# DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

## „'Take one': Exploring the art of filmmaking in a CLIL approach to Art Education"

verfasst von / submitted by

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angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

## Magistra der Philosophie (Mag. phil.)

Wien, 2018 / Vienna, 2018

## Acknowledgements

First of all, I would like to thank my supervisor Dr. Christiane Dalton-Puffer for her support and helpful feedback at all times, and for giving me as much freedom in planning and realizing the teaching project for this thesis. In this regard I would also like to express my thanks to the headmaster and the teacher of the school the CLIL AE project was implemented at, for giving me the opportunity to teach and providing the necessary lessons respectively.

Finally, my family and friends deserve acknowledgement for their enormous support throughout my studies, and for encouraging me during hard times. Your positivity was and still is a motivating force for me. I am especially grateful to my parents who enabled me to study at two locations and never stopped affirming how proud they are of all of my achievements.

## Declaration of authenticity

I confirm to have conceived and written this diploma thesis in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

Vienna, 2018

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# List of abbreviations

CLIL – Content and Language Integrated Learning

FsAA/FLMI – Fremdsprache als Arbeitssprache/Foreign Language Medium Instruction

EAA/EMI – Englisch als Arbeitssprache/English as Medium of Instruction

AE – Art Education


FL – Foreign language

SL – Second language

L1 – Mother tongue, first language

L2 – Second language

EFL – English as a foreign language

CLT – Communicative Language Teaching


T – Teacher

S – Student(s)

C – Class

S, S, S – Individual student work

S ↔ S – Pair or group work

T → C – Teacher-centered instruction

T ↔ C – Teacher-class interaction

# Figures and tables

# 1. Introduction

Education is constantly evolving. Reforms in the system happen not only due to interior factors, when schools and teachers are adapting to students' latest needs, but also exterior circumstances can cause change. With globalization, for instance, came the desire to expand the possibilities for communicating beyond national borders which in turn led to the emergence of diverse methodological approaches in foreign language (FL) teaching (Mehisto, Marsh & Frigols 2008: 10). Content and language integrated learning (CLIL) is one of the outcomes of this drive, conceptualized and established as a predominantly European phenomenon. In this approach, a content-subject merges with a FL, thereby incorporating parts of both disciplines. Therefore, in an ideal CLIL lesson, the FL will lend the core principles of its teaching methodology to the content-subject. Moreover, another aim is to create an educational setting which allows students to operate communicatively in authentic situations.

Since the coining of the term, approximately in the mid-1990s (Coyle 2007: 545), the idea of CLIL and its practice has majorly progressed during the past 25 years. The popularity of the methodology resulted in grassroots projects all across Europe: first attempts of applying CLIL in the classroom were made, empirical research was done to prove their success, and teaching materials were produced. Austria was no exception to this trend; the exploration of CLIL and its integration into national classrooms naturally aroused interest as well. In the earlier days, the teaching methodology was employed by not quite 15% of secondary schools in 1996/97 (Abuja 1998: 13). This percentage has likely increased by now as result of the proliferation of CLIL through local research projects (cf. Abuja 1998; Gierlinger 2007; Mewald 2007) and the spread of success stories among colleagues in school. These efforts have led to a great advance in teaching the sciences through CLIL, with Geography and History as two of the pioneering subjects in secondary education (Abuja 1998: 30-35; EURYDICE 2004/05: 7), where even course books are available.

When considering the literature in the field, it becomes evident that research into the implementation of CLIL in subjects such as the Arts is a topic still open to investigation. Little is known about theoretical and practical approaches to Art Education (AE) as a CLIL subject, with few scholars exploring its possibilities. A foundation was laid by Rymarczyk who took a first step by testing the applicability of CLIL in AE in her extensive study from 2003. The fact

that the subject-specific media carries an exceptional degree of immediacy, she says, facilitates and intensifies language learning (Rymarczyk 2010: 91). She asserts that this way, AE can cater for language transfer to other disciplines (Rymarczyk 2003: 277), prepare students for other CLIL subjects, and thus is a valuable addition to the already well-established curriculum. Despite Rymarczyk's plea for a stronger presence of AE as CLIL subject, her efforts only yielded verifiable fruit in Germany (Rymarczyk 2015: 191), whereas Austria still lacks data and research.

On the basis of Rymarczyk's contributions, this thesis intends to examine the applicability of CLIL in AE, especially focusing on the Austrian educational context. For this purpose, a teaching project was planned and carried out in a 10th grade upper secondary AHS in Upper Austria by the author of the paper at hand. The topic chosen was filmmaking because the practical nature of this content area allows for in-class reception and production of visuals, while a vast amount of authentic, free material is available online. The central assumption is that AE is highly suitable as a CLIL subject in Austria, yielding profitable content and language learning outcomes. To test this hypothesis, the teaching project will be evaluated from several perspectives, including both my own view through self-reflection as well as the students' view by help of a questionnaire. Moreover, the practical work produced by the students will serve as evidence to also evaluate in how far the lessons' aims were fulfilled. As such, this paper should present a first official attempt at implementing CLIL in AE in an Austrian school, hence entitled 'take one'.

The thesis is roughly structured into a theoretical first part, a second part which presents the principles of the teaching project, and an evaluative third part. The initial chapter seeks to clearly define CLIL within the range of associated terms, to specify CLIL's primary goal, and to underline educational benefits. In the third chapter, the basic characteristics of CLIL are discussed, covering its roots, and the most important aspects regarding its methodology. The fourth chapter offers insights into the implementation of CLIL on a European level as well as on a smaller scale, taking a look at the situation in Austria. Since the teaching project is carried out in Upper Austria, statistical data of the federal state should also be addressed. The opening chapters intend to provide a crash course for teachers unfamiliar with CLIL, so that Art teachers, for instance, get an impression of it. Chapter five is the last theoretical section, dedicated to previous research and the status quo of AE as a CLIL subject. Then follows the design of the implemented teaching project in chapter six, with a description of

the setting and short versions of the lesson plans. This part also includes curricular considerations and background thoughts on the teaching methodology. The seventh chapter presents the research methodology employed for later evaluation. In the eighth chapter, the teaching project is evaluated based on the teacher's view, the quality of the students' work, and the student's view. Finally, a discussion of the findings and an outlook for further research into CLIL in AE rounds off the paper.

On a last note, this thesis is written for anyone interested in an approach to CLIL from the point of view of the Arts. First and foremost I would like to appeal to my colleagues in AE, whom I hope to motivate and inspire to try out CLIL in their own classroom. It is my desire to spread the knowledge about CLIL and help fellow teachers develop their own projects with this methodology.

## 2. Defining CLIL

### 2.1 Clarifying the concepts

When talking about CLIL, educators can have quite divergent ideas of what the approach actually implies. It has rightfully been defined as an "umbrella term" in the past (Georgiou 2012: 497; Mehisto, Marsh & Frigols 2008: 12; Coyle 2007: 545) because many people share a vague notion of CLIL, usually confusing it with related methodologies. To avoid misunderstandings, it is therefore necessary to dissociate the individual concepts from one another beforehand. At the heart of each of the following is a teaching program employing a FL as medium of instruction, but the role assigned to language is decisive.

To begin with, CLIL is often linked to bilingual education, which is an ambiguous label itself, comprising more than one distinctive methodological approach (Abuja 1999: 2). For a long time, there was no curriculum or official policy for bilingual schools, leading to the diverse forms. Transitional bilingual education and two-way bilingual education are just two examples of quite contrary nature. The aim of the first is to gradually integrate FL students into mainstream classes, while the second tries to mix students of two different mother tongues in one class, so that they acquire the respective other language over time. The decisive factor for detaching CLIL lies in the definition of the word *bilingual*. If the goal of being bilingual constitutes the ability to use more than one language at a level that is almost native-speaker-like, then the difference is apparent: the competences at the end of a bilingual program tend to be more focused on linguistic progress, rather than the emphasis on integrated learning in CLIL.

A further connection can be established between CLIL and immersion. Its roots can be found in 1960s Canada, where an interest in English-French bilingualism was registered (Coyle, Hood & Marsh 2010: 7). Generally, immersion programs entail an environment which completely surrounds students with an L2 that is typically an official state language; hence the students' second language. CLIL, on the opposing side, rarely promotes a majority or minority language of a country, but one that is commonly recognized as a lingua franca (Dalton-Puffer *et al.* 2014: 215).

*Fremdsprache als Arbeitssprache* (FsAA, or the English counterpart FLMI[12]) and CLIL are closely related to each other as well. Several Austrian scholars in the field even use the two terms interchangeably (cf. Abuja; Gierlinger; Nezbeda). In comparison to CLIL though, FLMI sees language specifically as an "instrument" to teach a content-subject (Abuja 1999: 2; Nezbeda 2005: 7), where the FL takes on a purely functional role. In this regard, it is also referred to as a "tool" (EURYDICE 2004/05: 3). Moreover, FLMI as well as the previous concepts do not focus too much on a fusion of two subjects.

To locate CLIL in this set of terms, it is important to note that CLIL should not be a substitute for any of the former, but an additional approach. Concerning the bilingual aspect, its methodology can be located somewhere in the center of the spectrum: in the course of a CLIL subject, the FL and the L1 should be granted an equal status. Sometimes the language use shifts more towards the side of the mother tongue, sometimes more towards the FL. What is crucial is that the language acts in favor of the content-specific learning needs (Gierlinger 2007a: 37), where the FL and the L1 should complement one another. Otten and Wildhage (2007: 32) list concrete examples of such interplay, for instance: "formulating hypotheses in the L1, based on texts in the FL".

In essence, CLIL features a dual approach; it is an attempt to merge the teaching methodology of a FL with the principles employed in a content-subject. Thereby, CLIL students should work on skills and content knowledge dictated by the curriculum of the content-subject – it provides the basis for any CLIL lesson. They should learn all of the subject matter and the joint subject-specific competences through the FL, by help of task types and methods typically applied in FL teaching. In other words, students should acquire knowledge and skills, they would not have acquired without the use of the FL. Additionally, "specific contexts of the content-subject [serve] as opportunity for application of the FL" (Otten & Wildhage 2007: 24), meaning that CLIL opens up a whole new area of possibilities for teaching topics under authentic circumstances in the content-subject. Therefore, the true profit of CLIL does not lie in the addition of the two subjects, but the uniqueness of the product of the combination (Otten & Wildhage 2007: 22-23).

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[1] *Englisch als Arbeitssprache* (EAA, or EMI) is a subcategory of FLMI, with English as the target language.
[2] In this paper, the English terms (EMI, FLMI) will be used throughout.

## 2.2 The benefits of CLIL

During the past years of researching into theoretical and practical aspects of CLIL, a considerable number of reasons for its success have been brought forward. Among the proponents of CLIL, four central arguments have emerged and are listed below (Dalton-Puffer & Smit 2007: 8-9):

(1)   Language learning is based on authentic settings, with authentic tasks. CLIL replicates real-life situations, as opposed to the more artificial scenarios of traditionally instructed FL learning.

(2)   CLIL lessons require the students to exchange meaningful information and actually work with the content, a quality often lacking in FL lessons. In FL classrooms, students' productions are mainly intended to demonstrate language competence; in that sense, an in-class discussion on modern technology, for instance, carries the purpose of assessing speaking per se, not their ability to critically reflect the consequences of online advertising on global marketing.

(3)   By combining two subjects in one lesson, originally taking two lessons, time is spent more efficiently.

(4)   Since language is not the major focus in CLIL, the affective filter is lowered. As a result, students are not only less anxious to contribute, but also more motivated to practice the FL.

Regarding the initial two points, it is also worth mentioning that CLIL supports a development from BICS to CALP[3]. FL lessons primarily emphasize the training of conversational skills (Vollmer 2010: 28), whereas one of the core objectives in CLIL is that students improve their use of academic language. In relation to (4) it is even possible that the FL and the content-subject have a positive impact on each another if, for instance, a student has a dislike for one of them, but enjoys the other. Consequently, the student might develop interest for the former and change their attitude towards it (Coyle, Hood & Marsh 2010: 89).

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[3] Basic Interpersonal Communication Skills (BICS) are used in conversational, everyday language. Cognitive Academic Language Proficiency (CALP) contains more formal and/or subject-specific language and is practiced mostly in educational contexts.

Complementing the list above, a collection of concrete aims students could work on through CLIL has been formulated. It includes both, the content and language dimension (CLIL-Compendium quoted in Dalton-Puffer 2008: 141):

- develop intercultural communication skills
- prepare for internationalization
- provide opportunities to study content through different perspectives
- access subject-specific target language terminology
- improve overall target language competence
- develop oral communication skills
- diversify methods & forms of classroom practice
- increase learner motivation

The benefits of CLIL for FL acquisition have been demonstrated multiple times and covered in-depth already. A groundbreaking investigation by Mewald (2007), for example, shed light on the individual aspects of oral FL competence, like accuracy, fluency, etc. and proved that overall CLIL students outperform non-CLIL students. Mehisto, Marsh and Frigols (2008: 20) speculate that it is the promotion of metalinguistic awareness which enables CLIL students to articulate themselves more precisely and make more versatile use of languages. Further studies were able to confirm the enhanced skills in the receptive domain, vocabulary and morphology, but showed that areas such as syntax, writing and pronunciation remain unaffected (Dalton-Puffer 2008: 143-144). A possible reason for no observable difference in these areas of language competence might be the fact that extensive writing tasks and pronunciation exercises are an exception to the norm even in L1 content-subject lessons. It would not only require especially great dedication from the teacher to design and implement such tasks, but also expert knowledge in FL teaching methodology. Despite all of these findings, any linguistic improvements should not be taken for granted and seen as fortunate side effects. The FL is not merely reduced to an instrument, but constitutes a major part of teaching CLIL and hence also deserves its own learning goals and objectives (Mehisto, Marsh & Frigols 2008: 11).

For a long time though, developing FL competence was indeed the central concern; the value of CLIL for the content-subject was highlighted much later (Wolff 2013: 18). The skepticism of content-subject teachers towards the methodology is partly due to this former

prioritization and the misconception that CLIL-lessons serve as an extension of FL teaching (Abuja 1999: 9). Many content-subject teachers are moreover concerned that their students' learning uptake will suffer through instruction in a FL and this will result in them falling behind their monolingual colleagues. However, there is convincing evidence of a profit for content acquisition as well. Merino enumerates several studies where the performances of CLIL students were compared to those of non-CLIL students within the European context and he concludes that the successful examples far outweigh the few with a negative effect of the CLIL program (2016: 32). He elaborates on these claims by presenting some of the positive consequences observed among CLIL students, such as "the ability to transfer knowledge from the foreign language to [the L1]" (2016: 26) and "a greater development in the operational knowledge, related to the capacity of putting into practice what has been learnt" (2016: 27).

Furthermore, Coyle, Hood and Marsh (2010: 10-11) rightly underline the benefits for the cognitive development when undergoing a CLIL program. Due to the dual-language-input, CLIL students share a much wider mental set of concepts, meaning that they have a broadened horizon, and they are able to engage in more complex, lateral thinking and learning (see also Dale & Tanner 2012: 11, 13). In connection to that, Vollmer (2010: 39) has found that the tolerance level of CLIL students towards frustration is higher than that of non-CLIL students. They have learned to cope with challenges and have developed the relevant strategic competences to overcome difficult tasks.

## 2.3 Competences in focus

The goals which should be aimed at in a CLIL course are construed slightly differently by scholars, not least because each subject comprises its own core competences. Agreement on an overarching competence framework is nevertheless desired. Mehisto, Marsh and Frigols (2008: 101) argue for a mixture of "content-related learning outcomes, language-related learning outcomes that support the acquisition of content, and outcomes related to general learning skills".

A first potential model by Otten and Wildhage (2007: 35) illustrates the four competence areas intercultural knowledge, knowledge of subject-specific concepts and lexis as part of "CALP notions", textual competence including subject-specific (text)receptive and (text)productive skills, and both knowledge of and competence in applying subject-specific

plus general scientific methods. In this context it is explained that textual competence refers to the ability to work with subject-specific texts in the L1 and the FL (Otten & Wildhage 2007: 18). On a receptive level students need to practice dealing with authentic input material as these texts might be more specialized than the ones they are used to and thus call for different decoding strategies. On a productive level the development of a subject-specific discourse competence is fundamental. The ability to express concepts and adhere to certain writing conventions which are usually employed in the content-subject (i.e. training the passive voice for protocolling experiments in natural sciences) highlights the vocabulary and grammar aspect.

A second model of four dimensions is proposed by Zydatiß (2013: 134), according to whom textual competence, methodical competence, communicative competence, and (meta)linguistic knowledge form the core CLIL-related skills. In this case, all constituents contain content-specific language-use: the first two dimensions ask for presenting content-specific topics and comparing data, for example (Zydatiß 2013: 135), while the third and fourth dimension underline knowledge about registers and jargons, such as subtechnical words and specialized vocabulary (Zydatiß 2013: 136). It should be noted that cultural aspects are not explicitly mentioned as part of this competence frame.

The ideas outlined above focus mainly on the establishment of common ground across content-subjects; however, it is also of concern to create a competence framework underlying the general content-language relation. Dalton-Puffer (2013) offers such a framework with cognitive discourse functions (CDF) as area of convergence. The starting point of her theory is that every speech event carries a communicative goal, and the strategies applied to reach these require certain cognitive steps (Dalton-Puffer 2013: 233). CDFs are then exemplary categories of the ongoing processes, with classify, define, describe, evaluate, explain, explore, and report as prototypes. This thought is reminiscent of Bloom's taxonomy of critical thinking skills (cf. Dale, van der Es & Tanner 2010: 94-95), only that now the focus shifts to verbal actions. Moreover, the critical thinking skills appear in a hierarchical structure, whereas Dalton-Puffer (2013: 222) prefers the image of a matrix. She organizes the individual CDFs in a radial diagram, where the single types cannot be ranked in a certain order, but are placed on the same level (cf. 2013: 234). Thereby, each of the seven types remains unlabeled and represents a whole cluster of functions since it is claimed that they hold more than one specific manifestation (Dalton-Puffer 2013: 234-235).

When reviewing the collection of suggested competences, they could be reorganized around the two areas "subject-specific" and "interdisciplinary", additionally comprising the three strands by Mehisto, Marsh and Frigols (2008: 101) mentioned earlier. A version of an adapted model can be seen below in Figure 1 which will also be used for planning the forthcoming teaching project of this paper. The model serves to visualize how the individual constituents are interconnected and can be read in any direction. It should be emphasized that although the depiction could potentially be misleading for the CDFs to be an add-on, nonetheless, they actually provide the superordinate cognitive vehicle(s) for communication, in other words the basis for using and dealing with knowledge.
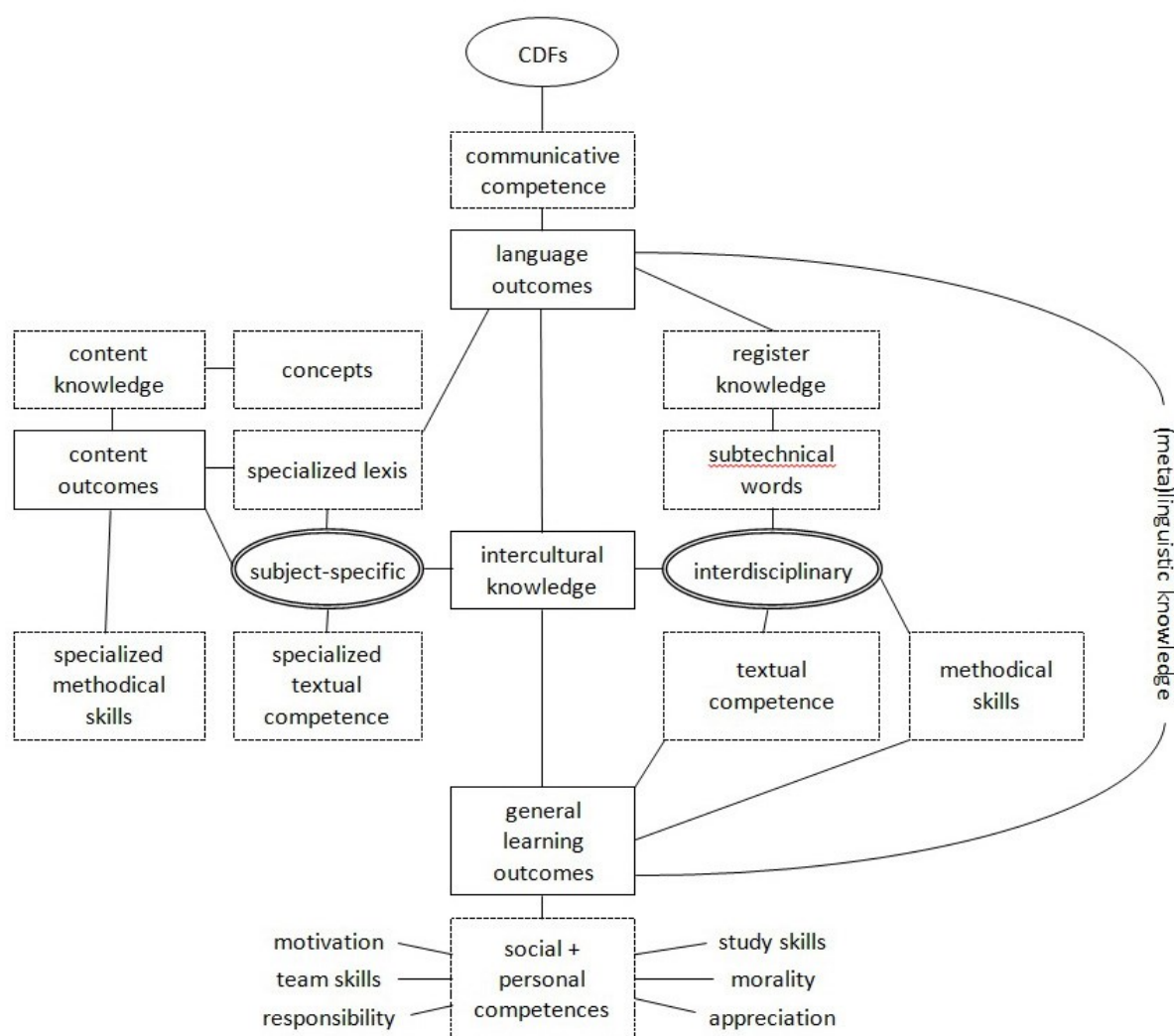


**Figure 1.** A competence-framework for CLIL teachers (Otten & Wildhage 2007; Zydatiß 2013; Dalton-Puffer 2013; adapted)

## 2.4 Topics in focus

When deciding on the content of a CLIL lesson it makes sense to choose something that combines aspects of both subjects, not least because students will find it plausible to study the matter in a FL. Krechel's suggestion is to concentrate on socio-, culturally-, politically-, and/or economically-related topics which are of relevance to the target language context (2007: 196-197). This recommendation underlines a possible integration of the intercultural competence into a lesson. Similarly, topics worth investigating from multiple perspectives are appropriate, as they can be seen within an overall historical or global context (Krechel 2007: 196-197). An example would be to read a German and a French text about the same event in the History classroom, initiating a comparison of the two different points of view (Abendroth-Timmer 2010: 134). Another suitable category of topics for CLIL are those which involve more than one content-subject. The idea presented by Dale and Tanner (2012: 22) is exemplary for such an interdisciplinary project. They approach the topic "water" from various subject-angles, offering a few topics per discipline. For instance, the Chemistry teacher could cover ph levels; in Biology, coral reefs could be investigated, and meanwhile, rivers and oceans could be explored during Geography lessons. For AE, Dale and Tanner (2012: 22) list photography of water reflections, impressionist art, and water symbolism as possible starting points.

# 3. Basic characteristics of CLIL methodology

## 3.1 Underlying learning theories

Several groundbreaking learning theories had been well-established in advance to CLIL and in fact contributed to its success, as they provided a sound foundation for CLIL's core principles and are still relevant today. Three of the most important ones will be discussed in more detail below.

With his contribution of the Monitor Model, Krashen (1985) has immensely influenced Second Language Acquisition (SLA) research and the way FLs are taught. Based on five hypotheses, he sheds light on the factors affecting the uptake of language. To begin with, he alleges that comprehensible input is essential for developing FL competence, and his *i+1* rule is nowadays considered standard in any FL classroom. It implies that classroom input (*i*) should always be slightly above the students' current level (*+1*). In CLIL, Krashen's input hypothesis is applied in two ways even: the input needs to be elevated both from the language as well as the content perspective so that the students are challenged (Dale, van der Es & Tanner 2010: 48). A further subject raised by Krashen concerns the affective filter. Preventing students from any negative emotions such as anxiety and stress, which could cause constraints, positively affects the acquisition of language. By mitigating the measures with respect to language correction, this aspect is taken care of in CLIL lessons.

Swain (1985) opts for the fact that output is as important as input, if not more important. According to her output hypothesis, true comprehension happens on a much deeper level of processing when a student is asked to negotiate meaning in some way, rather than if they just take up knowledge passively. In her study on Canadian immersion, she found that students needed to be pushed to produce what they had previously learned in order to consolidate knowledge and skills. More precisely, the "monitor effect" is decisive (Coyle, Hood & Marsh 2010: 91). This finding is true not only for content learning, but also with regard to language learning in a CLIL scenario. Therefore, a CLIL teacher should always incorporate practical tasks, where students apply theory and put it into practice.

Socio-cultural theory finally proposes an interesting suggestion, namely that language is learnt most efficiently through participation in social interaction. Interacting with others in realistic contexts is crucial for human beings to process and acquire meaning. Moreover, the

outlined theory goes hand in hand with the assumption that true acquisition of a language is incidental and implicit as opposed to language learning being intentional and more explicit (Mehisto, Marsh & Frigols 2008: 32; Coyle, Hood & Marsh 2010: 11). Task design in CLIL lessons is oriented towards this approach. As mentioned multiple times, CLIL creates an "'authentic' communicative event" (Dalton-Puffer & Smit 2007: 9) and "focuses on interactive, mediated, student-led learning" (Coyle, Hood & Marsh 2010: 29).

## 3.2 Related teaching methodologies

From a hands-on perspective, numerous teaching methodologies were developed and applied in educational facilities prior to the emergence of CLIL. Some of them form a substantial part of CLIL and will be outlined below.

Communicative Language Teaching (CLT) is undoubtedly important when talking about present-day FL teaching. The need for its principles arose in the 1980s, as a counter movement to the previously dominating exclusively form-focused methods of teaching. Fundamental features include an emphasis on meaning and fluency, advocating more authentic and more communicative classroom work. CLT is now commonly practiced in European schools and more or less acts as quality indicator of modern language classrooms. It thus functions as guideline for FL teaching in general, including CLIL.

Furthermore, Task-Based Language Teaching (TBLT) deserves acknowledgement. At the heart of this methodology lies a focus on tasks which are designed to imitate real-life situations. The curriculum in such a program and the accompanying learning goals are based on this idea. Georgiou even claims that "CLIL brings together the main principles of task-based learning and CLT by creating an authentic setting of meaningful learning where the students can engage in exploring and finding out about the world while using a foreign language to do so" (2012: 496).

Lastly, in Content-Based Language Teaching (CBLT) content is used as a medium to teach a FL. The basic idea of creating a contextualized and meaningful learning situation is similar to the rationale of CLIL methodology. Among others (Dale & Tanner 2012), Georgiou (2012: 498) finds that CLIL is content-driven and thus to some extent related to CBLT; however, the latter never teaches the full curriculum of a content-subject. While CBLT uses content as a means to improve language, CLIL aims to foster the competences connected to the content,

and in turn, train the corresponding subject-specific language. "[CLIL] is taught by content-trained teachers who also assess it 'as content'. This […] makes it impossible to bona-fide classify CLIL as a type of Content Based Instruction (CBI)" (Dalton-Puffer *et al.* 2014: 215).

