaviour and in pronunciation and language skills (Bolton, 2007: 46; Schewe 2012: 6).

During the Enlightenment, a renewed interest in pedagogy led to a reconsideration of educational and teaching methods and to a reformulation of the common function of drama: where before it was a simple tool that provided students with the material they

had to study, now it became something that had to be actively experienced. Particularly important figures were those of Jean-Jacques Rousseau and Friedrich Froebel, who, between the late 18th century and the early 19th century, proposed a more natural, active and children-centred process in education. Froebel, for example, believed that

> play is the highest expression of human development in childhood, for it alone is the free expression of what is in the child's soul. It is the purest and most spiritual product of the child and at the same time it is a type and copy of human life at all stages and in all relations. For to one who has insight into human nature, the trend of the whole future life of the child is revealed in his freely chosen play. (Froebel, in Lowenfeld, 1991: 19).

Therefore, thanks to the combination of a Rousseauesque view of a child as an unsullied little being and the growing interest of evolutionists in the phenomenon of child play, the concept of child-centred education was introduced (Bolton, 1985: 152). This new approach was developed during the 20th century. For instance, the psychologists Jean Piaget and Lev Vygotsky acknowledged and wrote extensively about learning and dramatic play, exploring its role in the formation of understanding of symbols, rules and social structures and asserting its importance in the development of language (O'Toole, 2009: 12; Özbek, 2014: 48 – 49).

The first to define dramatic techniques for educational purposes was, however, at the beginning of 20th century, the British educationalist Harriet Finlay-Johnson, who believed that students had to be encouraged to use their own interpretation of nature to create their own plays, in order to become "keen to know", self-reliant and mainly self-taught, to teach and learn from each other and to acquire an habitual thoroughness in approaching knowledge or skills (Carkin 2007: 2). Following in her path, other teachers and drama practitioners, such as Isabel Burger and Nellie McCaslin in the USA, or Peter Slade and Winifred Ward in Europe, developed and proposed new educational approaches based on the use of drama. Slade, in particular, introduced "Children's Theatre", which was based on students' freedom of space, movement and physical activity (Bolton, 2007: 48 – 49). According to Slade, Ward and their followers, child drama was a unique art form and it was important for students because it stressed the child's impulses to create and gave them an avenue for self-expression (O'Toole and O'Mara, 2007: 207; Özbek, 2014: 51).

Later, in the 1960s, Dorothy Heathcote (1967, in Carkin, 2007: 6) assumed that "drama is not stories told in action. Drama is human beings confronted by situations that change them because of what they must face in dealing with those challenges". In other words, she pioneered a here-and-now in-role input to the drama, being interested in how students understand, interpret and react to a given play or situation (see Bolton, 1985; 2007). On the one hand, Heathcote's innovations spread into the development of the so-called Theatre in Education (TiE), which is

> a co-ordinated and carefully structured pattern of activities […] around a topic of relevance both to the school curriculum and to the children's own lives, presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up. It generally utilizes elements, in a variety of permutations, of traditional theatre; educational drama and simulation (Jackson, 1993: 4).

On the other hand, Heathcote's work also produced a new emphasis on content in dramatic art: in contrast to the view of drama as an art form, which offers the subject matter as an isolated subject in the curriculum, the approach of Drama in Education is fully adopted to the curriculum with its techniques (Özbek, 2014: 52).

Despite the wide variety of the approaches that have been proposed to integrate drama into education, two main tendencies may be identified. On the one hand, there were practitioners who considered drama as an art form and based their lessons on the theatrical presentation. On the other hand, there were those who saw drama as an educational tool: drama was integrated with other subjects and used as a teaching and learning medium (see Özbek, 2014; Taylor and Warner, 2006). In the mid-twentieth century, this duality was resolved thanks to the creation of Drama in Education (DiE) by Gavin Bolton, who proposed that drama could be a valuable and useful teaching and learning method for many different areas and might be used to achieve more than one goal. Indeed, he states "in my own practice […] I tried to bring theater form to a combination of Heathcote/Way approaches, arguing that dramatic play and theater should be seen as a continuum" (Bolton, 2007: 53). Therefore, with Bolton, drama started to be seen as a social, interactive art process, which can create experiences that enable the development of

cognitive, emotional, social and creative understanding and skills (Bolton 1979, in Özbek 2014). It is an integrative approach, in which the creative act of performing may be used to fulfil the aim of investigating, exploring, interpreting and understanding an issue within drama. In other words, the aim of DiE became the creation of meaning.

3.2 The characteristics of Drama in Education

Drama in Education is an approach in which drama is considered as thought-in-action, whose purpose is the creation of meaning and whose medium is the interaction between an imaginary context constructed through drama, and the real world (Bolton, 1979, in Özbek, 2014: 48). As has already been mentioned, this approach has been developed by integrating the main characteristics of pre-existent approaches based on the use of drama. However, by comparing DiE with other approaches using drama, significant differences may be noticed. For example, while the Theatre in Education (TiE) projects are mainly associated with the staging of a play especially created by semi-professional teacher-actors and, thus, they can be considered large-scale forms of drama-based teaching and learning (Schewe, 2012: 12), in DiE, drama is improvised and episodic, the improvised scenes frequently stopping for re-planning or shifting the dramatic action (O'Toole and O'Mara, 2007: 211). Hence, DiE belongs to the small-scale category. Furthermore, while the "Drama as an art form" approaches are mainly closed and controlled, since they usually involve scripted or rehearsed role-plays, DiE provides students with a great opportunity to experience open and authentic communication. Indeed, students are required to respond to a given situation or input by creating their own dialogues and making their own decisions. Therefore, they have to respond in their own way to the challenge of communication contained in the interaction (Kao and O'Neill, 1998: 5 – 12). Another typical characteristic of DiE is that, differently from other approaches, such as the one proposed by Finlay-Johnson, it is focused not only on a body of knowledge dictated by the school curriculum, but also on the students' opportunity for self-expression (Bolton, 1985: 152).

As far as the organization of DiE classes is concerned, it is important to underline that the lessons do not have to be planned in every respect before the programme is presented. Unlike TiE, in DiE students engage in a wide range of activities which are only partially

planned: since DiE lessons are characterized by spontaneity and freedom, it is not possible to plan them (Bolton, 1993: 40). In fact, the lessons proceed mainly thanks to the ideas and the fantasy of its participants and, consequently, it is not possible to foresee which the path followed by the participants will be and what final stage will be reached. In light of this, it could seem that DiE mainly involves improvisation: as Piazzoli (2018: 35) observes, in DiE "the script emerges in action, through the improvisation of the group rather than being pre-defined". However, even though improvisation is a key element in DiE and students do not have to follow fixed scripts, they are not completely free to act as they want as in improvisation courses. DiE lessons are always developed starting from an initial input, a topic, or, to use O'Neill's words (1995: xiv) the *pre-text*, which has to be analysed by students and which is used as guideline to organise the lessons' activities. The pre-text may be anything – a picture, a video, the incipit of a story, a quotation – but in order for it to be effective, it "must inspire questions 'in the unknown' and provide imagery – in line with age group and curriculum needs. Crucially, it must have the potential for dramatic tension" (Piazzoli, 2018: 101). Moreover, a key-role in the structure of DiE lessons is also played by the so-called *frame*, that, according to Goffman (1986, in Bowell and Heap 2013: 54), is the "viewpoint individuals will have about their circumstances, which helps them to make sense of an event or situation". In other words, in DiE participants are not completely free to choose how to act, as happens in improvisation, but they have to behave according to the given frame.

Although the development of DiE lessons depends heavily on the decisions and the agreements negotiated by students during the activities, a general structure may be identified. Before the introduction of the aforementioned pre-text and the launch of the dramatic world, it is important to prepare students to enter this world. The preparatory phase may consist in a series of exercises and games aimed at creating a relaxed atmosphere of cooperation and mutual acceptance, at helping the participants concentrate and raise the awareness of their bodies, field of vision, voice and breathing, and at providing them with the basic information necessary for dealing with the topic of the lesson (see Maley and Duff, 2005; Piazzoli, 2018). The warm-up section usually involves very basic and simple exercises, because, as Piazzoli (2018: 30) underlines, in an educational context, where learning is equated with the mind only, natural processes such

as breathing and moving can be completely overlooked. The warm-up phase lets students gradually reach the phase of the pre-text, or initiation phase, where they choose from which point of view they want to explore and investigate the given situation and how they want to do it, so what roles they may take and how they will organise the construction of the play (O'Toole and Dunn 2002, in Piazzoli, 2012: 30).

The main phase of the lesson is the experiential phase, the one in which participants effectively explore the dramatic world. As has been said before, DiE is a student-centred approach, which means that students are the real protagonists of the lessons. O'Neill (1995: 118) explains that in DiE "the imagined world is created by and for the participants themselves". Unlike many other drama-based approaches, DiE does not require students to perform to an external audience. On the contrary, during the experiential phase participants become at the same time creators, actors and audience of their own creation, which gives them the possibility of being actively involved in the whole process of creation and experience. O'Toole (2009: 105 – 106) underlines that "the participants are engaged in the moment, which exists for their own experiential learning" and, thus, the drama they experience and produce always incorporates their own ideas and suggestions. Indeed

> Drama in Education is built on the assumption that learning arises from experience of and engagement with a dramatic world, either as a spectator or participant, and from reflection on the roles, issues, situations, and relationships that occur within it. Drama can both communicate experience and give the communicator a greater understanding of the participant (Taylor and Warner, 2006: 31).

At the beginning of the lesson, all the participants – both students and teachers – have to "suspend their disbelief, and agree to enter a shared fictional world", where they work imaginatively in role (O'Toole, 2009a: 106). The proposed activities are usually drama techniques or strategies, which can be defined as "the different performance forms that, when combined, build and make the process drama happen in action" (Bowell and Heap 2013: 80). In other words, they are activities based on techniques used by actors in their training, through which students are given opportunities to use their own personality in creating the material on which part of the lesson is based (Maley and Duff, 2005: 2).

Indeed, they draw on the natural ability of everyone to imitate, mimic and express themselves through gesture and facial expressions, and on students' imagination and memory (Maley and Duff, 2005: 2). These activities may be done individually, but also in groups, and are aimed at helping students in their analysis and comprehension process. For instance, the tableau vivant, or freeze frame, which is a still picture made with the bodies of the participants, allows students to emphasize and better understand the emotions and the thoughts of the characters they are impersonating (Wagner, 1998: 7).

However, in DiE, students' learning does not come only from the experiential phase of the lessons, but also from the reflective one. As Schön (1983) explains, students may experience reflection both while doing something, reacting in the action-present, and after the event has occurred, considering one's actions and their effects to apply those insights in similar situations. In both cases, reflection may make students aware of how their skills are working, even in those situations in which actions, recognitions and judgements are carried out spontaneously and without premeditation. As O'Toole and Dunn (2002, in Piazzoli, 2012: 30) claim, in fact, it is through reflection that students can make meanings explicit and make their learning useful. For this reason, it is important in DiE to create occasions for debate and discussion.

3.2.1 The figure of the teacher in Drama in Education

In describing the characteristics of DiE, special attention needs to be given to the figure of the teacher. As Bolton and Heathcote (1999: 113) notice, in most educational contexts there is a traditional imbalanced, two-sided relationship of teacher/pupils, tutor/students, trainer/trainees, in which teachers play a leading role. Nonetheless, in DiE teachers assume a new role. To use Heathcote's words, they become *teachers-in-role,* that is to say they remain external facilitators, side coaches and "loving allies" (Kao and O'Neill, 1998: 26). On the one hand, they help the process take place by suggesting – but not imposing – a plan. On the other hand, they engage participants through the art of improvisation, working alongside the learners in a process of dramatic exploration (O'Neill and Lambert, 1979: 51 – 52; Piazzoli, 2012: 33). However, this does not mean that teachers become entertainers. As McLaren (1986: 117) states, students should not be reduced to the role of pure spectators who assimilate knowledge *about* things rather than

knowledge *of* things in relation to other things or knowledge as lived experience. On the contrary, the teacher-in-role has to be a teacher-artist, who accepts and supports other players and cooperates with them, generating an active, improvised response (Johnstone, 1999, in Piazzoli, 2012: 35). Furthermore, DiE teachers have also to use the so-called *mantle of the expert* technique, that is to say they assume "a fictional role which places the student in the position of being "the one who knows" or the expert in a particular branch of human knowledge" (Heathcote and Herbert, 1985: 173). Thus, students may feel more actively involved in the activities and, since they feel responsible for what they are doing, the whole lesson may become more challenging and stimulating.

The figure of the teacher-in-role, as well as the use of the mantle of the expert, deeply modifies the social roles typically present in class and affects the tutor/student relationship. This may reduce students' sense of being tested, lower their affective filter and boost their confidence level (Bolton and Heathcote, 1999: 115; Piazzoli, 2012: 32); hence, these two strategies can help create a more relaxed atmosphere in class, in which students can feel free to express themselves without suffering from anxiety (see Piazzoli, 2011).

3.3 Why use Drama in Education

As has already been mentioned, the great originality of DiE lies in its fairly unusual approach to the world of drama. The word 'drama', in fact, normally has the connotation of performance, fixed script and rules, that is to say its world is perceived to be a very passive one. This idea of passiveness is what DiE flatly and adamantly refuses: as Bolton, one of the most important authorities on DiE, affirms, "drama is doing" (Bolton 1979, in Özbek 2014: 47). Consequently, the proposal to use DiE in class consists in trying to make students approach the subject they usually learn through formal and rigid methods in an active way: they are asked to explore, to analyse, to enter the world of the topic they are studying, by imagining, performing and playing roles. This may bring various benefits to students.

Firstly, as has already been explained, the figure of the teacher-in-role, the use of the mantle of the expert technique and the student-centred approach create a relaxed and

informal atmosphere, where students may feel less judged and, consequently, feel more at ease, more involved in the activity and freer to behave spontaneously. This may produce a profound effect especially on students' self-confidence and motivation. As Piazzoli (2011: 561) explains, anxiety, especially language anxiety, "is seen as a common affective trait that can strongly inhibit the learning process". However, she also claims that it can be overcome by working on students' frustration at expressing themselves, hence by creating a relaxed environment that encourages spontaneous communication (Piazzoli, 2011: 566 – 569). So, the unconventional social positions of students and teachers in DiE seem to create the perfect conditions for encouraging self-confidence. Moreover, students might benefit from their triple role of creators, actors and spectators of their work. In DiE the imagined dramatic scenario is made by and for the learners, who are actively involved in all the parts of the process of creation and, in O'Neill's words (1995: 119), "actively inhabits both the real world and the imagined world". Therefore, DiE gives its participants the chance to look at their work from different perspectives, both from the inside and the outside. On the one hand, by experiencing drama from the inside, they may develop abilities such as imagination, investigation and the ability of shaping and organizing ideas. On the other hand, by looking at their own work and that of their peers from the outside, they can improve their critical sense and their self-awareness. Hence, the student-centred approach of DiE may help students increase their sense of autonomy and responsibility, and raise awareness of the importance of their commitment to study and of their active participation in their own instruction (O'Neill and McMahon, 2005: 31).

Secondly, students in DiE might benefit from the use of role-play, which "permits the exploration of multiple viewpoints by giving [them] the opportunity to "walk in the shoes" of people other than themselves" (Aitken, 2013: 50). Since role-taking is not usually employed in regular educational methods in schools, students may find it particularly enjoyable and entertaining, and, thus, it may be used to boost students' active and spontaneous participation in the activities and to foster their learning. Indeed, as Freire (1996, in Jackson, 2011: 237) observes, the use of dramatic participation and role-play is beneficial in embedding learning, developing ownership and, in general, empowering the learner. Furthermore, role-play may help teachers cover sensitive and

controversial topics, which otherwise would probably be avoided or make participants experience emotions that are too strong and that may negatively influence the learning process. Since emotions drive learning (see Krashen, 1982), it is important for teachers "to protect [students] *into* emotions" (Bolton, 1984, in Piazzoli, 2018: 142) and to "effectively create psychologically harmless educational contexts" (Trueba and Bartolomé, 2000, in Frimberger, 2017: 32). This may be done by dealing with sensitive topics indirectly and obliquely, that is to say by preventing students from becoming "self-absorbed by emotions to the point of zooming out, [which] is arguably not conducive to learning" (Piazzoli, 2018: 142). On the contrary, if participants feel safe and protected enough in Drama lessons, they will be more likely to include themselves willingly (Baldwin, 2009: 30). This may be done through an effective use of framing, so by deciding the degree of distance and authority in relation to the topic that students will have and what particular role they will play (Bolton and Heathcote, 1999: 64). Therefore, role-play – and DiE in general – by giving learners the possibility of living, feeling and reacting to emotions, may help them work on their awareness of and ability to regulate and control their emotional system (Aden, 2017: 66) and allow teachers to cover all kinds of topics. However, this does not mean that if teachers decide to use role-play, the planning process of the lessons will be less important. As Bolton and Heathcote (1999: 60) underline, it is fundamental for teachers to consider not only the emotional impact of the topic, but also its *accessibility* to the class: "the topic must be *both* accessible and attract [the] group's *investment*". For this reason, teachers need to observe the class beforehand in order to have some "sense of their readiness to role-play and their 'social health'", be aware of their point of view, and, hence, plan the role-play activities accordingly (Bolton and Heathcote, 1999: 61).

In addition, unlike what happens in traditional lessons, where the use of role-play is usually based on schematic dialogues with characters portrayed in a way that tends to perpetuate social stereotypes (Dinapoli, 2009: 99), in DiE students are free to shape their character as they want, drawing on their personality and imagination. Thus, as Even (2008: 162) affirms, DiE allows its participants to "develop their own voices, invent and shape their own personae, take clear stances and adopt their own attitudes in and towards given situations". Moreover, she also underlines that this happens "always in interaction

with others", not only because they are required to communicate to create their own play or performance, but also because in DiE students are sometimes endowed with a kind of *group* or *generic role* (Kao and O'Neill, 1998: 25). This means that participants are required to take on the same role as all their classmates or as a group of them and, thus, that this role is shaped through discussion and teamwork. In other words, students have the possibility of shaping roles according to their own ideas, by referring to their own experiences, attitudes and background, but, at the same time, they are required to share their ideas with their peers. Kao and O'Neill (1998: 25) explain that in this kind of role-play "every individual response from members of the group belongs, in a sense, to everyone who is part of that group".

Consequently, the use of DiE may encourage students to work on their interpersonal abilities and communicative skills. For instance, the need to conclude agreements might help foster two kinds of listening: "cooperative listening for what is right and helpful, rather than judgmental listening for what is wrong; and empathetic listening, which attempts to place the listener in the speaker's position" (Heitler, 1990, in Wolf and Heath, 1999: 99). On the one hand, this means that students might feel they have the opportunity and the authority to share their ideas and understanding with the other participants and that their thoughts are meaningful and useful for the creation and the maintenance of the dramatic event. On the other hand, this may help students feel free to shape and develop ideas, feelings and attitudes – both their colleagues' and their own ones – continuously, by being open to their colleagues' suggestions and by putting forward suggestions themselves (Kao and O'Neill, 1998: 17). Indeed, since the direction the DiE lesson takes is mainly determined by the succession of agreements and decisions reached by the learners, "each decision generates new decisions and further agreements to be negotiated" (Giffin and Yaffe, 1999: 115). Therefore, the use of role-play and the cooperative nature of DiE activities require students to work on all the communicative skills, which, according to the Common European Framework of Reference Companion Volume, involve not only reception and production skills, but also those of mediation and interaction (Council of Europe, 2018). In order for students to work towards common goals and be successful, in fact, DiE participants need to respond to and support each other's efforts and learning, both in and out of role, and have respect for others, by

learning, for example, how to take turns in conversation, facilitate collaborative interaction and communication also in delicate situations and disagreements, and collaborate to construct meaning (Council of Europe, 2018; McNaughton, 2011: 128).

Finally, apart from communicative skills, DiE may also support its participants in the development of thinking skills, which are defined by the National Curriculum (Department for Education, 1999: 22) as those skills – namely information-processing, reasoning, enquiry, creative thinking and evaluation skills – that students need to "focus on 'knowing how' as well as 'knowing what' – learning how to learn". In other words, DiE might help learners foster "the ability to choose for themselves what type of thinking they need at different times" (Thompson and Evans, 2005: 7) in order to be successful in their learning. This may be affirmed because the DiE approach is based upon an embodied pedagogy, which joins body and mind in a physical and mental act of knowledge construction and, hence, entails a thoughtful awareness of body, space, and social context (Nguyen and Larson, 2015: 331; Piazzoli, 2018: 25). In fact, it involves a wide variety of activities and techniques that draw on students' imagination and creativity, integrating verbal and non-verbal aspects of communication, and, thus, bringing together both mind and body (Maley and Duff, 2005: 1 – 2). Therefore, by drawing upon both cognitive, affective and physical domains, which makes it possible to achieve a balance between physical and intellectual aspects of learning and to attach importance to feeling as well as thinking, DiE may drive students both to a cognitive understanding and to a kind of embodied knowing (Maley and Duff, 2005: 1; Piazzoli, 2018: 25). Furthermore, DiE practitioners might hone their thinking skills through reflective practice, which Jarvis (1992, in Lawrence-Wilkes and Ashmore, 2014: 14) describes as

> that form of practice which seeks to problematise many situations of professional performance so that they can become potential learning situations and so practitioners can continue to learn, grow and develop in and through practice.

In DiE, this practice may be defined *embodied* or *mindful* reflection because

> [it is a practice] in which body and mind have been brought together. What this formulation intends to convey is that reflection is not just on experience, but reflection is

> a form of experience itself-and that reflective form of experience can be performed with mindfulness/awareness (Varela et al. 1991: 27).

In other words, as has been mentioned before, in DiE reflection is both *on*-action and *in*-action (see Schön, 1983), inasmuch as students are required to reflect on their learning experience not only after the event has occurred in order to evaluate it, but also during the experiential phase, so while participating in the activities. Among the two, reflection-in-action is considered the most useful one by several DiE practitioners. For instance, Bolton (1979, in Verriour, 1985: 182) suggests that the most powerful form of reflection is the one "that goes on at the same time as the drama […] so that as things are happening and as words are spoken, their implications and applications can be articulated legitimately as part of the drama itself". Similarly, Colby (1987, in Wagner, 1998: 79) claims that reflection-in-action is important because it helps providing students with opportunities for exploration at the "subjective feeling level where the deepest changes in understanding can be realized". Reflection-in-action may be done both in role and out of role. In the first case, the teacher-in-role may organise activities that encourage reflection within drama, such as a writing in role activity, which might extend students' involvement in the drama, deepening their responses and motivation, or the addition in the drama of a character – for example a journalist or a detective – with the authority to question others (Kao and O'Neill, 1998: 32). To encourage reflection-in-action out of role, instead, it may be useful to divide students into groups and ask them to suspend their performance in turn to watch others' displays. In this way, participants are motivated to reflect on what they see, to articulate it and never be completely satisfied with the certainty of their observation (Taylor and Warner, 2006: 13). For example, referring to the aforementioned tableau vivant (see Chapter 3.2), all groups may be asked to portray the same scene from different points of view, which will give them the opportunity to deepen their analysis of the given scene.

3.4 Why use Drama in Education in CLIL

Overall, Drama in Education appears to be a valid educational approach in many respects. Nevertheless, since this chapter aims not only to describe this method, but also to understand if and why it could be used effectively in CLIL, it seems important to focus

on how DiE may help students in their language and in their content learning process respectively, and how it may be used to integrate language and content.

3.4.1 Drama in Education as a language learning method

During the 19th and the 20th centuries, the idea that language could be taught only through grammar rules and, most importantly, that it was pure and immutable, was questioned (Balboni, 2015: 19 – 22). Scholars began to consider language as something more than a simple set of rules, and to focus on its importance in communication. Moreover, in the same period, student-centred approaches started to be preferred to formal lectures and several new educational theories, such as Gardner's Multiple Intelligences Theory and Krashen's Second Language Acquisition Theory (see Gardner, 1983; Krashen, 1982), were developed. In particular, Krashen suggested that language acquisition and language learning are two different processes and that language teachers should work to provide acquisition (Krashen, 1982: 10 – 11). As Oxford (1990: 4) summarises

> *Learning* is conscious knowledge of language rules, does not typically lead to conversational fluency, and is derived from formal instruction. *Acquisition*, on the other hand, occurs unconsciously and spontaneously, does lead to conversational fluency and arises from naturalistic language use.

Therefore, it could be assumed that language teaching today is characterised by the use of student-centred teaching strategies and is focused on guiding students towards language acquisition. Nevertheless, there is a certain tendency in regular educational programmes to concentrate only on the formal aspect of the language and, thus, to stimulate only the learning process (Balboni, 2015: 61). Hence, although formal teaching may help students succeed in mastering the academic aspects of language, such as the grammar rules, it might make them encounter difficulties with the language in authentic use. For this reason, they may feel at their ease with the L2 only in class, where they have to concentrate on rules and particular topics, but feel lost outside, where the situations they may encounter are various and always different. Indeed, Belliveau and Kim (2013: 11) observe that in L2 classrooms "students are seldom provided with opportunities to experience an essential part of actual spontaneous communication", because in this context "language is treated in a decontextualized manner".

Conversely, DiE is an approach that presents many characteristics that may help students foster their language skills and succeed in their language acquisition process. Indeed, being characterised by openness, freedom and creativity, the environment in which DiE takes place encourages participants to train their spontaneity. The main factors that contribute to this are the teamwork, the reversal of the social roles usually present in class, and the reliance on improvisation and role-play activities. These characteristics may benefit L2 students in different ways.

As has been already explained, DiE may help students foster their communicative skills. In traditional, teacher-centred approaches, where teachers are usually the primary source of information and the focus of the lesson, it may be difficult to encourage students to respond in class. On the contrary, in DiE "the playful nature of drama is conductive to preparing learners to articulate their thoughts" (Chang, 2012: 7), since the necessity to cooperate with colleagues and to share ideas in order to achieve a common objective encourages participants to take the floor and speak, and to develop the aforementioned interaction and mediation skills (see Chapter 3.3; Council of Europe, 2018). Moreover, the informal and relaxed atmosphere typical of DiE might benefit students in their language acquisition process by improving their motivation, self-confidence and self-assurance. Keller (1987: 2) explains that motivation is usually seen as "subject to many influences over which the teacher or designer has no control" and, thus, that teachers tend to view only their responsibility as providing good quality instruction, without making formal lessons motivating for students. DiE, instead, might boost participants' motivation in language learning by strengthening their confidence as they experience the L2 as a means of communication rather than as a dry classroom exercise (Griffiths, in Aita, 2009: 67). Self-confidence, motivation and willingness to take risks and participate may also be encouraged by the use of improvisation and by the untraditional social roles present in the DiE class – the teacher-in-role and the student as expert protagonist. As Cecco and Masiero (2019: 47) notice, improvisation requires a work on "taking risks, trusting others, and removing judgement on oneself and on the others" and allows students to make mistakes, which they can transform into opportunities on stage. Hence, they say, "there cannot be mistakes on stage, but only decisions and consequences". In other words, in

DiE students are less likely to accumulate disappointment towards themselves as language learners and damage their self-esteem (Kao and O'Neill, 1998: 89).

Since DiE participants are usually motivated, do not fear teachers' judgement and are continually persuaded to communicate with their peers in teamwork, they may feel so free to express themselves as to go beyond the limits they would impose on themselves in the context of the language classroom. Unlike what happens in formal lectures, in DiE they may consider language as a real means of communication and not only as a group of rules that have to be mastered. Indeed, DiE enables participants to be "physically and mentally present and aware in situations in which one finds oneself" (MacDonald, 2011: 270) and "in a continual state of tension between representing an experience and being *in* an experience" (O'Neill, 1995: 118), which may help students concentrate more on the use of language and less on its form and, consequently, experience a more natural use of the language. This aspect of DiE may be particularly useful for language teaching in CLIL, because "the vehicular use of the L2 in content learning makes it an approach which implies authentic, meaningful use of the language and as such conflates with communicative goals" (Lorenzo and Moore, 2010: 34).

Nevertheless, it may be argued that such a free and creative use of language negatively influences its accuracy, causing issues such as fossilisation of not corrected errors, and *pidginisation*, which is the stabilisation of learners "at a plateau" characterized by "restrictive simplification and deficient repertoire lacking more elaborate structures" (Lorenzo and Moore, 2010: 33). As is generally maintained, there is a strong connection between the number of errors a learner commits and his/her level of fluency and proficiency, but, while improvements in accuracy may cause improvements in fluency, the contrary process is usually not believed to work: "the more errors a learner commits, the poorer their performance […] becomes" (Brand and Götz, 2011: 258). For this reason, it may be legitimate to think that the playful nature of DiE is a double-edged sword, because, despite encouraging students to use the L2, it risks promoting an inaccurate use.

However, as Oxford (1990: 4) suggests, "learning and acquisition are not mutually exclusive but are rather parts of a potentially integrated range of experience", and, thus,

it is important for teachers who decide to use DiE to provide students with lessons and activities appropriate to their needs and their level. If DiE participants are required to make use of linguistic structures they already know or that are only reasonably challenging, having the opportunity to put such structures into practice, they may enhance not only their spontaneous and authentic language use, but also their accuracy. In fact, while in formal lessons the practice of grammatical structures usually involves the use of decontextualized mechanical exercises, in DiE it concerns the pursuit of communicative aims by means of meaningful language input, which is in accord with Krashen's input hypothesis. According to Krashen (1982: 20 – 21), "we acquire by "going for meaning" first, and as a result, we acquire structure", that is to say that decontextualized mechanical exercises do not have the same results on students' language acquisition as the playful and meaningful activities of DiE. Indeed, students who are able to master certain grammar rules in specific exercises may find it difficult to apply the same rules to the language in use, while, if students learn how to use a certain structure in authentic communication, they will easily understand also its formalistic use (see Balboni, 2015; Krashen, 1982). Moreover, dramatic exercises, because they normally require spontaneity, may provide excellent opportunities to notice students' fossilization problems at the discourse level that in formal lessons would hardly be noticed (Rauen, 1990: 280). Consequently, if used appropriately, the creative, spontaneous and playful use of the L2 required in DiE may help participants work on their accuracy also in authentic language use and, thus, to work on their learning and in their acquisition process simultaneously.

