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CLIL in Music Education

Diplomová práce

Autor: **Bc. Pavla Rathnerová**
Studijní program: N 7504 Učitelství pro střední školy
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Vedoucí práce: Mgr. Olga Vraštilová, M.A., PhD.

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Autor: Bc. Pavla Rathnerová

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Cíl, metody, literatura, předpoklady:

Teoretická část práce se zaměří na charakteristiku výuky metodou CLIL v jiných předmětech. Praktická část bude obsahovat drobný výzkum na základních školách s ohledem na povědomí a rozšířenost metody CLIL, vytvořeny a pilotovány budou i pracovní listy s touto tematikou.

COYLO, Do, HOOD, Philip, MARSH, David. CLIL: Content and Language Integrated Learning. Cambridge: Cambridge University Press, 2010. ISBN: 978-0-521-13021-9. DELLER, Sheelagh, PRICE, Christine. Teaching Other Subjects Through English (CLIL): Resource Books for Teachers. Oxford: Oxford University Press, 2007. ISBN 978-0194425780. DLE, Liz, TANNER, Rosie. CLIL Activities with CD-ROM: A Resource for Subject and Language Teachers (Cambridge Handbooks for Language Teachers). Cambridge: Cambridge University Press, 2012. ISBN 978-0521149846. LLINARES, Ana res, MORTON, Tom, WHITTAKER, Rachel. The Roles of Language in CLIL (Cambridge Language Teaching Library). Cambridge: Cambridge University Press, 2012. ISBN 978-0521150071. MEHISTO, Peeter, FRIGOLS, Maria-Jesus, MARSH, David. Uncovering CLIL: Content and Language Integrated Learning and Multilingual Education. Oxford: MacMillan, 2008. ISBN 978-0-230-02719-0.

Anotace:

Práce se zabývá metodou CLIL (Content and Language Integrated Learning), jehož podstatou je integrace anglického jazyka do nejazykového oboru. Práce je zaměřena na metodu CLIL a její uplatnění ve výuce hudební výchovy na druhém stupni základní školy. Teoretická část pojednává o samotné metodě CLIL a její historii. Praktická část je zaměřena na realizaci CLIL materiálů a jejich aplikaci do výuky

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Pedagogická fakulta

Vedoucí práce: Mgr. Olga Vraštilová, M.A., Ph.D.

Oponent: Mgr. Pavla Machová, M.A., Ph.D.

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Prohlášení

Prohlašuji, že jsem tuto diplomovou práci vypracovala (pod vedením vedoucího diplomové práce) samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové dne

Prohlášení

Prohlašuji, že diplomová práce je uložena v souladu s rektorským výnosem č. 13/2017 (Řád pro nakládání s bakalářskými, diplomovými, rigorózními, dizertačními a habilitačními pracemi na UHK).

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Klíčová slova: CLIL, hudební výchova, anglický jazyk, druhý stupeň základní školy, učitel

Annotation

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The thesis is focused on the CLIL method (Content and Language Integrated Learning). The main issue is an integration of the English language into a non-language field. The thesis is focused on the CLIL method and its use in lower-secondary music education. The theoretical part deals with the CLIL method itself and its history. The practical part demonstrates realization of CLIL materials and their use in music education.

Keywords: CLIL, music education, English language, lower-secondary school, teacher

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INTRODUCTION

CLIL (Content and Language Integrated Learning) is an innovative method combining non-language subject education with a foreign language in order to increase the proficiency of both elements. In CLIL lessons, learners are exposed to natural and real situations in which they are encouraged to be active participants. Content and language integrated learning results in higher motivation because the learners can see that the foreign language is really applicable in their everyday communication. The main aim of CLIL is to improve communication skills in a foreign language as a part of cross-curriculum education.

Currently, foreign languages play a key role in European curricula. Attention needs to be given to the training of teachers and the development of frameworks and methods which will improve the quality of language education necessary for international cooperation. That is why the European Commission has been looking into the language education since the 1990s and has a vision of a multilingual Europe in which people can communicate in foreign languages. There is no specific language curriculum in CLIL classes so this interactive method is suitable for all teachers who want to combine a foreign language with a specific subject to achieve active and efficient learning. There are also many possible ways how to bring CLIL into classes and there are no strict rules how much CLIL should be used in specific classes. Thus, CLIL is suitable for everyone from beginners to advanced learners and teachers.

The diploma thesis deals with the CLIL method both theoretically and practically. The thesis is divided into two parts. The theoretical part explains the term CLIL with its principles, variations, benefits and disadvantages. It also demonstrates its origin and history in the Czech Republic. The theoretical part deals with different kinds and realisations of CLIL explaining the differences between bilingual education, CLIL and total immersion. A special chapter of the thesis is devoted to the Czech curricular system, focusing on Music and English education. The end of the theoretical part offers ideas, methods, materials and activities possible for creating CLIL lessons. Finally, there are potential ways of assessment and evaluation.

The second part of the thesis is a practical part. One of the aims of the thesis was to implement CLIL lessons in four schools in Chomutov. CLIL classes were realised in

four various lower secondary schools. The implementation called *CLIL in Music Education* was applied in public, private and alternative schools in order to observe differences and possible ways of CLIL realisation with its advantages, disadvantages, and obstacles. There is an important chapter devoted to lesson plans needed for the realisation. The lesson plans are accompanied by comments involving objectives, procedure, materials required, assessment, and teacher's notes. Two lesson plans are followed by opinions received from the learners.

The main aim of the work was to discover teachers' awareness of the method CLIL. Twenty teachers were given a questionnaire concerning foreign language education combined with the non-language subject education. Before the survey, six hypotheses were determined. The goal of the thesis was to verify or disprove the suppositions by analysing the answers. The result should prove whether the teachers are open to new forms of education. Finally, the thesis should verify if CLIL is really an effective approach applicable in Music Education in the Czech Republic. It should also find out if the teachers and students are ready for the innovative kind of learning.

CLIL IN MUSIC EDUCATION

1 CONTENT AND LANGUAGE INTEGRATED LEARNING

The term CLIL as an umbrella term referring to an approach of dual-focused educational context in which an additional language, thus not usually the first foreign language of the learners involved, is used as a medium in the teaching and learning of non-language content (Mehisto, Marsh, & Frigols, 2008: 1). CLIL is a method connecting content from the curriculum with a non-native language (Bentley, 2010: 5). Thus, CLIL is a flexible, creative and innovative method applied in various ways and subjects of the curriculum.

According to Marsh, there is a belief that this kind of approach is the best way to increase student's foreign language proficiency together with the cultural awareness and critical thinking proving that CLIL places the emphasis on the meaning (content) rather than on the form. CLIL also brings the natural use of language resulting in boosting the learners' motivation and facilitating the English education process (Mehisto, Marsh, & Frigols, 2008:10). When using CLIL, students should be able to process English materials easily and find new learning ways and strategies for getting new information and skills that bring motivation and interest.

1.1 Definition of the Term CLIL

The acronym CLIL stands for the "*Content and Language Integrated Learning*" that refers to an innovative educational approach creating a fusion between content and language across subjects (Mehisto, Marsh, & Frigols, 2008: 7). The major aim of CLIL is to teach two curricular subjects at the same time: the foreign language and the content taught through the foreign language (Coyle, Hood, & Marsh, 2010: 1). The main focus is on learning through the foreign language, as opposed to learning in the foreign language. Therefore, CLIL unites both content and language learning at the same time as it has been proved that teaching languages and other subjects isolated, in a vacuum, does not produce optimal outcomes (Mehisto, Marsh, & Frigols, 2008:7).

Content and language integrated learning are equally important elements that cannot operate separately. Tejkalová interprets the content, language, integrated, learning as a process of achieving a balance between the subject and the language.

Tejkalová explains the four essence features of CLIL:

- **Content** covers a particular, professional subject that is being taught across many school years.
- **Language** is the tool used for achieving the content, it is not necessary to use the foreign language all the time. CLIL may include short language performances.
- **Integration** is a process of balancing between the language and the content.
- **Learning** is the whole process of planning, preparing, teaching and assessing.

(Tejkalová, 2011: 11)

Content and language integrated can be understood as a fusion, a tool that “*helps young learners build integrated knowledge and skills for the increasingly integrated world*” (Mehisto, Marsh, & Frigols, 2008: 7). The statement indicates that CLIL is a good method to learn the English language effectively with a possible application in real situations concerning many content subjects such as arts, geography, biology, mathematics, physics, and history. The required academic language skills cannot be acquired in a context without content. The content in CLIL lessons can vary according to the school subject but it should be selected as stated in the Czech national curriculum along with the CLIL main content principles. For achieving the content, the teacher should involve the four language skills (listening, reading, speaking and writing. But they serve only as a tool, not as a goal (Coyle, Hood, & Marsh, 2010: 41).

“In the language class, the four skills (reading, listening, speaking and writing) are part of the end product and are also a tool for introducing new language and practising and checking linguistic knowledge. In the content classroom, the four skills are a means of learning new information and displaying an understanding of the subject being taught.”

(Deller & Price, 2007: 18).

1.2 Principles of CLIL

The whole CLIL concept is built upon four main principles established by Do Coyle in 1999 called “*4Cs Framework*” based on four fundamental elements. These four parts are essential to the CLIL approach because they combine four crucial features: *Content, Communication, Cognition and Culture* (Coyle, 2005: 5), meaning

that students should learn content, communication, cognition and culture at the same time, that goes hand in hand with the Czech key competences. The students learn how to look up the information, how to process the content, how to communicate and express their thoughts expanding their communicative competences. They are forced to think critically and led to self-reflections. Students are also taught to know the cross-cultural differences that are one of the points of the cultural competences in the Czech curriculum.

The first principle, **Content**, is a subject with its themes and topics leading to “*acquisition of knowledge, skills and understanding*” (Coyle, 2005: 5), proving that learners do not acquire only the language, but they also create knowledge and comprehension in a certain content area (history, science, mathematics, geography, art) and cross-curricular approaches. Some CLIL programmes develop cross-curricular links among different subjects. For instance, pupils might study history, geography, and art of a particular area at the same time (Bentley, 2010: 7).

The second principle, **Communication**, represents using the language to communicate through thoughts, attitudes, and opinions in specific social interactions. The language should be accessible, comprehensible and exposed to the learners as much as possible for the further communication and discussion. The key is the interaction, not the reaction (Coyle, 2005: 5). Learners should be able to produce language in both written and oral forms. CLIL forces them to speak and write as much as possible to increase student talking time and to reduce teacher talking time (Bentley, 2010: 7).

“By using the language for learning content, communication becomes meaningful because language is not a tool for communication, not an end in itself.”

(Peréz-Vidal, 2009: 3)

The third principle, **Cognition**, develops critical thinking and reflective skills that make students solve problems and reflect on their own learning. These skills include reasoning, synthesising and evaluating in which they can apply the previously learned patterns into new fields (Mehisto, Marsh, & Frigols, 2008: 31).

The last principle, **Culture**, signifies the cultural differences. It stresses the relationship between the language and the culture, religion, and traditions of other speakers. It should also deepen awareness of own language, culture and traditions leading to respecting each other.

Elements of 4Cs Framework

Content
<ul style="list-style-type: none"> • students apply new content and develop skills through experiential activities • content is substantive without being overwhelming • content is integrated from different subjects • cultural content is integrated into all subjects
Communication
<ul style="list-style-type: none"> • students actively use the right to participate in activities and communication • students interact in the communicative context • desk placement, displays on classroom walls and other available resources support learning and communication • students and teachers co-construct and negotiate meaning • language/communication skills are developed in all subjects
Cognition
<ul style="list-style-type: none"> • cognition comes out from students existing knowledge, skills, abilities, attitudes, interests and experience • students are engaged in associated cognitive processing • students cooperate to reach proper outcomes and analyse achievement of results • students synthesize, evaluate and apply knowledge and skills acquired in subjects
Culture
<ul style="list-style-type: none"> • students are enriched being members of a culture/learning community • students acquire a deepen intercultural awareness • students are self-confident to work in a group and share the interests • there is a partnership between all the participants (teachers, students, parents, etc.) • students know their role in the classroom, the local and the global context

(Mehisto, Marsh, & Frigols, 2008: 31)

The point of CLIL is that students are able to discover new ways of information processing; they are able to understand the content without knowing each word. They are able to find relations between cultural differences; they are able to put the new information in the old ones. They are also able to communicate and cooperate in groups of other English speaking partners.

1.3 CLIL core features

Mehisto, Marsh, and Frigols state six core features that should be integrated into lessons. These features are not specific to CLIL and should be a part of every sufficient education. These six elements are multiple focus, safe and enriching learning environment, authenticity, active learning, scaffolding, and co-operation.

- **Multiple focus** signifies language and content learning at the same time, integrating several subjects and learning through cross-curricular themes
- **Safe and enriching learning environment** represents encouraging activities brought into classes. These activities should build student confidence, bring authentic learning materials and form positive learning environment
- **Authenticity** depicts the connection between learning and learners' lives. Learning should be motivating, encouraging and offering current materials from the media and other sources that are attractive for students.
- **Active learning** illustrates sufficient student talking time and student's active participation. Learners are involved in setting the content, language and learning skills outcomes. The teacher serves as a facilitator.
- **Scaffolding** is an essential technique used in CLIL lessons and will be described later in CLIL methodology. Scaffolding is a feature that builds on learners' existing knowledge or experience and leads them to creative and critical thinking. It encourages students to go forwards and find new ways.
- **Co-operation** involves not only teachers and learners but also their parents and their environment.

(Mehisto, Marsh, & Frigols, 2008: 29)

Basically, CLIL is an approach encouraging learners to perceive, analyse and process information. It is a form of active, authentic and supportive education where teachers stand for facilitators and learners have the active role. Therefore, students are not obliged to memorise things, but they are required to put the new patterns and information into existing knowledge attitudes and skills.

Learners increase their proficiency in both subjects, they are taught to tolerance and respect; they are involved in effective and reasonable communication that brings motivation for lifelong learning. The final aim of successful CLIL immersion is to make learners bilingual so that they can cope in both languages properly.

1.4 CLIL techniques and strategies

There are several targeted strategies that serve as facilitating tools during CLIL. These strategies are used in situations when the foreign language is not understood properly. One of the strategies is *scaffolding*, a helpful technique facilitating comprehension (including reformulating, simplifying and so on). The two remaining strategies are *redundancy* and *code switching* which are based on usage of languages, the mother tongue and the foreign language. Applying both languages in CLIL education is essential.

1.4.1 Scaffolding

The role of CLIL teachers differs from the role of a standard teacher known as an information supplier. In CLIL lessons, the teacher should encourage the learners, motivate them and he or she should help students overcome their barriers by monitoring and assessing their work. The teacher should walk around the classroom; observe the tasks and requirements being done and mainly, the teacher should be as helpful as possible. One of the applicable techniques is called *scaffolding* that may be realised at two levels: the subject and the language assistance meaning that the teacher is a facilitator in the field of subject and language at the same time.

Scaffolding is a process providing helpful clues and showing effective strategies that make learning much easier. It is a gradual process in which learners are lead to independence in small steps (Tejkalová, 2010). According to studies stated in Meyer, with the help of teachers offering scaffolding activities, students may have fewer obstacles when learning that can improve their performance (Meyer, 2010: 6). Scaffolding activities can be divided into two categories: *immediate and planned*. During the *immediate scaffolding*, the teacher reacts to the situations occurred within the lessons by explaining the meaning of the searched word or by stating antonyms and synonyms. *Planned scaffolding* is a prepared set of techniques that may be helpful in

CLIL lessons (Benešová, 2015: 95). Lenka Tejkalová suggests some useful scaffolding techniques and activities that are suitable for planned scaffolding:

- **activating previous knowledge** by asking students about the topic, finding out key words using mind maps, brainstorming and creating associations
- **offering motivating context** that encourages students to think about the topic out of the class and think about its usage in real life
- **dividing complex tasks** into smaller pieces, guiding students step by step, writing the particular steps on the blackboard that are clear and enable pupils to proceed at their own pace
- **showing a sample result** or an outcome of the task that is required from the learners, preparing a model solution
- **providing learners with clues** or partial solutions because they may feel insecure or can have a tendency to give the task up
- **practicing keywords** in advance, making own dictionaries before the beginning of CLIL lessons (with its pronunciation, spelling and other obstacles)
- **reformulating tasks** and simplifying instructions, repeating sentences in other words or reducing them into basic pieces of information
- **working with graphs, diagrams** and charts that bring better understanding and visualisation (the author suggests starting with easy forms and subsequently proceeding in broader and harder diagrams and maps)
- **applying mnemonic devices** such as poems, rhymes and other aids that help learners to understand and memorise easier
- **using gestures and pantomime** that help pupils to learn based on visual experience connected with the movement
- **bringing pictures, models, and realia** into the class so the pupils have a comprehensive idea of the content (visually, audibly, kinaesthetically and so on)
- **using media and the internet** in a foreign language (YouTube, Facebook)

(Tejkalová, 2010)

1.4.2 Code switching

Code switching is generally determined as “*the use of more than one language within a single speech act*” (Baker, 2011: 114). It is a natural linguistic reaction, proving

that languages are not separate units in learners' minds but they are overlapped. Code switching seems to be helpful when students lack the ability to express themselves in a foreign language. Therefore, it is easier to switch into a mother tongue and then to continue in a foreign language sentence. Code switching gives students the opportunity to get rid of their fear of communication in a foreign language.

According to Tejkalová, code switching is a helpful tool to understand the basic concept of the content. Code switching appears to be important for specification or feedback. However, it should not rely on translations, but on the understanding of the content (Tejkalová, 2013). Teachers should work with the strategy of language overlapping because the switching action helps the learners fix the terms and vocabulary in their mother tongue. Subsequently, it can be developed in the foreign language.

“There is no reason to abandon the use of the mother tongue where it can be used as a support and learning tool. A good example would be group work in which students could discuss a problem or piece of information in their mother tongue as a route to achieving the given task in English. In reality a lot of code-switching, moving between the two languages, will take place and that is perfectly natural.”

(Deller, & Price, 2007: 9)

1.4.3 Redundancy

Redundancy is understood as the use of repetition. The repetition is one of the mnemonic devices for remembering. If teachers want to be assured that the important information was accepted, they need to repeat it or paraphrase it. The information must be said clearly, loudly and synonymously from different perspectives. Redundancy tends to prevent learners from lack of attention (Costa, 2016: 97). Commonly, redundancy is regarded as a negative quality of language. The main problem is that repetition of words within speech or writing provides the quantity and lacks the quality. In CLIL lessons, redundancy is a desired effect of education offering different points of view and increasing vocabulary in the field of content.

1.4.4 Work with language mistakes

Language errors often appear due to interference from the learner's mother tongue. Working with language mistakes is an essential part of CLIL education. Mistakes are very important and teachers should not avoid them. All the errors and faults prove that students are active participants of the lesson. Revealing and pointing at the mistakes is an opportunity for further development and improvement of the students. First, teachers should recognize the source of mistakes. Some errors can come from misunderstanding the subject and other mistakes are caused by an insufficient language level. In CLIL, both elements, the subject and the language, are equally important so teachers should be aware of both types of mistakes. Errors can serve as a good feedback for CLIL lectures informing them about things that should be improved or mastered (Benešová, 2015: 104).

In CLIL, inaccuracies should be corrected immediately after they appear, particularly with subject-specific vocabulary analysing errors to identify difficulties that learners have when producing English. The immediate reaction to the error is called recasting. Recasting can be understood as rephrasing, reconstructing and modifying the mistake. (Bentley, 2010: 14). Benešová suggests particular recasting strategies: saying the correct pronunciation again and again, repeating learner's mistake with an increasing intonation and reciprocal correcting among learners (Benešová, 2015: 105). In writing tasks, Deller suggests brainstorming the most common mistakes in the class and writing them on the boards so students can go through them. The teachers should make sure everyone understands and agrees on the correct version (Deller, & Price 2007: 81).

There are three types of mistakes: *slips/lapses, errors, and attempts*:

- **Slips/lapses** are caused by learners' inattention and can be easily corrected by students themselves. Teachers are not involved in correcting; they only highlight the slip occurred and let learners correct it.
- **Errors** occur in situations when students already know the structure but they are not able to correct it. When correcting errors, teachers should be facilitators
- **Attempts** are mistakes caused by learners' language inexperience. In this case, teachers should provide the grammatical or lexical structures that have not been learned yet.

(Sochorová, 2016: 34)

1.5 CLIL, bilingual education and immersion

In some publications, CLIL is considered to be a part of bilingual education. Other sources strictly separate CLIL from bilingual education, arguing that CLIL is a different form of education and is accessible for everyone. In this chapter, there are basic differences between bilingual education, immersion, and CLIL.

Bilingualism is the ability to speak two languages at the same level (Průcha, Mareš, & Walterová, 2001: 25). Bilingual schools offer lessons taught in two different languages equally. Mostly, it is a combination of a mother tongue and a foreign language. The most important feature of bilingual education is that it is realised by native speakers or speakers accredited special for bilingual education (Benešová, 2015: 16). A fundamental feature of bilingual education is a certain presumption of initial learners' language skills at a higher level (Novotná, 2010).

In the Czech Republic, the Ministry of Education released specific instructions for language teachers in bilingual schools. The teachers have to reach at least the level C1 according to CEFR (Common European Framework of Reference). They also have to bring professional terminology into class both in Czech and foreign language (Benešová, 2015: 17).

Immerse programmes are used in countries where there are two official languages and where the language of minority meets the majority language. Immersion programmes focus mainly on learners' linguistic rather than content progression. According to their intensity, there are three different kinds of immersions: total, partial and late immersion (Coyle, Hood, & Marsh, 2010: 133).

- In **partial immersion** programs, certain features of the curriculum are taught in the second language (Coyle, Hood, & Marsh, 2010: 134). For instance, teachers write in the first language with a blue colour and for the second language they use red. The languages must be strictly separated because learners need to hear, see and learn one language at one time (Benešová, 2015: 15).
- In **total immersion** education, the whole curriculum is taught in the foreign language from the beginning of formal education. This is very common in schools attended by immigrants (Benešová, 2015: 15).

- **Late immersion** is very similar to total immersion with the difference that the curriculum taught in the foreign language starts later, for instance, at the age of 11 (Coyle, Hood, & Marsh, 2010: 134).

CLIL compared to bilingual education and immersion programmes is a different form of education integrating the content and the language. The main differences are:

- In content and language integrated education, **teachers** are not native speakers and they do not need to be professionals in the foreign language. CLIL is meant to be a programme for subject teachers who want to improve their language too. CLIL is also meant to be a programme for non-native language teachers to enrich their knowledge in a field of a different subject (Benešová, 2015: 17).
- The initial **language skills** of the learners are not as advanced as in bilingual education. In CLIL education, the mother tongue is often switched to the foreign language and vice versa (Šmídová, Tejkalová, & Vojtková, 2012: 10).
- The **methods** used in CLIL are different from the methods used in bilingual education. CLIL treats content and language equally. The foreign language is not the centre of education, but it indirectly represents a didactic basis (Menzlova, 2015: 116).

Mehisto, Marsh, and Frigols identify every teaching through the foreign language as the application of CLIL. That is why they call it an umbrella term covering all mentioned approaches: bilingual education, multilingual education, and immersion. The authors also include other occasions for acquiring the foreign language such as student exchanges, local projects, international projects, family stays, module, work and study abroad. They see bilingualism as a goal of CLIL, not a different form of education (Mehisto, Marsh, & Frigols, 2008: 12).

To conclude the chapter, it is very difficult to define whether CLIL is a form of bilingual education or not, but in the Czech Republic, we must separate these two forms because the strict requirements for bilingual education are stated by the Czech Ministry of Education, Youth, and Sports while CLIL can be realized with no extra permission.

1.6 Variations of CLIL

There are many possible realisations and conceptions of CLIL. Content and language integrated learning can work as short language performances called language showers, more intensive performance called soft CLIL and the most intensive teaching called hard CLIL. The following chapter illustrates the possible variations of CLIL with respect to different views of different authors.

1.6.1 Language showers

Language showers are short activities included in non-language subjects offering wide possibilities for their realisation. According to Mehisto, Marsh, and Frigols, language showers are primarily intended for younger learners up to the age of ten. They should be exposed to foreign language activities between 30 minutes and one hour. The suggested activities are games, songs, pictures, realia and movement while teachers use almost the foreign language (Mehisto, Marsh, & Frigols, 2008: 13).

The best way to achieve language showers is bringing routines into classes: repetitions, morning greetings and rhymes, but they also mention breaks and lunch as good opportunities to use short language showers that help students be aware of the existence of different language, develop a positive attitude towards language learning and to be prepared for language learning. In contrast, Bentley claims that language should be implemented regularly (only from 15 to 30 minutes). She also recommends using language shower in primary schools (Bentley, 2010: 2).

According to the Czech authors Hanušová and Vojtková, language showers are suitable for older learners and they can be implemented both systematically and non-systematically. They can be guided by teachers complying B1 and B2 level according to the CEFR. The suggested activities are games, song, visuals and poster. Suitable subjects are music, arts, and physical exercise. Hanušová and Vojtková recommend using the foreign language for instructions, introduction or evaluation of lessons (Hanušová & Vojtková, 2011: 16).

1.6.2 Soft CLIL and hard CLIL

There are two basic variations of CLIL based on their intensity. As stated in Bentley's publication (2010:6), the first model is so called "Soft CLIL" meaning that the foreign language is used only as a part of a course fulfilling some curricular topics. The second model is called "Hard CLIL" and represents the teaching of the fifty and more percent in the target language.

Soft and Hard CLIL Table

	Type of CLIL	Time	Context
Soft CLIL ↑	Language-led	45 minutes once a week	Some curricular topics are taught during a language course.
	Subject-led (modular)	15 hours during one term	Schools or teachers choose parts of the subject syllabus which they teach in the target language
↓ Hard CLIL	Subject-led (Partial immersion)	About 50% of the curriculum	About half of the curriculum is taught in the target language. The content can reflex what is taught in the L1 curriculum or can be new content.

(Bentley, 2010: 6)

Three Czech authors point out a different aspect coming from the aims of CLIL lessons. Hard CLIL is often subordinated to the content (curriculum) and is primarily realised by non-language teachers. Soft CLIL remains the opposite; language teachers involve a thematic content in their classes (Šmídová, Tejkalová, & Vojtková, 2012: 8).

Hanušová and Vojtková find soft CLIL an undeveloped CLIL where only language showers and short activities are applied. Hard CLIL remains a realised form of CLIL implying particular language modules. They also talk about international projects or foreign language subject lessons as forms of hard CLIL. In spite of the differences stated by the authors, it is clear that soft CLIL is a less demanding form of preparation and language skills. However, hard CLIL seems to be more efficient, more intensive, but more challenging for both sides (Hanušová & Vojtková, 2011: 17).