## 3.3 The 4Cs-framework

As part of the integrative nature of CLIL, the 4Cs-framework illustrated in Figure 2 was designed to visualize and emphasize the possible overlaps of content and language based on 4 interwoven elements: Content, Cognition, Communication, and Culture[4].
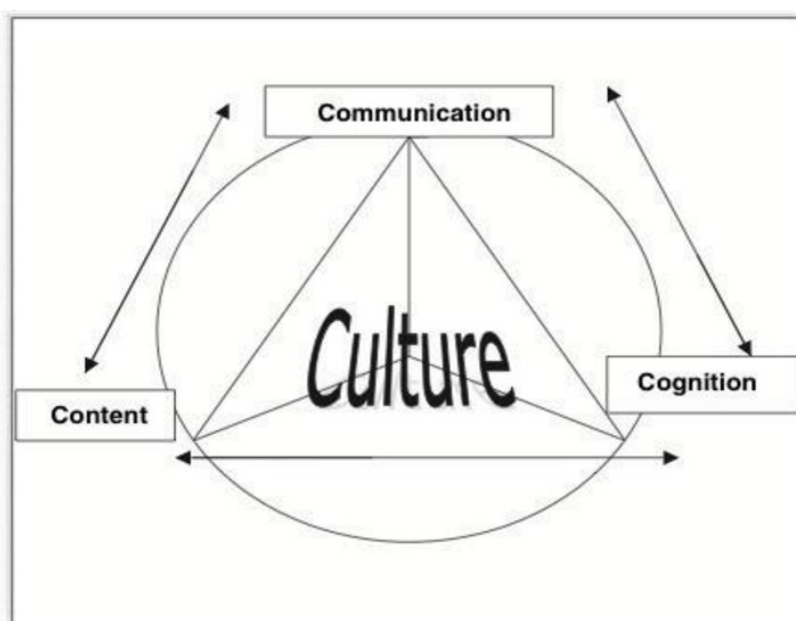


**Figure 2.** The 4Cs Framework for CLIL (Coyle 2006 quoted in Coyle 2007: 551)

Content includes the matter, the knowledge and skills which should be acquired in a certain subject. Cognition stands for the learning and thinking processes while fulfilling a task. Communication comprises language learning and using in interactive classroom situations, and Culture finally is the marker connecting the 3 previous areas since intercultural understanding and global citizenship should be developed (Coyle, Hood & Marsh 2010: 41). All of the single aspects as well as their correlation should be considered when planning for

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[4] Some scholars substitute Culture with "Community" (cf. Mehisto, Marsh & Frigols 2008: 30-31), referring to personal and social abilities, in addition to the people involved in implementing CLIL (authorities, schools, students, teachers, parents, etc.).

teaching. Ideally, a successful CLIL lesson takes into account at least two of the elements, or more, if suitable[5].

## 3.4 Support measures

Naturally, CLIL students face more challenges during their content lessons because of the additional language focus, but educators have developed strategies to surmount these difficulties. As indicated, CLIL students come across language problems most often, so the following presents a few ideas to overcome these issues. For one, they might not understand parts of subject-specific texts due to unknown structures and vocabulary. Teachers should therefore try comparing new input to prior-knowledge, teaching words in themes to create more links, or explaining important concepts and words beforehand (Dale, van der Es & Tanner 2010: 54). Krechel (2007: 204) moreover finds the construction of "Verstehensinseln" [islands of comprehension] to be especially helpful, where students highlight the words and phrases they already know and then try to decipher the overall meaning of a text passage. Students could also guess words through basic linguistic knowledge about word formation and predict meanings based on a visual or on a title (Dale, van der Es & Tanner 2010: 81-82). When it comes to the amount of new language, a point of reference for teachers in selecting texts is to not have more than 10-15 unfamiliar words on a full page (Dale, van der Es & Tanner 2010: 54). For the oral and written production of subject-specific texts it might be a good idea to incorporate more controlled activities at first (Krechel 2007: 212-213), steadily increasing the level of autonomy according to the students' skills. There also exist strategies on how to proceed when students encounter tenses they have not dealt with yet. If comprehension of the tense form is relevant for the lesson, but the grammar is too complex to be covered in-depth at the current level, the teacher might want to briefly introduce the verb form and point out its meaning.

### 3.4.1   Scaffolding

Scaffolding is the most widely employed method to guide students' understanding in CLIL lessons. Depending on learners' needs, a scaffold is built up temporarily during a task whenever problems occur. It should support the co-construction of knowledge, so it virtually

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[5] In this regard, the CLIL Matrix (http://archive.ecml.at/mtp2/clilmatrix/EN/qMain.html) is a helpful tool designed by an expert team (ECML) between 2004 and 2007. It elaborates and exemplifies the links between the 4Cs and the components of CLIL – the indicators given reflect good CLIL practice.

is an aid to facilitate the uptake of the target-knowledge (Thürmann 2013b: 237), fostering problem-solving skills through self-initiative. Generally, a distinction can be made between the two types of built-in scaffolding and contingent scaffolding. For the former prepared materials should assist students to work through a task and help comprehension processes. Since the teacher can assume certain knowledge gaps, they plan and develop scaffolds for these in advance, in the form of questions, provision of words and phrases, or other scaffolding tasks (Dale, van der Es & Tanner 2010: 74). The latter type refers to immediate, on-the-spot support, very often offered by the teacher. This type is called into action during the lesson whenever something unforeseen hinders the class' understanding. It could be described as a special case of eliciting, where the teacher draws the students' attention to language, for example, and helps them figure out the structures and rules on their own (Dale, van der Es & Tanner 2010: 74). On a last note, anything can be a scaffold and anyone can put up a scaffolding, including materials, tasks, the teacher, classmates, etc. (Mehisto, Marsh & Frigols 2008: 139). Regarding materials, not only the preparation of the students for the text, such as training vocabulary in advance, but also the alteration of the text, by simplifying passages, is a possibility (Thürmann 2013b: 240).

### 3.4.2 The role of the mother tongue

It has already been underlined that with respect to the bilingual part of CLIL, teachers and students are certainly allowed to draw on the L1 if necessary. There is broad consensus about the L1 being a supportive measure in the form of a "clarification device or precision tool" (Gierlinger 2007c: 107). According to Gierlinger, Hametner and Spann's study (2007: 85) 42% of AHS teachers and 16% of HS[6] teachers in Upper Austria opt against the avoidance of the mother tongue in CLIL. What is more, "translanguaging" is actually a common and accepted convention among CLIL students (Coyle, Hood & Marsh 2010: 16), implying the switching between L1 and FL for individual classroom phases. In a typical situation of translanguaging a student answers the teacher's target-language question in the mother tongue (Georgiou 2012: 499). Other examples which bring forward the bilingual nature of CLIL include creating bilingual mind maps, introducing and summarizing target-language texts in the mother tongue, and playing bilingual games, such as cross word puzzles (Gierlinger 2007b: 55-56).

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[6] A conversion from HS (Hauptschule) to NMS (Neue Mittelschule) in Austria took place in 2012. This paper will only use the term HS since the studies referred to here were conducted prior to this date.

Certainly, an ideal strategy to help students accomplish remarkable achievements would be to additionally support their learning during the FL lessons by zooming in on linguistic issues raised in the CLIL lesson. Either close cooperation between FL and content-subject teacher would be necessary therefore, or assigning the same teacher to one class in the FL and content-subject if they are trained for both. Unfortunately, the former is quite time-consuming, and the latter is rarely the case (Gierlinger, Hametner & Spann 2007: 83), and, it would only be beneficial to one content-subject (teacher).

## 3.5 Assessment in CLIL

Generally, formative means of assessing are popular among educators because learners profit most if they receive continuous feedback over a longer period of time. Taking Austria as an example, all schools employ "Schularbeiten" as a means to record students' development throughout the school year. The gathering of information on students' progress in CLIL lessons is even more vital since it allows the teacher to immediately respond to students' learning difficulties and to plan efficiently for scaffolding future tasks.

For assessment in CLIL, it is common to emphasize the content-subject aspects when evaluating students' competences and reduce, if not entirely exclude the language dimension in assessment (Wolff 2013: 23). Coyle, Hood and Marsh (2010: 117) argue that in this case, the best way is to test these content-subject related competences directly, through a task that requires the least language. In other words, students perform exactly the skill that is to be measured, and the FL will not be an obstacle. However, this approach not only limits the possibilities for assessment immensely, it also appears unrealistic. As Dale, van der Es and Tanner (2010: 169) point out, "thinking and language are interdependent", so the use of language might be inevitable after all. Even if language issues are largely ignored, the language competence level should be considered insofar as it can play a role in a student's production of content matter by possibly limiting a student's capability to present their skills (Merino 2016: 21). Similarly, Diehr (2013: 214) argues that there is a difference in language use of the diverse subjects which the respective teacher needs to be aware of. To give an example, Art- and Physical Education require less talking than History lessons as a greater focus lies on practically observable competences. Due to the outlined points, the integration of language assessment in CLIL is eventually relevant for every teacher. One crucial aspect is to have a "clear motive" for it (Coyle, Hood & Marsh 2010: 120). Students'

productions must not be evaluated with the purpose of testing language competence per se – this is the task of the FL teacher. Rather, the assessment of language in CLIL should focus on subject-specific linguistic skills, the ability to "present and discuss effectively", for instance (Coyle, Hood & Marsh 2010: 119).

Tasks which take into account both, the assessment of content and related language competences are surely favorable. In connection to that, the use of descriptors and rubrics is highly advisable. A major advantage is that they facilitate the fusion of content and language related criteria in one assessment tool (Dale, van der Es & Tanner 2010: 172). Furthermore, they can be explained to students and parents, making evaluative processes more transparent. It is also worth occasionally trying less frequently employed methods, such as self- and peer-assessment of students, creation of a poster (Dale, van der Es & Tanner 2010: 161-163), or experimenting with bilingual testing. Nonetheless, the teacher always needs to bear in mind that content has to be tested in the language that was used for covering the matter in the classroom. Otherwise a "language barrier" is likely to hinder production, as students are lacking the terminology in the respective language (Coyle, Hood & Marsh 2010: 118).

# 4. Implementation of CLIL

Historically speaking, CLIL can be labelled a European trend, and the context in which it developed makes it clearly distinguishable from related methodologies (Dalton-Puffer *et al.* 2014: 214). During the 1990s the European Union became increasingly interested in the promotion of plurilingualism. This interest had an influence on the active language policy of the European Commission (Wolff 2013: 18), which implied a "focus[ed] on the importance of innovative ideas and the most effective practices for helping all EU citizens to become proficient in three European languages" (EURYDICE 2006: 8). The proposal then caused the emergence of several multilingual educational programs, CLIL being one of them. One aspect making CLIL unique in its history of implementation is that it evolved through initiatives on a macro as well as micro level. While higher-order policy regulated superordinate matters, schools, parents and teachers operated within local, grassroots movements (Dalton-Puffer 2011: 184). In fact, CLIL is still largely dependent on this second factor.

Due to the numerous versions of programs developing independently over time, a country's school policies and general sociocultural context affect the implementation of CLIL. Broadly, four groups of European countries with regard to the purpose of their CLIL programs can be categorized (Wolff 2013: 23):

(1)   Globalization as cause – Building intercultural skills and acquiring the competence to communicate successfully in an international context.

(2)   Economic reasons – Communicating across borders with neighboring countries to foster (regional) relationships.

(3)   Stressing language maintenance – Ensuring the preservation and development of majority as well as minority languages.

(4)   Responding to special circumstances – Offering CLIL lessons held in two global languages, so that three languages are present in total.

In general it can thus be said that CLIL is primarily directed at students who wish to broaden their command of foreign languages. As already pointed out in section 2.1, linguae francae dominate the CLIL classroom, with English being the most frequently adopted FL (Dalton-Puffer 2011: 183).

The amount of lessons dedicated to CLIL varies to a large extent, not only across countries, but also nationwide. For a CLIL program to show a positive effect, 20-25 lessons per year mark the minimum requirement (Costa & D'Angelo quoted in Georgiou 2012: 500) and Georgiou recommends "that a CLIL lesson should at least have 50 per cent of lesson time in the L2" (2012: 499). In practice, Dalton-Puffer (2011: 184) finds that less than 50% of lessons are taught through CLIL.

## 4.1 Forms of CLIL programs

At this point it is worth highlighting that CLIL is realized in primary, secondary and tertiary education. The former and latter will not be reviewed in this thesis however, since they call for completely different approaches in implementation and can be seen as separate fields. With that said, secondary school proves to be the most important institution in contributing to the development of FL competence.

Nezbeda (2005) enumerates six different types of CLIL at the aforementioned educational level. The four less frequent ones are CLIL in a voluntary subject, CLIL in an elective subject, CLIL in a newly introduced subject, and FLMI in school pilot projects. The two prevalent forms of CLIL will be discussed in the next two sub-sections.

**Annual course**

Teaching CLIL throughout the whole school year is the premise of this first type. Often the program is part of an individual branch of a school and continual CLIL lessons in multiple content-subjects are common. Hence, the course comprises an organized syllabus-structure with the final goal being for students to achieve advanced FL competences, where the mother tongue remains dominant (Krechel 2013: 74). Krechel (2013: 75-76) furthermore elaborates on two sub-types detectable in annual CLIL courses. In the additive type, lessons are taught by a combination of a native-speaker of the target language and a trained teacher of the FL who often shares the L1 with the students. The actual CLIL lessons are held by the native-speaker, but there are additional sessions for the other teacher to also cover the L1-part of CLIL, or else, a certain amount of lessons is reserved to repeat subject-matter and topics in the mother tongue. On a side note, it is advised against practicing the opposite, where the repetition of content takes place in the FL because it will highly likely have a demotivating effect on students (Coyle, Hood & Marsh 2010: 96). By comparison, the

integrative type requests one teacher who is responsible for incorporating both languages in CLIL lessons.

With regard to the annual course, Krechel (2013) designed a potential plan for the construction of CLIL-programs in secondary schools in Germany. He suggests a preparatory phase and proceeds with a schedule including 2-3 lessons per week, per CLIL subject, with 2-3 subjects taught bilingually per school year (Krechel 2013: 76). Whittaker (2007) elaborates this idea of a preparatory course ("Erweiterter Englischunterricht") for the 5th and 6th grade, which should pave the way for later CLIL programs. He offers a two year plan divided into possible contents for each term (Whittaker 2007: 175), thereby covering a broad range of topics within (local) Geography, Economics, History, and the basics of Physics, amongst other areas.

**Modular course**

This CLIL program implies the teaching of shorter, temporary, often project-based modules. A key advantage of this type is its easy integration into non-bilingual schools (Krechel 2007: 194). Schools which cannot afford to have regular bilingual education due to financial or human resources, but would like to have the option, are mostly attracted by the modular type (Otten & Wildhage 2007: 17). Furthermore, the modular course takes into account the weaker students, who might struggle in a continuous CLIL class, but this way get a glimpse of it, while still returning to their L1 regularly. On a downside though, students in modular courses often do not share the same advanced language level with those students from continuous CLIL-programs (Krechel 2007: 198), so the adaptation of material and the support through efficient scaffolding techniques are crucial to ensure knowledge uptake. Nevertheless, modular CLIL is highly practical because its temporary nature enables anyone interested to give it a quick trial run; and if it should happen to turn out unsuccessful, not much time nor effort has been wasted. Apart from that, this form can imitate project-based work as it is common in certain professional fields. For instance, modular CLIL in vocational school subjects such as Marketing offers a realistic, work-related context. Lastly, Krechel (2007: 196-197) says that it is favorable to especially teach content in project form which builds a parallel between both subjects, as already explained in section 2.4. This way, the short amount of time available for CLIL is spent most effectively by students engaging in a cross-curricular topic.

## 4.2 Agents in CLIL teaching

**CLIL teachers**

The requirements for teaching CLIL differ greatly across countries (Maljers, Marsh & Wolff 2007; EURYDICE 2006: 41-42). For the majority of Europe, the basic teacher training suffices; in these cases no extra qualifications are needed. These circumstances are explained firstly by the fact that CLIL is largely dependent on individuals' initiatives, and secondly because teachers without sufficient language competence hesitate to teach CLIL anyway. Some countries ask for a language proficiency test before authorizing someone to teach CLIL, and again others even demand CLIL-specific in-service training, so educators stay up to date. Finally, the headmaster of the school also has a say in deciding whether a teacher is qualified or not (EURYDICE 2004/05: 10).

When it comes to teacher education few countries offer proper pre-service training and little more support further education (Maljers, Marsh & Wolff 2007). Sometimes individual universities run voluntary courses and programs for student teachers to choose and specialize in, but naturally these result in no official qualification or the like. "[C]ontinuing education seminars" on CLIL (EURYDICE 2004/05: 12) would be an example for in-service training offered in Austria, where successful graduates acquire an additional diploma. At the same time, there is a high demand for CLIL courses. Pérez Cañado (2016: 214) found out that teachers are first and foremost seeking schooling in "the theoretical underpinnings of CLIL", while they feel quite positive about their "linguistic and intercultural competence". Thus, organizing courses on CLIL-specific methodology, both pre-service and in-service, will be a task for the tertiary education sector in the future.

In this regard, a major problem authorities are facing is the limited number of qualified CLIL teachers. It is even designated as the main obstacle in 14 out of 30 EU countries (EURYDICE 2006: 51). A clear drawback for many is that CLIL teachers hardly ever earn more than their regular colleagues (EURYDICE 2004/05: 13; EURYDICE 2006: 49-50). Moreover, a plausible question is whether enough educators know about the concept of CLIL. It is fairly obvious that a teacher will not make use of a new methodology if it is unfamiliar to them, let alone if they simply do not even know it exists.

In practice, CLIL is mostly taught by teachers of content-subjects in collaboration with FL teachers. Those content-subject teachers have to have a more advanced language level

themselves (Krechel 2007: 199), plus confidence in teaching in the language. For such a cooperative setting to succeed, the FL teacher takes on a supportive, yet essential role by providing and training the necessary language in addition to and as an extension of the language input the students receive during the content lesson (Mehisto, Marsh & Frigols 2008: 11). Sometimes a collective of teachers[7] could also work together on a more intensive and overarching CLIL-project. Another suitable group for CLIL is teachers who combine a FL and a content-subject, as is the special case in Austria and Germany, for instance.

The cooperation of language and content-subject teachers is surely not exempt from problems. Often, teachers from both sides feel a cross-curricular approach is too exhausting and not worth the effort. On the one hand, content-subject teachers share this view because the benefit for their subject might not be emphasized enough in CLIL theory which centers upon language development. On top of that, even if they get a lot of support from the FL teachers and help with planning, the realization happens in their lessons, so the content-subject teacher is left with most of the work. On the other hand, FL teachers are also flooded with work; if several content-teachers of the same class approach the FL teacher and ask them for help, there will be no time left for their own teaching, both in terms of preparation, plus the actual in-class time spent on language issues raised outside of the FL classroom. To put it briefly, realizing a CLIL lesson requires a lot of dedication from both sides: the colleagues need to inform the respective other about the learning objectives of their subjects and more or less give their partner a crash course in the basics of their subjects' methodology. This of course means that the collaborating teachers have to be open towards this knowledge and respectful of the other's subject. Everyone involved in planning CLIL has to imagine the bigger picture, namely the advantage for the student on the whole. Heindler and Abuja (1996: 22) suggest incorporating native-speakers to assist in CLIL lessons. Their participation provides authentic face-to-face language input and they act as credible source of information for students and teachers with regard to linguistic and cultural knowledge. A team-teaching situation with an Austrian teacher and a native-speaker is considered ideal (EURYDICE 2004/05: 8).

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[7] A collective could be formed by language teachers and content teachers of the same subject, or by language teachers and content teachers of various subjects for a larger cross-curricular project.

**CLIL students**

The question of whether CLIL is suitable for everyone or just specific students has generated heated debate among researchers and teachers. Quite a few think that students have to be especially selected to participate in CLIL programs in the sense that they have to exhibit a certain degree of language aptitude and the respective grades (Gierlinger 2007a: 21). Others disagree and advocate for the fact that more students should be allowed to experience CLIL. They believe that "man könne vielleicht nicht 'alles mit allen' aber zumindest 'vieles mit vielen' machen" [one maybe cannot do 'everything with everyone', but can at least do 'much with many' (Gierlinger 2007a: 21)]. Students themselves seem to share a contrasting view. They perceive CLIL to be an option for everyone (Gierlinger 2007a: 22-23). To paint an exemplary picture of CLIL students, the results of two studies (Abendroth-Timmer 2010; Broca 2016) will be presented with regard to quantitative and qualitative information.

Gender was investigated amongst other aspects by Abendroth-Timmer (2010) who conducted a study in Germany with 60 students undergoing a modular CLIL course. All participants were asked whether they consider themselves more interested in the language or content aspect, or both. Generally, the majority reporting an interest in languages is made up of girls, whereas in the content-oriented group gender is balanced (2010: 125). This leads to the assumption that overall, CLIL might attract more girls than boys due to the language component. In Broca's study (2016) on Andalusian CLIL and non-CLIL students, grades in the L1 and L2 were also taken into account. She found out that although 48% of students in the non-CLIL group have failed a language course before – in comparison to 12% of CLIL students naming a past fail – the language grades of both groups cluster around the label "Good" and "Very Good"[8] (Broca 2016: 325). "This is an important finding since it shows that CLIL programmes appear to exclude less able students rather than select the most able" (Broca 2016: 325).

When asked about the reasons for choosing CLIL, an upper secondary student explicitly stated that they are of the opinion that they will surely encounter FL texts during their university studies (Abendroth-Timmer 2010: 126). The same motivation can be detected in Broca's study: "Future expectations", "Expected future level in English" and "Grades in English" were the most frequently given answers (2016: 326). Furthermore, among CLIL

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[8] The grades in Broca's study (2016) are labelled and ranked in the following order: Fail, Pass, Good, Very Good, Excellent.

students, parents seem to be in a stronger position when it comes to deciding on an educational program. In fact, their children see them as the second most important factor, after themselves (Broca 2016: 325). Interestingly, while distinctively not choosing it, non-CLIL students principally do not have a negative view on the CLIL program. They do not feel discriminated in the sense that they are being denied an educational option, but agree that the CLIL program is beneficial to their school in general (Broca 2016: 326).

**CLIL material**

The lack of proper CLIL-qualified material is the most dramatic problem educators are facing. Despite the abundance of authentic subject-specific texts, these raw versions can hardly ever be taken into the classroom because the level would be overwhelming for students. On the one hand, authentic material might be linguistically too demanding, although content-wise it would be adequate. On the other hand, authentic material on a lower language level would be suitable, but the content input is below the class' level. Therefore, finding the right balance between content and language by adapting material belongs to the central tasks of CLIL teacher practice.

Gierlinger (2007b: 40) states that the three basic strategies of adapting texts involve lowering the language level, lowering the content level, and adding other supportive measures, such as helpful written remarks on the text to help semantic understanding. Accordingly, Dale, van der Es and Tanner (2010: 58-59) offer a list of possible adaptation techniques for simplifying the language of a text: "[t]ake unnecessary words or information out", "[d]ivide long, compound sentences into two or more", "[r]eplace metaphors or idiomatic language with more concrete language", etc. Alteration of the content, on the contrary, is more problematic and should be carefully considered. Any task needs to challenge students cognitively so that effective learning takes place (Coyle, Hood & Marsh 2010: 43). Hence, when adapting material, oversimplification of content should be strongly avoided (Merino 2016: 23). Yet, Gierlinger (2007c: 99) notices that the curricula of European countries can differ greatly and not every content matter is equally suitable everywhere. In his study teachers reported that they often have to adapt the content of authentic material due to the aforementioned explanation (Gierlinger 2007c: 99).

It is eventually not surprising that the preparation for their lessons is indeed the most exhaustive part of CLIL for teachers (Gierlinger, Hametner & Spann 2007: 75). A helpful

source for planning and revising material in that regard is Cummins' Matrix, depicted in Figure 3.
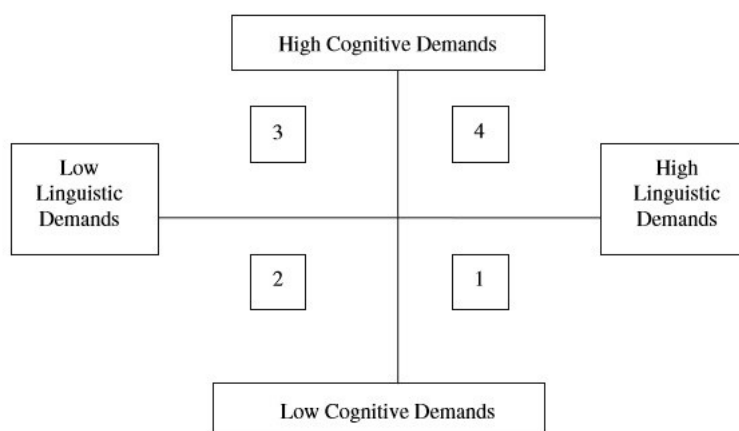


**Figure 3.** Cummins' Matrix (1984, adapted by Coyle 2007: 555)

Divided into 4 quadrants, any task can be located in one of the segments. The aim is to gradually move along the quadrants from less demanding work to exercises where students are more challenged. Whereas Quadrant 2 may not be favorable, Quadrant 1 and 3 can be beneficial for a progress on to the desired Quadrant 4 (Coyle 2007: 555).

## 4.3 CLIL in Austria

The multilingual trend in the 1990s also affected teaching all across Austria[9], causing a "Fremdsprachenoffensive" [an initiative for foreign languages] in schools (Gierlinger 2007a: 17; Abuja 2007: 14; EURYDICE 2004/05: 6). The main intent was to get students to acquire at least two FLs during secondary school, which in turn naturally promoted CLIL. A first attempt at enquiring the national spread of CLIL was made in 1996/97 by Abuja (1998: 13), where it turned out that almost 15% of all Austrian secondary schools already employed a form of CLIL. More precisely, the numbers amounted to 7.1% of HS, 26.8% of AHS, and 31.9% of vocational schools (Abuja 1998: 13)[10]. In addition, HS and approximately half of all AHS tended to implement the modular form, while the rest of AHS and large parts of BHS offer the annual course to students (Abuja 1998: 27).

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[9] In Austria, the terms EMI and CLIL are widely used interchangeably. The exact difference between the two was pointed out in chapter 2.1. In the following, CLIL will be used for this paper, but it has to be mentioned that a considerable part of the literature uses the terminology EMI.

[10] Nowadays, a minimum of 72 CLIL lessons per school year is obligatory in all Austrian BHS grades 11-13 (cf. BGBl. II Nr. 300/2011; BGBl. II Nr. 209/2014).

Turning to the most popular subjects, Geography and History are mostly taught through CLIL in Austria (Abuja 1998: 30-35), followed by school-specific subjects in BHS, Biology and Musical Education in HS, and Physical- and Musical Education in lower secondary AHS, in contrast to IT and Music in upper secondary AHS. Inspecting the role of AE, it becomes apparent that it is exclusively taught as CLIL subject in lower secondary schools since no data is recorded for BHS and upper secondary AHS. However, it needs to be stressed that the numbers referred to date back to a study from 1996/97 and might therefore not be valid any longer.

Unsurprisingly, English predominates among the languages which are used for teaching CLIL. A compelling argument in favor of English as a target language – for parents especially – is the notion that the child will have an advantage in their future career, opening up opportunities on an international scale (Gierlinger 2007c: 91). French and Italian are other more commonly accepted FLs in Austrian CLIL programs (EURYDICE 2006: 18) and in some federal states regional minority languages are also involved, for example Hungarian or Croatian in Burgenland (Nezbeda 2005: 22).

**Legal requirements**

Depending on what type of CLIL is aimed for, the criteria for teaching it at an Austrian school differs to some extent. Broadly speaking, the crucial factor lies in the duration. Whereas no notice has to be given to external authorities if a school decides to introduce short-term CLIL modules and other cross-curricular projects, it is obligatory to inform the local education board about any long-term implementation of CLIL (Nezbeda 2005: 9). In the latter case, further legal arrangements are to be dealt with then.

The SchUG §16(3) forms the legal basis for any implementation of CLIL (EURYDICE 2004/05: 6). Apart from that, schools can also consult the 14th amendment of the SchOG which points out their autonomy (EURYDICE 2004/05: 8). On that account the schools' curriculum can be altered to some extent by shifting individual lessons of diverse subjects. Students will moreover receive a "Zeugnisvermerk" [an acknowledgement in their report] if the number of lessons taught through CLIL reaches a considerable amount (Nezbeda 2005: 11). Concerning examinations, students are allowed to choose between their L1 and the FL they exercise in CLIL (EURYDICE 2004/05: 8).

**CLIL in Upper Austria**

An extensive study on CLIL in Upper Austria was done by Gierlinger, Hametner and Spann (2007), involving all lower secondary schools in the region. To give a brief statistical overview, among a total of 281 schools they found out that 66 practice a form of CLIL, 17 of which are categorized as AHS, and 49 as HS (Gierlinger, Hametner & Spann 2007: 67). What is interesting is that in relation, the schools from AHS make up almost half of their sector (45%), while the percentage of CLIL in HS only amounts to 21%. Gierlinger (2007c: 80) furthermore estimates that approximately 85% of CLIL in Upper Austrian lower secondary schools implement the modular form.

An overview of Upper Austrian CLIL teachers shows that their numbers make up 1.3% of all employed in the federal state's lower secondary schools (Gierlinger 2007c: 87). Most CLIL teaching is based on self-initiated projects by individual teachers (Gierlinger 2007c: 80) who tend to try out the methodological approach in one short-term module and then apply it more frequently over time, thereby informing and spreading the concept among colleagues. Another interesting fact is that mostly teachers with more than 20 years of teaching experience are the ones to experiment with CLIL (Gierlinger, Hametner & Spann 2007: 68).

Looking at the subjects, Geography, History, and Biology are most popular, again mirroring the general norm (Gierlinger, Hametner & Spann 2007: 71). Surprisingly, AE takes the 6th place in the ranking, out of 13 subjects in total. However, the data in this specific case is constituted by examples of HS only, and there is no sufficient information on the situation in lower secondary AHS.

