

Redefining CLIL boundaries



UNIVERSIDAD DE CORDOBA



Teachers and Learners
as Designers

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University of Edinburgh





2020 CLIL

- Changing demographic
- Rapid expansion of CLIL on a global basis
- Increasing number of 'alternative' models
- CLIL in primary, secondary tertiary and community education
- Fuzziness and diversity
- A questionable shared evidence base

An opportunity for curating ideas and embedding CLIL in real world problems



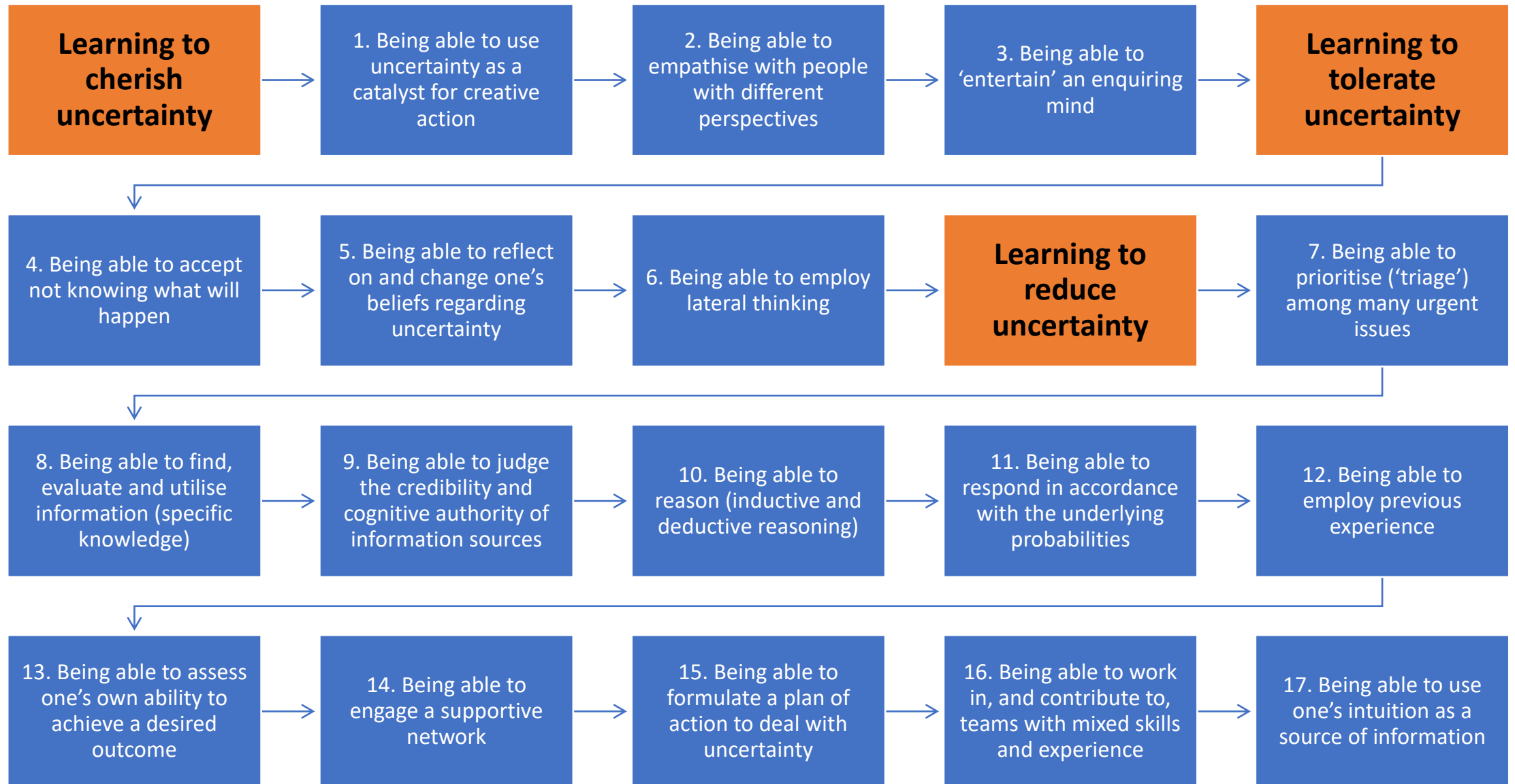
- ☐ Pedagogies of Uncertainty
- ☐ Shared Learning Spaces
- ☐ Actionable Knowledge
- ☐ Learning Partnerships for Curriculum-making
- ☐ Co-Designing Learning Events
- ☐ Celebrating Critical Literacies (Curating Text)

Erasmus: PbC (Playing beyond CLIL) <https://www.facebook.com/pbCLIL/>
Erasmus: ADiBE (Addressing Diversity in Bilingual Education)
<https://adibeproject.com/>

Pedagogies of Uncertainty in our COVID world



- strategies and skills for dealing with uncertainty (Hall, 2010)
- reflective thinking skills (English, 2013);
- capabilities – the ability to adapt to change, generate new knowledge, and continuously improve performance (Fraser and Greenhalgh, 2001);
- critical thinking skills and moral fortitude (Gordon, 2006); •
- integrated thinking, problem solving, and personal and social skills (Higgins, 2001);
- an authentic identity, a capacity to choose from conflicting evidence and a preparedness to revise in light of new insights (Kreber, 2009);
- dispositions – durable determination to work things out in one's own way, and qualities – the form those dispositions take (Barnett, 2007; 2012);
- uncertainty competences (Tauritz, 2016).