1.7 Inspirational theories

There are many theoretical conceptions that are used in CLIL lessons. These inspirational ideas are applicable in setting outcomes, in finding suitable materials, methods and forms of education. The conceptions are generally well-known and they are suitable for foreign language education.

1.7.1 Constructivist pedagogy

Constructivist pedagogy is a learning theory highlighting the process of discovering. The approach is understood as constructing of the own world based on personal skills and knowledge. Learners need to discover their own patterns and they are responsible for their own learning and development. Teachers need to be facilitators and guides not only providers of information. They need to be aware of different backgrounds of the students and their previous knowledge and experience (Benešová, 2015: 61).

The learning process is more meaningful to students when they are able to create meaning from their experience and they can interact with the problem. Constructivism can help engage and motivate students by making them take an active role in their learning. It utilises the interactive teaching strategies to create a meaningful context that helps learners construct knowledge based on their own experiences. The approach is often used to teach higher order thinking skills (reasoning, problem-solving and collaborative work) through specific methods and activities:

- **Experimentation:** learners individually experiment and then they discuss the results with the classmates
- **Research projects:** students research a topic and subsequently they present their results to the class
- **Field trips:** learners can see the issue in a real-world context and then they can discuss it with the others in the class
- **Films:** films provide visual context and thus bring another sense into the learning experience
- **Class discussions:** an important technique that is used in all techniques above, the teacher's role is to facilitate the discussion and guide students by asking questions that will lead them to develop their own conclusions on the subject.

(Siddiqui, 2009: 149)

1.7.2 Bloom's taxonomy

Bloom's taxonomy of learning domains is a framework that helps teachers categorize educational objectives and increase the rigor of their questioning. The approach can be used as an evaluative tool for course objectives and assessments. The categories operate in increasing degrees of difficulties that is the first must be mastered before the next one can occur. When students have reached complete mastery, they should be able to utilize all six levels of thinking (Nayef, Yaacob, & Ismail, 2013: 165). Bloom's taxonomy is divided into six different domains that get more specific and more challenging for students. Teachers organize their essential questions or learning targets into scaffolded categories with the goal of increasing rigor in small manageable steps the first step is:

Remember: Students can simply recall the learnt information. Students should be asked questions that begin with words like: list, recognise, match, label, define and describe, to recall learned factual information

Understanding: Learners build some kind of relationship between learnt facts and they construct meaning, understanding is the ability to explain or demonstrate the concept using own structures and words. The questions should start with verbs like: interpret, summarize, compare, classify and explain.

Application: It is the ability to use the knowledge to solve a problem in a different way, relying on own instincts to make decisions. The task should start with words like: use, implement, show, illustrate and apply. At this stage, teachers determine if their students can carry out a procedure by using their previously acquired knowledge.

Analysis: Students are able to deconstruct the information into smaller pieces allowing them to make differences about the information that they are learning. Analysing means to determine how parts come together to form a whole. The analytical tasks begin with verbs like dissect, infer, diagram, examine, categorize and analyse.

Evaluation: Evaluation is the ability to justify a standard decision based on internal evidence or external criteria. The tasks are formulated like: test, judge, reflect, justify.

Creation: Creating represents combining information in a whole new way to propose alternative solutions or to create a new product or new point of view. Questions include tasks like: symbol, combine, create, design, invent and develop.

(Dale, Es, & Tanner, 2010: 100)

1.7.3 Gardner's theory of multiple intelligences

The theory of multiple intelligences was developed in the early 1980s by Howard Gardner. At that time, people believed that intelligence was a single thing measurable by the IQ test. In contrast, Howard Gardner concluded that all human beings have a number of relatively independent intelligences (Nicholson-Nelson, 1998: 9). The intelligences are not related and strengthening one will not generally influence another. The theory of multiple intelligences proves that people have different strengths and they solve problems in different ways (Benešová, 2015: 65). Solving problems is the key thing that distinguishes the multiple intelligences from learning styles. Learning styles are techniques used to interact with a particular piece of information. Intelligences refer to the specific abilities of the brain. There are eight types of intelligence:

- **Linguistic** intelligence is the ability to use words effectively. The learners can use rhetorical devices and provide rich explanations.
- **Logical-mathematical** intelligence is the capacity to use numbers effectively. The learners use deductive reasoning and create logical patterns.
- **Visual and spatial** intelligence is the ability to perceive the visual-spatial world accurately and to perform it. The learners depict their ideas easily; make visualisations and they are able to create their own mind maps.
- **Musical** intelligence is the capacity to perceive, discriminate, transform and express musical forms. This intelligence includes sensitivity to sound patterns, rhythm, melody, pitch, timbre, and colour.
- **Bodily-kinaesthetic** intelligence is the capacity to execute physical tasks, express ideas and feelings by own body. This intelligence includes specific physical skills such as coordination, balance, strength, flexibility, and speed.
- **Interpersonal** intelligence is the ability to work well with other people, including sensitivity for facial expressions, voice, and gestures.
- **Intrapersonal** intelligence is the self-knowledge, including personal views and reflections of own emotions and thoughts about things. The learners are aware of their inner moods and intentions thus they have the capacity for self-discipline, self-understanding and self-esteem.
- **Naturalistic** intelligence is the ability to classify things, allowing better understanding and recognizing patterns

(Armstrong, 2009: 7)

1.7.4 Learning styles

Learning styles are three contrasting methods of learning and understanding new information. These styles are visual, auditory and kinaesthetic. Every person usually uses the combination of the three mentioned styles, but in different proportions. In our society, there are many multimodal learners who have a preference for two or more styles of learning. Multimodal learners can switch between different modes of learning. Generally, teachers should be aware students' learning preferences and they should adapt it into the lesson (Benešová, 2015: 66).

The three learning styles are:

- **Visual** learners prefer learning by seeing visualised materials. They need instructions to be in a written form; ideally, accompanied by pictures, photographs, graphs, schemes, and timelines. When learning, they prefer underlining and colouring their own materials.

Suitable materials for visual learners are authentic visual materials such as videos, pictures, journals and magazines, brochures, posters. They like creating flashcards and illustrating new words. Other appropriate materials are graphs, charts, presentations, crosswords, and grammatical exercises.

- **Auditory** learners learn best by hearing information. They tend to get a great deal out of lectures and they are good at remembering things they are told. Auditory learners are good at pronouncing new foreign words as well as phrases and grammatical structures.

Suitable materials are listening exercises recorded by native speakers, films and series, poems and songs, dialogues, role playing, and reading aloud.

- **Kinaesthetic** style is a preference of connecting information with a movement. Kinaesthetic learners tend to manipulate with objects. They like moving, touching and gesticulating during their speech. When learning, they need to change postures and places that is not the desired effect.

Suggested activities are experimenting and manipulation, learning through experience, total physical response, games, drama, role-playing, creating posters, looking for some object in the class, and drawing according to some instructions.

(Benešová, 2015: 66-68)

1.7.5 BICS and CALP

“The distinction between basic interpersonal communicative skills (BICS) and cognitive academic language proficiency (CALP) was introduced by Cummins (1979) in order to draw educators’ attention to the timelines and challenges that second language learners encounter as they attempt to catch up to their peers in academic aspects of the school language. BICS refers to conversational fluency in a language while CALP refers to students’ ability to understand and express, in both oral and written modes, concepts and ideas that are relevant to success in school.”

(Robinson, 2013: 65)

The BICS and CALP skills are very important when implementing CLIL. They can be understood as two dimensions of acquiring the second language: academic and conversational, informal and academic. CALP and BICS are useful because they can help teachers recognise the learners’ level and adapt the lesson according to the skills demanded. Teachers should be able to recognise when to use the BICS activities and when it is appropriate to use CALP exercises.

BICS (Basic Interpersonal Communicative Skills) are skills needed for interpersonal conversational situations (Bentley, 2010: 8). These situations include the everyday communication in the classroom, interactions between the teachers and their students, situations on the playground, on the school bus, at parties and so on (Benešová, 2015: 68). Basic interpersonal communicative skills are not very demanding cognitively, but they involve nonverbal expressions. In CLIL lessons, it represents less demanding tasks such as matching, dragging and dropping; and suitable materials are pictures, posters and flashcards.

CALP (Cognitive Academic Language Proficiency) is a level required for academic school study. The language used in teaching is abstract and formal therefore it is cognitively demanding (Bentley, 2010: 8). The suitable CALP activities are academic writing, listening, speaking, and reading about the particular content. Sometimes, it may be very hard for the students so the teacher should simplify the reading materials and use some helpful aids such as subtitles, pictures or simplified recordings (Benešová, 2015: 70).

2 HISTORY OF CLIL

The term CLIL was originally coined in 1994 by David Marsh, a representative of a team working in the area of bilingual and multilingual education at the Finnish University of Jyväskylä (Kovács, 2014: 48) and launched by UNICOM in 1996 as an educational approach where ‘subjects are taught through a foreign language with dual focused aims.

“David Marsh has worked on multilingualism and bilingual education since the 1980s. He was part of the team which conducted groundwork leading to the launch of the term CLIL in 1994” (Carrió-Pastor, 2009: 173).

According to Marsh, the reason was both educational and political. The political factor was based on a vision that mobility across the EU required higher levels of language competences in languages than was found to be the case at that time. The educational factor, 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 a higher level of competences (Marsh, 2012: 1). Later, in the 1990s, the CLIL approach became widely spread in Europe and in 2005, David Marsh proposed CLIL to be *“an umbrella term”* referring to distinct methodologies that lead to dual aimed education where attention is given to both subject and language learning. (Kovács, 2014: 48-49). In 2006, the document called *“Eurydice report”* stated that CLIL was available in the majority of European member states (Council of Europe, 2006: 8).

During the last years, the interest in bilingual education has increased based on the demand of international relationships and communication. Do Coyle sees the innovative education form as a reaction to the globalisation and modernization. He calls the recent era the Knowledge Age explaining that learners are the active participants in developing their knowledge and skills through problem-solving, reasoning and communication. The whole process is facilitated and accelerated by modern technologies (Coyle, Hood, & Marsh, 2010: 5). Currently, there are many courses and manuals available online so they are easy to follow even for non-language teachers.

2.1 CLIL in the Czech Republic

According to Marsh, the Ministry of Education started a network of upper secondary schools with bilingual sections in 1990. This fact proves that in 90's, the curriculum supported the bilingual education but at higher levels. The students were given particular English tasks to look up and study for further exams which required skilled learners (Marsh, 2012: 178). The tasks given at upper secondary schools and universities can be nowadays considered as a form of bilingual education, but it cannot be considered as the structured CLIL concept.

The real beginnings of CLIL in the Czech education can be found in 2004 – 2006 in the Action Programme released by the Ministry of Education (Hanušová & Vojtková, 2011: 27). The main aim of the so-called “*Action Programme*” released in 2004 – 2006 was to create optimal conditions for a language and communication improvement. The main strategies for achieving the improvement were e-learning courses and seminars for teachers involved. The trained teachers were offered particular materials and IT devices (Kazelleová & Váňová 2012: 10).

In 2005, the Czech Ministry of Education released the instructions for teaching subjects in a foreign language. Subsequently, the Ministry named CLIL as a new method for teaching professional subjects through a foreign language. The most common language was English and the most integrated subjects were maths, IT, arts and music. It led to the action of the Ministry to release a new instruction book: *Foreign Languages across the Primary School Subjects* (Hanušová & Vojtková, 2011: 27).

In 2009, the Ministry of Education released a document (available online) “*Content and Language Integrated Learning in the Czech Republic*” explaining the structure of CLIL and stating the conditions for realisation. According to the Ministry, the CLIL method should be involved in school frameworks (ŠVP) and it should follow all the expected outcomes stated in the framework including the language and content part. Naturally, it should respect the state framework (RVP). The document also highlights the lack of qualified and competent teachers (Kubů, Matoušková, & Mužík, 2011: 26)

The education of CLIL teachers started in 2010 within the project ESF (European Social Fund), so that almost 500 teachers in Czech regions were exposed to meet CLIL, to cope with new materials and to be able to use them efficiently in schools. Nowadays, many schools introduce CLIL into their education as a part of progressive and innovative projects as well as specific lessons included in the standard learning process. The biggest advantage is that the current curriculum allows schools to integrate language and subject learning. (Hanušová & Vojtková, 2011: 28)

In 2011, the National Institute for Further Education released a new research *Implementation of CLIL in the Czech Republic* (Kubů, Matoušková, & Mužík, 2011: 9-14), assuming the development of CLIL in the Czech Republic since 2008. In the initial period of the research, most of the schools (94%) were not affected by CLIL and only 6% of the schools operated with CLIL. The most favourite language was English and preferred subjects were maths (53%), arts (31%) and music (29%). CLIL was implemented primarily in upper secondary schools rather than in primary schools. The arguments for refusing CLIL were language difficulties, low qualification of teachers (in the field of language and methodology) and the lack of information. In 2011, the situation improved, in fact, the number of schools implementing CLIL increased to 24%.

In 2013, a new project called *Languages for Teachers* was implemented with the support of the Ministry of Education and a primary school in Cheb. The aim of the project was to offer lectures providing information about CLIL at different language levels. As a result, two manuals were published as a helpful aid and they are still available online: *“Method Called CLIL”* by Barbora Benešová and *“CLIL in Education”* by Tereza Šmídová, Lenka Tejkalová, Naděžda Vojtková. The materials are available online and include valuable materials applicable in CLIL lessons.

In 2014, another project called *“Modernization of Framework through CLIL”* was realized by Regional Center of Education and language school in Plzeň. As a result, a huge database full of CLIL worksheets was created. (Benešová, 2015: 53). The worksheets are accompanied by methodical instructions across all subjects in primary and lower secondary schools. The created materials are available on the project's websites (clil.kcvjs.cz).

In the same year, the National Institute for Further Education launched a new project called “Foreign Languages for Life” designed for the whole country. One of the key movements was an activity “*Do Not Be Afraid of CLIL*” resulting in a manual including short activities (language showers) and materials for primary schools and lower secondary schools. The same challenge was accepted by the organisation *Centre for Modern Education* that realised a similar project. The aim was to spread CLIL in schools and train teachers to create own materials (Benešová, 2015: 54).

Currently, there are only a few printed textbooks available on the Czech market. The textbooks “*Labyrinth*” were published by a language school Channel Crossings in two languages, English and German and are intended for five subjects (history, geography, science, mathematics, and civics). The textbooks include student books, workbook, games, and CDs. The books are accompanied by a guide for teachers (Benešová, 2015: 54).

2.1.1 International projects

In the Czech Republic, the international projects are organised by the National Agency for European Education that encourages schools to participate in exchange programmes and other cooperative international activities. One of them was a project called *TIE-CLIL (Translanguage in Europe, Content and Language Integrated Learning)* that was realised by Charles University in Prague. As a result, two manuals were published for teachers (Guidelines for teachers and TIE-CLIL Professional Development Course) in five languages. Marsh’s publication was used as an introductory manual for parents and pupils to learn and learning to use languages (www.tieclil.org).

The second international project was called *Getting Started with Primary CLIL* and was realised by the university in Pilsen. The university participated in an international programme called Comenius 2.1., offering special seminars for CLIL teachers. The output of the project was an English material *Face-to-Face Course* that is a guideline for teachers, including planning ideas, assessment criteria, group work ideas and many useful worksheets (<http://clil.nuv.cz>).

3 CLIL BENEFITS AND LIMITATIONS

CLIL is an innovative method offering many benefits and possibilities as well as it presents some limitations and obstacles. As reported in the CLIL research, published by the National Institute for Further Education (Kubů, Matoušková, & Mužík, 2011: 26), headmasters and teachers find the most significant benefits in language skill development, motivation and active engagement of students. Other benefits presented in the research were increasing the school prestige and competitiveness and positive feedback from parents and learners. On the other hand, headmasters and teachers found many negatives limiting work with CLIL. All the aspects are explained below.

3.1 Benefits of CLIL

CLIL is an approach that undoubtedly develops **communicative competences** and language proficiency. Learners are more involved in the communication resulting in increased motivation for further communication in a foreign language (Benešová, 2015: 25). Barbora Benešová highlights the fact that CLIL improves communication skills based on real life situations. In her publication, she mentions a research proving that learners are able to communicate fluently even when their grammar knowledge is poor. She finds vocabulary and basic grammar rules as the essential foundation for a fluent communication (Benešová, 2015: 31).

Learners' language is enriched with new vocabulary, discourse patterns, and grammar issues (Mehisto, Marsh, & Frigols, 2008: 32) that lead to a higher confidence of speakers. According to Bentley's research, learners felt confident, when using the target language, as well as if they were using their mother tongue. They were also more sensitive to vocabulary and ideas presented in the foreign language. Moreover, they reached higher levels of English in ELT courses (Bentley, 2010: 6).

CLIL is a good method to improve **learning competences**. Mehisto, Marsh, and Frigols state that CLIL brings systematic processing of information with visible outcomes that lead to a positive attitude towards learning (Mehisto, Marsh, & Frigols, 2008: 32). The research Implementation of CLIL in the Czech Republic (Kubů, Matoušková, & Mužík, 2011: 26) proved that CLIL is a challenging approach, expanding cognitive processes that are not involved in a standard language lesson. Bentley refers to a research proving that CLIL helps learners to make their brain more cognitively active during the learning process and subsequently, both the curricular and the target language performance is improved (Bentley, 2010: 6).

CLIL is a good method to activate **personal competences**. Primarily, learners are motivated because of their involvement in education. When they are motivated, they want to increase their prestige, competitiveness, and employability. CLIL also guides learners to the ability of self-reflection and self-assessment. Additionally, it supports the self-confidence in a personal sphere (Kubů, Matoušková, & Mužík, 2011: 26).

Content and language integrated learning activates not only learners' personal skills but also teachers' personal competences. It offers qualification improvement resulting in better prestige and competitiveness too (Šmídová, Tejkalová, & Vojtková, 2012: 11). When mentioning teachers, Bentley states another positive effect for teachers, CLIL benefits were found to be cross-curricular and cross-departmental dialogue, allowing language teachers to incorporate content (Bentley, 2010: 6).

Social competences are other skills that are developed when using CLIL. Content and language learning supports the interpersonal communication and brings a positive atmosphere in the class. Pupils are encouraged to communicate and cooperate. In fact, learners work in a group where one participant is dependent on another in order to complete a task demanding effective strategies, providing navigation and support (Kubů, Matoušková, & Mužík, 2011: 26). Moreover, they must follow the rules and principles stated by their working group. They are taught to respect each other and they are aware of social penalties for not following the regulations stated.

The last skills and attitudes supported by CLIL are **cultural competences**. According to Bentley, CLIL encourages stronger links with the values of their community and citizenship. It means that learners are exposed to other cultures and traditions with full respect (Bentley, 2010: 6).

3.2 CLIL Limitations and Disadvantages

The research done by the National Institute for Education (Kubů, Matoušková, & Mužík, 2011: 26) confirmed some expected CLIL limitations. The most common limitation stated by headmaster is a low level of language competences from the students' side and different inputs and outputs of language competences among students (57%). Thirty-five percent of the tasked headmasters claimed that CLIL education requires special conditions, including additional materials, funding, and space.

Although teachers do not have to be directly certificated in the Czech Republic, a good lesson plan usually requires a huge amount of time of self-learning and preparation. Another disadvantage may also be little support from management or parents, lack of money for materials, often necessary for an effective implementation. The innovation of the introduction of the new method in lessons may also discourage many pupils who simply cannot find the enthusiasm for learning a foreign language in a non-language subject. They feel overloaded and lose the motivation to practice new vocabulary which may cause that they will refuse any activities connected with music.

A negative factor also may be the lack of time and change of the nature of Music Education as a school subject; activities in a foreign language can take the time to basic musical activities such as singing or active music-making which should be the core of this subject. In conclusion and in spite of all positives and negatives mentioned above, it is obvious that schools begin to realize that strengthening of the European dimension of education is a dominant criterion for modern teaching today and that if they want to keep up with the rapid development of society, they must adapt whether they want or not.

CLIL is quite difficult concerning the teachers. Language teachers in CLIL programs have a very important and also difficult task. They have to know the language as well as the content of the subjects at a sufficient level. They are supposed to reinforce both these topics. Dealing with this integration, there is a dual focus that needs to be mentioned:

1) *“Language learning is included in content classes (e.g. maths, history, geography, science, etc.)”* (Mehisto, Marsh, & Frigols, 2008: 11). It means that certain subjects are taught in the foreign language. To understand the information, the teachers can make use of the CLIL strategies concerning, for example, charts, diagrams, drawings and some other.

2) *“Content from subjects is used in language-learning classes.”* (Mehisto, Marsh, & Frigols, 2008: 11). It is based on the cooperation of the teachers – language teachers work together with teachers of other subjects and work together with the vocabulary, terminology, and texts of certain subjects.

1.1. Solution

Ball, Kelly, and Clegg suggest some circumstances preventing negative effects of CLIL. First, they recommend teachers to devote time to students producing language rather than just learning about it grammatically. It means that teachers should reduce their talking time in order to allow students talk (Ball, Kelly, & Clegg, 2015: 20). Learners should be involved as much as possible to be motivated all the time, but on the other hand, teachers should take over their authority when explaining the curriculum:

“There may be a lot of facts and information for them to learn and the input may be highly complex. In order to cover the curriculum a teacher must devote more time to giving input and not necessarily allow so much time for the students to give output or to be interactive; in fact, there needs to be more teacher talking time.”

(Ball, Kelly, & Clegg, 2015: 20)

When the teacher does not feel comfortable in a foreign language, they suggest strategies that reduce the time spent in front of the class. Then teachers should use other interactive activities that pay their attention. When the learners are involved and subsequently motivated, they are able to learn even difficulties (Ball, Kelly, & Clegg, 2015: 20).

To prevent the insecurity, teachers should cooperate with their colleagues. They should share their ideas and materials in order to save their time. For instance, language teachers can prepare grammatical structures, phrases, and vocabulary needed for the education. Subject teachers may prepare the content. After it, they should discuss it and educate themselves in the fields they feel insecure.

4 CZECH CURRICULUM

In the Czech Republic, the most important and general curricular document is called the *Framework Educational Programme for Basic Education* (MŠMT, 2017) valid for the compulsory education (6 – 15 years). Based on the national document, every school should create their own *School Education Programme* defining the main aims of the school, its objectives, specifications and conditions.

4.1 The Framework Educational Programme for Basic Education

The *Framework Educational Programme* (FEP) for the Czech Republic is a public document based on the *National Education Development Programme* for the Czech Republic (so called the *White Paper*) released in 2001; implementing new changes and innovations in the Czech education system. The *Framework Educational Programme* defines conditions and educational norms compulsory for all various stages pre-school education, primary education and secondary education (MŠMT, 2017: 5).

The *Framework Educational Programme* (FEP) emphasises a new education strategy, stressing key competences, their interlinking with educational contents and the application of theoretical knowledge in practical life. It specifies the level of key competences together with expected outcomes that learners should achieve during their compulsory education. The programme supports comprehensive and individual approaches for meeting students' needs. It also allows the educational content to be modified to be suiting the needs of pupils with special educational needs. The FEP integrates cross-curricular subjects with respect to cultural differences. The FEP allows schools to be autonomous in their education programmes. Therefore, schools create their own *School Educational Programmes* based on principles set out in the particular FEP. As a tool, schools can draw from the *Manual for Developing School Educational Programmes* existing for each FEP (MŠMT, 2017: 6).

4.1.1 Educational trends approved by the FEP

All teachers should be aware of individual learners' needs and they should be able to apply different approaches, organisational patterns and individualization in the educational process respecting the individualities. Learners should be assessed based on their individual differences and possibilities. Schools should offer a wider range of

optional lessons for the development of learners' interests and individual potential. Schools should create an encouraging working atmosphere based on effective motivation and reciprocal communication and cooperation. There is a big emphasis on cooperation with parents (MŠMT, 2017: 8).

4.2 Key competences

Key competences are understood as a system of knowledge, skills, abilities, attitudes and values important for the individual's personal development. The skills, knowledge and abilities are formed by our society and can be understood as conditions and needs for a specific role in the society. The purpose of the competences is to prepare learners for further education and life in general. Acquiring key competences is a long-lasting and a complex process that starts with pre-school education and continues up to secondary education. Forming, shaping and development of the competences must be the ultimate aim of the entire educational content and of all of the activities taking place at school (MŠMT, 2017: 10) The key competences stated in the FEP are:

Learning competence is the ability to find methods and strategies for efficient learning, including searching for and classifying information with its further systematisation. Learning competences include working with signs and symbols and their critical assessment leading to conclusions. Learning competences should bring a positive attitude toward learning (MŠMT, 2017: 12).

Problem-solving competences represent recognising and understanding the problem and looking for a solution based on learner's own reasoning and experience. Pupils should be able to identify the problem, find the best way of solution and subsequently, they should be able to verify its correctness in practice. They should be able to think critically, make their own decisions, defend their conclusions and be responsible for their choices (MŠMT, 2017: 13).

Communication competences can be understood as expressing own ideas, thoughts and opinions in logical sequences. Learners should be able to distinguish written and oral forms, listen to other people's ideas, understand them and they should be able to react appropriately with suitable arguments. Pupils should be able to participate in discussions with comprehension and active listening. They should comprehend various types of texts, visual materials and other information that they

should be able to perceive through different means of communication and technologies (MŠMT, 2017: 13).

Social and personal competences are skills connected with efficient cooperation between pupils, their parents and teachers. They all should create a friendly atmosphere within the team strengthening interpersonal relations. Social competences should be based on respecting different opinions and mutual enriching; and personal competences should lead pupils to think about themselves in a positive way promoting in their better self-confidence and individual development (MŠMT, 2017: 14).

Civil competences emphasise respecting personal rights and values, opposing oppression and defending justice. It underlines basic principles of law and community standards together with rights and obligations in school and out of school. Civil competences include respecting and protecting national traditions, cultural and historical heritage involving natural wealth and its protection (MŠMT, 2017: 14).

Working competences define the ability to work safely and efficiently with tools, materials and equipment with respect to guidelines, rules and working conditions. It takes into account environmental protection and preservation of cultural and social values (MŠMT, 2017: 14).

4.3 Educational areas

The content of basic education within the education framework is divided into nine educational areas: Language and Language Communication (including foreign language education), Mathematics and Its Applications, Information and Communication Technologies, Humans and Their World, Humans and Society, Humans and Nature, Arts and Culture (including Music Education), Humans and Health, Humans and the World of Work. Each educational area contains the characteristics, the objectives and its educational content specifying expected outcomes. The outcomes are suggestions to schools defining what learners should know when finishing a particular grade (MŠMT, 2017: 17). The objectives and outcomes are very general, so they need to be processed in detail by schools in their School Educational Programmes.