Furthermore, as noticed in Dalton-Puffer, et al. (2010: 6), "CLIL is regularly referred to as an educational environment where naturalistic language learning can take place, implying that the best kind of language learning proceeds without formal instruction". Therefore, since the application of DiE in CLIL might help teachers create this kind of environment and avoid settling for flat formal exercises, influencing instead students' active participation, it seems that the combination of DiE and CLIL approaches might be advantageous from the point of view of language teaching.

However, as has been explained in the first chapter of the present work, in CLIL lessons the focus is at the same time on content and language, so one is taught through the other

and vice versa; hence, regarding language learning in CLIL it may be affirmed that the focus should be "on learning subject-specific registers, genres and discourses rather than on language learning as accumulation surface-level forms" (Dalton-Puffer et al., 2010: 12). For this reason, although it seems clear that DiE can be a valid language learning method, in order to understand if it can be applied efficiently to CLIL, it seems important to see whether or not it can encourage this subject-specific kind of language and, through this, help students learn the subject content.

3.4.2 Drama in Education to integrate language and content

As far as subject-specific language learning is concerned, the application of DiE to CLIL may be useful because it allows for incidental vocabulary learning, which is usually considered more efficacious than intentional vocabulary learning, as it does not involve only deliberate effort and study (Sok, 2014: 22). In fact, unlike what happens in formal education, where students are often required to learn vocabulary by memorising lists of words, in DiE participants have the possibility of practising the target vocabulary while focusing on the dramatic goals (see Kalogirou et al. 2019). This seems to respect Krashen's Forgetting Principle, according to which students may have better results in their acquisition process when the input is so interesting and relevant to make them forget they are supposed to learn the message included in that input (Krashen, 1982: 66). Furthermore, as Kalogirou et al. (2019: 343), drawing on Nation and Chung (2009), observe, "learning new words in a second language requires a variety of types of exposure to L2 forms and opportunities for production and practice, including input, output, attention to form and practice".

Thus, while in traditional, teacher-centred approaches there is a certain tendency to stick to delivering formal lectures and to promote only intentional learning, the use of DiE may help teachers provide students with such opportunities for production and practice that may transform learning into acquisition. In other words, in DiE, vocabulary is not learned for its own sake, but because students really need to acquire new words to be successful in the proposed activities. Thanks to the exposure to the subject-specific language during practical activities, students may not only increase their vocabulary size and their control over it, but they would also increase their knowledge of usable vocabulary, that is to say

their ability to use that vocabulary in context and in practical situations. This is important because "learners need to not only increase the vocabulary they know but also develop the fluency and skill with which they can use that vocabulary in the relevant language skills of listening, speaking, reading and writing" (Nation, 2001: 380). In general, the application of DiE to CLIL might help teachers avoid confusing the language teaching involved in CLIL with the teaching of microlanguage – or language for specific purpose – and, consequently, focusing only on the language itself and not on the content (Serragiotto, 2017: 86).

Regarding the integration between language and content, instead, it does not seem to be difficult to notice that the playful nature of dramatic activities may help teachers introduce subject-specific topics that otherwise may appear dry and technical and, thus, boring and uninteresting, in an engaging and meaningful way. For instance, Piazzoli (2018: 82) claims that the essence to dramatic form is to create a *felt-experience*, meaning that unlike formal lectures, DiE can give students the opportunity to penetrate the content of the lesson in all its meaning and to experience it. Similarly, Belliveau and Kim (2013: 12), drawing on Cumico (2005) and Eun and Lim (2009) affirm that "educational drama invites learners into contexts where they are encouraged to spontaneously interact with their environment in meaningful ways". Hence, through dramatization, the content of the lesson may be moved into the emotive and physical areas, resulting in an *embodied* experience for students, in which body and mind cooperate in the act of knowledge construction (Hillyard, 2015: 34; Nguyen and Larson, 2015: 332; Piazzoli, 2018: 25 – 26).

In addition, the application of DiE to CLIL lessons may offer practical help to those teachers who lack qualifications for quality CLIL teaching. On the one hand, DiE often requires the use of the mantle of the expert technique (see Chapter 3.2.1), in which teachers endow the class with the expertise of the topic of the lesson (Heathcote and Herbert, 1985: 174), distancing themselves from their traditional role of mentors. On the other hand, they become teachers-in-role, establishing a direct contact with students and working alongside them during the dramatic experience. These two techniques afford language teachers the possibility of not having to explain complex topics concerning

subjects they do not know, and content subject teachers the one of not having to deliver elaborate discourse using a foreign language they do not master. As explained in Heathcote and Herbert (1985: 174), "placing students in the position of being experts involves changes in the classroom communication system", where teachers are not required to give students/experts direct information, but to set up ways in which they can discover new things and construct their own knowledge. Therefore, similarly to what happens with students, the unconventional social roles present in DiE classes may contribute significantly to the creation of an *affective* space from which teachers may benefit so as to overcome the anxiety and the frustration that their lack of competence may cause (see Piazzoli, 2011) and may help them improve their skills and knowledge.

Overall, it seems that the numerous unconventional and educationally beneficial characteristics of DiE may be advantageous to CLIL in many perspectives. Nevertheless, as shown in the first two chapters of the present work and as Garipova (2015: 130) suggests, it is important to remember that, despite presenting challenging aspects, CLIL is relevant in current education and can lead to significant cognitive gains in learners. With Drama, however, "it becomes even more powerful" (Hillyard, 2015: 44), because it might improve and enrich some of its aspects. In general, as Hillyard (2015: 43) underlines

> the benefits of CLIL may be seen in terms of cultural awareness, internationalization, language competence, preparation for life itself, study and working life, and, most crucially of all, increased motivation through the development of the person as a whole, not just a language learner. The advantage of putting CLIL together with Drama is that all of these elements are magnified producing a dynamic, effective and enjoyable learning experience for all.

3.5 Drama in Education in use

Several DiE practitioners and scholars who organised DiE workshops in schools to study this methodology and its effects, in writing about their experience state that teachers tend not to use this approach, although they usually have a high regard for it (see, for example, Baldwin, 2009; Belliveau and Kim, 2013; Dinapoli, 2009; Even, 2008; Kao and O'Neill, 1998). Belliveau and Kim (2013: 10), for instance, say that although teachers often strive

for “more contextually situated, engaging, and communicative language use in the classroom”, drama “does not seem to be widely implemented in language classrooms”. Furthermore, they notice that even when drama is used, it is usually limited to “decontextualized scripted role-plays, memorization of superficial dialogues, and warm-up games that fall outside the curriculum”.

In order to collect my own data on teachers’ opinions on Drama in Education, I decided to include some questions on this approach in the questionnaires I created to investigate teachers’ opinion and evaluation of CLIL. As has been explained in detail in the previous chapter, there were two questionnaires addressed to Italian schools, one in English for English teachers, the other in Italian for other subject teachers, which were completed by 183 and 238 teachers respectively[8]. There were four questions concerning DiE, divided into two sections. The first two aimed to understand how informed teachers were about DiE, while the other two were about the application of DiE in class.

The first question, which asked respondents if they knew about DiE, obtained two different results in the two versions of the questionnaire. Among the English teachers respondents, 53% said they had already heard about DiE, while, among the others, the great majority (84 %) said they were not familiar with it. This substantial gap between the two answers may be due to the fact that over the past years, many scholars in the field of DiE have centred their studies and research on demonstrating that this approach can be efficaciously used to teach foreign languages (Belliveau and Kim, 2013: 7 – 8). However, since also among English teachers a high percentage (47%) did not know about DiE, it seems possible to affirm that probably one of the reasons why teachers do not usually apply DiE in class concerns their lack of information about this methodology. Baldwin (2009: 26) observes that teachers are usually given prescriptive lessons plans to follow and, for this reason, they have little opportunity to be innovative. In Italy, for example, MIUR imposes programmes for each subject and teachers are supposed to complete them before the end of the year. In the previous chapter the length of these programmes and the difficulties to complete them in time were identified as one of the motives behind the decision not to use CLIL. Therefore, it seems reasonable to presume that many teachers

[8] For further details, see Chapter 2. The results of both questionnaires have been reported in Appendix 2.

may not be informed on DiE because they are convinced that by staying "inside the cage" and, thus, not having to learn and try to apply new methodologies, they may have more chances to complete the programmes (Baldwin, 2009: 26).

The second question, then, was addressed to those respondents who declared that they had never heard about DiE and was aimed at understanding what their ideas about this methodology were. The question consisted of a list of five options. As shown in Figure 12, the answers of the two questionnaires are similar. In both cases the most frequently chosen options are "rehearsing and acting plays or stories" and "playing roles". The first is a very general statement that may refer to any theatrical/dramatic activity. However, although plays and stories are fundamental in DiE, the verbs acting and rehearsing are not the most appropriate ones to describe what DiE participants do. Indeed, DiE participants mainly *create* plays and stories, being invited to "take a lead in planning the drama itself" (O'Toole, 2009a: 105). Therefore, saying that in DiE students act and rehearse plays is inaccurate and misleading and may be more appropriate to portray the environment of Theatre in Education, where activities are planned in every respect before the beginning of the lessons and participants are usually required to follow prearranged scripts (see Bolton, 1993). As far as role-play is concerned, it can be noticed that, despite being chosen by more than half of the respondents in both questionnaires, it was chosen by the highest percentage of English teachers (88.8%) (see Figure 12). This may be because in L2 classes role-play is a frequently used technique, usually used in reference to situations learners may face in everyday life, such as buying a train ticket, going to the doctors' or doing the shopping. Nevertheless, these role-plays usually follow fixed predetermined dialogues, which generate little real communication performance and, hence, may not really motivate students (Dinapoli, 2009: 99).

As a consequence, although many teachers recognised role-play as a feature of DiE, it does not seem possible to say that they chose this option thinking about the kind of role-play used in DiE, which is creative and improvised. On the contrary, it may be possible that role-play was chosen thinking about prearranged scripts that students have to learn. Interestingly, less than 50% of the respondents of both questionnaires affirmed they think that DiE is about improvising and inventing stories (see Figure 12), which may support

the doubts about the high frequency of the "playing roles" choice. Finally, the least chosen option is "studying a script", which was chosen only by 20% of the English teachers. Therefore, although it seems that the general opinion of DiE of those questioned concerns activities in which students mainly have to become actors basing on prearranged scripts, they seem to believe that this approach may leave them some room for creativity.

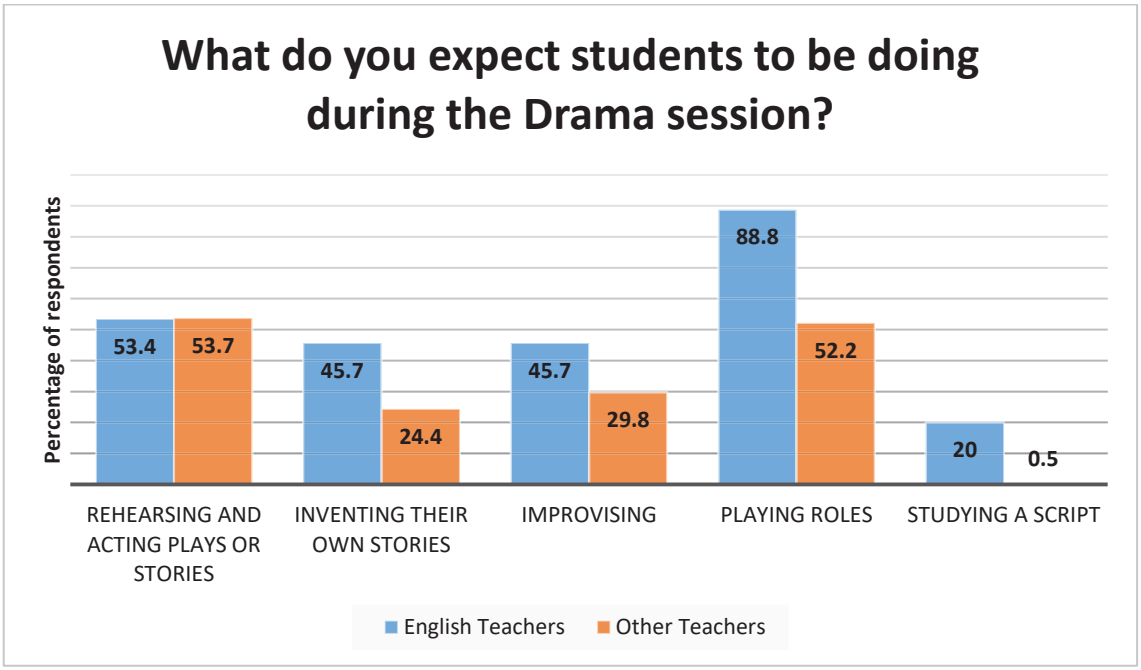

Figure 12. Respondents' ideas about DiE.

Regarding the second part of the questions on DiE, it is important to say that it was preceded by a brief description of this approach, so that when teachers answered the last two questions of the survey, all of them had some basic information about DiE. The questions were "do you think that using DiE in CLIL could help students achieve better results?" and "would you be interested in learning about DiE so as to use it in class?". The first one obtained similar results in the two versions of the questionnaire, since 93,4% of the English teachers and 89.5% of the other subjects teachers agreed that the application of DiE to CLIL would be beneficial. The other one, instead, received two different answers: the respondents who would be interested in using DiE in class are 82.5% of the English teachers and only 64.7% of the others. Although the results of these two questions are generally positive, by comparing their answers with the ones of the previous two, some incongruities may be noticed. For instance, I discovered that 19% of

the respondents who declared they think that DiE could help students achieve better results in CLIL classes and 16% of the people who already knew DiE said they would not be interested in using it in their own lessons. This seems to support what the several aforementioned scholars claim about the use of drama in schools, in other words that teachers tend to praise DiE but are reluctant to use it. Furthermore, among the respondents who already knew about DiE, 8% declared they do not believe that it could be efficaciously applied to CLIL, and thus, that they would not use it. These teachers might be part of the group of people who think that "school Drama has nothing to do with pedagogy and that Drama teaching is solely about promoting the study of dramatic art" (Bolton, 1993: 39).

In conclusion, although it seems possible to affirm that the application of DiE may present many positive and valuable aspects and provide benefits for the application of CLIL, the findings of the survey show that many teachers are not fully convinced about this methodology. This may depend on the fact that, as mentioned above, many teachers are not familiar with it. Indeed, since the implementation of student-centred methodologies is often challenging because "in adapting the curricula, teachers are required to adopt whole new approaches that are more practical and undoubtedly creative" (Danko and Duarte, 2009: 226), teachers who are not familiar with DiE may prefer to stick to the educational approaches they already know. However, as O'Toole (2008, in O'Toole and Stinson, 2009: 49) suggests, it would be useful for all teachers to start thinking about the classroom as a public stage, where a narrative of learning is to be enacted and dialogue happens. In this way, they could enable students to learn "the language, not about the language" (Porcelli, 2013: 48), which means they could provide them with the chance to deal with authentic and meaningful language, capable of conveying messages and information concerning the content of the target subject. Therefore, although there are many valuable educational methodologies and strategies (see, for example, Balboni, 2015; Larsen-Freeman, 2000), DiE seems to be particularly suitable for CLIL. In order to try to produce evidence that the use of DiE may work in a successful application of CLIL, in the next chapter I will describe and analyse two workshops in which these two approaches were adopted together.

CHAPTER 4: Drama in Education and CLIL, two case studies

The previous chapters of the present work analysed the CLIL and the Drama in Education approaches and tried to suggest why their integration could be valuable. In an attempt to provide an example, in practice, of how these two methodologies may be applied together, this chapter will provide the reader with the description and the analysis of two case studies.

Originally, I had planned to organise between March and April 2020 a two-hour workshop for six classes of the school ITT Eugenio Barsanti of Castelfranco Veneto, where I would have used DiE to teach in English some content subjects specific to their academic specializations – namely Mechanics, Mechatronics, Electricity, Electronics, Energy, and Logistics. Unfortunately, because of the national lockdown caused by the COVID-19 pandemic, the workshops had to be postponed. However, in September, although schools reopened, I did not manage to carry out my original plan, because of some logistical problems of the school, such as the shortage of available teachers and the fact that entire classes were forced to quarantine after possible COVID exposure. They gave me the possibility of doing the planned activities only in one class – 5ATN – so it was necessary for me to find other available teachers and classes to conduct the workshop. I contacted other schools, but the strict COVID-19 guidelines and the serious situation of the pandemic made all my attempts unsuccessful. Therefore, I had to devise a new plan and, together with my supervisor, Professor Dalziel, I decided to propose the experience to my dance school, ASD Arte Danza of Quinto di Treviso, where I managed to organise a second workshop.

It may be claimed that the plan that I actually implemented was less effective and produces less satisfactory results than the original one. Of course, it cannot be denied that the original plan would have allowed me to collect more reliable data, since there would have been six and not only two workshops and all of them would have been organised in a school context. Nonetheless, given the seriousness of the pandemic situation and the fact that most schools in Italy were at the time closed, this seemed to be the best solution. What is more, in the informative leaflet of the ASD Arte Danza one can read that, apart

from fostering students' dance skills and techniques, the main goal of the school is to make them learn dance culture, and that teachers are all professional and qualified people, who demand discipline and strong commitment. In other words, Arte Danza's students are used to respecting rules, to working hard and to following their teachers' guide. Therefore, although the ASD Arte Danza is a dance school, it seemed to be a suitable place to organise educational activities.

4.1 Case Study 1: Michaela DePrince's story

The first workshop was held on 1st October 2020 at the ASD Arte Danza of Quinto di Treviso, in the large room where the ASD members regularly take classes. There were 9 female participants, all students of the school, aged between 14 and 17. The foreign language used during the activities was English, while the selected content subject was History. However, since the workshop was organised in a ballet school, in order to make the activities interesting and enjoyable for all participants and pertinent to the ASD's programmes, I decided to choose a topic of contemporary History of Dance, namely the inspiring story of the worldwide famous ballerina Michaela DePrince. Therefore, the workshop was aimed at making students work on their use of English language while analysing and learning about Michaela DePrince's story. All the information and the materials used for the preparation of the activities were taken from the autobiography *Hope in a Ballet Shoe* (DePrince and DePrince, 2015) and adapted to the English level of the students, which, according to their grade at school, was between A2 and B1 (CEFR) (see European Commission/EACEA/Eurydice, 2017: 119 – 130). The workshop was planned applying the three-phase division of O'Toole and Dunn (2002, in Piazzoli 2012: 30), and hence it consisted of an initiation, an experiential, and a reflective phase[9]. The activities were organised with ideas from a book of Drama techniques (Maley and Duff, 2005) and from two workshops of Drama in Education I attended during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*, which was held at the Université Grenoble Alpes from 22 to 26 July 2019[10].

[9] Appendix 3 provides the lesson plan.
[10] The two workshops were *Speak Little, Say More: Minimalist Theatre For Good Prosody*, organised by De Koning, M. and Mitchell, C., and *Process Drama Workshop Based On A Black/White Photograph By Artist Nino Pusija*, organized by Piazzoli, E.

Before starting the activities, I explained to students that I would combine the application of CLIL with the use of DiE and, in particular, with performative language teaching. In addition, I told them that I intended to speak with them only in English and that I wanted them to use English too. Unexpectedly for me, their reaction was not positive, since most of them told me that they were not used to speaking English or to listening to their teacher speaking English, because at school both they and their English teacher mainly use Italian. Yet, the use of the foreign language was indispensable for carrying out the workshop, so I had to persuade them at least to try and to do their best. Moreover, in order to help them understand what I was saying, I tried to speak very slowly and clearly, and to rely on body language as mime to convey meaning to them (Piazzoli, 2018: 146).

4.1.1 The Initiation Phase

As has been already mentioned, the initiation phase is the moment in which participants become immersed in the dramatic situation (O'Toole and Dunn 2002, in Piazzoli, 2012: 30). The initiation phase of the workshop consisted of a series of activities aimed at introducing the participants to the world of both DiE and CLIL. It is important to mention that I personally know all the participants, since sometimes I teach them ballet, and that they are used to attending classes together, so it was not necessary for me to think about preliminary tasks to get to know each other. Therefore, after a brief description of my research project and its purposes, I could immediately start with the introductory activities. At the beginning, I proposed that the participants carry out a series of warm-up exercises, aimed at making them gain greater awareness of their breathing, voice and body, and learn to express and impersonate different feelings and emotions. Moreover, since I took part in all the warm-up activities, this section was also useful for introducing students to the unusual figure of the teacher-in-role and to the relaxed and informal atmosphere typical of DiE.

Firstly, I asked them to walk around the room and to relax. While we were walking, I started to talk and to give them directions aimed at helping them focus on their breath and feel their bodies. After a few minutes, I proposed them an exercise inspired by Piazzoli's *Emotional Palette* routine (see Piazzoli, 2018: 31): I asked a volunteer to suggest a word in English – the chosen word was 'book' – and the group to repeat it out loud a few times

in a neutral way. Then, I encouraged them to call out an emotion each, and each time I asked them to communicate such emotion by using voice, facial expression, posture and movements while repeating the chosen key word. At the beginning, participants suggested basic emotions, such as happiness, sadness and anger, but they soon started thinking about more complex feelings, like surprise, embarrassment and jealousy. This sort of progression may suggest that participants gradually managed to discover the expressiveness of their bodies in motion and learnt to enjoy the freedom and lightness evoked by this kind of exercise (Piazzoli, 2018: 31).

Secondly, deriving inspiration from the workshop *Speak Little, Say More: Minimalist Theatre for Good Prosody*, organised by De Koning and Mitchell during the aforementioned Summer School, I asked participants to use the expressiveness practised in the previous activity in another exercise. We had to choose a key word and an emotion each and decide how to 'colour' that word with the chosen feeling, by using both voice and body. Then we had to walk in the room and, when we met another person, we had to stop and greet by using the chosen word and feeling. After each greeting, we had to exchange both the word and the emotion, causing a sort of chain reaction. After a few minutes, we stopped, and in turns we said and interpreted the last word we used during the game and the person who had originally thought about that word had to say if the reproduction was accurate or not. Hence, since we had to be able to copy our peers and to reproduce the word as accurately as possible, we were encouraged to listen and observe others and thus to attach importance to them. In other words, this exercise was useful for stimulating mutual respect, consideration and understanding, which are all essential elements of teamwork.

Lastly, I moved to the phase of the pre-text (O'Neill, 1995: xiv), introducing students to the topic of the lesson. As has been said before, I chose the story of the famous ballerina Michaela DePrince, who was born in Sierra Leone in 1995, during the civil war, with a rare long-term skin condition called vitiligo, due to which she was despised by other people and called "the devil's child". After her parents death, she was sold to an orphanage, where she experienced the horrors of war. Fortunately, she was soon adopted by an American family, who gave her the possibility of starting a new life. Michaela's

story is inspiring and noteworthy not only for her childhood, but also for the difficulties and obstacles she found and overcome during her career in ballet, where she was discriminated against because of the colour and the condition of her skin, and her muscular body, which is usually not considered suitable for classical ballet. In order to introduce this story to students without giving them too much information, but stimulating them to explore its content, I showed them a photo that served as pre-text and was aimed at offering participants an input to arouse their curiosity and start the analysis and the understanding of the topic. Taking inspiration from Piazzoli's *At the Gipsy Camp* workshop (see Piazzoli, 2018: 72 – 73), I provided them with a picture that, despite the presence of the protagonist of the story, does not portray any particular or evocative situation. Indeed, the photo represents Michaela as a child with her sister Mia and their adoptive mother Elaine (Figure 13) without giving any information on her past in Sierra Leone or on her career in ballet.

Figure 13. Michaela with her sister Mia and her adoptive mother.

When I showed students the photo, I asked them to work in pairs to describe and interpret what they saw, and to think about some open-questions that would be useful to better understand who the people in the photo were. In other words, we used a device called *Inquiry*, which is useful because, as O'Neill (1995: 143) explains, it makes the dramatic action "driven by a need to discover the truth about a person or an event". Interestingly, every pair decided to investigate different aspects of the photo, so when I asked them to share the questions they had thought about with the rest of the group, we managed to

collect a list of about twenty different enquiries concerning the children's age, their origins and nationality, their relationship with the white woman, their likes and dislikes and their experience with racism. From this list, then, they selected the questions they would pose in person to the people in the photo and, thus, they decided from which point of view they wanted to start their analysis of the topic.

4.1.2 The Experiential Phase

As has already been explained (see Chapter 3.2), the experiential phase is the main phase of the DiE lesson. Indeed, it is the moment in which students, becoming creators, actors and audience of their work, effectively explore the dramatic world and the topic of the lesson (O'Toole and Dunn, 2002, in Piazzoli, 2012: 30). The experiential phase of the workshop consisted of two parts: the first one was aimed at making participants explore Michaela's childhood, while the second one was focused on her career in ballet.

In order to ensure continuity to the activities, the first exercise I proposed to participants was based on the list of questions they had prepared during the last stage of the initiation phase. It consisted in a framed improvisation with teacher-in-role. The participants were a group of 8 year-old ballet students, going to their ballet class as always, while I came into the space taking on the role as Michaela, a new student at the school. They had to use the previously prepared questions – or any other question they liked – to get to know me. Before taking on the role as Michaela, however, I played the part of the ballet teacher, informing the students that a new girl was joining them. Then, I momentarily left the room and I re-entered in-role as the child. In this way, I helped students to frame the situation (Goffman 1986, in Bowell and Heap 2013: 54; Boland, 2013), that is to say to understand from which point of view they would come on the scene. When students asked me questions, at first I answered shyly and nervously and then, gradually, I started giving more complete answers. However, I always tried to avoid going into too much detail, with the purpose of arousing their curiosity and giving them the chance to lead the investigation. As Bowell and Heap (2013: 40) notice, in fact, the use of a framework in DiE is important, but, in order for it to be useful, it has to be "disciplined and structured, but not strictured". In other words, it is essential for DiE practitioners to guide their students without impeding their personal expression.

The first activity of the experiential phase was particularly useful because, by coming into the space and taking on the role of Michaela, I managed to "establish the imaginary situation briefly and economically, without lengthy explanations", supporting the students in their exploration of the topic from within the fictional situation (Kao and O'Neill, 1998: 27). Students seemed to appreciate and enjoy this exercise, because they asked me many questions that had not been mentioned during the analysis of the pre-text, and, hence, they went even further than they were supposed to. This may suggest that the application of DiE can help make students willing to understand and learn new things, and become active authors of their own learning.

At the end of the activity, when enough information had been gathered, I stopped my role-play, but I asked participants to continue their improvisation with a different frame. They had to pretend to be at the end of their ballet lesson and, in groups, they had to discuss what they had learnt about Michaela. In this way, they could share and compare what they had understood, cooperating in the reconstruction and the analysis of the topic. Then, the workshop continued with a task aimed at recreating in detail Michaela's childhood, using not only the information collected by students, but also Michaela's autobiography (DePrince and DePrince, 2015). I divided the participants into three groups and I provided each group with some pieces of paper with sentences concerning Michaela's childhood. Each group had sentences summarising a different part of her life: the first group had the part that went from the birth to the arrival at the orphanage, the second had the life at the orphanage, and the third had the escape and the arrival in the USA. Each group had to analyse the sentences, reorder them to create a text and decide how to dramatize it for the purpose of explaining it to their classmates. I did not personally take part in this activity, but I was available for help: sometimes they asked me for an explanation of words they did not know, or for advice on how to create their performance.

This task was useful for many reasons. Firstly, by reordering the sentences, students could focus on the chronological order of events, analysing the topic from a historical point of view. The analysis of sentences gave also them the possibility of working on sequencing language and on new vocabulary. For example, they learnt words concerning poverty and war, such as starvation, rag, disease, mistreatment and abuse. Secondly, having to

dramatize their part of the story and, hence, enter into it from the point of view of the characters, they could transform what otherwise would have been a mechanical analysis of a text into an emotionally and cognitively involving experience. The use of Drama techniques and embodied pedagogy in CLIL, in fact, may lead to both cognitive and affective gains in learners: while the learners work on their language proficiency and their content knowledge, they have the chance to "experience the functional and communicative purpose of learning a foreign language in a meaningful way" (Drew, 2013: 5; see also Dinapoli, 2009; Nguyen and Larson, 2015). In other words, participants could bring the text *alive*, deriving their comprehension of the topic from their personal experience as either performers or the audience. Thirdly, this exercise required creativity and imagination: since the texts were made up of simple sentences providing only the bare facts of Michaela's childhood, in order to put them into a performance, they had to create the context and decide how to involve emotions to convey the right meaning and feelings. Lastly, the task trained participants to work in group and to use both cooperative and empathetic listening (see Chapter 3.3; Heitler, 1990, in Wolf and Heath, 1999: 99), that is to say to contribute significantly to the work of the team by offering suggestions and, at the same time, welcoming their peers ideas.

The three groups decided to frame their performance in different ways, according to their abilities and willingness to act in front of their peers. The first group transformed their text into a letter written in the first-person singular; one person read the letter, as if she were Michaela, while the other two students played the role of her uncle and her mother respectively, and they intervened with comments that added information and placed emphasis on important details of the story. To provide an example, I report here an extract of the performance:

> **Student 1** (in role as Michaela): *I was born with a skin disease that causes white spots on my skin.*
> **Student 2** (in role as Michaela's uncle): *I hate you, you're the devil's child, and nobody will never marry you!*

The second group, in which two students felt quite unconfident about their use of the English language, decided to use pantomime: one person read a summary of the text,

while the other two mimed the scene (see Figure 14). In this way, the two students who felt unconfident about their use of English in front of an audience could take part in the performance actively, although they did not speak, demonstrating their comprehension of the topic even without the use of the language. Therefore, it seems that the application of DiE helped all students get involved in the lesson, since it gave them the opportunity to express themselves freely, using the techniques and the strategies they preferred. Indeed, as is widely believed (see, for example, Allcock and Hulme, 2010; Balboni, 2015; Coffield, et al. 2004; Gardner, 1983), people tend to have an individual learning style, that is to say that, according to the "speed and manner with which they pick up new information and ideas, and the confidence with which they process and use them" (Coffield et al., 2004: 2), different people may have different needs and, consequently, different approaches to learning. In light of this, as claimed in Klein (2003, in Allcock and Hulme, 2010: 70), it is important for teachers to provide their students with different activities, because "different activities provide cognitive skills not available through a single approach". The great variety of Drama-oriented techniques and strategies and the fact that they draw on students' imagination and creativity, integrating verbal and non-verbal aspects of communication, and, thus, bringing together both mind and body (Maley and Duff, 2005: 1 – 2), seem to make DiE a valuable approach to create the favourable conditions for all students to succeed in their learning process.