Safe learning environment

Teacher's and learner's openness and willingness to accept the concept of uncertainty

Process-oriented /open-ended/student-centred teaching approach

Dynamic and emergent curriculum

Inter-disciplinary/holistic topics

Problem based education approach

Scaffolding change within the context of uncertainty

Teachers and students willing contextually to reverse roles Increased student responsibility for the learning/teaching process

Expose students to conflicting frames of reference

Teamwork in small groups

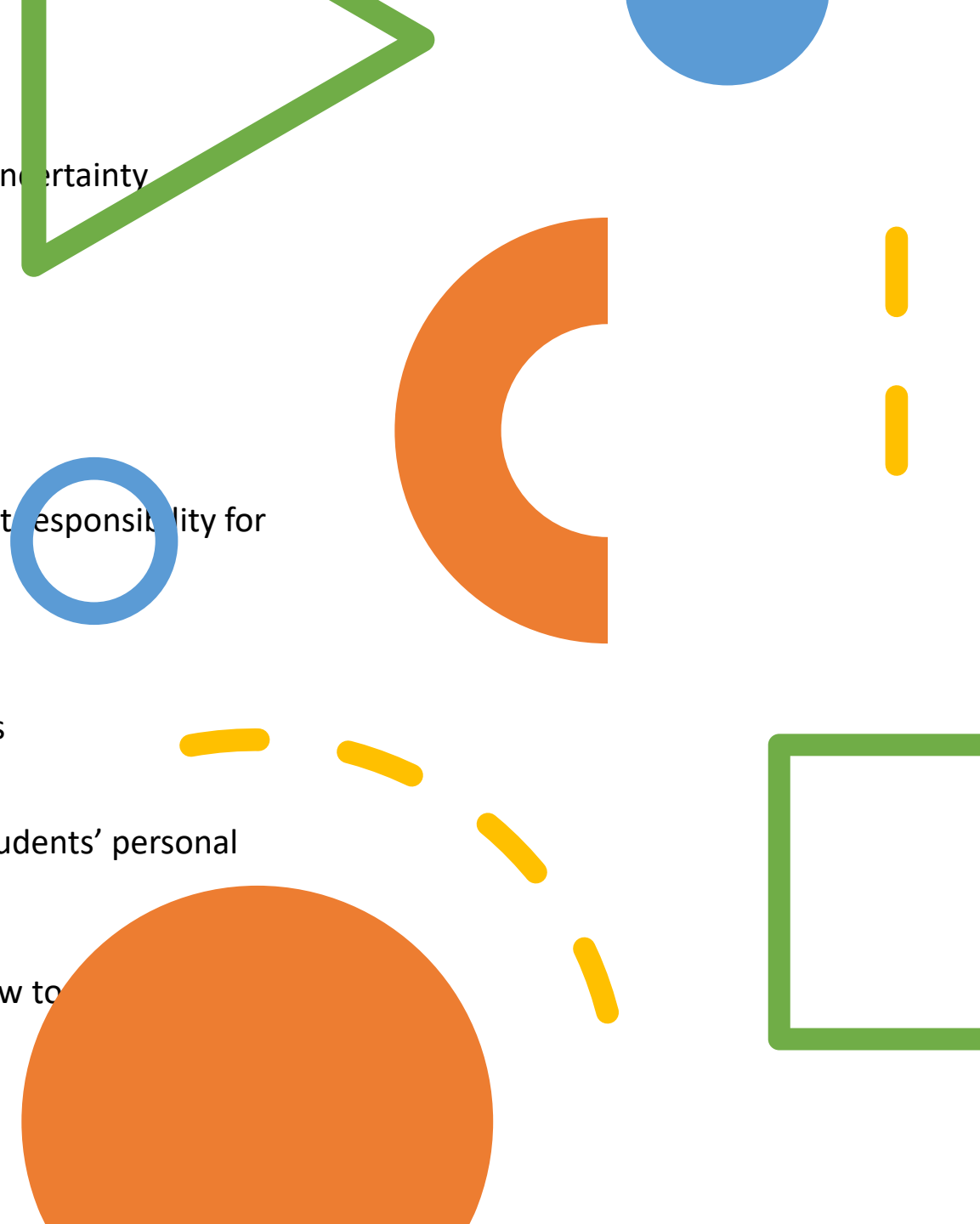
Stimulating students to clarify, elaborate, extrapolate and explain their ideas

Active student participation

Recognise uncertainty explicitly Identify and capture the variation among students' personal conceptions of uncertainty