## 5. Art Education as a CLIL subject

AE is one of the action-oriented content-subjects, besides Musical-, and Physical Education (Rymarczyk 2004: 289). The classroom context of these three subjects could therefore be considered ideal for the implementation of CLIL since they feature non-verbal means of communication (i.e. visual, musical, tactile), reducing possible language barriers (Rymarczyk 2013: 265; cf. Rymarczyk 2004; Rymarczyk 2015: 183). Despite this core beneficial characteristic, the trio belongs to the less common subjects taught through CLIL, partly due to entrance exams restricting the number of teacher trainees in said disciplines (Rymarczyk 2015: 192). The strength of AE lies in its principally visual nature, enabling students to comprehend contents through seeing, regardless of language proficiency (Rymarczyk 2005: 15). In other words, they might not yet have acquired the necessary language which would convey the same information as a picture, but they are still capable of actively participating in the lesson.

A few researchers have already tried to highlight the potentials of AE as CLIL subject theoretically, with ideas and concepts for the EFL classroom (Knorr & Teske 2010; Stiller 2004) and some have proven its applicability (Leopoldseder 2007; Seiwald 2007; Rymarczyk 2003)[11]. To be more specific, the teaching projects available are concerned with Hundertwasser's art (Leopoldseder 2007), the exploration of video art on the basis of the example *Night Canoeing* (Knorr & Teske 2010), Picasso and portrait drawing (Seiwald 2007), a multi-perspective approach to artist Peter Greenaway (Stiller 2004), and color theory (Rymarczyk 2003). Jutta Rymarczyk needs to be pointed out specifically because her contributions including the findings of her extensive study from 2003 build the foundation of any further research into the topic under discussion.

### 5.1 Characteristics of Art Education

Generally, AE's main fields of action lie firstly in the reception of art (i.e. looking at and reflecting about art), secondly in the talk and exchange of views about art with others, and thirdly in the production of art, also called aesthetic practice (Stiller 2004: 306). Looking at these three core components, it already becomes evident that the subject is extremely student-centered. The "persönlich-subjektive Kunsterfahrung" [individual art perception] is

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[11] All teaching projects with available reports or findings were implemented in lower secondary.

indeed a central concern, meaning that the subject not only includes an analytical-cognitive part in connection to subject-specific contents (e.g. specialized methodical skills, specialized lexis), but also another one focusing on everyday life and students' emotions and views (Knorr & Teske 2010: 138). Furthermore, subject-specific media can be experienced visually and haptically (Rymarczyk 2012: 112), so AE is repeatedly described as providing a "rich learning environment" by Rymarczyk (2010: 90; 2013: 266). This implies that AE is not heavily text-based; homework and exams to assess performance are rare. As a result, students feel less under pressure and the affective filter is lowered in terms of anxiety.

AE is moreover taught in a separate, more spacious classroom where students are often allowed to move freely during aesthetic practice. They profit from the change of surroundings as it provides a break from the otherwise usual classroom setting and strict seating arrangement. Aesthetic practice in traditional AE features long phases of individual work, with informal, private talk between students and few interruptions by the teacher. Theory then is mostly directly taught by the teacher (e.g. Art History), and in many Art classrooms group or pair work are less common social formats than in other subjects.

Art lessons hardly ever follow a strictly structured lesson plan as FL lessons do, for instance, one reason being that estimating an exact time frame for practical activities is impossible. In addition, more frequently than in other subjects, the teacher needs to balance the faster and slower students. Whereas it is usual to stop a task at some point and move on in FL classes, Math, History, etc., in AE the teacher cannot always start a new topic when half of the students have not finished the previous piece of work yet. This characteristic may cause instances of individuals devoting themselves to a personal drawing in order to keep them busy while waiting for their colleagues.

## 5.2 Art Education in Austria

To begin with, AE is part of all Austrian curricula; it is taught as compulsory subject in elementary school as well as lower secondary, that is eight consecutive school years. Upper secondary AHS students receive two additional years of AE in grades 9 and 10, after 10th grade they have to decide between Musical- and Art Education. Throughout this time, the average amount dedicated to AE is two lessons per week, which are almost always scheduled as double lessons. There are also specialized schools that offer extensive programs with a focus on art (e.g. AE is split up into several specialized subjects, including

photography, fine arts, etc.). Austria presents a further special case since Textile Design and Design and Technology are taught as two separate, individual subjects, being compulsory in elementary school and lower secondary as well. Teachers for these subjects have completed a separate study program in tertiary education. Finally, it is worth mentioning that a list of competences, similar to the ESP 15+ descriptors for FL teaching, was developed in 2013 by the "Österreichische Bundesarbeitsgemeinschaft für Bildnerische Gestaltung & Visuelle Bildung" (BMUKK 2013), elevating the educational standards for AE because Art teachers are now able to support their methodology based on these universally accepted competences.

## 5.3 Language in Art Education

Language in AE mostly comprises oral communication. As stated earlier in this chapter, especially written text production does not conform to the norm of regular lessons, which does not mean, however, that it should not be included more often. Furthermore, a large proportion of language is constituted by everyday language (Knorr & Teske 2010: 138). To give an example, basic vocabulary for different shapes and colors, some objects' names, and phrases to express emotions would be sufficient for a beginner to start a description of a picture.

Not only the subject per se, but also the language of AE reflects student-centered teaching (Rymarczyk 2013: 267). "Zentraler Aspekt der Sprachproduktion ist die Bestimmung der eigenen Position, d.h. der reflexive Blick nach innen und der Wunsch nach Mitteilung Anderen gegenüber" [a central aspect of language production is the determination of one's own position, that is the self-reflective view and the desire to share with others] (Knorr & Teske 2010: 142). In this regard, Rymarczyk (2003: 162) explains that the so-called "expressive function of language" takes on an important role, being more prominent than in other subjects. It can be identified when students use language to verbalize their emotions, attitudes, and their own view (e.g. by "explaining/conveying ideas, feelings and meanings in images", by "evaluating/praising and criticizing one's own and others' work", or by "evaluating/discussing ways to improve a piece of artwork") (Rymarczyk 2003: 164-166). Dale and Tanner (2012: 48-49) moreover state that recounting, describing and informing, instructing, explaining, persuading, and discussing belong to the essential language functions in AE.

At this point, the relation to Dalton-Puffer's CDFs (2013) becomes apparent as a variety of each prototype can be found in typical tasks to be accomplished in the Art classroom. This claim is substantiated on the basis of a list provided by Rymarczyk (2003: 143) comparing subject-specific skills with cognitive skills: "Planning a piece of artwork" as a form of "Seeking information" (prototype: explore), "Developing pictorial concepts" as example of "Ordering, Classifying" (prototype: classify), and "Reflecting on it" in terms of "Interpreting" (prototype: evaluate and explain).

## 5.4 The potentials of Art Education as a CLIL subject

Rymarczyk's (2003) main claim implies that the strongest argument in favor of AE as a CLIL subject lies in the fact that students are able to participate in classroom discourse without much prior-knowledge – neither subject-specific nor linguistic. On the one hand, the large proportion of everyday language is a contributing factor. Since every viewer interprets a piece of art based on their subjective experience, students can draw on their individual background knowledge. On the other hand, the visual and tactile experience of the subject-specific media can facilitate FL learning because usage of the FL is not a necessity when looking at a piece of art (Rymarczyk 2003: 121). A student in Rymarczyk's study notes that "[I]m Prinziep [sic] ist es mir vollkommen egal ob der Kunstunterricht in Deutsch oder in Englisch durgeführt wird. Denn Kunst in Englisch ist ganz anders als Geschichte in Englisch. Im Kunstunterricht kann man alles durch's sehen begreifen" [basically I do not care whether Art Education is taught in German or English. Art Education in English is completely different than History in English. In Art Education one can grasp everything through seeing] (2003: 261). To put it briefly, the subject's visual nature can result in an immense reduction of the language level in the receptive domain, without lowering the cognitive level. Students in AE can still be challenged even if they are presented with a purely visual artwork as input material. As a logical consequence of the previous point, it is also easier for the teacher to balance content and language in an Art lesson because narrowing the gap between the two is rather simple (Rymarczyk 2012: 113).

In the productive domain, the possibility of using deictic expressions when referring to objects or parts of a picture (e.g. "here", "that one") is a further advantage (Rymarczyk 2003: 186; Rymarczyk 2012: 116). Such forms of minimal output allow even beginners of a FL to participate in the Art classroom discourse and in turn, they are more likely to keep talking in

the target language without drawing on the L1 (Rymarczyk 2015: 193). The language level can then be steadily increased, to lead students from minimal output to longer stretches of speech (Rymarczyk 2005: 16). By teaching and learning through a FL, language use in general is intensified and receives more attention than in regular content-subject lessons, meaning that AE itself profits in the sense that students become more adept to discussing art.

From her findings, Rymarczyk (2003: 274) reasons that the subject is particularly suitable for the lower secondary grades, gently introducing students to CLIL in grade 5 and 6. Her line of thought follows the idea of an "Erweiterter Englischunterricht" (Whittaker 2007) where she suggests using the two preparatory years for subjects such as Art-, Musical-, and Physical Education. She even mentions the possibility of trying out CLIL with the youngest students in grade 3 and 4 of elementary school (Rymarczyk 2003: 275) since AE is taught throughout the 8 years of compulsory school. This way, a first glance of the methodology could be offered extremely early on. Nevertheless, Rymarczyk's proposal could be mistaken in a way so that all of CLIL teaching in AE is outsourced to the lower grades. It is unclear whether she also considers the opportunity for upper secondary, unlike Stiller (2004: 305) suggests continuing the implementation of CLIL in the higher grades, preferably in the modular, project-based form.

It is also worth mentioning authenticity and assessment as two points clearly supporting the idea of CLIL in AE. Addressing the former, authenticity is given as the quasi non-existent language barrier allows students to directly access and analyze pieces of art which are authentic by nature (Rymarczyk 2003: 121; Rymarczyk 2010: 91; Rymarczyk 2012: 112). Another advantage for authentic input is the provision of lesson material by museums, especially produced for EFL classes (Rymarczyk 2010: 101). The much debated issue of language assessment in CLIL can be easily avoided in AE because assessment can be entirely based on the students' practical work (Rymarczyk 2003: 120). If desired, language and content can however be combined in portfolios, for instance, where students keep written record of their progress (Rymarczyk 2010: 98); these short entries can then be accompanied by sketches.

CLIL in AE also entails benefits for the whole curriculum, namely through promotion of visual literacy and transfer of language competences. Visual literacy is an interdisciplinary skill, comprising the ability to successfully read and write images. Stiller (2004: 306) noticed the

relevance of developing this skill over a decade ago by emphasizing how fast images are created and consumed through constantly advancing technology. His argument is now valid more than ever as today's youth culture is shaped by visuals (e.g. they are used to visually-based apps such as Instagram, they produce and share memes, etc.). Hence, students should be sensitized to the images they encounter daily and trained to decode them. Outside the Art classroom visual literacy is employed, for instance, when students deal with diagrams or maps, and also when they design a power-point presentation. Mainly the reception of images is exercised outside the Art classroom though, leaving the training of productive visual skills explicitly to AE (Rymarczyk 2010: 95). The transfer of linguistic knowledge and skills from AE to other subjects is an additional advantage (Rymarczyk 2003: 277). How to express ideas and opinions, how to analyze and critically reflect contents and how to verbalize the resulting findings are key competences related to language and are of interest to subjects across the curriculum. Rymarczyk (2005: 15) believes that especially modular programs will find the effects of this transfer beneficial as all CLIL teachers will find any FL input and learning helpful which takes place outside their limited amount of classroom time for CLIL.

Besides the overall profit for the FL due to the increase in learning opportunities, another valuable asset can be found in the parallels between the creative practices of both AE and FL teaching (Rymarczyk 2003: 168): aesthetic practice can be compared to creative writing, reception of art is similar to the reception of literary texts, and consequently, an analysis of an artwork resembles an analysis of a literary text. However, whereas the enumerated tasks of FL teaching represent a relatively small portion of the curriculum, the examples of AE form the main tasks (Rymarczyk 2003: 168). FL classes can therefore gain considerable advantage from a cross-curricular transfer of these competence areas.

In connection to the 4C framework, ideas have already been formulated on how to realize the four dimensions in CLIL AE (Rymarczyk 2010; Rymarczyk 2013). Firstly, content in broad terms covers the two main constituents of art reception (e.g. art-historical knowledge, methodical knowledge of techniques or art analysis) and aesthetic practice. Secondly, communication happens naturally through reading and creating artworks because students feel the need to share and exchange their views about them. Thirdly, the aspect of cognition is more or less inherent to AE since art is created to initiate a thinking and reflection process (Rymarczyk 2010: 89). Hence, in both cases, while looking at art as well as during aesthetic

practice, students are cognitively active. Moreover, sceptics who question whether the subject provides enough opportunities for language work can be reassured; even though AE may not primarily be tied to language use, all processes of thinking and operating are (Knorr & Teske 2010: 142). Finally, the subject opens up numerous possibilities for an approach to cultural aspects. More precisely, Rymarczyk suggests three suitable starting points: via a historically and/or socio-culturally relevant topic addressed in a piece of art, via artists' cultural backgrounds, or via art movements associated with specific cultures (2003: 125; 2013: 269). In this regard, AE also offers the opportunity to self-reflect and question one's own point of view of cultural issues (Rymarczyk 2010: 102).

To summarize, the four main arguments in favor of the implementation of AE as CLIL subject are (Rymarczyk 2005: 14-16):

(1)    facilitated language use and acquisition through the visual nature of the subject

(2)    profitable outcome for other subjects due to transfer of linguistic knowledge and skills

(3)    development of visual literacy as interdisciplinary skill

(4)    benefits for AE itself: enriched range of topics, and more intensive training of subject-specific language use

## 5.5 Possible drawbacks to Art Education as a CLIL subject

While AE definitely exhibits excellent conditions for an implementation of CLIL, the question arises of whether there might be some possible drawbacks. The following two concerns need to be borne in mind when planning for teaching.

Although the authenticity of the input material is an indisputable fact, as explained above, the authenticity of tasks in AE is somewhat questionable. Overall, they can be seen as not a hundred percent ideal in comparison to real-life tasks of other subjects. Analyzing a piece of art, working on a drawing, or photographing is authentic in principle, but it is doubtful that the majority of students in a school without an artistic focus will find art reception and aesthetic practice necessary for their future lives. This point holds true for all artistic disciplines and shows that it remains a tough exercise for Art teachers to find, or eventually develop truly authentic tasks for the classroom. It can be argued, of course, that in each task there is a small aspect relating to real-life, but it is often more hidden and less directly discernable than in other subjects.

Ensuring enough language learning opportunities might also pose a problematic issue. For one, the emphasis on individual student work could present an obstacle because during this phase of the lesson content-related production of language is minimized. "[T]he fact that most work is done with materials rather than language means that CLIL art, design and technology teachers need to create opportunities for language work" (Dale & Tanner 2012: 48). Therefore, for the purpose of CLIL, individual work should not stretch over too much of the lesson without any other tasks in between. Similarly, extensive phases of teacher-centered instruction on content, such as Art History, or the use of digital software should be avoided, which would otherwise result in too much teacher talking time.

# 6. The teaching project

To test the suitability and applicability of CLIL in AE, a teaching project was carried out in a 10th grade upper secondary AHS in Upper Austria. In this attempt at modular CLIL, the topic of film and video was covered within a span of four double lessons (i.e. eight lessons of 50 minutes) where the main objective for students was to explore the art of filmmaking in theory as well as practice. A rough teaching schedule can be seen below in Table 1. The teaching project was implemented by me, the author of this thesis, in June 2017.

**Table 1.** Rough teaching schedule

| Date | Lesson content |
|------|----------------|
| **29.05.2018** | Film theory |
| **12.06.2018** | Screenplays and storyboards (pre-production) |
| **19.06.2018** | Filming (production) |
| **26.06.2018** | Editing and screening (post-production) |

## 6.1 The setting

### 6.1.1 The school

The Ramsauergymnasium Linz is an "Allgemeinbildende Höhere Schule" (AHS) [secondary academic school] for 10 to 18 year old students, ending with the Austrian Matura[12]. Although classifiable as urban school, the educational facility is located towards the outskirts of Linz, with several schools of different types in the commuting area. The school currently employs a little more than 70 teachers, responsible for approximately 700 students. Special courses are offered on the preparation for diverse language certificates, and creative writing, among others. The school is moreover part of an initiative for e-education, providing frequent e-learning opportunities during the lessons. A side effect of this feature is that all students are allowed open access to computers in the hallway at all times.

Students of the Ramsauergymnasium can choose between three different branches: Euro, Bell'arti, or Network. European languages, history, culture, and politics are focused on in Euro classes, including French as compulsory subject from 7th grade onwards, Latin in upper secondary, and in 10th grade students additionally choose between Italian and Spanish. The school's homepage also lists FLMI as part of the goals of this branch (Schulhomepage des

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[12] The Matura is the Austrian school leaving examination, qualifying students for tertiary education.

Ramsauergymnasiums). A personal investigation into the teachers' knowledge about CLIL revealed that the English teacher of the class taught for this project has experience with the methodology and practices of FLMI in her second subject, History. Interestingly, a talk with the Art teachers showed that none of them are familiar with CLIL or the principles of FLMI. The Bell'arti classes emphasize the arts, with more lessons distributed among AE, Musical Education, Textile Design, Technology & Design, and German. Stage plays are sometimes realized next to regular lessons and creative workshops are specially organized. Due to the fact that much time and effort is devoted to such school projects, the artistic subjects seem to be appreciated by the whole teaching staff. Computer-based learning and IT is at the center of the third and last branch, the Network classes. E-learning is a common feature of these students' school routine as they receive more training in computer science and Math. In the higher grades the students also work on their own notebooks during the lessons, meaning they are required to bring their devices to every class.

### 6.1.2 The students

For this teaching project, I taught a 10th grade[13] with 16 to 17 year old students. Coincidentally a Network class was available which presented the best preconditions for the implementation of CLIL because this way, the participants were neither accustomed to FLMI, as Euro attendees, nor especially interested in AE, as Bell'arti students. In other words, they were not biased towards FL learning or the content, but had a neutral view on the project. At the time the lessons were held, the class consisted of 23 students in total, of whom 9 were girls and 14 were boys. Moreover, everyone stated that their L1 is German, and their L2 is English. According to their English teacher, the class average at the end of the winter semester was 2.5 which is a moderate result. I therefore assumed them to be on a B1+ level in English, corresponding to curricular norms (BMBWF 2004a: 6), although some stronger students probably had reached B2 already since the teaching project was implemented at the end of the school year.

The class was observed for one double lesson on Romanesque architecture at the beginning of May. To give a brief outline, the first part (ca. 40 min) consisted of teacher-centered

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[13] For 10th grade, the Ramsauergymnasium provides only one weekly lesson of AE and of Musical Education across all 3 branches. To maintain teaching in double lessons, the schedule is internally organized so that Musical Education is only taught during the winter semester (i.e. September-January), while AE takes place during the summer semester (i.e. February-June).

instruction only, followed by a second, analytical part, where the teacher elicited answers from students and thereby helped them to describe the architecture in the pictures. Meanwhile, they were asked to invent and sketch buildings in the typical Romanesque style. It was noted that a few students yawned in the course of the session and also some laid their head on their desk in the 5 minute break between the two lessons. It might be important to remark at this point that AE is scheduled in the afternoon, following 6 lessons in the morning. On a side note, the teacher also stated that she exclusively assesses students based on their progress and outcomes from aesthetic practice, meaning that she never does common exams.

After the observation the students were asked to fill out a short questionnaire[14] with yes/no questions to gather some background information. The data was processed using SPSS and MS Excel. When they were asked whether they liked learning FLs, the majority agreed with yes. Only 5 participants negated this question, all of whom were boys. This small sample mirrors the findings by Abendroth-Timmer (2010: 125) suggesting that females tend to be more interested in the FL learning aspect of CLIL than males. Moreover, 13 students answered the next item on interest in aesthetic practice with yes in comparison to 9 students ticking no (see Figure 4). These responses indicate that general interest in the content(-subject) seems to be more balanced, overall and per gender. Unsurprisingly, as Figure 5 shows, a large proportion of the class also stated that they are interested in working with digital media which partly relates to the focus of their school branch. The question on a general interest in films yielded the following numbers: 4 students answered with no, distributed on 3 girls and only 1 boy (see Figure 6). Based on this example and the FL learning item a clear contrast regarding gender can be seen, as the responses are more or less converse. Finally, opinions on the last item on interest in filmmaking were again mixed, with 9 participants choosing no, as opposed to 12 answers for yes, depicted in Figure 7. On the whole, this data shows that attitudes towards the content of the teaching project were mostly positive.

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[14] The questionnaire completed before the teaching project is labelled "pre-teaching questionnaire" in the appendix. It was filled out by 19 out of 23 participants. Some additional background information on the students' interests, in the form of yes/no questions as well, was collected at the end of the project in another questionnaire labelled "post-teaching questionnaire" in the appendix. This data obtained from 22 out of 23 participants will also be included in this chapter.

Investigating the students' prior-knowledge of film and video, I found out that practically none of them had analyzed a movie before, with only one student ticking yes, and approximately half of the class had made a movie in the past. A surprisingly large proportion had already edited film or video material, more than half to be precise. Furthermore, a few participants stated that they knew what a storyboard and a screenplay is, with 7 positive answers for each item, and 4 of them even stated that they had written a screenplay before[15].
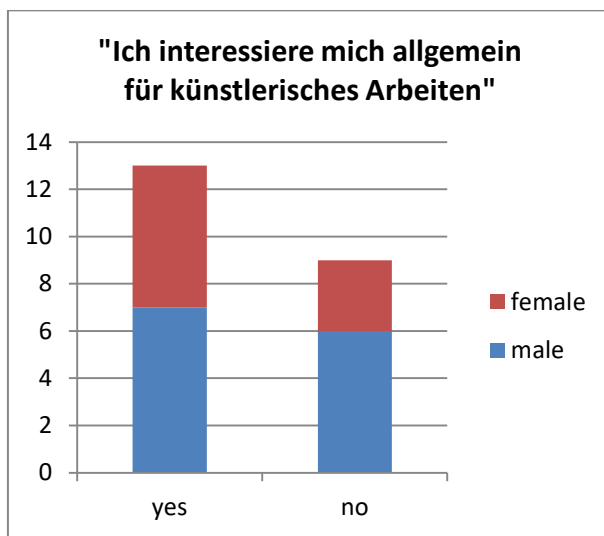


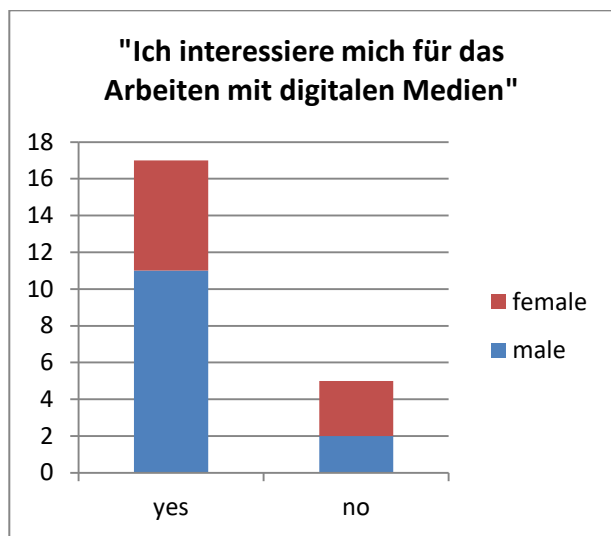**Figure 4.** Interest in aesthetic practice



**Figure 5.** Interest in digital media
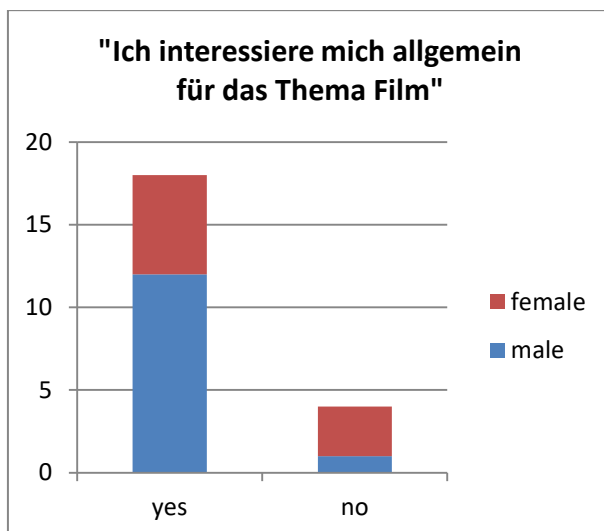


**Figure 6.** Interest in film
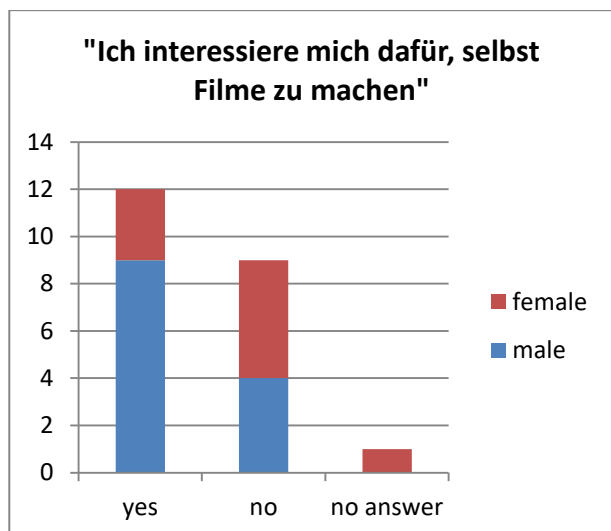


**Figure 7.** Interest in filmmaking

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[15] There was also a question on the possession of a filming device for organizational reasons.

## 6.2 Chosen topic: Exploring the art of filmmaking

With the emergence of e-learning, the introduction of the smartphone as a useful and portable source of information during lessons, and the possibility to teach with tablets, digital media has taken on an active role in the classroom. One of the related topics, film and video, belongs to the overarching content areas to be covered in AE in both lower and upper secondary AHS[16] (BMBWF 2004b: 3; BMBWF 2004c: 1) and was chosen for the teaching project presented in this thesis. Many Art teachers hesitate to touch upon this area, partly because it was not an integral part of the teacher training program for a long time in the past, so they are not familiar enough with the matter to teach it. Working with film and video in the sense of producing material is also quite time-consuming, and requires much individual supervision from the teacher. It is moreover hard to prepare and plan for, as students' competence levels may diverge widely due to prior-knowledge and personal interest, causing a difference in students' needs as well as working speeds. As a consequence, teaching film and video in AE entails a vast number of aspects which are hard to predict.

Nonetheless, I chose this topic because in general digital media needs to be focused on more strongly in the Art classroom. Although this area constitutes part of the curriculum, from my teaching experiences I got the impression that digital skills are not properly taught and exercised in practice. Thus, this teaching project emphasizes their importance in AE; mastering the basics of filming is one of the learning objectives in the projects syllabus. Apart from that, the class participating in the project provides ideal conditions for an extensive exploration of filmmaking. The fact that many of the students have done video editing before yields several benefits. Besides saving time explaining an editing program, students can assist and help each other, and an in-depth coverage of special editing techniques is possible.

The following few sub-sections should highlight in how far the topic of film and video can be beneficial for educational purposes in general, for (E)FL teaching, and for teaching AE. Subsequently, a chapter regarding the question as to why the implemented teaching project is an example for CLIL has been included.

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[16] Since I taught a 10th grade, for the rest of this thesis only the upper secondary AHS curriculum will be used as source to prove my methodological considerations.

### 6.2.1 Benefits of film and video for the classroom

Next to facilitated learning of the content through visual support, there are other advantages of film and video for education, briefly outlined in the following. When analyzing video material, students can be encouraged to think critically. Motion pictures, TV commercials, and other video clips influence viewers. Thus, being conscious of these manipulative strategies in audio-visual presentations, plus questioning and reflecting on them is an essential skill (Henseler, Möller & Surkamp 2011: 28). Furthermore, problem-solving skills are developed because students are challenged to think of possible ways on how to convey a certain meaning and visualize it appropriately. The educational context provides a particularly suitable space for that: filming for a private purpose hardly ever involves narrative techniques, whereas the production of video material in school is always goal-oriented since a specific content has to be delivered to a specific audience. In view of producing film and video material, time management, teamwork, and presentation skills are three additional general learning outcomes (O'Brien 2004/05a: 87).

Evidence for the overall benefits of filmmaking projects is presented by two studies undertaken in L1 English contexts. Bailey (2011) discusses examples where students in secondary education used the medium of film to express emotions and views on topics that mattered to them. They received guidelines on how to tell a story through the medium of film (Bailey 2011: 81) and were supported by several school subjects including Art and English classes. "The production and distribution of the students' digital movies through YouTube and various local film festivals are examples of how school-based literacy practices can allow youth to be heard and understood in new ways" (Bailey 2011: 89). Since visuals are a direct means of expression and they are shared more quickly than written text, the self-made movie is a product that presents a new way of communication for adolescents. In another investigation, students from diverse fields of study were asked to approach an area of their program through film (Allam 2008). There were literature students who transferred the plot of a text passage into a moving image, or else, law students who presented a topic of their studies that highly interests them. In the latter case, the products were allowed to be as creative and abstract as desired; hence, outcomes ranged from genuine works of art to professional, factual documentaries. "A particularly rewarding aspect of working on these projects is that the students really enjoyed themselves. They were able to (re-)discover an element of playfulness in learning, and this led to a high level of motivation and

consequently a great deal of hard work" (Allam 2008: 283). Based on this example it can be said that the experience of producing a film leaves adolescents with a completely new sense of achievement. For teaching and learning this motivational factor can be highly important in contributing to a low affective filter.