4.3.1 Foreign language education

The requirements for foreign language education set out in the FEP BE are based on the Common European Framework of Reference for Languages and they are divided into three sections: receptive, productive and interactive language skills:

Expected outcomes within receptive language skills:

- reading appropriate texts aloud with respect to a correct pronunciation
- recognizing the meaning of simple texts in textbooks and the content of authentic materials using visuals; finding familiar expressions
- understanding simply pronounced monologues and dialogues
- inferring a likely meaning of new words from context
- using a bilingual dictionary; looking up information and meanings of words

Expected outcomes in the field of productive outcomes:

- creating simple messages (oral or written) involving well-known topics; for instance family and school life and other studied theme areas
- forming and modifying grammatically correct sentences and short texts
- providing a brief summary of the content of a text, speech and conversation
- asking for basic information

Expected interactive language outcomes

- understanding everyday situations in a simple way

(MŠMT, 2017: 26)

4.3.1.1 Subject matter

Subject matter represents a general content that should be taught across the second stage in all schools. According to the FEP, it should include simple messages (addressing, greetings, welcoming, saying goodbye, introducing, apologising, appreciating, responding, requesting, wishing, congratulating, asking for help and arguing). Learners should be able to distinguish basic relationships: existential, spatial, temporal, qualitative and quantitative by using basic questions (who, where, when, what and so on). The suggested theme areas are home and housing, family and school, free time, personal letters, sport and healthcare, food and shopping, town and city, travelling and people in their society (MŠMT, 2017: 26).

It is clear that there are no specific requirements and conditions for foreign language education so schools in the Czech Republic are given a big autonomy when creating their own School Educational Programmes. This situation seems very positive for CLIL education because successful CLIL lessons should fulfil all the expected outcomes together with key competences.

4.3.2 Music Education

Music Education, included in the area Arts and Culture, introduces a broad view of culture in historical and cultural context and consists of four essential activities: *listening, vocal activities, instrumental exercise and movement*. Vocal activities represent cultivate singing alone and with an accompaniment. Listening activities include the active perception of different musical genres, styles and periods. Instrumental activities contain producing music by playing musical instruments and musical movement includes dancing, gestures and movement responding. All the activities should be practised and developed in every music lesson (MŠMT, 2017: 69).

Expected outcomes

- applying individual singing skills in songs (monophonic and polyphonic), clear intonation, rhythm, listening to others' performances
- reproducing individual instrumental skills (various patterns, compositions, simple accompaniments), performing simple musical improvisation
- identifying specific dances, using appropriate movement responds according to individual musical skills and physical abilities
- recognising different genres and periods by listening, analysing musical expressions and comparing different compositions

(MŠMT, 2017: 71)

4.3.2.1 Subject matter

The content of Music Education is also divided into four elements based on the four crucial activities. It specifies particular activities and abilities that should be included in the lesson. The music activities are described precisely, whereas there is no specific information about music history that should be learnt.

Vocal activities should involve:

- work with voice (vocal hygiene, mutation awareness, expanding vocal range, right declamation and vocal techniques such as falsetto and scat)
- intonation and vocal improvisation in diatonic major and minor scales
- vocal improvisation of musical forms and rhythmic patterns
- orientation in music sheets and performing vocal notation and compositions
- developing musical hearing and imagination (reproducing tones, finding the right pitch, capturing rhythm patterns and graphic representation)

Instrumental activities should include:

- playing a musical instrument (performing simple motifs, songs and compositions) by using percussive instruments and Orff Approach
- recording music (notes and notation programmes and other ways of recording)
- expressing musical and non-musical ideas through musical instruments (form, tempo, dynamics, melody, rhythm, and pitch)
- creating accompaniments to musical and dramatic expressions

Movement activities should consist of:

- responding to a particular music by appropriate movement (steady beat, dance steps, movement improvisation, gestures, body percussions)
- reacting to changes in music (tempo, dynamics, rhythm, meter, harmony)
- orientation in space and developing movement memory

Listening activities should

- analysing musical compositions (melody movements, regular and irregular musical forms and different musical expressions) and their authors
- understanding the lives of composers, their backgrounds and era
- distinguishing musical styles and genres and appreciating their function in relation to the individual, society and cultural customs and traditions
- interpreting songs that are being played

(MŠMT, 2017: 72)

5 PLANNING CLIL

5.1 Vision for CLIL

The first step of creating CLIL units is setting up a vision that involves the participants interested in CLIL – language teachers and subject teachers. Their task is to find a mutual vision for CLIL. If there is no tradition in a school, they should bring together a group to share ideas and explore how CLIL might work in their school. Both subject teacher and a language teacher, they suggest the fundamental questions about the vision (what the ideal CLIL classroom look like, what activities are suitable and so on). Then they should clearly write down what they really want to achieve. For instance, they want their CLIL lessons to be interactive, motivating; or they want to achieve academic standards, or to be a part of a CLIL community (Coyle, 2007: 50). When the vision is done, the teachers can proceed to analyse and personalise the CLIL context according to their needs.

5.2 Analysing and personalising the CLIL context

The second step requires a detailed construction growing from the first stage and reflecting the local situation. The background includes school type and size, environment, teacher supply and regional policies and it plays a big role in determining the type of CLIL. Coyle suggests possible visions of the teachers building CLIL by stating some examples: Teachers want to improve the current foreign language situation, they want to discover new possibilities, and they want to participate in abroad studies offered by their school (Coyle, Hood, & Marsh, 2010: 52).

“There are many other variations. Whilst each CLIL model will have its own global goals, different models all share a common founding belief: that CLIL has a valid contribution to make to personal development and preparation for working on a plurilingual world through the integration of content learning and language learning”

(Coyle, Hood, & Marsh, 2010: 53)

When the vision is agreed by all the participants and all conditions and possibilities are discussed, it is time to proceed to the next step, planning a CLIL unit.

5.3 Planning a CLIL unit

When planning CLIL lessons, the teacher should be aware of the four main principles. Content is the most important part indicating the topic of the lesson. The content should be reachable according to the pupils' level of knowledge, language skills and interests. The second principle is communication that goes beyond the grammar. It involves learners in working with the language in a different way that is different from standard language lessons. Thus, the language should be comprehensible, adequate to the level reached in language lessons. The third principle when planning is cognition. Cognition seems to be the most challenging part because it should allow the individual to build their own thinking and understanding the issue. The last principle that teachers should be aware of is Culture. The lesson should lead the pupils to tolerance of other cultures and awareness of their own culture. Coyle suggests hypothetical questions for teachers planning CLIL lesson:

Content

- What will I teach/ what will they learn?
- What are my teaching aims/objectives and outcomes?

Communication

- What vocabulary/phrases do they need to work with?
- What kind of discussion and debate will they engage in?
- Will I need to check out the grammar of a particular tense or feature?
- What about the language of tasks and classroom activities?

Cognition

- What kind of questions must I ask in order to go beyond 'display' questions?
- Which tasks will I develop to encourage higher order thinking?
- Which thinking skills will we concentrate on which are appropriate for the content?

Culture

- What are the cultural implications of the topic?
- What about otherness and self and how does this connect with the all Cs?

(Coyle, Hood, & Marsh, 2010: 67)

These questions prove that all the principles must work together and they are linked together that proves the essence of CLIL – content and language integrated learning.

5.3.1 Planning according to the “Key Competences “

When planning CLIL lessons, the teacher should follow the key competences (knowledge, skills and attitudes) that stand in the Czech curriculum. These skills, knowledge and attitudes are never isolated and they should be developed during any CLIL lesson.

- **Learning competences:** the teacher selects different methods and forms of learning that lead learners to understand their own learning process and development, to feel positive about learning and to be able to find own learning methods and ways.
- **Problem solving competences:** the teacher forces the learners to solve things by their own (the learners understand the problem and are able to think up new strategies to solve it out), that leads to a critical thinking and solving problems of everyday life.
- **Communicative competences:** the teacher helps the learners to listen to each other and to be respectful, and the learners teach how to express nicely but assertively and accurately.
- **Social and personal competences:** the learners are taught to follow the rules of cooperation and know the sanctions for disrespecting the rules given.
- **Civic competences:** the learners are educated to respect other cultures, traditions and history; they are directed to know their own culture.
- **Working competences:** the pupils are trained to be familiar with the working rules and working conditions and to respect them.

(Šmídová, Tejkalová, & Vojtková, 2012: 29)

5.4 Setting the learning outcomes

Before planning a CLIL lessons, the teaching aims should be clear. The teacher must identify the content knowledge and skills which learners will be taught. The lessons need to be related and go in logical sequences and stages. The learning outcomes are described as skills, experience and knowledge that students should be able to do and be aware of. The outcomes must be measurable, able to be defined by verbs (Bentley, 2010: 36).

- **The learners will be able to:** demonstrate measure, distinguish, complete, show, perform, find, explain, describe...
- **The learners will know:** the vocabulary needed; how the things work...
- **The learners will be aware of:** the basic patterns and rules, the importance and sequences of the issue...

The most important feature of learning outcomes is that it helps teachers to provide the continuity of the lessons, to design the activities according to the target group and their language level and then, it prepares the field for the further assessment and feedback (Bentley, 2010: 37).

5.5 Preparing the CLIL unit

When the teacher has a clear vision respecting the competences and all principles, then it is important to think about the input (the things the learner puts in the education, including materials, language, vocabulary, and skill.), the procedures, strategies, methodologies, and about the output of the CLIL lesson. Teachers need to think about the way of assessment and evaluation.

5.5.1 Materials

First, the teacher should choose a right material. CLIL materials are usually different from materials available in language textbooks. These textbooks contain grammar and functional issues serving for the language education purpose. Topics are usually chosen to present and practice grammar. CLIL materials are selected because of the content, while the language is just a tool for achieving the topic. Thus, CLIL materials should be taken from original textbooks (made by native speakers), or they can be translated from the materials used for the subject. Moreover, many CLIL materials are available on the internet (Bentley, 2010: 50).

Bentley (2010: 51) compares the both CLIL and ELT books proving that: ELT course books present about eight to ten new vocabulary items while CLIL course books offer a wide range of content vocabulary. Language course books do not match the curriculum whereas CLIL materials are linked to the curriculum. The last important thing compared is skill development. CLIL course books encourage learners to use their skills (investigating, creating, finding, grouping and exploring) while the ELT books do not usually develop the skills.

5.5.1.1 Inspirational sources

There are many CLIL books, guidelines, websites, videos, and other sources providing good ideas and materials that can be used in CLIL lessons. Some of them include copiable worksheets and tests, some of them are just an inspiration for teachers and some websites serve for discussions and sharing materials online. The sources can be divided into three categories: printed publications, online materials, and internet websites dedicated to CLIL.

Printed publications

- *CLIL Activities* (Dale, Tanner, & Thornbury, 2012)
- *Content and Language Integrated Learning* (Coyle, Hood, & Marsh, 2010)
- *Cross-curricular Activities* (Švecová, 2003)
- *Going for CLIL with Audio CD* (Clemen, 2009)
- *Teaching Other Subjects Through English* (Deller, & Price, 2007)
- *The CLIL Resource Pack* (Grievenson, & Superfine, 2012)
- *Uncovering CLIL* (Mehisto, Marsh, & Frigols, 2008)

Czech online sources

- <http://cizijazyk.vuppraha.cz/>, activities for primary education
- <http://clil.nidv.cz/>, lesson plans for lower secondary education
- <http://clil.nuv.cz/>, worksheets and lessons plans for lower secondary education
- <http://propedeutika.vuppraha.cz/>, activities preparing learners for bilingual education
- www.rvp.cz, a methodical portal offering articles, inspirations and experience shared by other teachers, there are many articles concerning CLIL

English online sources

- www.onestopenglish.com/clil, including CLIL activities, worksheets and ideas
- <https://elt.oup.com/cat/subjects/clil>, Oxford University Press offers several teaching resources and guidelines
- <http://www.macmillanenglish.com/category/clil-materials/>, Macmillan English offers courses, publications and guides for teachers
- <http://www.channel4learning.com/>, free online worksheets, games and articles that can be used in CLIL lessons

5.5.2 Activities suitable for CLIL

CLIL activities are very similar to activities in ELT textbooks and subject textbooks. As stated in TKT Course, the common activities used in ELT courses are categorization, cloze tests, filling the empty gaps, labeling, matching, multiple choice, odd one out tasks, true/false decisions, ordering words, ordering sentences, putting paragraphs in the right order, jigsaw reading, and listening tasks. There are also activities such as classification tasks, word/ sentence/text/table completion, information transfer, feature identification (e.g. underlining key nouns), freeze frames, pyramid discussion, poster presentations and loop or domino games, which are common in CLIL (Bentley, 2010: 57). There are several activities suggested for developing knowledge of subject-specific content:

- **Loop or domino game** is a game played with domino cards. Learners read the definition written on the first card and the others look for the word it defines. Then the learners must look for the domino that matches the definition. The point is to make chains of words and definitions.
- **Pyramid discussion** is a negotiating activity where learners cooperate to choose a set of items from a list. The activity is based on discussing and arguing in order to make decisions and discussions. The activity develops cooperation communicate and creative thinking.
- **Hot seat** is an oral activity developing communicative fluency, making questions and statements. A pupil (pretending to be a famous character) sits in front of the class and the other learners ask him or her to reveal his character.
- **Identification keys** is reading or writing activity developing higher order thinking skills and content accuracy. The activity is based on comparing and identifying features. There are two types of keys binary and lateral. The binary keys involve a n evolution of questions which have only two possible answers. Lateral keys are used for comparing the features.

(Bentley, 2010: 60-61)

In every CLIL lesson the activities must be challenging, entertaining, and meaning. It means that they must develop particular skills in logical consequences. Then the students are more motivated when they know the purpose of the activity.

5.5.2.1 Warm up activities

Warm up activities are common in ordinary English lessons; they are short, funny and encouraging. Warm-up activities should prepare students for the lesson taught in the foreign language. The activity should be connected with the topic and it should involve the learners as much as possible. The aim of warm-up activities is to attract and motivate the pupils. In CLIL lessons, warm-up activities should bring the vocabulary that will be used during the lesson. It can be also a music clip or a motivational video that is connected with the topic.

When creating warm-up activities, teachers can find some useful ideas on the website focused dedicated to the implementation of CLIL in the Czech Republic sponsored the Czech Ministry of Education (<http://clil.nuv.cz>). There are useful warm-up activities that can be used in CLIL lessons.

- **Word chains:** It is a memory game based on repetition of words said by someone else for instance: “I like major scales” The next students should repeat the sentence and add his or her own idea: “I like major scales and bass clefs.”
- **Describing the difference:** The learners look for differences between various pictures, mind maps and graphs, then they describe the diversities.
- **Short dialogues:** The teacher starts the lesson with a short talk involving individual students. The topic is connected with the topic prepared. These short dialogues can be realised in pairs.
- **Country-town:** The teacher chooses different words that are used as headlines of columns written on the board (related the topic); and assigns the initial letter, the letter are supposed to write a word belonging to each category.
- **Bingo:** The teachers tells the learners to choose five words from the list of words and then takes out one by one each word from the list. The learner having all five words in a row is the winner.
- **Think and write:** The learners are divided into groups (pairs) and their task is to write as many words from the topic as they can remember.

(Procházková, 2013)

These activities posted on the Methodical Portal by the National Institute for Education are only an inspiration for teachers. There are many other warm-up activities and ice-breakers online available. They do not need to be intended for CLIL but they can be implemented in CLIL lessons.

5.5.3 Assessment

Assessment is described as a judgment of results achieved in education. It is the evidence of knowledge, skills and attitudes reached in lessons. The skills and outcomes need to be measurable and observable (Ball, Kelly, & Clegg, 2015: 182). Teachers need to think carefully about the design of assessment because there are two areas assessed: the subject and the language that can be judged from different points of view, conceptually, procedurally and linguistically. Generally, it is not good to assess these three dimensions at the same time.

There are two kinds of assessment, formative and summative. In summative assessment, the focus is on a judgement of skills and knowledge which learners have achieved at a specific point of time. Usually, summative assessment is realised at the end of the year in a form of testing and examination (Ball, Kelly, & Clegg, 2015: 182). It is clear that summative assessment judges the capability of the learner in a form of testing offering some final summative results. There are many possibilities of criteria that can be used for content and language outcomes (Coyle, Hood, & Marsh, 2010: 112).

Formative assessment is associated with a continuous assessment. It is likely diagnostic, and usually, it takes place during a course. Formative assessment involves self-assessment, peer assessment, performance assessment, and portfolio assessment. Portfolio assessment is a result of work produced throughout the whole year. Formative assessment is a gradual process based on gathering dialogues and feedbacks of students with the teacher in order to be prepared for summative assessment events (Ball, Kelly, & Clegg, 2015: 182). Formative results are more complex and they are better for mastering and improving learner's performance (Coyle, Hood, & Marsh, 2010: 112).

When planning, teachers should ask themselves questions regarding CLIL assessments. As Coyle suggests, the possible questions are: What do we assess, content or language? In what language do we assess? What tools can we use for assessment? How can we assess previous knowledge? How can I deal with learning obstacles? How can we evaluate the particular skills? How can I assess group work? (Coyle, Hood, & Marsh, 2010: 114). In conclusion, teachers should build in regular formative assessment using different strategies and learners should be given constructive feedback on both content and language learning. The whole process of assessing should lead to self-assessment and further self-improvement.

6 CLIL IMPLEMENTATION

The second part of the Diploma thesis is focused on the implementation of CLIL lessons in Music Education. There were three lesson plans designed to be implemented in four various schools during their regular Music lessons in the 7th and 8th grades. The purpose of the implementation was to compare the procedure and progress in the four schools that have a diametrically different content.

The first school that was interested in the CLIL implementation was Duhová cesta, a private school that has the experience with bilingual education. The second school interested in CLIL was Jirkov, Studentská. It is a school located in a socially excluded environment. The life around the school has a great impact on the education in the school. The pupils attending the school have big problems with their behaviour; and teaching there was a challenge. The third school involved in the CLIL implementation was Chomutov, Zahradní. The school is called “a Garden of Languages” and it is designed as a language school in which the pupils are known for their achievements in English competitions. The last school attended was Nelumbo Education, a private school offering Montessori education. There were only six students present and all of them had to be treated individually. That was also a big challenge.

There were three lesson plans created for the Music lessons. The first lesson plan was focused on musical instruments in general and basic music activities and instructions. It was not an easy task to find an appropriate topic for the lessons because the school programmes differ a lot (see the educational programmes). First, there was an idea to create some lesson plans concerning music history, but there would be some obstacles to achieve the goals stated in all school programmes. There were few common for all levels across the schools: musical instruments, instrument families, an orchestra, musical symbols and notation (staff, notes and rests, clefs, accidentals, key signatures, and dynamics) and musical activities (singing, listening, moving and playing a musical instrument).

The first lesson plan was focused on musical instruments. Students were made to listen to the musical instruments, recognise them by their sound and appearance and name them in English. The next activities were devoted to the correct pronunciation, vocal exercises and basic musical commands: clap your hands, stomp your feet, snap your fingers, tap your lap, and rustle your palms.

The second lesson was devoted to instrument families. When the learners knew the instruments, their task was to put them into correct instrument families and distinguish differences between the families. The next activity was to learn musical symbols and notation in English. The symbols were: notes and their lengths, rests and their lengths, clefs, and dynamic symbols. Then, students carried the theory into practice by clapping the lengths and following the dynamics given. The next activity was based on using the commands (clapping, stomping) created by students' "body drumset". The last activity was designed to play the Orff musical instruments.

The third lesson was focused on an orchestra and its organization, repertoire and performances. The students had to recognize different instrument families and divide them into sections according their standard organization within the orchestra. The next activity was focused on reading an orchestra sheet and trying to play one particular orchestra score. The last activity was a reading task concerning a short history of the symphony orchestra.

After every lesson, the learners were asked to fill in a brief anonymous feedback summarizing their likes, dislikes, and understanding the English tasks. The feedbacks are provided in the Diploma thesis in a form of graphs. The second part of the thesis concerns a research of teachers' awareness of the CLIL method. The method used for data collecting was a questionnaire that was given to the teachers and headmasters of the attended schools. The aim of the diploma thesis was to discover teachers' experience with bilingual education and its perception, and eventual acceptance of the method CLIL.

The following chapters are divided into the subchapters: profiles of the schools and their educational programmes, lesson plans, teacher's notes, comments on the implemented CLIL lessons, students' feedbacks, the questionnaire, the evaluation of the questionnaire and the conclusion.

6.1 Profiles of the schools

6.1.1 Duhová cesta

Duhová cesta is a name of a private primary and lower secondary school founded in 2010 as an innovative school offering an individual approach. The exclusive approach is a result of a small number of pupils attending the school. According to the annual report, currently, there are 205 pupils educated in 12 classes. The aim of the school is to create a positive environment for individual learning offering education for both talented pupils and for pupils with specific needs. In 2012, a nursery school was founded as a part of the school. Nowadays, the school unifies pre-primary, primary and lower secondary education (Jandová, 2016: 3).

Concept of the school

The school education focuses on a complex development of pupils, including their intellectual development and interpersonal skills. The school supports artistic values by offering various leisure time activities and courses. Pupils can attend drama classes, art courses, extra music lessons or they can attend a choir called Happy Smile. The school also highlights the English language that is compulsory from the first grade. In the seventh grade, pupils start with German. The school participates in international projects such as eTwinning learning, and exchange programmes where pupils meet cultural diversities (Jandová, 2016: 2-6).

English education

A big emphasis is placed on language education. There are three English lessons per week across all grades at lower secondary level. Pupils are offered extra English lesson after school. They can attend YLE Cambridge courses taught at two levels: Starters and Movers. At the end, they have to pass an exam finished by a certificate. The whole YLE course is built on textbooks published by Cambridge University Press. The textbooks used in the sixth grade are the Czech textbooks *Start with CLICK* (Šádek & Karásková, 2007). These books are mostly in Czech and do not seem to be an appropriate material for English lessons. All instructions are written in Czech that does not seem necessary. The book is focused on grammar and vocabulary typical for English textbooks and there are no CLIL elements in the whole book. Luckily, the teacher brings some extra materials into the lessons that can be considered as a good start for CLIL because they are content based. The teacher uses various active methods

during the classes, including didactic games, projects, role playing and discussions (Jandová, 2016: 5).

The textbooks used in seventh grade up to the ninth grade are called *Hot Spot* (Granger, 2009) published by Macmillian. Hot Spot is a good motivational tool for young teenagers, including attentive stories, illustrations, and photographs. Each module contains a cross-cultural page that could be used as a form of CLIL. There are various communicative activities and grammar is present within the context of everyday life. Every lesson includes songs, games and mini projects that can be also considered as a form of CLIL because these projects require professional vocabulary. According to the headmaster, English teachers of this school tried to implement CLIL into classes many times. The subjects taught in English were geography, maths and PE. As claimed by the headmaster, the CLIL lessons were received positively, especially by parents and pupils had no difficulties when being taught in English.

Music Education

There are not many kinds of music textbooks available on the Czech market. They are boring and old fashioned so teachers are encouraged to bring their own materials. One of the books is *Hudební výchova pro 6. – 9. ročník pro základní školy* (Charalambidis et al., 2010). This book is accompanied by a CD. However, the teacher brings her own materials to her classes. She makes her own PowerPoint presentations built on various internet sources. The teacher also brings some chapters from the book *Populární hudba ve škole* (Prchal, 1998). The textbook consists of a brief timeline of popular music in the world supported by short recordings.

Equipment

Each classroom is designed as a place in real life, for instance, there is a railway station, seaside with a lighthouse, jungle, desert and London Street. Each classroom has a special space in the back, furnished with a sofa and a carpet for relaxation. The school is well equipped with information technologies such as laptops (4 laptops in one classroom) accessible for all pupils during breaks and tablets are available during IT classes. There is an interactive whiteboard in every classroom offering multimedia textbooks, microscope connection and voting system SMART Response. The school looks very bright, happy and modern thanks to its equipment (Jandová, 2016: 6).

School educational programme

English education

Grade	Topic	Grammar
6 th	Greetings, saying hello, saying goodbye, saying thank you, asking for a help	to be, have got, can, like
7 th	people and places (city or country) work and play; comparing people and things, rules at school, life in the past, past stories, looking in the future	have got, can, like and don't like, present simple and present continuous, comparatives and superlatives, past simple and irregular verbs, future tenses
8 th	me and my world, European adventure, playing games and sports, experiences and news, dancing, acting and singing, good advice, house and home,	can could, will, would, would like to, lets, may, should, shouldn't, too much, too many, must and mustn't, was were – revision: present simple, past simple
9 th	life in the city and the countryside, changes, technology, what kids can do, mistakes and problem, around the world	revision: present simple and continuous, past simple, future tenses,

(ZŠ a MŠ Duhová cesta, s.r.o, 2016)

Music Education

Grade	Music activities	Music theory and history
6 th	singing in the scope of eight tones, finding a right pitch, knowing basic folk songs, playing Orff instruments	music notes and symbols, the first evidence of music, ancient Greek and Roman music
7 th	singing with a right intonation, finding a right pitch, singing folk songs, playing musical instruments, dancing,	human voice, linking music and movement, Romanesque culture, Gothic (Gregorian chant), Renaissance
8 th	accompanying songs by playing the instruments, listening to the musical pieces, creating own musical forms	new musical forms of baroque, classicism, symphony, sonata, romanticism, opera, Czech romanticism, melodrama
9 th	Using right vocal techniques, creating own melodies, rhythmic patterns, comparing classical and popular music, singing spirituals, jazz, country dances	impressionism, artistic and popular music, the roots of jazz, rock music, metal music, popular music from the 60's up to the present time

(ZŠ a MŠ Duhová cesta, s.r.o, 2016)

6.1.2 Jirkov, Studentská

Jirkov, Studentská is a public school founded in 1947. Since 1989, the school has been specialised in Music Education. Nowadays, the school is labelled as a school of understanding. Their motto, highlighted in all school documents, is: “When I can hear, I can forget. When I can see, I can remember. When I can explore, I understand.” This approach proves that the main focus is on implementation theoretical knowledge into the practice. There are six specialised classrooms in the school designed for practical education and more than thirty classrooms intended for standard education. There are 508 pupils educated in 19 classes (Duda, 2016: 2).