Figure 14. An extract from the performance of the second group.

As far as the third group is concerned, they decided to explain their part of the story indirectly, by means of a documentary: they described the situation from an external point of view, without directly taking on the role of the characters. This choice was made because their text reported at the same time a series of events which were emotionally very involving for Michaela and numerous geographical details fundamental to the comprehension of the story. Participants found it difficult to join the two elements together, and, hence, they decided to explain the situation from the outside, in order to provide their peers with a clear and detailed explanation. This may be seen as a form of distance "to create an avoidance of emotional involvement with characters and events" (Eriksson, 2007: 6). However, they did not mean to avoid showing their peers Michaela's emotions. On the contrary, they thought that by interpreting the scene from the inside, given the need to provide the class with important and detailed information, there was the risk of trivialising Michaela's feelings, or, by focusing on feelings, of omitting important details. Hence, in this case distance was deliberately used as a strategy to convey clearer meaning.

By comparing the work of the three groups, it is possible to notice that participants analysed and explored their texts in different ways, which shows that, in creating their performances, they took into consideration their personal abilities and attitudes. Indeed, thanks to the creative nature of DiE activities, they had the opportunity to work in groups and to cooperate in the analysis of the topic by creating and using a method that was suitable for each of them, in which they could feel confident and eager to actively contribute to and take part in the lesson.

At the end of this exercise, before continuing the exploration of the topic, I stopped the activities to create a moment of debate, to give participants the chance to discuss the challenges encountered during the previous tasks and to reflect on what they were learning, both from the point of view of language and of the topic. During this moment, we sat in circle, which is "a formation that invites both participation and equality" (Sobral, 2011: 91), so as to create a context in which students could feel free to speak. This activity was part of the reflection-*in*-action process, a fundamental moment of the lesson aimed at transforming the learning into acquisition: students were required to carefully think

about how they were working, in order to monitor their progresses and difficulties and to make meanings explicit (Schön, 1983; Balboni, 2015: 153; Oxford, 1990: 4). Thanks to this activity, participants could voice and resolve their doubts and identify the weaknesses in their learning style, preparing themselves to deal with the second part of the lesson with increased confidence, self-confidence and self-awareness. Furthermore, before resuming the experiential phase, I gave students new input by providing them with a new pre-text. I showed them an extract from a video[11] in which Michaela performs a famous variation from Swan Lake at the Het National Ballet. By watching the video it is immediately possible to understand that Michaela is a very talented ballerina and, since she dances in a theatre with set designs, a corps the ballet, and a stage costume, it is possible to presume also that she is part of a ballet company and, thus, that she is a prominent professional ballerina. So, the introduction of a second pre-text helped learners understand who they had talked about in the first half of the workshop and, in addition, made them curious and aroused their interest. Not surprisingly, at the end of the video some of them asked me questions about Michaela's career path. I told them about her soloist role at the Dutch National Opera, but, instead of giving them any other information, I asked them to try to think about what happened after Michaela's arrival in the USA and how she built her career. Then, I provided them with a third pre-text, in order for them to have more information to imagine Michaela's story after the adoption. I showed them a picture (Figure 15) portraying Michaela and a famous Russian white ballerina – Maria Khoreva – in a similar dance pose, and I asked them to spot the differences between them. The two ballerinas, in fact, are physically very different: Maria is thinner and she looks more graceful and elegant, she has longer legs and a better arch, and, in general, she perfectly fits the stereotype of the ballet dancer; Michaela, on the other hand, looks more muscular and athletic and has a physical structure that conforms better to the stereotype of a gymnast than of a ballerina. Moreover, Michaela has black skin and has visible white spots due to vitiligo. To use one participant's words:

[11] The extract was taken from the TEDx Talks video reporting Michaela's speech. At the end of this video, Michaela shows the audience a video in which she performs the First Solo from the Pas de Trois of the Act 1 of Swan Lake at the Het National Ballet. Video available online at: https://www.youtube.com/watch?v=Fh5kiTn0P4Y

"It is impossible to say that Michaela is a ballet dancer if you look at her. You have to see her dancing to understand… because there is a stereotype. The ballerinas are white, with long legs and very thin".

Figure 15. Comparison between Michaela DePrince and Maria Khoreva.

Therefore, by noticing the differences between the photos, students managed to realize that, even though after the adoption her life significantly improved, Michaela had to struggle with discrimination, and challenge the strong stereotypes that persist in the world of ballet. For instance, a participant said, "I think that she suffered. I think that many companies don't want her because she is black and because they think she isn't good".

The second part of the experiential phase focused on Michaela's career in ballet and on discrimination. The first activity I proposed to them consisted in the analysis and interpretation of moments of Michaela's career in ballet in which she experienced discrimination. I divided participants into three groups and I gave each group a piece of paper with an extract from *Hope in a Ballet Shoe* describing three different situations. Students had to read them and create a tableau portraying their scene. Then, in turns, each group stopped performing and observed the other groups' freeze frames, trying to grasp

the meaning that their peers were trying to convey. They were allowed to ask their peers for explanations and to comment on what they were seeing. Probably encouraged by the freedom they had and by the informal and relaxed atmosphere that had been created since the first half of the workshop, during this activity, participants were very active and involved. They not only described their peers' tableaux, trying to guess as much information as they could, but, sometimes, they also offered suggestions to the performers, in order to make their creation more expressive and effective. In the second task, instead, learners were required to take part in a second improvisation. In their groups, starting from the situation they had portrayed in their tableau, they had to imagine how Michaela and the other characters, such as her mother, her sister, the teachers, or her friends, may have reacted on such occasions. Both the tableaux and the improvisation were aimed at making students understand how Michaela may have felt in her career path, and experience some of the challenges and the struggles she faced. These activities were based more on emotions and feelings than on facts and information. Yet, at the end of activities, participants seemed to have well comprehended the topics they worked on. As Cecco and Masiero (2019: 48) underline, "emotions, once freed, help learning because they release individuals from routine and habits, leaving room for experimentation and discovery, hence learning". What is more, some students expressed a strong interest in learning more about Michaela's story and in reading her autobiography, which can be considered as a sign that the workshop was overall successful. Indeed, DiE can be recognised as a useful tool to encourage learners to engage in the curriculum, because when they dramatize their lessons, they tend to develop a keen desire to know many things that otherwise might be matters of pure indifference to them (Finlay-Johnson, 1907, in O'Toole, 2009a: 98).

4.1.3 The Reflective Phase

As has been mentioned above, during the workshop a moment of debate to monitor the students' difficulties and progresses was created. However, participants could undergo a process of reflection-*in*-action during the whole workshop (see Schön, 1983). From the point of view of language, for instance, on several occasions during the activities I encouraged them to reflect on errors in their language use, sometimes providing them with the correct version, other times making them notice the error and guess the correct

version. From the point of view of the content, instead, I continually reminded them to concentrate on what they were analysing and to compare what they had understood with their peers. Moreover, when they asked me for explanations or for the meaning of words, I always tried not to answer directly, but to provide them with clues or handy tips to help them reach the answer autonomously. In this way, I encouraged them to become reflective practitioners, who treat uncertainties as a source of learning (Schön, 1983: 300) and who do not "bracket off episodes of practice for scrutiny", but "continuously and persistently scrutinise practise" (Neelands, 2006: 17).

Regarding reflection-*on*-action, which is the phase happening after the event has occurred (see Schön, 1983), it consisted of two separate moments. The first one was just after the end of the last activity of the experiential phase and consisted in a debriefing exercise and a discussion. In the debriefing session, we walked around the room, relaxing and thinking about the experience, and, in turns, we could share with the other participants how we felt during the activities. I encouraged students' participation by asking them how it was to use their voice, their body, and their imagination. Then, we sat in circle and I asked them explicitly how they felt to be in Michaela's shoes. Their answers gradually let us start a discussion on the topic of the workshop, in particular on the issue of discrimination, on the civil war and on the severe living conditions in countries at war such as Sierra Leone. This moment of sharing was particularly useful because it allowed them to reorder their ideas on Michaela's story and to check if what they understood was correct. As Gray (1996: 10) claims, "in the case of describing and developing practice-led research, the experiences of many researchers are required to define the parts in order to form the whole picture". Students participated actively in the debate, demonstrating their comprehension of the topic and their interest in increasing their learning of it. The subject of the debate then changed to language: students reflected on the new vocabulary they learnt and on the challenges and benefits of speaking in English during the whole workshop. Finally, I asked them to reflect on the use of DiE methodology to learn a foreign language and a topic taken from a content subject simultaneously. Concerning the second phase of the reflection-on-action process, instead, it consisted in a questionnaire that students compiled autonomously, reflecting on the activities. Since I wanted them to answer as freely and honestly as possible, the questionnaire was in Italian. As Balboni (2015: 107)

observes, it is important for language teachers to limit the use of the foreign language in those situations in which students' freedom of expression is fundamental. Indeed, if students feel unconfident about using the language, their expression may be impeded and they may have difficulties in finding the right words to voice their opinions.

Making participants reflect on the workshop both in my presence at the end of activities, and in retrospect through an anonymous questionnaire, was useful to me because I could collect both their perceptions and the opinions they expressed spontaneously in class, and the answers they gave in a more rational manner after careful reasoning. I will now analyse the results in detail.

4.1.4 Results and feedback

Since the very beginning of the workshop, I realised that the level of participants was lower than the one I expected and, thus, I feared that the activities I had organised could be too demanding for them. Nevertheless, although most students found it challenging to use the English language constantly and thought the materials on which they had to work were difficult, they always seemed willing and determined to succeed. Their participation was active and dynamic and, when they worked in groups, they were mostly cooperative and open to suggestions and criticism. Therefore, while observing them, I had the feeling that they were enjoying the activities and that the workshop was overall successful. This claim was substantiated by students' feedback on the experience. In the questionnaire[12] there were two questions asking respondents to express a general opinion on the workshop, and, in particular, to say how fun, useful, involving and difficult they found it. All of them said that they were overall satisfied with the workshop and, as shown below (see Figure 16), most of them think the experience was very involving, fun and useful. Concerning the level of difficulty, two people chose the option 4, which represents almost the highest level, three participants chose a medium level and three chose the lowest options. This means that, even though during the workshop all of them seemed worried by my request to use only the English language, and most of them told me they found most activities challenging, their hard work and the fact that they enjoyed the experience made them evaluate the workshop quite positively also from the point of view of

[12] The results of the questionnaire have been reported in Appendix 4.

difficulty. This may depend on the dramatic playful nature of DiE activities and on the use of group works: the need for interaction and collaboration to work on enjoyable tasks may have helped students feel more motivated and willing to experiment with language, and to try to accept challenges and overcome obstacles (Balboni, 2015: 195; Fortanet-Gómez, 2013: 150).

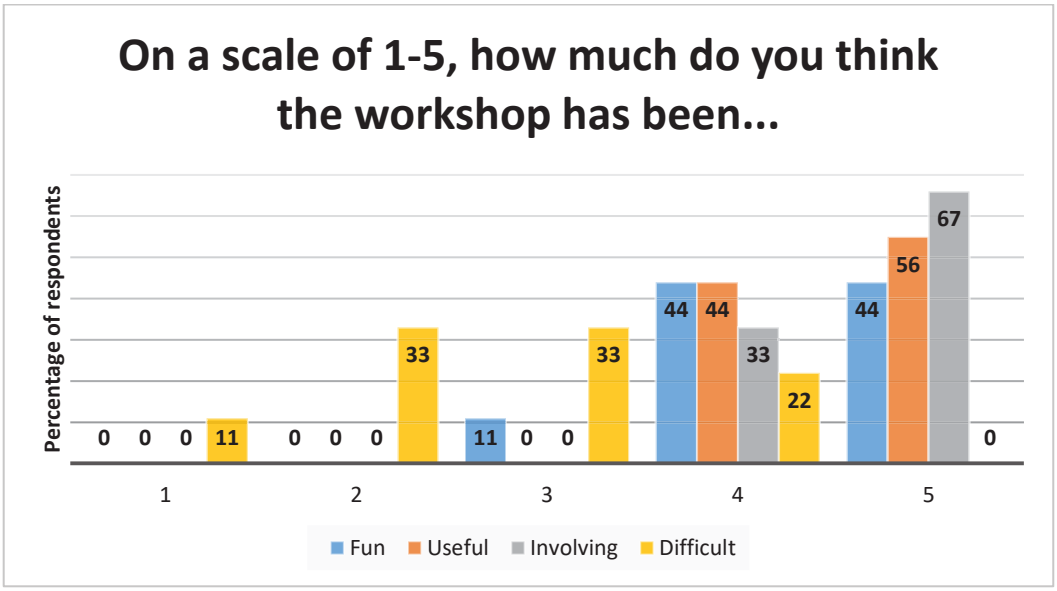

Figure 16. Participants' opinions on the workshop.

In order to better understand which aspects of the workshop participants found more difficult, in the questionnaire there was an open question that allowed them to express their opinions in detail. Apart from a few comments on unknown vocabulary and on the inexperience in acting, all answers regarded the problems students had in speaking and understanding English. This may be because, as a student underlined, "at school we rarely speak, and our speaking exercises are mainly based on ready-made sentences. We never improvise, and the teacher usually speaks Italian" (my translation). However, two students wrote that their difficulties gradually lowered during the workshop because, since they enjoyed what they were doing, they managed to focus more on the activities and less on the use of language. Dinapoli (2009: 107) observes that in a formal context as usually characterises schools, students are "often too tense to perform to their full potential", because they tend to focus "more on getting things right than on interpreting their personae". On the contrary, by using Drama techniques, the learning experience becomes meaningful for students, fusing affective and cognitive elements and creating a

process of active thought and feeling (Hegman, 1990, in Dinapoli, 2009: 101; Gragg, 1980, in Dinapoli, 2009: 101). Moreover, it is interesting to notice that the speaking activities of the workshop were largely recognised by participants not only as challenging, but also as useful. In fact, although most of them affirmed they had difficulty in using the English language, 78% of participants wrote about the possibility of speaking and actively using the language also in their answers to the question investigating the most useful and enjoyable aspects of the workshop. This means that, although they felt the activities to be very demanding, they managed to understand their usefulness and the benefits they could bring.

Concerning the aspects of the experience that participants enjoyed the most, in the questionnaire there were two different questions: one regarded only the characteristics of DiE, while the other was an open question regarding the whole workshop. The results of the question are consistent, since in the second one all students wrote about the aspects they had chosen before. For instance, in both cases all students said they found the possibility of working in groups useful and helpful for their learning. Similarly, 78% of participants chose the mantle of the expert as one of the most useful DiE characteristics, affirming in the following answer that they enjoyed the chance to take part in activities in which, by acting and performing, they could explore and analyse, but also explain to their peers, the topic of the lesson, reversing the hierarchy of traditional classroom interaction (Piazzoli, 2012: 31). Other frequent answers to both questions concern the benefits of working in the relaxed and informal context created by the unconventional figure of the teacher-in-role. Hence, it seems possible to say that participants believe that the workshop was an enjoyable and useful experience mainly thanks to the application of DiE.

This claim may be supported by looking at the results of the five questions concerning DiE as a methodology. Although 8 out of the 9 participants had never heard of DiE or had similar experiences before the workshop, all respondents stated that they think that DiE is a valuable educational method and that it may be successfully used to teach both a foreign language and a non-linguistic content. They also all agreed that DiE may provide students with stimuli that are different from the ones they usually receive at school, and,

possibly, even more effective. Finally, they all said they would recommend their teachers to use this methodology to improve their teaching.

Furthermore, in order to understand if and how using DiE during the workshop helped them in their learning process, I asked them to say whether they feel they managed to understand Michaela's story and which aspects of the English language they practised and improved the most. Concerning the content, all of them answered positively. Regarding the language, they said they worked the most on vocabulary (100%), pronunciation (89%) and fluency (67%), while nobody mentioned grammar. This may depend on the interactive nature of DiE, which caused students not to focus on accuracy, but on "performance phenomena", such as "repeats, self-repairs, hesitation phenomena or the use of discourse markers" (Brand and Götz, 2011: 257), and which made them run into incidental vocabulary learning (see Sok, 2014). Only 33% of the respondents said they worked on the use of authentic language. This may be because, although authentic communication is one of the main goals of both CLIL and DiE (see, for example, Kao and O'Neill, 1998: 5 – 12; Lorenzo and Moore, 2010: 34), and although the activities proposed during the workshop were aimed at encouraging authentic communication, participants tended to think a lot before speaking and, sometimes, when it was possible, they wrote down what they had to say. For example, in the activity in which they had to explain to their peers a part of Michaela's childhood through a performance, all three groups asked me for permission to write a sort of script. On the one hand, this prevented them from dealing with real improvisation and, consequently, from using real authentic language. On the other hand, this helped them succeed in the proposed tasks, because, probably, without the support of a script or preparation, they might have been afraid to take part in the lesson actively.

To conclude, by considering both the feedback I received thanks to the questionnaire and students' enthusiastic response to the activities of the workshop, it seems possible to affirm that the aim of this first case study has been fulfilled. The activities proposed during the lesson made students both understand a topic from a content subject and work on the use of a foreign language. Even though the tasks were demanding for participants,

since their level was lower than the one I expected, we managed to reach the end without much effort, demonstrating that CLIL and DiE may be successfully applied together.

4.2 Case Study 2: Power plants and the production of electricity

The second workshop was held at the ITT Eugenio Barsanti with the 20 students – all boys, aged between 17 and 19 – of the class 5ATN of the school. Thanks to the collaboration with their English teacher, Natascia Valentini, I organised two one-hour lessons, given on 15th and on 22nd October 2020, based on a topic taken from the CLIL programme of the class, namely power plants and the production of electricity. The lessons were aimed at making students cover this topic in English through the application of DiE. The materials I used to prepare the activities were all taken from their CLIL textbook (O'Malley, 2017), whose contents are suitable for their English level, which is supposed to be B2 (CEFR) (see European Commission/EACEA/Eurydice, 2017: 119 – 130). The workshop was planned mainly by drawing inspiration from the workshop *Drama in the Second Language Curriculum and Assessment*, organised by Stefanie Giebert during the Summer School I attended in Grenoble in 2019[13]. In this workshop, Giebert applied DiE to ESP (English for Special Purposes), to suggest that DiE may be successfully used to teach languages in a professional context and for professional purposes (see Giebert, 2014). The workshop of the second case study was planned applying the three-phase division of O'Toole and Dunn (2002, in Piazzoli 2012: 30), but the two lessons were organised differently. The tasks of the first lesson were mainly aimed at making students learn the technical vocabulary of the topic, while the purpose of the second meeting was to use such vocabulary to analyse and interpret the content creatively[14]. On both occasions, I spoke in English and I asked participants to do the same both with me and with their peers, which they did quite easily, since they regularly use English with their teacher too.

Unlike the first workshop, the organisation and the implementation of the second one were deeply affected by the strict COVID-19 guidelines of the school. Indeed, while at

[13] The workshop *Drama in the Second Language Curriculum and Assessment* was organised by Giebert, S. during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*, which was held at the Université Grenoble Alpes from 22 to 26 July 2019.
[14] Appendix 3 provides the lesson plan.

the ASD Arte Danza we were in a large room where participants managed to move in the space freely even if they had to keep a safe distance between themselves, the limited dimensions of the classroom at the ITT Barsanti and the fact that moving desks was forbidden, made movements almost impossible for us. Therefore, I had to be careful not to propose activities that required much movement and concentrate on how to organise tasks in order to make students always keep a safe distance. In this regard, the collaboration with the English teacher of the class was fundamental, since she informed me in advance about the arrangement of desks and she helped me figure out how to organise group work. However, these limitations represented a major inconvenience, since a space "designed to generate interaction, collaboration, physical movement, and social engagement" is one of the essential elements of the embodied pedagogy on which DiE is based (Jamieson, 2003, in Nguyen and Larson, 2015: 338; see also Baldwin, 2009; Piazzoli, 2018).

4.2.1 The first meeting

The first part of the workshop was held on 15th October. At the beginning of the lesson, some time was spent on the introductions, and on the explanation of my thesis project and of the main characteristics of DiE to students. In particular, I explained that DiE is usually based on students' freedom of space, movement and physical activity (Bolton, 2007: 48 – 49), and that our workshop unfortunately was affected by restrictions. In light of this, I also asked them to participate as actively they could, even though they might not feel completely free.

The initiation phase was very similar to that of the first workshop, since we did the same warm-up exercises, with the only difference being that students had to move on the spot. Therefore, we started by working on our breath, our bodies, our voice and our field of vision. Most students looked uneasy and awkward during the first tasks, probably because, as Piazzoli (2018: 30) observes, while this kind of exercises "may be routine for voice and drama-based classes, it is rather unusual for an L2 class". However, I noticed that when they realised I was doing the same things they were supposed to do, their participation increased. This may be because by joining in on equal terms with students, the teacher-in-role encourages them to actively engage in the activities and fosters their

risk-taking and disposition to play (Kao and O'Neill, 1998: 27; Dewey, 1934, in Piazzoli, 2012: 33). The warm-up session continued with the exercise inspired by Piazzoli's *Emotional Palette* routine (see Piazzoli, 2018: 31) I proposed in the first workshop, but this time we practised communicating emotions by using the word 'hello'. Similarly to what happened during the first workshop, there was a progression in students' participation: where at the beginning they acted bashfully, proceeding with the exercise they gradually started becoming more involved, transforming almost imperceptible and expressionless movements, into jumps, big movements of the arms and meaningful facial expressions. The third exercise was the aforementioned one inspired by the workshop organised by De Koning and Mitchell during the Summer School in Grenoble, in which students had to choose a word and a feeling to greet other people and, after each greeting, each couple had to exchange both the word and the feeling. Given the impossibility of walking in the room, I asked students to stay at their desks and to interact only with the people standing around them. Unlike the first workshop, where students could choose any word they liked, in this case I asked students to think about an English word regarding the production of electricity. I was sure that all of them could think of at least one word, because their English teacher had assured me that they had already covered part of the topic during the previous years. This activity seemed to be successful because, since many students chose the same words, and, consequently, there were occasions on which two people had to play with the same vocabulary item and different emotions, they managed to stay focused and to fulfil the goal of the task. Moreover, although the words used in this game were only 9, we managed to shift the focus onto the topic of the lesson.

In this first phase of the workshop, students' own background in the content subject was used as a pre-text. As Mehisto et al. (2008: 141) notice, "our existing knowledge base and our current level of understanding serve as a foundation and as an anchor for new learning" and, hence, they may be used as scaffold. Furthermore, since the content subject we used is part of the group of subjects specific to students' school careers, using their background information as pre-text was useful to connect it directly to their own interests and motivation, making it a source of curiosity and inspiration for further research and learning (Piazzoli, 2018: 35).

The first activity of the experiential phase – which was inspired by the workshop of De Koning and Mitchell – was aimed at expanding participants' technical vocabulary concerning power plants and the production of electricity. I had prepared 20 flashcards with the picture and the English name of 20 elements important for the process of production of electricity in power stations, which I gave students to create dialogues. In pairs, they had to ask and answer about the vocabulary items of the card they had, as in the example below; then they had to exchange their cards and do the same thing with other people. As happened in the previous exercise, they created a sort of chain reaction, making cards move around the classroom, so that all of them managed to practice with a considerable quantity of words.

> Student A (showing the card to his partner): this is a *drive shaft*
> Student B: what?
> Student A: this is a *drive shaft*
> Student B: a what?
> Student A: a *drive shaft*!
> Student B: ah, un *albero di trasmissione*!

The dialogue was very easy in its form, but it was effective, because students were required to repeat the vocabulary items many times and to provide their Italian translation. Furthermore, it asked them to enter into role: student B was the inexpert one, and he had to sound confused and perplexed until the last line, when he could prove he was clever by providing his partner with the right translation. Student A, instead, was the wise and experienced one, willing to teach his partner a new word. Although the role-play did not require much effort, it helped spice up an exercise that was apparently mechanic and dull. Indeed, participants seemed to enjoy it and find it fun, because they put a lot of emphasis into their lines. For example, I noticed that participants playing the role of student A often sounded exasperated when facing the continual questions of their partners and, sometimes, I saw them miming the object they were talking about, as if they thought that movements could facilitate their partner's comprehension. In fact, usually, when students are required to assume a role, simulating the characters' actions is not enough for them, but "they must grasp the motivation behind them" (Bolton and Heathcote, 1999: 90).

The purpose of the second activity was to explore the meanings of the words used in the previous exercise in order for students to acquire them decisively. They were divided into five groups of four people and each group was provided with pieces of paper with the definitions of the words. In turns, each of them had to take a sheet, read the definition and mime it, trying to make other people understand which vocabulary item he was referring to. If nobody could guess right, he could use the definition to offer suggestions. Each group also had to record their results, so as to tell me with which words they had most difficulties. Interestingly, all groups managed to guess the majority of words, which demonstrates that the exercise with flashcards was successful. By contrast, all groups had some problems with the mimes, and on many occasions they had to read the definitions because they did not know how to put the words into action. Some participants did not even want to try to mime, preferring to read the definition immediately. For example, a student told me, "I am not a creative person. I don't know how to mime. I don't know how to imagine things or choose the right movements to make them understand". However, there were also participants who seemed to enjoy the challenge and to relish the chance to take a risk. For instance, I saw some students who, instead of reading the complete definition, tried to make their classmates guess by miming some of its words, especially verbs; hence, although they avoided miming the vocabulary item, they still tried to use physical movements to fulfil their goal. To provide another notable example, a student who did not know how to mime the *drive shaft*, decided to mime a tree, remembering that the Italian translation of drive shaft has the word "tree" in it. Therefore, although this task seemed challenging to most students, many of them managed to react and to transform the challenge into an opportunity to come out of their comfort zone and explore the use of new skills. This may depend on the fact that, as Drama-based lessons are usually very different from lessons based on other methodologies, students may be encouraged by the change of scene to try new things and take risks, which might provide opportunities for personal growth and development, for the discovery of new talents, and for new skills to be nurtured (Cordileone, 2011: 56; Wright, 2011: 112).

Concerning the reflection phase of the first meeting, as happened in the first workshop, reflection-in-action was encouraged during all the activities, while a moment of debate in which students had the opportunity to reflect on action and share their feelings and

opinions with the class was created at the end of the lesson. Before starting the debate, I had students do a debriefing exercise, asking them to sit down and to close their eyes, relaxing and concentrating on their breath and bodies. Then I asked them to think about their experience, reflecting especially on the advantages and disadvantages of learning technical vocabulary in a foreign language through the use of Drama-based activities, and, if they wanted, to share their opinions and feelings with the class. In general, they seemed to agree that the lesson was useful and that the challenging and playful nature of the activities I proposed benefited not only their acquisition, but also their understanding of the vocabulary items. As some students observed, in fact, they had the possibility of working on the same words in different ways, because they did not only read a list of words, as they usually do in regular classes, but they could also look at pictures, use the words in dialogues, and try to interpret them through the use of movements. In other words, they recognised the benefits of multimodality, appreciating the combination of visual, verbal and movement, affirming that they perceived learning to be more enjoyable and less difficult (see Marchetti and Cullen, 2016; Mayer, 2013; Sankey et al., 2010). Moreover, mime might be a useful tool to fix language in the mind of learners, because it is "a great way of reinforcing memory by means of visual association" (Rose 1985, in Davies, 1990: 90). Concerning the disadvantages, instead, nobody underlined particular negative aspects, which made me presume that the first part of the workshop had been generally successful and its goals fulfilled.

4.2.2 The second meeting

The second part of the workshop was held one week after the first one, on 22nd October 2020. As mentioned above, its aim was to make students use the previously learnt technical vocabulary to explore the topic of the production of electricity in power stations through the application of DiE. The initiation phase consisted only of two activities. The first exercise I proposed was aimed at making participants revise the vocabulary of the previous lesson and to let me understand how much they remembered. In groups, they had to enter a sort of competition: each group had a table with a list of technical vocabulary items in Italian; they had to provide the translation of all words as quickly as possible. If they could not remember a word, or if they did not know how to write a word correctly, they could ask me for help. In order to make the task more challenging and

engaging, if they wanted me to provide them with the solution, they had to made me understand which word they were referring to through the use of mime. In this way, I managed to introduce again the use of Drama-based techniques into the lesson. All groups remembered the majority of vocabulary items, although sometimes they could not write them correctly without my help. The words they had most problems with were *drive shaft*, *gearbox*, *injection well* and *penstock*, which, however, they could mime without much effort. Regarding the pre-text, instead, similarly to what happened in the first lesson, I decided to use students' own background and curiosity. Starting from the word "generator", I asked them to discuss in pairs its workings, which they did quite easily since this topic had already been partially covered during the previous years. Then I divided them in four groups and I assigned each group a source of energy – namely water, wind, biomass and biofuels, and geothermal energy – asking them to brainstorm ideas about how it could be used to make a generator work.