### 6.2.2  Considerations for the (E)FL classroom

Diehr and Surkamp (quoted in Rymarczyk & Vogt 2013: 29)[17] outline three literary key-competences, which can also be applied to the area of film studies:

(1)     The attitudinal dimension: to be able to empathise with characters and different views

(2)     The linguistic-discursive dimension: to be able to give creative form to one's own (literary, visual or filmic) texts following a literary text or to further develop textual sources

(3)     The aesthetic-cognitive dimension: to be able to recognize, name and interpret selected aesthetic means in a particular genre

To begin with, the attitudinal dimension relates to social competence which is one of the core goals of FL teaching (BMBWF 2004a: 1). Engagement in film and video can help students to see the world from a new perspective by watching a scene from another person's point of view, or by playing a role for a short movie. The FL is an especially valuable instrument for this purpose because it acts as buffer between the students and the characters they portray. Therefore, when taking on a different role a social distance remains which would be missing when making the same experience in the mother tongue. Maillat (2010) describes this phenomenon as the "mask effect". In connection to the previous point, students can also gain cultural knowledge by viewing a foreign world through the medium of film and comparing it to their own way of living (Henseler, Möller & Surkamp 2011: 28). Watching documentaries starring native-speakers and including authentic scenes from the depicted culture helps learning about the FL in a contextualized real life setting. That way, movies can cause self-reflection and broadening of the mind in terms of respect, tolerance, and openness towards others (Henseler, Möller & Surkamp 2011: 19).

Furthermore, film and video can also be applied to help achieve the central aim of FL teaching: acquiring language competence with regard to listening, reading, speaking, and

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[17] cf. Diehr and Surkamp in Hallet, Surkamp and Krämer (2015) for a full model of the competences.

writing (BMBWF 2004a: 1). This area connects to the linguistic-discursive dimension. Out of the receptive language skills, listening can be improved first and foremost. In movies, speech is presented in an almost infinite spectrum of real life situations, with speakers of different varieties of the FL. Thus, this inexhaustible source of authentic language input can be used for setting up a range of listening tasks. Although it could be argued that the language level of such material is too high for FL learners, the visual dimension can counterbalance this issue. Comprehension of the content is easier, as the language perceived by students is accompanied by pictures, and could even be further supported by adding subtitles. To train productive language skills, film and video open up numerous topics to speak and write about as they provide a source of inspiration. Based on the natural desire to discuss a movie after watching it (Henseler, Möller & Surkamp 2011: 9), students can be invited to share their views on the topics addressed, characters' developments, the acting of the cast, etc. Moving pictures therefore carry enormous potential for sparking lively classroom discussions. Besides the profit for spoken interaction, films can also improve oral and written narrative skills (Henseler, Möller & Surkamp 2011: 16). Movie scenes can be employed as examples to illustrate narrative techniques such as flashbacks and flash forwards, and how they can be embedded in a story. Another idea would be to compare a film adaptation with the corresponding literary work to highlight similarities and differences in the storytelling. For written production specifically, related text types include reviews, screenplays, and character descriptions, but movies can certainly also prompt students to invent an alternative ending or a sequel.

Lastly, the (E)FL classroom can be a space for professional film analysis, covering the aesthetic-cognitive dimension. Not only the content, but also the cinematography as well as sound offer interesting aspects for students to examine. While watching, teachers should instruct students to pay attention to these cinematic elements. Tasks might focus on how music affects the viewer, which lighting and coloring creates genre-specific atmospheres, or how editing emphasizes the psychological state of a character. It is thus necessary to teach the relevant basics about film theory and practice technical vocabulary, as students will need this knowledge to effectively contribute to a discourse on filmmaking.

### 6.2.3 Considerations for the Art classroom[18]

As repeatedly stated, a central concern in AE is the promotion of visual literacy. Regarding teaching film and video, therefore, students should develop the sub-skill cineliteracy, including analytical competence, contextual knowledge, canonical knowledge, and productive competence (British Film Institute 1999: 31). Analytical competence means being capable of reading film as a text and verbalizing thoughts on the six areas for film analysis (i.e. narration and characters, location and setting, camera, sound, mise-en-scene, and editing). For AE this opens up a wide range of possibilities since each of these individual areas can be covered in-depth. For example, a whole project could be done on editing, exploring the different types of cuts and montages. Contextual knowledge involves "understanding of the broader social, economic and historical contexts in which films are both produced and consumed" (British Film Institute 1999: 31). Hence, students should acquire background knowledge on cinema history and movements such as classical Hollywood cinema, New Wave, and kitchen sink realism. They should understand the influences of the time in which a movie was made, as well as the social implications a movie can have. "Wechselbeziehungen zwischen ästhetischen Erscheinungsformen und gesellschaftlichen Entwicklungen innerhalb und außerhalb Europas kennen" [Extending knowledge of correlations between aesthetic manifestations and societal developments in and outside of Europe] (BMBWF 2004c: 1-2) is part of the educational goals prescribed by the AE curriculum. Moreover, the business relations within the film industry could be addressed. To increase canonical knowledge, students should explore different film genres, including typical characteristics and specific purposes of each one. Advantages and disadvantages of each genre should be highlighted while building a repertoire of exemplary, classical works. Finally, through aesthetic practice, productive competence is acquired. By filming and creating short movies or video clips, students can apply theoretical knowledge; only through practical work will students make progress in this skill.

Unfortunately, there is only a scarce amount of material available that suggests ideas for the implementation of film and video with students in AE and reports on successful teaching projects are even rarer. This lack can probably be ascribed to the difficulties the topic presents, mentioned in the introduction of chapter 6.2. However, to offer some insights into

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[18] Practically all aspects of the social competence area mentioned for FL teaching also hold true for AE (BMBWF 2004c: 1).

how filmmaking can be part of the classroom, O'Brien designed an extensive guide for educators (2004/05a; 2004/05b; 2004/05c; 2004/05d). Vamos' diploma thesis (2004) is then one example demonstrating the realization of a film and video project with students in a regular L1 German Art classroom. Lastly, Knorr and Teske (2010) even provide some theoretical basis for a CLIL approach on film in AE, but no such teaching project has officially been done or documented before.

### 6.2.4  CLIL-specific considerations

There are several good reasons for teaching the topic of filmmaking in English. Film is predominantly shaped by Anglo-American culture, with Hollywood as the oldest, most popular known film industry, and the Walt Disney studios and Warner Bros. studios as leading producers. James Bond, King Kong, Pulp Fiction, and many more all belong to an endless list of classics of U.S. or British origin. Influential directors including Alfred Hitchcock and Steven Spielberg, famous actresses and actors such as Meryl Streep and Leonardo DiCaprio, and the significance of the Academy Awards all contributed to this popularization of the English-speaking film business. As a logical consequence, film-specific vocabulary and phrases which are commonly used across the globe are coined by the English language (e.g. "Action!", "And… cut!"). Hence, the topic is highly relevant regarding the target language and culture.

Furthermore, authenticity is a given fact. On the one hand, real movie and TV series scenes serve as input material, and on the other hand, planning and realizing a short movie in a small team can be defined an authentic task. Mirroring professional filmmaking on a small scale, the students will have to deal with the organizational matters (e.g. setting up a shooting schedule, organizing props), and decide who is responsible for what, including the distribution of jobs within the team (i.e. director, actors, camera(wo)man, chief editor).

The topic also leaves room for several assessment possibilities. Language can play a role in view of speech production in the self-made movies, and during the stages of discussing the application of film theory. It can equally be disregarded, however, enabling the assessment of content alone by exclusively concentrating on students' practical work. In connection to that, an idea would be to only consider language an issue in the case of global errors where what is said completely contradicts what is depicted.

With reference to the 4C framework (Coyle 2007: 551), aspects of the topic of filmmaking which can be embedded in the four elements were collected. The content dimension roughly takes into account everything related to cineliteracy: knowledge of cinema history, analytical and methodical skills for film analysis and production, and knowledge of relevant vocabulary and concepts. Watching and analyzing scenes therefore covers the part of art reception while aesthetic practice is done by shooting a short movie. Concerning communication, discussions on real movie scenes, development of own ideas for the short movie, and post-discussions and reflections of the produced material provide valuable opportunities for an exchange of meaning. For each of these points, communication is moreover induced naturally, as both input and task design prompts students to share their opinions. Cognition is then closely related to communication; cognitive processes take place in all of the aforementioned phases: during the reception and production of movie material, students are more or less reflecting constantly (e.g. how certain moods are created, how lighting affects the story, etc.). In the course of the teaching project, critical thinking skills are increased in level according to Bloom's taxonomy (cf. Dale, van der Es & Tanner 2010: 94-95), as students move from an introductory part on film theory (i.e. remember and understand) to an analytical part looking at real movie examples (i.e. apply and analyze) to producing their own short movie (i.e. create). The basic idea here is that knowledge gained in the previous lesson phase will be needed to accomplish tasks of the current one. Culture comprises knowledge of film culture and industry, plus the expertise to draw on classical works of film. Additionally, the topics dealt with in the input material could be culture-specific as well.
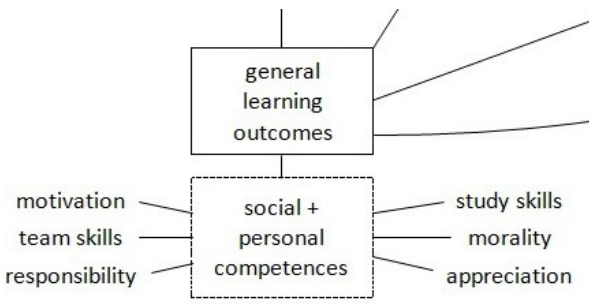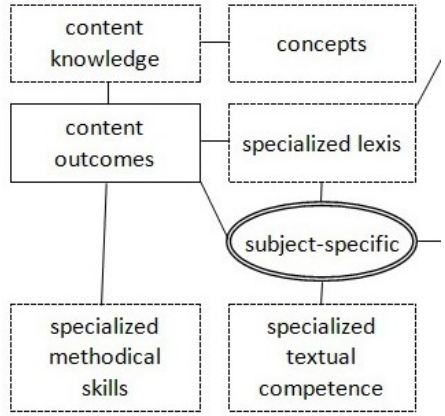
Two other key principles of CLIL methodology which were considered are multimodal and varied input, and scaffolding. Dale and Tanner (2010: 41-45) list the former as vital means to facilitate knowledge uptake which is why it is integrated in several ways in the teaching project. To illustrate this, reading a screenplay would be written input, watching a scene would be spoken and visual input, and experimenting with light in a short video clip would be practical input. Preparing for scaffolding was a more difficult undertaking. Since the CLIL lessons are aimed at a 10th grade with a B1+ English level, linguistic scaffolds are kept to a minimum and probably only appear on the spot. Built-in content scaffolding is planned at the beginning of the teaching project, when students do independent research on film theory for the first time.

Table 2 below now demonstrates an application of the adapted competence framework for CLIL teachers (see section 2.3). It visualizes how the individual considerations of this CLIL teaching project, which were partly already addressed, interconnect[19]. To simplify the presentation, the model was split up into parts.

**Table 2.** Applied competence framework for CLIL teachers

| | |
|---|---|
|  | CDFs:<br>   • all will occur (see discussion below table for more details)<br><br>Communicative competence:<br>   • communication through visual input (movie scenes)<br>   • communication through creation of meaning (self-made short movie)<br><br>Language outcomes:<br>   • developing proficiency in expressing own views about different aspects of movies professionally<br><br>Intercultural knowledge:<br>   • gaining knowledge of Anglo-American film culture and film industry |
|  | Register knowledge:<br>   • knowing the difference between subject-specific, formal language in stage directions vs. everyday, informal language in screenplay text<br><br>Subtechnical words:<br>   • frame, shot, etc.<br><br>Textual competence:<br>   • reading visuals as text<br>   • exploring screenplays as specific examples of dialogue<br>   • improving narrative skills<br><br>Methodical skills:<br>   • developing problem-solving skills on how to visualize an idea on screen<br><br>(Meta)linguistic knowledge:<br>   • deducing meaning from words during independent research |

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[19] The model also lists my teaching aims for content and language.

| | |
|---|---|
|  | General learning outcomes:<br>• developing visual literacy<br><br>Social + personal competences:<br>• appreciation (of film as medium, of classical movie examples)<br>• team skills (finding compromises on distribution of jobs, managing organizational issues)<br>• study skills (doing independent research, managing time)<br>• responsibility (towards group members) |
|  | Content knowledge:<br>• developing cineliteracy<br><br>Content outcomes:<br>• analyzing movies and techniques used in film professionally<br>• applying knowledge in practice<br><br>Concepts:<br>• knowing what a dolly zoom is and describing how it works, etc.<br><br>Specialized lexis:<br>• Montage, over-shoulder shot, etc.<br><br>Specialized textual competence:<br>• reading movies, videos, storyboards as text<br>• improving film-specific narrative skills<br><br>Specialized methodical skills:<br>• knowing how to analyze a movie professionally<br>• knowing and applying basic filming + editing techniques |

The likelihood of encountering CDFs during different phases of the teaching project was considered and attempts were made to roughly sketch their occurrence. When students learn and research about film theory, they will classify and partly define, as they are creating new knowledge. While talking about film theory they summarize and explain concepts to others, exemplifying the function of reporting. Looking at movie scenes invites students to describe; identifying what can be seen. Planning the short movie and finding potential ideas presents the exploring function. Then, students again classify by creating practical

knowledge through filming and editing material. Lastly, watching and talking about the self-made short movies requires evaluation and reflection, hence students evaluate and partly explain.

## 6.3 Lesson plans

All sessions were scheduled for Monday afternoon, from 14:30 to 16:10, and took place in the AE room. To show how the lessons were structured, the following tables should serve as an outline. The full lesson plans, plus material can be found in the appendix. Since the realization only brought minimal changes to the procedure[20], this paper contains the original versions.

<u>1<sup>st</sup> **double lesson:** 29.05.2017</u>

**Table 3.** First lesson plan

| Time | Procedure | Social format | Materials |
|------|-----------|---------------|-----------|
| 5' | T introduces herself and gives an overview of upcoming sessions | T → C | PPP to show overview, masking tape, pens |
| 14' | whole-class brainstorming on 6 areas for film analysis | T ↔ C | blackboard, chalk |
| 4' | T divides students into 6 groups with cards and assigns the groups to one of the areas | C | 23 colored/numbered cards, instructions for the posters |
| 50' | **pre-speaking:** S do research on their assigned area, create a poster, and hang it up in the classroom | S ↔ S | 6x A3 paper for posters, colored pens, magnets, duct tape |
| 1' | T briefly explains assessment grid | T → C | assessment grid |
| 16' | **speaking:** poster fair with 4 presentation rounds (à 3 min) | S ↔ S | students' posters on 6 areas for film analysis, stopwatch, 6 copies of assessment grid, pen |
| 8' | **post-speaking:** S complete a worksheet with gap-texts in groups, and compare answers afterwards | S ↔ S | 23 worksheets with gap-filling exercise (approx. 1/3 page text on each area for film analysis) |
| 2' | **explanation of HW:** S should find YouTube examples, and start thinking about who to work with for the movie project (2 weeks' time) | T → C | PPP to show HW |

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[20] These minimal changes will be discussed in my reflections in section 8.1.1.

**2<sup>nd</sup> double lesson: 12.06.2017**

**Table 4.** Second lesson plan

| Time | Procedure | Social format | Materials |
|---|---|---|---|
| 2' | T greets class and explains the schedule for today's session | T → C | PPP to show overview, masking tape, pens |
| 10' | whole-class watches YouTube examples and revises the last session's content | T ↔ C | YouTube videos S brought along |
| 12' | S receive 2 pieces of information (i.e. either picture, term, or definition) on camera shot types and have to find the 2 partners for a matching trio, then S receive an overview sheet on all shot types | C | 24 copies of the overview sheets of all shot types (one copy is cut into individual pieces), magnets |
| 1' | S get into the final 4 groups | C | |
| 15' | S receive one of two real screenplays, analyze its structure and act it out | S ↔ S | copies of screenplays from the pilot episodes of Big Bang Theory + Scrubs |
| 15' | S watch the actual scene and try to work out some of the technical details (e.g. identifying camera shot types, camera movements, sound types) | S ↔ S | videos of the scenes (YouTube) |
| 5' | T shows two example storyboards to S and discuss the basic features | T ↔ C | PPP to show examples |
| 8' | T explains the movie project, the topic for the task, and the assessment criteria | T → C | PPP to show details |
| 30' | S brainstorm ideas in groups and start drawing a storyboard for their short movie | S ↔ S | 23 copies with instructions, a few copies with templates for storyboard, pencils |
| 2' | **explanation of HW:** S should bring filming devices + props | T → C | |

**3<sup>rd</sup> double lesson: 19.06.2017**

**Table 5.** Third lesson plan

| Time | Procedure | Social format | Materials |
|---|---|---|---|
| 2' | T greets class and explains the schedule for today's session | T → C | PPP to show overview |
| 10' | T provides last-minute tips for filming (Do's and Don'ts) | T → C | PPP to show details |

| | | | |
|---|---|---|---|
| 12' | S share their ideas for the short movies with the class and request last minute help on technical issues – the other S + T try to suggest solutions | T ↔ C | students' storyboards |
| 15' | S finish drawing their storyboards | S ↔ S | students' storyboards |
| 60' | S start filming in groups for their short movies | S ↔ S | devices for filming (1 smartphone, camera, tablet per group), props, storyboards |
| 1' | **explanation of HW:** S should finish filming (esp. scenes outside school building) | T → C | |

## 4<sup>th</sup> double lesson: 26.06.2017

**Table 6.** Fourth lesson plan

| Time | Procedure | Social format | Materials |
|---|---|---|---|
| 2' | T greets class and explains the schedule for today's session | T → C | PPP to show overview |
| 15' | T explains the basics of Windows Movie Maker, while S may ask questions | T ↔ C | computer, Windows Movie Maker, working projector |
| 50' | S edit their footage | S ↔ S | 1 (or more) computer/laptop per group, Windows Movie Maker (downloaded and installed on each one), footage |
| 17' | screening of finished short movies with a follow-up whole-class discussion, where S evaluate and reflect on them | S ↔ S | final movie products of the groups, computer, working projector |
| 1' | T collects movie files and storyboards | C | USB-Stick for collection, students' storyboards |
| 15' | S fill out questionnaire and consent form which T then collects | S, S, S | 23 copies of questionnaires, 23 copies of consent form |

### 6.3.1  Procedure

1<sup>st</sup> double lesson:

The whole first double lesson, shown in Table 3, was dedicated to film theory, more specifically the six areas for film analysis. At the center of this session lay an extensive poster task. Before opening the Art lesson, I introduced myself, briefly explained the purpose of the teaching project, and gave the students an overview of the upcoming four weekly sessions. As a warm-up activity and to activate prior-knowledge, the whole-class then was invited to

brainstorm which aspects could constitute the six areas for film analysis. The students were encouraged to come up with the areas themselves through eliciting questions, such as "What could you analyze when you watch a movie?", and "Think of the more technical aspects… what steps have to be taken during production and in post-production?". In the end, we had successfully gathered narration/characters, setting/location, camera, mise-en-scene, sound, and editing. In order to divide the students into six groups next for the poster task, everyone drew a colored card that was green, blue, red, yellow, pink, or orange and signed with a number between 1 and 4. Afterwards, they got together according to colors and received a sheet with instructions that assigned them to one of the six areas. They were moreover informed that each member of a group would have to do a short individual presentation of their poster later. That way, all students were obliged to contribute to the preparations.

For the pre-speaking task, students were allowed to use their laptops, smartphones, or the computers in the hallway[21] to do independent research on their topic with the superordinate task to design a poster. Since it was hard to exactly predict the assistance the learners would need during this web search, the instructions provided guided them towards the essential information, thus, they served as built-in content scaffolding. To give an example, the sound group was asked to find the four types of sound in movies by watching suggested YouTube clips exemplifying them. During this stage, students were required to remember (e.g. the narration/characters group listed narrative techniques), understand (e.g. the editing group explained the concept of a frame in film), apply (e.g. the camera group demonstrated how a dolly zoom works), and partly analyze (e.g. the sound group contrasted off-screen voice with voice over). It can be seen that the focus of this first session was mainly on lower-order processing, since the students were not familiar with film theory yet (cf. Bloom's taxonomy in Dale, van der Es & Tanner 2010: 94-95).

When the students had finished preparing, it was explained to them that they would be given feedback on their posters and presentations by help of a self-designed assessment grid[22]. Each group received one overall feedback. Then followed the actual speaking task which was called 'poster fair'. The basic idea behind this activity is to have several

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[21] The school provides these with open access, see section 6.1.1.
[22] This feedback was part of the overall evaluation of the teaching project and will be discussed in detail in section 7.2.

presentation rounds allowing all members of a group to individually present their own poster once, while listening to speakers of other teams in the remaining time[23]. Eventually, every student had given one short talk of 3 minutes, and had listened to three out of five other group presentations.

The last part of the double lesson constituted the post-speaking task: a gap-text to revise the six areas for film analysis. In order to fill in all the gaps, the students had to work together again in their original groups to gather all necessary information. This whole activity is based on the principle of expert groups, but with a twist because to complete the gap-text, the newly gained knowledge of everyone is needed. Ultimately, I explained the homework due in two weeks[24], prompting students to watch out for other, perhaps more uncommon cinematic techniques in movies and TV series. They were instructed to try and find the respective scenes as YouTube clips, so that the class can discuss them.

2nd double lesson:

Two essential aims of the second double lesson (see Table 4) were getting to know the different camera shot types and exploring screenplays and storyboards. To start the session, the students presented some of the YouTube clips of interesting movie scene examples they had collected over the past two weeks. The result was a discussion on the TV series *Thirteen Reasons Why*, a teen drama which was released shortly before the teaching project. This opportunity was used to revise the most important concepts and terms of the last session with the class.

What followed was a variation of an activity suggested by Dale and Tanner (2012: 148-149), where the students had to match a term, a picture, and a definition to form a trio on a camera shot type. For this exercise, everyone received two separate pieces of information, so each student had to find the two classmates with the corresponding pieces for both. It required the cooperation of the entire class to find all sixteen trios. Afterwards, the students got into the final four groups for the movie project.

Before diving into the planning process though, I handed out one of two screenplay excerpts from popular TV series to the groups. They were asked to analyze its structure first in terms of layout and director's comments (e.g. notes on music, fade-out, etc.), and subsequently,

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[23] The exact procedure for the poster fair can be reviewed in the full lesson plan in the appendix.
[24] A religious holiday coincided with the upcoming week.

they were allowed to act out the scene, an idea taken from Henseler, Möller and Surkamp (2011: 80). The second part of this activity built the bridge between the previous topic of camera shot types and the current topic of screenplays. It is based on an idea called "spot the shot" (Henseler, Möller & Surkamp 2011: 151), with the basic task to count the number of different shots in a clip. The task that was implemented, however, also required the students to identify the types of shots and other technical details, sound and camera movements, for instance. An answer key was distributed at the end. Since the planning of movies and TV series does not only involve written text, the whole-class continued with an examination of storyboards. They were shown two examples in a PowerPoint presentation and had a brief talk about the basic features. Together it was determined, among other things, that one sketch depicts the key camera shot of the respective scene, and that the transitions are indicated through arrows.

Finally, I explained the topic for the movie project: the students should portray the Austrian youth to non-Austrians within a minimum of 2:30 minutes. This task was inspired by famous Anglo-American teen films including *Juno*, *Fish Tank*, and *Kids*, exhibiting youth culture and youth identities. Moreover, this topic focus also reflects adolescents' interests in Bailey's study (2011: 89), who mentioned that "[m]any students […] used their digital video productions to address issues such as: neglectful parents, superficial work in school, violence in the community, breaking up with a girlfriend, divorce, anorexia, depression, boredom in school, disrespectful teachers, drug use, growing up, confusion over sexual orientation, fears, issues with friends and insecurity". After addressing the assessment criteria, the groups started to brainstorm ideas for their stories and characters. I decided to skip the writing of a screenplay because after all, the language used in these texts would not be representative of the content learned, but would mostly consist of everyday language. Therefore, the students planned and drew a storyboard instead, with accompanying notes to explain their plotline. A last reminder to bring a filming device plus potential props for next week rounded off the lesson.

### 3rd double lesson:

Table 5 outlines the third double lesson, during which the students shot a major part of the scenes for their short movies. At the beginning of this session the class was told about some Dos and Don'ts with respect to filming (e.g. never film vertically). The groups were then

invited to share their ideas for the project and had the chance to ask for some last-minute help from the class. One group, for instance, wanted to use the split-screen technique throughout the whole movie to visualize two storylines happening simultaneously, but that would have taken double the effort for filming and editing. Thus, another way to depict their idea had to be found, and eventually, a classmate suggested simply adding a timecode for every shot. Some time was still spent on finishing the storyboards.

Then, the extensive 60 minute filming phase began. The movies the students shot can actually be described as "live action short films" (i.e. a sub-genre of a short movie). The primary reason behind choosing this type is that its plot features an abrupt beginning as well as ending, leaving room for interpretation (Henseler, Möller & Surkamp 2011: 148), and most importantly, enabling students to picture meaningful content within a short time frame. Furthermore, it is typically rather experimental and it can have an abstract nature. For homework, I asked the class to finish all of the filming, especially those scenes that cannot be shot in the school building, and I reminded them to bring their footage to next week's session.

### 4th double lesson:

In the fourth double lesson (see Table 6) the groups edited and finished their movies. Since the class had prior-knowledge of editing, a considerable amount of class time was saved as a result of not needing to explain a computer program; this step was concisely covered in a quarter of an hour. The basic tools in Windows Movie Maker were demonstrated, which in the end, was helpful to one group only because the two groups with the editing experts decided to use another program they were already familiar with. The remaining group unfortunately encountered technical problems, meaning that they could not finish their movies[25].

The teaching project concluded with a screening of the products, finally making the students aware of what they had achieved. Together as a class we informally evaluated the short movies and the groups reflected on aspects they are proud of and aspects they could improve. During the last minutes, the files were collected from all the groups while the students filled out the post-teaching questionnaire and signed the consent form authorizing the use of their work in university contexts.

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[25] This issue will be addressed in chapters 8.1.1 and 8.2.2 of the evaluation.

### 6.3.2 Materials

Unfortunately, there are hardly any materials for teaching film and video, let alone for CLIL teaching specifically, so most of it had to be designed from scratch. The instructions for the poster task were written after doing a web search for possible sources and YouTube video examples. The pictures for the matching trio's task were taken from the Medienatlas (BMUK 1994) and the web (Pinterest)[26]. The screenplays were available online (Lawrence 2001; Lorre & Prady 2006), however, the answer keys had to be prepared. Moreover, all PowerPoint presentations[27], the worksheet on the six areas for film analysis and the storyboard template were also designed specifically for the course. All of the teaching materials can be found in the appendix.

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[26] The picture for the point of view shot was drawn by me as no appropriate example could be found.
[27] Images used in the PowerPoint presentations are cited on the respective last slides; see appendix.

# 7. Research methodology

Generally, the CLIL AE teaching project will be evaluated from three angles, namely the teacher's point of view, the students' work, and the students' point of view. The former will be based on personal reflections and a final comment by the class' Art teacher. Then, the outcome of the poster fair, and the final short movies including the storyboards will be evaluated using various self-designed assessment tools. For the latter, the students were asked to fill out a questionnaire at the end of the last session. The data obtained will be analyzed with SPSS and MS Excel.

## 7.1 Reflections and teacher's comment

Immediately after each double lesson personal thoughts and impressions on the experience were recorded. These raw reflections are rather informal and were properly formulated later on for this paper. They reflect on how well the activities worked, which problems occurred, and what could have been done differently in order to reach a better outcome. In a follow-up discussion with the Art teacher of the class some more insights on students' backgrounds and usual work behavior in AE were gained. This discussion focused on the complications that arose during teaching and she shared her opinion on the project and the methods of assessment. Her comments are therefore also included in the sub-section of the teacher's point of view for the evaluation.

## 7.2 Assessing student's work

A good method to determine the success of a teaching project is looking at the students' work. On top of that, since aesthetic practice is a major constituent of AE, practical work needs to be taken into consideration when measuring in how far the learners have achieved the respective learning goals anyway. Thus, the results of the poster fair and the short movies produced by the groups were consulted for evaluation purposes. As suggested by multiple scholars (cf. Coyle, Hood & Marsh 2010; Dale & Tanner 2012), the assessment techniques used integrate a variety of different required forms of performance, ranging from written and oral language production in the poster presentations, to drawings and visualization strategies in the filmmaking process. Furthermore, no written test was included in the teaching project as the class was not used to it; in a worst case scenario, an

unforeseen exam like this could have raised the affective filter. Overall, the aim was to see whether the students were able to build on their knowledge as each task drew on content covered in the previous one.

