



## **Inter Alia 8**

### **Methodological Aspects of LSP: Teaching through Content, Multimedia, and Project-based Work**

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**PROCEEDINGS**

**of the 2<sup>nd</sup> International Conference Languages for  
Specific Purposes: Opportunities and Challenges of  
Teaching and Research**

**Editors: Polona Vičič and Mateja Dostal**



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## Editorial

Welcome to the special edition of *Inter Alia 8 Methodological Aspects of LSP: Teaching through Content, Multimedia, and Project-based Work*, featuring three peer-reviewed papers originating from contributions presented at the *Second International Conference of the Slovene Association of LSP Teachers of Languages for Specific Purposes: Opportunities and Challenges of Teaching, and Research*. The conference was held online from 15 to 16 October 2020 and brought together 169 LSP practitioners and researchers from 18 countries.

This special edition examines methodological aspects of LSP instruction in diverse educational contexts and pedagogical settings. The three perspectives addressed, i.e., technology-enhanced, project-based, and content-integrated language instruction, present highly relevant and topical issues. All of these also have important implications for the future of language learning instruction, be it onsite, online, blended, or hybrid. In the following, a brief overview of the three articles is given.

The exploration of language learning methodologies starts with the paper titled "Next on the Menu - An ESP Class with a Dash of ICT". The paper's author, Sandra Horvatić, from the Biotechnical Educational Centre Ljubljana, School of Food Processing, Slovenia, sets out to explore the role of educational technology in foreign language instruction at secondary level education. She demonstrates how pedagogically sound use of ICT tools and gamification can enhance language learning experience and increase student ownership of learning. The author further maintains that the use of innovative pedagogy with ICT can enhance student communication and collaboration skills, which will help them deal with future technological challenges in society and the workplace.

The second paper, "Musical Terminology in Teaching German as a Foreign Language (GFL)," is authored by Jana Kocjančič from the Conservatory of Music and Ballet in Ljubljana, Slovenia. The paper illustrates how current events like Ludwig van Beethoven's 250th anniversary of the birth in the jubilee year 2020 can inspire project-based work in GFL lessons. Given the overwhelmingly increased popularity and accessibility of pertinent online resources, the task is based on online resources. As highlighted by the author, the presented approach can help provide instruction tailored to the subject-specific needs of musicians and increase student engagement by their inclusion in the selection of materials. The full text of this paper is in German, with an abstract in both German and English.

The present issue concludes with an article by Dubravka Pleše from the Faculty of Mining, Geology and Petroleum Engineering, University of Zagreb, Croatia, and Ines Jelovčić and Azra Plićanić Mešić from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. Their paper "Content Integrated Language Learning (CLIL) at the University of Zagreb" starts with a brief introduction of the theoretical background of content integrated language instruction, where a special focus is given to the role of technology, student motivation, and the diverse roles of language and content teachers. This is followed by a brief insight into the role of CLIL at 31 faculties of the University of Zagreb and a more detailed review of the present and future of CLIL at the authors' home



institutions. Based on their findings, the authors conclude that in the future the affordances of CLIL could be better exploited in their LSP settings, this being at least partially conditioned by enhanced teaching staff readiness and the availability of suitable materials.

In conclusion, we would like to thank all the authors for their insightful contributions. We would also like to thank the reviewers for their precious time and invaluable comments and opinions during the paper review process.

We hope you find reading this issue informative and inspiring.

Polona Vičič and Mateja Dostal  
Editors



## Next on the Menu - An ESP Class with a Dash of ICT

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### Abstract

For today's generation of students to become and remain competitive in the labour market, the focus of teaching professional foreign languages needs to be directed at making the students become active participants, not merely observers. Since schools have been increasingly transforming themselves into smart schools, the importance of educational technology has also increased. When students are digitally literate and trained to use ICT, they are provided with creative and individualized options to express their understanding and are better prepared to deal with ongoing technological changes in society and the workplace. Furthermore, through innovative pedagogy with ICT, students develop their creativity and innovativeness and enhance their communication and collaboration skills. This paper introduces a range of ICT tools we can use to spice up learning and teaching English for Specific Purposes when used properly and sensibly, thus making the process more approachable and interesting for the students and teachers.

**Keywords:** ESP, ICT, globalization, learners' needs, innovative pedagogy.



## 1 Introduction

In a globally connected world, ESP is becoming increasingly important as more and more companies need their staff to be multilingual and able to present and discuss the company's mission with confidence. Furthermore, they need to communicate effectively with others, whether in correspondence, face-to-face meetings, or other methods (Nur Fitria, 2019). More and more universities worldwide are offering ESP courses to meet global needs; one such demand is integrating technology in their studies. As Zakhir (2018) points out, ICT is a driving force for improving learning English and a motivational tool to encourage students to learn in their own ways. The internet has become an integral part of every individual's life, and ICT has opened up new possibilities to teachers and students in a multitude of ways. This paper will introduce some of the ICT tools we can use to make learning and teaching ESP more approachable and engaging for the students and teachers.

## 2 Teaching ESP

According to Williams et al. (1984), ESP began to evolve in the mid-1960s in response to an awareness that certain types of learners had specialized needs that were not being sufficiently and efficiently met by wide-spectrum EFL courses. Hutchinson and Waters (1987) view ESP as an approach rather than a product. In other words, ESP is not designed by a particular kind of language, methodology, or teaching material. This view aligns with that of Dudley-Evans and St. John (1998), who argue that ESP should be primarily concerned with learners' needs and thus the underlying methodology and activities of the discipline it serves.