The experiential phase of the second meeting consisted of a single activity, which was similar to one of the activities I proposed during the workshop at the ASD Arte Danza. Each group was provided with different pieces of paper with sentences describing the production of electricity in a power station. Each group was assigned a power plant in reference to the source of energy they had discussed before. For instance, the group who talked about water had to work on the hydropower plant. Students had to read and analyse the sentences, and reorder them into a text; then they had to create a performance in which they were supposed to explain the workings of their power station to their peers. Students seemed to find this task demanding and challenging for many reasons. Firstly, some groups encountered difficulties in putting the sentences in the correct order. While in the first workshop participants worked on a story and could count on the chronological order of events and on the presence of sequencing language, in this case students had to analyse something more complex. In the description of each power plant, in fact, the various stages of its workings did not always follow a linear order, because each of its parts may be related to more than one other component. Therefore, in order to make all the pieces of the jigsaw fall into place, it was necessary for them to carry out a careful analysis, not only linguistically and logically, but also considering the technical functions of the components of the power station. For example, concerning the hydropower plant, there

were two sentences concerning electric current. The first was “The electric current is converted to a higher voltage by a transformer in the powerhouse”, while the second was “The electric current is transmitted along the power lines”. In order to understand which of the two came first, students had to think about how a transformer works, what its function is, and how it may be connected to power lines. Thus, it seems evident that in completing this task, participants had to reflect a great deal on both language and content. Besides, most participants had problems with the performing part, mainly because they struggled with creativity and confidence to engage in Drama-based activities. As Smithner (2011: 223) claims, “teaching often takes place in an educational environment in which there is an obsession with efficiency, objectives, standards and targets, where movement is discouraged, and spatial use of the classroom is never varied” and, consequently, students are usually not encouraged to express creativity through the use of the body. On the contrary, pupils who have the opportunity to engage in drama as a mode of learning from the first years of school, or for a long time, might become gradually more confident and assured of their abilities, and, hence, learn to explore content using Drama structures without great effort (Daniels and Downes, 2018: 157 – 158).

The two groups that encountered most difficulties where those working on the biomass and biofuels power plant and on the geothermal one. In the first case, most students felt unconfident about their oral use of English. Therefore, as happened with a group of the first workshop, I recommended that they try to find a way to plan the performance with respect for everyone’s abilities and willingness to act in front of other people. In particular, I suggested that they imagine and create a situation in which it would be acceptable for them to avoid speaking. Nonetheless, after a while, they asked me for help again, saying that they could not come up with any brilliant ideas. Therefore, it was necessary for me to give them some concrete suggestions, but, in order not to provide them with a ready-made solution, I helped them only frame the performance, to decide from which viewpoint they had to look at the content. I suggested that they think about and brainstorm ideas about what usually happens during a school trip. We discussed the presence of one or more experts or guides, and the fact that students usually prepare and pose questions to better know and understand the place they are visiting. After the brainstorming, participants managed to shape their ideas into their performance. The

student who felt most confident about his speaking skills played the role of the expert who explained to the students visiting the station how electricity was produced there. The others played the role of students and they prepared a list of questions to ask about the workings of the power plant. In this way, the presentation of the expert was somehow guided by the students' questions. Despite the difficulties encountered by this group, they carried out the task successfully, not only because they managed to create an effective performance and to provide their peers with a clear explanation of their power plant, but also because all of them managed to participate in it actively.

Regarding the students who worked on the geothermal power station, instead, in addition to a marked lack of creativity and of confidence in the use of the language, they had to face some problems of collaboration. Among the members of the group there were two students who seemed completely uninterested and unwilling to cooperate. Their negative attitude influenced negatively both the atmosphere of the group, since the enthusiasm of other students was dampened, and the execution of the task. As Papaja (2012: 30 – 31) underlines, attitude is strongly linked to motivation, and, thus, a negative attitude may prevent people from wanting to struggle to achieve their goals. Moreover, as explained in Fredrick (2008: 2),"typically, teams do not support members who exhibit overly passive […] behaviours, such as participants who unquestioningly go along with others' decisions". Therefore, before helping the group with the creation of the performance, I had to encourage them to cooperate. I spent some time with them, guiding them in a gradual analysis and reorganisation of the sentences: I made all of them actively participate in turns, for example asking them to read the sentences aloud, to guess the right order and to suggest ideas to frame the performance. By assigning tasks and responsibilities to each member, I managed to make all of them aware of their goals and objectives and, in particular, to help those members who did not want to contribute to the task feel part of the group and useful for the fulfilment of the task (Burke, 2011: 88). Their performance, however, was probably the least impressive and effective one. Although their intention was to present their power plant by means of a sort of documentary, at the beginning of the performance they did not pay attention to the framing part, so it consisted in the simple reading of the reorganised sentences. The

absence of a clear frame, in fact, risks making the context and the chosen roles unclear and, thus, confuses the audience (Boland, 2013: 58).

As far as the participants working on the wind power plant are concerned, they had a very original idea, since they decided to present their work taking inspiration from the *Moving Forward Together* advertising campaign launched by Tommy Hilfiger in September 2020, which at the time of the workshop was quite popular on television and on the internet[15]. In one of the advertisements of this campaign there are several people who say one sentence each, creating a text. Students decided to recreate this advertisement reading the description of their power plant, speaking from the point of view of the components of the station. I provide here an example of what they did:

Tommy Hilfiger's advertisement	Workshop Participants
Speaker 1: *we, the people* Speaker 2: *for the people* Speaker 3: *by the people* All together: *all the people* Speaker 4: *we the people stay on course* Speaker 5: *becoming a force* …	Student 1: *I'm the wind* Student 2: *I am the blades and the rotor* Student 3: *I am the generator* Student 4: *I am the tower* All together: *we are the wind farm* Student 1: *I push against the blades of the rotor and I make them rotate*… …

When I saw this group rehearsing their performance, I thought it was creative and effective, since it drew on something that, considering how recurrently it appeared on television or on the internet at the time of the workshop, most students could surely recognise. In other words, the strength of their performance lay in the fact that they connected their work with something taken from their own lives, making the input more relevant, and, hence, "more likely to become established in long-term memory" (Mehisto et al., 2008: 179; see also Bier, 2018; Krashen, 1982). Nevertheless, the performance of the group in front of their classmates was not as good as the one they rehearsed. Most of them did not sound convinced and spoke in a low voice, as if they were uncomfortable and embarrassed. This may be due to the fact that, although the use of DiE is believed to

[15] The advertisement students derived inspiration from is available on YouTube at https://www.youtube.com/watch?v=gC81gXrW_lM

help neutralise pre-existing competitive, judgemental group dynamics and eliciting a learning environment where participants could take risks and let go of their self-conscious attitudes when speaking in the target language (Piazzoli, 2011: 564), this was only students' second Drama-based lesson. Consequently, for some of them it might have been better to lead up to the moment of the performance in front of an audience more gradually, so as to generate, through other activities, a better *affective space*, that is "the safe and supporting atmosphere within the drama space", which allows learners to take risks within the drama, to lower their anxiety and to increase their willingness to communicate in the target language (Piazzoli, 2011: 562).

The only group that managed to work on the creation of their performance without asking me for help was the one that analysed the hydropower plant. They decided to combine a verbal explanation with movements, giving life to the various parts of the power station. Each of them impersonated one or more elements and, when they were not involved in the miming part, they explained what the other members of the group were doing. In this way, all of them were engaged in the use of both body and voice. Their performance was especially effective because of the way in which they managed to coordinate not only the explanation with the movements, but also the movements of different people impersonating different stages of the process. Although they had to keep a safe distance, they tried to emphasise the way in which each component is connected with the others. For example, the student who played the role of water ran around the desk on which the person who played the role of the turbine sat and turned on himself.

Notwithstanding the difficulties, this activity was also useful. Participants were given the opportunity to explore the content of the lesson creatively and to use the technical vocabulary in context, focusing at the same time on language and content and, thus, managing to achieve the goals of CLIL. Furthermore, this exercise offered them the possibility of reversing the social roles typically present in class and to play the role of experts. In fact, we did not really adopt the mantle of the expert technique, since it requires that "curriculum is encountered in the same way as in real life: not as a set of separated 'subjects' or 'learning areas', but as landing points within an holistic ongoing experience" (Aitken, 2013: 37), and I did not take part in the activity as a teacher-in-role. However,

on the one hand, I did not play the part of the teacher, but I was a guide and a helper: I walked around the class, interacting with students and cooperating with them. On the other hand, since each group was required to work on and to explain to their peers a different topic, students could play the role of experts during their performance, and of learners during their peers' presentations. This meant that the whole activity was conducted by the students and I never held the teacher's conventional position. What is more, it seems interesting to mention that when students asked me for help, they never referred to the content of the lesson, and, on the contrary, sometimes they even explained it to me in order to make sure that I could understand what they were talking about. For instance, one of the students of the group working on the wind farm, while asking me for advice on how to mime a gearbox, tried to explain to me in English how it works and the way in which it is connected to the rest of the process. This may be because, knowing that my field of studies is foreign languages, he assumed that I was not an expert in Electricity and Electronics, but it may also depend on the fact that the role he was playing made him feel strong and capable. Therefore, it seems that, by giving the learners the opportunity to play the role of experts, I allowed them to increase their self-confidence and feel they were an integral part of the lesson.

Concerning the reflective phase of the second meeting, whereas I encouraged the reflection-*in*-action during the whole lesson, the reflection-*on*-action was less precise than I had planned. Unfortunately, the lesson was at the last hour of the class' timetable, and, according to the COVID-19 guidelines, students had to stop their activities fine minutes earlier to have the time to disinfect their desks and chairs and to leave the classroom at the time that had been assigned to them in order not to create gatherings in the corridors. For this reason, we had to rush through the moment of debate. Nonetheless, we managed to discuss the use of English, the difficulties they encountered, and the advantages and disadvantages of the application of DiE to CLIL. Although we were not in circle, but I was facing them, creating a situation of potential tension (Sobral, 2011: 91), many students shared their opinions, demonstrating that they enjoyed the lesson overall and that they found it useful to understand the content and to work on their use of English. Moreover, in order to collect more results and more reliable feedback, as I had done in the first workshop, I asked participants to compile a questionnaire reflecting on the

experience. The questionnaire was anonymous and in Italian, to encourage them to answer as freely and honestly as possible, and it was identical to the other one, so as to give me the possibility of drawing a comparison between the results of the two experiences[16].

4.2.3 Results and feedback

Some weeks before the implementation of the second workshop, when I met the English teacher of the class, Natascia Valentini, to arrange the activities, she informed me that the average level of the students of the 5ATN was not very high. Moreover, she told me that, although from the point of view of diligence and behaviour most students were quite good, she did not expect them to be very creative. On the contrary, she specified that some of them were particularly shy and introvert. For this reason, together with my supervisor, Professor Dalziel, I partially modified my original workshop plan, eliminating some activities that seemed too demanding, and adding exercises that could help me introduce the content of the lesson and the application of drama-based techniques more gradually.

At the beginning of the first lesson, most students appeared awkward and seemed to be reluctant to participate. However, as I noted earlier, after the warm-up session they started to be more curious and willing to engage in the activities, perhaps because they interpreted the fact that I was acting alongside them as a signal that I considered their actions and mine equally valid, and thus they felt encouraged to take risks (Kao and O'Neill, 1998: 26). The students' participation increased significantly throughout the first lesson and, interestingly, at the beginning of the second meeting most of them seemed excited by the prospect of another DiE lesson. Moreover, during the reflective phase of the second lesson, while they were disinfecting the classroom, probably encouraged by the informality of the moment, some of them told me they would be happy to have more lessons like the ones we had had together and asked their English teacher to allow me more hours. As Brown (2009, in McCammon et al., 2011: 217) claims, the application of Drama-based and playful activities "provides enjoyment and a suspension of self-consciousness and sense of time" and may be so self-motivating that "makes you want to do it again".

[16] The results of the questionnaire have been reported in Appendix 4.

Overall, although initially I was slightly worried and I feared that students would not manage to engage in the workshop, I had a generally positive impression, which was confirmed by the results of the questionnaire. Indeed, although 95% of people had never heard of DiE or done anything similar before, all respondents affirmed that they were satisfied with their experience, and most of them said they found it useful, involving and fun (see Figure 17). In addition, in the question asking participants which aspects of the lessons they did not enjoy, apart from two people who commented on their lack of creativity and stated they do not like acting, 40% noted they enjoyed everything, and the others expressed opinions that seem more like positive critiques and suggestions than negative remarks. Indeed, 35% of respondents said they would have preferred a longer experience, 20% complained that, because of the attitude of some students and the impossibility of moving freely in the classroom, sometimes the group work was chaotic, and 5% said that the topic was too easy, because it had already been partially covered in the past.

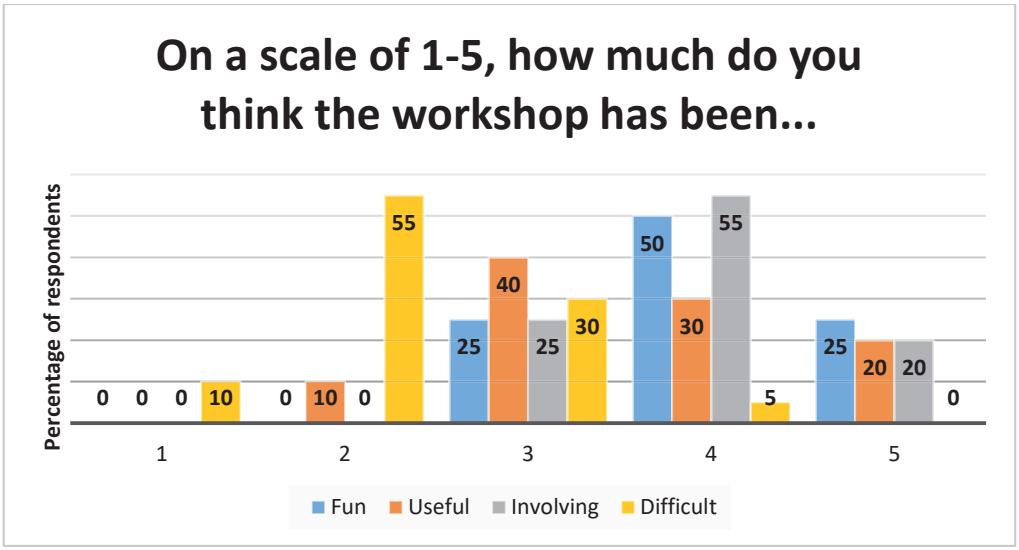

Figure 17. Participants' opinions on the workshop.

Nevertheless, as has been underlined before, participants had to face many challenges, and some did not rise to them successfully, especially during the experiential phase of the second lesson, which was the most demanding part of the workshop. Unexpectedly, however, in the question of the survey asking respondents to say on a scale of 1-5 how difficult they found the workshop, 65% of them chose the lowest options, 30% chose the

option in the middle and only one person (5%) selected number 4, while nobody chose the highest level (see Figure 17). Similarly, in the open question asking respondents to comment on what they found most challenging, 50% of them said they could not identify any particular difficulty. Concerning the other 50%, 15% stated they found it hard to speak English constantly, and 35% wrote about their lack of creativity and confidence to act and perform, which was not surprising, being in accordance with the feedback students gave me in presence. For example, one student explained "since I have some difficulties in speaking and understanding English, I had problems also in using the language to act. I think that if the workshop had lasted more hours, I would have managed to do a better job" (my translation). All things considered, it seems that, reflecting on their experience, many students gave more importance to the benefits and the positive aspects of the lessons, which allows me to presume that in organising the workshop I managed to achieve a balance between challenging and reasonable requests. As Bladwin (2009: 106) claims

> getting the right level of challenge in the Drama lesson is important, as the right level of challenge is motivating. Too little challenge and the children may get bored and not bother to strive, whereas too much challenge and they may become overwhelmed or stressed and fail.

Concerning the parts of the workshop that students appreciated the most, as I explained while discussing the results of the first workshop, there were two different questions, a close-ended one with a series of options regarding the characteristics of DiE, and an open-ended one in which students were free to mention any aspects they liked. The results of the first one show that participants found it useful to work in groups (85%), to engage in dynamic and involving activities (55%), and to interact with both their peers and the teacher in an informal way (45%). These characteristics of DiE were also frequently mentioned in the open question, where 60% of respondents wrote about the benefits of cooperation and group work, and 35% referred to the advantages of working in a relaxed and informal environment. Regarding the mantle of the expert and the teacher-in-role techniques, instead, they were chosen only by 30% and 10% of the respondents respectively, presumably because they were not used often during the workshop. Instead, some students affirmed they enjoyed taking part in speaking activities (30%) and

undertaking tasks that required them to act and perform (25%). By comparing these results with those concerning the aspects that students found difficult, it is possible to notice that there are some common answers, which means that on some occasions participants managed to recognise the benefits they derived from accepting and facing the intrinsic challenges of DiE. Furthermore, it may be interesting to mention that, in their answers to the open question, many students specified that they appreciated that the workshop gave them the possibility of experiencing something new. For instance, one student wrote that the activities we did were fun and enjoyable because they were "different from what we usually do at school" (my translation), and another one said that he enjoyed the workshop mainly because its unconventional characteristics made his learning process "less hard and tiring" (my translation). In this regard, several studies demonstrate that there is a certain tendency among teachers not to vary their educational approach (see, for example, Baldwin, 2009; Belliveau and Kim, 2013; Dinapoli, 2009; Even, 2008; Kao and O'Neill, 1998). By contrast, the use of varied and multimodal approaches, materials and tasks might help not only to give students the opportunity to develop and work on their individual learning style (see, for example, Allcock and Hulme, 2010; Balboni, 2015; Coffield et al., 2004; Gardner, 1983), but also to make the lesson always unexpected, and, hence, more motivating and enjoyable (Balboni, 2015: 84). Thus, it does not seem surprising that 90% of respondents stated that they think that learning through DiE is different from school traditional learning, and, among these, 94% agreed that its application might make the learning experience more effective.

The results of the other questions investigating participants' perception of DiE as a methodology, and those of the two questions regarding the benefits that DiE provided for students' learning process seem to be a further confirmation that this workshop was appreciated overall. Firstly, concerning DiE as a methodology, 85% of the respondents affirmed that in their opinion DiE is a valuable educational approach, and that they would recommend its application to their teachers. Secondly, 90% of them agreed that DiE may be a valuable language teaching and learning approach, specifying that during the workshop they worked considerably on pronunciation (65%), authentic language use (55%), and vocabulary (55%). Concerning fluency and accuracy, the former was chosen by 35% of people, while nobody chose the latter. On the one hand, this may suggest that

learners managed to distance themselves from the control over grammar and the formal aspects of discourse that often characterise regular language classes (see Brand and Götz, 2011; Dinapoli, 2009). On the other hand, only a few participants managed to work on a "smooth, rapid, effortless use of language" (Crystal, 1987, in Brand and Götz, 2011: 256). This may depend on the fact that quite a high percentage of people focused on the authenticity of language, that is to say they tried to engage in dialogic and spontaneous conversation (Piazzoli, 2012: 31), and to avoid thinking too much before speaking. For this reason, they probably felt less at their ease while speaking, and, consequently, they could not sound very fluent. Finally, regarding students' content learning process, only 20% of the participants said they did not manage to fully understand the topic of the lesson, while 70% stated the contrary; two people, instead, said their comprehension of the content was "so-so", but they both specified that they are convinced that a longer experience would probably change their opinions.

Generally, the feedback I received thanks to the questionnaire and the students' comments during the lessons is mainly positive and, hence, it seems possible to affirm that the aim of the second case study was fulfilled. Nonetheless, unlike the first workshop, the results of the second one are less satisfying, especially concerning participants' content learning. As has been noted earlier, 20% of the respondents declared that the use of DiE did not help them understand the content of the lesson, and 10% decided to take a middle position. Although the majority of learners answered positively, the percentage of negative responses is not negligible. There may be several reasons behind this. First, as I noticed by analysing in detail the questionnaires of the people who answered negatively, all of them complained of their lack of creativity and confidence in the use of English. This means that for them the workshop was too demanding from the point of view of both language and learning method, which negatively influenced their content learning. Second, the time we had was very limited, and students probably felt they were being rushed into understanding the whole topic, which caused a little stress that may have inhibited their learning (see Balboni, 2015; Piazzoli, 2011). Third, the content of the lessons was taken from a technical subject specific to participants' school careers, which is probably more complicated than regular curricula subjects, such as History or Biology. In addition, as Serragiotto (2016: 165) underlines, students usually encounter difficulties

in discussing non-linguistic contents by using a foreign language. Therefore, the fact that 30% of participants did not manage to fully comprehend the topic of the workshop may not depend only on DiE, but there might be other causes. On the contrary, considering the highly positive results of the other questions, it could also be claimed that without the application of DiE students' comprehension of the content may have been even lower.

4.3 The two case studies: final observations

The aim of the two case studies was to try to demonstrate that a simultaneous and integrated application of CLIL and DiE may be valuable and effective. The description of the two workshops and the analysis of their results provided in this chapter seem to make it evident that, even though they were planned in different ways and they presented different problems, they both were overall successful and their goals accomplished. In both cases, students claimed to be generally satisfied with their experience and recognised the numerous benefits that the use of this unconventional approach brought them. However, by comparing the two case studies, the first one seems to have slightly better outcomes, because participants reacted more enthusiastically to the proposed activities and because they noticed better results in their content learning. Clearly, this cannot be denied, but it is also important to consider the different conditions in which the two workshops were conducted. In the first one, there were fewer participants and they were all dance students, which means they were already used to expressing themselves through the body. In addition, we were in a large room, we had no problems of space or movement, and COVID-19 guidelines hardly affected us. In light of this, it may seem reasonable that the participants of the second workshop found the experience more challenging.

All things considered, I believe that the positive results of the workshops of the two Case Studies demonstrate that the application of DiE can improve students' experience in CLIL and enhance their learning process of both language and content. However, since the present study included a small number of students and was conducted over a very limited period of time and not in the best conditions, it is difficult to draw general conclusions. It would be advisable to conduct further research, studying the integration between CLIL and DiE over a longer period of time, including more participants, and, possibly, adding a control group, so as to obtain comparative results.

CONCLUSION

Throughout this dissertation, both the Content and Language Integrated Learning and the Drama in Education approaches were explored, and an attempt was made at demonstrating that their integration may be valuable. With regard to CLIL, it was explained that, in the context of bilingual and multilingual education, this methodology is a possible solution to the issue of making content and foreign language coexist in class. Moreover, it was described as a valid learning method from several perspectives. For instance, it can expose learners to authentic use of the language in context and to authentic materials, allowing them to work on their communicative competences and to increase their self-confidence (see, for example, Coyle, 2005; European Commission, 2003). Nonetheless, it was pointed out that CLIL planning and implementation may be highly problematic, mainly because of the absence of definite guidelines specific to this methodology. For this reason, although CLIL is widely recognised and used today, its application is not systematic in many countries. According to the latest European *Key Data on Teaching Languages at School in Europe* report (European Commission/EACEA/Eurydice, 2017), for example, there are not only countries without CLIL provision, but also places where CLIL, despite being present, is not an integral part of mainstream education. This is the case of Italy, where CLIL was first mentioned in a Reform Law in 2003, implemented through a series of Ministerial Decrees in 2010, and first applied in schools only in 2012. After 2012, the Italian Ministry of Education (MIUR) tried to regularize CLIL, recommending its application in all schools and providing teachers with CLIL methodological courses (see Legge 107/2015, comma 7a; MIUR, 2012), but its use continues to be irregular. Overall, it seems that much remains to be done, both from the point of view of national implementation, and, more in general, regarding the improvement and a better definition of the methodology, so as to make it more operational and easier to apply (Cinganotto, 2016; Di Martino and Di Sabato, 2012; Serragiotto, 2017).

As far as DiE is concerned, it was described as a valuable approach from which students may benefit greatly, especially owing to its original and unconventional structure and nature. Although it shares many characteristics with other approaches based on the use of

Drama, it differs from them in many respects. Indeed, DiE is mainly improvised and episodic; it does not involve fixed scripts, providing students with a great opportunity to experience open and authentic communication and self-expression, and to work on their interpersonal abilities (Bolton, 1985; Kao and O'Neill, 1998; O'Toole and O'Mara, 2007). Furthermore, thanks to the figure of the teacher-in-role and to the use of the Mantle of the Expert technique, the social roles typically present in class are deeply modified in DiE, helping to create an informal and relaxed atmosphere, in which students can feel free and motivated to express themselves (Bolton and Heathcote, 1999; Piazzoli, 2011, 2012). DiE theoreticians and practitioners widely agree that this methodology may be used successfully to foster both students' language and content learning (Hillyard, 2015; Nguyen and Larson, 2015; Piazzoli, 2018). Yet, not much has been written on the use of DiE to teach and learn a content through a foreign language and vice versa. For the purpose of studying whether DiE may be applied to CLIL effectively, a double research project was carried out.

Firstly, in order to understand teachers' opinions on CLIL, what they believe are the major challenges posed by its application, and how it may be improved, a survey was conducted and its results were discussed in the second chapter. It was discovered that, although among the 421 respondents the large majority have a positive attitude towards CLIL, a considerable percentage do not use it in class. Concerning the challenging aspects of the application of this methodology, the results are consistent with those about the way in which teachers think it could be improved. In both cases, most respondents recognised the lack of teacher training and qualifications as the most serious problem. In support of this, only a small minority of them said they received some training in CLIL. Other frequent answers regard the lack of available time, students' lack of interest, and the difficulties in lesson planning, mainly due to the difficulties in collaborating with colleagues and in finding and creating materials.

Secondly, two workshops were organised to investigate the integration between DiE and CLIL in practise, trying to understand whether it could be helpful to resolve the issues concerning CLIL that teachers highlighted through their answers to the survey. According to my own impressions and to the feedback I received from participants, thanks to a

questionnaire they were asked to compile at the end of their experience, it seems possible to affirm that the results of both workshops were mainly positive. It was shown that most students think their experience was satisfying, enjoyable, involving and fun, and that, although many of them affirmed they found it challenging, thanks to the application of DiE most of them managed to overcome all difficulties. They mainly participated actively, demonstrating their motivation and their willingness to take risks, and the great majority of them stated that this unconventional integration of approaches worked successfully in helping them understand the content of the lesson and work on their use of the language. Therefore, since the use of DiE can make participants become active protagonists of their own learning, and transform their learning experience into something meaningful (O'Neill, 1995), if used in CLIL, it may represent a good tool to arouse their interest in the integrated learning of content and language.

Concerning the difficulties in lesson planning, it is important to remember that DiE lessons do not have to be planned in every respect, because the activities proceed mainly thanks to students' ideas and creativity (Bolton, 1993: 40). Hence, although teachers still have to define the structure of lessons and prepare materials and group works, there is not the necessity of planning entire hours of tasks and explanations. On the contrary, in DiE it is more important for teachers to be able to follow and help students in their enquiry, imagery, and exploration of the topic than to prepare performative explanations. What is more, since the learner-centred, interactive and multimodal nature of DiE makes it an approach in which language is used purposefully to communicate (Belliveau and Kim, 2013: 11), the application of DiE may help teachers integrate language and content in class more easily and, consequently, encounter fewer problems during the planning phase.

Regarding the lack of teacher training and qualifications, the reversal of the social roles typical of conventional education may exonerate language teachers from the need to study topics of non-linguistic subjects extensively, and teachers of content subjects from the need to reach a high level in the target foreign language. Indeed, thanks to the teacher-in-role and the mantle of the expert techniques, students can actively explore the topic in person and substitute the teachers in their conventional role of experts. This may be advantageous because in CLIL it may happen that students are more competent in content

than their foreign language teacher, and in the foreign language than their content teacher (Serragiotto, 2017: 86). Thus, the reversal of roles may help teachers relieve the anxiety that might derive from the need to play the part of experts in subjects that are not part of their background. For instance, although I found the topic of power plants and the production of electricity a little daunting, since it was complex and technical, I managed to organise and conduct the workshop successfully. Yet, without the help of DiE, I would have probably failed to provide students with clear explanations. Moreover, in the preparation of the workshop, I did not collaborate with any Electricity and Electronics teachers. Although collaboration between colleagues in CLIL is fundamental, because it is difficult for a single teacher to provide the class with high-quality content and language simultaneously, the fact that DiE may help teachers integrate content and language in their lessons more easily may strengthen them and make them feel more capable, encouraging them to try to use CLIL even when collaboration is difficult or impossible.

All things considered, the case studies presented in this dissertation seem to support the hypothesis on which the present work is founded, and, thus, to demonstrate that the integration between DiE and CLIL is valuable and that DiE may be advantageously applied to facilitate and improve the use of CLIL. Of course, DiE cannot fix all the faults of CLIL. For example, there is still work to do to guarantee teachers proper training courses, to provide them with clearer guidelines and more materials, and to establish it as part of mainstream education. Nonetheless, in the expectation of adjustments and improvements, the application of DiE seems to represent a satisfactory solution.