For the poster fair an assessment grid was designed, pursuing a rather holistic approach with six statements that can be ticked as 'excellent', 'good', 'fair', or 'poor'[28]. As this required listening to one or two speakers per presentation round, where one round lasts approximately 3 minutes and there are four rounds in total, it was important to make decisions quickly. This of course means that certain details were missed, and also that a single grid for each of the six groups was filled out. On a side note, this part of the research methodology served a secondary purpose, providing immediate feedback for the students. The assessment grid has a double focus, with three statements addressing the poster and the other three relating to the speaker. Regarding the poster, the amount of information presented and the way the information was organized were examined, and a judgement on its visual appeal was made. As far as the speaker is concerned, accuracy was checked in terms of explaining the concepts, if the group could draw on real movie examples, and certainly, the students were also desired to present in an engaging way. Thereby, it can be seen that language production only played a role in the assessment in so far as delivering information correctly and effectively.

Similarly, the class' four self-made short movies are assessed with an analytic rubric[29]. The idea is based on a suggestion by O'Brien (2004/05d: 7) and takes into account nine individual criteria with up to four levels of achievement. Half of the points (i.e. 16) are awarded for task fulfillment, while the other half are awarded for applying film theory in practice, adding up to a total possible score of 32. Language is not considered a crucial part in the product of the movie projects because there is awareness of the fact that some students might feel insecure about their FL skills. The consciousness of someone recording the spoken production is certainly not conducive and could negatively affect the delivery of content. Therefore, the task and the assessment criteria were designed in a way that makes language production an option, but not a necessity. In connection to task fulfillment, concept/content, equipment/preparation, team work, use of class time/time management, and length are all

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[28] The poster fair assessment grid is included in the appendix.
[29] The analytic rubric is included in the appendix. It is partly inspired by a freely available one:
http://rubistar.4teachers.org/index.php?screen=ShowRubric&rubric_id=1426599& (20 April 2018)

of interest. Practical application of film theory then implies the aspects storyboard, filming, editing, and sound/music. The exact purport of the nine individual criteria is outlined in the following:

- Concept/content: The group has a concept in mind and does not waver during production. The movie conveys a meaningful message. The content can be abstract, as long as it is clear what the group's intention is.

- Equipment/preparation: The group is responsible for organizing their own materials (e.g. bringing a device for filming).

- Team work: Each group member takes responsibility towards the others. Everyone in the group contributes to planning and executing the movie project.

- Use of class time/time management: The students exhibit a sense of time management and use the in-class time to work on the movie project.

- Length: The final short movie meets the minimum length of 2:30.

- Storyboard: The storyboard depicts the overall idea for the movie and offers information on technical considerations (e.g. which shot type for which scene). It is useful for production and post-production.

- Filming: The group successfully applied theoretic knowledge of filming in practice. The movie features examples of different camera shot types, camera movements, etc. The shooting is done in appropriate locations and it is evident that the group thought about the mise-en-scene.

- Editing: The group successfully applied theoretic knowledge of editing in practice. The post-production generates a final movie with clean and meaningful cuts.

- Sound/music: The audio matches the visuals with respect to quality as well as content.

All of these aspects can be separately displayed at four levels of achievement[30]. The fourth level describes work that exceeds my expectations; the third level is the one targeted, and exactly encapsulates what I would wish the students to accomplish. The second level marks the minimum effort being asked for, while the first level is not desirable as it entails an

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[30] There are two exceptions to the rule. The highest level of achievement for equipment/preparation is three because there was no possible increase in performance in this case. Since the criteria for length implies dichotomous scoring for either meeting the minimum or not only a single point is awarded.

unsatisfactory outcome. As a result, it was decided that a score ≥ 17 is acceptable, ≥ 22 is well done, and ≥ 26 is excellent.

## 7.3 The post-teaching questionnaire

### 7.3.1   Design

On the first page of the questionnaire, the participants are asked for some general information. They are supposed to indicate their gender, age, and state their L1 and L2. Moreover, they answer some basic yes/no questions on interest in learning FLs, interest in aesthetic practice, interest in digital media, and interest in film(making) (i.e. watching and producing movies)[31]. The actual questionnaire is then made up of fifteen closed questions in the form of statements, where the participants can tick one out of five boxes on the scale fully applies, applies, partly applies, hardly applies, does not apply at all. In the end, the students have the possibility to comment on three more open questions. This main part is formulated in German as well as English. Table 7 below lists all items and the corresponding purpose for including them in the questionnaire.

**Table 7.** Closed questions and their purposes

| Item number | Statement | Purpose |
|---|---|---|
| 1 | I liked having Art lessons in English. | to check whether the students generally enjoyed CLIL teaching, excluding the topic of film |
| 2 | I found the level of English appropriate. (Optional: I found the level of English was too high/too low.) | to check students' perception of the language level |
| 3 | I was able to practice my English. | to check students' general use of the L2 |
| 4 | I was able to try out new things in the use of English. | to check students' progress in the L2 with regard to newly acquired skills |
| 5 | I think my English skills improved a little. | to check students' overall progress in the L2 |
| 6 | I communicated more than in other Art lessons. | to check whether the project conforms to CLT |
| 7 | I understood all the content, regardless of the language. | to check whether the students would have understood more in the L1 |

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[31] The results of this part were already presented and discussed in section 6.1.2.

| 8 | I would have understood more if the lessons were held in German. | to re-check the previous statement |
|---|---|---|
| 9 | I would have produced the same work if the project had taken place in German. | to check for a relation between the language of instruction and the quality of the students' work[32] |
| 10 | I found the lessons of this project were more challenging than usual Art lessons. (Optional: I think the work for this project was exhausting/manageable.) | to check whether the students found the combination of workload plus L2 manageable |
| 11 | Before the project, I had a negative/positive feeling about Art lessons in English. | to check students' view of the teaching project before it was implemented |
| 12 | The project exceeded my expectations negatively/positively. | to check students' view of the teaching project after it was implemented |
| 13 | I enjoyed the lessons on filmmaking. | to check whether the students enjoyed the topic of film, excluding the English aspect |
| 14 | I can imagine having projects like this more often. | to check students' interest in any art project in English |
| 15 | I can imagine having projects like this in other subjects. [Example: A Geography project in English.] | to check students' interest in any project in English |

The three open questions ask for something the students felt positive about (i.e. "Something I found really interesting/Something I really enjoyed/Something I will remember"), something the students felt negative about (i.e. "Something I did not like/Something I would have preferred"), and the last item offers the chance to give brief general feedback (i.e. "Something else I would like to tell you").

### 7.3.2 Hypotheses

In the following, assumptions regarding the participants' responses are presented in the form of six hypotheses. Each of them relates to at least one of the items above.

Hypothesis 1 (item 1): The majority of students enjoy CLIL teaching.

Since CLIL teaching is something new to the participants, and poses an unusual challenge, a predominantly positive feedback towards the L2 aspect is expected. It is furthermore

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[32] Rymarczyk (2003: 257) used a similar item in her extensive study.

assumed that there will be a correlation between the results of item 1 and the answers to the yes/no question on an interest in FL learning.

Hypothesis 2 (items 3, 4, and 5): The teaching project enables students to practice and improve their English skills.

In view of the intensified use of the L2 within the four double lessons, the assumption is that this language learning opportunity will have a positive effect on participants' English skills. It is highly likely that item 3 will yield the best results because regardless of a noticeable improvement, there will most certainly be enough chances to practice English.

Hypothesis 3 (items 7, 8, and 9): The language of instruction does not make any difference to the majority of students.

Considering both, the class' L2 level as well as the visual nature of AE, language is not expected to be a factor in the students' comprehension of the content. Similarly, it is predictable that the responses on item 9 will show that the overall outcome relating to aesthetic practice remains unaffected.

Hypothesis 4 (items 11 and 12): Students who might have thought negatively of the project at first change their mind.

This is of course a strong wish on the part of the researcher. Although it is hoped and suspected that most participants have a positive attitude towards the teaching project from the outset, convincing the less interested ones that CLIL in AE is fun would be a significant success.

Hypothesis 5 (item 13): The majority of students enjoy filmmaking.

Based on the participants' prior-knowledge of film and video, especially with regard to editing, positive feedback on the project's topic would not be surprising. It is again assumed there to be a correlation between an interest in digital media and film(making), and the results of item 13.

Hypothesis 6 (items 14 and 15): The majority of students would enjoy another CLIL project (in any content-subject).

In connection to the fourth hypothesis the intention is to leave a generally positive impression of CLIL on the students. They are expected to be curious not only about what else could be done using English in AE, but also how a CLIL project in another content-subject could look like.

# 8. Evaluation of the project

This chapter should now highlight the findings obtained from the teaching project. As indicated earlier, the evaluation includes a first sub-section on the teacher's point of view, which comprises personal reflections and the Art teacher's feedback. For the second sub-section an in-depth analysis and assessment of the students' work was carried out, referring to the students' performance regarding the poster fair and the groups' self-made short movies. In the last sub-section, the responses to the post-teaching questionnaire are presented and discussed, to offer insights about the students' point of view on the four CLIL AE double lessons. On a last note, the whole class was present for the first three sessions, whereas 4 people were absent in the last one[33].

## 8.1 The teacher's point of view

### 8.1.1   Reflections on teaching

Throughout the project, which was implemented in June, it was extremely hot. The high temperature in the AE room made it difficult to concentrate and since the school year was almost over I realized that the class was hard to motivate. Luckily the students still tried their best, and in fact they even apologized for not being a hundred percent active due to the heat.

From my own point of view, I found that the learners stuck to English most of the time, but used the L1 in certain situations to communicate on a meta-level, for instance when they dealt with organizational issues or when they needed to get a task done (e.g. The phrase "Okay, schreib auf…" was often overheard while the posters were created). The proportion of L1 and L2 usage slightly changed in the planning phase of the short movies because many of the students engaged in the project, so they kept returning to their mother tongue to talk about the development of the content. Meanwhile I repeatedly encouraged them to communicate in English.

In connection to the previous point, I encountered instances of code-switching, where the L1 was consulted whenever things needed to be sorted out quickly. Hardly ever did students in actual fact not know the necessary words; they were mostly either lacking self-confidence in

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[33] I still received a filled out questionnaire from 3 of the 4 missing students thanks to the Art teacher reaching out to them.

talking English or just too lazy to think of the right expressions. I particularly recall one incident with student T[34] who kept switching back and forth between target language and mother tongue even for single words. When I prompted him to try again in English he managed to reformulate the phrases without much effort. Rymarczyk (2012: 124-125) describes somewhat comparable situations, where learners use code-switching as a rhetorical device to express discontent with the task, the language, and/or the teacher and therefore distance themselves by switching to the L1. Personally, I would blame student T's behavior on the hot weather though. Student B offers another example: despite her advanced level in English[35] she was one of the few whom I frequently had to remind to use English. It is possible that she wanted to show her dissatisfaction with the project by interrupting me and asking "Und wie lange müssen wir da filmen?" [For how long do we have to shoot?] before I had even explained the goal of the project, and also by enunciating "Ja und wie sollen wir auf das kommen?" [Well and how should we know that?] during the independent research for the poster. To also point out a completely different example, student M occasionally showed his excitement for the filming task by switching to German when his group did not progress fast enough for him. Rymarczyk (2012: 122) describes a similar situation in her study with high-spirited learners.

Concerning the tasks, I would say that everything worked out well and according to the lesson plans. From simply observing the students, I can state that they enjoyed the entire production process. On the one hand, I witnessed the commitment of the groups during the lessons, and on the other hand, the short movies serve as additional evidence: their faces clearly express joy and an emotional involvement. The execution of the poster fair probably caused the most trouble out of all activities because the system with the presentation rounds was confusing for some of the students. I had the impression that a few of them were skeptical of my teaching methodology and therefore questioned the procedure. They started to arrange in groups themselves without following my instructions, so I immediately intervened and changed to a rather strict tone when I noticed that the activity had started to get into a disorder. Only at the end, when they sat down in their original groups with the gap-texts, everyone understood what the original intention was.

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[34] Random letters are used instead of students' real names to ensure anonymity.
[35] The Art teacher told me that she belongs to the strongest students in the class, across all subjects.

Furthermore, despite three groups' successful movie products, group 4 encountered serious technical problems. In general, they were already late to finish planning their concept and so they left the AE room to film in the school's garden as soon as they were done drawing the storyboard. Towards the completion of the shooting, their camera's battery ran out and only at the beginning of the next, and therefore last, session did they realize that somehow all their footage was gone. The members of group 4 explained later on that they are unsure of how this could have happened. In addition, they could not repeat the shooting as half of the students of the affected group were missing in the final double lesson, meaning that eventually group 4 could not submit any video material. This experience was valuable for me as a teacher as I learned that such unforeseen issues can always arise. Especially when technology is a vital part of teaching, I now know that more careful consideration is necessary, and that maybe an alternative way to complete a task should be prepared beforehand.

Another interesting finding refers to filming and editing as unexpected opportunities for learners to prove themselves. I had the impression that student T and his friend L generally did not take the whole teaching project seriously because they let their colleagues do most of the work during pre-production. Surprisingly, these two students turned out to be extremely interested and talented in post-production. They not only actively engaged in the editing process, but I also observed them excitedly explaining the editing program to their group members and helping other groups with technical issues.

Although I am content with the implementation of the teaching project, I have three ideas which would have probably yielded an even better result. Firstly, if there had been more time, I would have integrated a writing task, requiring students to prepare a screenplay in groups. Since such an activity heavily focuses on L2 production skills, it would ideally be part of parallel English lessons. In this case, I would have then construed an extensive writing task with a first and second draft, and a peer-editing phase. Secondly, additional time would have allowed me to properly introduce and thoroughly cover the topic for the short movies. I would have helped the students discuss possible ways of how to characterize and portray the Austrian youth. Thirdly, for the screening it would have been a good idea to design small feedback slips so that the students could have had a chance to give anonymous feedback to their colleagues.

### 8.1.2  The teacher's comment

In a follow-up discussion with the Art teacher we talked about students' backgrounds, she provided feedback on the teaching methodology used, and offered advice with regard to assessing group 4's work. Apparently, she herself was surprised to see some of the boys engaging that intensely in production as well as post-production. Certainly the project provided an ideal chance for those people who struggle with analog methods to show their actual artistic potential. The Art teacher moreover mentioned that she will take this newly gained insight into account from now on for her teaching and try to integrate more digital tasks. She also disclosed that the members of group 4 are usually quite interested, talented, and most importantly active in AE. This description corresponds to the impression I had gotten, namely that they are hard-working. According to the Art teacher, she is certain that the students themselves are disappointed about the fact that they were not able to produce and hand in anything. We agreed that cases such as this one are hard to assess. She admitted that this incident constitutes one of the reasons why she is reluctant to teach digital media in the classroom and advised me to see it as an outlier and an experience for my future teaching. If this situation had occurred in her own lessons, she would have ignored it this one time because she knows her students well enough to also know that this result does not mirror their usual work.

## 8.2 Students' work

### 8.2.1  The poster fair

During the poster fair, where the six areas for film analysis were presented by one student of each group, the predesigned assessment grid was applied. Below brief justifications are given along with the ratings given based on some short notes made while the students spoke. The posters can be reviewed in the appendix, but the talks were not recorded.

| Group: Characters/narration | | Rating |
|---|---|---|
| **The poster…** | …could include more information. | good |
| | …features a clear layout. | excellent |
| | …could be more colorful. | fair |
| **The speaker…** | …went into detail on the various concepts. | excellent |
| | …only referred to the drawing on the poster as example to demonstrate a movie plot structure. | fair |
| | …spoke in a highly enthusiastic manner. | excellent |

| Group: Location/setting | | Rating |
|---|---|---|
| **The poster…** | …includes too many whole sentences/phrases. | good |
| | …is a little chaotic at the bottom. | good |
| | …could be more colorful. | good |
| **The speaker…** | …went into detail on the various concepts. | excellent |
| | …named several real movie examples. | excellent |
| | …spoke in a slightly monotone voice. | good |

| Group: Camera | | Rating |
|---|---|---|
| **The poster…** | …includes exactly the right amount of information. | excellent |
| | …is neatly organized. | excellent |
| | …is colorful and includes drawings. | excellent |
| **The speaker…** | …sometimes explained the concepts more complicated than they are. | good |
| | …integrated own drawings as examples and showed YouTube clips of camera techniques to the audience. | excellent |
| | …spoke in a highly enthusiastic manner. | excellent |

| Group: Mise-en-scene | | Rating |
|---|---|---|
| **The poster…** | …includes too many whole sentences/phrases. | good |
| | …could be better organized; most of the information is on the right side of the poster. | fair |
| | …is colorful, but lack of organization impairs its visual appeal. | good |
| **The speaker…** | …seemed uninformed and did not really know about the concepts. | fair |
| | …made use of no examples at all. | poor |
| | …mostly read off the poster. | fair |

| Group: Sound | | Rating |
|---|---|---|
| **The poster…** | …could include more information. | good |
| | …features a clear layout and good use of the entire paper. | excellent |
| | …is colorful and includes an eye-catching drawing. | excellent |
| **The speaker…** | …went into detail on the various concepts. | excellent |
| | …only referred to examples provided by the instructions. | good |
| | …spoke in a highly enthusiastic manner. | excellent |

| Group: Editing | | Rating |
|---|---|---|
| **The poster…** | …could depict some concepts with visuals (= less text). | good |
| | …features a clear layout. | excellent |
| | …is list-like and could be more colorful. | fair |
| **The speaker…** | …explained the editing techniques in detail. | excellent |
| | …showed YouTube clips of editing techniques to the audience. | excellent |
| | …mostly read off the poster. | fair |

As can be seen from the assessment above, the majority of ratings assigned were either 'excellent' or 'good'. Three out of the six groups even managed to exclusively score within these two levels of achievement. Moreover, there were 7 cases in which a 'fair' was awarded, and just the mise-en-scene group received a 'poor' in one category. It needs to be stressed again at this point that it was only possible to listen to one speaker per group, so the assessment is probably not a perfect representation of the whole group's performance.

### 8.2.2   The self-made short movies

In order to evaluate the four groups' short movies, the analytic rubric especially designed for the teaching project was consulted. The aim of this sub-section is not only to present and justify the scores obtained by the learners, but also to describe their work in general, particularly highlighting interesting and impressive aspects.

| Group 1 ("Three student stories") | | Total score: 24/32 | |
|---|---|---|---|
| Concept/content: | 3 | Storyboard: | 4 |
| Equipment/preparation: | 3 | Filming: | 3 |
| Team work: | 3 | Editing: | 2 |
| Use of class time/time management | 4 | Sound/music: | 2 |
| Length | 0 | | |

Group 1 portrays the Austrian youth by exemplifying the life of three adolescents who struggle in some way. One after another the characters are introduced through the spin-the-bottle game (see Figure 8). The first situation depicts a student with excellent grades, but she is bullied by her classmates. The second case revolves around an argument between a mother and a daughter about the girl's addiction to her mobile phone. In the last part, a foreign student is ignored and abandoned after asking an Austrian for help.

Basically, the content becomes clear when the audience is given the opportunity to watch the movie more than once or take a look at the storyboard. The problem is that the individual stories progress quite fast, making it difficult to follow along, and also, it seems as if the last few scenes were thrown together due to an incomplete concept. Although the students did not require many props, and simply used objects they found in school, the way they integrated these is quite creative (see Figure 11).

**Figure 8.** Group 1, first shot, high angle



**Figure 9.** Group 1, camera tilts upwards from the bottle to a close-up of the character

The work was evenly distributed among the group members and everyone was involved throughout the project. It was noticed that the students often disagreed on some points and ended up in a heated debate, so the group climate might not have been the best. Still, group 1 was the most dedicated one in class, as there was never a time when they were observed doing something else other than working on the short movie. Unfortunately though, the actual product is only around 2 minutes long.

Group 1's storyboard[36] is an example of thorough planning and preparation; from the sketches and notes, it is clearly ascertainable what their basic idea was and how they were going to realize it. Thus, it can be said that the storyboard was helpful for filming as well since the group members were often observed taking it with them for reference. It is moreover evident that the students tried to integrate different camera shot types. Some interesting ones include the high angle shot above in Figure 8, and the tilted frame shot in Figure 10. There are also two instances of smooth camera movements (i.e. tilt) which together with an interestingly set camera focus makes some shots appear highly professional (see Figure 9). However, one drawback is the mise-en-scene: in some scenes, the backgrounds are distracting. It is obvious that the students cannot change certain pieces of furniture in school, but as Figures 10 and 11 show, it would have been easy to remove the papers from the wall to create the illusion of a real living room.

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[36] All storyboards can be found in the appendix.

**Figure 10.** Group 1, tilted frame shot, mise-en-scene is not ideal



**Figure 11.** Group 1, laundry basket used as prop

As already mentioned, the stories in the movie progress too fast for the audience to fully grasp everything right away, so the pace should have been slowed down through editing. Regarding sound and music, an audio track was unintentionally inserted before any visuals are shown. The same mistake happened at the end of the file; there is a black screen and silence for a while when suddenly music starts playing for the remaining few seconds. Additionally, the director's comments can occasionally be heard (e.g. "Ok go…stop"). The music is nevertheless well-chosen and emphasizes the characters' emotions.

| Group 2 ("The prison called Austria") | | Total score: 30/32 | |
|---|---|---|---|
| Concept/content: | 4 | Storyboard: | 2 |
| Equipment/preparation: | 3 | Filming: | 4 |
| Team work: | 4 | Editing: | 4 |
| Use of class time/time management | 4 | Sound/music: | 4 |
| Length | 1 | | |

Group 2 produced an extremely creative, but abstract short movie, where several characters are captured and held hostage in an underground bunker. At some point, they work out an escape plan (see Figures 12 and 13), overpower the guard, and manage to break free. There are no other indications as to why the characters were imprisoned; hence, it is up to the audience how to interpret the content.

As the brief plot outline illustrates, the story is highly complex and stimulates the viewer to reflect on what is pictured. Despite this complexity, group 2 had a fully developed concept in mind and stuck to it throughout the project. Furthermore, no props were used, but the

students thought of costumes and arrived in slightly dirty, ragged clothes on the day of the shoot.



**Figure 12.** Group 2, high angle shot



**Figure 13.** Group 2, extreme close-up

One of the members of this group was an expert on filmmaking, who constantly motivated his colleagues for the project. He also explained the editing program to them in the last session, enabling everyone to contribute to the post-production. It was pleasing to see them working together as a group and pushing each other to create something they were all content with in the end. Needless to say, the movie meets the minimum length.

Since the students came up with their final idea for the movie quickly, they felt the task of drawing a storyboard to be unnecessary. This is the reason why their storyboard lacks details as well as proper information on the content, making it rather useless for the production. It does feature sketches, though having said that, it is impossible to deduce meaning from them without having seen the short movie.
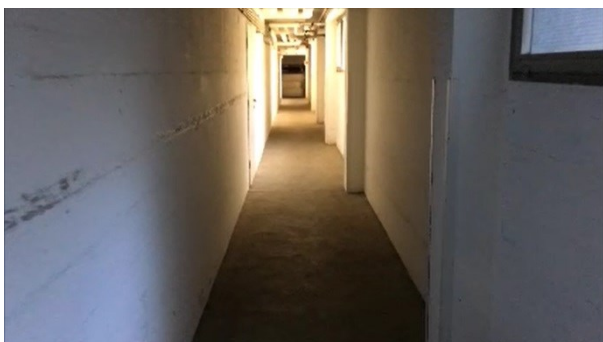


**Figure 14.** Group 2, first shot, walking through the corridor in slow motion



**Figure 15.** Group 2, extreme long shot

The most impressive aspect of group 2's work is the mise-en-scene. The location is most likely the school's cellar, which perfectly fits the story. Figures 12, 13, 14, and 15 also

indicate the darkness and colorlessness of the short movie, again appropriate in connection to the content. Especially Figure 15 needs to be pointed out due to the effect of the light: it embraces the character, finally making him disappear. Naturally, the students made use of a broad range of camera shot types.

Several instances could be recorded where the group incorporated the slow motion technique (see Figure 14), to dramatize the events and create suspense. Thus, it can be said that the pace fits the content well, without the necessity to re-watch the movie for better comprehension. Moreover, the two shots above are cleverly placed: Figure 14 shows the opening shot out of a character's point of view, while Figure 15 is a film still of the penultimate scene. A steady camera films the character as he moves from behind the viewer into the image, until he leaves through the door in the back. One small flaw in editing was spotted however, in the part where the characters break free. Actually, these few shots should be short and precise to emphasize the action, but right after two cuts the actors can be seen standing still before starting to move. As such effects are hard to create through editing, a point was not deducted in this case. The audio track consists of music only, without any dialogue in between. The song mirrors the content depicted because the rhythm becomes faster as tension builds up in the story.

| Group 3 ("Parallel storylines") | | Total score: 27/32 | |
|---|---|---|---|
| Concept/content: | 3 | Storyboard: | 3 |
| Equipment/preparation: | 3 | Filming: | 4 |
| Team work: | 4 | Editing: | 4 |
| Use of class time/time management | 2 | Sound/music: | 3 |
| Length | 1 | | |

The members of group 3 decided to perform as themselves and in that sense screen their lives as a portrayal of the Austrian youth. Thereby, the whole short movie is based on the daily routines of two completely different students, a girl and a boy, and is constructed as parallel running storylines. A digital clock in the top left corner indicates the time of day. As the two stories evolve, it becomes clear that the girl plays the role of an ambitious student, whereas the boy is late to school, sleeps during class, and gets drunk in the afternoon.

The concept the group developed is straightforward, with a meaningful content, and most importantly offers authentic, real-life examples. They successfully executed their idea,

adding two more particularly interesting shots, in which the students appear in the same location together (see Figures 16 and 17). However, there is little to no suspense, thus the narrative lacks a climax. Of note are the numerous props used by the students, including a basket of flowers, empty beer bottles, and even cooking utensils since some scenes were shot in a kitchen.



**Figure 16.** Group 3, medium shot



**Figure 17.** Group 3, extreme long shot

In view of time management, group 3 was not the most responsible, as the students were in fact frequently observed chatting. Part of the problem was that many of their scenes needed to be shot outside the school building, meaning there was not too much to do for them during the 60 minutes for filming. In turn this means that they spent quite some time shooting at home, which they were given credit for. Eventually, the group did submit a short movie that fulfilled the minimum length.

Examining the group's storyboard, they did not make any written notes to accompany the sketches, making it difficult to fully understand the content. In addition, the last few boxes are empty and the remaining scenes are simply described with words (e.g. "21:00, studying, drinking"). Nevertheless, the students could make use of the document as they ticked off the individual shots when they were finished filming them. In relation to the results of the production process, the idea for capturing the motion in Figure 19 deserves acknowledgement. The students put the camera steadily on the ground and filmed the boy while he rushed towards the school's entrance. The extreme long shot in Figure 17 is also worth being mentioned because it seems professionally recorded from an elevated level. Apart from these outstanding examples, the group did not vary in camera shot types or camera movements much though. Seeing that the mise-en-scene, for instance, is furthermore well-composed, they were still awarded the full score.

**Figure 18.** Group 3, first and second shot, cross-fade effect



**Figure 19.** Group 3, extreme close-up to extreme long shot, capture of motion

Concerning the criterion for editing, the cuts are not only clear, but the shots also fade into each other, underlining the effect that the two storylines happen simultaneously. Figure 18 shows the opening shot of the sleeping girl, slowly fading into the parallel scene with the boy and his friend lingering in the school's garden. Similar to group 2, group 3 did not produce any language in their short movie, but instead inserted music. Despite matching the visuals in terms of pace, the music does not exert any emotional effect.

| Group 4 ("Water bombs") | | Total score: 7/32 | |
|---|---|---|---|
| Concept/content: | 0 | Storyboard: | 4 |
| Equipment/preparation: | 3 | Filming: | 0 |
| Team work: | 0 | Editing: | 0 |
| Use of class time/time management | 0 | Sound/music: | 0 |
| Length | 0 | | |

To be fair to the rest of the class, nothing other than the criteria for equipment/preparation and storyboard for group 4 was assessed, as the remaining aspects all involve the outcome of the short movie. From the storyboard I can deduce that the plot would have centered on a fight between students which was caused by a misunderstanding. The quarrel broke out due to an accident, and is interpreted as an attempt of bullying by one of the people involved. Since the storyboard clearly outlines the content and features a quite detailed description of the shots, full points were awarded. Moreover, group 4 did bring a filming device and all necessary props to class, so they were reliable in this respect.

## 8.3 The students' point of view

A description of the participants' responses on the post-teaching questionnaire should ultimately shed light on their opinion and perception of the teaching project[37]. First, the results of the closed questions are analyzed on the basis of which the six hypotheses are tested. Where applicable, gender differences are addressed. Afterwards follows a brief discussion on the students' comments on the three open questions. The sample comprises data about 22 out of 23 students, with answers from 9 girls and 13 boys, meaning that the opinion of 1 boy is missing. The categories 'fully applies', 'applies', and 'partially applies' are broadly interpreted as approval to the statements, whereas 'hardly applies' and 'does not apply at all' are considered as disapproval.