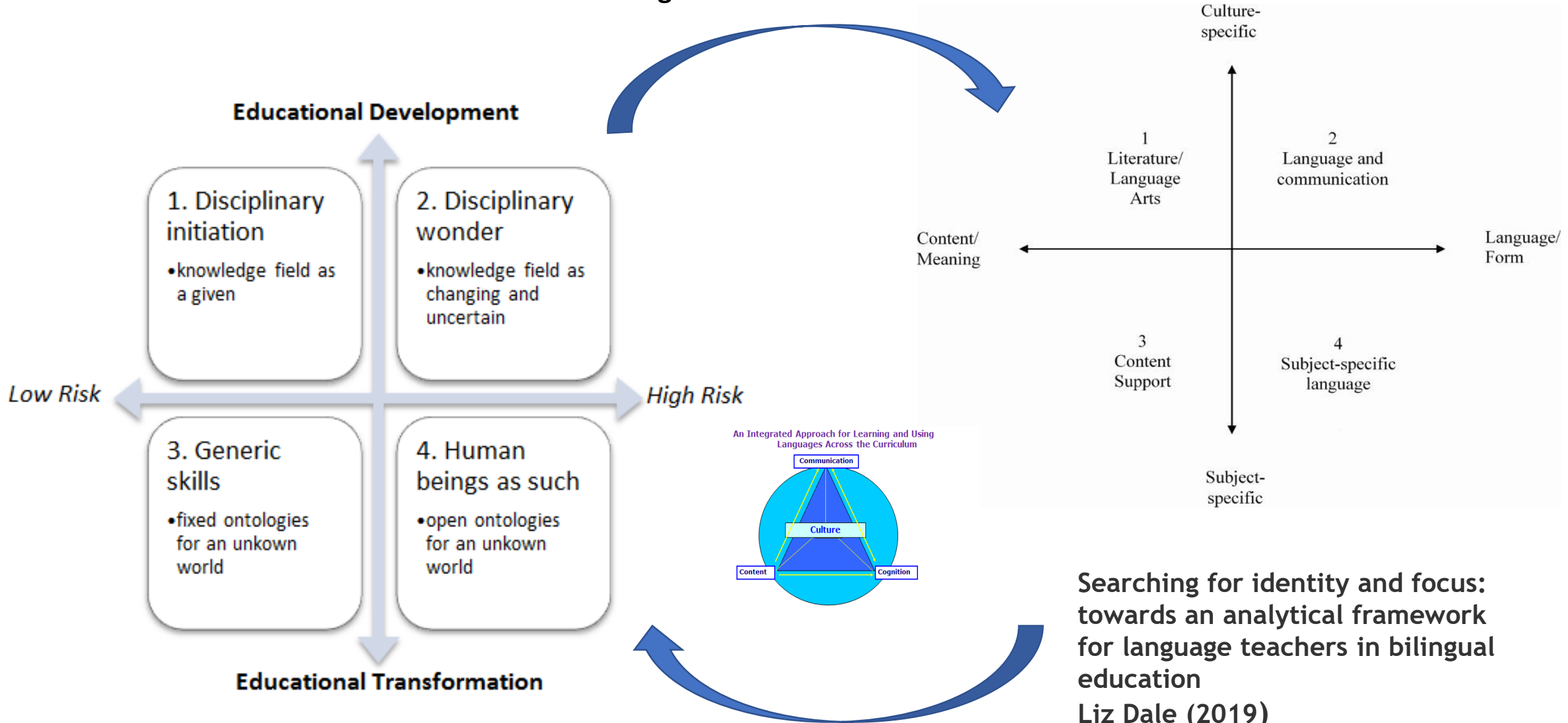
Teachers use conditional instruction

Model to students that uncertainty needs to be embraced Communicate how to work with uncertainty



Actionable Knowledge

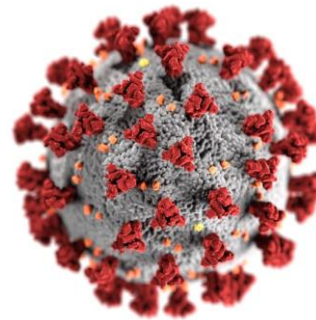
Barnett's Framework for transformational learning



Dealing with uncertainty through curriculum-making in CLIL



- **Curriculum-making** is what happens in classrooms between teachers and learners, it evolves, it's dynamic
- Aligning CLIL with all elements of curriculum learning **not** as a hermetically sealed bubble
- Creating virtual realities and dealing with uncertainty
- Embracing diversity through unitary design
- Talking to learners
- Building shared spaces



Seascapes



Landscapes



Learnscares

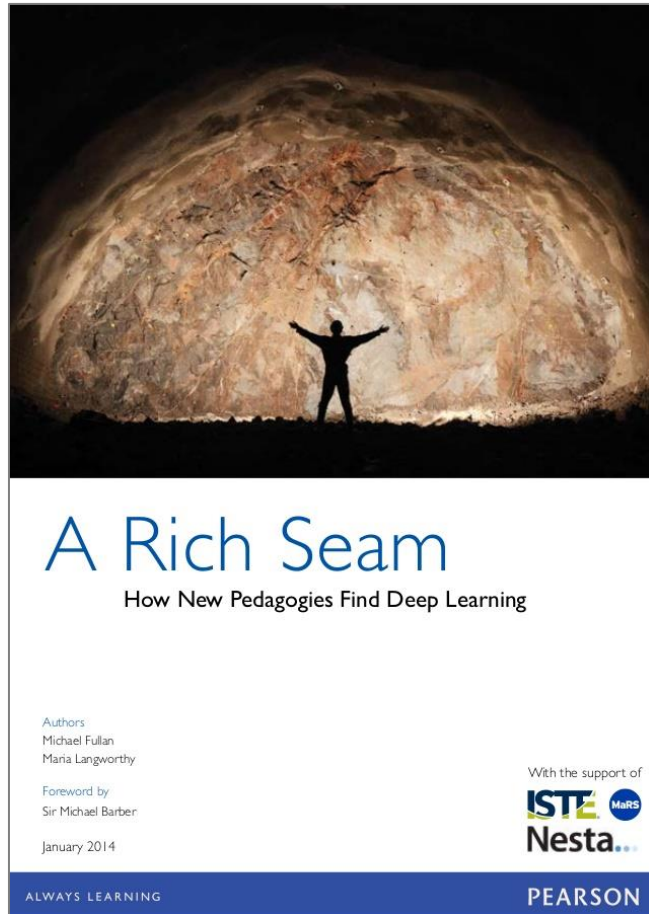


Whether we realize it or not, the designed world impacts us as people — how we think, feel, and act. This relationship between humans and the environment is especially important in schools. It's the space where students and teachers spend a third of their lives, yet where they often have little control.

Exploring Shared Learning Spaces



Learners and Teachers as co-designers of Learning Events



- Creating safe shared learning spaces
- Ideas for Issues – real world, wicked problems, uncertainty
- Design decisions re: Learning Events ‘Show What You Know’
e.g. PbC – see below (Trailer, Documentary, Quiz show, Flash-mob)
- Explorations for dynamic assessment
- **Learning Conversations** including rubric construction together
- Focus on **Concepts**, related **Literacy/language** demands and **Inquiry-based Learning** (Enactment Learning Event)
- **Textual Curation** for criticality analysis with learners

<https://www.facebook.com/hashtag/pbclatestnews>



‘Text’ opens doors- dealing with critical literacies in any (CLIL) classroom – any age, any stage



Erasmus: PbC (Playing beyond CLIL)