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MIUR's Website: https://www.miur.gov.it/ (Last accessed: 7th December 2020)

APPENDIX 1: CLIL methodological courses in Italy as described in the Decree D.D. 6/2012 (MIUR, 2012: 6)

Ministero dell'Istruzione, dell'Università e della Ricerca

Dipartimento per l'istruzione

Direzione Generale per il personale scolastico

ALLEGATO B

Articolazione del corso di perfezionamento e Tabella dei crediti formativi universitari

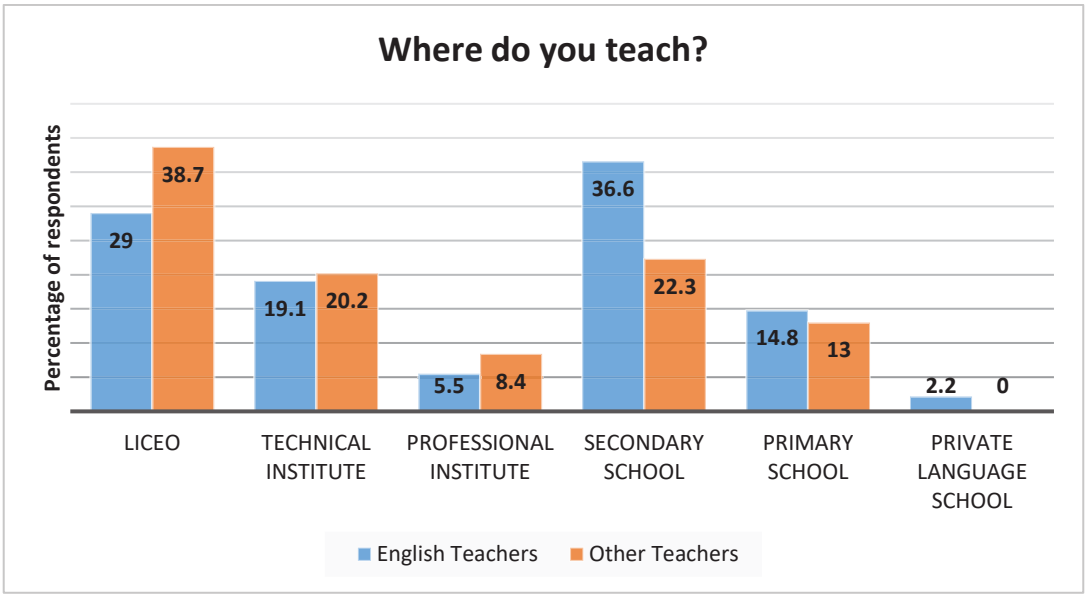
Attività formative	**Ambito disciplinare**	**Settore scientifico-disciplinare (SSD)**	**Crediti Formativi Universitari (CFU)**
di base	Aspetti teorici e metodologici trasversali, come elementi di partenza per i laboratori previsti nelle attività formative caratterizzanti.	SSD L-LIN/02 e SSD L-LIN* di tutte le lingue purché vengano attivati insegnamenti di contenuto glottodidattico ** La sigla SSD L-LIN indica i Settori Scientifico-Disciplinari della lingua straniera prescelta per il corso di formazione*	9 CFU
caratterizzanti I CFU da acquisire in queste attività formative caratterizzanti avranno forma primariamente laboratoriale e dovranno portare ad una effettiva integrazione tra gli insegnamenti impartiti.	Didattiche disciplinari in prospettiva veicolare (CLIL)	SSD L-LIN/02 e SSD L – LIN * della lingua scelta SSD delle discipline da veicolare ** La sigla SSD L-LIN indica i Settori Scientifico-Disciplinari della lingua straniera prescelta per il corso di formazione.*	9 CFU delle discipline linguistiche di cui almeno 3 CFU in copresenza con le discipline da veicolare
Altre attività - tirocinio CLIL con modalità di ricerca-azione anche a distanza e colloquio finale.			2 CFU
Totale			**20 CFU**

APPENDIX 2: Teachers' use and evaluation of CLIL: results of the survey

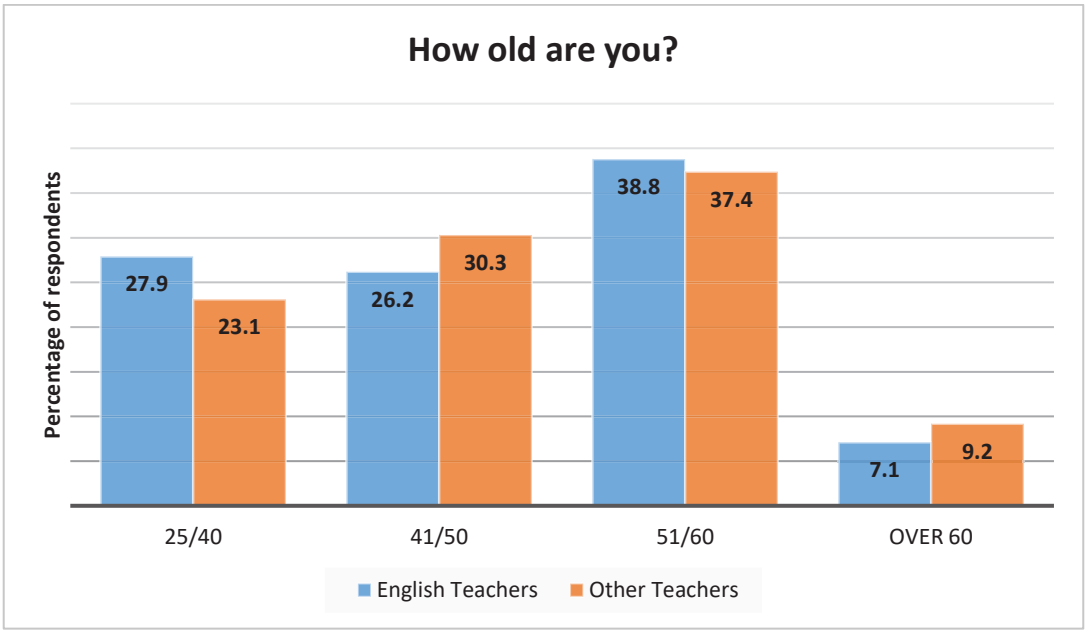
I report here the results of the questionnaires I created to collect information about teachers' opinions on CLIL and its application. All the results are given as percentages.

Part 1: Personal data

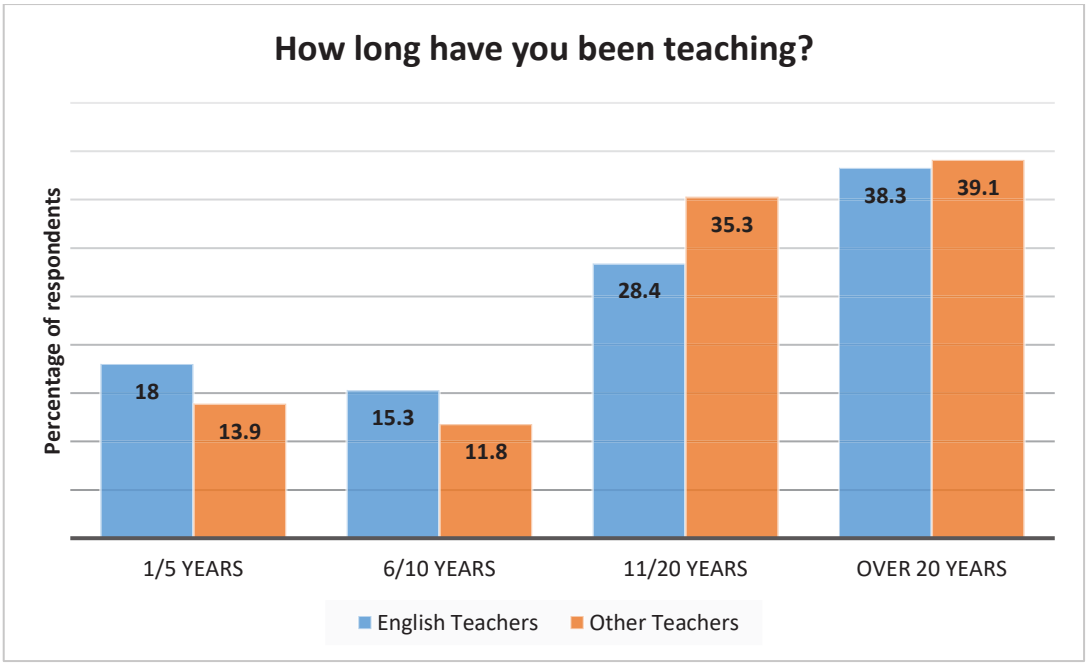
- Question 1 (present in both questionnaires)



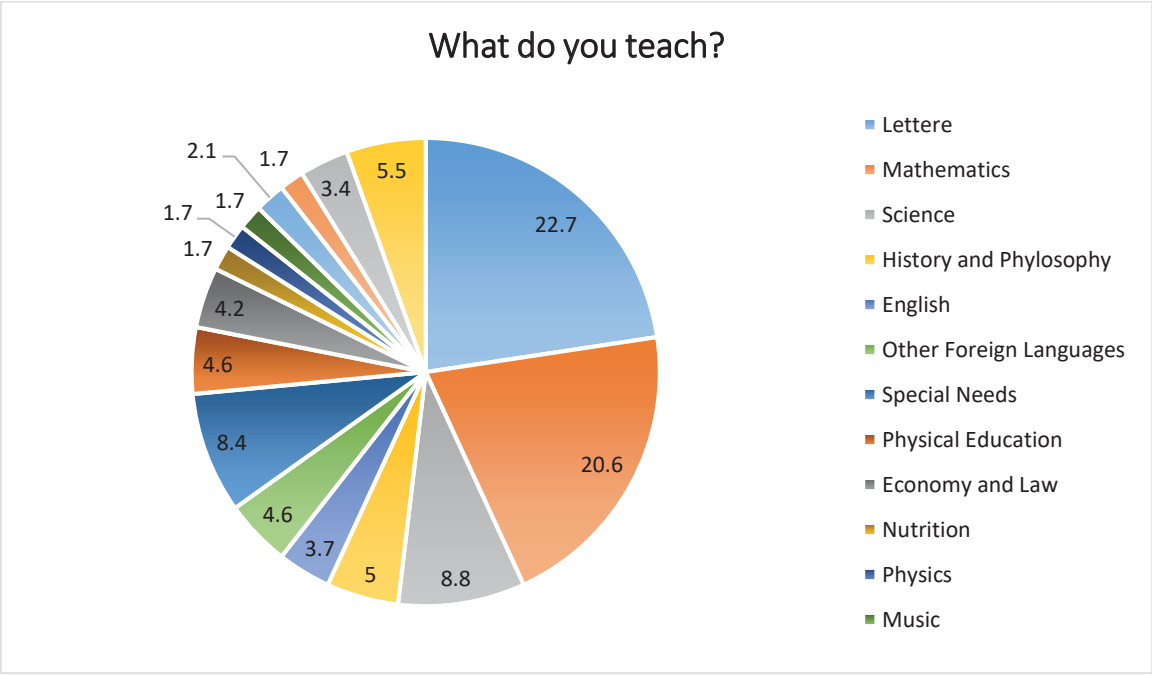
- Question 2 (present in both questionnaires)



- Question 3 (present in both questionnaires)

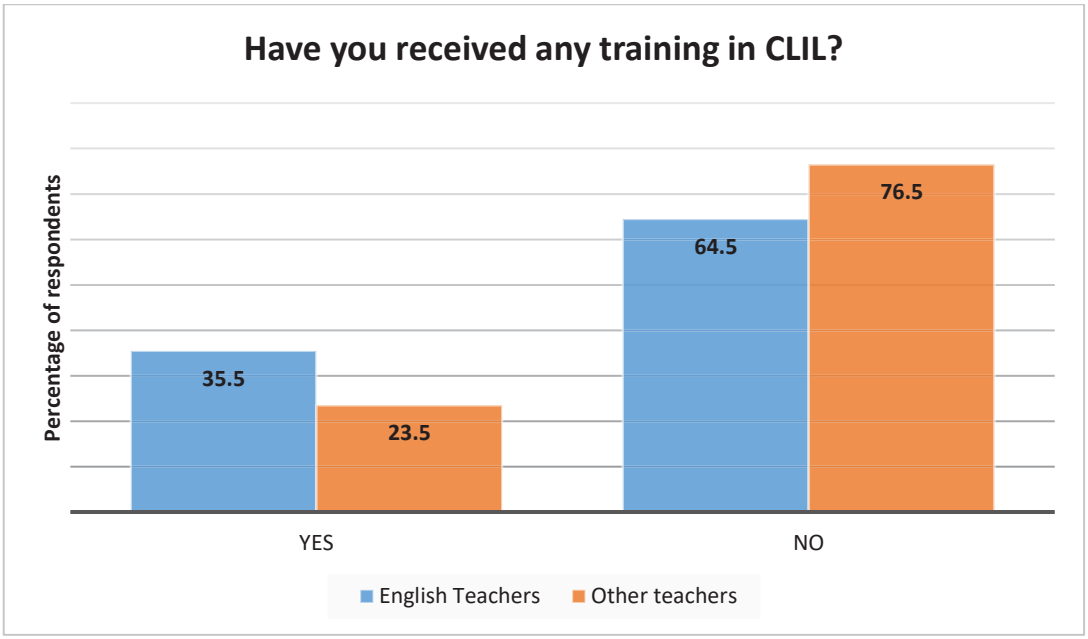


- Question 4 (Italian version of the questionnaire)

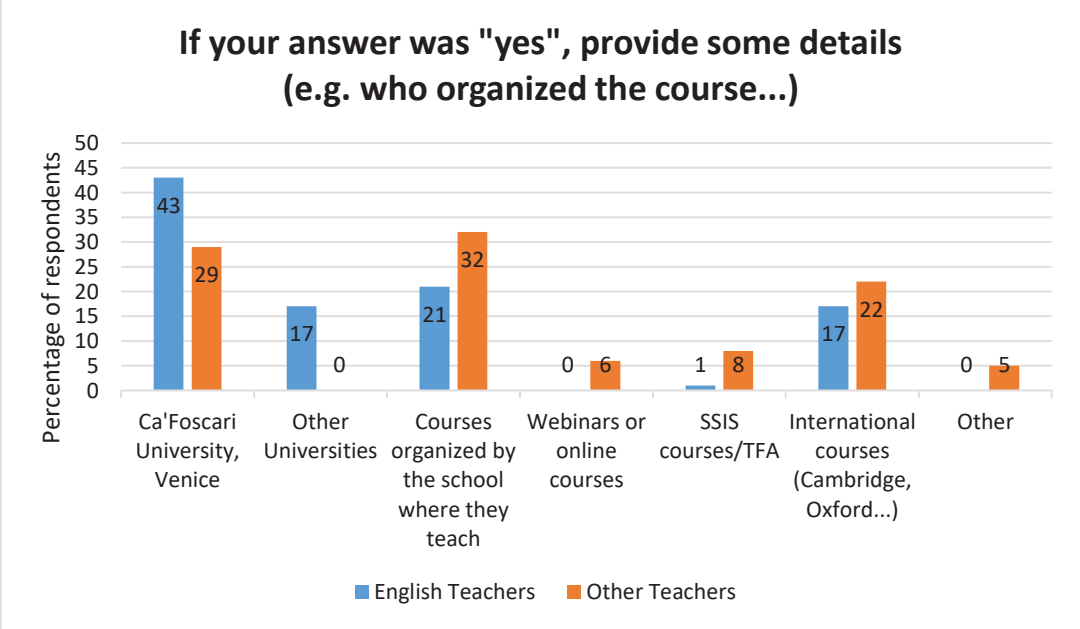


Part 2: CLIL

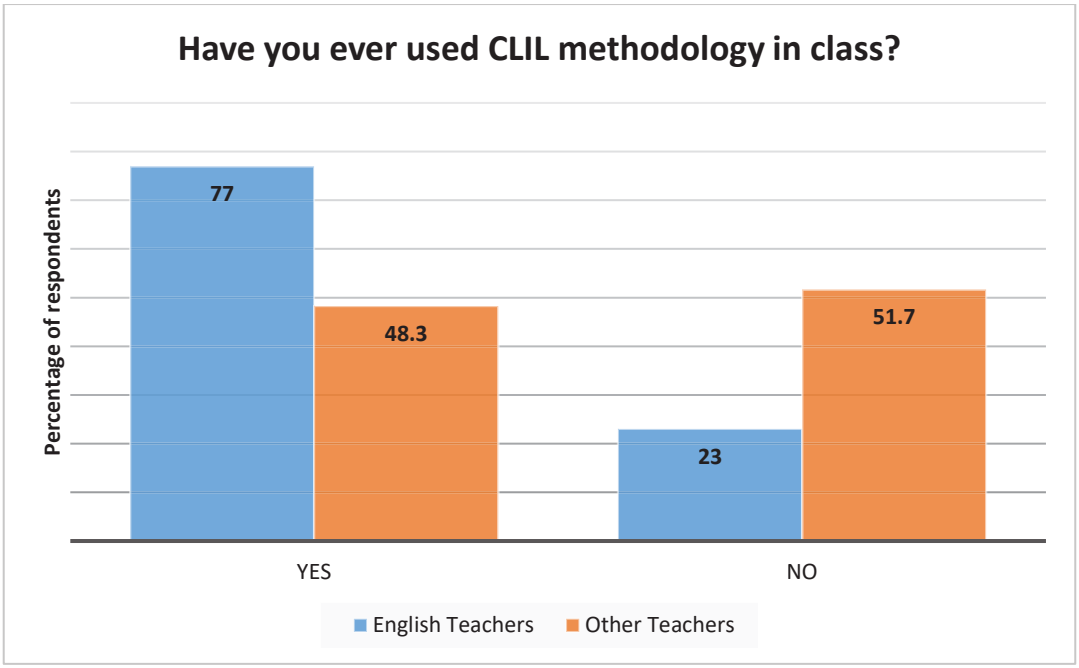
- Question 1 (present in both questionnaires)



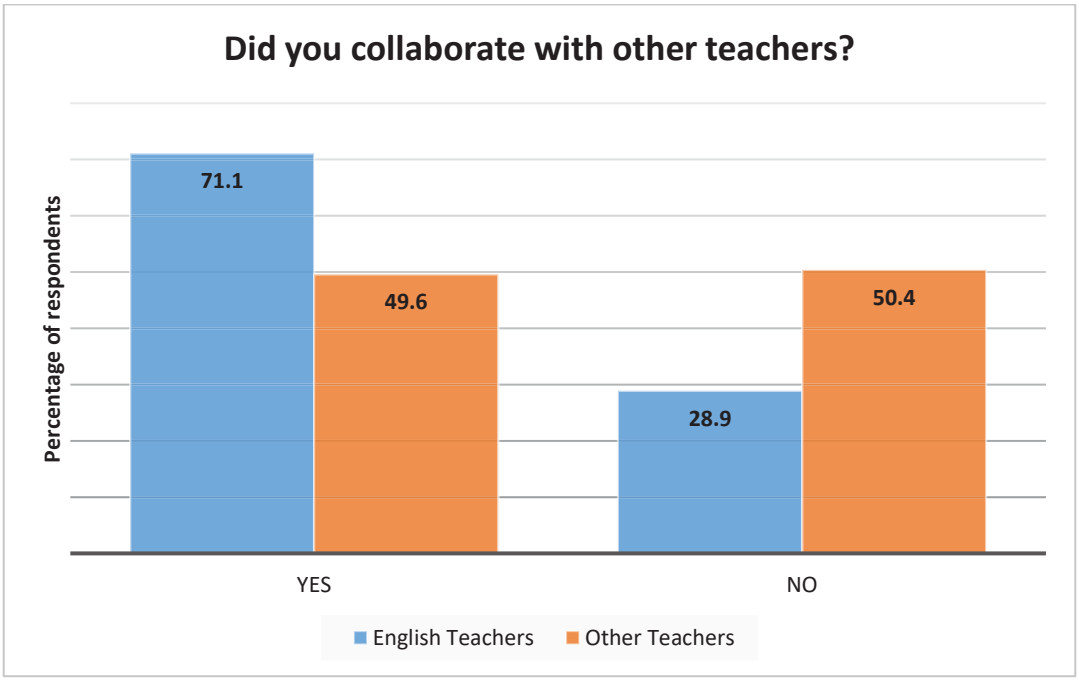
- Question 2 (present in both questionnaires)



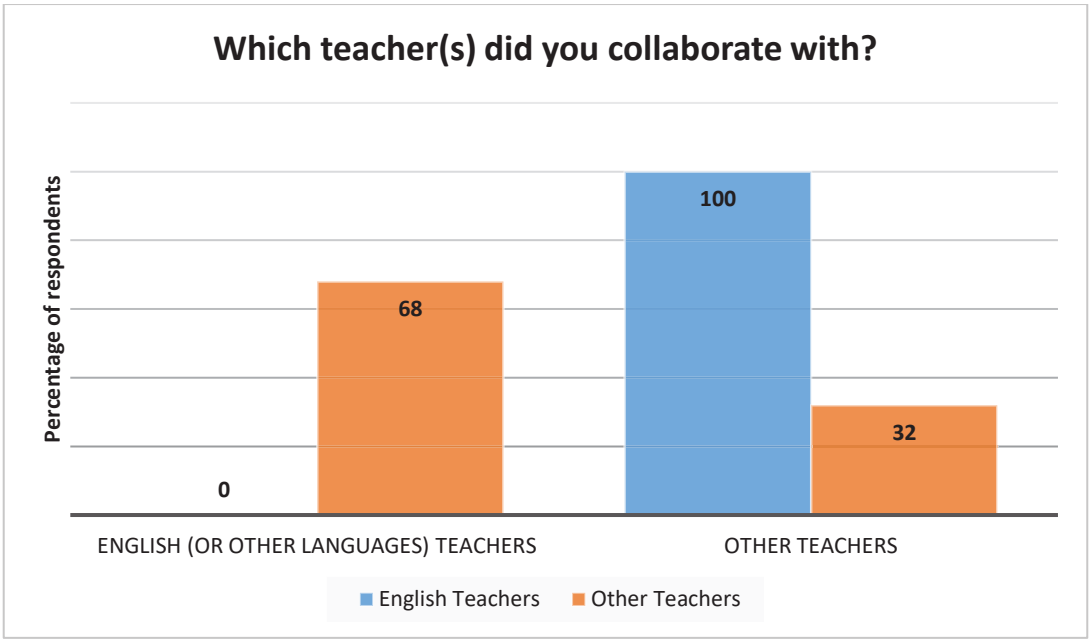
- Question 3 (present in both questionnaires)



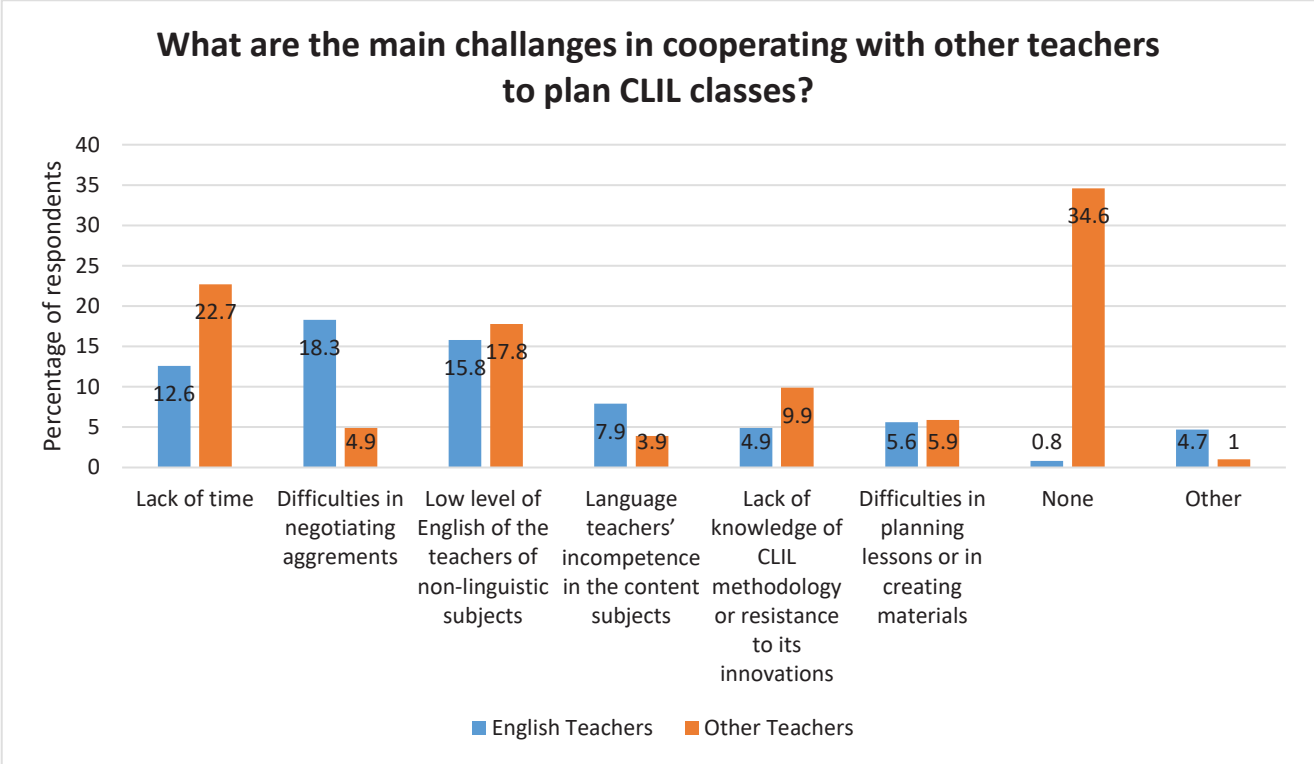
- Question 4 (present in both questionnaires)



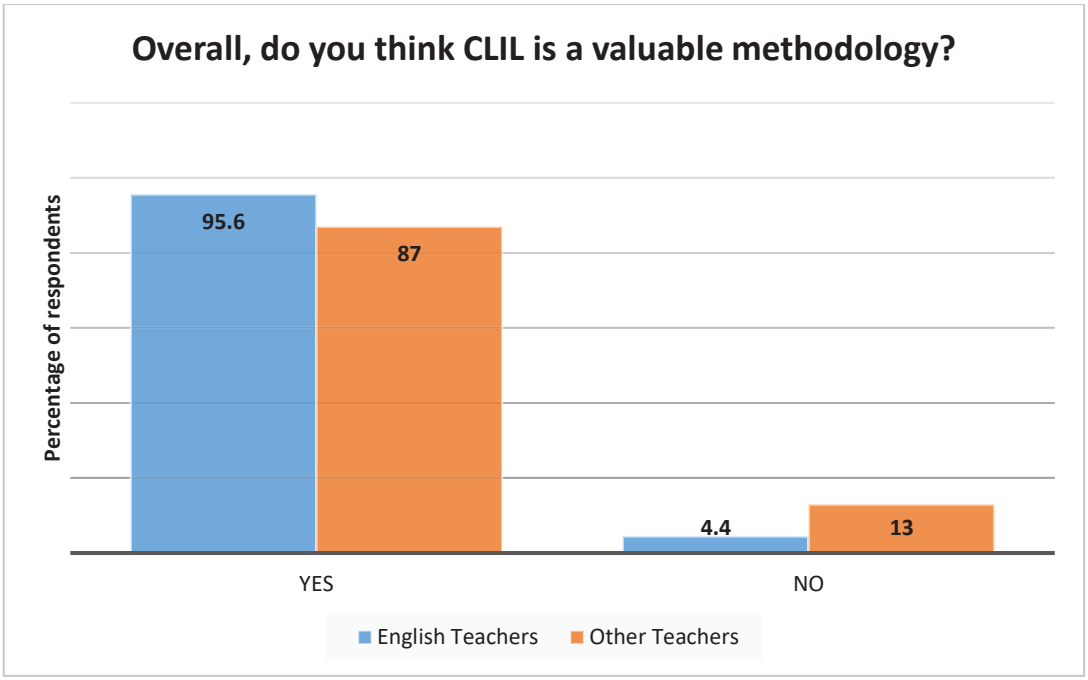
- Question 5 (present in both questionnaires)



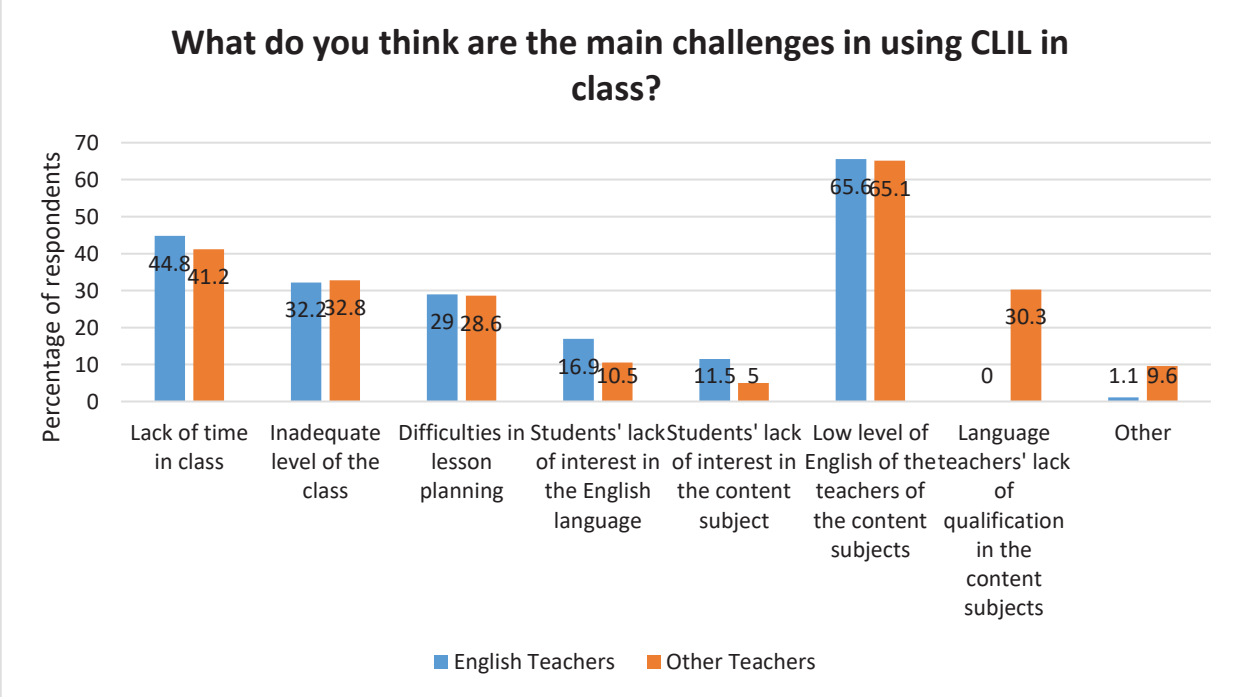
- Question 6 (present in both questionnaires)