### 8.3.1   Quantitative data
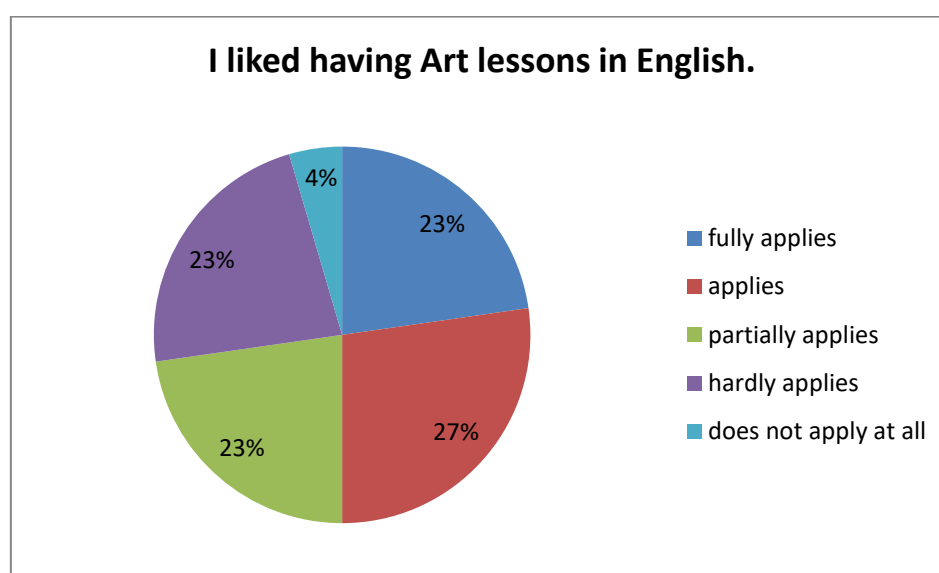


**Figure 20.** Responses on item 1

16 participants, or 73%, stated that they liked the Art lessons in English, indicating that the students generally received a positive impression of CLIL in AE. Exactly 50% chose one of the two strongest options on this item, and with a mean of 3.41[38], hypothesis 1 (i.e. "The majority of students enjoy CLIL teaching") was confirmed. No correlation between item 1 and an interest in FL learning could be discovered though. A closer examination of the data revealed that a connection is only apparent in 13 cases, in contrast to 9 with no such

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[37] The entire raw data sets are included in the appendix.
[38] Values are counted as: fully applies = 5, applies = 4, partially applies = 3, hardly applies = 2, does not apply at all = 1

indication. What can be inferred from these numbers is that a liking for CLIL is not necessarily tied to an interest in FL learning.



**I found the level of English appropriate.**
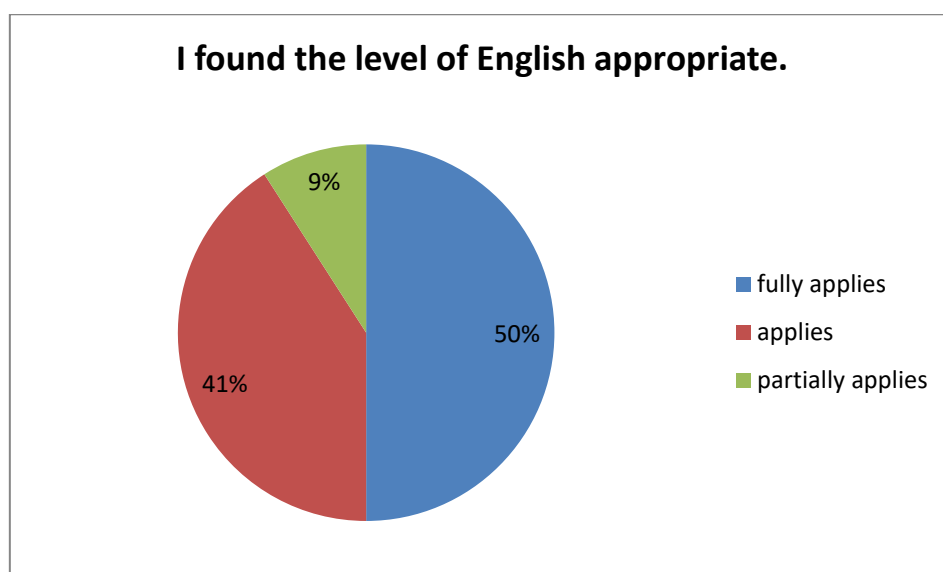
| I found the level of English appropriate. | | | | |
|---|---|---|---|---|
| Responses on superordinate item | | too high | too low | no answer |
| fully applies | 11 | 1 | 4 | 6 |
| applies | 9 | 0 | 3 | 0 |
| partially applies | 2 | 1 | 1 | 0 |

**Figure 21.** Responses on item 2

Item 2 is not part of any hypothesis, but was nevertheless included in the questionnaire out of curiosity. Everyone seemed to find the language level appropriate since half of the class indicated that the statement fully applies. Oddly, the optional sub-question inquiring whether the level was too high or too low was defined as the latter by 8 students. This result is quite puzzling, seeing that only 1 out of these participants ticked 'partially applies' on the superordinate item and is thus the sole answer to be considered valid. Interestingly, there is one other participant who chose 'partially applies', but this person specified the English level as too high, raising further questions on the reliability of this sub-item. A possible reason for this outcome is that the students thought they have to choose one or the other. Due to the fact that the learners were allowed much freedom and independent work, the language level was more or less set by the students themselves and therefore, I assume, they perceived it, if anything, too low. In addition, the formulation of the item does not specify whose level of English is to be evaluated, so generally, the results of this item are of doubtful validity.
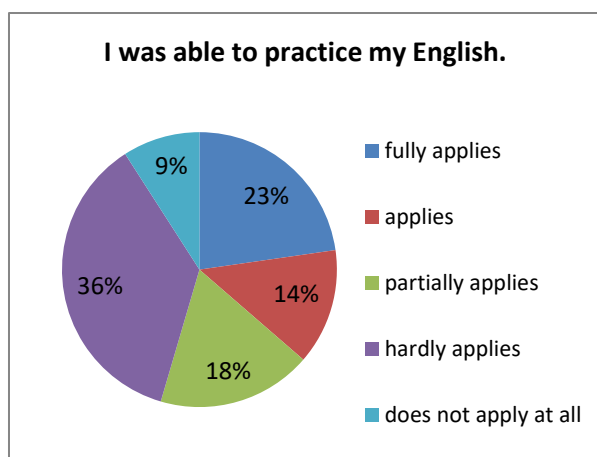
**Figure 22.** Responses on item 3
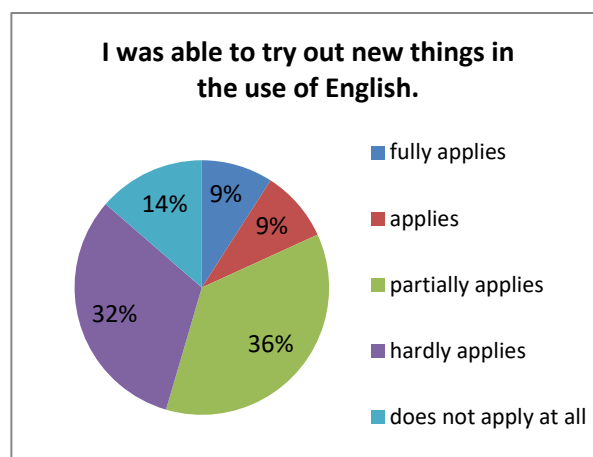


**Figure 23.** Responses on item 4
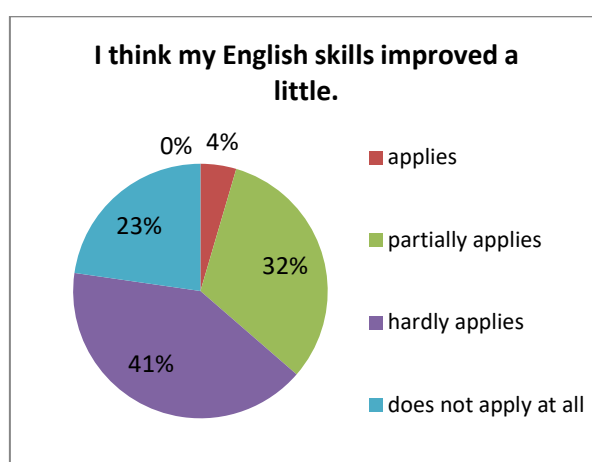


**Figure 24.** Responses on item 5

Opinions on items 3 and 4 are quite similarly distributed, with just above 50% approving of the statement in both cases. Nevertheless, the answers cluster around 'partially applies' and 'hardly applies' (item 3's mean = 3.05; item 4's mean = 2.68). More precisely, 'hardly applies' is the most frequently chosen answer on item 3, which is slightly disappointing. Item 4 though shows that a large proportion (i.e. 36%) thought that they were able to partially try new things in English. Unsurprisingly, no significant linguistic improvement could be noticed by the students. They were realistic as nobody ticked 'fully applies' on item 5, and 14 of them tended to object to the statement. Still, 32% of the class at least found they partially improved their English skills. A plausible explanation for this overall tendency is that the teaching project was simply too short for a stronger language learning effect. Taking all of the aforementioned points into account, hypothesis 2 (i.e. "The teaching project enables students to practice and improve their English skills") could not be fully supported.
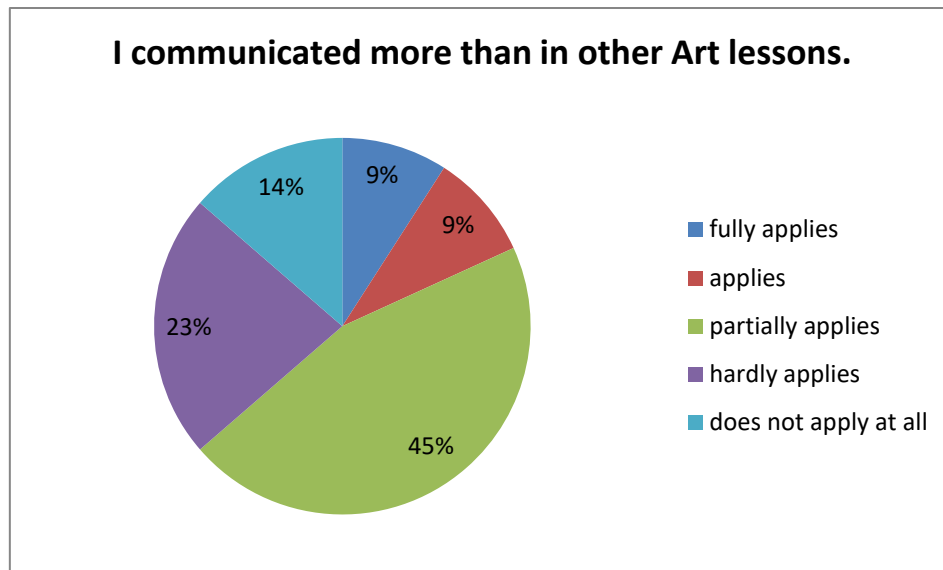
**Figure 25.** Responses on item 6

63% (i.e. 14) of the participants thought to have communicated more during the CLIL AE lessons than in other Art lessons. The most frequently ticked answer is 'partially applies', selected by 10 out of 22 students. Although this item was mostly asked out of personal research interest, the results are proof of the teaching project fulfilling the CLT aspect of CLIL.
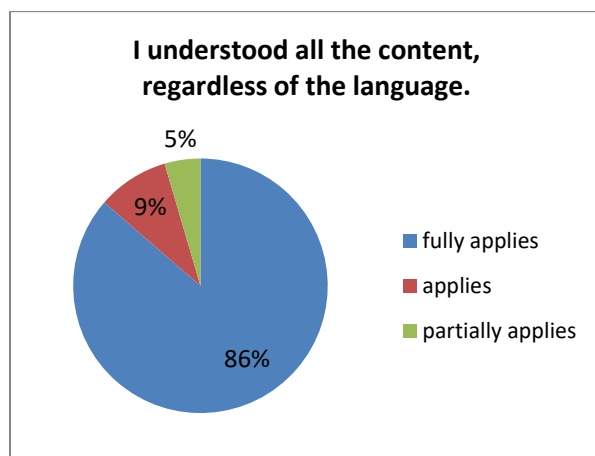


**Figure 26.** Responses on item 7
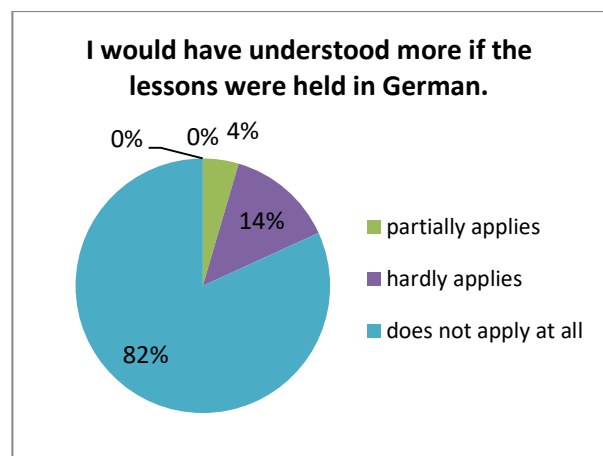


**Figure 27.** Responses on item 8

In view of hypothesis 3 ("The language of instruction does not make any difference to the majority of students"), the majority of students agreed that the language of instruction does not play a role in comprehension of the content. Merely one participant, accounting for the 5% in item 7 and 4% in item 8 respectively, thought otherwise, stating that it partially would have affected their understanding. Absolutely everyone in class moreover asserted that their

final short movie would have been the same, regardless of which language had been used during the lessons. Rymarczyk's survey brought similar results: 24 out of 28 students found that they would have produced the exact same drawing, independent of the language of instruction (2003: 257).



I found the lessons of this project were more challenging than usual Art lessons.
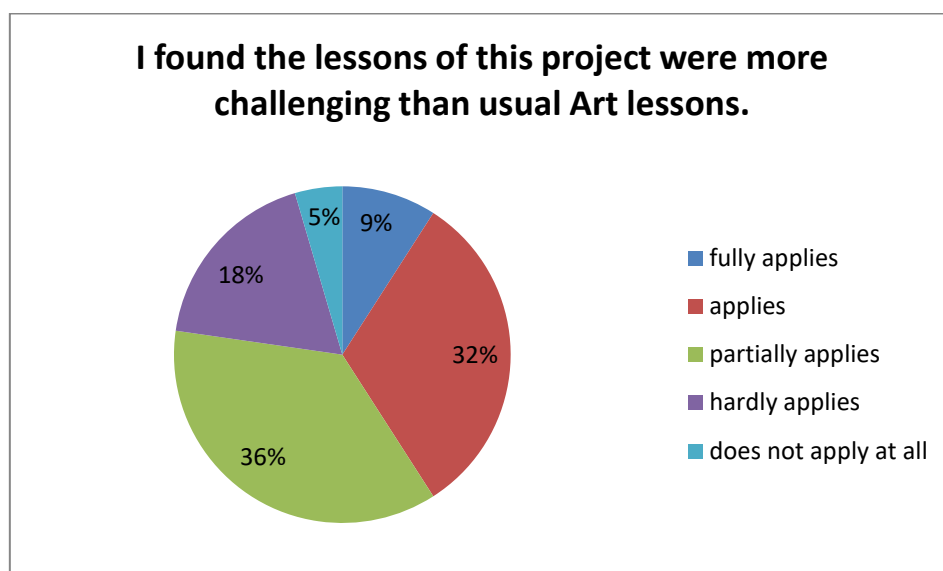
| I found the lessons of this project were more challenging that usual Art lessons. | | manageable | exhausting |
|---|---|---|---|
| Responses on superordinate item | | | |
| fully applies | 2 | 0 | 2 |
| applies | 7 | 6 | 1 |
| partially applies | 8 | 5 | 3 |
| hardly applies | 4 | 3 | 1 |
| does not apply at all | 1 | 1 | 0 |

**Figure 28.** Responses on item 10

Item 10 was again integrated into the questionnaire for personal interest, with the purpose to check how the combination of the workload plus the L2 aspect is perceived by the students. In total, the results suggest a trend towards an approval to this statement, with 68% choosing 'applies' or 'partially applies'. The item featured an optional sub-question, allowing participants to indicate whether the work was exhausting or manageable. In 7 instances it was noted that the project exhausting, while 15 students were of the opposite opinion. Interestingly, there appears to be a correlation between this sub-question and sex ($p = 0.049$), as mostly girls experienced the work as tiring.
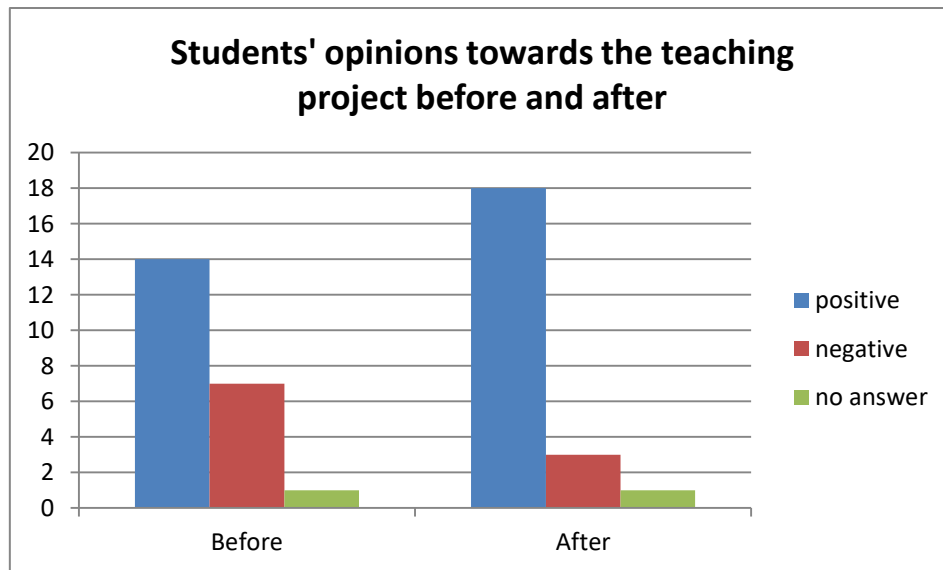
**Figure 29.** Comparison of item 11 and 12

As expected, the overall response to the CLIL AE teaching project was predominantly positive. 7 participants stated to have had a negative feeling before the project, but 5 of them could be convinced of CLIL. Thus, hypothesis 4 ("Students who might have thought negatively of the project at first change their mind") was confirmed. Unfortunately, there seem to be two students whose opinion could not be changed, and to my surprise, there is even one student who apparently disliked the idea of AE in English in the end, despite liking it earlier. Finally, one student did not answer these two items.
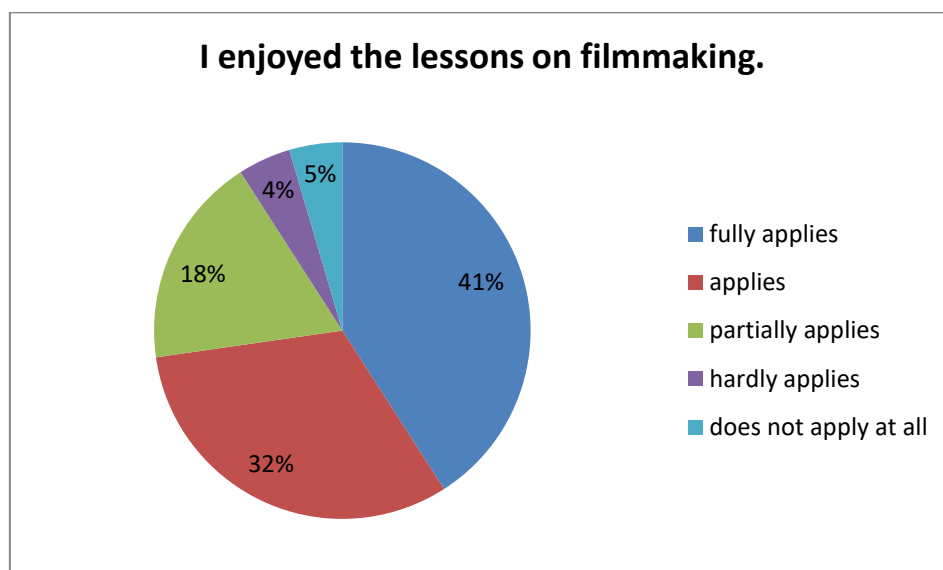


**Figure 30.** Responses on item 13

With a mean of 4.0, item 13 yielded the best results overall. Not only can it be stated that hypothesis 5 ("The majority of students enjoy filmmaking") was proven, but also that the content of the four double lessons appealed to the students. 91% in fact indicated an approval to the statement. In addition, a significant correlation between item 13 and the affirmation of being interested in both film ($p = 0.009$) as well as filmmaking ($p = 0.001$) exists. In turn, there is also a correlation between item 13 and sex ($p = 0.049$), emphasizing once more that boys share a common interest in this area.
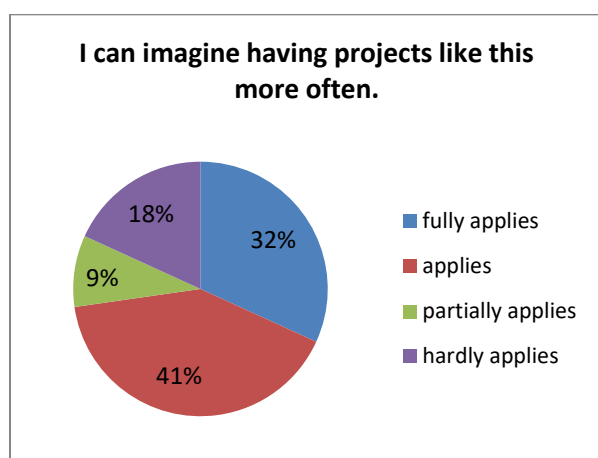


**Figure 31.** Responses on item 14
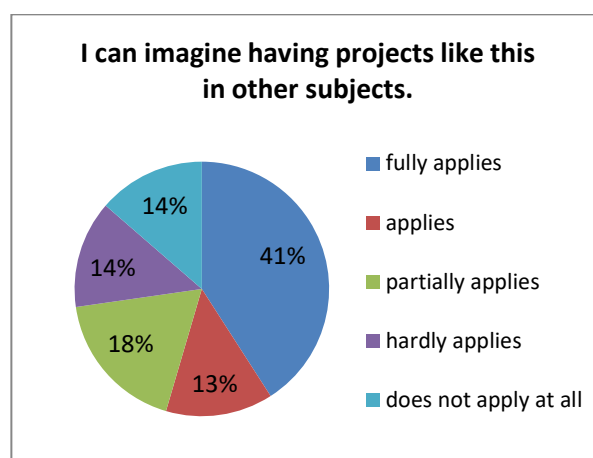


**Figure 32.** Responses on item 15

With regard to hypothesis 6 ("The majority of students would enjoy another CLIL project (in any content-subject)"), 82% (i.e. 18 out of 22 students) of the class could imagine participating in another CLIL AE project, and 72% are not averse to doing a CLIL project in a different content-subject. These findings offer good prospects for future teaching, considering that the students were not familiar with CLIL methodology.

### 8.3.2 Qualitative data

The students' feedback is arranged in the order of positive and negative remarks, and the general feedback concludes this sub-section. The comments are then furthermore grouped by theme.

<u>Something I found really interesting/Something I really enjoyed/Something I will remember:</u>

- "analyzing a scene myself", "finding out what kind of shots are used", "learning a lot of vocabulary concerning film", "the process of inventing a story for a film"

- "the filming process" (3 times)

- "I am generally very interested in filmmaking, so I loved that we were making this project"

- "I loved doing something creative in school", "that we could show our creativity to others and challenge ourselves", "the new opportunity to show our creativity with film editing"

It is interesting to see that multiple facets of the teaching project were highlighted by the students. The comments range from a positive perception of the theoretical input to an enjoyment in the post-production stage. Most of the feedback relates to the actual production of the short movies, hence, the phase of aesthetic practice.

Something I did not like/Something I would have preferred:

- "this chaotic telling about what the others found out" = chaos during poster fair (3 times)

- "the beginning, when we had to have an idea, but didn't have any" = planning the short movie

- "there was little time", "more time" (6 times)

- "my group was very hard to work with"

- "the topic of representing the Austrian youth" (3 times)

In general the aspects and issues mentioned by the students almost overlap with my own impressions. Three of them mentioned the organization problems during the poster fair, and equally, the topic for the short movie was disliked by three participants. Lastly, the main drawback was the short amount of time available for filming.

Something else I would like to tell you:

- "I enjoyed the project" (4 times)

- "I believe your project is a great idea, but you had to do it with a really unmotivated class at the end of the school year"

- "it was a really good experience and it was very different to the usual lessons"

- "you were nice and made not too much stress", "Dass Sie wirklich sehr engagiert sind und Sie in Zukunft auf jeden Fall eine tolle Lehrerin sein werden" [That you are really committed and you will definitely be a great teacher in the future]

4 participants responded to this open question by restating and emphasizing that they liked the teaching project. What is worth pointing out is that one student even noticed the class' lack of motivation, which is an attentive observation. Two comments finally addressed me as teacher, and underlined a positive view on my teaching style.

# 9. Conclusion and outlook

Based on the evaluation of the teaching project, it can clearly be stated that AE is in fact highly suitable as a CLIL subject in Austria. Looking at the outcome from an Art teacher's point of view, the implementation was successful with regard to the students' achievement of the set learning goals. The groups' self-made short movies offer first-hand evidence for that claim, which on a side note altogether deserve a great compliment, seeing how professional the products turned out. Moreover, it was not only shown that non-regular-CLIL students enjoy and succeed in learning a content-subject through an L2, but also that skeptical students could be convinced of the employed teaching methodology. In spite of the overall positive findings, it has to be admitted though that the language learning effect was minimal. On the one hand, the implemented modular course was too short, even with four double lessons, and on the other hand, the class was on a B1+ level already, meaning it takes more intensive work to notice an improvement with this high degree of language proficiency. It can be inferred that modular CLIL in AE yields more profitable FL learning outcomes with younger learners. As a result, it has to be agreed with Rymarczyk (2003: 274) and her suggestion of prioritizing AE as a CLIL subject in the lower grades.

Nevertheless, it is worth carrying out further research into the application of the teaching methodology in upper secondary Art lessons. As the teaching project included in the thesis at hand largely focused on spoken language skills, the potential of other areas, such as listening, reading and writing could also be tested. The idea for teaching writing through the production of a screenplay in the CLIL Art classroom was already briefly outlined. Descriptions and analyses of artworks, comparisons of artworks or artists, manuals for a technique, brochures for a museum or an exhibition, and artists' biographies are a few of the other possible text types to be covered. Since it is hoped that this thesis inspired some of its readers to try CLIL in their Art classroom, further interesting teaching topics serve as a starting point. Firstly, art industry and art (re-)production could be discussed by investigating the example of Pop Art. Secondly, graphics and lettering in Street Art and Graffiti with its origins in New York City could open up ways of exploring global art- and youth movements. Thirdly, transdisciplinary projects in cooperation with the English teacher are always a possibility (e.g. visualizing other worlds by reading and reflecting on typical English youth literature, such as dystopian fiction).

Furthermore, there is a need for developing proper CLIL-specific language goals, perhaps especially defined ones for the different content-subjects. Such a provision of language learning aims and objectives could have been beneficial for the implemented teaching project as improvements in English skills would have been more tangible. The problem is that few teachers investigate areas beyond classroom usage in view of CLIL, let alone do they have the time to do in-depth research. Coyle agrees on this difficult issue of the "teacher-researcher" role (2007: 557). Linguists, on the contrary, do not have sufficient content knowledge of the diverse disciplines to make decisions on subject-related learning goals. Therefore, there is an "urgent need for research collaboration between educational linguists and subject education specialists" (Dalton-Puffer 2014: 216).

Finally, the currently stagnating situation of CLIL in Austrian AHS should be commented on and suggestions on how to drive forward its implementation should be made. Obviously, more courses need to be offered in tertiary education, both for in-service teachers as well as teacher trainees. In the course of planning and executing the teaching project, the experience was made that FL teachers are often well-informed about CLIL and would be willing to cooperate with colleagues on a project; however, it is the content-subject teachers who lack the necessary methodological knowledge. At the school the teaching project was conducted none of the Art teachers had heard of CLIL, as mentioned earlier. A similar picture emerges with regard to fellow non-ELT students. The individual departments – the departments for Art Education at all tertiary institutions in the respective case (and moreover the Geography, Mathematics, Chemistry, Music, etc. department) – should feel addressed at this point. By making available more CLIL-specific courses for the individual subjects, the number of content-subject teachers practicing CLIL would highly likely increase.