The school is situated in the middle of a block of flats in Chomutov and thus it is visited by various pupils from different cultural backgrounds. Nowadays, it is a school opened for the education for minorities as well as for children with special needs and the school claims to be well prepared for inclusion. Thus, there are classes for talented children and classes for children with special needs and pupils coming from a poor social background. The differentiation in the classes may cause competitiveness.

Concept of the school

The school is focused on Music Education but there is only one music class per week across all nine years. Since 1989, the school tends to offer many cultural activities including recitation, theatre playing, attending and organising exhibitions and concerts. The school also offers sports activities such as swimming in their own swimming pool. At lower secondary level, pupils attend skiing, cycling and hiking courses. The school supports also trips and stays in nature as well as stays abroad in a form of exchange programmes. The school is unique for their designation “eco-school”. They have a special parliament with an eco team maintaining the eco rules (Duda, 2016: 3).

English education

The English language education is implemented in the first grade with the allocation of three lessons per week. The school offers extra English courses after school as well as they are offered in the school called Duhová cesta. The courses are arranged by Cambridge University Press; and after finishing the courses, pupils receive a certificate. The school is involved in projects Výzva č. 56 and Výzva č. 57 that are projects focused on foreign language education. Thanks to the projects, the school cooperates with the United Kingdom, Germany and Italy and received the software

called LANG Master Blended Learning for individual development of pupils' communicative skills. The evaluative results made by SCIO proved that the average level of nine graders is A1-A2, according to CEFR. It proves that the English education could be improved (Duda, 2016: 9).

The English textbooks used in the school, *Angličtina* by Marie Zahálková (2001-2004) do not seem to be an appropriate material for valuable education. The textbooks are full of Czech instructions, words and they do not support the CLIL method at all. They do not involve British realia so the teacher must bring her own materials in the class. The English teacher is interested in the CLIL method and one day, she would like to implement it into her classes.

Music Education

Music Education takes place once a week in every grade. The main target is to develop all musical activities and teach different music styles, genres and forms. In the school, there is a choir called *Sedmikrásky*, an instrumentally-vocal band *Gloria*, a dancing course *Breakdance*, and the school organises many concerts and theatre plays for parents and friends of the school. The school participates in music competitions including choir competitions (Duda, 2016: 12).

The textbooks used in Music lessons are the same as in the school *Duhová cesta Hudební výchova pro 6. – 9. ročník pro základní školy* (Charalambidis et al., 2010). As it was mentioned above, there are not many music textbooks. The books are used only for music history. The teacher brings her own materials and ideas. All pupils have to play the recorder during their classes and by the end of the year, they have a performance for their parents.

Equipment

There are over ninety computers in the school; the school has many classrooms equipped with interactive whiteboards, specialised classrooms for practical learning and a special music classroom with a piano. There is a swimming pool belonging to the school. The swimming pool is opened to other schools for swimming competitions. There is also a big athletic area for sports activities and competitions.

School educational program

English education

Grade	Topic	Grammar
6 th	home, family, housing, school, leisure and nature, town, history of the UK, shopping and fashion, weather	adverbs of frequency, pronouns, plurals of nouns, verb to be, to have got, there is/there are, present simple, modal can
7 th	society and its problems, sports, culture, the environment, modern technology, health care, the realia of Britain	synonyms, antonyms, comparatives, superlatives, modal must/have to, present perfect, future tenses, past simple/past continuous
8 th	travelling, feelings and moods, leisure time, sports, modern technology and media, UK and US realms, culture.	pronoun "one", conditionals, modals may/might and be allowed to, question tags, relative clauses, gerunds
9 th	English speaking countries (New York and USA, Australia, UK), career choice, media, society and its problems, eating habits	Phrasal verbs, synonyms, antonyms, comparatives and superlatives, past perfect, indirect speech, passive voice, articles, conditional clauses

(ZŠ Jirkov, Studentská, 2016)

School educational program for Music Education

Grade	Music activities	Music theory and history
6 th	singing folk and pop songs, conducting, dancing, playing musical instruments, creating music	notes, symbols, bars, steady beat, rhythmic values, prehistory, antiquity, musical instruments, families, orchestra
7 th	singing folk songs, country songs, carols, country dance, conducting, creating own musical patterns	Gothic music, renaissance, voices polyphony, opera, musical media, chords, clefs, scales (minor and major)
8 th	singing folk songs, listening to the music of classicism and baroque, dancing	intervals, dynamic expressions, baroque, classicism, musical, tempo expressions
9 th	singing popular music, folk songs, tramp songs, carols, listening to musical pieces of romanticism, impressionism...	tempo expressions, romanticism, popular music development (jazz, blues, rock, metal, hip hop, electronic music)

(ZŠ Jirkov, Studentská, 2016)

6.1.3 Chomutov, Zahradní

Základní škola Zahradní is a public school founded in 1984. Recently, the school has been labelled as a “garden of languages” offering extended language education from the first grade. There are 27 classes, 641 pupils and 39 teachers in the school. The number of pupils is falling due to parents’ interest in private schools. The school offers education for children with special needs and is ready for inclusion. The school is located in a housing estate far away from the centre and is attended by pupils from different social backgrounds. The area of the housing estate is well-known for its high criminality and misbehaviour that cause a big decline in education (Slavíková, 2016: 8).

English education

The school is focused on language education, especially English education that is taught from the first grade. The school has participated in the project Výzva č. 56 by the Ministry of Education and created an own project called The Language Garden. Thanks to this project, they were given money for 4 reading workshops, 10 stays abroad, and three courses for teachers realised by abroad schools. The school tries to implement CLIL elements into their education using cross-curricular projects (Slavíková, 2016: 10).

The textbooks used in English lessons are *Project* textbooks, the third edition (Hutchinson, 2008 – 2009). The textbook Project is designed for beginners. The book includes materials in real contexts, clear vocabulary, cross-curricular topics, culture sections and aspects of Britain. The book is accompanied by interactive software, CDs and DVDs.

Music Education

Music lessons are realised in a particular classroom designed especially for Music Education. There is a piano, an interactive whiteboard, a special place for singing, musical instruments and a distinctive area for physical activities. The textbooks used in music lessons are *Hudební výchova pro 6. a 7. ročník* (Šedivý & Rohlíková, 2013) published by FRAUS. The textbook has been awarded as a book of the year because of its engaging and entertaining activities for interactive whiteboards. The teacher finds some inspirations online using Pinterest and bring it in the lessons. She also tries to implement some CLIL elements in her lessons.

School educational program

English education

Grade	Topic	Grammar
6 th	colours, body parts, school, family, my world, time, leisure time, housing and living, people, shopping, clothing	verb to be, nouns, plurals, pronouns, present simple/continuous, modals: can, must, place prepositions, there is/are,
7 th	my life (my school, family, house), animals, holidays, eating habits, food, the world, weather, nature, numbers	past simple/continuous, regular/irregular verbs, some/any, countability, comparatives and superlatives, future tense, adverbs of frequency, ing forms
8 th	hobbies, free time, new home, future, means of transport, technology, interviews, predictions,	to be going to, have to, time prepositions, revising tenses (present, future, past)
9 th	experiences, problems, fears, friends,	Present perfect, gerunds, antonyms and synonyms, modal should/shouldn't, phrasal verbs, first conditional, passive voice

(ZŠ Chomutov, Zahradní, 2016)

Music Education

Grade	Music activities	Music theory and history
6 th	right vocal techniques, singing the Czech anthem, dancing polka, waltz, conducting, listening	music notes, clefs, bars, steady beats, music symbols, baroque, classicism, musical instruments
7 th	singing traditional songs and pop songs, clapping rhythmic patterns, listening, dancing ethno dances, conducting	dynamics, tempo, sharps and flats, ethnomusicology, chords, scales, romanticism, instrument families
8 th	percussion exercises, singing popular and folk songs, listening to musical pieces of classicism, renaissance	major and minor scales, renaissance, baroque, antiquity, chords, intervals
9 th	listening to popular music, conducting an orchestra, creating own musical patterns	orchestra, conductor, popular music (spiritual, musical, jazz, rock, swing)

(ZŠ Chomutov, Zahradní, 2016)

6.1.4 Nelumbo Education School

Nelumbo is an alternative school offering Montessori education. Montessori education is an alternative form of education known for its specific approaches. The students follow their own learning pace and they are educated very individually. The curriculum is based on the National Framework but it also follows Montessori's rule "help me to do it myself". The curriculum should prepare students for successful transition to secondary schools.

Concept of the school

The school should offer precisely selected educational practices that guide student to their successful and effective education. The education first starts with the Intellectual Period, in which learners develop intellectually and socially. In this period, they learn to be active participants of the community and they follow their own pace of learning. Learners are taught to cooperate by using group work. It is a productive way of learning that makes pupils sociable. The most important element of the Montessori education is the individual and independent work that is challenging for each student separately. Parents play an active role in their child's learning.

Materials and equipment

There are no specific textbooks used in this school. All teaching materials are created by the teachers. Unfortunately, the school does not provide any information about sources, textbooks and other materials; even their School Education Programme was not provided before implementing CLIL. Students create their own materials that lead to their autonomy and self-responsibility. They manage long-term projects that improve their planning and collaborative skills. Thus, it is hard for a new teacher to understand the concept of the education. It is also hard to plan a CLIL lesson because there are no defined rules or conditions.

The school is well-equipped. There are only two classrooms that are separate by a removable wall that can be taken out any time so there is one big classroom. In these classrooms, there are two interactive whiteboards, computers and a special place, covered with a carpet, for doing tasks and request. Any time, students can stand up and go there to relax.

6.2 Lesson Plan 1

Topic: Musical Instruments

This activity helps to develop the pupils' understanding of musical instruments, their sounds, and their appearance. Pupils should also learn new instructions connected with music and they should be able to learn a new English song and sing it in canon.

Teaching objectives

- To identify musical instruments by their sound and appearance
- To know the names of all musical instruments presented
- To understand different music instructions and their implementation in rhythm and steady beat patterns (clap, stomp, tap, snap.)
- To learn a new song with hand curve pitch achievement
- To be able to sing a canon in a group

Learning outcomes

Students will be able to:

- Distinguish different musical instruments by their sound (understand)
- To listen to the directions and to meet the requirements (understand)
- To name the instruments and fill in the crossword (apply)
- To compare Czech and English names for musical instruments (apply)
- Do a conclusion about how many musical instruments they are able to name (evaluate)

4Cs reflection

- **Content:** musical instruments
- **Cognition:** distinguish instruments, listen to their sounds, name the instruments in English, compare the names with the Czech ones, do a conclusion of your knowledge
- **Communication:** Present simple, comparatives, WH questions, imperative
- **Culture:** to understand the differences and similarities between the names of instruments

Preparation Prepare the worksheet for each pupil. Alternatively, to save paper, draw/project one large copy on the board and tell students to copy it.

Materials: worksheets with the music instruments and numbers, flashcards used for the human memory game, worksheet with the crossword, the song available on youtube

Strategies: visualisation, scaffolding, monitoring

6.2.1 Procedure

Motivation: Introduce myself in English. And play them a recording of an orchestra on youtube. Ask them: “Can you hear any musical instrument?” And start a short talk about musical instruments. Ask questions and point at some instruments: “Do you know the name of this instrument? Can you play it? Can you show us how to play it?”

Listening and Matching (Worksheet no. 1): Have kids listen to the recording and let them shout out the number of the instrument. Then kids should match the number to the instrument. When they are finished with all of them, check it and assess it with praising them. If they do not understand, explain it in Czech. Be careful: explain the difference between a recorder and a flute and point out the difference in the Czech language!

Scaffolding: pantomime the instrument when they are not sure

Guessing the Names of Musical Instruments (collective work, pupils looking at the interactive whiteboard): Play the video from YouTube and stop it after every musical instrument is introduced by its sound.

Be careful: every time, make them all say it aloud and listen to their pronunciation

Live Memory Game (flashcards: human memory game): Spread pupils in the classroom and give them flashcards with the pictures and the names of the musical instruments. Choose two “pickers” who turn the live flashcards. The “turned” pupil must either say the written or perform playing the particular instrument. When the performance and the word said aloud are the same, they go to the picker and the same picker can choose the cards again. The pupil having more cards is the winner.

Sing a Song: Singing a well-known song with the following activities: clap your hands, stomp your feet, snap your fingers, tap your lap. Then shout out only the instructions: snap your feet, tap your lap etc. Be aware of the steady beat!

Crossword: Make students fill in the crossword and check it.

Assessment: Can the students recognize different sounds of Musical instruments? Can they name it in English? Are the student able to distinguish different body movements (clapping their hands, stomping their feet, snapping their fingers and tapping their laps)?

Worksheet no. 1: Listening and Matching Activity



Accordion_____

Piano_____

Bagpipes_____

Recorder_____

Clarinet_____

Saxophone_____

Drum_____

Tambourine_____

Flute_____

Triangle_____

Horn_____

Trombone_____

Guitar_____

Trumpet_____

Harp_____

Violin_____

¹ Pictures retrieved from: <https://www.classicsforkids.com> (see the resources)

Flashcards: Human Memory Game (preview)



FLUTE



TROMBONE



DRUM



TRUMPET



PIANO



TRIANGLE



HARP



ACCORDION



VIOLIN



BAGPIPES



GUITAR



SAXOPHONE

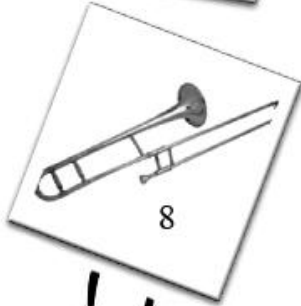
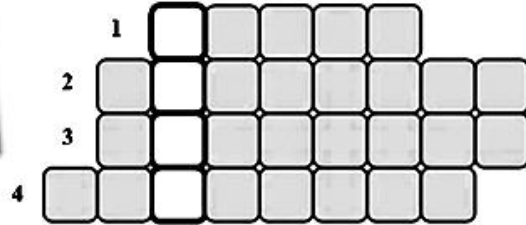
Worksheet no. 2: Crossword



1



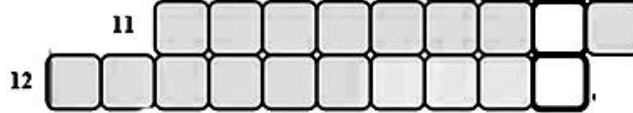
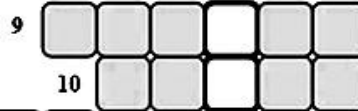
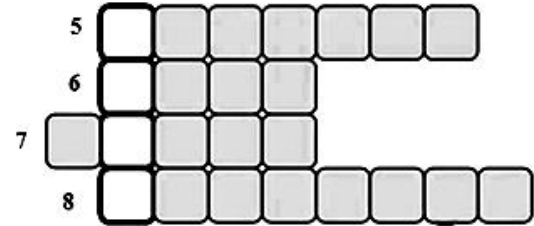
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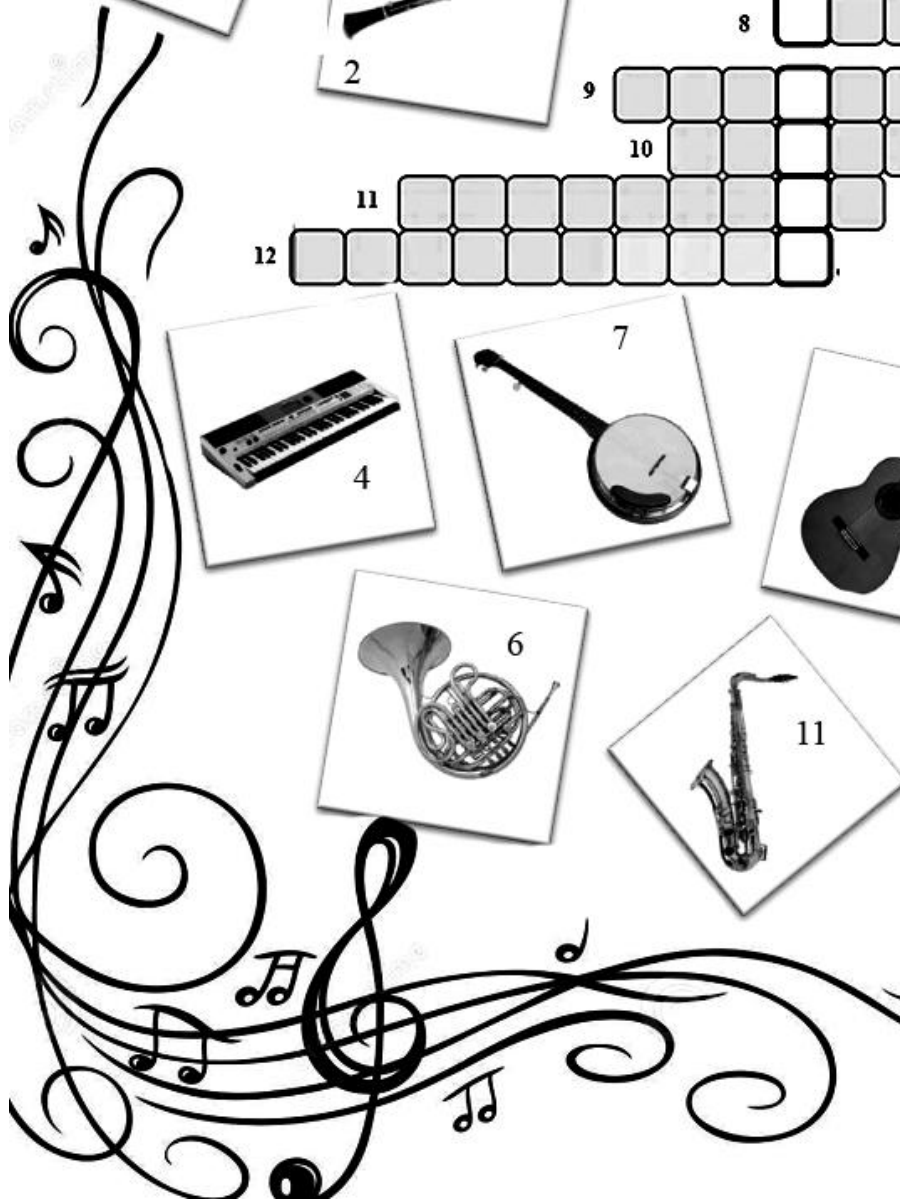
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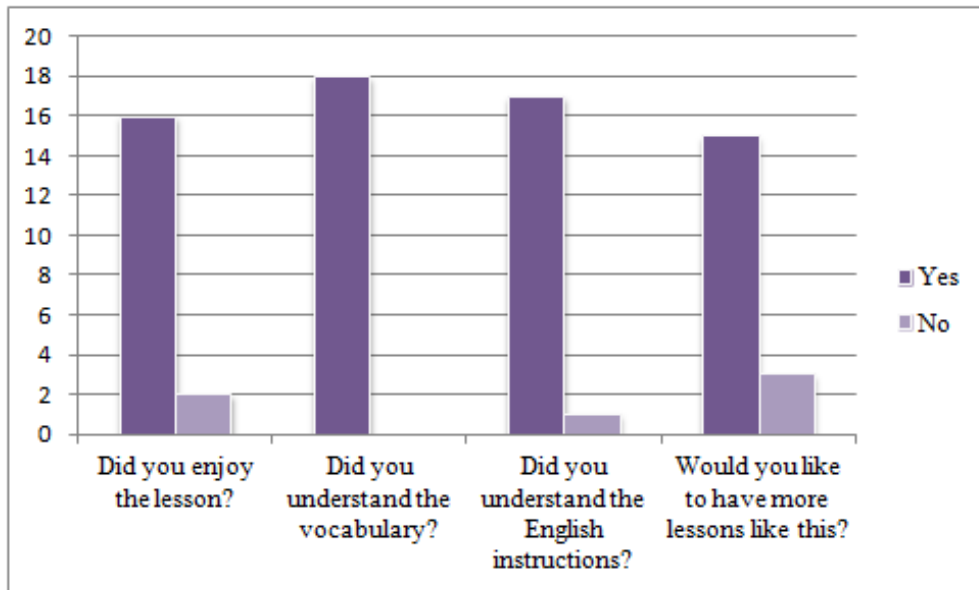
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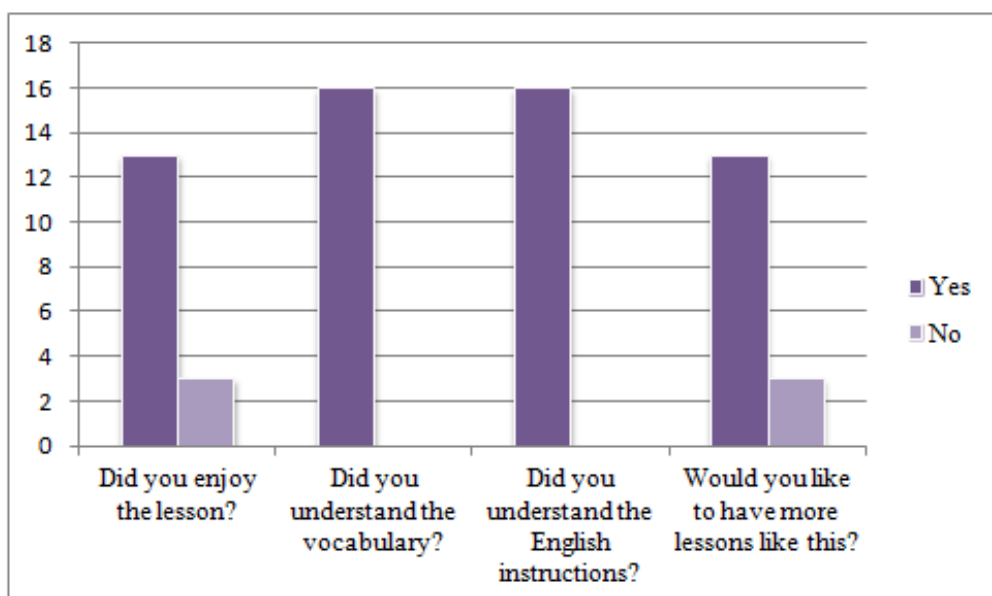
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6.2.2 Comments and feedbacks

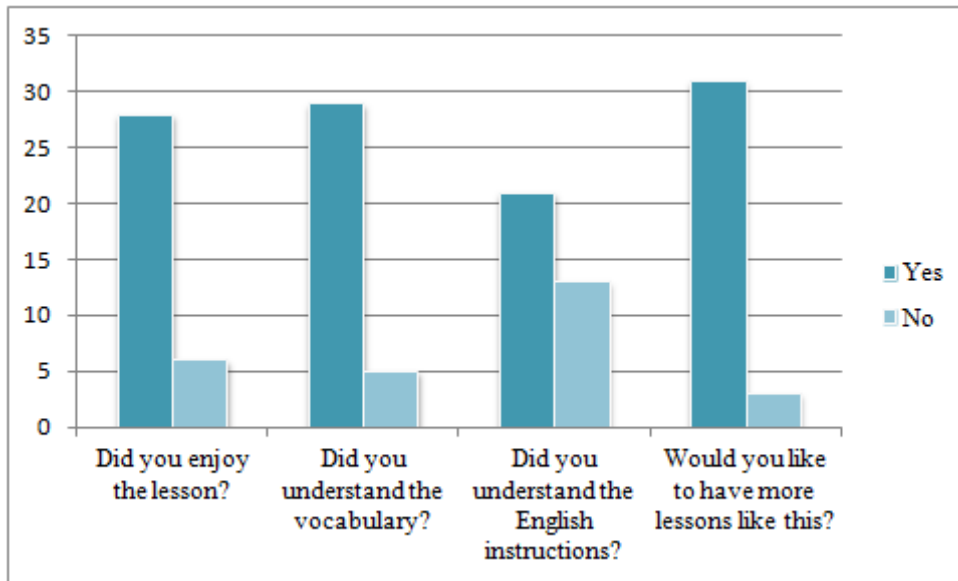
The first lesson was taught in the 7th grade, in the school **Duhová cesta**. There were 18 students present. Everything went according to the plan and all the students were active and willing to participate. I think they understood almost everything because their English was perfect. According to the feedback, there was only one student who did not understand the instructions given in English. I was pleased that all the pupils found the vocabulary very easy.



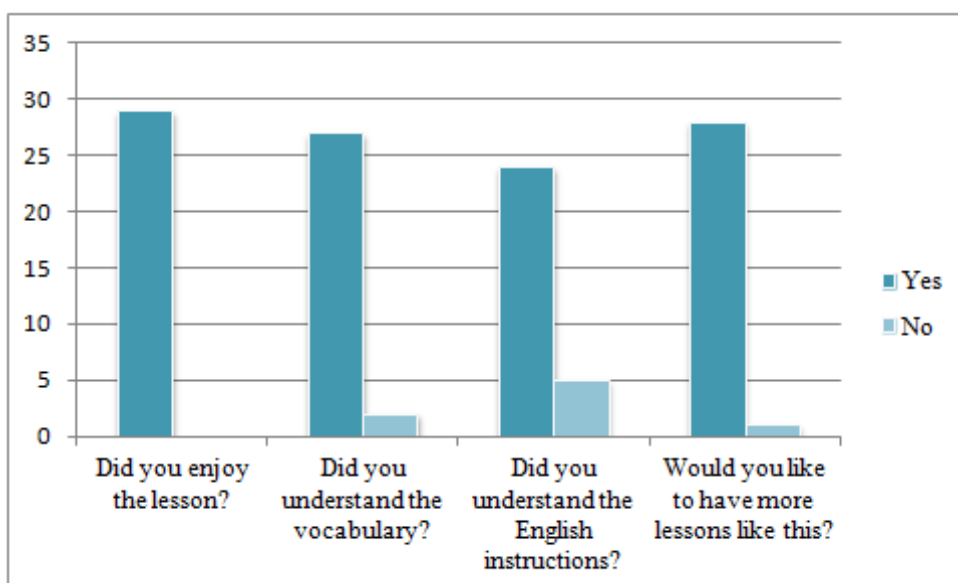
The same lesson was taught in the same school immediately after the first lesson. The target group was a class of 8th graders. There were only 16 students present. Some of them looked very bored and did not want to participate in the lesson. After a short dialogue, I realized that it was too easy for them.