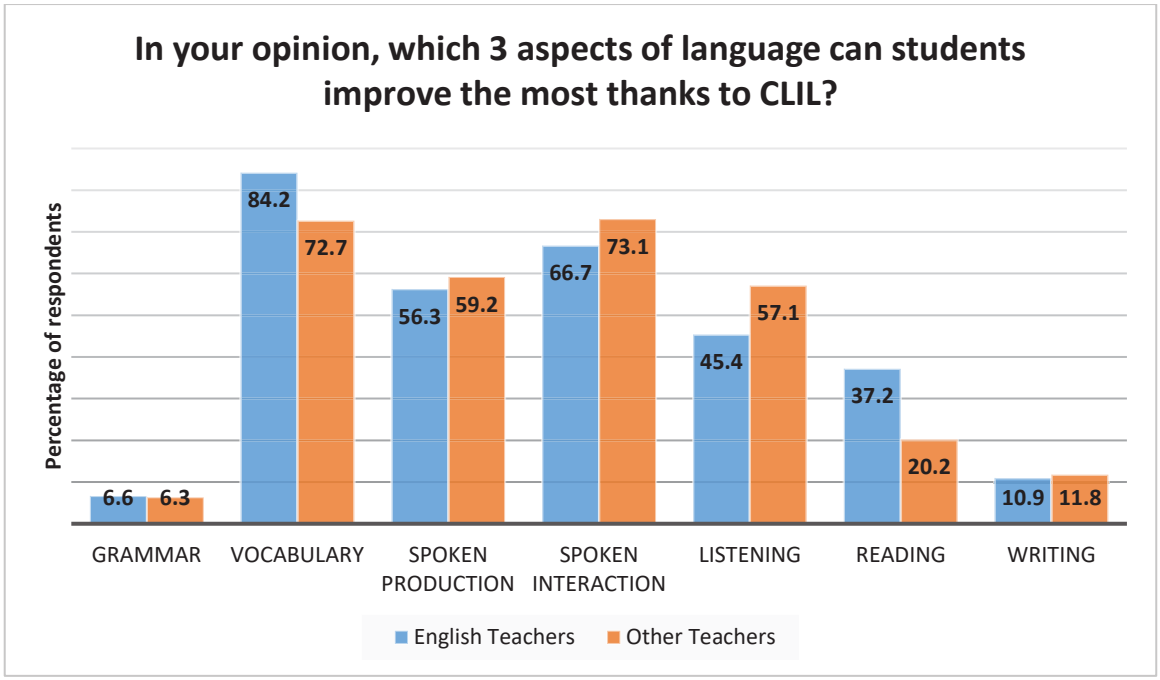
- Question 7 (present in both questionnaires)



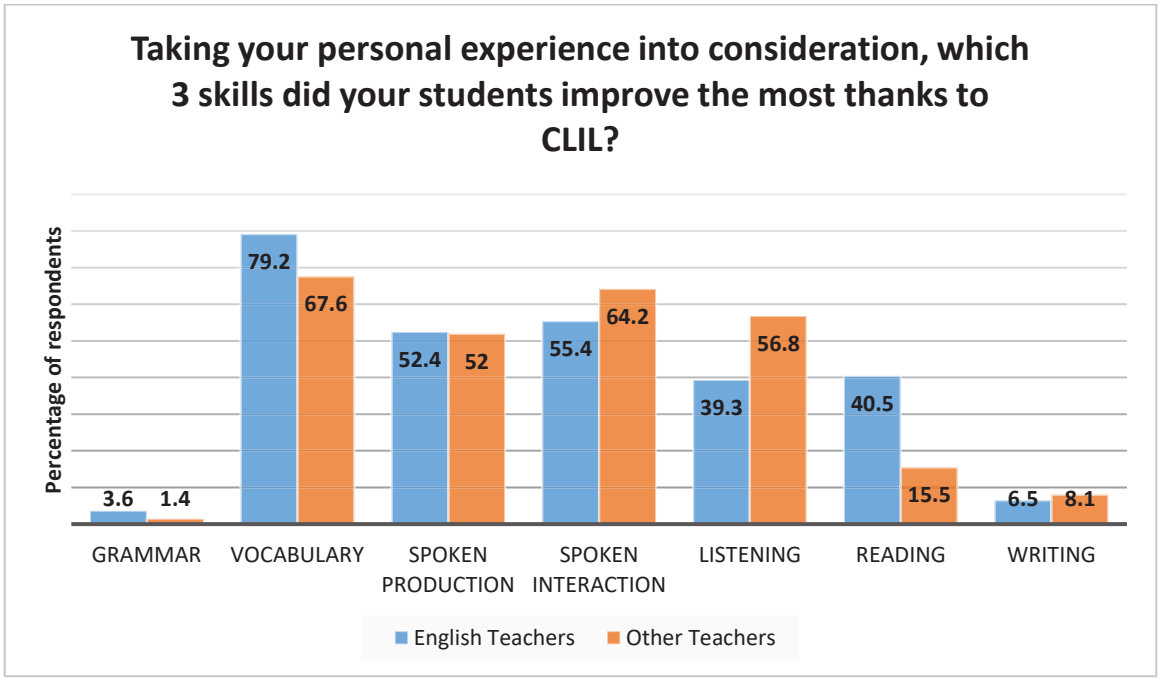
- Question 8 (present in both questionnaires)



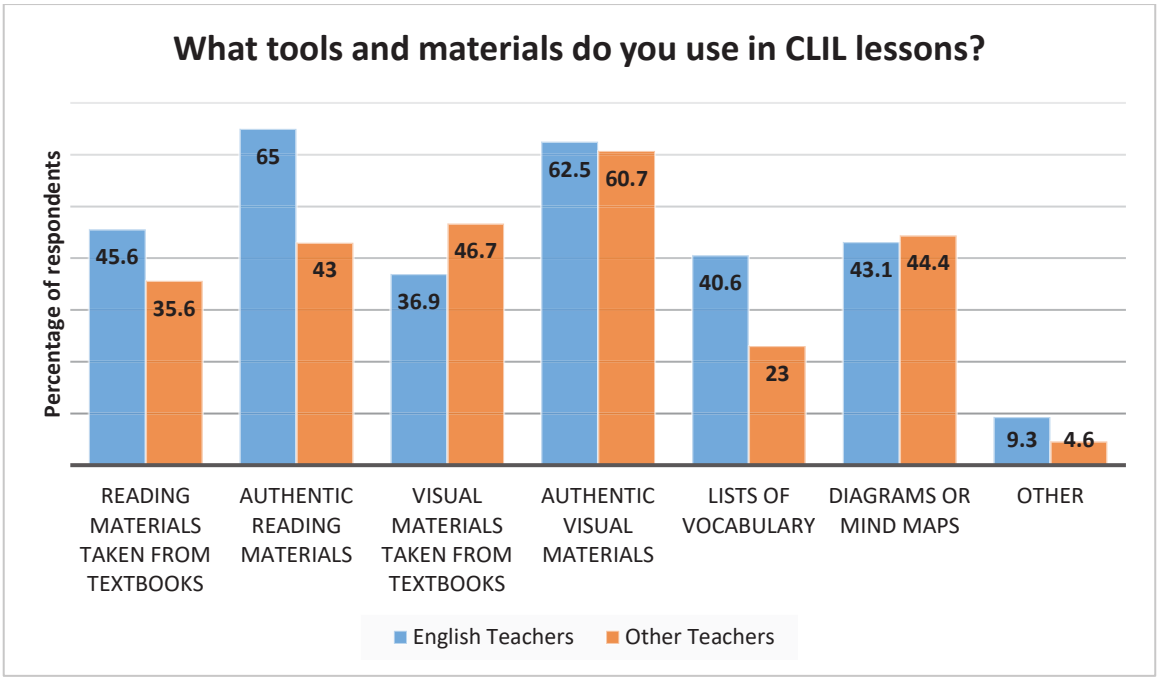
- Question 9 (present in both questionnaires)



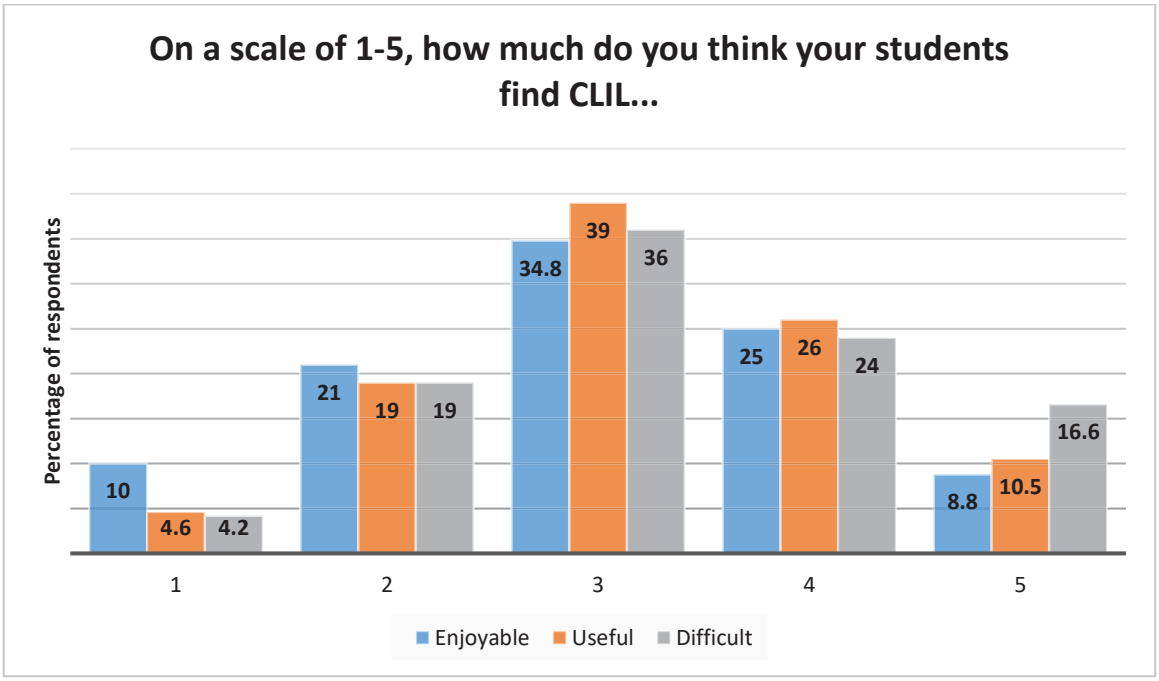
- Question 10 (present in both questionnaires)



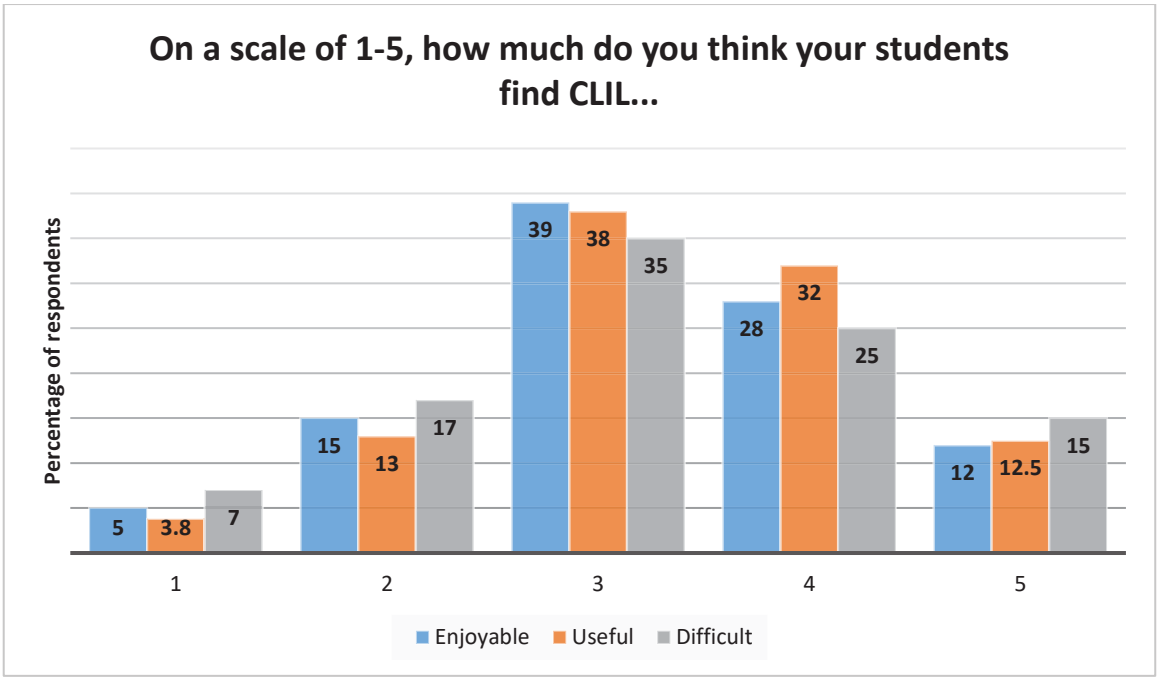
- Question 11 (present in both questionnaires)



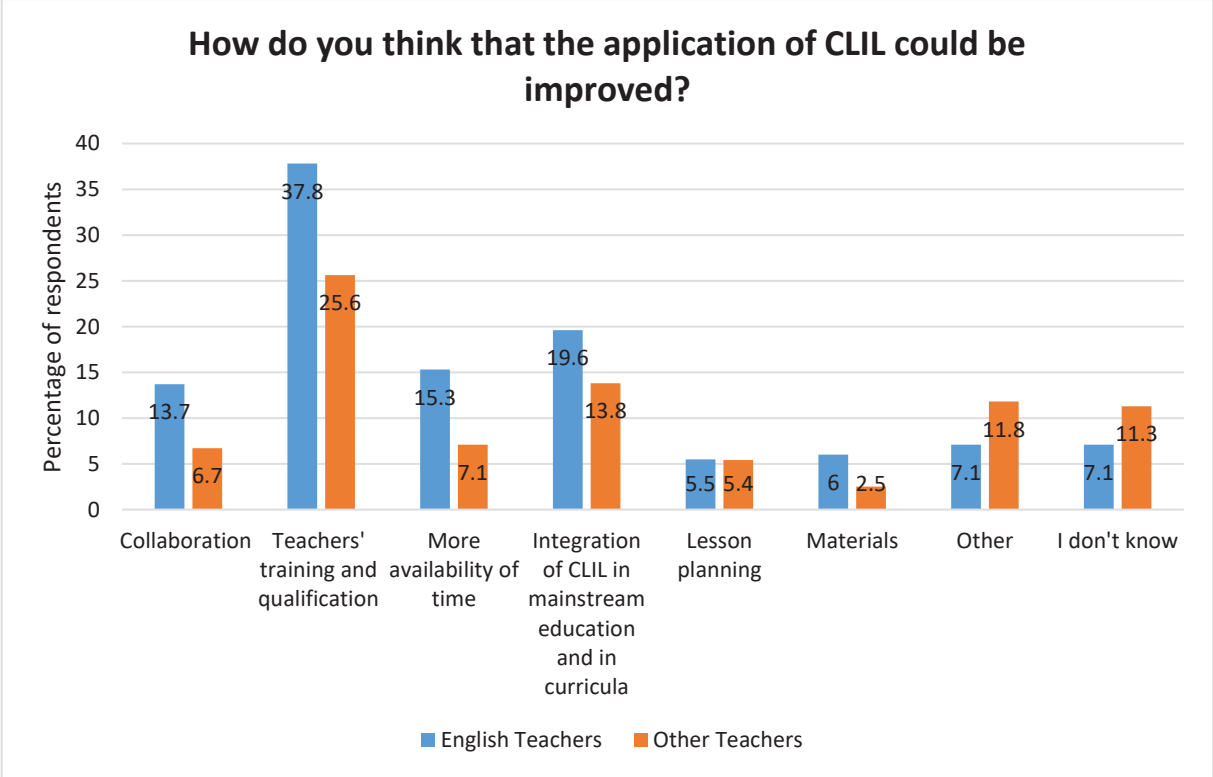
- Question 12 (Italian version)



- Question 12 (English version)

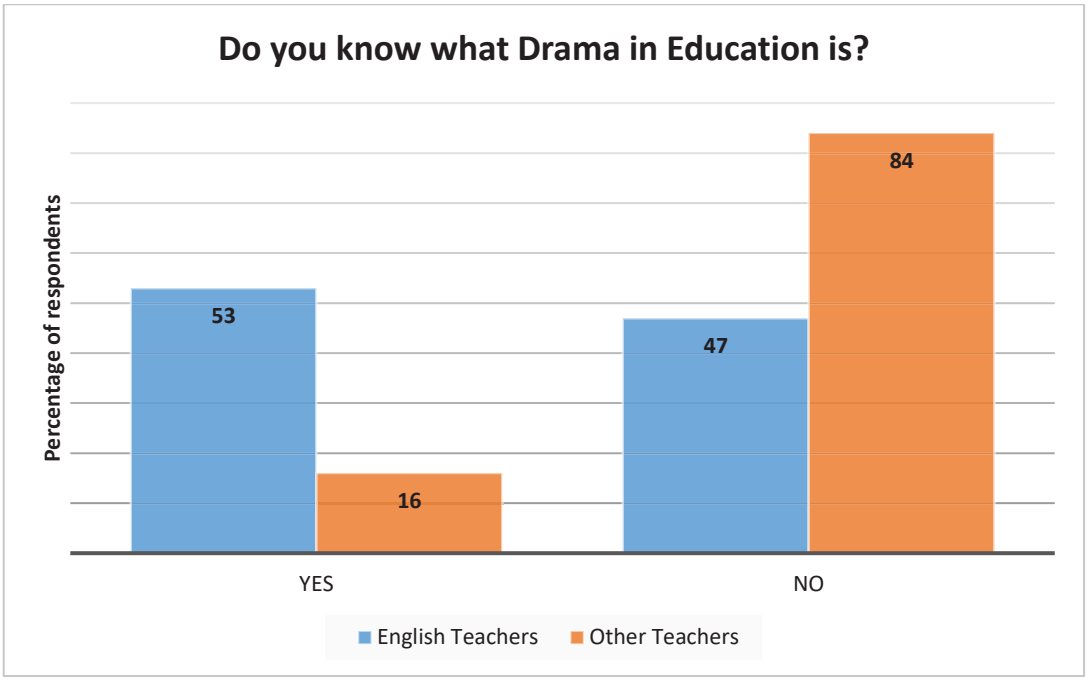


- Question 13 (present in both questionnaires)

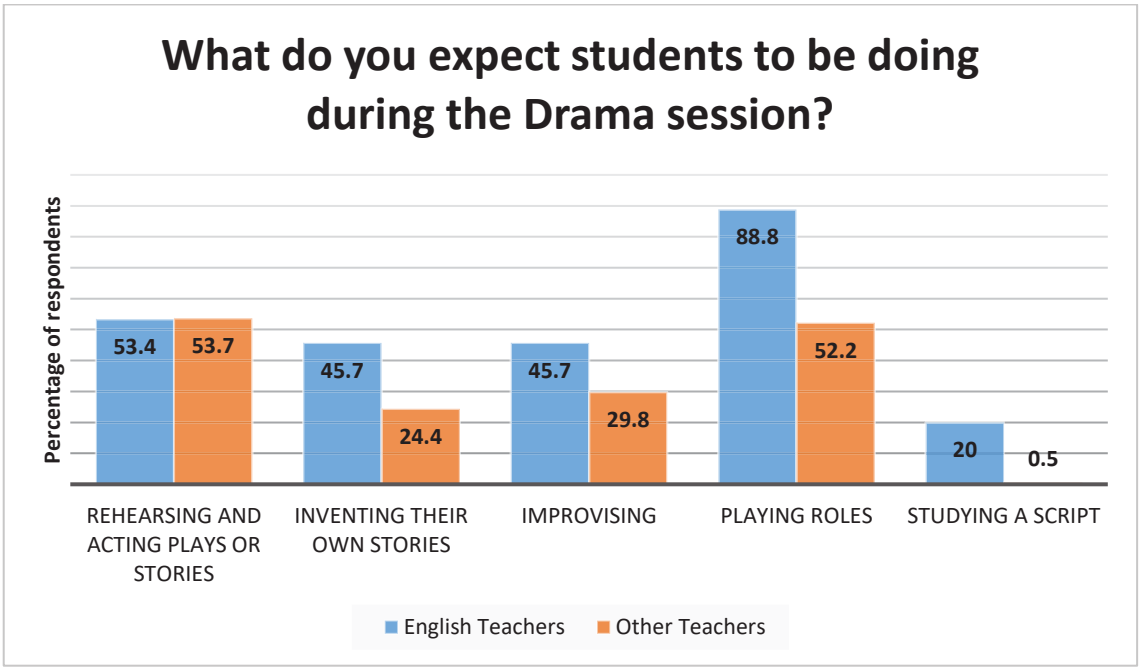


PART 3: Drama in Education

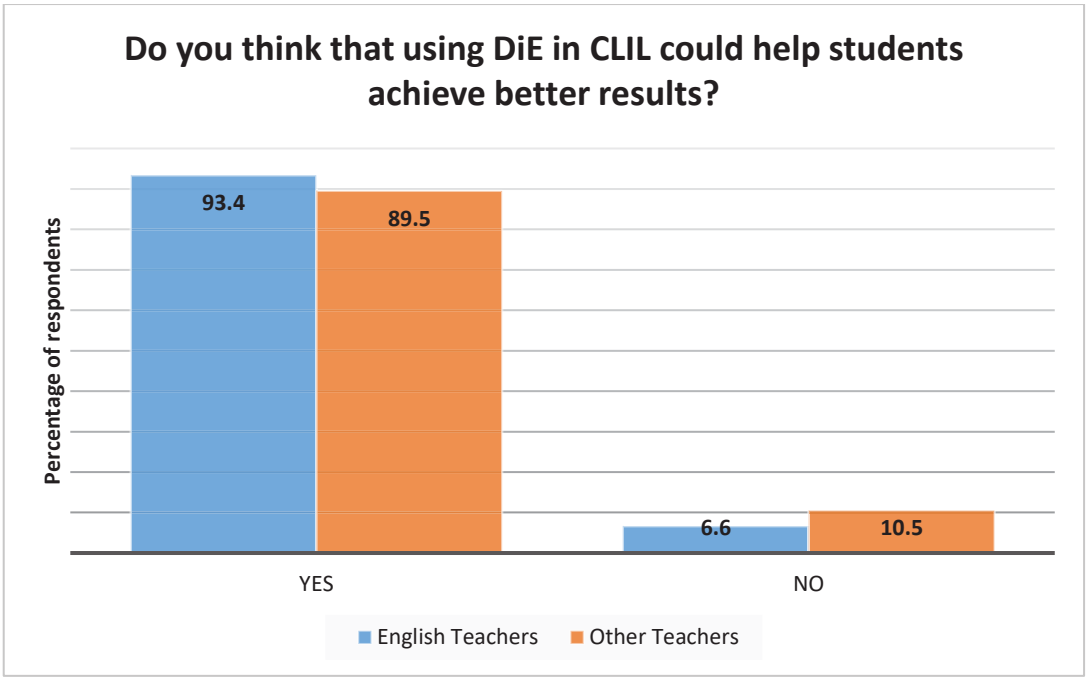
- Question 1 (present in both questionnaires)



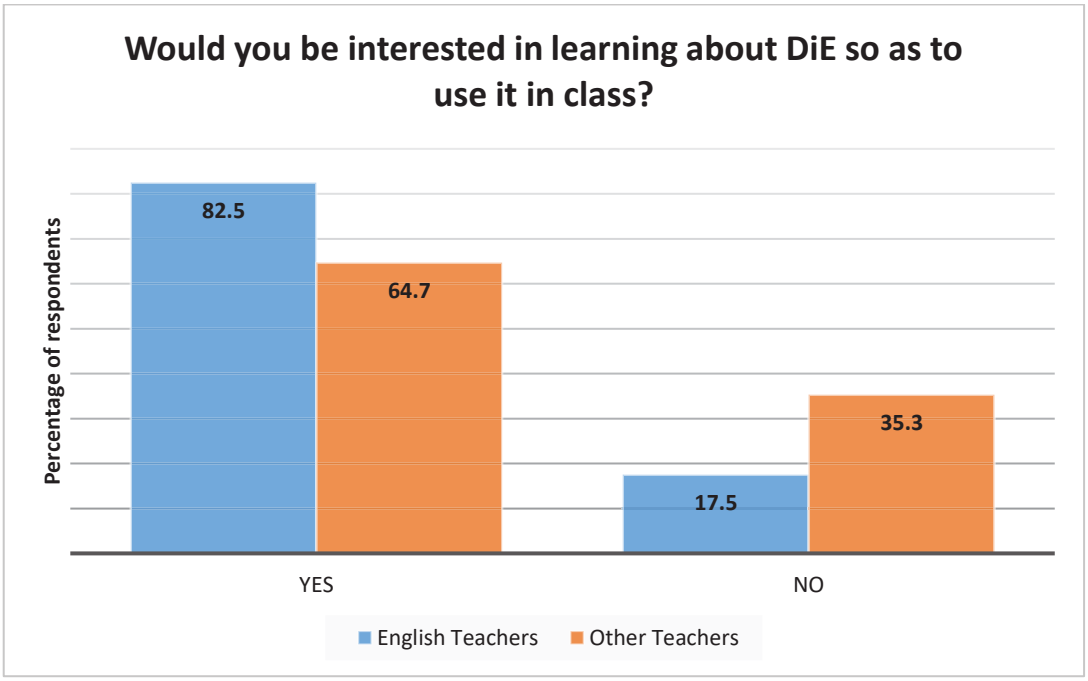
- Question 2 (present in both questionnaires)



- Question 3 (present in both questionnaires)



- Question 4 (present in both questionnaires)



APPENDIX 3: Workshops lesson plans

WORKSHOP 1 – Michaela DePrince's story

- WHERE: Associazione Sportiva Dilettantistica "Arte Danza". Via Zagaria 2/B, Quinto di Treviso (TV).
- WHO: A group of nine 14 and 15 year-old students (Grade 6 class).
- 2 hours workshop based on Michaela DePrince's story.
- Information taken from Michaela DePrince's autobiography: DePrince, M., DePrince, E. (2015). *Hope in a Ballet Shoe*. London: Faber & Faber Ltd.
- Ideas for the activities of the workshops taken from:
    - Piazzoli, E. (2018). *Embodying Language in Action: the Artistry of Process Drama in Second Language Education*. Plagrave Macmillan.
    - Maley, A., Duff, A. (2005). *Drama Techniques. A Resource Book of Communication Activities for Language Teachers*. Cambridge University Press.
    - Workshop *Speak Little, Say More: Minimalist Theatre for Good Prosody*, organised by De Koning, M. and Mitchell, C. during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*. Université Grenoble Alpes, 22 – 26 July 2019.
    - Workshop *Process Drama Workshop Based on a Black/White Photograph by Artist Nino Pusija*, organised by Piazzoli, E. during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*. Université Grenoble Alpes, 22 – 26 July 2019.

Initiation Phase 1

Step 1: Warm-up activities

a. Breathing awareness
b. *Emotional Palette*: voice; eyes; hands; full body; space; locomotion.
   Students decide a word and they say it aloud many times, by colouring it with a different emotion each time. They do the same by adding the use of eyes, posture and movement gradually.
c. Working on interaction.

Everyone chooses a word in the target language and decides how to colour it with emotion and movement/posture. People walk in the room. When two people meet, they stop one in front of the other and they greet by using the chosen word, emotion and movement/posture; then they continue to walk. When they meet someone else, they stop again and they greet by using the word, emotion and movement/posture used by the person they met before.

Step 2: Pre-text: a photograph of Michaela as a child with her sister Mia and their adoptive mother.

Step 3: Pre-text analysis

a. Describe the photograph: students say what they see
b. Interpret the photograph: students say what the image is suggesting to them
c. Interrogate the photo: in pairs, students think of three open-questions related to it

Experiential Phase 1

Step 1: Class improvisation with Teacher-in-role

Context: students are ballet students going to their class as always. The teacher-in-role comes into the space taking the role as Michaela, the child in the photo. Students ask her questions about her life, her family, her origins…

Step 2: Class improvisation without Teacher-in-role

At the end of the dance lesson, in groups students discuss the information Michaela gave them and try to try to reconstruct Michaela's past, in order to tell it to their parents.

Step 3: Recreating Michaela's past

a. In groups: each group has some pieces of paper with sentences concerning a part of Michaela's story (group 1: from the birth to the arrival at the orphanage; group 2: the life at the orphanage; group 3: from the escape to the arrival in the USA). Each group has to analyse the sentences, reorder them to create a text, and decide how to dramatize it.
b. Performance: each group, following the right order to recreate Michaela's story, performs.

Reflective Phase 1

Step 1: Summary

Students reflect on the information they received by looking at their classmates performances and they compile a sort of ID card to summarise Michaela's story.

Step 2: Language revision and discussion

Initiation Phase 2

Step 1: Pre-text: a video in which Michaela performs a variation from Swan Lake.

Step 2: Discussion: students try to think about what happened after Michaela's arrival in the USA.

Step 3: Pre-text 2: a picture portraying Michaela and a famous Russian ballerina.

Step 4: Pre-text analysis

a. students describe the picture and focus on the differences between the physical aspects of the two ballerinas.
b. students reflect on the difficulties that Michaela may have found in her career in ballet.

Experiential phase 2

Step 1: Tableaux

In groups: each group has a piece of paper with a passage from Michaela's autobiography describing difficult moments of her career. Each group creates a tableau describing such moment. In turns, each group stops performing and observes other groups' images.

Step 2: Role play: How do you think Michaela reacted in such occasions?

a. In groups students engage in a role play at the dance school. They can choose to play the role of Michaela, Mia, Michaela's mother, other students, other students' parents and teachers.
b. Each group performs.

Reflective Phase 2

Step 1: Debrief

Students walk in the room, relaxing and thinking about the experience. In turns, they say words concerning how they felt during the activities.

Step 2: Discussion

Students reflect on discrimination and, if they want, they share their own experiences and thoughts with the class.

Step 3: Final reflection

What is it like to learn content in a foreign language through Drama in Education? Students fill in a questionnaire.

WORKSHOP 2 – Power plants and the production of electricity

- WHERE: ITT Eugenio Barsanti, via dei Carpani 19/B, Castelfranco Veneto (TV).
- WHO: a class of 20 students (5ATN).
- 2 hours workshop (2 lessons) on the production of electricity in power plants.
- Information and materials taken from Unit 4 of the textbook of the class: O'Malley, K. (2017). *Working with New Technology: Electricity and Electronics, Information Technology and Telecommunications*. Milano – Torino: Pearson Italia.
- Ideas for the activities of the workshops taken from:
  - Maley, A., Duff, A. (2005). *Drama Techniques. A Resource Book of Communication Activities for Language Teachers*. Cambridge University Press.
  - Piazzoli, E. (2018). *Embodying Language in Action: the Artistry of Process Drama in Second Language Education*. Palgrave Macmillan.
  - Workshop *Speak Little, Say More: Minimalist Theatre for Good Prosody*, organised by De Koning, M., Mitchell, C. during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*. Université Grenoble Alpes, 22 – 26 July 2019.
  - Workshop *Drama in the Second Language Curriculum and Assessment*, organised by Giebert, S. during the Summer School *The Role of Drama in Higher and Adult Language Education: Teacher Training and the Challenges of Inclusion*. Université Grenoble Alpes, 22 – 26 July 2019.