A first step into this direction could be the merging of the teacher training programs of Austrian universities with those of the Pädagogische Hochschulen (PH) (i.e. the educational facility for compulsory school teachers in Austria, and responsible for in-service teacher training) (BMBWF 2018). Until recently, teacher trainees who studied at university were authorized to teach at AHS, whereas PH students went on to teach at HS/NMS, but the study programs are now coordinated. Inspecting the course directory of three Austrian examples[39], it is evident that a greater number of CLIL courses are offered at the

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[39] The course directory of PH Upper Austria, PH Vienna, and PH Styria was browsed to get a broad overview.

Pädagogische Hochschulen. Hence, their emphasis on CLIL could cause university study programs to follow this trend, resulting in the introduction of more subject-specific oriented courses. At the same time, as former PH students will mix with former university students in the future, both in AHS and NMS, the instances of implementations of CLIL might naturally increase in number. A final look at national developments in education shows that schools would extremely profit from implementing CLIL under the current circumstances. Since 2016 students in all forms of upper secondary are required to write a "vorwissenschaftliche Arbeit" [prescientific paper] (AHS) or a "Diplomarbeit" [diploma thesis] (BHS) respectively (BMB 2016). For this purpose, they must be trained to deal with subject-specific texts, where it can be of major advantage to not only consult literature in the L1, but also in an L2. CLIL could obviously cater for the necessary associated language skills.

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# 11.  Appendix

## 11.1   English and German summary

### 11.1.1   Abstract

### 11.1.2   Zusammenfassung

## 11.2   Full lesson plans

### 11.2.1   1$^{st}$ double lesson

### 11.2.2   2$^{nd}$ double lesson

### 11.2.3   3$^{rd}$ double lesson

### 11.2.4   4$^{th}$ double lesson

## 11.3   Teaching materials

### 11.3.1   Instructions for poster fair

### 11.3.2   Worksheet: 6 areas for film analysis

### 11.3.3   Overview sheet: Camera shot types

### 11.3.4   Answer keys for screenplays

### 11.3.5   Movie project instructions

### 11.3.6   Storyboard template

## 11.4   PowerPoint slides

## 11.5   Assessment tools

### 11.5.1   Poster fair assessment grid

### 11.5.2   Rubric for short movies

## 11.6   Questionnaires

### 11.6.1   Pre-teaching questionnaire

### 11.6.2   Consent form

### 11.6.3   Post-teaching questionnaire

## 11.7   Posters on the six areas for film analysis

## 11.8   Students' storyboards

## 11.9   Raw data sets

## 11.1 English and German summary

### 11.1.1 Abstract

Content and Language Integrated Learning (CLIL) has received a great deal of attention and has majorly developed since its emergence. Proliferation of the teaching methodology through local and transnational initiatives all across Europe, including Austrian schools, brought about advances in multiple content-subjects. However, the suitability of Art Education (AE) as a CLIL subject has not yet been thoroughly examined; therefore, the aim of this thesis is to test its applicability on the basis of a teaching project carried out in a 10th grade upper secondary AHS in Upper Austria. With filmmaking as the core focus, four double lessons served to offer insights on CLIL in AE, which were evaluated from the teacher's point of view, the quality of the students' work, and the students' point of view. Besides the predominantly positive experience on both sides, the final outcomes of the teaching project – the short movies produced by the students in groups – provide strong evidence to confirm that not only this modular attempt turned out successful, but also that AE as a CLIL subject is worth investigating further. As an initial approach to the topic, this thesis should inspire and guide interested readers who seek to try out the teaching methodology themselves.

### 11.1.2 Zusammenfassung

Seit seinem erstmaligen Aufkommen erfreut sich das Konzept ‚Content and Language Integrated Learning' (CLIL) großer Aufmerksamkeit. Die Verbreitung der Unterrichtsmethodik durch lokale und länderübergreifende Initiativen in ganz Europa, so auch in österreichischen Schulen, führte schon zu Fortschritten in vielen Unterrichtsfächern. Allerdings bleibt die Frage zur Eignung von CLIL im Fach Bildnerischer Erziehung (BE) noch weitgehend offen; Ziel dieser Arbeit ist es daher, die Anwendbarkeit in diesem Bereich zu erproben. Zu diesem Zweck wurde ein Unterrichtsprojekt in einer 10. Klasse der AHS Oberstufe in Oberösterreich durchgeführt. Vier Doppelstunden zum Thema Film und Filmemachen wurden aus der Sicht der Lehrperson, mit dem Blick auf die Qualität der SchülerInnenarbeiten und letztlich der Sichtweise der SchülerInnen bewertet. Aufgrund der überwiegend positiven Erfahrung beiderseits und der beeindruckenden Endergebnisse des Unterrichtsprojekts – die Kurzfilme, die von den Studierenden in Gruppen produziert wurden – lässt sich schließen, dass nicht nur dieser modulare Versuch erfolgreich war, sondern es sich auch lohnt, die Möglichkeiten von CLIL im Fach BE weiter zu untersuchen. Als erste Annäherung an das Thema soll diese

Arbeit als Inspiration und Leitfaden für interessierte LeserInnen dienen, die versuchen wollen, die Unterrichtsmethodik selbst auszuprobieren.

## 11.2 Full lesson plans

### 11.2.1 1<sup>st</sup> double lesson: Film theory

Overall aim:
- Students develop cineliteracy as sub-skill of visual literacy.

Lesson objective(s):
- Students are able to describe cinematic concepts (e.g. dolly zoom).
- Students use proper, specialized lexis to describe and talk about aspects of film.
- Students are able to professionally analyze a movie (scene) according to the 6 areas for film analysis.

| rough time frame | procedure | inter-action format | skills / language system | materials | notes |
|---|---|---|---|---|---|
| 5' | introducing myself, explaining the purpose of the following few lessons, roughly explaining the schedule, making name tags | T → C | listening | PPP to show overview, masking tape, pens | (1st session: theory, 2nd session: planning movies, 3rd session: filming, 4th session: editing) |
| 14' | activating knowledge by brainstorming together to collect the 6 areas of film analysis – asking guiding questions/eliciting (drawing cluster on the blackboard) | T ↔ C | listening, speaking | blackboard, chalk | example questions:<br><br>- What could you analyze when you watch a movie?<br><br>- Think of the more technical aspects… what steps have to be taken during production and in post-production? |

| 4' | dividing S into 6 groups (5 groups of 4, 1 group of 3) and assigning them to one of the 6 areas for film analysis – S draw a colored card with a number on it (1-4) and get together according to color<br><br>learning stations (1): each group moves to the station matching their color, where they receive instructions to design a poster on their area | C | listening, speaking, reading | 23 colored/numbered cards, instructions for the posters | card colors + areas:<br><br>- green: characters/narration<br>- blue: location/setting<br>- red: camera<br>- yellow: sound<br>- pink: mise-en-scene<br>- orange: editing |
|---|---|---|---|---|---|
| 50' | learning stations (2) – PRE-SPEAKING: individual groups design their posters by using the internet to do research on their area, they hang up their poster in class when they are finished | S ↔ S | reading, speaking, listening<br><br>voc | 6x A3 paper for posters, colored pens, magnets, duct tape | T advises and guides individual groups |
| 1' | T briefly explains the assessment grid | T → C | listening | assessment grid | |
| 16' | poster-fair – SPEAKING (1):<br>one S per group stays with the poster as the first presenter while the rest is equally distributed to the other posters<br><br>the distribution system works with the numbered cards from before (for round 1, the number 1s are the presenters, the number 2s move to the first poster on the right, the number 3s move to the second poster on the right, etc.)<br><br>all presentations are held (approx. 3min), | S ↔ S | speaking, listening | students' posters on 6 areas for film analysis, stopwatch, 6 copies of assessment grid, pen | T moves around and listens to the presentations while filling out one assessment grid for each group<br><br>(!) for the last round, the number 3s and 4s don't switch roles – the number 3s simply move to the left once |

| | | | | | |
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| | T gives a signal when the S should move on to the next round (4 rounds in total) <br><br> number 1s and 2s switch roles, then the listeners move once more to the right <br><br> at the end, each S should have presented their own group's poster once + have listened to 3 presentations of others, so that together, the members of each group have collected all information | | | | |
| 8' | gap-text – POST-SPEAKING (check for poster-fair): S work together in their groups and combine the gathered knowledge of everyone to fill in the blanks | S ↔ S | reading, writing, speaking | 23 worksheets with gap-filling exercise (approx. 1/3 page text on each area for film analysis) | T provides help if needed <br><br> if necessary, T checks correct answers with the whole class |
| 2' | explaining HW: <br><br> 1. S should watch out for techniques they would like to try out for their own movies (example inspirations for possible techniques: voice over, sound effects, special cutting techniques) <br><br> 2. S should think about forming groups with a maximum of 6 people | T → C | listening | PPP to show HW | i.e. 3 groups of 6, 1 group of 5 (making sure that each group has 1 device for filming) <br><br> remind S to keep all worksheets |

### 11.2.2   2<sup>nd</sup> double lesson: Screenplays & Storyboards (pre-production)

Overall aim:
- Students develop cineliteracy as sub-skill of visual literacy.

Lesson objective(s):
- Students are able to identify, name, and describe the different camera shot types.
- Students are able to work with screenplays (e.g. they understand director's notes and comments).
- Students are able to work with storyboards and can create their own ones.

| rough time frame | procedure | inter-action format | skills / language system | materials | notes |
|---|---|---|---|---|---|
| 2' | greeting, roughly explaining the schedule, making name tags | T → C | listening | PPP to show overview, masking tape, pens | (revision, matching trios, screenplays, storyboards) |
| 10' | revising last session's content by watching YouTube examples the S found, discussing the film techniques used | T ↔ C | speaking, listening<br><br>voc | YouTube videos S brought along | |
| 12' | <u>matching trios:</u><br>each S receives 2 different pieces of information (either a term, a picture, or a definition) on camera shot types<br><br>S move around the room and try to find the other 2 partners (twice) with the missing pieces, when they think they found the right triplet, they hang it up on | C | speaking, listening<br><br>voc | 24 copies of the overview sheets of all shot types (one copy is cut into individual pieces), magnets | T provides help if needed |

| | | | | | |
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| | the blackboard<br><br>S receive an overview sheet of all shot types | | | | |
| 1' | S form groups of a maximum of 6 people in which they also want to work on their movies later on | C | listening, speaking | | (i.e. 4 groups in total – 3 groups of 6, 1 group of 5) |
| 30' | screenplays & storyboards (1):<br>S receive one out of two scenes from real screenplays<br><br>Part 1: analyze the screenplay to find out about its overall structure/layout/etc. + act out the scene of the screenplay<br>Part 2: watch the actual scene and work out some of the technical details (i.e. camera shot types, off voices, omniscient narrator, etc.) | S ↔ S | listening, speaking, writing<br><br>voc | copies of screenplays from the pilot episodes of Big Bang Theory, Scrubs<br><br>videos of the scenes (YouTube) | S should finish both parts within time, but may decide themselves on order<br><br>some groups could act out their interpretation of the screenplay |
| 5' | T shows example storyboards to S<br><br>short whole-class discussion on the basic features of a storyboard (e.g. each picture shows key shot of scene) | T ↔ C | speaking, listening | PPP to show examples | |
| 8' | T explains topic/task for the short movies<br><br>→ portraying the Austrian youth<br><br>(genre/characters/story/etc. can be freely chosen but everything must be | T → C | listening | PPP to show details | no fixed length for the finished product they are asked to submit, roughly ~2-3min |

| | | | | | reminder: every group should have 1 device for filming |
|---|---|---|---|---|---|
| | manageable within a reasonable time frame)<br><br>- evaluation: 50% creativity in fulfillment of the task + 50% applying knowledge of film theory (i.e. variation of camera shot types, etc.) | | | | |
| 30' | screenplays & storyboards (2):<br>S develop their story/characters/etc. in their groups and write a first (very rough) draft of the screenplay + draw a storyboard for it (sketches!) | S ↔ S | writing, speaking, listening<br><br>voc | 23 copies with instructions, a few copies with templates for storyboard, pencils | one storyboard per group is enough |
| 2' | explaining HW:<br><br>S should bring one filming device per group to next session + any props they might need | T → C | listening | | |

### 11.2.3  3<sup>rd</sup> double lesson: Filming (production)

Overall aim:
- Students develop cineliteracy as sub-skill of visual literacy.

Lesson objective(s):
- Students use proper, specialized lexis to describe and talk about aspects of film.
- Students are able to apply basic filming techniques to shoot their own (short) movies.

| rough time frame | procedure | inter-action format | skills / language system | materials | notes |
|---|---|---|---|---|---|
| 2' | greeting, roughly explaining the schedule | T → C | listening | PPP to show overview | (~ 60min filming time) |
| 10' | T gives S a few last minute tips for filming (Dos and Don'ts) | T → C | listening | PPP to show details | |
| 12' | S share their ideas for the short movies and present their work in progress<br><br>S may request help regarding technical issues – the rest of the class (+ T) tries to suggest solutions | T ↔ C | speaking, listening | students' storyboards | T provides further help to individual groups if needed |
| 15' | S finish drawing their storyboards in groups | S ↔ S | speaking, listening | students' storyboards | |
| 60' | Filming:<br>S engage in the filming process, collect enough footage for their final product of a minimum of 2:30min | S ↔ S | speaking, listening | devices for filming (1 smartphone, camera, tablet per group), props, storyboards | T provides help if needed<br><br>(if they don't know a word or phrase – ask T or google it) |

| 1' | explaining HW:<br><br>S should finish filming at home, especially the scenes planned for a location outside the school building | T → C | listening | | |
| --- | --- | --- | --- | --- | --- |

## 11.2.4   4<sup>th</sup> double lesson: Editing & Screening (post-production)

Overall aim:
- Students develop cineliteracy as sub-skill of visual literacy.

Lesson objective(s):
- Students are able to apply basic editing techniques to finalize their own (short) movies.
- Students use proper, specialized lexis to describe and talk about aspects of film.
- Students are able to evaluate and reflect on their own and other students' work.

| rough time frame | procedure | inter-action format | skills / language system | materials | notes |
|---|---|---|---|---|---|
| 2' | greeting, roughly explaining the schedule | T → C | listening | PPP to show overview | (~ 50min editing, questionnaire) |
| 15' | T shows Windows Movie Maker to S and demonstrates possible techniques/effects<br><br>T guides S through the application of techniques by help of screenshots or by showing them live | T ↔ C | listening, speaking | computer, Windows Movie Maker, working projector | (important: pre-install Windows Movie Maker) |
| 50' | Editing:<br>S edit their movies in groups (using 1 computer together)<br><br>OR: each S works on their own – they should agree on which steps to take though, as there should only be 1 final product (tip for trying out how to apply | S ↔ S | speaking, listening | 1 (or more) computer/laptop per group, Windows Movie Maker (downloaded and installed on each one), footage | T can help individuals with editing, if not all groups finish at the same time<br><br>(important: uninstall Windows Movie Maker) |

| | | | | | |
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| | which technique – speeds up post-production process) | | | | |
| 17' | <u>Screening:</u><br>whole-class watches the movie products of all the groups<br><br>open class discussion to briefly analyze the movies (other classmates give feedback) | S ↔ S | listening, speaking<br><br>voc | final movie products of the groups, computer, working projector | |
| 1' | T collects movie files and storyboards | C | listening, speaking | USB-Stick for collection, students' storyboards | (one storyboard per group is enough) |
| 15' | <u>Follow-up:</u><br>S fill out questionnaire for later evaluation and consent forms (+ if there is still time S may give oral feedback) | S, S, S | reading, writing | 23 copies of questionnaires, 23 copies of consent form | T collects feedback sheets at the end |

## 11.3 Teaching materials

### 11.3.1 Instructions for poster fair

# Instructions for group: GREEN

Your task is to design a poster on the area... characters/narration.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:

What is a static character?

What is a dynamic character?

What is an omniscient narrator?

How are typical Hollywood movies structured?

What is a frame narrative?

    → Think of an example of a movie which features a frame narrative.

Look up which techniques can be used to interrupt the chronological events of a story.

## Instructions for group: BLUE

Your task is to design a poster on the area… <u>location/setting</u>.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:

What is the difference between location shooting and studio shooting?

→ Find one movie example for each.

What do location scouts do?

Backgrounds and surroundings often work as symbols for something. Try to find out where most romantic movies and action movies/superhero movies take place.

→ Find one movie example for each.

What is a rear projection?

## Instructions for group: RED

Your task is to design a poster on the area… <u>camera</u>.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:


What is a shot?

     → Find out what an extreme long shot is and what an extreme close-up is.

What is the difference between a tilt and a pan?

Look up the term "SnorriCam" and explain how the camera technique works.

     → Try to find a movie example.

Look up the term "dolly zoom" and explain how the camera technique works.

     → Try to find a movie example.

## Instructions for group: PINK

Your task is to design a poster on the area… <u>mise-en-scene</u>.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:

Begin by generally searching for the term "mise-en-scene" and try to work out which aspects of film it includes.

Narrow down your search to the aspects of lighting, coloring, composition, and depth of field.

→ For depth of field, specifically look up the difference between deep focus and shallow focus.

Which ones are the three planes in a composition?

What is a split-screen technique?

## Instructions for group: YELLOW

Your task is to design a poster on the area… <u>sound</u>.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:

Do a quick brainstorming in your group and think about which sound types can be used in movies. (Tip: There are 4 types in total. If you are unsure whether you have found the right ones, ask the teacher.) Explain how the 4 types work.

→ Go to youtube and watch the "worm whole scene" or the "docking scene" of *Interstellar* for a little help on 1 of the 4 types.

Many movies feature a popular soundtrack.

→ Think of at least 3 popular soundtrack examples of movies you have seen.

What is the difference between an off screen voice and a voice over?

Find out about music copyright laws and how long the author of a song has to be dead so his/her song can be used for free.

## Instructions for group: ORANGE

Your task is to design a poster on the area… <u>editing</u>.

Use one of the computers on the hallway (or you may also use your smartphones) to find out more about your assigned topic. Here are some questions and directions to guide your research:

What do film editors do?

What is a cut?

What is footage?

Look up and explain the following terms: slow motion, time-lapse, fade-in, fade-out.

What is a frame and how many frames per second are used in movies to create a fluid motion?

Look up and explain the following special editing techniques: jump cut, fast cutting.

### 11.3.2 Worksheet: 6 areas for film analysis

## The 6 areas for film analysis

**1.** _____

This area focuses on the content of the movie, the roles of the characters, and the relationships between them. Besides many other types, a _____ stays the same throughout the story, while a _____ develops and changes towards the end. Some movies feature an _____ – a voice which tells the story 'from the outside', without being part of it. Furthermore, Hollywood movies typically consist of _____, following in chronological order. However, there can be _____ (showing the past), _____ (showing the future), or a _____, built around the whole movie plot[40].

**2.** _____

Movies can either be filmed in a real-life setting, which is called _____, or on a constructed set, called _____. Since backgrounds and surroundings need to be carefully chosen, there are _____ who look for special places for filming. Locations also often work as symbols or create mood. For example, many romantic movies are shot in _____ and many superhero movies are shot in _____.  One possibility for a special background is to use a _____, a technique formerly used in driving scenes.

**3.** _____

A _____ is the basic unit for filming; it includes one whole take[41] without any cut in between. There are many different types, depending on how much of an object can be seen in the camera. An _____ shows a wide picture of a landscape, whereas an _____ shows a small detail. Part of this area also deals with camera movements. The two main ones are _____ (up-down rotation) and _____ (left-right rotation). The possibilities for special camera effects are almost infinite, but an interesting one is the _____ where the actor carries the filming device on his/her body. Another one is the _____, used to create an optical illusion.

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[40] plot = Handlung
[41] take = Aufnahme

**4.** _____

This film area deals with acoustics. There are four main options to integrate it into a movie, namely: _____, _____, _____, and _____. This last one can feature the noise of cars driving by, birds singing, or people talking somewhere in the background. When dialogue/language is used without the actor being physically present in the scene, this is called a _____. In comparison, an _____ means that the actor is physically present in the scene, but not directly seen on screen. Furthermore, music copyright laws are quite strict; in most countries, the author of a song has to be dead for at least _____ before anyone can use his/her song for free.

**5.** _____

Another area for film analysis focuses on all aspects involved in composing a scene. The three planes within a composition are _____, _____, and _____. Actors and objects are then arranged into these three planes. When a _____ technique is used, more than one picture can be seen on screen. _____ (including light/shadow), _____, as well as _____ (including deep and shallow focus) also belong to this area and can create a special mood.

**6.** _____
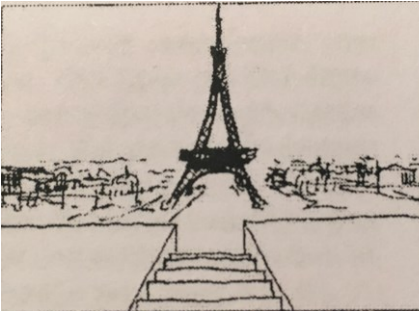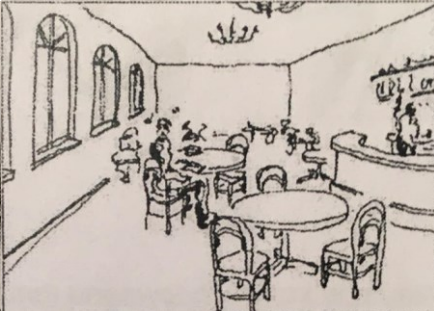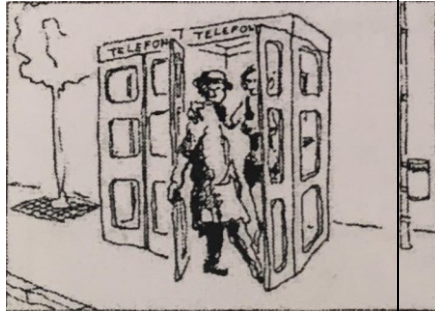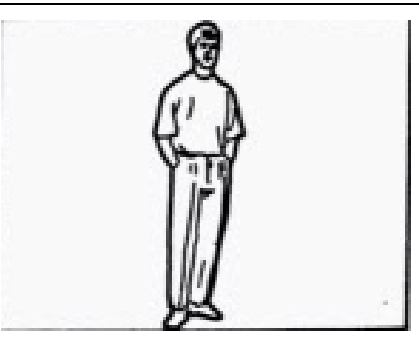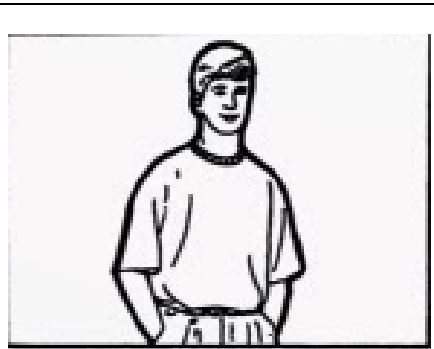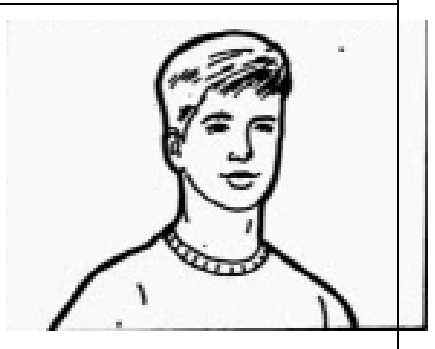
In filmmaking, one _____ is a single image within a movie; for a fluid motion, _____ fps (= frames per second) are needed. A _____ works with the raw material of a movie (picture + sound) – also called _____ – by cutting it and putting it together into a logical sequence[42]. If an important scene needs to be emphasized[43], it can be slowed down (_____) or sped up (_____). Moreover, at the beginning of a shot, there can be a _____, while a _____ marks the end of it.

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[42] sequence = Reihenfolge, Ablauf
[43] to emphasize = hervorheben

### 11.3.3 Overview sheet: Camera shot types

# Camera shot types

| | | |
|---|---|---|
| **establishing shot**<br><br>a special kind of extreme long shot, usually shown at the beginning of a film for orientation – where the story takes place | **extreme long shot**<br><br>a very wide view of a landscape, a city, or a room, sometimes the character is shown far away | **long shot**<br><br>the character is shown within his/her surroundings |
| **full shot**<br><br>the body of the character is shown from head to toes | **medium shot**<br><br>the character is shown from head to knees or waist | **medium close-up**<br><br>the character is shown from head to shoulders |
| **close-up**<br><br>the character's full face is shown | **extreme close-up**<br><br>a detail is shown, sometimes a character's eyes or nose | **two/three shot**<br><br>two or three characters are shown together in one picture |
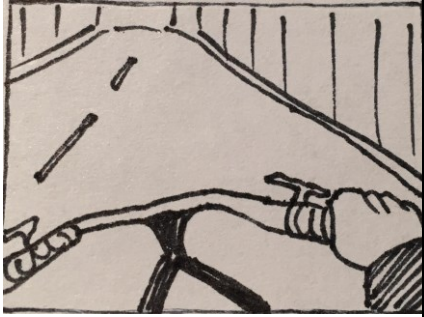
**point-of-view shot**

a subjective view through a character's perspective

**over-shoulder shot**

one character is shown over another character's shoulder, usually in conversations
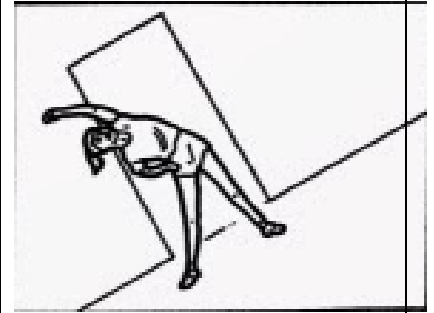
**tilted frame shot**

the character is shown through a slightly tilted camera angle
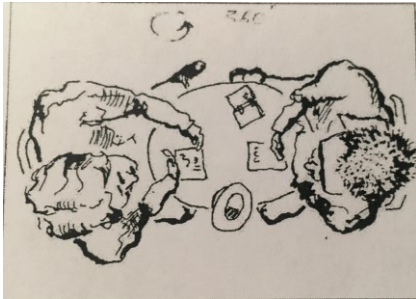
**high angle shot**

the character is shown from above, this can have a dramatic and emotional effect
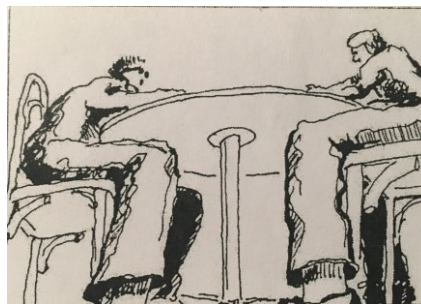
**low angle shot**

the character is shown from below, this can have a dramatic and emotional effect

**eye level shot**

the character is shown from a normal angle, as in conversations
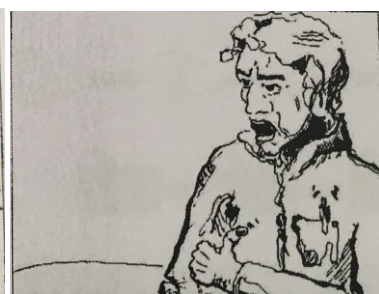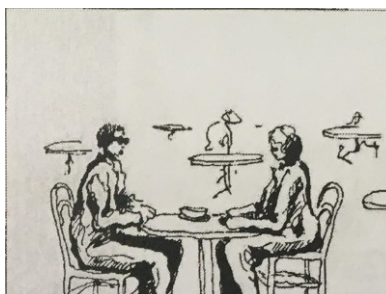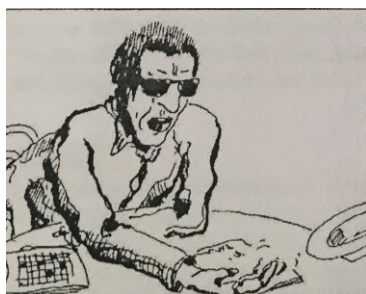
**shot-reverse-shot**

a series of shots where two or more characters are shown in a conversation, the camera always stays within 180°

115

### 11.3.4 Answer keys for screenplays

## <u>Answer keys for screenplays (technical filming elements)</u>

<u>Big Bang Theory (min 6:25 – 8:30)</u>

- fade-in
- long shot (Sheldon/Leonard/Penny)
- medium shot (Leonard/Penny)
- shot-reverse-shot (Sheldon/Leonard)
- [laugh track]
- camera pan with focus on Penny/Sheldon walking into picture
- shot-reverse-shot (Sheldon/Penny)
- [laugh track]
- medium shot (Leonard)
- camera pan with focus on Penny
- camera pan with focus on Sheldon
- over-shoulder-shot (Sheldon/Leonard)
- [laugh track]
- long shot (Sheldon/Leonard/Penny)
- medium shot (Penny)
- medium shot (Sheldon)
- camera pan with Leonard walking across room
- medium shot (Sheldon)
- long shot (Sheldon/Penny)
- medium shot (Leonard)
- camera pan with Sheldon walking across the room
- [laugh track]

Also…

two/three shots, audio (voice) continuing across shots, filmed indoors/studio shooting, every shot filmed on eye level, use of fore-/middle-/background, very bright colors, sound = dialogue/language and diegetic sounds (Sheldon's footsteps, Leonard knocking on board), laugh tracks

# Answer keys for screenplays (technical filming elements)

Scrubs (min 4:25 – 5:34)

- medium shot (JD/Carla)
- camera moves back as characters are walking towards screen
- [direct cut to different setting]
- camera moves away from drip/infusion to a medium close-up (JD/Carla)
- full shot (Dr Cox)
- camera pan with focus on Dr Cox
- medium close-up (JD)
- medium shot (JD/Carla/Dr Cox)
- over-shoulder-shot
- medium shot (Dr Cox)
- medium close-up (Carla)
- medium close-up (JD) – low angle shot
- voice over (JD's thoughts)
- close-up on JD's hands – point-of-view shot
- shot-reverse-shot (JD/Carla/Dr Cox)
- medium close-up (sleeping patient)
- shot-reverse-shot (JD/Dr Cox)
- voice over (JD's thoughts)
- shot-reverse-shot (Carla/Dr Cox)
- medium close-up (JD)
- quick camera tilt towards sleeping patient with focus on Dr Cox
- quick camera tilt away from sleeping patient with focus on Dr Cox
- medium shot (JD/Carla)
- shot-reverse-shot (JD/Dr Cox)
- camera pan with focus on Dr Cox
- [music]
- medium shot (JD/Carla)

Also…

two/three shots, audio (voice) continuing across shots, filmed indoors/studio shooting, mostly filmed on eye level, use of fore-/middle-/background, very bright colors, sound = dialogue/language, music and diegetic sounds (JD's beeper, JD bumping against lamp, footsteps, background noise from hospital), sound effects (thunder)

### 11.3.5  Movie project instructions

# Your movie project

**Instructions:**

Your task is to portray the Austrian youth in a short movie. The minimum length for it is 2:30 minutes (but it can be longer, if you wish). Make sure that all of the filming can be done within a reasonable amount of time – you will get 60 minutes in-class. (You will have 50 minutes for editing afterwards.)