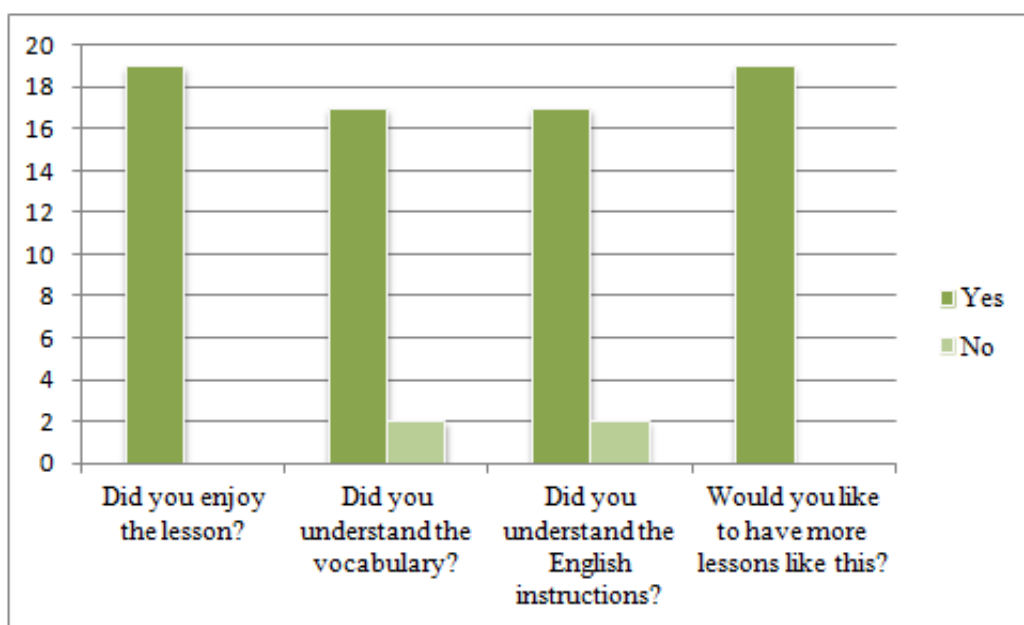
The next school attended was the school **Jirkov, Studentská**. I was told that the pupils in the 8th grade are very rude so that they forced their teacher to leave. It was a challenge for me to teach in these classes. The pupils in the 7th grade are selected because of their better knowledge and skill. The first lesson was taught in the mentioned problematic 8th grade. There were 34 pupils in the class and they were surprisingly active and interested in the topic. According to the feedback, they understood the vocabulary presented but the instructions were hard for them.



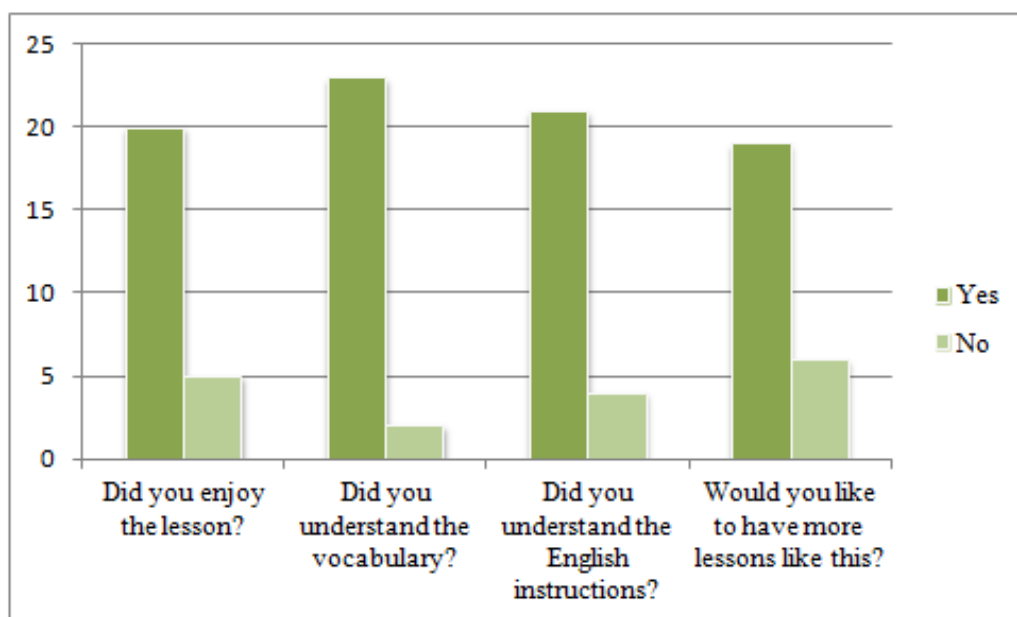
The following lesson was implemented in the 7th grade. As mentioned above, these pupils have been selected according to a language level test. The lesson was very funny and everything went well. According to the feedback, all of them enjoyed the lesson and I think it is because they are not used to having classes in English.



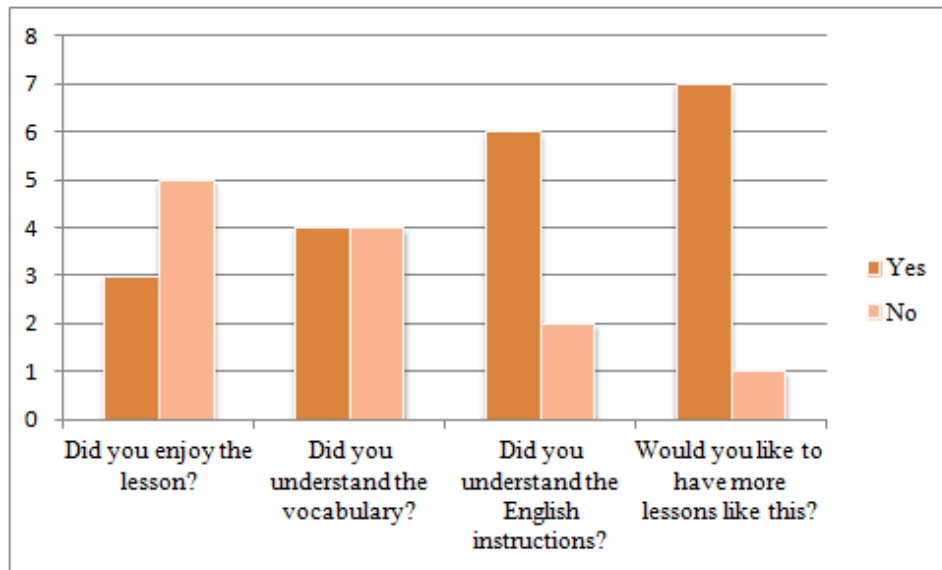
The third school attended was the school **Chomutov, Zahradní**. The school has the experience with some bilingual fragments so I was full of expectations. The first lesson was implemented in the 7th grade. Due to some problems with the projector, we could not manage the crossword so it was assigned as homework. There were 19 students present and it seems that all of them enjoyed the Music lesson. I was pleased that all of them would appreciate more lessons taught in English.



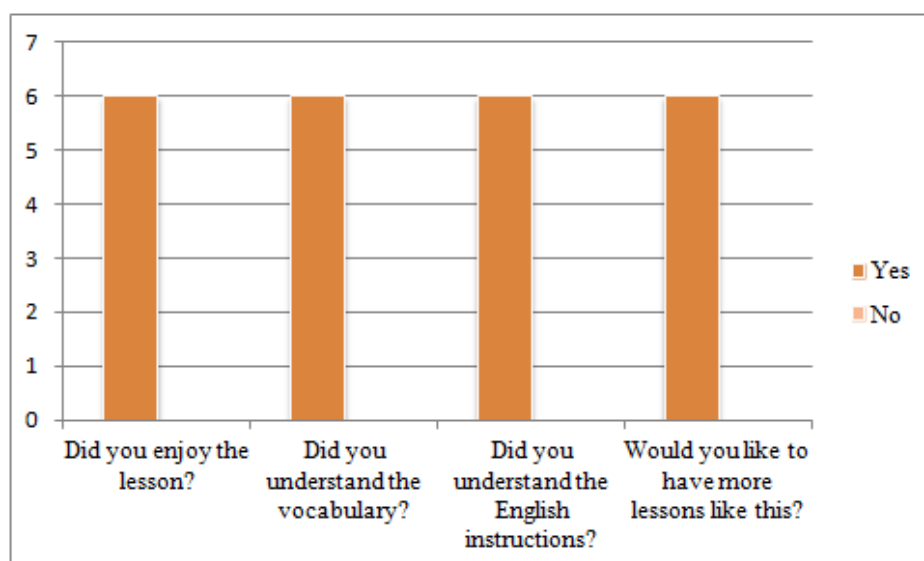
The next lesson was very similar because the computer refused to cooperate again. It took a lot of time to fix it and the pupils got bored. It was very hard to pay their attention then. After all, we had a nice time and the pupils enjoyed the lesson. They had no obstacles with doing the tasks. There were 25 students and their answers were:



The last school was the school called **Nelumbo Education**. The 7th grade is united with the 6th grade so I had to teach both grades at the same time. There were only 8 pupils in the class so the human memory game had to be modified. We played it as a miming game. The lesson was very confusing for the pupils. I think it is because they are not used to being a part of a common task. They seemed to prefer individual work and their own pace. According to the feedback, most of them did not understand the tasks but surprisingly, they would welcome more CLIL lessons.



The last lesson was implemented in the 8th grade that is also united with the 9th grade. There were only 5 students in the class, so the memory game had to be modified too. The pupils had a lot of fun and they loved the lesson so much that they did not want me to go home. They spoke English very well and after some interviews I realized that all of them had experience with international studies.



6.3 Lesson Plan 2

Topic: Families of Musical Instruments

This lesson plan focuses on musical instruments and the division of the instruments according to their families. The lesson should enrich pupils with a new vocabulary concerning musical signs and symbols (including notes and their lengths, rests, dynamic changes and other symbols). Pupils should be able to interpret a graphic notation by playing Orff musical instruments.

Teaching objectives

- To revise the vocabulary learnt in the previous vocabulary (musical instruments)
- To know the names of instrument families
- To classify musical instruments according to their families
- To know the names of musical signs and symbols and their function
- To be able to interpret the symbols
- To play Orff instruments according to the graphic notation

Learning outcomes

Students will be able to:

- Distinguish different families of the instruments (understand)
- To know the symbols used in music (understand)
- To be able to interpret the signs and symbols (apply)
- To be able to play according to the graphic notation (apply)

4Cs reflection

- **Content:** families of musical instruments, different musical symbols
- **Cognition:** distinguish instruments, to find their families, to know the
- **Communication:** Present simple, comparatives, WH questions, imperative
- **Culture:** to understand the differences between various families of musical instruments, to know the purpose of it

Preparation Prepare the two worksheets for each pupil. Prepare the music scores (the graphic notation) to be projected on the board. Find the music on YouTube and play it. Prepare the appropriate instruments.

Materials: worksheets for everyone, the music scores (it will be presented on the board), musical instruments (Orff instruments: jingle bells, triangle, cymbals, tambourine, drum, maracas), YouTube song – Radetzky March by J. Strauss

6.3.1 Procedure

Motivation: Competition: play the song: Radetzky March – Johann Strauss source: YouTube² and tell the learners to listen to the orchestra and think about the instruments they can hear. Make a competition: let the learners write down as many musical instruments as possible (the key: flute, piccolo, oboe, clarinet, fagot, horn, trombone, tuba, violin, viola, cello, bass, tambourine, percussion).

Listening and Matching (Worksheet no. 1): Hand out the worksheets and tell the learners to match the names of musical instruments with their pictures. Then, tell the learners to group the instruments in the appropriate categories. Project the matching activity on the board; and when checking the correct answers, write it on the board. Then make a brainstorming of other musical instruments belonging to the particular group and write it on the board. Check the correct pronunciation! Scaffolding: when needed, use miming and gestures.

Draw the notes according to their lengths (Worksheet no.2): Make sure that the learners know the notes in Czech and they can use them appropriately. Scaffolding: always clap and count to four – show the steady beat and rhythmic values as a contrast. During the second activity, make the students to match following names with the symbols - draw it on the whiteboard and ask them? Is a sharp higher/lower? Does the tone go up or down? What about a flat? Is crescendo louder or quieter?

Clap the rhythmic patterns: First, have the whole class clap the initial line, the second line, and the third one and then try the following combinations of clapping: a canon, girls versus boys, clapping in rows, clapping in groups. Try the following dynamics of performing: piano, forte, crescendo and decrescendo. Then do the last activity on the worksheet: **Circle all eight notes, triplets**; and ask the students: “How many triplets are there within one quarter note?”







² Strauss, J. [TheWickedNorth]. (2008, August 30). *Radetzky March - Johann Strauss Sr.* [Video File]. Retrieved from https://youtu.be/eab_eFtTKFs

Graphic notation: First, project the graphic notation (Johannes Strauss – *Radetzky March*) on the board and show the explanatory notes. Try the following activities: clapping, stomping, tapping, snapping and learn the graphic symbols for the activities. Then try performing the sheet with counting. After it, you can play the recording *Radetzky March*³ by Johann Strauss. Scaffolding: use some hand curves! Now, play the song again and use Orff instruments. Try different combinations: girls, boys, rows, groups, and combinations of body drum kits and Orff instruments.

Assessment: Can the students name different families of musical instruments? Are the learners able to classify different musical instruments according to their families? Can the students name the notes and their lengths? Are they able to write them down and interpret them? Can the learners name different musical symbols and interpret them? Are the students able to learn the graphic notation and play musical instruments according to the notation?

³ Strauss, J. [TheWickedNorth]. (2008, August 30). *Radetzky March - Johann Strauss Sr.* [Video File]. Retrieved from https://youtu.be/eab_eFtTKFs

Worksheet no. 1: Matching and Grouping Activity

String Family			Flute
Brass Family			Triangle
Percussion Family			Saxophone
Woodwind Family			Violin
			Guitar
			Tambourine

Name another instrument belonging to the STRING FAMILY

Name another instrument belonging to the BRASS FAMILY

Name another instrument belonging to the PERCUSSION FAMILY

Name another instrument belonging to the WOODWIND FAMILY

Worksheet no. 2: Musical Symbols

1) Draw the notes in the following boxes



Whole Note



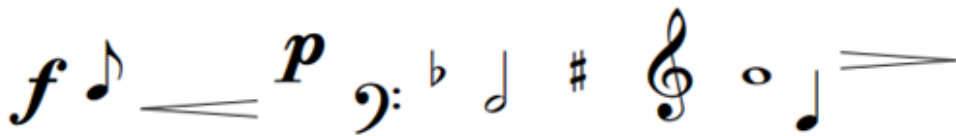
Half Note



Quarter Note



Eighth Note



2) Match the following names with the symbols

FORTE

PIANO

CRESCENDO

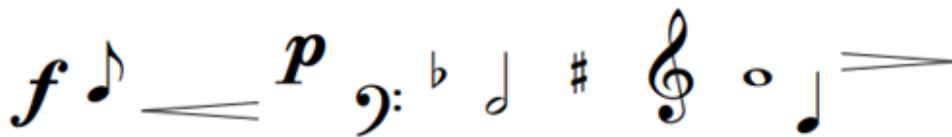
DECRESCENDO

FLAT

SHARP

BASS CLEF

TREBLE CLEF

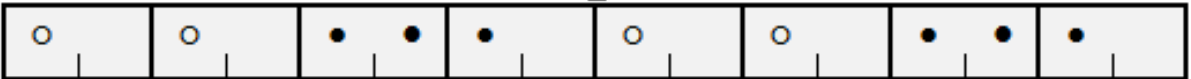


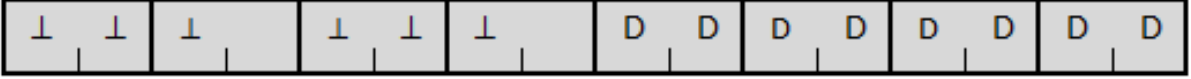
3) Clap the Rhythmic Patterns

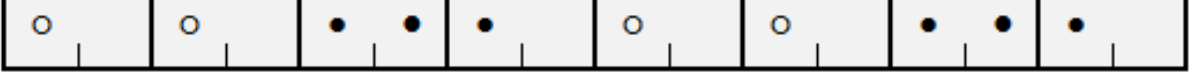
4) Circle:

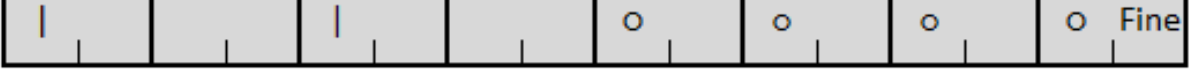
- All **eighth notes** (use the red colour)
- All **triplets** (use the blue colour)

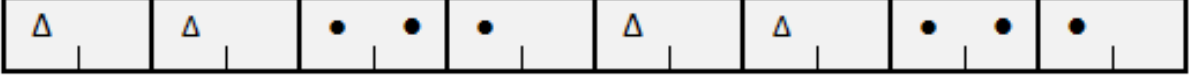
Graphic Notation: Johann Strauss - Radetzky March

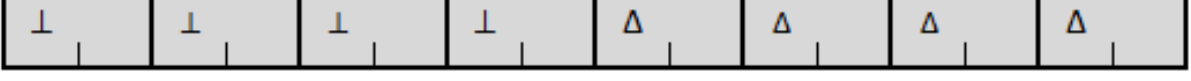
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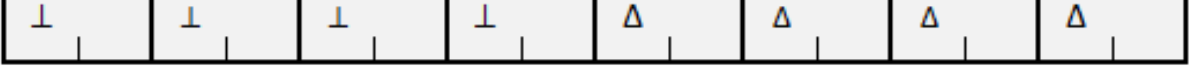
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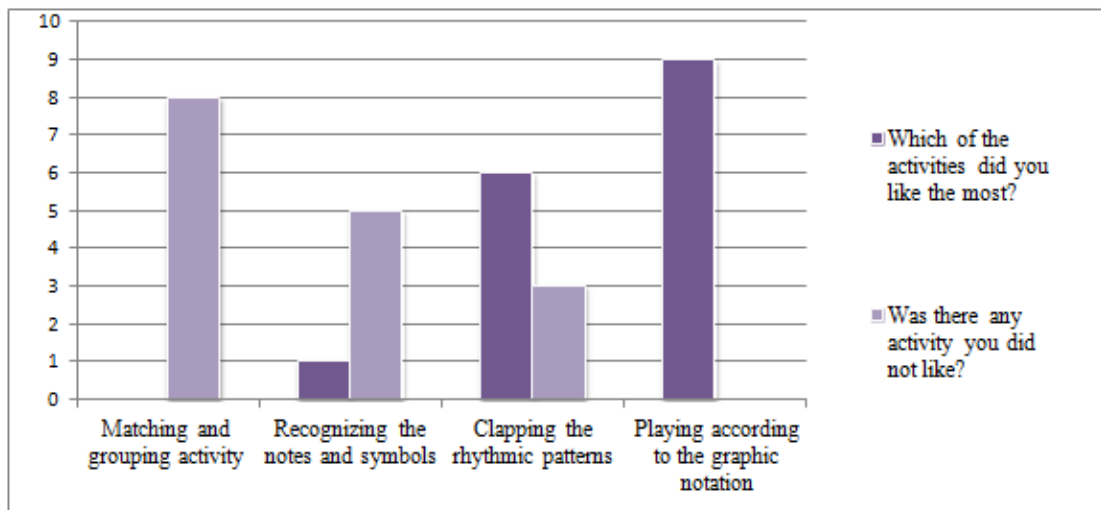
8. 

explanatory notes

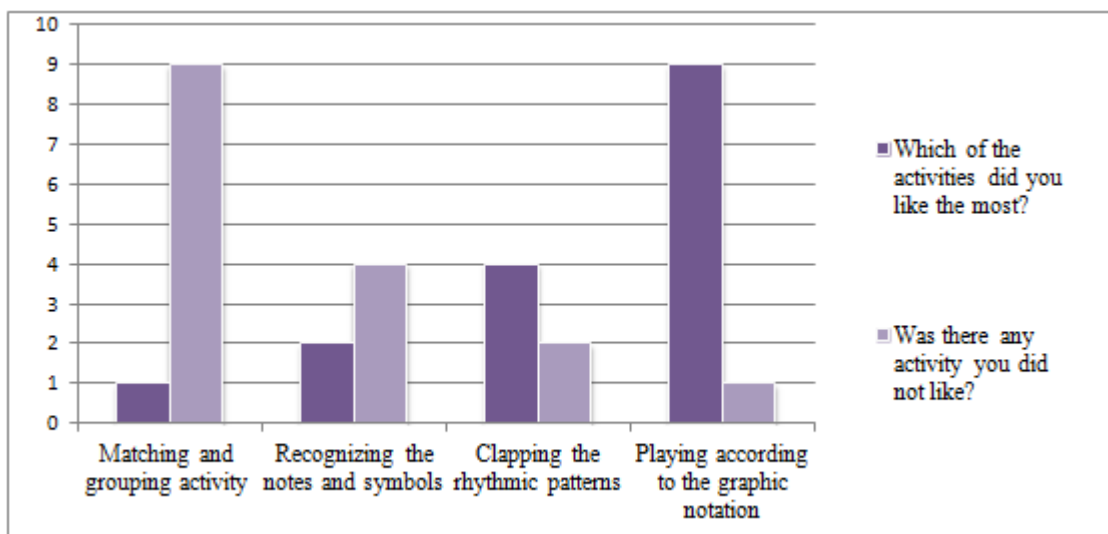
●	clap your hands	jingle bells
△	snap your fingers	triangle
○	stomp your feet	drum
	tap your lap	tambourine
⊥	tap the back of your hand	cymbals
D	rustle your palms	maracas

6.3.2 Comments and feedbacks

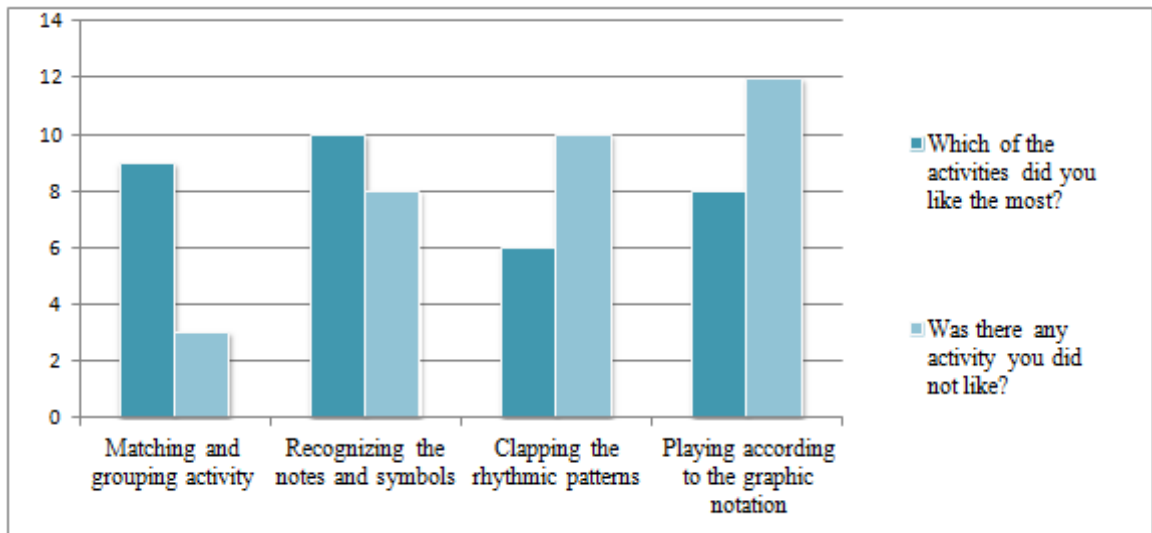
The first lesson was taught in the 7th grade in the school **Duhová cesta**. There were only 16 students present and the main aim of the feedback was to find out the preferences and dislikes concerning the activities used in the lesson. There were two quantitative and two qualitative questions allowing the learners to write the reasons of their likes and dislikes. It is clear that the most popular activity was playing the musical instruments (according to the qualitative answers, it was funny and new). The least popular activity was grouping the families (the reason was that it was too hard).



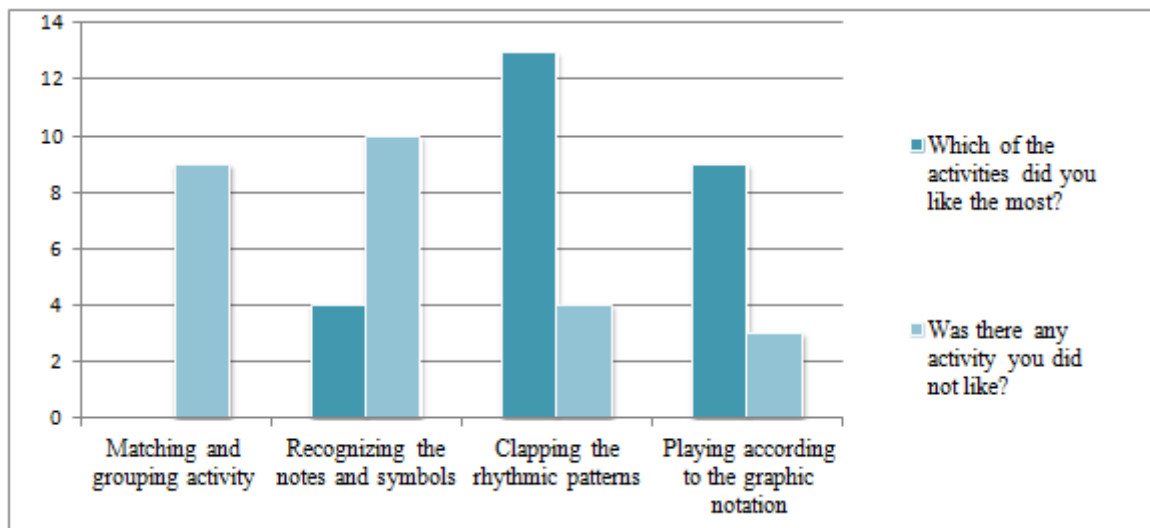
In the 8th grade of the same school, the situation looked very similar. There were 16 present and the most popular activities were clapping and playing the musical instruments because it was funny and active. The least favourite activity was matching and recognizing the symbols because it was uninteresting and hard.