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Carpe Diem

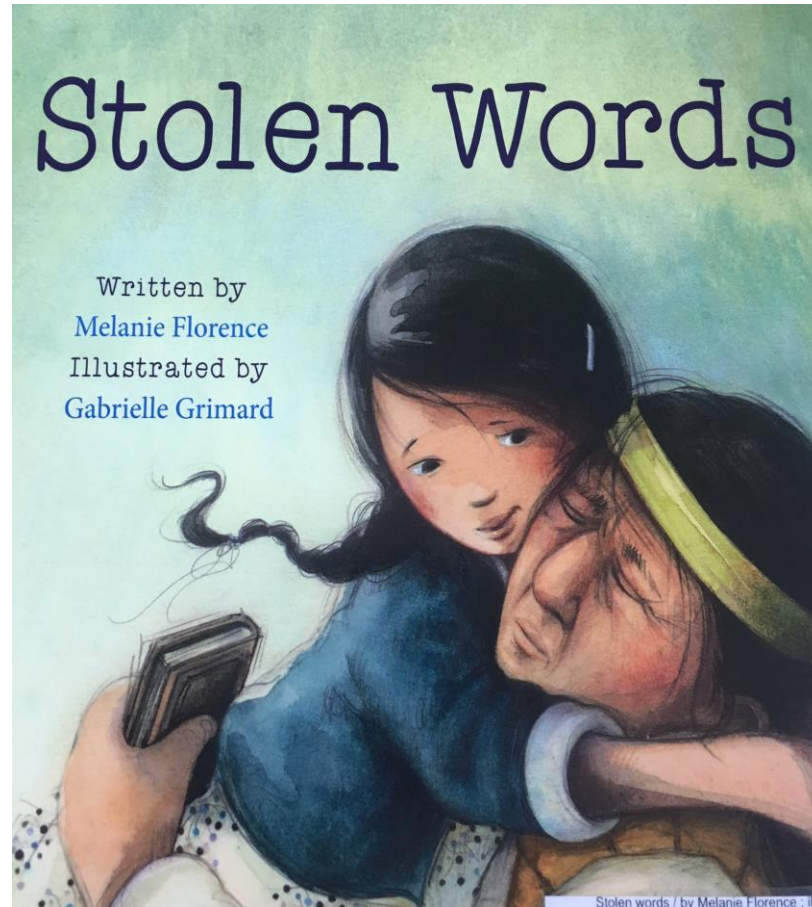
- Co-design a (virtual) CLIL Learning Event with your learners
- Clarify the **C**oncepts, **L**iteracies/Language and **I**nquiry-based **L**earning (Enactment)
- Dynamic Assessment and Curation of Text (formative) using more than one language
- Event (summative)

If you are interested in finding out more please contact do.coyle@ed.ac.uk



Three examples of CLIL Learning Events

Stolen Words – Upper Primary (a drama)



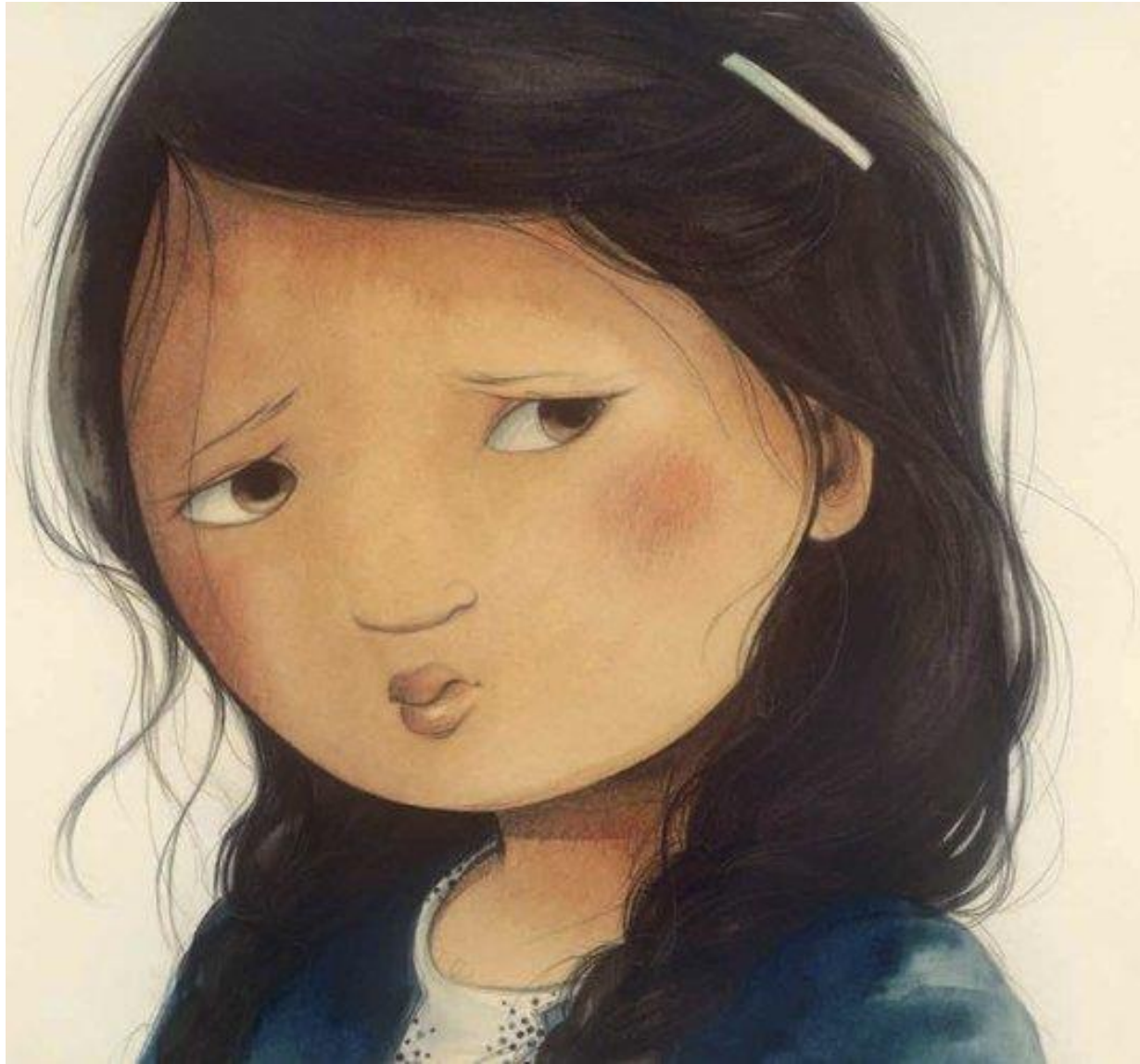
kî-pê-kîwêw anohc kiskinwahamâtowikamikohk ohci
ê-kwâskohcisit êkwa ê-nîmihicosit. ê-kâmwâci-nikamosit
miciminam pawâtam-ayapiy ê-kî-osihât konita kîkwâsa ohci
piminâhkwanisa, iyinito mikisak êkwa mikwanisa ê-wâsêyahki
nanâtohk ê-isinâkwahki
ê-wâsêyâyiki ocapihkânisa tâpiskôc ê-nîmihito-ihât otihtimanihk.
â-wîci-waskawîmikot.