1) Brainstorm ideas for stories.
2) Develop the story, characters, etc.
3) Write a first (very rough) draft of your screenplay + draw a storyboard for it (sketches!)

Your finished movies will be evaluated:

- 50% (creativity in) fulfillment of the task
- 50% applying knowledge of film theory (e.g. using a variety of camera shot types)

### 11.3.6 Storyboard template

**Your movie project – Storyboard**

**Movie title:**                                                    **Group members:**

Scene:              Shot:                    Scene:              Shot:                    Scene:              Shot:

Notes: _____        Notes: _____        Notes: _____

_____        _____        _____

Scene:              Shot:                    Scene:              Shot:                    Scene:              Shot:

Notes: _____        Notes: _____        Notes: _____

_____        _____        _____

Scene:          Shot:                Scene:          Shot:                Scene:          Shot:

Notes: _____          Notes: _____          Notes: _____
_____          _____          _____

Scene:          Shot:                Scene:          Shot:                Scene:          Shot:

Notes: _____          Notes: _____          Notes: _____
_____          _____          _____

## 11.4   PowerPoint slides



### Schedule for the project

| 29.05. | Film theory |
|--------|-------------|
| 12.06 | Screenplays and storyboards (pre-production) |
| 19.06 | Filming (production) |
| 26.06 | Editing (post-production) |

### Homework (2 weeks)

Until the 12.06…

1. Watch out for cinematic techniques in movies and TV series you find interesting. Try to find the scene(s) on YouTube and show it to us next time.
2. Get together in groups of 5-6 people.

### Schedule for the project

Today (12.06), we will…

1) finish film theory.
2) look at real screenplays and storyboards.
3) start planning the movies.

### Screenplays & Storyboards

1) get together in groups

2) Part A: analyze the screenplay
   How is it structured? What does the layout look like?
   Act out the scene of the screenplay.

   Part B: watch the actual scene
   Which technical filming elements are used? (e.g. list the order of camera shot types)
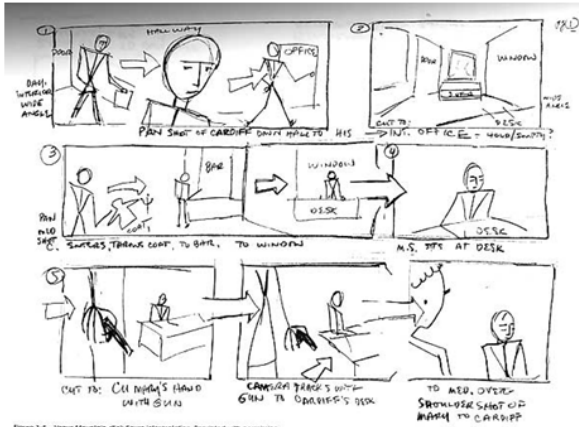
Figure 3-5   Venus Mountain, stick figure interpretation. Reprinted with permission.

## Your movie project

<u>task: portray the Austrian youth</u>
minimum length: 2:30 min → (60 min for filming)

1. Brainstorm ideas for stories.
2. Develop the story, characters, etc.
3. Draw a storyboard for it (sketches!).

## Homework

Please bring a filming device (one per group)
and props to next week's session!

## References

Storyboards:
- https://www.pinterest.co.uk/pin/139541288429661970/
- https://www.pinterest.at/pin/412009065886645056/?lp=true

Pictures for camera shot types:
- http://1.bp.blogspot.com/-
  Mur_61SkZVY/U5g5xlec0aI/AAAAAAAAATo/CfF6onbnXOI/s16
  00/shottypes.jpg

## Schedule for the project

Today (19.06), we will…

1. go through some last-minute filming tips.
2. briefly talk about your ideas.
3. start filming!

## DOs and DON'Ts for filming

1) ALWAYS film horizontally (filming vertically)
2) Stick to camera shot types (cutting off at joints)
3) Speak loud enough (if you want to use the original sound)
4) Make sure the lighting is good enough
5) Include an establishing shot
6) Vary the shot types
7) Have neat endings for each shot
8) If you film a shot more than once, keep track of which version you want to use (saves time later on)

## Homework

Please finish filming until next week and don't forget to bring your footage!

## Schedule for the project

Today (26.06), we will…

1. edit the movies.
2. watch your masterpieces and discuss them.

## Editing

download + install <u>Windows Movie Maker</u> (free)
(www.windows-movie-maker.org)

**Possible techniques/effects (visual):**
- fade in/fade out (also between shots)
- time lapse/slow motion

**Possible techniques/effects (audio):**
- voice over (record separately)
- add music/add sound effects (record separately)

Be sure to give your movie a title
Be sure to add your names at the end (credits)

## 11.5 Assessment tools

### 11.5.1 Poster fair assessment grid

## Poster fair assessment grid

Group:

| The poster… | excellent | good | fair | poor |
|---|---|---|---|---|
| includes an adequate amount of information. | | | | |
| is well-organized. | | | | |
| is visually appealing. | | | | |

| The speaker… | excellent | good | fair | poor |
|---|---|---|---|---|
| explains the concepts well. | | | | |
| uses examples to illustrate concepts. | | | | |
| talks in an engaging way. | | | | |

## 11.5.2   Rubric for short movies

**Rubric for short movies**

| Fulfillment of the task (50 %) | | | | |
|---|---|---|---|---|
| | 4 | 3 | 2 | 1 |
| Concept/content | The group has developed a full concept. The movie's content is highly creative. | The group has developed a basic concept. The movie's content is meaningful and interesting. | The group has developed a vague concept. The movie has content but there might be some unclear points. | The group has spent little effort on developing a concept. The movie lacks meaningful content. |
| Equipment/preparation | - | All necessary equipment was prepared. The group brought a filming device. | Some equipment was prepared. The group brought a filming device. | No equipment was prepared. The group missed a filming device. |
| Team work | All team members participated in planning. Everyone contributed a fair share of the work. Students also met outside class to work on the movie. | All team members participated in planning. Everyone contributed a fair share of the work. | Most team members participated in planning. Everyone contributed a fair share of the work. | Only some team members participated in planning. The work was not evenly distributed. |
| Use of class time/time management | The group spent all of their in-class time effectively. The movie project was finished in time. | The group spent most of their in-class time effectively. The movie project was finished in time. | The group spent some of their in-class time effectively. The movie project was finished in time. | The group spent little of their in-class time effectively. The movie project was not finished. |
| Length | - | - | - | The minimum length of 2:30 was met (+/- 00:10). |

| Applying knowledge of film theory (50%) | | | | |
|---|---|---|---|---|
| | 4 | 3 | 2 | 1 |
| **Storyboard** | The storyboard is complete with sketches for each scene, detailed notes on transitions, shot types etc. The storyboard reflects outstanding planning and organization. | The storyboard is relatively complete with sketches for most scenes, and notes on transitions, shot types, etc. The storyboard reflects effective planning and organization. | The storyboard has glaring omissions in scene planning. There are some sketches, and notes on transitions, shot types, etc. The storyboard reflects attempts at planning and organization. | The storyboard is not done or is so incomplete that it could not be used even as a general guide. The storyboard reflects very little planning of the visuals. |
| **Filming (e.g. camera movements, mise-en-scene, shot types)** | The movie features a wide variety of shot types, and interesting camera movements. Sets are well-chosen and the mise-en-scene is well-composed. | The movie features several different shot types, and camera movements. Sets are appropriate and the mise-en-scene is quite well-composed. | The movie features some different shot types, and camera movements. Sets and the mise-en-scene are more or less appropriate, but could be improved (issues with lightening, etc). | The movie features only little variation in shot types, and there are little to no camera movements. Sets are inappropriate and the mise-en-scene needs improvement. |
| **Editing** | All cuts are clean and meaningfully placed. The transitions are smooth and the pace fits the content. The group used one or two special techniques. | Most of the cuts are clean and meaningfully placed. The transitions are mostly smooth with one or two minor flaws and the pace fits the content. | Most of the cuts are clean and appropriately placed. There are some issues with transitions and pace. | Some of the cuts are clean, but not always appropriately placed. There are major issues with transitions and pace. |
| **Sound/music** | The audio is of good quality and its edit matches the visuals. The integrated music fits well and emphasizes the mood/emotions. | The audio is of good quality and its edit mostly matches the visuals with one or two minor flaws. The integrated music fits well. | The audio is of good or mediocre quality and there are some issues with matching it to the visuals. | The audio is of mediocre quality and often does not correspond to the visuals. |

## 11.6 Questionnaires

### 11.6.1 Pre-teaching questionnaire

I have analyzed a movie before.

      yes □  no □

I have already made a movie (participating as actor, director, cameraman …).

      yes □  no □

I have already edited a movie/a video.

      yes □  no □

I know what a storyboard is.

      yes □  no □

I know what a screenplay is.

      yes □  no □

I have already written a screenplay.

      yes □  no □

I have a device which I can use to make movies/videos with (smartphone, tablet, camera …).

      yes □  no □

### 11.6.2 Consent form

# Einverständniserklärung

Ich bin damit einverstanden, dass meine Daten im Rahmen des Unterrichtsprojekts von Magdalena Stürmer verwendet werden. Alle Daten werden streng anonym und ausschließlich für universitäre Zwecke behandelt.

Unterschrift: _____

### 11.6.3   Post-teaching questionnaire

# <u>Questionnaire / Fragebogen</u>

## <u>General information / Allgemeine Informationen</u>

Geburtsdatum: _____

Geschlecht:      ☐ weiblich      ☐ männlich

Muttersprache: _____

Erste Fremdsprache: _____

Ich interessiere mich für das Lernen von Fremdsprachen:      ☐ ja      ☐ nein

Ich interessiere mich allgemein für künstlerisches Arbeiten:      ☐ ja      ☐ nein

Ich interessiere mich für das Arbeiten mit digitalen Medien:      ☐ ja      ☐ nein

Ich interessiere mich allgemein für das Thema Film:      ☐ ja      ☐ nein

Ich interessiere mich dafür, selbst Filme zu machen:      ☐ ja      ☐ nein

# Feedback on the project / Feedback zum Projekt

I liked having Art lessons in English.

*(Ich mochte den BE-Unterricht auf Englisch.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I found the level of English appropriate.

*(Ich fand das Sprachlevel von Englisch angemessen.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

Optional: I found the level of English was too high/too low. [Cross one out.]

*(Optional: Mir war das Sprachlevel von Englisch zu hoch/zu niedrig. [Eines durchstreichen.])*

I was able to practice my English.

*(Ich konnte mein Englisch üben.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I was able to try out new things in the use of English.

*(Ich konnte mich im englischen Sprachgebrauch ausprobieren.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I think my English skills improved a little.

*(Ich denke, dass sich mein Englisch ein bisschen verbessert hat.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I communicated more than in other Art lessons.

*(Ich habe mehr kommuniziert als in anderen BE-Stunden.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I understood all the content, regardless of the language.

*(Ich habe den Inhalt vollkommen verstanden, unabhängig von der Unterrichtssprache.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I would have understood more if the lessons were held in German.

*(Ich hätte mehr verstanden, wenn die Stunden auf Deutsch unterrichtet worden wären.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I would have produced the same work if the project had taken place in German.

*(Ich hätte dieselbe Arbeit geleistet wenn das Projekt auf Deutsch stattgefunden hätte.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I found the lessons of this project more challenging than usual Art lessons.

*(Ich finde, dass die Unterrichtsstunden dieses Projekts eine größere Herausforderung waren, als übliche BE-Stunden.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

Optional: I think the work for this project was exhausting/manageable. [Cross one out.]

*(Optional: Ich finde die Arbeit für dieses Projekt war anstrengend/machbar. [Eines durchstreichen.])*

Before the project, I had a negative/positive feeling about Art lessons in English. [Cross one out.]

*(Vor dem Projekt hatte ich negative/positive Gefühle gegenüber Bildnerische Erziehung auf Englisch. [Eines durchstreichen.])*

The project exceeded my expectations negatively/positively. [Cross one out.]

*(Das Projekt hat meine Erwartungen negativ/positiv übertroffen. [Eines durchstreichen.])*

I enjoyed the lessons on filmmaking.

*(Mir haben die Stunden zu Film Spaß gemacht.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I can imagine doing projects like this more often.

*(Ich kann mir vorstellen, öfter Projekte wie dieses zu machen.)*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

I can imagine doing projects like this in other subjects. [Example: A Geography project in English.]

*(Ich kann mir vorstellen, Projekte wie dieses auch in anderen Unterrichtsfächern zu machen. [Beispiel: Ein Geografie Projekt auf Englisch.])*

| fully applies | applies | partially applies | hardly applies | does not apply at all |
|---|---|---|---|---|
| *trifft völlig zu* | *trifft zu* | *trifft teilweise zu* | *trifft eher nicht zu* | *trifft gar nicht zu* |
| ☐ | ☐ | ☐ | ☐ | ☐ |

Something I found really interesting/Something I really enjoyed/Something I will remember:

*(Etwas, das ich sehr interessant fand/Etwas das mir sehr Spaß gemacht hat/Etwas an das ich mich erinnern werde:)*

Something I did not like/Something I would have preferred:

*(Etwas, das mir nicht gefallen hat/Etwas das ich lieber gehabt hätte:)*

Something else I would like to tell you:

*(Etwas, das ich Ihnen noch sagen möchte:)*

## 11.7 Posters on the six areas for film analysis

# Characters/Narration

static: *no development*

dynamic: *changes*

typical structure:
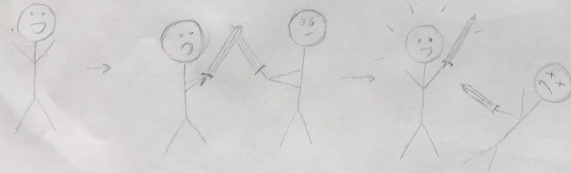


omniscient: *all-knowing*

frame: *story within a story*

breaking up the structure:
> flash back/forward
> frame story

## Location/Setting

### Location Shooting
- It's shot in a real place
- Doesn't use too many special effects
- Takes advantage of natural lighting/weather conditions

### studio Shooting
- It's shot at a producing studio.
- Uses more special effects
- Artificial Lighting/weather

### examples

- the Revenant
  (Shot in Canada)

- Interstellar
  (Shot at Paramount Pictures)

Location scouts look for places to film a movie
→ The Avengers

Locations for action movies/superhero movies : big cities (US)

Locations for romantic movies : Paris/european cities
→ The fault in our stars

rear projection:

## SHOT
→ uninterrupted period of time (production)
→ sequence between two cuts (editing)

# CAMERA

## LONG SHOT
→ object in focus far away
→



## CLOSE-UP
→ tightly framed object
→



## TILT VS. PAN
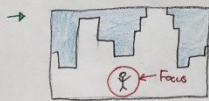


## SNORRICAM
→ camera that's attached to your body and focusing on your face

## DOLLY ZOOM
→ camera is moving away from the object but zooming in at the same or vice versa



1          2

---
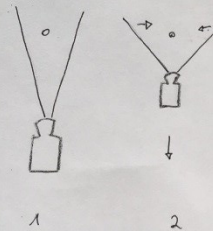
(frz.) "in Szene setzen"
"putting on stage"



mis-em-scene

**3 planes:**
- foreground
- middleground
- background

**aspects:**
- lightening: (sometimes creates halo effect)
  - backlight (shines behind subject, separating it/him from the background)
  - key light (aims directly at the subject)
  - fill light (softer light usually placed opposite the key light)
- colouring: sets tone and mood of a film
- composition
  - how the elements are arranged
  - certain position of subjects
- depth of field:
  - deep focus: large depth of field → entire image in focus
  - shallow focus: small depth of field → parts of image in focus

## SOUND

1) DIALOGUE
-> person speaking

2) DIAGETIC SOUNDS
-> backround sounds
-> sound effects

VOICE OVER:
-> different location

OFF-SCREEN:
-> same location not seen

3) MUSIC
-> conveys mood

4) SILENCE

copyright expires after 70 years

---
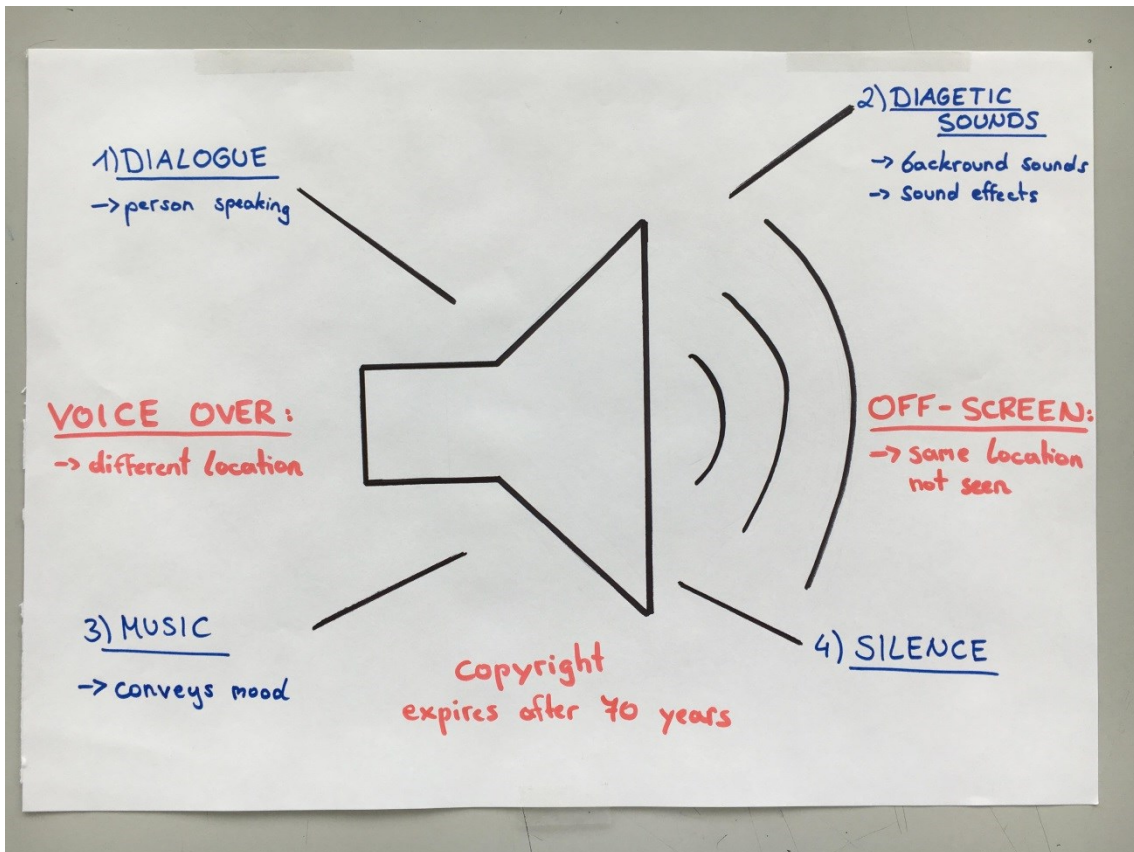
## Editing

- Film editor: takes raw footage, selects shots & combines them into sequences.

- Cut: - removal of a scene
  or
  - transition from one sequence to another

- Footage: raw, unedited material

- Slow-motion: Scenes are slowed down.
- Time-lapse: time appears to be moving faster.
- Fade-in: at the beginning of a scene used as a transition between scenes.

- Fade-out: usually at the end of a scene
  Scene fades into a black screen.

- Frame: 24 per second, modern: 48 or 60FPS

jump cut: shots of the same subject, but different camera positions.

fast cutting: one sequence lasts for 3 seconds (max) and then the next scene follows.

## 11.8 Students' storyboards

Group 1 – Three student stories
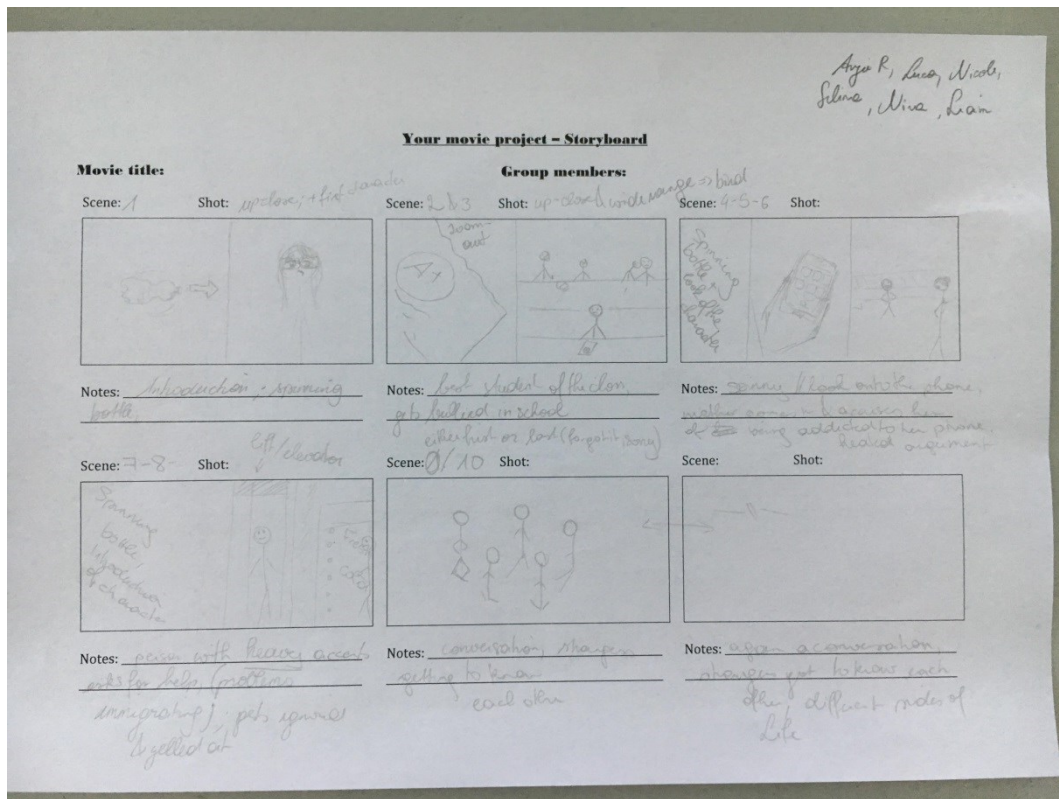


Group 2 – The prison called Austria
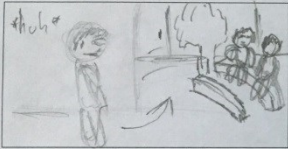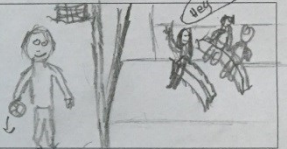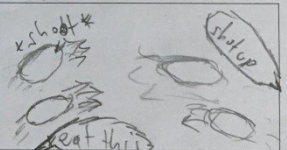
Group 3 – Parallel storylines

# Group 4 – Water bombs



**Your movie project – Storyboard**

Movie title: Momo
Group members: DuL, LDLB

| Scene: 1 Shot: | Scene: 2 Shot: | Scene: 3 Shot: |
|---|---|---|
| *huh* | *rfc* BEER | *hey Val!* |
| Notes: _____ | Notes: *pot's beer on the ground* | Notes: _____ |
| basketball hoot Riep um | *roft* | Wasserbomben |

| Scene: 4 Shot: | Scene: 5 Shot: *Are you serious?* *is this fault* | Scene: 6 Shot: |
|---|---|---|
| BEER | *vader* | *shoot* *shut up* *eat this* |
| Notes: _____ | Notes: _____ | Notes: Waterbombs in the air (fight with wb) |

Scene: 1 Shot:
At scene 1 Momo is standing in the backyard, the camera is focused on beer, but it shows also what is going on there.

Notes: _____

Scene: 2 Shot:
David is opening his beer can while that makes a "it" sound. After this he drinks a bit and finally he puts it on the ground.

Notes: _____

Scene: 3 Shot:
Now Baki is shown when he plays basketball and Laura greets him. Baki goes to Laura and drops the ball, which is the beginning of the desorder.

Notes: _____

Scene: 4 Shot:
The ball hits the beer can and the whole beer runs out of it.

Notes: _____

Scene: 5 Shot:
Now David's really angry and starts a fight with Baki and Laura.

Notes: _____

Scene: 6 Shot:
At the end the fight runs out of control and all people who are involved start to throw water bombs.

Notes: _____

## 11.9 Raw data sets

Means

**Statistics**

| | | | |
|---|---|---|---|
| AE_in_E | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 3,41 |
| E_appropriate | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 4,41 |
| E_practice | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 3,05 |
| E_new | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 2,68 |
| E_improve | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 2,18 |
| communcate | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 2,77 |
| understanding | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 4,82 |
| AE_in_G | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 1,23 |
| same_work | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 5,00 |
| challenge | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 3,23 |
| AE_film | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 4,00 |
| AE_project | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 3,86 |
| other_project | N | Valid | 22 |
| | | Missing | 1 |
| | | Mean | 3,55 |

Correlation between item 1 and FL learning interest

**Correlations**

| | | FL_learning | AE_in_E |
|---|---|---|---|
| FL_learning | Pearson Correlation | 1 | -,004 |
| | Sig. (2-tailed) | | ,985 |
| | N | 22 | 22 |
| AE_in_E | Pearson Correlation | -,004 | 1 |
| | Sig. (2-tailed) | ,985 | |
| | N | 22 | 22 |

Correlation between item 13 and digital media interest

**Correlations**

| | | dig_media | AE_film |
|---|---|---|---|
| dig_media | Pearson Correlation | 1 | -,100 |
| | Sig. (2-tailed) | | ,659 |
| | N | 22 | 22 |
| AE_film | Pearson Correlation | -,100 | 1 |
| | Sig. (2-tailed) | ,659 | |
| | N | 22 | 22 |

Correlation between item 13 and film interest

**Correlations**

| | | film | AE_film |
|---|---|---|---|
| film | Pearson Correlation | 1 | -,542** |
| | Sig. (2-tailed) | | ,009 |
| | N | 22 | 22 |
| AE_film | Pearson Correlation | -,542** | 1 |
| | Sig. (2-tailed) | ,009 | |
| | N | 22 | 22 |

**. Correlation is significant at the 0.01 level (2-tailed).

Correlation between item 13 and filmmaking interest

**Correlations**

| | | filmmaking | AE_film |
|---|---|---|---|
| filmmaking | Pearson Correlation | 1 | -,645** |
| | Sig. (2-tailed) | | ,001 |
| | N | 22 | 22 |
| AE_film | Pearson Correlation | -,645** | 1 |
| | Sig. (2-tailed) | ,001 | |
| | N | 22 | 22 |

**. Correlation is significant at the 0.01 level (2-tailed).

Correlation between sex and workload

**Correlations**

| | | high_low | exh_manag |
|---|---|---|---|
| sex | Pearson Correlation | ,128 | -,424 |
| | Sig. (2-tailed) | ,570 | ,049 |
| | N | 22 | 22 |

Correlation between sex and film

**Correlations**

| | | AE_film | AE_project | other_project |
|---|---|---|---|---|
| sex | Pearson Correlation | ,425 | ,155 | ,120 |
| | Sig. (2-tailed) | ,049 | ,491 | ,594 |
| | N | 22 | 22 | 22 |

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