Initiation Phase

Step 1: Warm-up activities

a. Breathing awareness
b. *Emotional Palette*: voice; eyes; hands; full body; space; locomotion.
   Students decide a word and they say it aloud many times, by colouring it with a different emotion each time. They do the same by adding the use of eyes, posture and movement gradually. They move standing in front of their own desk; they do not move in the space.
c. Working on interaction (→ pre-text)
   Everyone chooses a word in the target language regarding the production of electricity and decides how to colour it with emotion and movement/posture. In pairs, without moving from their desk, they greet by using the chosen word, emotion and movement/posture. Then they do the same with another student, by using the word of the person they met before. Each student should be able to speak to three or four classmates without moving in the space.

Experiential phase: activities to learn vocabulary.

Activity 1: Students are at their desks. Students are provided with flashcards with the picture and the name of elements important for the process of production of electricity in power stations. In pairs: dialogue.

A. This is a [word]
B. what?
A. This is a [word]
B. what?
B. Ah, a [Italian translation of the word]

Student A gives the card to student B, who will become student A in the dialogue with another classmate and vice versa.

Activity 2: in groups. Each student is provided with a piece of paper with some definitions concerning the words of the previous activity. In turns, each member of the group mimes one of the vocabulary items and the others try to guess. If nobody can guess right, the student can offer suggestions by using the definition.

Reflective phase

Students think about the new vocabulary emerged during the activities and reflect on the pros and cons of learning technical vocabulary through Drama in Education.

LESSON 2

Initiation phase

Step 1: recap

In groups: students recap on the vocabulary learnt during the previous lesson by translating a list of words. If they cannot remember a word, or if they do not know how to write it correctly, they can ask for help by miming it.

Step 2: pre-text: the generator. In pairs they discuss its workings.

Step 3: brainstorming

In groups. Each group is provided with the name of a source of energy. Students brainstorm ideas about how it could be used to make a generator work.

Experiential phase

Step 1: Analysis and creative interpretation of materials

In groups. Each group is provided with pieces of paper with sentences describing the process of a power plant (4 groups: Hydropower plant, Wind power plant, Geothermal power plant, Biomass and Biofuels power plant). Students have to read the sentences and reorganise them into a text. Then they decide how to transform the text into a performance, in order to explain to the class how their power plant works.

Step 2: performance

Each group performs in front of the class.

Reflection phase:

Step 1: Debrief

Students sit at their desks, relaxing and thinking about the experience. In turns, they say words concerning how they felt during the activities.

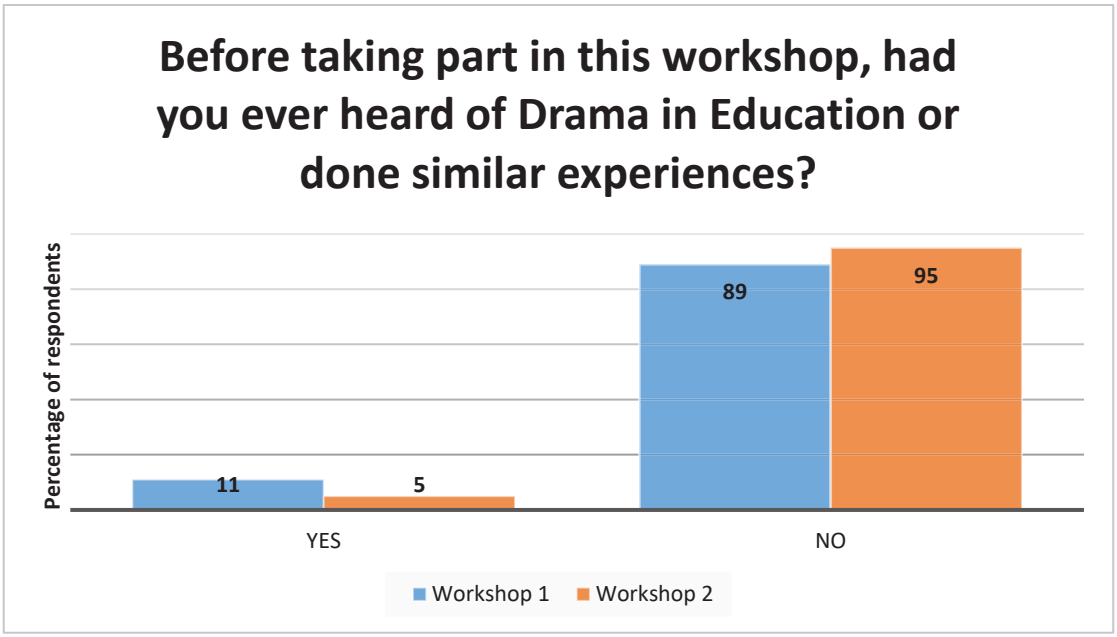
Step 2: Discussion

Students reflect on what their learnt. What is it like to learn content in a foreign language through Drama in Education? Students fill in a questionnaire.

APPENDIX 4: Feedback on workshops

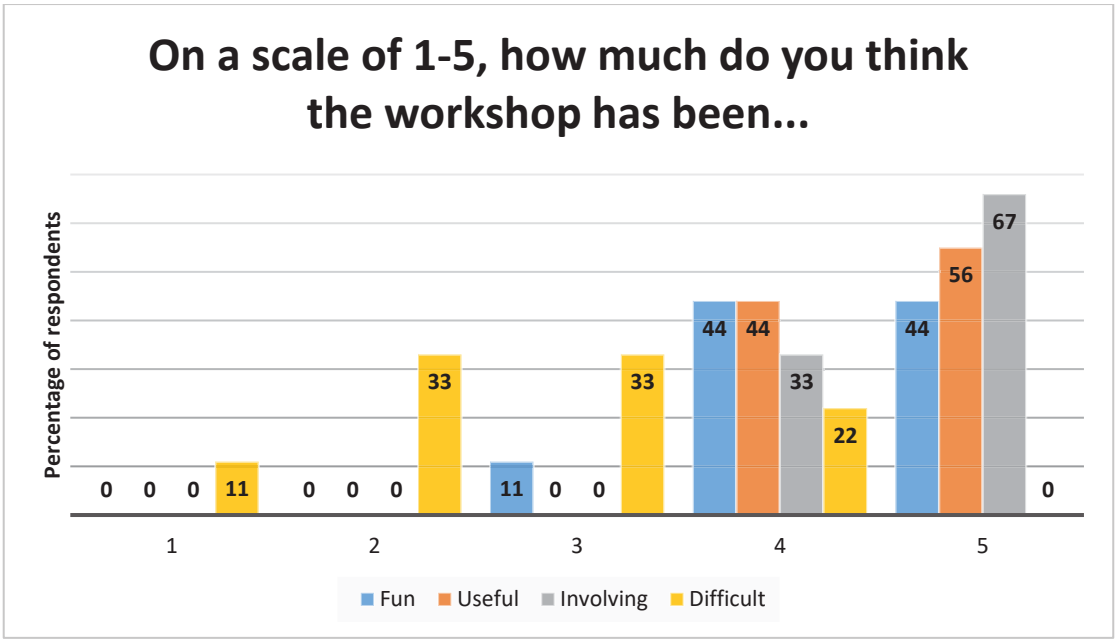
I report here the results of the questionnaires I created to receive feedback from the participants of the two workshops. The questionnaire was the same for both workshops and it was in Italian. I report here a translation. All the results are given as percentages.

- Question 1

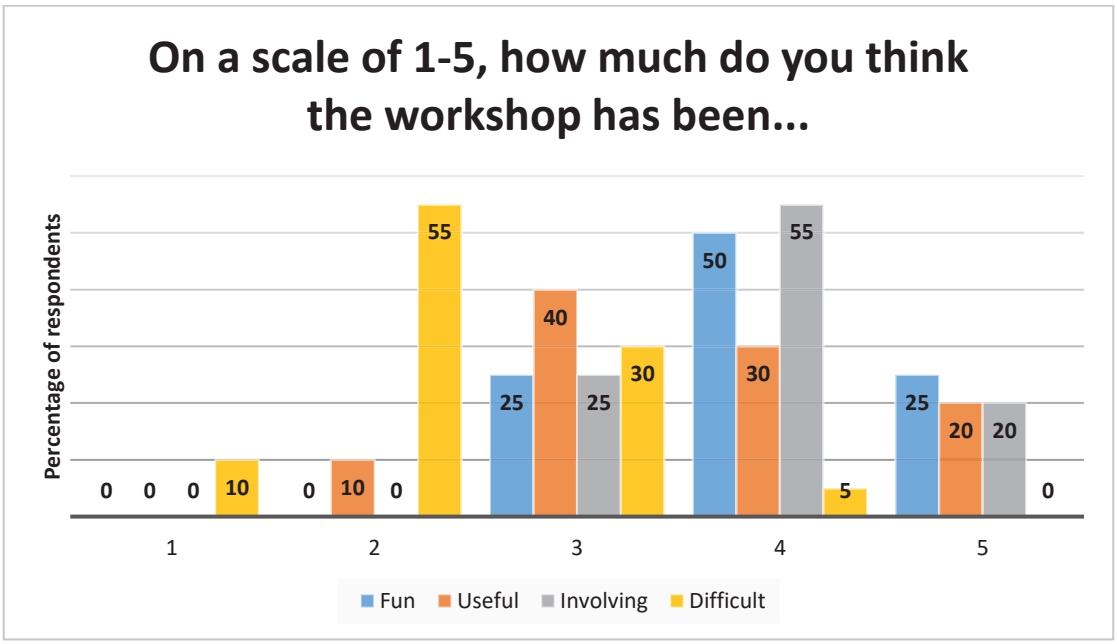


- Question 2

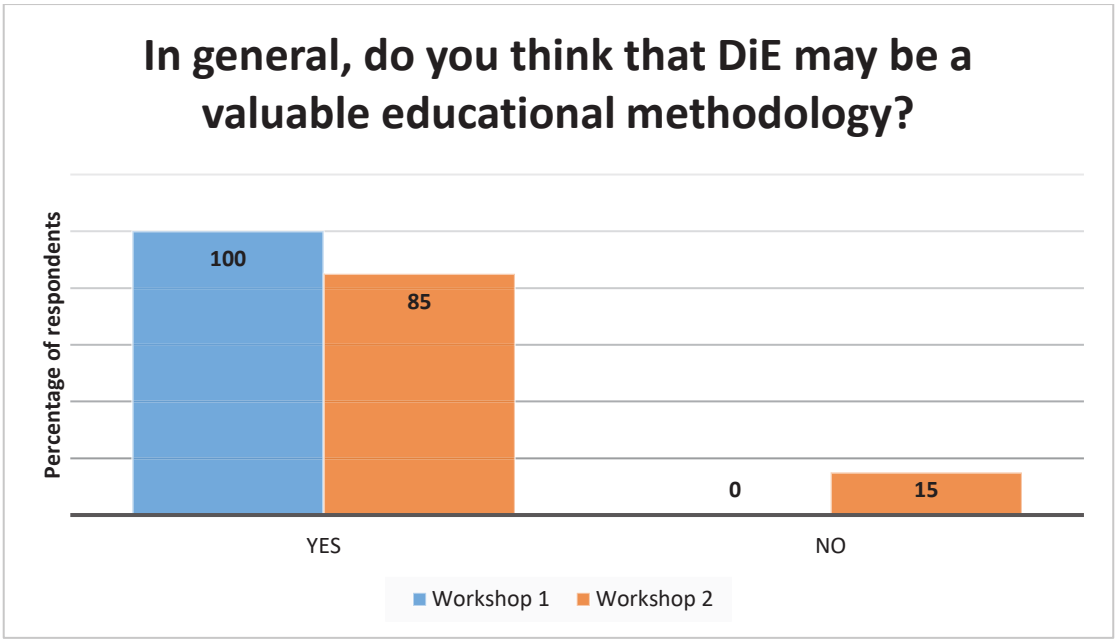
- Question 3 (workshop 1)



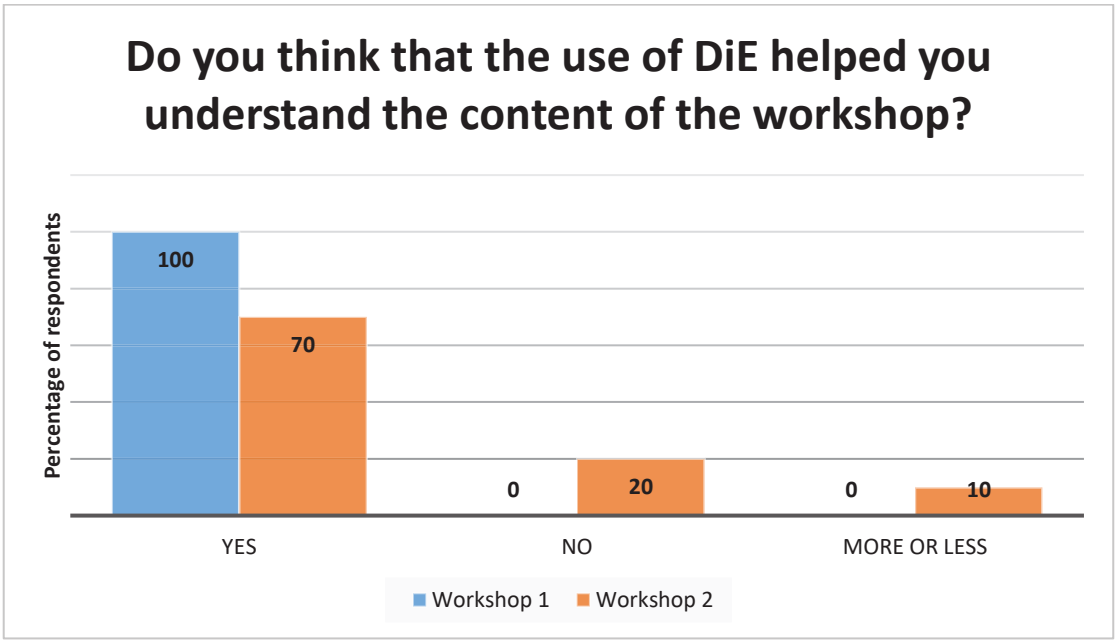
- Question 3 (workshop 2)



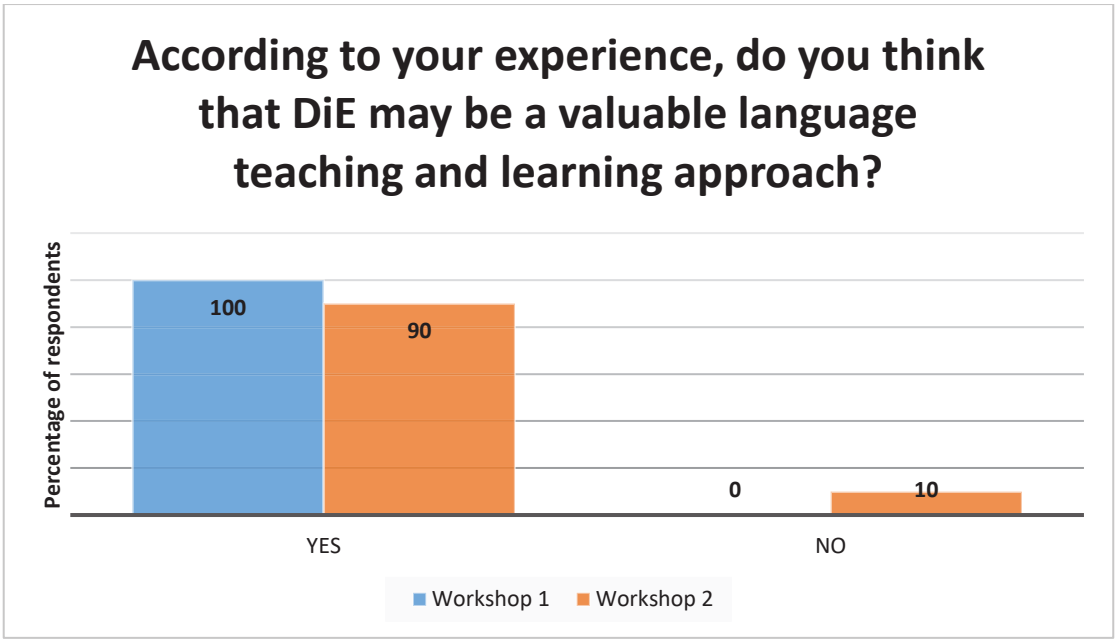
- Question 4



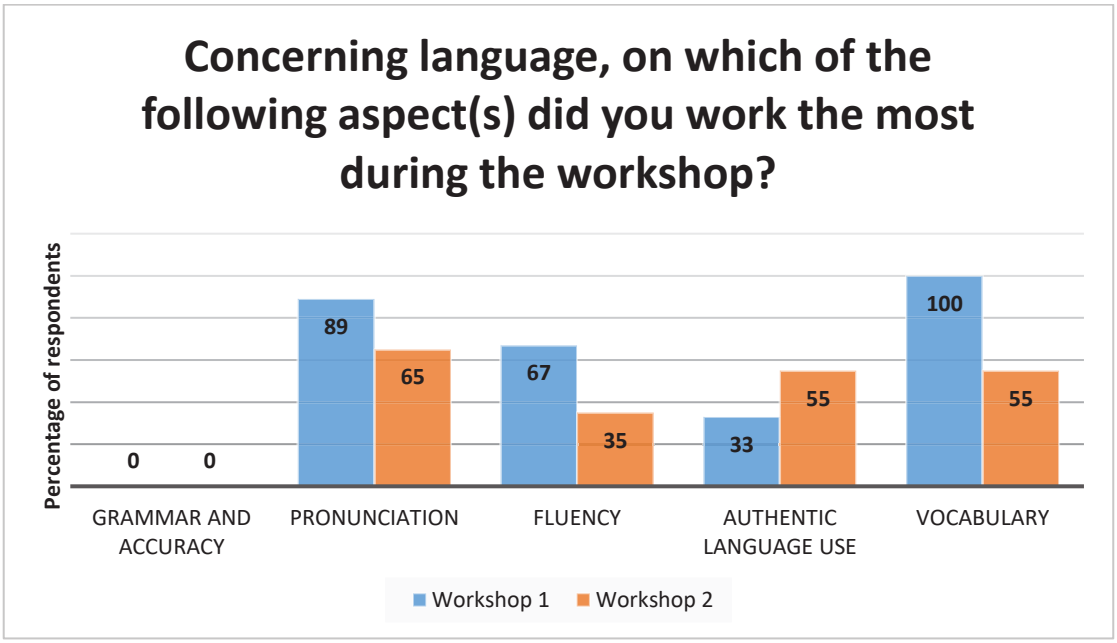
- Question 5



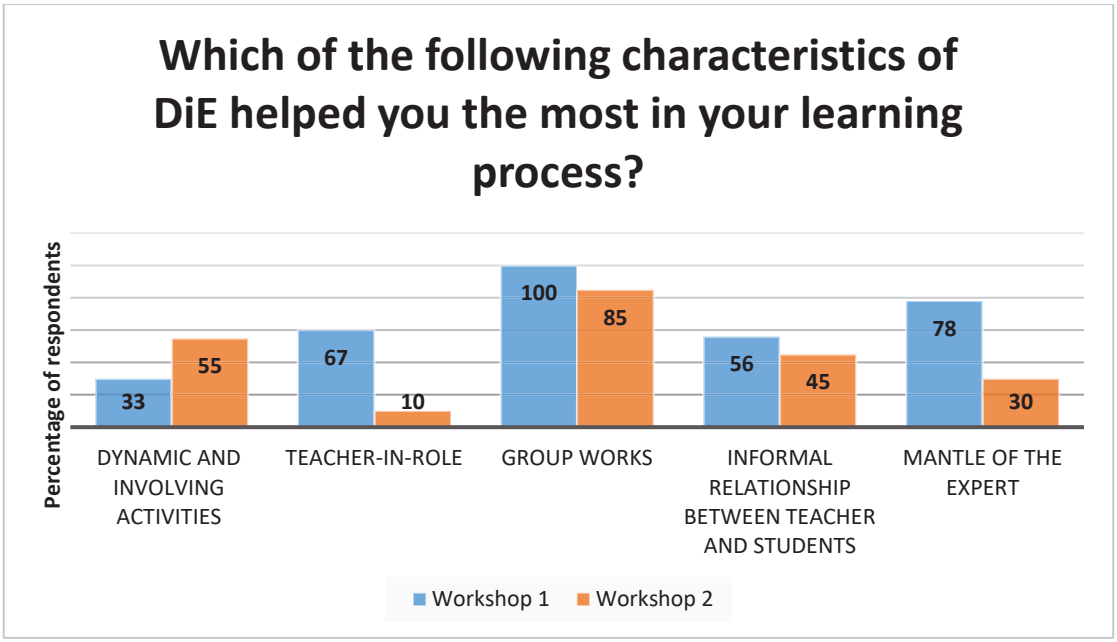
- Question 6



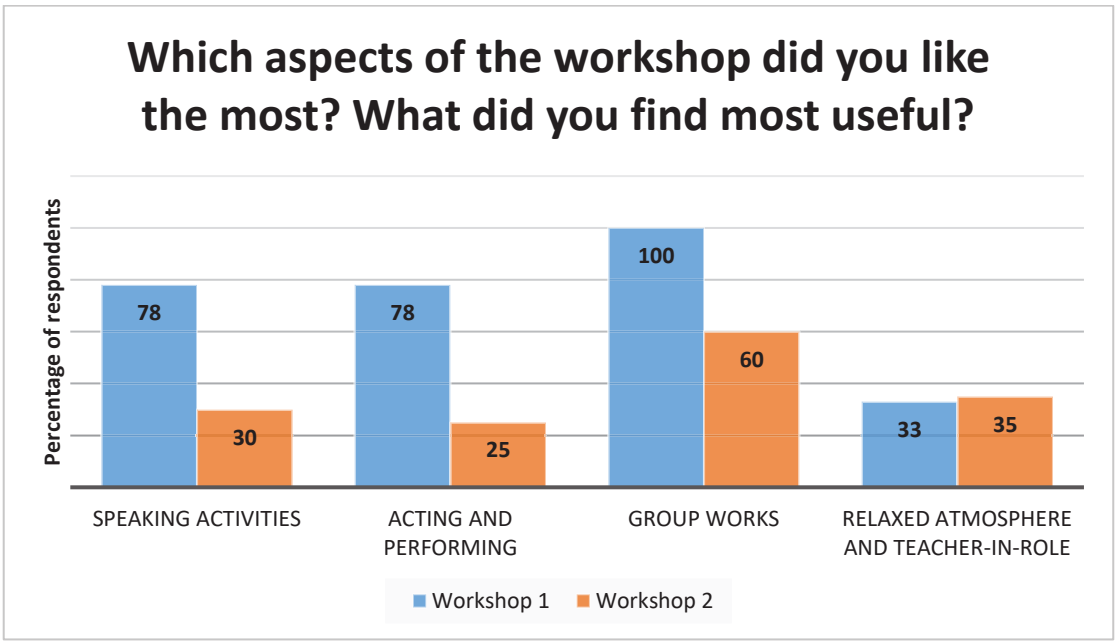
- Question 7



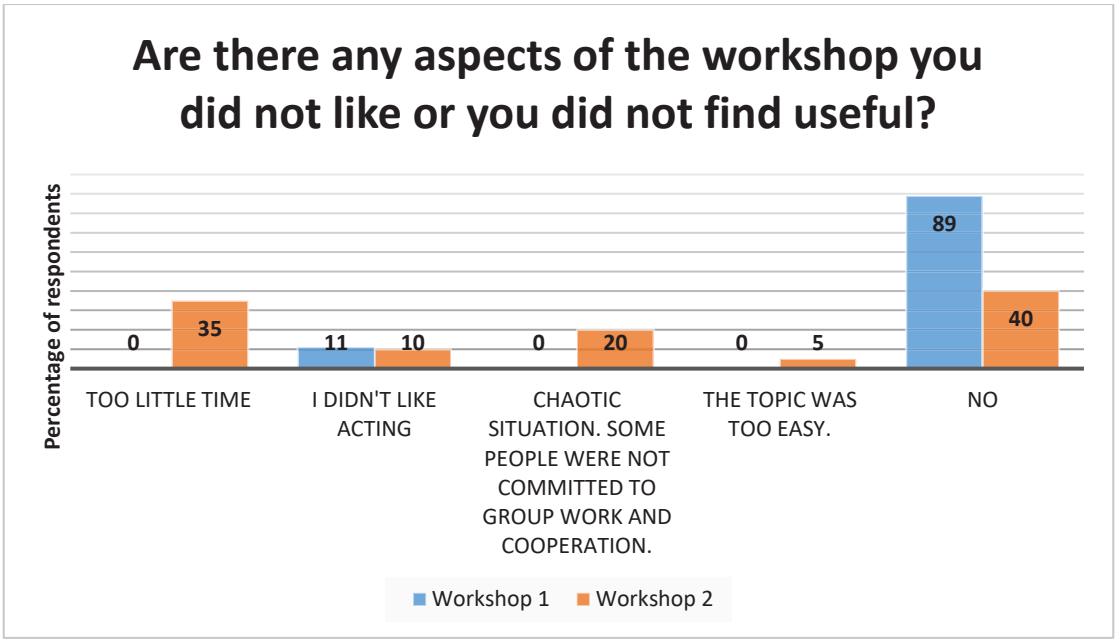
- Question 8



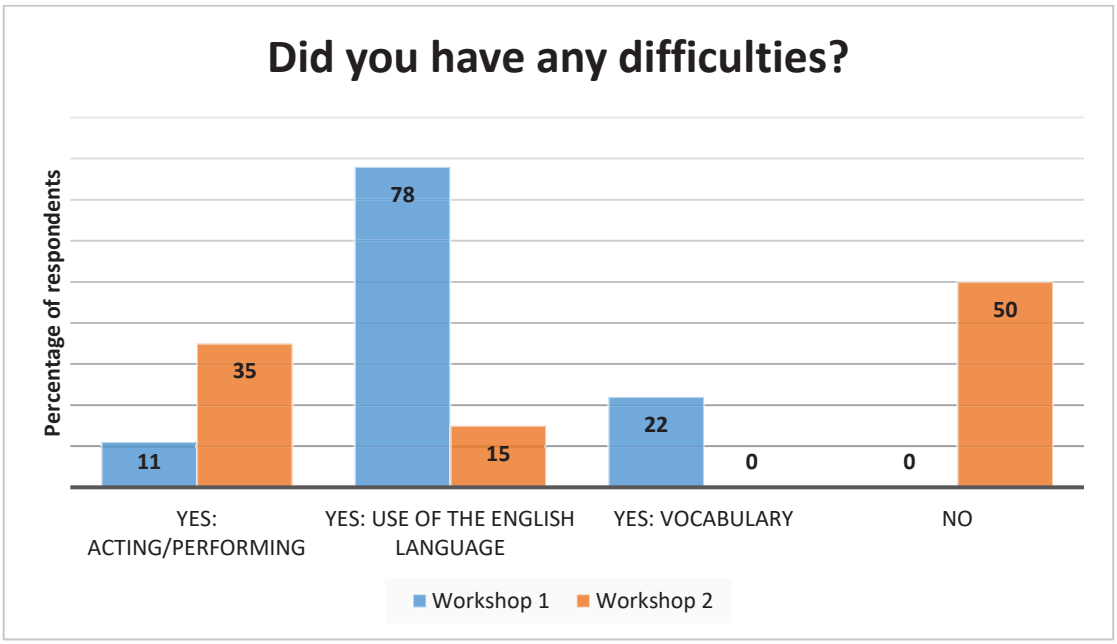
- Question 9 (open question)



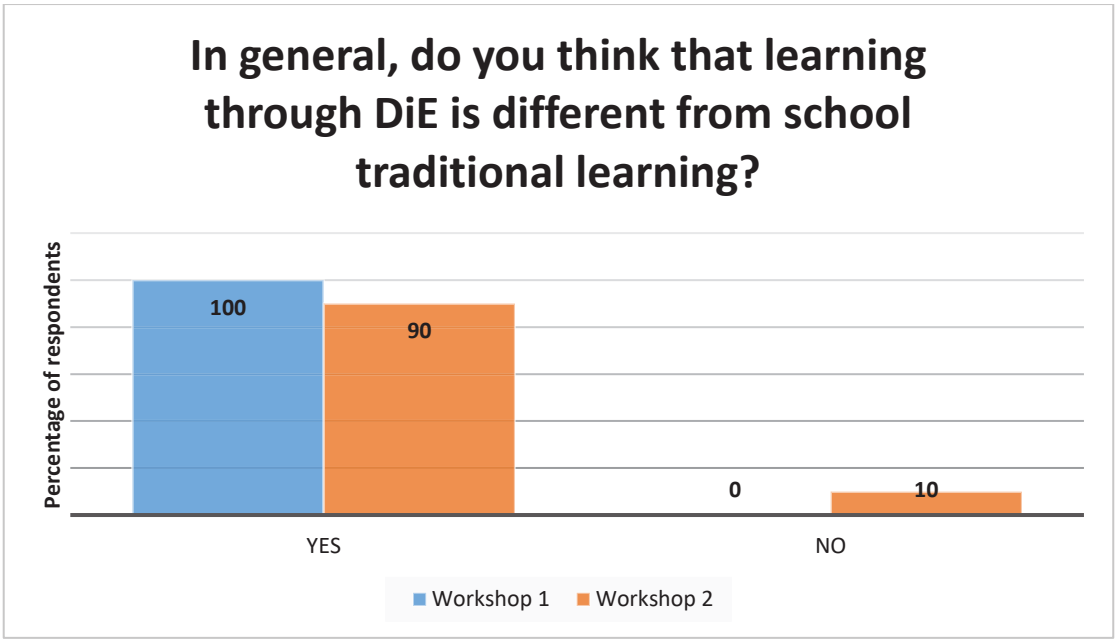
- Question 10 (open question)