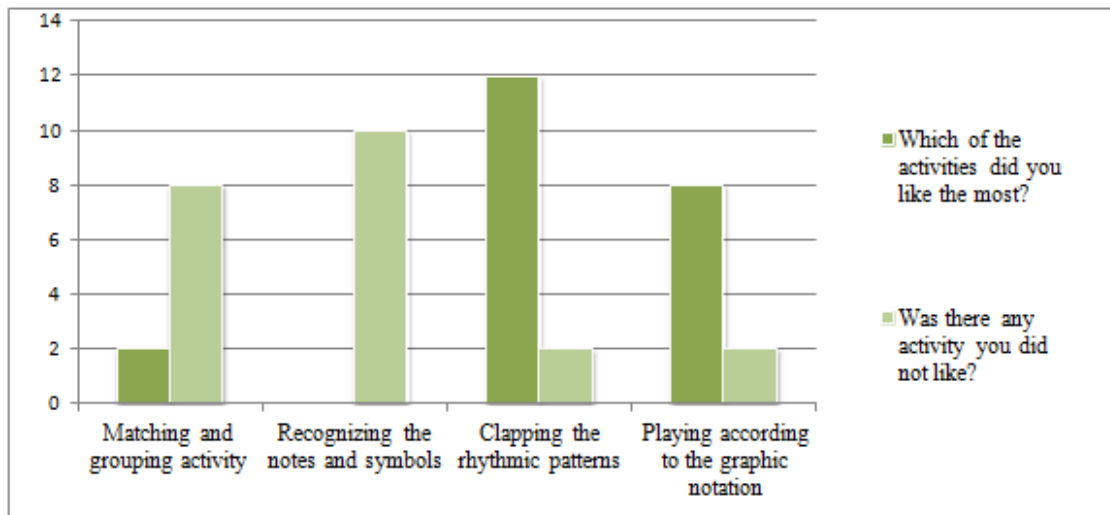
The third lesson was taught in the school **Jirkov, Studentská**. There were 33 pupils present in the 8th grade. Thanks to the big number of learners, there were not enough Orff musical instruments. The solution was to combine the playing part with the pupils' body drum kits. Surprisingly, very popular activities were matching and recognizing activities because the learners felt very uncomfortable when they had to perform some music.



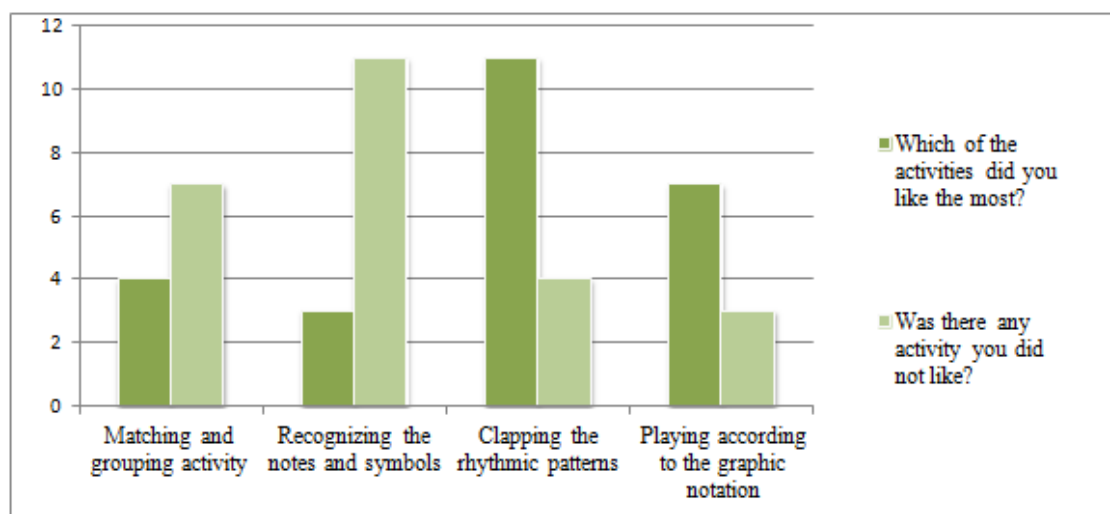
The same lesson was realised in the 7th grade. There were 26 pupils present and everything went well and no problem occurred during the lesson. The class was very active and that is why they really liked the performing activity. One of the reasons they liked it that they were not used to playing the musical instruments. The unpopular activities were instrument families, notes, and symbols. The students did not know it even in the Czech language.



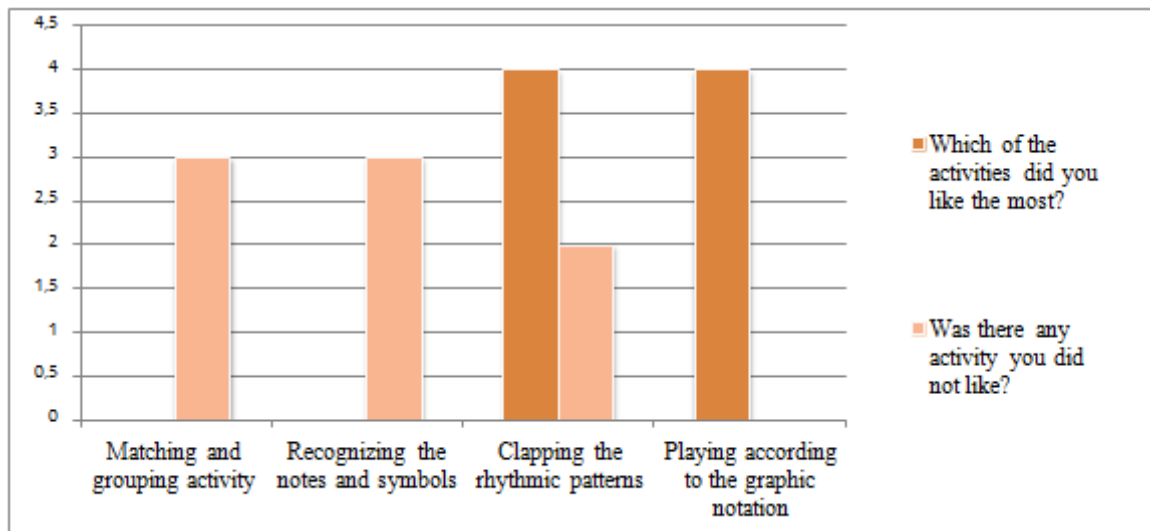
The next attended school was **Chomutov, Zahradní**. There were 22 pupils present in the 7th grade. This time, the computer worked and everything went well. The pupils loved the involving activities. Generally, they love singing and performing. The least attractive activity was the music theory. However, the reason was different. The pupils found the activity too easy and boring.



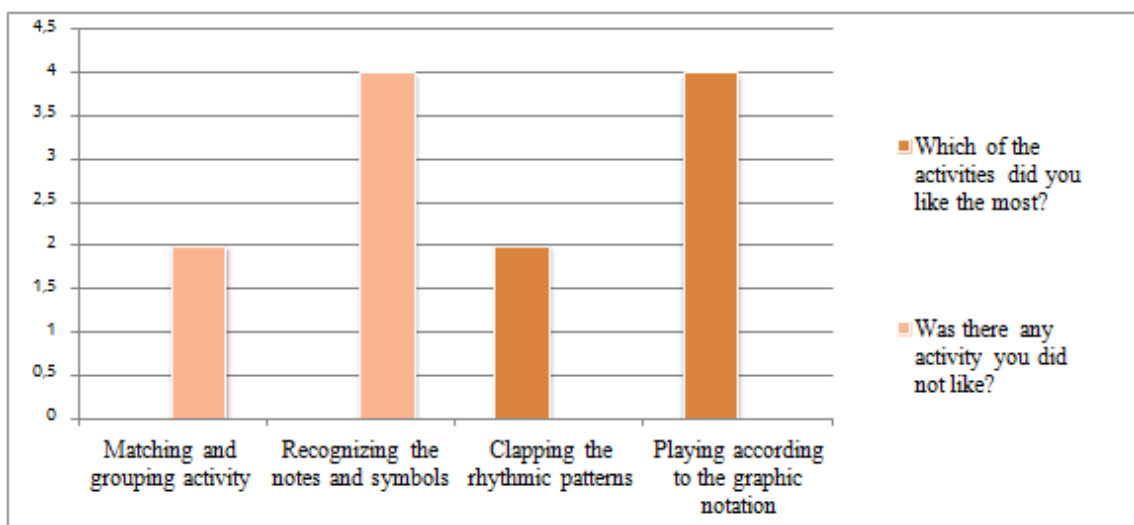
The next lesson was implemented in the 8th grade. There were 25 learners present. The students were very active and all activities seemed attractive for the students. According to their feedbacks, the most popular activity was clapping the rhythmic patterns and making the canons and trying different kinds of dynamics. The least favourite activity was recognizing the notes and symbols. The reasons were similar to the reasons stated above. It was too easy for the learners.



In the last school, **Nelumbo Education**, there were 8 pupils present in the two unified lower grades. According to the feedback, it is clear that the most popular activities were clapping the patterns and performing the graphic notation. The least favourite activities were notes and musical instruments. The reasons stated by the learners were that the instruments were too easy for them and the musical symbols were too hard because they did not know it even in the Czech language.



The last lesson was implemented again in the unified 8th and 9th grades. There were 6 students present. Everything went well and according to the lesson plan and the learners were very excited. The most popular activity was playing the musical instruments together with clapping the music. The arguments explaining their dislikes were that the activities were too easy and uninteresting.



6.4 Lesson Plan 3

Topic: The Symphony Orchestra

The lesson plan focuses on the orchestra (including musical instruments, their families, their organization, and the role of a conductor), reading a real orchestra sheet, performing a musical pieces and conducting according to three conducting patterns. Pupils should be able to organize different sections according to their seating in an orchestra; and they should be able to interpret easy music sheet with conducting.

Teaching objectives

- To identify different instrument families and sections
- To identify different sections within the symphony orchestra
- To explain the role of a conductor
- To perform three different conducting patterns
- To play Orff instruments according to the music sheet

Learning outcomes

Students will be able to:

- To organize instrument sections in the symphony orchestra (classify)
- To know the three conducting patterns (understand)
- To be able to interpret the conducting patterns (apply)
- To be able to play according to music sheet (apply)

4Cs reflection

- **Content:** the orchestra, the sections of musical instruments, conductor's role
- **Cognition:** to know the organization of the orchestra, to understand the conducting patterns
- **Communication:** present simple, adjectives, place prepositions
- **Culture:** to understand how the orchestra works

Preparation Prepare the two worksheets for each pupil (the rhyme, the reading exercise with conducting patterns). Prepare the music scores (Oh, Susanna) to be projected on the board. Prepare the appropriate instruments (claves, recorder,

Materials: two worksheets for everyone, the music scores, and musical instruments (Orff instruments:

6.4.1 Procedure

Motivation: Hand out the Worksheet no. 1 and tell the students that their task is to read the poem in pairs and fill in the names of musical instruments. When they are done, let the students read it aloud and check the right answers. Then, make students turn the page so they cannot see the text and ask them to name as many instruments as they can remember. Do a brainstorming of all instruments playing in an orchestra.

The symphonic orchestra, reading: Hand out the Worksheet no. 2 and tell the learners to read it carefully. Subsequently, their task is to write down the names of the particular sections into the organization scheme. Then, present the filled picture so that the pupils can check it and correct their answers. Highlight a new word “conductor” and ask the pupils for the translation. If they do not know, mime it and let them guess.

Conducting: Now, tell students that from now, they are conductors and show them the picture of three basic conducting patterns. First, start with the 2/4 meter. Make the students to stand up and use their hands for conducting. When everybody is able to conduct the 2/4 beat pattern, play the song *Albatraoz*⁴ by Aron Chupa and keep conducting with the pupils. Now, practice the 3/4 beat and when everybody gets the beat, play the song *Breakaway*⁵ by Kelly Clarkson. If you have time, try the most difficult patterns, the 4/4 beat pattern. Play the song *Part of Me*⁶ by Katy Perry.

Oh, Susanna Orff arrangement: Hand out the scores in pairs and play the melody on the recorder. Ask the students, if they know the melody and group them into four sections: claves, drums and tambourines, xylophones and glockenspiel, and maracas (or just modify it according to the materials available). Practice the rhythmic patterns with the groups and try various combinations: claves with tambourines, maracas and xylophones etc. Then, all together (me playing the recorder) play the song.

⁴ Chupa, A. [AronChupaVEVO]. (2014, October, 13). *AronChupa - I'm an Albatraoz*. [Video File]. Retrieved from <https://youtu.be/Bznxx12PtI0>

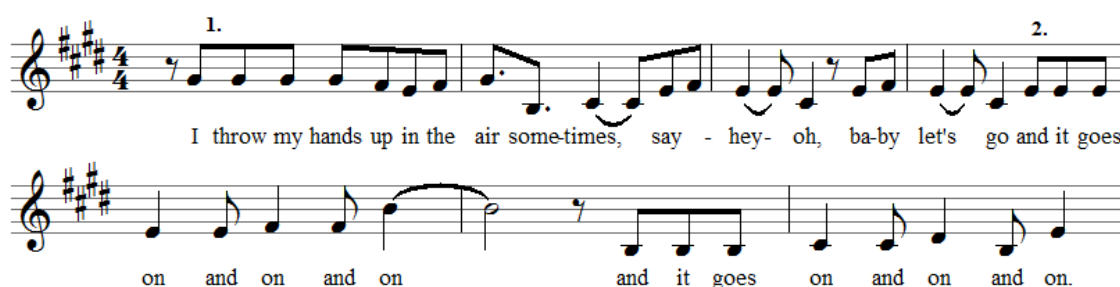
⁵ Clarkson, K. [kellyclarksonVEVO]. (2009, October 2). *Kelly Clarkson - Breakaway*. [Video File]. Retrieved from https://youtu.be/c-3vPxKdj6o?list=PLdq8YZzQBHEs9vk3_04CNbJhchFgJ16Ok

⁶ Perry, K. [KatyPerryVEVO]. (2012, March 21). *Katy Perry - Part Of Me*. [Video File]. Retrieved from <https://youtu.be/uuwfgXD8qV8>

Vocal warm-up: Start with a gentle hmm (quietly and softly) and run through the vowel sounds. Open up with a bright, clear “Ah” and proceed to five tone scale. Using the same tone, try alternating the vowel sounds. Then, try staccato, legato, forte and piano. Expand also the lower reaches of the voice (H major and lower). Finally, you can start singing the prepared song. Suggested warm-up patterns:



Singing in canon: First, play the song *Dynamite*⁷ by Taio Cruz and tell the students that they are going to sing only a part of the song in canon⁸. At the beginning, sing the melody and subsequently, add the lyrics. After it, try different combinations: girls, boys, rows, and groups, and sing it in canon.



Assessment: Can the students organize the symphony orchestra and its sections? Do the learners understand the conductor’s role? Are the pupils able to conduct basic patterns? Can the students sing in tune and are they able to sing in canon? Can they interpret the music scores?

⁷ Cruz, T. [TaioCruzVEVO]. (2010, July16). *Taio Cruz - Dynamite*. [Video File]. Retrieved from <https://youtu.be/Vysgv7qVYTo>

⁸ Inspired by: Durant, S. [Musical Futures]. (20140, February12). *Four-part round using 'Dynamite'*. [Video File]. Retrieved from <https://youtu.be/xZzdozhZ0hk>

Worksheet no. 1: The Orchestra Rhyme⁹

String section:

Underneath your chin is how you play the _____¹⁰

You can't drink a cola, while you play the viola.

Here's some friendly 'hellos', played by all the _____

It takes a lot of place to play the double bass.



Woodwind section:

And a sweet salute, played upon the _____

Let's listen to a solo, played upon the oboe.

We certainly can't forget the happy _____

Here's a comic tune, played by the bassoon.



Brass section:

You can't eat a crumpet, while you play the _____

Watch out for your funny bones here come all the trombones.

You can't eat popcorn, while you play _____

You can zippadee doodah on the great big tuba.



Percussion section:

All those strings, not flat nor sharp, that's the way to tune the harp.

Be careful; don't break your bone, when you play the _____

If you want some company, start to play the _____

You can have a discussion when you know the percussion.



And then there's the conductor he's the one who knows the score.

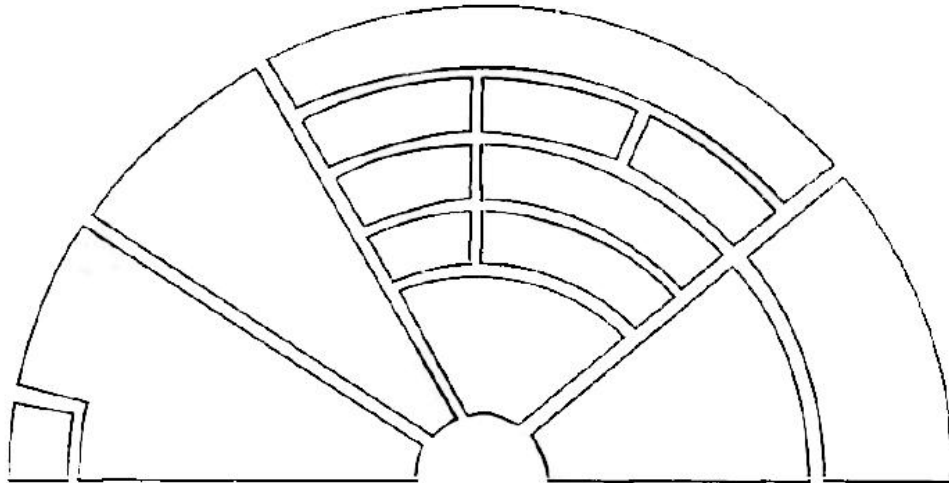
He brings the sound together, from a whisper to a roar.

He can make the symphony stop!

⁹ Adapted from Gemini's Song: The Orchestra is Here to Play (see the resources)
<http://www.songsforteaching.com/gemini/theorchestraisheretoplay.php>

¹⁰ Pictures retrieved from: <https://www.classicsforkids.com> (see the resources)

Worksheet no. 2: The Orchestra

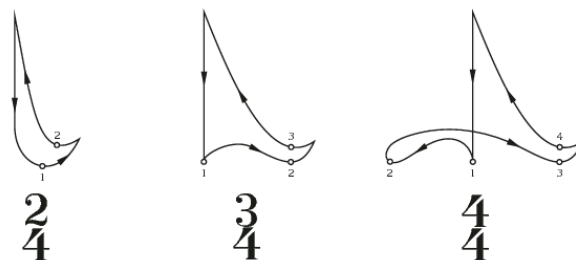


The orchestra sits in a semi-circular arrangement with the conductor facing them at the front, with his or her back to the audience.

- The largest section is the **string section**, which includes the **violins, violas, cellos** and **double bass**. The first violins are on the conductor's left with the second violins in the next triangle. The violas are immediately in front of the conductor and the cellos are on the right of the conductor in front of the basses.
- The next biggest section is the **woodwind section**. The flute section is behind the violas, next to the second violins, and the oboes are next to them. The **clarinets** are behind the **flutes**, with the **bassoons** behind the **oboes**.
- The **brass section** comprises **French horns, trumpets, trombones** and **tubas**. They sit behind the woodwind section with the horns behind the clarinets, the trumpets in the middle and the trombones and tubas together on the right.
- The **percussion section** is across the middle at the back. If a harp is needed it goes on the left of the conductor at the back of the first violins.

(Deller, Price, 2007: 32)

The Conducting Patterns¹¹



¹¹ Picture retrieved from <http://smus.com/gestural-music-direction/> (see the resources)

Music Sheet Arranged for Orff Instruments:¹²

Oh, Susanna
for Montessori School of Wooster

Steven Foster
Arranged by Karric McAllister and Andy Fling

Andante

Soprano Recorder
Percussion
Glock
Xylo/Metal
Xylo/Metal
Bass Drum

Oh, Susanna, p.2

Yee Haw!
Yee Haw!
Yee Haw!

Making Music Fun
www.makingmusicfun.net

¹² Foster, S. (2014). Oh Susanna [Sheet music], Arranged by McAllister, K. and Fling, A. Retrieved September 17, 2016, from https://makingmusicfun.net/pdf/sheet_music/oh-susanna-intermediate-orff.pdf

6.4.2 Comments and feedbacks

This chapter is a conclusion of the lessons taught concerning author's comments, impressions, and ideas. The comments should include benefits and possibilities as well as limitations, obstacles, and problems appeared during the implementation.

It was surprising how easy it was to teach music in English. It may have been caused by similar terms that are used both in Czech and English. The topic chosen were suitable for the students so they were able to manage it with no big obstacles. Particularly, musical instruments have similar as well as musical symbols coming from the Italian terminology. Certainly, it can be said that there were no problems concerning the language. Although the lessons went well, some non-language problems occurred. The most common problem was dealing with the technique. Some computers did not work or just the sound did not come from them. It made learners to lose the interest; and afterwards, it was hard to motivate them.

Sometimes, the activities had to be modified and adapted due to the conditions of the particular school. Sometimes, there were too many students in the classroom so it was impossible to realise a particular activity. Sometimes, the school did not have the instruments needed so they were replaced by available instruments or body parts. Generally, the lessons were excellent and all the teachers observing the lessons were excited. Even the headmasters were curious and came to observe. They were very satisfied with the results and students' responses.

Another limitation can be found in the amount of time. Three lessons did not seem to be satisfactory and the whole education lacks interconnections and relations. The last limitation can be seen in preparations. All the lesson plans were time consuming and everything had to be well prepared. To sum it up, there were more positives than negatives when implanting CLIL. It was a good opportunity for the teacher and students and both sides were very satisfied with the results.

7 RESEARCH ON CLIL AWARENESS

The aim of the research was to find out the teachers' awareness of the method CLIL and their attitude towards CLIL. Another purpose of the research was to discover the most important facts influencing the CLIL implementation. For the research, a questionnaire method was used.

The questionnaire consists of 16 quantitative questions. The questionnaire was distributed to 20 teachers and headmasters of the four schools involved in the CLIL implementation in September 2016. The purpose of the questionnaire was to verify or disprove the hypotheses and to find out the responses to general questions about content learning in foreign languages.

7.1 Hypotheses

- **Hypothesis No. 1:** The CLIL method is a relatively new method (in the Czech Republic) that is not well-known, so the expected hypothesis is that most of the asked teachers are not familiar with the method CLIL. They may be familiar with the subject teaching connected with some foreign language elements, but they are not expected to be familiar with the method CLIL itself with its methodology and regularities.
- **Hypothesis No. 2:** The CLIL method is an approach based on cooperative work between teachers. The expected hypothesis is that many teachers may feel uncomfortable to cooperate with other teachers. The reasons can be different, but the supposed reason is that they do not want to bother the others.
- **Hypothesis No. 3:** CLIL implementation requires special education involving the methodology. The teachers should be open to learning new things and they should be willing to educate themselves. The expected hypothesis is that the teachers would appreciate seminars and courses available online. The supposed reaction of the teachers is that they would like to be educated in their school or through an eLearning course.
- **Hypothesis No. 4:** Because CLIL is a bilingual form of education, it requires a certain language level. The language conditions needed for CLIL are not strictly stated, but it is possible that teachers lack self-confidence in the field of the foreign

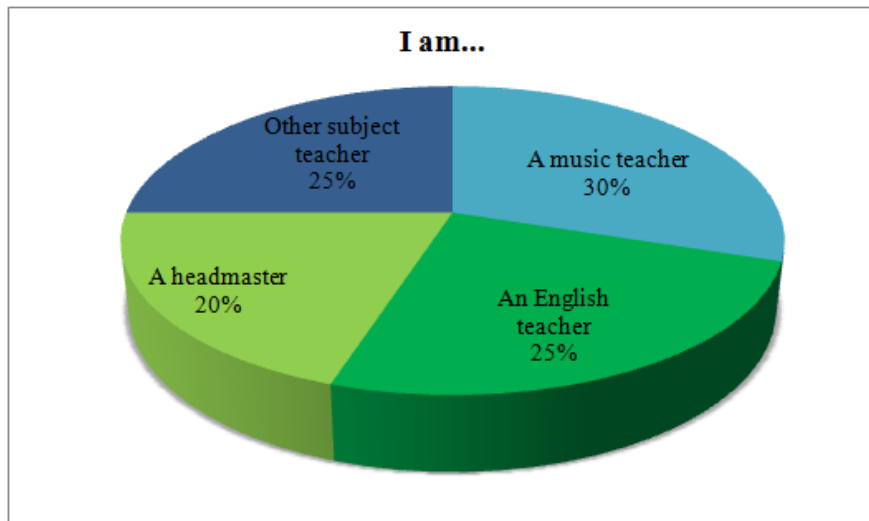
language. It is very common that teachers know the foreign language quite well but they feel insecure to communicate in the language and use the language fluently and naturally.

- **Hypothesis No.5:** Planning a CLIL lesson is a time-demanding activity so the expected reaction of the teachers is that they do not want to spend their free time preparing CLIL lesson plans. One of the most common concerns of CLIL teachers is that they miss appropriate materials for their classes, and adapting new materials takes too much time. The expected amount of the time devoted to the preparations is about two hours per week. The teachers need to prepare extra materials, worksheets, multimedia sources, and other visuals.
- **Hypothesis No.6:** The last expected result is that the teachers and headmasters should be open to implementing bilingual education because it develops the school prestige increasing competitiveness and bringing new opportunities such as international projects. The supposed reaction of the teachers and headmasters is that they would like to participate in these international projects.

7.2 Analysis of the results

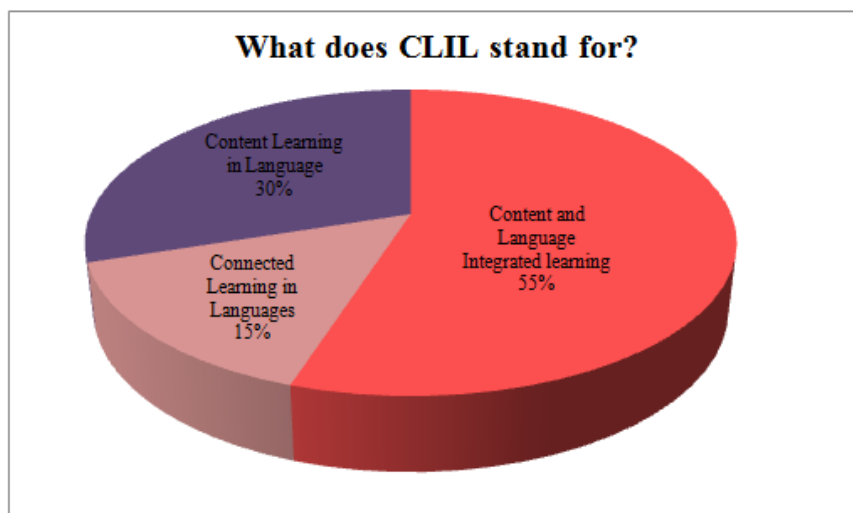
The following chapter analyzes all responses of the research questionnaire realised in September 2016 during the CLIL implementation. There were 20 respondents involving subject and language teachers, and headmasters of four schools.

Question No. 1



The target group of the research included teachers and headmasters from the schools involved in the CLIL implementation. There were 20 respondents interested in filling the questionnaire, four headmasters, six music teachers, five English teachers and five educators teaching another subject.