â-wîci-waskawîmikot. â-wîci-waskawîmikot. â-wîci-waskawîmikot.

She came home from school today.
 Skipping and dancing. Humming a song under her breath.
 Clutching a dream catcher she had made from odds and ends.
 Bits of string. Plastic beads. And brightly colored feathers.
 Her glossy braids danced against her shoulders.
 Swaying with her. Black as a raven's wing.

Grandpa, she asked, clutching his hand,
spinning under his arm before dropping it again.
How do you say grandfather in Cree?
He stopped breathing for a moment.
A lifetime to a seven year old.





He looked down at her sadly.
I don't remember, he answered.
I lost my words a long time ago.
A frown clouded her face.
How do you lose words, Grandpa? she asked.
They took them away, he answered.
She thought for a moment.
Where did they take them? she asked.

Where they took all of us, he said.
Away from home.
Away from laughter and soft words.
Away for our mothers who cried for us.
She reached for his gnarled hand.
Who took you away, Grandpa? She asked
quietly?
Men and women dressed in black.
Talking to us in words we did not know, he
answered.



They reached home and sat on the stairs together.
Where did they take you, Grandpa? she asked.
Away to a school that was cold and lonely,
where angry white faces raised their voices and their hands
when we used our words, he answered.
They took our words and locked them away,
punished us until we forgot them,
until we sounded like them.



Simple words big messages – lower secondary (pop-up exhibition)



Analyse the messages and the language used in Greta's speech transcribed on the next slide

Thunberg, G (2019) No one is too small to make a difference.
Pages 14-17 Penguin Books (see extract on next slide)

Construct your
own meaning
from this speech.
It takes
reflective time and
critical analysis

Unpopular

UN Climate Change Conference
Katowice, Poland, 15 December 2018

My name is Greta Thunberg. I am fifteen years old and I'm from Sweden. I speak on behalf of Climate Justice Now.

Many people say that Sweden is just a small country and it doesn't matter what we do. But I've learnt that no one is too small to make a difference. And if a few children can get headlines all over the world just by not going to school – then imagine what we all could do together if we really wanted to.

But to do that we have to speak clearly. No matter how uncomfortable that may be. You only speak of green, eternal economic growth because you are too scared of being unpopular. You only talk about moving forward with the same bad ideas that got us into this mess.

Even when the only sensible thing to do is to pull the emergency brake.

You are not mature enough to tell it like it is. Even that burden you leave to your children. But I don't care about being popular, I care about climate justice and the living planet.

We are about to sacrifice our civilization for the opportunity of a very small number of people to continue to make enormous amounts of money. We are about to sacrifice the biosphere so that rich people in countries like mine can live in luxury. But it is the sufferings of the many which pay for the luxuries of the few.

The year 2078 I will celebrate my seventy-fifth birthday.

If I have children, then maybe they will spend that day with me. Maybe they will ask about you.

Maybe they will ask why you didn't do anything, while there still was time to act. You say

GRETA THUNBERG



**NO ONE
IS TOO SMALL
TO MAKE
A DIFFERENCE**

that you love your children above everything else. And yet you are stealing their future.