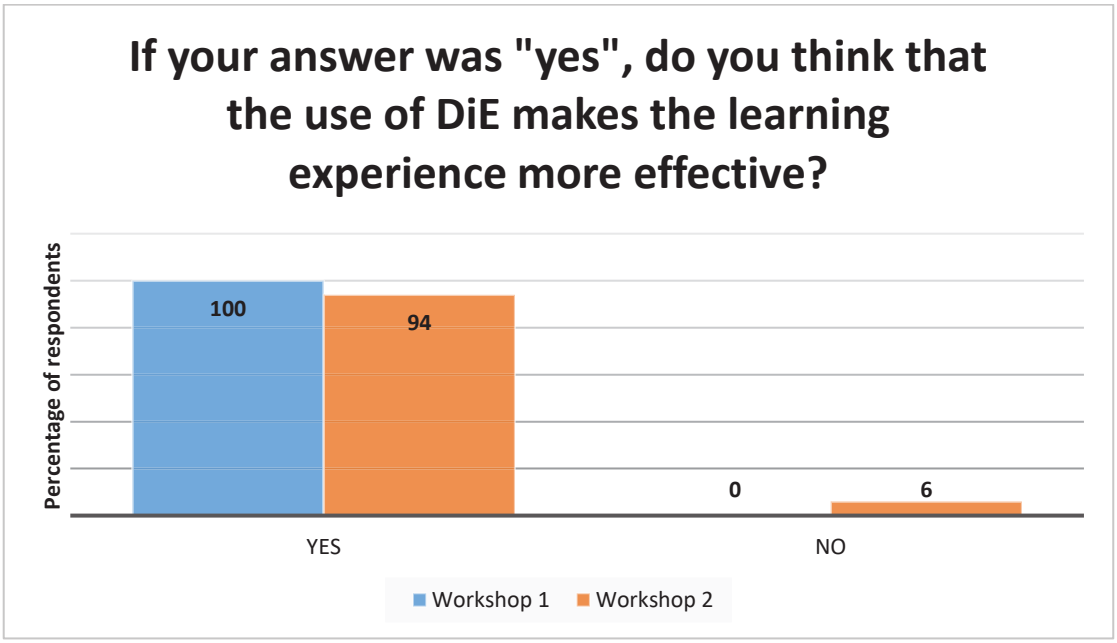
- Question 11 (open question)



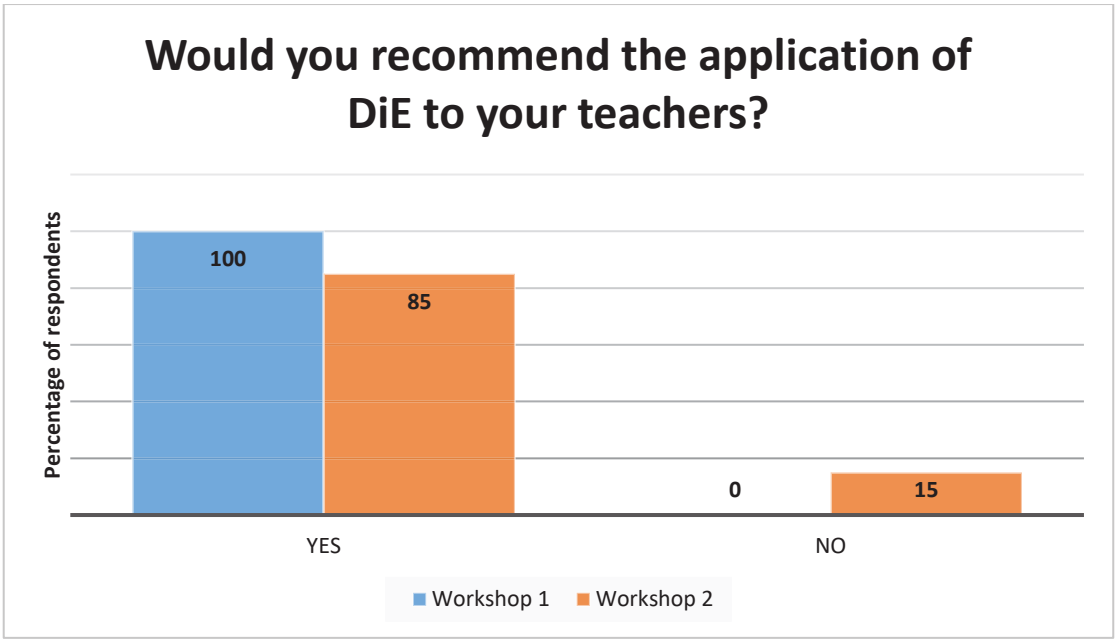
- Question 12



- Question 13



- Question 14


Would you recommend the application of DiE to your teachers?
Percentage of respondents
100
85
0
15
YES
NO
Workshop 1
Workshop 2

SUMMARY – RIASSUNTO

La tesi di laurea *Drama in Education and CLIL: a valuable integration* si sviluppa a partire dall'analisi e dallo studio di due metodologie educative: il CLIL (Content and Language Integrated Learning), ovvero l'apprendimento integrato di lingua e contenuti, e il Drama in Education (DiE). La prima è una metodologia che per i suoi obiettivi pedagogici innovativi riveste un ruolo di particolare rilievo nel contesto dell'educazione linguistica. Diversamente da ogni altra metodologia, infatti, nel CLIL viene data la stessa importanza sia alla lingua straniera, che alla disciplina non linguistica, permettendo contemporaneamente il potenziamento dell'una e lo sviluppo dell'apprendimento dell'altra. Nel CLIL, dunque, la lingua viene appresa attraverso lo studio del contenuto e viceversa. La seconda, invece, è una metodologia in cui l'aspetto creativo e performativo tipico del teatro viene utilizzato come veicolo di apprendimento. Nel DiE, gli studenti vengono coinvolti in un'esperienza di ispirazione teatrale che permette loro di entrare in contatto con il contenuto della lezione in maniera dinamica e partecipata.

L'analisi di tali metodologie, però, non è il solo scopo della tesi. La ricerca infatti si propone anche di individuare gli aspetti problematici e difficoltosi dell'applicazione del CLIL e di studiare se e come l'utilizzo integrato di DiE e CLIL potrebbe essere vantaggioso ai fini di un miglioramento dell'efficacia dell'insegnamento e dell'apprendimento sia della lingua che del contenuto della lezione CLIL. A tal proposito, uno studio teorico, svolto sulla base delle teorie di studiosi e specialisti di entrambe le metodologie, è stato supportato dall'analisi di dati empirici raccolti attraverso alcuni questionari e attraverso l'organizzazione di due workshops in cui DiE e CLIL sono stati applicati insieme. I risultati della ricerca sono stati riportati nella presente tesi, organizzata in quattro capitoli, a loro volta suddivisi in sotto-capitoli.

Nel **primo capitolo** vengono descritte le origini e le principali caratteristiche del CLIL. Questa metodologia si sviluppò a partire dalla ricerca sul pluri- e multilinguismo che caratterizzarono la seconda metà del XX secolo, offrendo una valida soluzione al dibattito su come una lingua straniera potesse essere utilizzata in modo veicolare per l'insegnamento di una materia non linguistica. A partire dalla metà degli anni '90, quando

l'acronimo CLIL fu coniato da David Marsh, questa metodologia diventò uno dei più importanti oggetti di discussione in ambito educativo e didattico, suscitando l'interesse di molti Paesi, soprattutto in Nord America e in Europa, ed entrando a far parte dei piani educativi nazionali di molti di questi. Ciò nonostante, però, l'applicazione di questa metodologia è ancora oggi asistematica e irregolare in molte realtà, principalmente a causa sia della mancanza di linee guida ufficiali e definite riguardo la pianificazione, l'implementazione e la valutazione delle attività CLIL, sia dell'inadeguatezza della formazione didattico-metodologica degli insegnanti. In Italia, ad esempio, nonostante il CLIL fosse già stato menzionato nella Legge di Riforma della Scuola del 2003, il suo utilizzo venne definito per la prima volta solo diversi anni dopo, con quella del 2010. Tuttavia, non venne mai applicato prima del 2012. Nell'ultimo decennio, diverse sono state le disposizioni ministeriali riguardanti questa metodologia, ma ancora oggi la sua applicazione nelle scuole italiane continua a non essere sistematica.

Per quanto riguarda le principali caratteristiche di questa metodologia, il primo capitolo si concentra in primo luogo sull'insegnante CLIL, il cui profilo può essere definito a partire *dall'European Framework for CLIL Teacher Education* (Marsh et al., 2010), pubblicato da David Marsh e altri esperti nel 2010, allo scopo di proporre un modello da seguire per individuare le competenze necessarie per poter utilizzare il CLIL. Secondo questo modello, i docenti CLIL non devono solo possedere conoscenze riguardo il contenuto e la lingua oggetto della lezione o del corso, ma devono anche conoscere i fondamenti della metodologia per poter organizzare, concretare e valutare le attività didattiche, essere abili nella gestione delle dinamiche della classe e nel supportare gli studenti nel loro percorso di crescita, ed essere disposti a collaborare con i colleghi. La collaborazione tra insegnanti, in particolare, è uno degli elementi fondamentali del CLIL, in quanto, trattandosi di un insegnamento integrato di lingua e contenuti, una semplice sommatoria di quello che il docente di disciplina e quello di lingua fanno nelle proprie ore non è sufficiente per raggiungere i fini della metodologia (Serragiotto, 2014: 55). Al contrario, è importante che l'insegnante di lingua e quello di disciplina non linguistica si supportino a vicenda e collaborino in ogni fase della progettazione CLIL.

La progettazione CLIL richiede innanzitutto che lingua e contenuto siano integrati durante la lezione, al fine di evitare che una prevalga sull'altro e viceversa. Come sottolineato da Balboni (2015: 214 – 215), non basta che lingua e contenuto coesistano nella lezione perché questa possa essere considerata una lezione CLIL. Per esempio, nel caso in cui si presti attenzione alla lingua a discapito del contenuto, sarebbe lecito parlare di *microlingua*. Perché l'acquisizione dei contenuti disciplinari e il miglioramento dell'acquisizione linguistica avvengano contemporaneamente, è necessario che l'organizzazione e la pianificazione delle attività avvengano in modo accurato. Come è già stato detto, non esistono delle linee guida ufficiali per la progettazione CLIL, ma negli ultimi anni sono stati proposti diversi modelli. Due dei più influenti sono il modello 4C di Coyle (Coyle et al., 2009) e la Piramide CLIL di Meyer (2013), entrambi descritti nel primo capitolo. Seppur diversi, i due modelli presentano molte somiglianze. In primo luogo, entrambi indicano come primo passo da compiere nella progettazione CLIL la scelta del contenuto della lezione o del corso e la conseguente selezione e preparazione dei materiali e delle attività, cosa che deve avvenire nel rispetto del livello della classe. Perché le attività possano essere motivo di crescita e apprendimento è importante che siano coinvolgenti per gli studenti: i materiali autentici, che devono essere adeguatamente adattati al livello della classe, sono altamente indicati per il CLIL, poiché favoriscono un contatto diretto con il mondo reale. Inoltre, è preferibile che i contenuti e i materiali vengano presentati agli studenti secondo un metodo induttivo, vale a dire permettendo loro, attraverso un processo semi-autonomo di esplorazione e riflessione, di raggiungere l'acquisizione di tali contenuti. In secondo luogo, sia il modello 4C che la Piramide CLIL sottolineano l'importanza dell'elemento cognitivo e comunicativo nel CLIL: è importante che gli studenti vengano coinvolti nelle attività in modo tale da stimolare il loro utilizzo della lingua per parlare dei contenuti della lezione. A tal proposito, nel primo capitolo si suggerisce che l'utilizzo del *Communicative Language Teaching approach* (CLT) – o approccio comunicativo – potrebbe essere utile nell'ambito CLIL. Avendo come obiettivo la competenza comunicativa, questo approccio considera la lingua come una risorsa dinamica per la creazione di significati (Nunan, 1989: 12), e, allontanandosi dall'approccio formalistico, richiede che gli studenti non imparino solo la lingua, ma anche ad utilizzarla. Quindi, poiché il CLIL non prevede che la lingua venga acquisita

come un sapere fine a se stesso, ma per essere usata in modo veicolare per il contenuto, adottare l'approccio comunicativo nelle lezioni CLIL potrebbe essere vantaggioso.

L'ultimo aspetto del CLIL che viene discusso nel primo capitolo è la valutazione. Si tratta di una fase particolarmente complicata, in quanto lingua e contenuto devono essere considerati contemporaneamente. Come suggerito da Serragiotto (2014), perché la valutazione possa essere eseguita efficacemente, è conveniente che gli insegnanti stabiliscano gli obiettivi di apprendimento e le modalità di verifica già in fase di progettazione, così da capire in che modo e secondo quali criteri il lavoro degli studenti deve essere osservato. Inoltre, per facilitare la raccolta dei dati utili alla valutazione, è indicato che i docenti si servano di strumenti utili, quali le griglie di valutazione, o che predispongano attività, come la creazione di portfolio, attraverso cui gli studenti possano auto-valutare il proprio lavoro o revisionare quello dei compagni.

In generale, sembra che l'utilizzo del CLIL possa portare numerosi benefici agli studenti, non solo dal punto di vista dell'apprendimento disciplinare e linguistico, ma anche dal punto di vista metodologico e di crescita personale. Nonostante questo, però, molte sono le sfide a cui può sottoporre una metodologia così complessa, le cui linee guida sono ancora precarie.

Il **secondo capitolo** presenta un tentativo di identificare i principali problemi relativi all'uso del CLIL e di individuarne possibili soluzioni. Allo scopo di raccogliere dati empirici a riguardo, è stato creato un questionario, somministrato online in due versioni, una in lingua italiana indirizzata agli insegnanti di discipline non linguistiche, e una in lingua inglese indirizzata a quelli di lingua. Le domande erano volte a scoprire come gli insegnanti giudicano il CLIL, e quali dei suoi aspetti trovano più difficoltosi. Il questionario è stato compilato da 421 docenti, tutti provenienti da scuola italiane. Non sorprendentemente, i risultati mostrano che, anche se la maggioranza considera il CLIL come una metodologia valida, il suo utilizzo non è sistematico. Infatti, una percentuale significativa ha dichiarato di non utilizzare il CLIL e solo una piccola minoranza ha affermato di possedere un'adeguata formazione CLIL come previsto dal Ministero dell'Istruzione italiano (MIUR). Inoltre, non è possibile trovare una corrispondenza tra

insegnanti formati e utilizzo del CLIL; al contrario, ci sono docenti formati che non usano la metodologia e altri che la usano seppur non in possesso dei requisiti per farlo.

Riguardo gli aspetti difficoltosi del CLIL, la maggior parte delle risposte ottenute fa riferimento all'inadeguatezza della formazione degli insegnanti, alla mancanza di tempo utile a progettare attività CLIL e a proporle in classe, alla complessità della fase di progettazione e allo scarso livello sia di preparazione che di interesse degli studenti. In molti hanno anche sottolineato la difficoltà di stabilire rapporti di collaborazione con i colleghi, principalmente a causa del poco tempo a disposizione e della problematicità relativa alle divergenze d'opinione. Queste risposte risultano coerenti con quelle riguardanti gli aspetti del CLIL che secondo gli intervistati dovrebbero essere migliorati ai fini di una più efficace applicazione della metodologia. Secondo la maggioranza, c'è un urgente bisogno di lavorare sul miglioramento e sull'aumento dei corsi di formazione, cosicché gli insegnanti possano raggiungere le competenze didattico-metodologiche necessarie. A seguito del potenziamento della formazione dei docenti, non solo migliorerebbe la loro resa durante le lezioni CLIL, ma tutto il processo di progettazione apparirebbe meno ostile, inclusa la collaborazione con i colleghi. Infine, una significativa percentuale sostiene che un netto miglioramento potrebbe dipendere dall'integrazione ufficiale e definitiva del CLIL all'interno dei programmi scolastici nazionali e dalla definizione di un regolamento che guidi i docenti nell'organizzazione e nell'implementazione delle attività.

Il Drama in Education (DiE) è l'argomento centrale del **terzo capitolo**. Questa metodologia si è sviluppata a partire dalla sintesi di preesistenti proposte basate sull'utilizzo di tecniche di ispirazione teatrale per favorire l'apprendimento. Rispetto ad altre metodologie, il DiE si caratterizza per la sua visione dell'elemento teatrale come pensiero-in-azione, il cui scopo è la creazione di significati, che si originano grazie all'interazione tra mondo reale ed immaginario (Bolton, 1979, in Özbek, 2014: 48). Ciò che più distingue questa disciplina dalle altre è il fatto che i partecipanti sono al tempo stesso i creatori, gli attori e gli spettatori del loro lavoro, cosa che permette loro di essere soggetti attivi e protagonisti di ogni fase dell'attività. Il loro costante coinvolgimento è favorito anche dal particolare ruolo svolto dall'insegnante, che, anziché assumere una

posizione di superiorità nei confronti degli studenti, come di norma accade nel contesto dell'istruzione formale, si abbassa ai livelli della classe nelle vesti del *teacher-in-role*. Nel DiE, quindi, l'insegnante si mette in gioco accanto agli altri partecipanti, riservandosi solo il dovere di svolgere il ruolo del mediatore, colui che coordina l'attività suggerendo gli esercizi e le strategie da utilizzare. In questo modo, la classe di DiE si caratterizza per un'atmosfera rilassata ed informale, grazie alla quale gli studenti sono incoraggiati ad esprimersi liberamente.

L'improvvisazione gioca un ruolo molto importante nel DiE. Per quanto gli studenti debbano esplorare un contenuto seguendo un filo conduttore predefinito e deciso dal docente, essi hanno la libertà di svolgere le attività dando voce alla loro personalità, fantasia e creatività. Le lezioni, quindi, non possono essere programmate dall'insegnante se non nella sua struttura di base; sarà poi compito degli studenti decidere da che punto di vista e secondo quali modalità affrontare le attività. Nonostante lo sviluppo delle lezioni dipenda quasi esclusivamente dalle decisioni prese dai partecipanti, è possibile identificare una struttura generale divisa in tre fasi. La fase iniziale serve ad introdurre l'elemento teatrale in classe e a fare in modo che gli studenti si ambientino e si sentano a proprio agio all'interno del contesto inusuale che il DiE richiede. Ciò può essere fatto proponendo una serie di esercizi preparatori che permettano loro di entrare in confidenza con l'uso del proprio corpo e della voce per esprimere emozioni e interpretare significati. La seconda fase è quella esperienziale, che viene introdotta attraverso il cosiddetto *pre-text*, che funge da input per lo sviluppo della lezione. Il pre-text può essere, per esempio, l'incipit di una storia, un video, un'immagine, o semplicemente un tema, che i partecipanti devono analizzare per poi decidere secondo quale prospettiva sviluppare il loro lavoro. Una volta deciso questo, gli studenti creano la loro storia, seguendo le indicazioni e i suggerimenti del teacher-in-role. La terza e ultima fase è invece quella riflessiva, in cui un momento di condivisione e dibattito viene creato, perché gli studenti possano ripercorrere l'esperienza appena conclusa e analizzare le difficoltà incontrate e i successi ottenuti. La riflessione è un elemento fondamentale del DiE, poiché è grazie ad essa che gli studenti riescono a rendere espliciti i significati su cui il loro lavoro è stato costruito. Per questo motivo, è importante che il docente stimoli la riflessione dei partecipanti non solo alla fine della lezione, ma anche durante le attività, in modo che possano

gradualmente raccogliere le informazioni utili e sentirsi autori del loro stesso apprendimento.

Per quanto riguarda la validità del DiE come metodologia didattica, molte sono le caratteristiche che possono favorire l'apprendimento dei partecipanti, sia dal punto di vista linguistico, che da quello dei contenuti, come, ad esempio, la necessità di lavorare in gruppo e in ruolo, l'atmosfera informale e la figura non convenzionale del teacher-in-role. Tutto questo stimola la partecipazione attiva degli studenti, che si riflette nell'aumento della loro motivazione, della loro autostima e della loro volontà a mettersi in gioco. Inoltre, il coinvolgimento cognitivo e comunicativo degli studenti nel DiE è maggiore rispetto a quello che normalmente viene richiesto dall'istruzione formale: perché la storia venga creata, è necessario che essi collaborino tra loro, per trovare accordi e prendere decisioni. Anche la libertà di espressione è un aspetto del DiE molto utile dal punto di vista dell'apprendimento, non solo perché offre la possibilità di esercitare la lingua in uso, ma anche perché gli studenti sono liberi di scegliere secondo che modalità affrontare le attività. Come è risaputo, ogni persona presenta diverse attitudini, talenti e predisposizioni, motivo per cui non può esistere un solo metodo di studio (Balboni, 2015). Il DiE permette agli studenti di personalizzare la loro esperienza e, quindi, di valorizzare al massimo se stessi e le loro capacità. In questo modo, essi riescono ad essere più inclini ad affrontare anche gli aspetti più difficili della lezione.

Il terzo capitolo si occupa anche di tentare di spiegare perché il DiE potrebbe essere utile applicato al CLIL. Oltre ad essere una valida metodologia per l'insegnamento, sia per discipline linguistiche che non linguistiche, il DiE sembra essere particolarmente adatto al CLIL per la natura delle sue attività. Basate sul dialogo, sulla comunicazione e sull'interpretazione dei contenuti, le attività di stampo teatrale tipiche del DiE permettono agli studenti di integrare facilmente lingua e contenuti, lavorando contemporaneamente sull'apprendimento di entrambi. Attraverso la drammatizzazione, i contenuti della lezione vengono esplorati non solo cognitivamente, ma anche emotivamente e fisicamente, in quanto corpo e mente sono coinvolti nelle attività allo stesso modo. Così, gli studenti possono raggiungere un livello di conoscenza degli argomenti più completo e profondo e, soprattutto, più significativo. In un certo senso, il DiE offre loro l'opportunità di *vivere*

i contenuti della lezione, di servirsene in maniera utile allo scopo di creare una storia. In generale, quindi, sembra non solo che il DiE sia una valida metodologia educativa, ma che possa anche arricchire l'esperienza CLIL, rendendola più dinamica, coinvolgente e significativa.

Secondo diversi studi (si vedano, per esempio, Belliveau e Kim, 2013; Dinapoli, 2009; Even, 2008; Kao e O'Neill, 1998), il DiE viene generalmente valutato molto positivamente dagli insegnanti, ma, a prescindere da questo, esso non viene frequentemente utilizzato. Allo scopo di contribuire personalmente a tale ricerca, nel sopracitato questionario indirizzato agli insegnanti delle scuole italiane sono state inserite alcune domande riguardo il DiE. Come il terzo capitolo riporta, la maggioranza degli intervistati ha dimostrato non solo di non conoscere e di non aver mai utilizzato questa metodologia, ma anche di avere un'idea sbagliata a riguardo. Questi dati sembrano suggerire che il DiE non viene frequentemente applicato a causa di una mancanza di informazione dei docenti. Nel questionario, agli intervistati veniva offerta una breve spiegazione di come funzioni il DiE, a seguito della quale veniva chiesto loro di dire se sarebbero stati interessati ad informarsi meglio al fine di applicare questa metodologia in classe e ad esprimere il loro parere riguardo la sua integrazione nel CLIL. Nonostante le risposte ad entrambe le domande siano generalmente positive, attraverso una attenta analisi è possibile notare la presenza di alcune incongruenze, che sottolineano come un significativo numero di docenti non sia disposto ad applicare il DiE nelle proprie ore nonostante ne abbia un'opinione positiva. Di conseguenza, i risultati ottenuti sono coerenti con quanto gli studiosi generalmente affermano.

Il **quarto capitolo**, infine, analizza i due casi di studio di workshops che sono stati organizzati per questo progetto di tesi, così da tentare di dimostrare che l'integrazione tra DiE e CLIL funziona in modo efficace.

Inizialmente, era previsto che tra Marzo e Aprile 2020 venissero organizzati sei workshops della durata di due ore in sei classi dell'Istituto Tecnico Tecnologico Barsanti di Castelfranco Veneto, dove il DiE sarebbe stato applicato per insegnare in Inglese una disciplina non linguistica di indirizzo, come meccanica, meccatronica ed elettrotecnica.

Sfortunatamente, a causa della chiusura delle scuole durante il lockdown nazionale dovuto alla diffusione del COVID-19, il progetto è stato rimandato a Settembre. Dopo la riapertura delle scuole alla fine dell'estate, però, a causa delle severissime misure precauzionali adottate dal governo e delle relative difficoltà logistiche della scuola, è stato possibile svolgere solo uno dei sei workshops previsti. Dopo aver tentato di contattare altre scuole senza ottenere alcuna disponibilità, si è deciso di accettare la possibilità di svolgere un secondo workshop presso l'ASD Arte Danza di Quinto di Treviso, dove vigevano misure meno restrittive. Entrambi i workshops hanno avuto una durata di due ore e si sono svolti in lingua Inglese. Seppur entrambi organizzati secondo la struttura a tre fasi tipica del DiE, essi sono stati progettati in maniera diversa, così che fossero adatti al livello di preparazione dei partecipanti e al contenuto della lezione. Al termine di entrambe le esperienze, è stato chiesto agli studenti di compilare un questionario, attraverso il quale è stato possibile raccogliere informazioni riguardo il loro gradimento e la loro opinione sulle attività.

Nel primo caso, alle ragazze partecipanti al workshop presso Arte Danza è stata proposta una lezione di storia della danza, riguardo la vita e la carriera di Michaela DePrince. Attraverso attività di ispirazione teatrale e l'utilizzo di materiali appositamente preparati a partire dalla sua autobiografia, i trascorsi di questa ballerina sono stati gradualmente esplorati e ricostruiti dalle partecipanti. Riguardo la loro valutazione della lezione, i risultati ottenuti dal loro questionario sono altamente positivi. Tutte loro si ritengono soddisfatte dell'esperienza, affermando di averla trovata utile, coinvolgente e formativa sia dal punto di vista linguistico, che da quello dei contenuti, e di essere convinte che l'integrazione tra DiE e CLIL potrebbe essere utilizzata vantaggiosamente a scuola. In particolare, relativamente all'aspetto linguistico, la maggioranza ha detto di aver incontrato non poche difficoltà nell'utilizzare l'Inglese in modo spontaneo, sottolineando che nel normale contesto scolastico sono abituate ad esercitare solo l'aspetto strutturale e formale della lingua. Nonostante le difficoltà, però, tutte loro non solo riconoscono di essere riuscite a mettersi in gioco, ma anche di aver fatto dei miglioramenti, soprattutto grazie alla natura creativa delle attività, che ha dato loro la possibilità di colmare le mancanze linguistiche tramite il coinvolgimento del corpo.

Nel secondo caso, invece, la lezione ha riguardato la produzione di energia elettrica nelle centrali elettriche, un argomento selezionato dal programma CLIL della classe. Rispetto al primo workshop, che non ha risentito troppo delle misure restrittive per il COVID, lo svolgimento delle attività del secondo ne è stato pesantemente e negativamente influenzato. Infatti, mentre ad Arte Danza il workshop si è svolto all'interno di un'ampia sala, dove i partecipanti hanno potuto muoversi liberamente a prescindere dal mantenimento della distanza di sicurezza interpersonale, le dimensioni ridotte dell'aula dove si è svolto il secondo e l'impossibilità di spostare i banchi hanno intralciato i movimenti e i contatti tra gli studenti. Malgrado la situazione non ideale e le difficoltà organizzative, tutte le attività programmate sono state svolte con discreto successo. Anche questa volta i riscontri sono per lo più positivi: la maggioranza degli studenti sembra aver apprezzato l'esperienza, valutandola coinvolgente, divertente e utile per favorire sia l'apprendimento linguistico che quello dei contenuti. Per quanto riguarda le difficoltà, alcuni partecipanti, che sostengono di avere poca creatività e fantasia, hanno affermato di aver faticato a dare del loro meglio nei momenti in cui dovevano recitare o entrare in ruolo, e altri hanno riportato le stesse difficoltà linguistiche riscontrate dalle ragazze del primo workshop.

Tutto sommato, anche se potrebbe essere interessante ampliare il campo di ricerca, coinvolgendo nello studio un maggior numero di partecipanti per un periodo di tempo più lungo, e, eventualmente, aggiungere all'esperimento anche dei gruppi di controllo, i risultati ottenuti dall'analisi dei due casi di studio sembrano suggerire che l'integrazione tra DiE e CLIL può funzionare. In più, confrontando questi risultati con quelli presentati nel secondo capitolo e con lo studio teorico condotto ai fini di questa tesi, sembra possibile affermare che integrare il DiE nel CLIL potrebbe rappresentare una possibile soluzione per alcune delle problematiche che spesso ostacolano la buona riuscita del CLIL. In primo luogo, dal momento che l'utilizzo del DiE non prevede che intere ore di attività o lunghe ed elaborate spiegazioni vengano preparate, la fase di progettazione della lezione potrebbe apparire meno complessa. In secondo luogo, questa integrazione potrebbe risolvere il problema relativo all'inadeguatezza della formazione dei docenti. Grazie al teacher-in-role e ad altre tecniche tipiche del DiE, come il *mantle of the expert*, infatti, gli insegnanti sarebbero in un certo senso esonerati dal doversi dimostrare esperti

dei contenuti della lezione. Ciò non significa che la preparazione non sarebbe più necessaria, ma, perlomeno, che i docenti potrebbero sentirsi meno sottopressione all'idea di dover trasmettere ai propri studenti un sapere che non padroneggiano abilmente. In questo modo sarebbe possibile per loro utilizzare il CLIL più facilmente anche quando la collaborazione con i colleghi risulta difficile.

In conclusione, dunque, sembra che i dati raccolti supportino l'ipotesi su cui il presente lavoro si basa, cioè che l'integrazione tra DiE e CLIL potrebbe essere vantaggiosa. È importante però sottolineare che l'uso del DiE non è sufficiente a risolvere ogni problema proprio del CLIL, ma che, al contrario, miglioramenti su questa metodologia sarebbero opportuni. Nel frattempo, comunque, sembra che il DiE possa offrire ottimi spunti per rendere più accessibile e meno complessa l'applicazione del CLIL.