Question No. 2



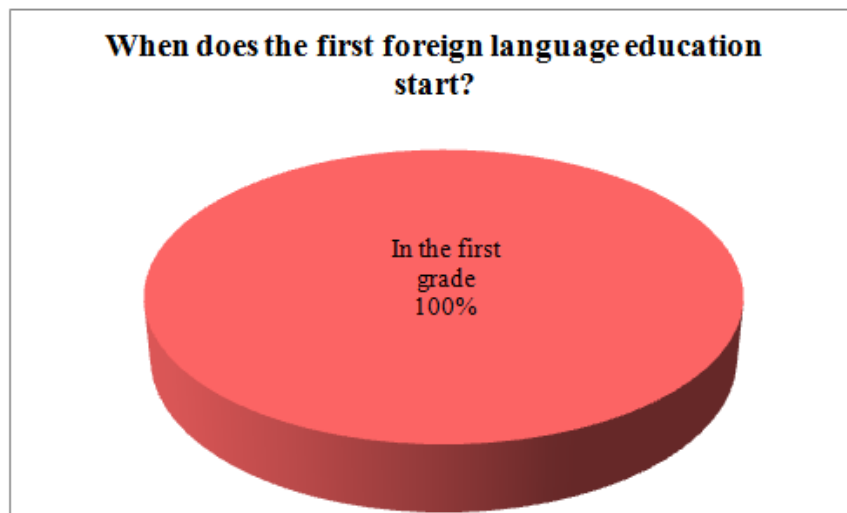
The aim of the question was to find out if the pedagogues know the acronym CLIL. More than a half the respondents knew the correct answer. This is the reason why the remaining questions were oriented on bilingual education in general rather than on the method CLIL itself.

Question No. 3



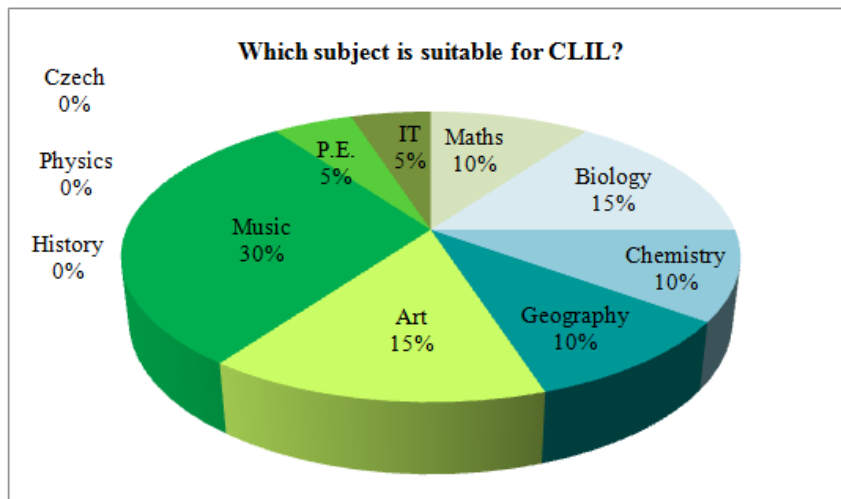
All respondents answered that the English language is the only foreign language taught primarily in their schools. This result was expected, however, the English language is not required by the Framework Education Programme in the field of the first foreign language. The conditions for the foreign language education have to follow the expected outcomes regardless of the foreign language.

Question No. 4



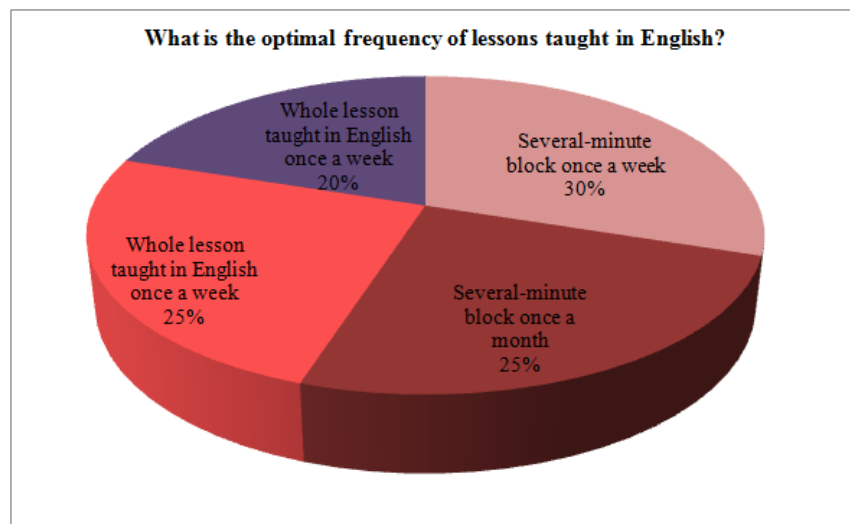
It is a very positive finding that English is taught from the very first grade in all schools. It seems that English is as important as the Czech language or Mathematics. Learning English from the beginning of the compulsory education is undoubtedly very beneficial because the learners should be prepared for further English education out of the standard English lessons.

Question No. 5



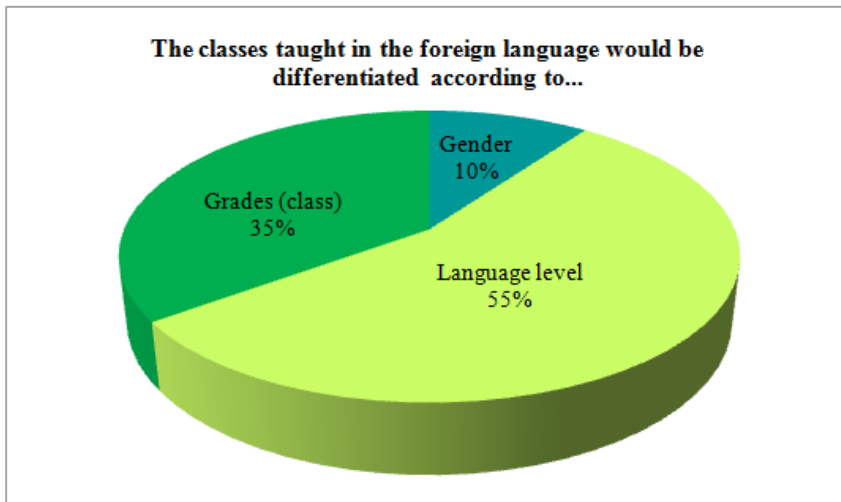
According to the teachers, the most suitable subject for CLIL is Music. This result was expected because most of the teachers were music teachers. Surprisingly, the three teachers find Art appropriate. The same result was found out in the case of Biology. Two teachers chose geography, two educators chemistry, and two teachers chose Mathematics. Only one person finds P.E. suitable for CLIL. IT was the same.

Question No. 6



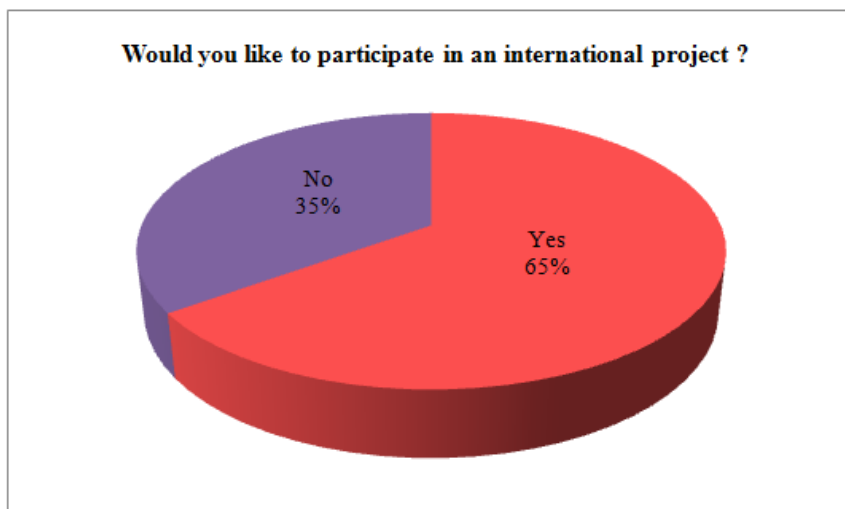
The results commenting on the frequency of bilingual lessons were balanced. Six teachers would appreciate short several-minute blocks once a week (as a form of soft CLIL). Five teachers would like to have several-minute blocks only once a month. Five teachers can imagine whole lessons taught in English once a week. The remaining four teachers would appreciate whole lessons taught in English once a month.

Question No. 7



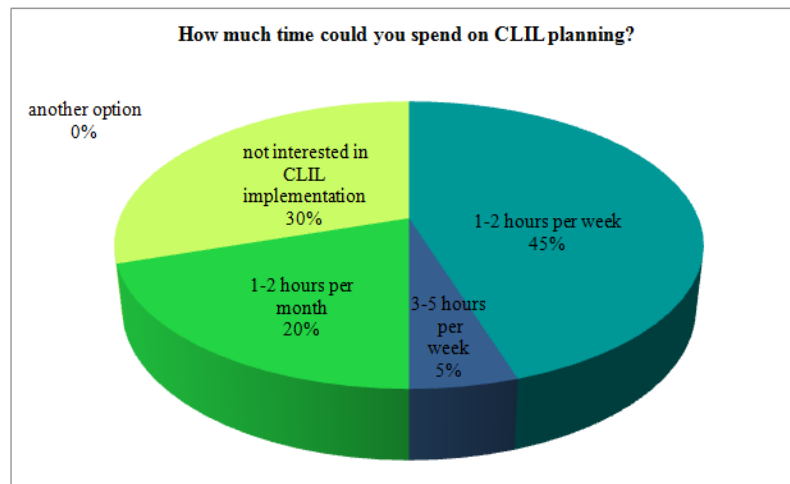
It is unexpected that teachers would appreciate the differentiation according to the students' language level. Regular lessons are divided by grades respectively, by learners' age. The division by abilities would be more effective, regardless the age. The only person thinks that girls should be separated from boys during the learning process.

Question No. 8



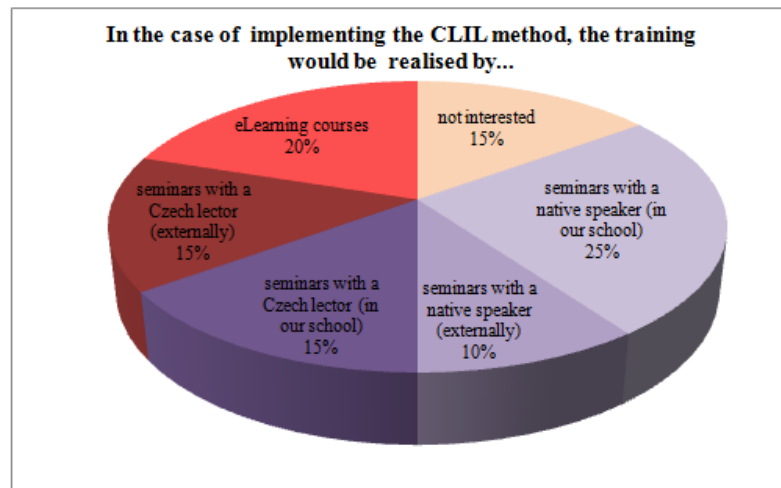
Thirteen respondents stated that they would like to participate in an international project (Erasmus+, Peer Programmes, eLearning). International projects bring a chance to experience different educational styles and cooperative work. Teachers and students have the opportunity to find new relationships, to meet other cultures and traditions, and to immerse themselves in a foreign language and personal development in general. Seven respondents are not interested in being a part of international cooperation.

Question No. 9



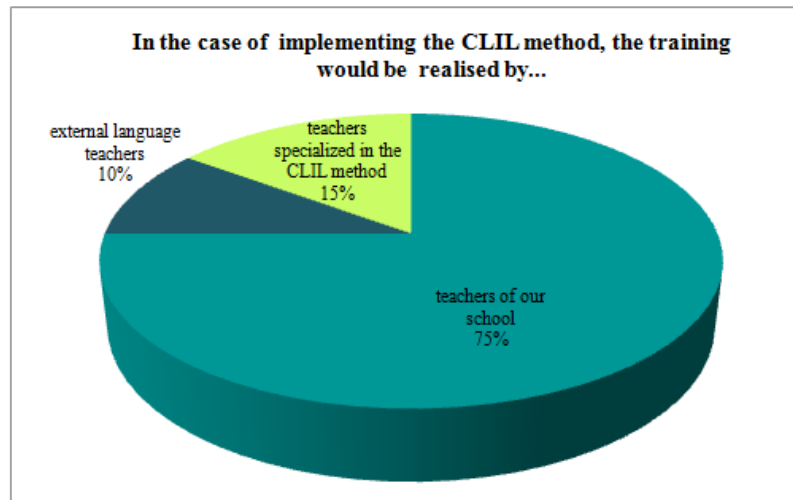
Nine respondents said that they could spend about one to two hours per week on planning CLIL lessons. It is a positive result because one hour per week is appropriate and seems to be manageable. One respondent would be able to devote more time, and four respondents would demand less time for CLIL planning. Surprisingly, six respondents are not interested in CLIL planning at all.

Question No. 10



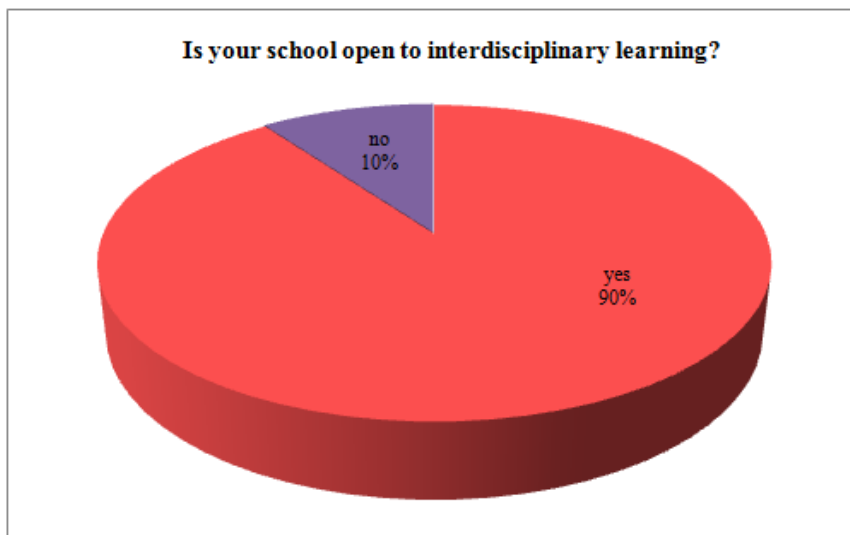
The reactions to the question No. 10 were balanced. Five respondents would appreciate workshops led by a native school but taking place in their school. Two respondents would attend courses organised in an external workplace by a native speaker. Three respondents would demand a Czech lecturer in their school, and three other respondents would be able to attend workshops in an external place led by a Czech educator. Four respondents would like to take part in online courses. The last three respondents were not interested in extra courses.

Question No. 11



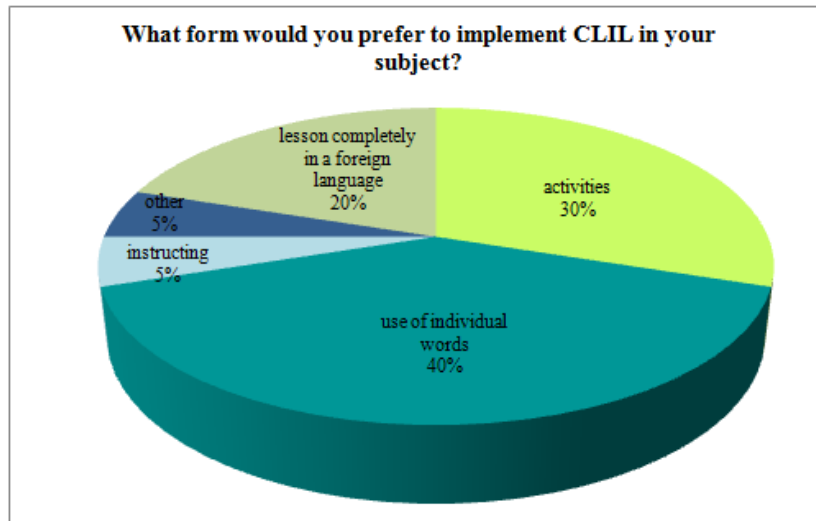
It was expected that in the case of implementing CLIL, the training for teachers would be organised by other teachers of the school. The supposed reason is that it is very comfortable and manageable for both sides. Three respondents would demand a specialized teacher oriented on CLIL. Two respondents would be satisfied with a language teacher coming from an external workplace but not specialized in the CLIL method. It can be assumed that these teachers would like to have only language courses because they feel uncertain in the foreign language.

Question No. 12



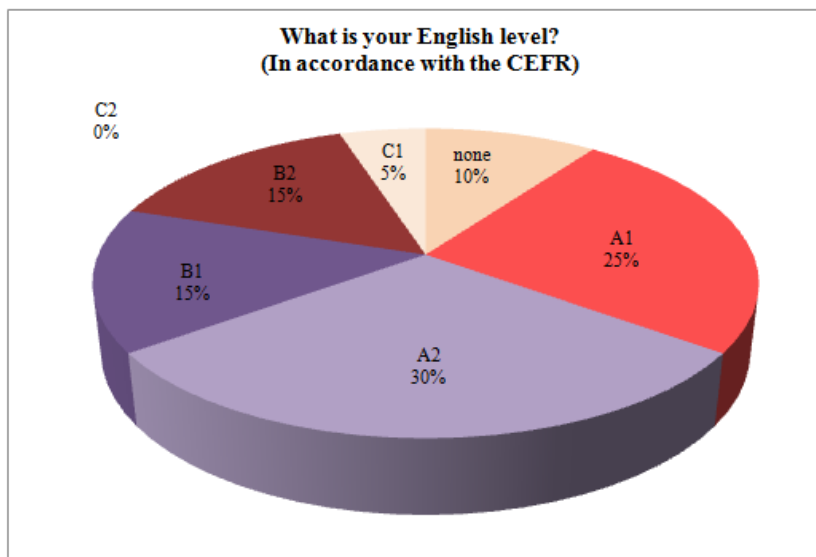
Interdisciplinary learning is a trend in education. It is an approach offering real-world learning in context. It is an efficient method based on collaboration. It is very positive that ninety percent of the respondents think that their school is open to interdisciplinary learning and cooperative work.

Question No. 13



Most respondents would prefer using individual words during the lessons. This fact is logical because this form of CLIL is the easiest way of implementation that is not linguistically demanding. Six respondents would prefer activities (including games, songs, videos...) in their lessons. Four people would be able to have their classes taught completely in a foreign language. One person would prefer instructing. One person would appreciate another possibility but did not specify it.

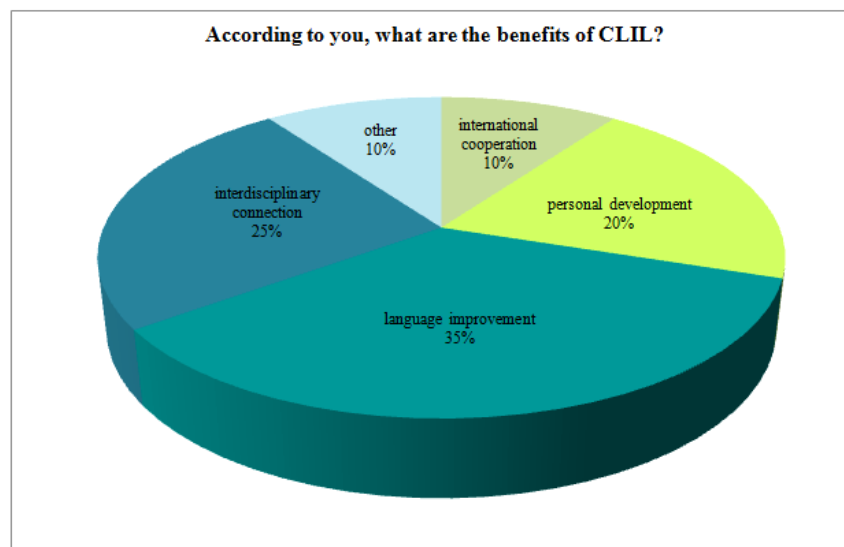
Question No. 14



Six respondents indicated their level of English as A2, meaning that they are able to deal with simple information and express themselves in easy contexts. The A2 elementary level is an appropriate level needed for CLIL lessons. The A2 level teachers should be able to assign simple and routine tasks and they should be able to use

common expressions related to the subject. Three respondents stated that their English level is B1. The B1 level teachers should be able to manage daily situations and simple texts on topics that are familiar. They can describe more abstract things such as dreams, ambitions, and hopes. They can express their opinions, explanations, and reasons. This level is ideal for implementing the CLIL method because these teachers should feel confident in their teaching. Three respondents indicated their English level as B2. These teachers should be able to express and understand complex, abstract texts. They can produce detailed descriptions and explanations giving different options. It is expected that these teachers are the English teachers. Five respondents replied that their English level is A1. These teachers are beginners but they should be able to exchange information in a simple way. This level seems to be appropriate for soft CLIL variation. One teacher stated that his or her English level is C1. Probably, it is an English teacher. None of the teachers is considered to be the level C2.

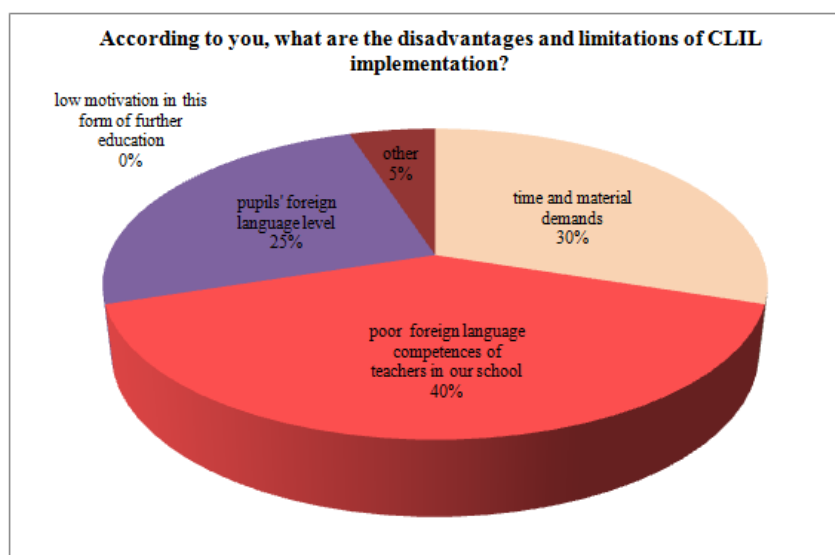
Question No. 15



According to seven respondents, the main benefit of CLIL is a language improvement. The result was expected because it is really one of the most predominant benefits of CLIL; the method improves communicative skills based on real situations, vocabulary enrichment, grammar rules fixation, and collocation usage. Five respondents find the main benefit in interdisciplinary connection. It is supposed that they find CLIL useful for its connection of various disciplines. The connection helps students learn to analyse and synthesize the subjects. Four respondents think that CLIL is beneficial for a

personal development. This result can be seen from two perspectives. First, it is beneficial for the learners because CLIL increases their prestige and employability in their further education or job. It also develops their personal competences such as self-confidence and self-reflection. Secondly, CLIL is useful for the teachers. The method develops teachers' personal competences together with the professional ones. It offers qualification improvement resulting in their better prestige. Two respondents consider CLIL to be beneficial for its possible international cooperation. CLIL does not need to be based on international cooperation, but it can be a possible way of realisation. Two respondents filled in their own ideas. The first response included a cultural enrichment, and the second response mentioned work with real content.

Question No. 16



Eight respondents see the biggest limitation in poor foreign language level of the teachers. However, according to the research (concerning the English level), the teachers should be capable of implementing CLIL. Six respondents find CLIL time-consuming. Preparing CLIL materials is undoubtedly time-consuming and material demanding, but the materials can be re-used later. Five respondents think that CLIL is hard for the students. One respondent mentioned another issue. CLIL implementation does not seem to be systematic and complete because it is still unknown in their school. No respondent marked a low motivation for implementing the CLIL method.

8 CONCLUSION

The aim of the theoretical part was to define CLIL with its core features, techniques, strategies, and main principles. The diploma thesis demonstrates the differences between bilingual education, total immersion, and CLIL. The thesis deal with the benefits and limitations of CLIL and it highlights the inspirational theories inspiring the CLIL method. The theoretical part also analyses the Czech curricular system and its possibilities for implementing the CLIL method. The chapter dealing with the Czech curriculum describes the foreign language education and Music Education that was crucial for the practical part implementing the method. The next theoretical chapter concerns planning CLIL. It defines conditions and potential ways of implementing the method. The chapter analyses the CLIL context and learning outcomes; and it demonstrates preparing the CLIL unit with its materials, activities and assessment.

The practical part demonstrates the CLIL implementation. The CLIL lessons were implemented in four schools in Chomutov. First, there are described the schools and their school programmes concerning music and English education. The next three chapters contain three music lesson plans, including their objectives, procedures, assessment and teacher's notes. Every chapter is accompanied by feedbacks from the students. The essential element of the practical part was the survey realised in the four mentioned schools. The main aim of the survey was to discover teachers' awareness of the CLIL method and their opinions on the method. The survey was based on the questionnaire concerning preparation, limitations, possibilities and facts influencing the CLIL realisation. Before the survey, six hypotheses were established to find out the teachers' opinions and views.

The research proved that CLIL is not a well-known method and the teachers are not familiar with the acronym. Thus, they were given an explanation of the method and the whole research was focused on bilingual education in general. The research confirmed that the teachers are open to participate in bilingual projects and cooperation and they are able to cooperate with other teachers. They would also feel motivated if they had the chance to implement bilingual elements in their classes. The teachers find the method CLIL very useful and they believe that it would bring them a personal development and it would help the learners to increase their foreign language skills.

The survey verified the hypothesis that implementing CLIL is a time-consuming goal. The asked teachers would be able to devote about one to three hours per week to the preparation. They would also need a special education needed for the realisation. The respondents replied that they would appreciate online courses that they could attend from their homes. They would also like to have special workshops and seminars organised in their workplace. The reason is that it is more comfortable and time-saving. The respondents also lack some materials and guides because they think there is not much information available on the Czech market.

The research also highlights the foreign language issue. The asked teachers think that the biggest problem is in their foreign language knowledge. They find their language skills insufficient, but the professional knowledge of the foreign language is not needed. The teachers could use some words or easy instructions and use the only soft form of CLIL. According to the research, the main problem can be seen in the teachers' self-confidence that is not big. They feel insecure to use the foreign language in their classes because they cannot use the foreign language fluently.