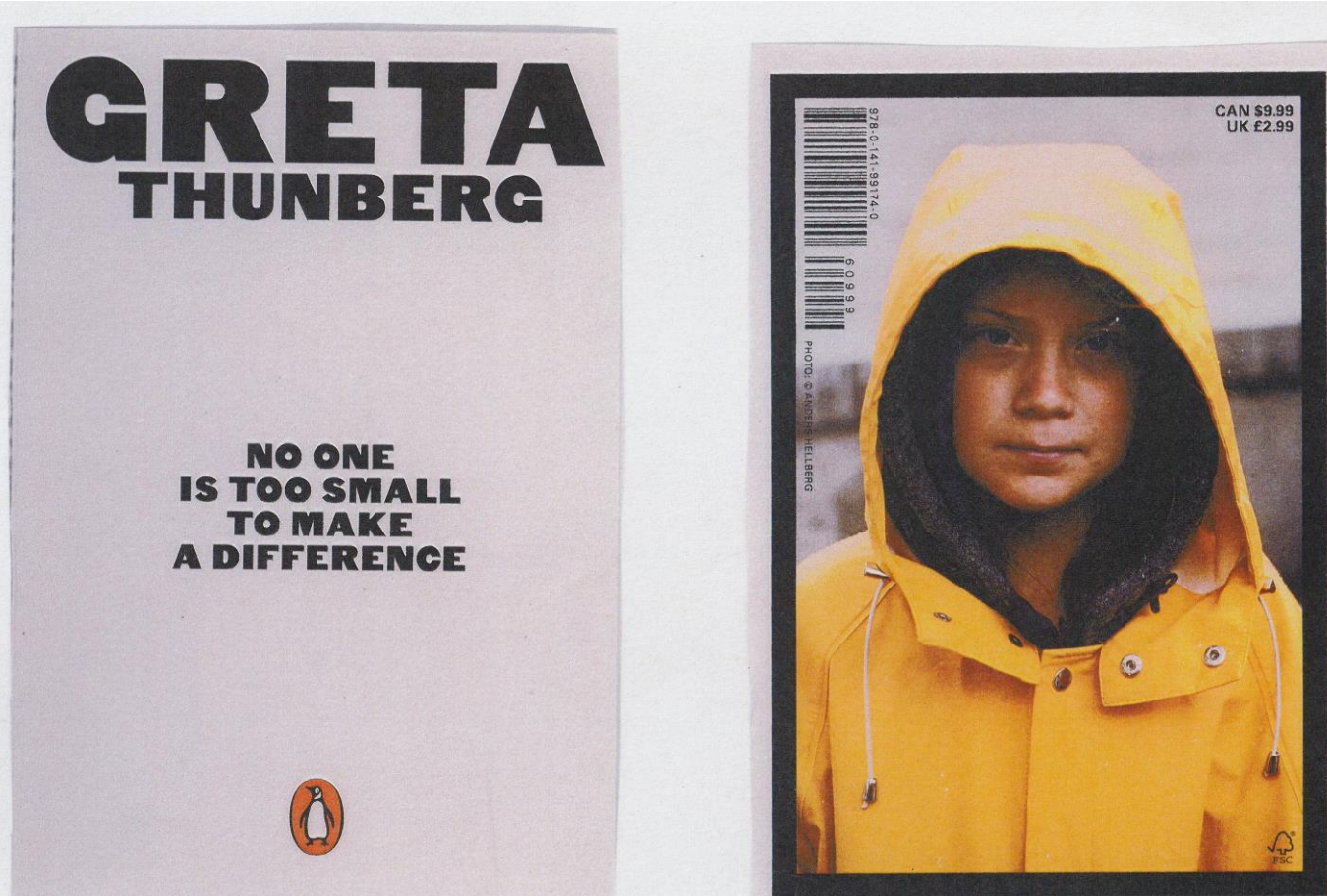
Until you start focusing on what needs to be done rather than what is politically possible, there's no hope. We cannot solve a crisis without treating it as a crisis. We need to keep the fossil fuels in the ground and we need to focus on equity.

And if solutions within this system are so impossible to find then maybe we should change the system itself?

We have not come here to beg world leaders to care. You have ignored us in the past and you will ignore us again. You've run out of excuses and we're running out of time. We've come here to let you know that change is coming whether you like it or not.

The real power belongs to the people.

Simple words big messages



Thunberg, G (2019) No one is too small to make a difference.
Pages 14-17 Penguin Books (see extract on next slide)

1. Highlight three key messages from her speech which illustrate ways in which simple language is used to express abstract ideas

2. Take each message and respond with one or two sentences for each. Ensure your response has meaning. Discuss these in your Learning Sets and post on the Tutor Learn page

3. What does it feel like? What do you notice?

4a) What kind of language are you using?

4b) What questions does this raise for you?

Co-created actions by learners and teachers working towards a Pop-up Exhibition

Secondary Learners A2 French

Co-design of a debate on the moral implications of Dark Tourism



Le sac à dos

Enquête



Le Touriste





Questions pour guider l'enquête

- Qui?
- Quoi?
- Ou? (Remplissez la carte)
- Pourquoi?
- Conclusion....
- Notez la preuve

Composez une grille		

 Mentimeter

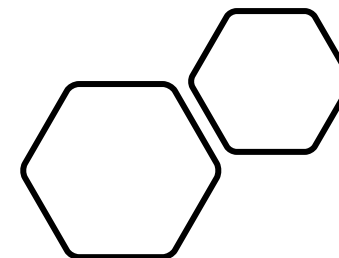
Mon copain s'appelle Elena Quand il sors avec sa famille a Dubai Elle est curieuse mais elle n'est pas intelligente -By Ashlie



Composez un texte descriptif et interprétatif

- L' info biographique: (soyez créatifs)
- Il est allé (en, à) (+ pays, ville, site)
- Il a pris (+ transport).....
- Il a visité
- Ce site était..... (+ adjectif)
- Les sites sont associés à (des aventures, des catastrophes, la relaxation, la plage, la souffrance)
- Ce touriste aime le tourisme..... (+ adjectif)
- Les nouvelles questions à poser: (composez une liste)





easy

[Home](#)

Create your



Your selection
1 adult

Currency to:

Currency...

[Change](#)

[Information and options](#)

Friday 19

[Remove](#)

10

zł 225
per person
(incl. taxes and
charges)

Monday 22 June

[Remove](#)

Edinburgh to Krakow
flight 6939; dep. Mon 22 Jun 09:40
arr. Mon 22 Jun 13:25

zł 178
per person
(incl. taxes and
charges)

Total baggage and sports equipment charge

zł 90
(total cost)

Total amount due:

1 adult

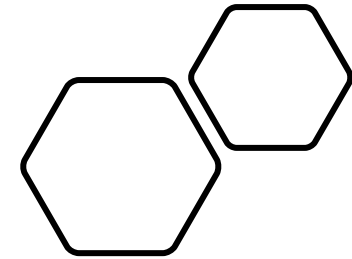
zł 493
(total cost)

The 90 zlotys is only if you bring a suitcase... if you only bring a bag that fits on the plane it is free.