To conclude the thesis, it was a great opportunity to implement the CLIL method in four various schools. The reactions and attitudes towards the realisation were impressive. The teachers excited about the lessons and after the lessons, they were interested in the CLIL method. They were also surprised by the pupils' reactions. The learners had no obstacles during the classes and they would appreciate more lessons like these. It can be supposed that the reason for their excitement and positive response is that the topic was very easy and familiar. The second reason can be found in the terminology that is very similar to the Czech one. The names of the musical instruments and symbols are terms coming from the Italian language and they are easy to learn.

It was also a great opportunity to do a research finding the various results. After the lessons, the teachers started to be interested in CLIL and they required the materials used in the classes. The headmasters were so excited that they offered some job opportunities and cooperation. The whole project was perceived positively by all participants and there is a belief that it could be helpful in the future, both for the teachers and for the author of the thesis.

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APPENDICES

Appendix 1: Questionnaire distributed to the teachers

Appendix 2: Sample students' feedbacks

Appendix 3: Filled worksheet No. 1 Listening and Matching Activity

Appendix 4: Filled worksheet No. 2 Crossword

Appendix 5: Filled worksheet No. 3 Matching and Grouping Activity

Appendix 6: Filled worksheet No. 4 Musical Symbols

Appendix 7: Filled worksheet No. 5 The Orchestra Rhyme

Appendix 8: Filled worksheet No. 6 The Orchestra

Appendix 9: Vocabulary

Appendix 10: Photographs taken during the lessons

Appendix 1: Questionnaire distributed to the teachers

Dotazníkové šetření pro učitele druhého stupně základních škol, výuka předmětů v cizím jazyce pomocí metody CLIL (popis metody je přiložen k dotazníku)

1. Jsem:

- a. Učitel (ka) hudební výchovy
- b. Učitel (ka) anglického jazyka
- c. Učitel (ka) hudební výchovy a anglického jazyka
- d. Učitel (ka) jiného předmětu
- e. Ředitel (ka) školy

2. Zkratka CLIL znamená:

- a. Content and Language Integrated learning
- b. Connected Learning in Languages
- c. Content Learning in Language

3. Jaký cizí jazyk je u vás na škole primárně vyučován?

- a. Anglický
- b. Německý
- c. Španělský
- d. Jiný: _____

4. Od kterého ročníku se u vás na škole vyučuje první cizí jazyk?

- a. První třída
- b. Druhá třída
- c. Třetí třída
- d. Později

5. Jaký předmět je podle vás vhodný pro paralelní vstupy v cizím jazyce?

- a. Biologie
- b. Český jazyk
- c. Dějepis
- d. Fyzika
- e. Hudební výchova
- f. Chemie
- g. Informatika
- h. Matematika
- i. Tělesná výchova
- j. Výtvarná výchova
- k. Zeměpis

6. Jaká by měla být frekvence vstupů v cizím jazyce?

- a. Několikaminutové úseky jednou za týden
- b. Několikaminutové úseky jednou za měsíc
- c. Celé hodiny vedené v cizím jazyce jednou za týden
- d. Celé hodiny vedené v cizím jazyce jednou za měsíc
- e. Jiná: _____

7. Jaká by měla být diferenciací tříd v případě zavedení výuky v cizím jazyce?

- a. Podle ročníku/tříd
- b. Podle úrovně znalosti jazyka
- c. Podle pohlaví

8. Chtěli byste se v rámci CLILu zapojit do nějakého mezinárodního projektu? (eTwinning, Peer programy, projekty v rámci Erasmus+)

- a. Ano
- b. Ne

9. Kolik hodin vlastní přípravy můžete věnovat přípravě hodin CLIL s využitím metody CLIL?

- a. 1-2 hodin týdně
- b. 3-5 hodin týdně
- c. 1-2 hodin měsíčně
- d. Nemám zájem o přípravu CLILu
- e. Jiné: _____

10. Kterou formu přípravy byste upřednostnili?

- a. Seminář realizovaný rodilým mluvčím na naší škole
- b. Seminář realizovaný rodilým mluvčím na externím pracovišti
- c. Seminář realizovaný českým lektorem/kolegou na naší škole
- d. Seminář realizovaný českým lektorem/kolegou na externím pracovišti
- e. eLearningový kurz
- f. žádnou

11. V případě zavedení metody CLIL na vaší škole bude pravděpodobně příprava vedena:

- a. Učiteli jazyků naší školy
- b. Externími učiteli jazyků
- c. Jazykovými lektory se specializací na metodu CLIL

12. Je vaše škola otevřena mezioborovým hodinám?

- a. Ano
- b. Ne

13. V jaké formě upřednostňujete zavedení CLILu do výuky vašeho předmětu

- a. Využití jednotlivých slovíček
- b. Aktivity (hry, písňe...)
- c. Zadávání instrukcí
- d. Celá hodina kompletně v cizím jazyce
- e. Jiné: _____

14. Vaši znalost anglického jazyka hodnotíte na úrovni (podle Společného evropského referenčního rámce pro jazyky, který je přiložen k dotazníku)

- a. A1
- b. A2
- c. B1
- d. B2
- e. C1
- f. C2
- g. neumím anglicky

15. Jaké vidíte výhody v implementaci metody CLIL ve vašem předmětu

- a. Spojení mezioborové vztahy
- b. Zlepšení užívání jazyka v mluvené formě
- c. Možnost vlastního posunu
- d. Zahraniční spolupráce
- e. Jiné: _____

16. Jaké vidíte nevýhody v implementaci CLILu:

- f. Nízká jazyková kompetence pedagogů na naší škole
- g. Nízká motivace v této formě dalšího vzdělávání
- h. Úroveň cizího jazyka žáků školy
- i. Časová a materiální náročnost
- j. Jiné nevýhody: _____

Společný evropský referenční rámec pro jazyky¹³

Stupeň A1: Rozumí známým každodenním výrazům a zcela základním frázím, jejichž cílem je vyhovět konkrétním potřebám, a umí tyto výrazy a fráze používat. Umí představit sebe a ostatní a klást jednoduché otázky týkající se informací osobního rázu, např. o místě, kde žije, o lidech, které zná, a věcech, které vlastní, a na podobné otázky umí odpovídat. Dokáže se jednoduchým způsobem domluvit, mluví-li partner pomalu a jasně a je ochoten mu/jí pomoci.

Stupeň A2: Rozumí větám a často používaným výrazům vztahujícím se k oblastem, které se ho/jí bezprostředně týkají (např. základní informace o něm/ní a jeho/její rodině, o nakupování, místopisu a zaměstnání). Dokáže komunikovat prostřednictvím jednoduchých a běžných úloh, jež vyžadují jednoduchou a přímou výměnu informací o známých a běžných skutečnostech. Umí jednoduchým způsobem popsat svou vlastní rodinu, bezprostřední okolí a záležitosti týkající se jeho/jejích nejnáléhavějších potřeb.

Stupeň B1: Rozumí hlavním myšlenkám srozumitelné spisovné vstupní informace týkající se běžných témat, se kterými se pravidelně setkává v práci, ve škole, ve volném čase atd. Umí si poradit s většinou situací, jež mohou nastat při cestování v oblasti, kde se tímto jazykem mluví. Umí napsat jednoduchý souvislý text na témata, která dobře zná nebo která ho/ji osobně zajímají. Dokáže popsat své zážitky a události, sny, naděje a cíle a umí stručně vysvětlit a odůvodnit své názory a plány.

Stupeň B2: Dokáže porozumět hlavním myšlenkám složitých textů týkajících se jak konkrétních, tak abstraktních témat včetně odborně zaměřených diskusí ve svém oboru. Dokáže se účastnit rozhovoru natolik plynule a spontánně, že může vést běžný rozhovor s rodilými mluvčími, aniž by to představovalo zvýšené úsilí pro kteréhokoliv účastníka interakce. Umí napsat srozumitelné podrobné texty na širokou škálu témat a vysvětlit své názorové stanovisko týkající se aktuálního problému s uvedením výhod a nevýhod různých možností.

Stupeň C1: Rozumí širokému rejstříku náročných a dlouhých textů a rozpozná implicitní významy textů. Umí se plynule a pohotově vyjadřovat bez zjevného hledání výrazů. Umí jazyka užívat pružně a efektivně pro společenské, akademické a profesní účely. Umí vytvořit srozumitelné, dobře uspořádané, podrobné texty na složitá témata, čímž prokazuje ovládnutí kompozičních útvarů, spojovacích výrazů a prostředků koheze.

Stupeň C2: Snadno rozumí téměř všemu, co si vyslechne nebo přečte. Dokáže shrnout informace z různých mluvených a psaných zdrojů a přitom dokáže přednést polemiku a vysvětlení v logicky uspořádané podobě. Dokáže se spontánně, velmi plynule a přesně vyjadřovat a rozlišovat jemné významové odstíny dokonce i ve složitějších situacích.

¹³ Hubáčková, J. (2009). *Stupně pokročilosti ovládnutí cizího jazyka podle Evropského referenčního rámce*. Praha: Portál Jazyků. Retrieved September 10, 2016, from <http://www.portaljazyku.cz/texty/clanky/evropsky-referencni-ramec.html>

Vysvětlení pojmu CLIL¹⁴

CLIL patří k významným kurikulárním trendům současného evropského školství, a je jednou z možných strategií dvojjazyčného vzdělávání. CLIL plně integruje výuku učiva jak daného předmětu, tak i cizího jazyka. CLIL má výrazný interdisciplinární charakter, kdy dochází k propojení jazykové výuky a vyučovaného předmětu. Jazyk je prostředkem pro výuku vzdělávacího obsahu, a ten se naopak stává zdrojem pro výuku jazyků. Názornou ukázkou výuky CLIL v České republice může být integrace angličtiny a ICT, kde ICT je prostředkem k výuce jazyka, přičemž se žák neustále učí používat nově nabyté vědomosti ve fungování ICT.

Mezi nesporné výhody CLIL patří přirozené prostředí pro výuku a rozvoj cizího jazyka. Žáci použijí cizí jazyk v naprosto přirozeném prostředí, a ne v uměle vykonstruovaných situacích tak, jak se děje v hodinách cizího jazyka. Jsou lépe motivováni a jsou zároveň účastni bezprostředního použití jazyka. Hodina jednoho nejazykového předmětu umožní tak nenásilné osvojování si cizího jazyka.

Výuka metodou CLIL je dost často nesprávně interpretována jako výuka nejazykového předmětu v cizím jazyce nebo jako výuka jazyka na základě témat z odborných předmětů, tj. na základě mezipředmětových vztahů. V prvním případě jde o bilingvní, resp. cizojazyčnou výuku nejazykového předmětu, při které je u žáků nezbytným předpokladem znalost cizího jazyka. Cílem takové hodiny není získat primárně nové znalosti v cizím jazyce, ale především v nejazykovém předmětu, nabízené prostřednictvím cizího jazyka. Ve druhém případě jde o mezipředmětové vztahy; kde učitel využívá znalostí žáků z nejazykového předmětu k výuce slovní zásoby, gramatických a lexikálních jevů cizího jazyka. V tomto případě není cílem hodiny získat nové znalosti v nejazykovém předmětu.

¹⁴ Baladová, G. (2009). *Výuka metodou CLIL*. Praha: RVP Metodický portál. Retrieved September 10, 2016, from <http://clanky.rvp.cz/clanek/o/z/2965/vyuka-metodou-clil.html/>

Appendix 2: Sample students' feedbacks

Zpětná vazba – první hodina

1. Užil(a) sis dnešní hodinu?
 a. ano
 b. ne
2. Bylo jednoduché rozumět anglickým slovíčkům?
 a. ano
 b. ne
3. Rozuměl(a) jsi i anglickému zadání?
 a. ano
 b. ne
4. Chtěl(a) bys mít další takovou hodinu?
 a. ano
 b. ne

Zpětná vazba – druhá hodina

1. Která aktivita se ti líbila nejvíce?
 a. Přiřazování hudebních nástrojů do skupin
 b. Rozpoznávání hudebních symbolů a not
 c. Tleskání rytmických figur
 d. Hraní (na tělo) podle grafického partu
2. Která aktivita tě bavila nejméně?
 a. Přiřazování hudebních nástrojů do skupin
 b. Rozpoznávání hudebních symbolů a not
 c. Tleskání rytmických figur
 d. Hraní (na tělo) podle grafického partu
3. Uveď důvod, proč tě daná aktivita bavila nejméně

Protože noty neumím!

Appendix 3: Filled worksheet No. 1 Listening and Matching Activity

Listening and Matching Activity



Accordion	<u>akordeón 1</u>	Piano	<u>klavír 12</u>
Bagpipes	<u>dudy 5</u>	Recorder	<u>soková' flétna 15</u>
Clarinet	<u>klarinet 4</u>	Saxophone	<u>saxofon 16</u>
Drum	<u>tuben 3</u>	Tambourine	<u>somburina 7</u>
Flute	<u>příčná' flétna 10</u>	Triangle	<u>triangle 2</u>
Horn	<u>lesní' roh 11</u>	Trombone	<u>posoun 8</u>
Guitar	<u>kytara 6</u>	Trumpet	<u>trubka 13</u>
Harp	<u>harfa 9</u>	Violin	<u>houle 14</u>

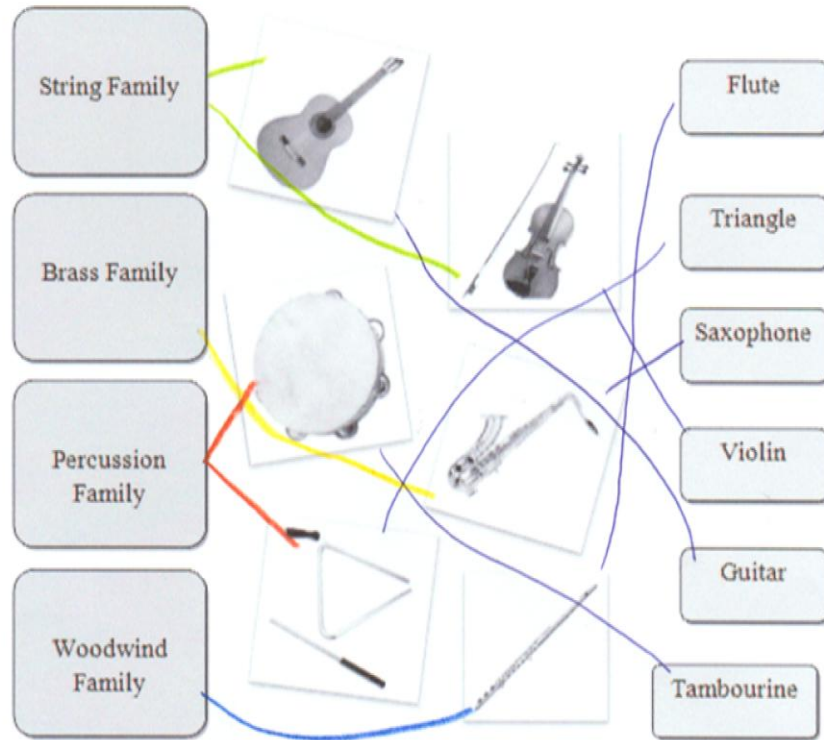
Appendix 4: Filled worksheet No. 2 Crossword

Crossword

1 PIANO
2 CLARINET
3 BAGPIPES
4 KEYBOARD
5 TRUMPET
6 HORN
7 BANJO
8 TROMBONE
9 GUITAR
10 DRUMS
11 SAXOPHONE
12 TAMBOURINE

Appendix 5: Filled worksheet No. 3 Matching and Grouping Activity

Matching and Grouping Activity



Name another instrument belonging to the STRING FAMILY

cello

Name another instrument belonging to the BRASS FAMILY

trombone

Name another instrument belonging to the PERCUSSION FAMILY

timpani

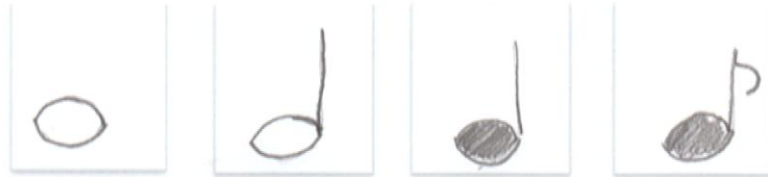
Name another instrument belonging to the WOODWIND FAMILY

recorder

Appendix 6: Filled worksheet No. 4 Musical Symbols

Musical Symbols

1) Draw the notes in the following boxes

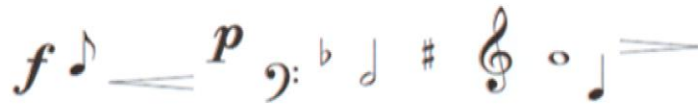


Whole Note

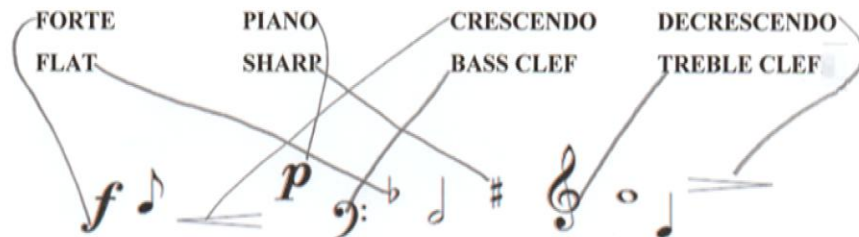
Half Note

Quarter Note

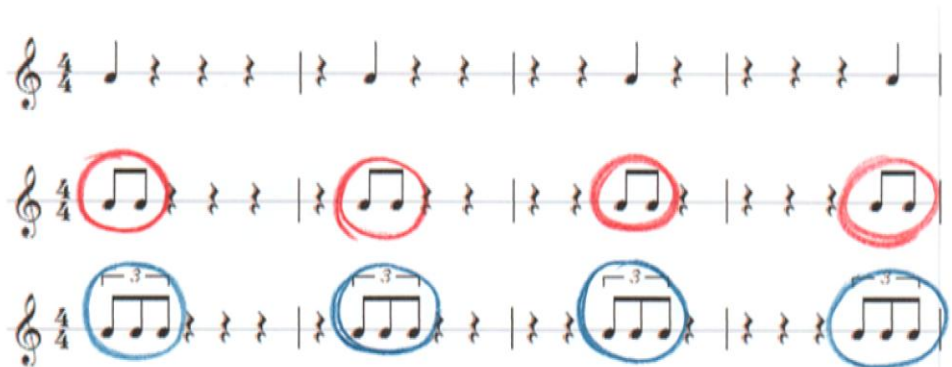
Eighth Note



2) Match the following names with the symbols



3) Clap the Rhythmic Patterns



4) Circle:

- All **eighth notes** (use the red colour)
- All **triplets** (use the blue colour)

Appendix 7: Filled worksheet No. 5 The Orchestra Rhyme

Worksheet no. 1: The Orchestra Rhyme

String section:

Underneath your chin is how you play the violin

You can't drink a cola, while you play the viola.

Here's some friendly 'hellos', played by all the cellos

It takes a lot of place to play the double bass.



Woodwind section:

And a sweet salute, played upon the Flute

Let's listen to a solo, played upon the oboe.

We certainly can't forget the happy clarinet

Here's a comic tune, played by the bassoon.



Brass section:

You can't eat a crumpet, while you play the TRUMPET

Watch out for your funny bones here come all the trombones.

You can't eat popcorn, while you play Horn

You can zippadee doodah on the great big tuba.



Percussion section:

All those strings, not flat nor sharp, that's the way to tune the harp.

Be careful; don't break your bone, when you play the Xylophone

If you want some company, start to play the timpani

You can have a discussion when you know the percussion.



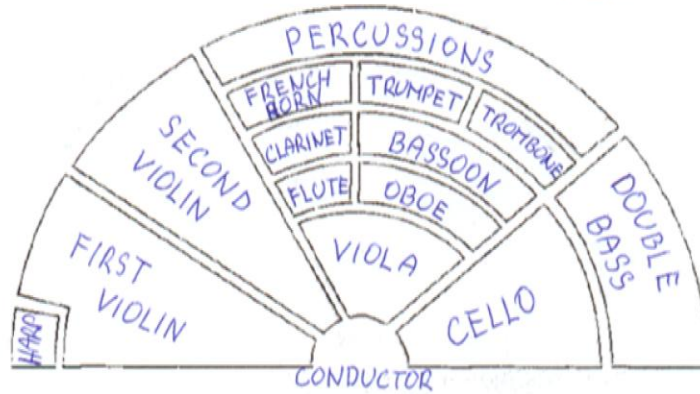
And then there's the conductor he's the one who knows the score.

He brings the sound together, from a whisper to a roar.

He can make the symphony stop!

Appendix 8: Filled worksheet No. 6 The Orchestra

The Orchestra

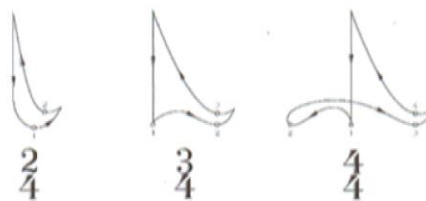


The orchestra sits in a semi-circular arrangement with the conductor facing them at the front, with his or her back to the audience.

- The largest section is the **string section**, which includes the **violins**, **violas**, **cellos** and **double bass**. The first violins are on the conductor's left with the second violins in the next triangle. The violas are immediately in front of the conductor and the cellos are on the right of the conductor in front of the basses.
- The next biggest section is the **woodwind section**. The flute section is behind the violas, next to the second violins, and the oboes are next to them. The **clarinets** are behind the flutes, with the **bassoons** behind the oboes.
- The **brass section** comprises **French horns**, **trumpets**, **trombones** and **tubas**. They sit behind the woodwind section with the horns behind the clarinets, the trumpets in the middle and the trombones and tubas together on the right.
- The **percussion section** is across the middle at the back. If a harp is needed it goes on the left of the conductor at the back of the first violins.

(Deller, Price, 2007: 32)

The Conducting Patterns



Appendix 9: Vocabulary

Musical Instruments and Families

❖ accordion	akordeon	❖ piano	klavír
❖ bagpipes	dudy	❖ recorder	zobcová flétna
❖ banjo	banjo	❖ saxophone	saxofon
❖ bassoon	fagot	❖ tambourine	tamburína
❖ cello	violoncello	❖ triangle	triangl
❖ clarinet	klarinet	❖ trombone	pozoun
❖ conductor	dirigent	❖ trumpet	trubka
❖ cymbals	činely	❖ tuba	tuba
❖ double bass	kontrabas	❖ viola	viola
❖ drum	buben	❖ violin	housle
❖ flute	příčná flétna	❖ xylophone	xylofon
❖ French horn	lesní roh	❖ brass	žest'ové
❖ guitar	kytara	❖ percussion	bicí
❖ harp	harfa	❖ string	strunné
❖ oboe	hoboj	❖ woodwind	dřevěné

Music Terms and Symbols

❖ bass clef	basový klíč	❖ piano	piano (slabě)
❖ crescendo	crescendo	❖ quarter note	nota čtvrt'ová
❖ decrescendo	decrescendo	❖ sharp	křížek
❖ eighth note	nota osminová	❖ three-quarter	tříčtvrt'ový
❖ flat	běčko	❖ treble clef	houslový klíč
❖ forte	forte (silně)	❖ triplet	triola
❖ half note	nota půlová	❖ two-quarter	dvoučtvrt'ový
❖ march	pochod	❖ whole note	nota celá

Instructions and activities

❖ clapping	tleskání	❖ rustling	šustění
❖ feet	chodidla	❖ snapping	luskání
❖ lap	klín	❖ stomping	dupání
❖ palm	dlaň	❖ tapping	poklepání

Appendix 10: Photographs taken during the lessons

Picture No. 1: ZŠ Jirkov



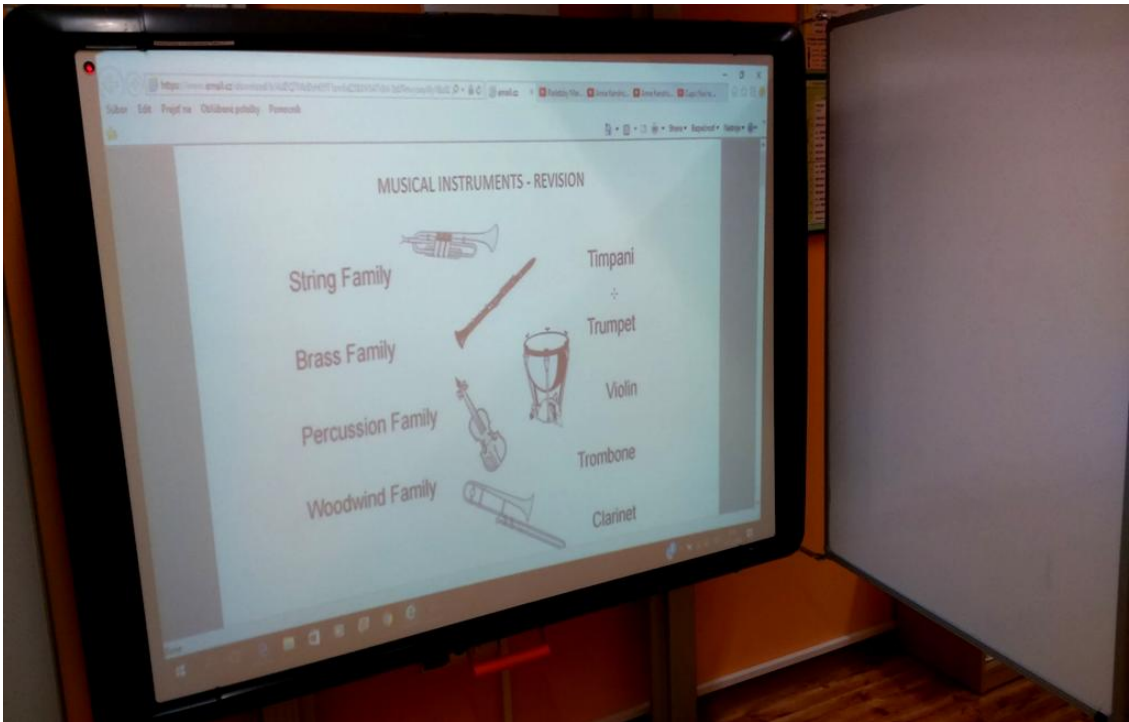
Picture No. 2: ZŠ Zahradní



Picture No. 3: Nelumbo Education



Picture No. 4: Nelumbo Education



Picture No. 5: ZŠ Duhová cesta



Picture No. 6: ZŠ Duhová cesta