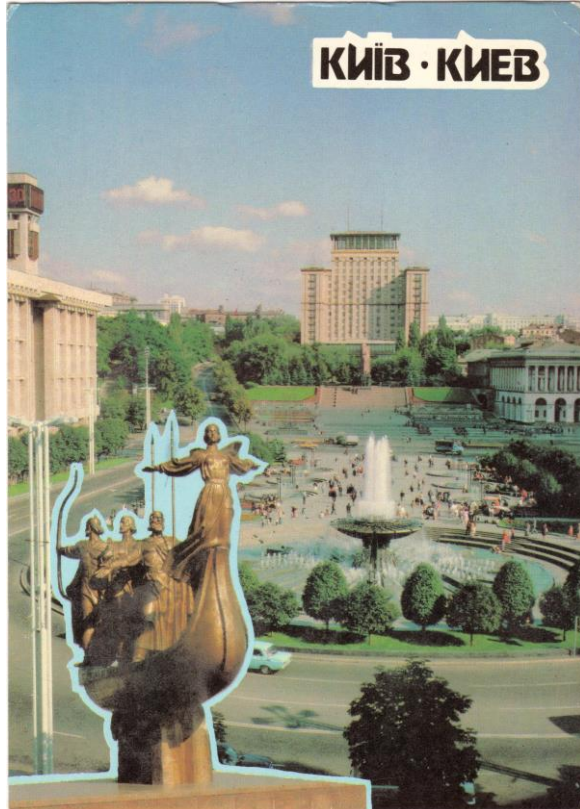
493 zlotys = 112 euros



	<p>Zwiedzanie indywidualne bez edukatora</p> <p>Data/Date: Język/Language: Godzina/Time:</p> <p>2015-05-07 09:45</p> <p>Po zwiedzeniu Auschwitz zrozumiesz, dlaczego tak ważne jest, by zachować to autentyczne Miejsce. Wsparzyj działania konserwatorskie: www.fundacja.auschwitz.org. Chcesz wiedzieć więcej, odwiedź naszą księgarnię: księgarnia.auschwitz.org. Przed rozpoczęciem zwiedzania należy wypożyczyć zestaw słuchawkowy. Opłata w kasie Muzeum.</p> <p>After visiting Auschwitz you will understand why it is so important to preserve this authentic site. Support conservation activities: www.foundation.auschwitz.org. If you want to know more, please visit our bookstore: books.auschwitz.org. Before you start the visit you need to rent a headset and pay the fee at the Museum's ticket counter.</p> <p>Przed rozpoczęciem zwiedzania należy w kasie opłacić wypożyczenie zestawu słuchawkowego w cenie 5 PLN za osobę. All visitors will need to hire headphones for their tour, at a cost of 5 PLN per person.</p>  <p>0130014041633574</p> <p>WWW.AUSCHWITZ.ORG</p>	<p>KARTA WSTĘPU / ENTRY PASS</p>  <p>Ta karta wstępu może być użyta tylko raz. Chroni kod kreskowy przed nielegalnym skopiowaniem. You can use this entry pass only once. Please protect this barcode from illegal copying.</p>	 <p>0130014041633574</p>
	<p>Zwiedzanie indywidualne bez edukatora</p> <p>Data/Date: Język/Language: Godzina/Time:</p> <p>2015-05-07 09:45</p> <p>Po zwiedzeniu Auschwitz zrozumiesz, dlaczego tak ważne jest, by zachować to autentyczne Miejsce. Wsparzyj działania konserwatorskie: www.fundacja.auschwitz.org. Chcesz wiedzieć więcej, odwiedź naszą księgarnię: księgarnia.auschwitz.org. Przed rozpoczęciem zwiedzania należy wypożyczyć zestaw słuchawkowy. Opłata w kasie Muzeum.</p> <p>After visiting Auschwitz you will understand why it is so important to preserve this authentic site. Support conservation activities: www.foundation.auschwitz.org. If you want to know more, please visit our bookstore: books.auschwitz.org. Before you start the visit you need to rent a headset and pay the fee at the Museum's ticket counter.</p> <p>Przed rozpoczęciem zwiedzania należy w kasie opłacić wypożyczenie zestawu słuchawkowego w cenie 5 PLN za osobę. All visitors will need to hire headphones for their tour, at a cost of 5 PLN per person.</p>  <p>0150011041233281</p> <p>WWW.AUSCHWITZ.ORG</p>	<p>KARTA WSTĘPU / ENTRY PASS</p>  <p>Ta karta wstępu może być użyta tylko raz. Chroni kod kreskowy przed nielegalnym skopiowaniem. You can use this entry pass only once. Please protect this barcode from illegal copying.</p>	 <p>0150011041233281</p>
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Price breakdown



Flights

Kiev-Borispol to Krakow

Mon 5th Nov 19:50 - 20:35 F R6641

1 x Adult Standard fare

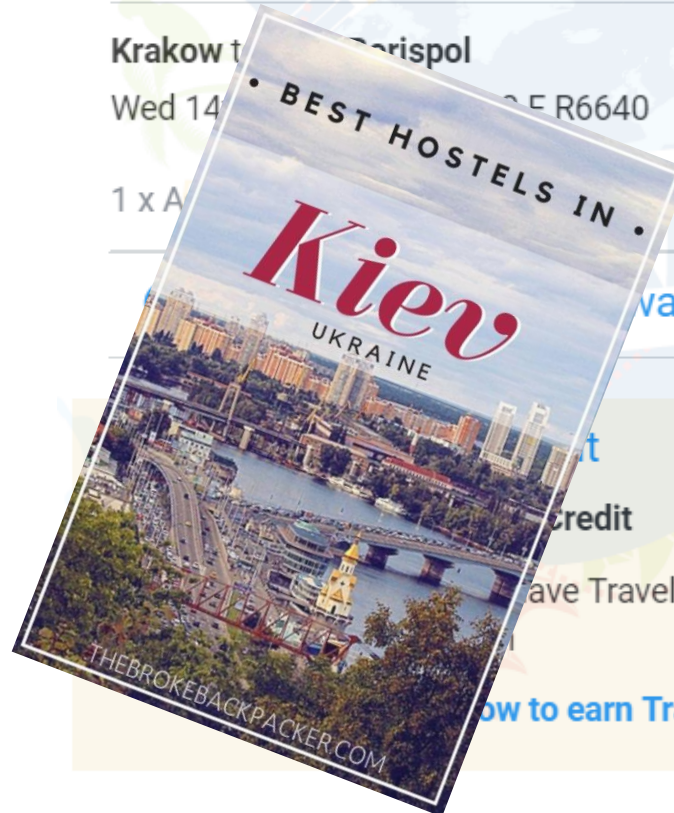
€ 9.99

Krakow to Kiev-Borispol

Wed 14th Nov 19:50 - 20:35 F R6640

1 x A

€ 9.99



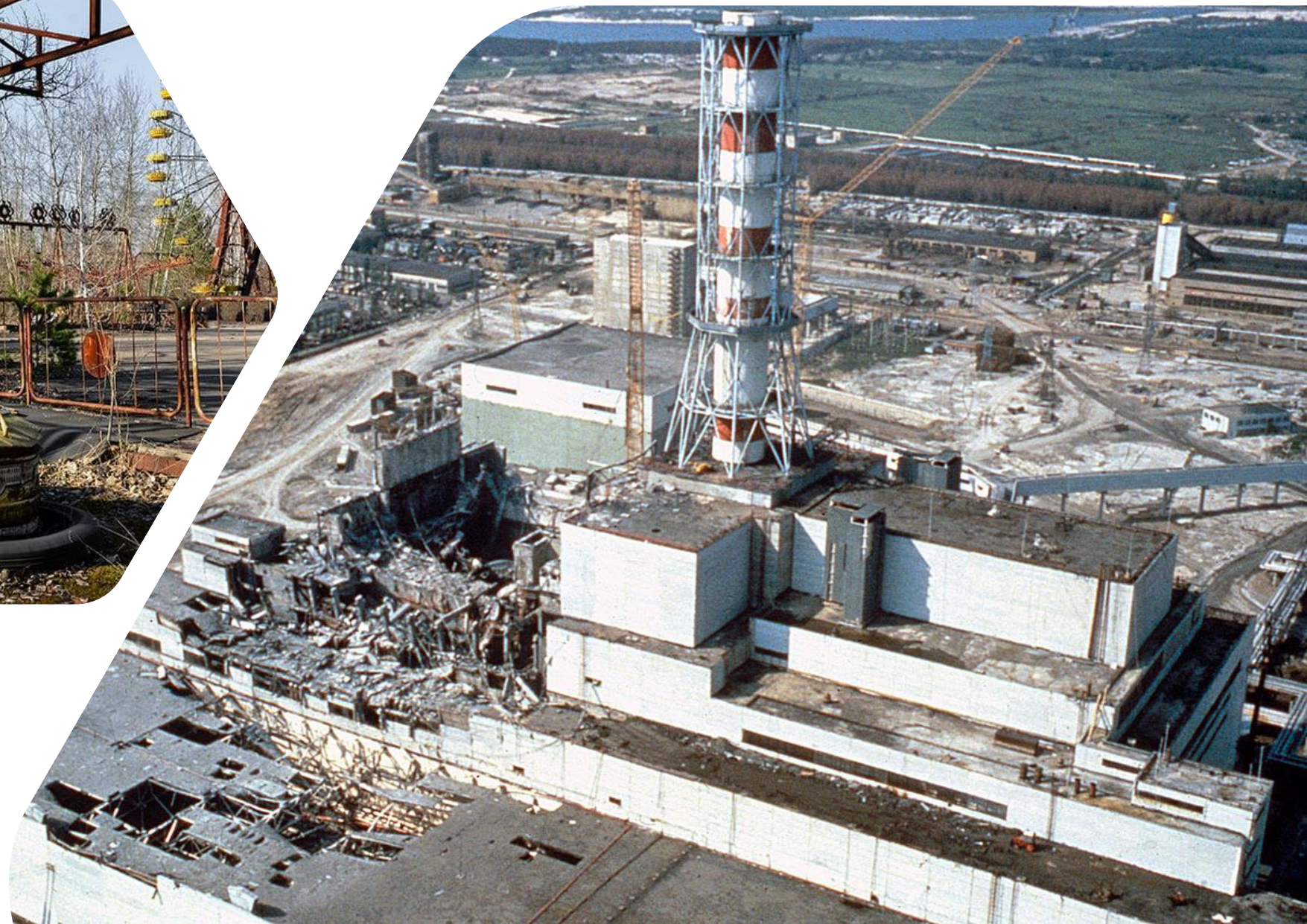
Total to pay

€ 19.98

Chernobyl Tours

UkrainianWeb.com







MAINTENANT VOUS
SAVEZ

Que veut dire le **tourisme noir**?

Discutez avec ton partenaire



1. le **tourisme noir** veut dire visiter un lieu **quand il fait noir** ou la nuit

2. le **tourisme noir** veut dire visiter un lieu associé **avec la mort** ou la souffrance



Le tourisme noir ou **le tourisme sombre** (*dark tourism* pour les anglophones) décrit les visites à des sites particulièrement touchés par des catastrophes et de la souffrance. Cette forme de tourisme connaît un engouement (un 'craze', une manie,) depuis des années 2010

Le tourisme noir (ou 'dark tourism') est un phénomène qui deviant de plus en **plus populaire**. **Accidents, attentats, guerres, catastrophes naturelles...** les sites où se sont produits de terribles évènements deviennent de véritables **attractions touristiques**.



https://www.youtube.com/watch?v=-MmJ78_viHA

<https://www.youtube.com/watch?v=7Romo8TLEsk>

<https://www.youtube.com/watch?v=lg8xNzQLd-U>

감사합니다 Natick
Grazie Danke Ευχαριστίες Dalu
Thank You Köszönöm
Спасибо Dank Gracias
谢谢 Merci Seé
ありがとう

Obrigado

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