ESP should also focus on the fact that English is not taught as a subject separated from the students' real world; instead, it should be integrated into a subject matter area important to the learners. Similarly, Hutchinson and Waters (1987) state that ESP is an approach to language teaching in which all decisions about the content and the methods should be based on the learner's reason for learning. Furthermore, whereas all four language skills (listening, reading, speaking, and writing) are stressed equally in EFL, in ESP, a needs assessment determines which language skills are most needed by the students, and the programme should be focused accordingly (Schleppegrell & Bowman, 1986).

Nevertheless, it is also important to remember that ESP teachers are not specialists in the field, but in teaching English; their subject is "English for the profession but not the profession in English" (Nur Fitria, 2019, p. 149). Therefore, teachers must provide their students with the knowledge and skills they need and engage them by making them active in the learning process. Ideally, the teachers should act as mentors and mediators of the information instead of the learning process's centre.

### 2.1 Students' input in designing an ESP course

When selecting and preparing the materials, one needs to have clear goals and purposes for the activities in the course. As Bojović (n.d.) points out, the ESP content should always be authentic, relevant, and up-to-date. According to Vičić (2011), "the selection of materials should thus above all depend on the needs of the learners in relation to their future or present jobs" (p. 111). She further continues that it is also important to consider the students' present level of language knowledge and "the target level they will need to communicate successfully in their job" (ibid., p. 111).

Since the focus should be on the students as active members of the learning process, the following questions should be considered:

- What do students need to know to face the requirements of their future job environment?
- Will they find the material useful?
- Will the students find the material interesting?
- Will they feel motivated to do the tasks and activities?
- Am I familiar with the topic enough to be able to answer any additional questions and offer the students a proper guidance (Vičič, 2011, p. 112)?

At the beginning of every academic year, I use these questions to discuss and explain to my students what ESP is and acquire as much information from them as possible. The dynamics of the discussion also depends on the students' age and maturity level, because in comparison to a humble start of ESP learning in their second year, by the time they reach their fourth year, the students will have developed a clearer perspective of what they need and want to know. When we theoretically discuss ESP in their first year, their goals and wishes are very similar to ESL objectives. The students wish to:

- form the sentences correctly,
- comprehend the spoken form,
- learn new vocabulary,
- speak and use different vocabulary but are afraid of making a mistake,
- and understand the written text.

They also believe that listening tasks should be based on familiar topics and that accuracy is more important than fluency.

Understandably, students do not differentiate between ESP and ESL in their first year of upper-secondary school, but when we discuss ESP in their fourth year, the goals and expectations are more specific:

- develop communicative competence in a specific discipline,
- coherently write a job application, an email, a Europass CV,
- include various language structures in written assignments (present perfect tense, passive, linking words, etc.),
- increased confidence in discussing ESP topics, which have been previously covered in technical modules,
- increased interest in ESP, which will play a key role in professional world and/or further study abroad,
- increased focus on writing, reading, and speaking skills.

Unlike ESL, which focuses more on teaching grammar, vocabulary, and language structures, ESP concentrates more on language in context and is integrated into a subject matter area important to the learners. Therefore, the students must engage actively in the learning process instead of just listening to the lectures and completing the tasks on the handouts. "Since English has become the main medium of international communication" (Vičič, 2011, p. 107), teaching ESP should include "tasks and activities that practise the target skills areas" (Ellis & Johnson, 1994, p. 115).

I teach future nature protection technicians, food processing and nutrition technicians, confectioners, bakers, and butchers. Students of the Nature Protection Technician Programme and Food Processing and Nutrition Technicians are a part of technical upper-secondary education, which lasts for four years and ends with the Vocational Matura Exam. Even though ESP is not an integral element in the written part of the exam, it plays the main role in the oral exam. Namely, the oral exam consists of three questions, two of which need to be ESP-oriented. Therefore, students must become familiar with ESP as early as possible to become sufficiently comfortable with their subject matter that they no longer distinguish it from EGP.



The needs of ESP learners are much more specific, and sometimes, ready-made materials do not suit their learning objectives. At the beginning of my teaching adventure, I often felt somewhat frustrated due to the self-imposed expectation that I needed to create a lesson that would exactly match the needs of my learners, but the teaching material then was very scarce. In addition, I also had to deal with limited preparation time and my lack of experience in teaching ESP, which did not make the situation any easier. Dudley-Evans and St. John (1998) appropriately use the term “practitioner” rather than “teacher” to emphasize that ESP work involves much more than teaching as it is extremely varied (p. 13).

When I started my ESP teaching experience at the School of Food Processing, I contacted the teachers at other schools in Slovenia offering the same programmes that we do. Unfortunately, I got only one response, but even that one was extremely helpful at that particular moment. Namely, my fellow teacher sent me a couple of handouts covering different topics, such as forests and pollution. In addition, I began collaborating with the working groups at our school, reading their teaching materials, exploring the internet, examining the syllabus and the technical modules. This collaboration resulted in creating different topics for my ESP lessons, which are introduced in the next section.

## 2.2 ESP topics

Students enter the world of ESP in their second year of high school education when they are required to prepare a short presentation via Padlet, an online bulletin board. They have to choose an ESP article in English of at least 700 words, revise it in front of the class and pick three ESP words or phrases from the article, which they describe thoroughly (e.g., part of speech, pronunciation, explanation, use, and translation into Slovenian). This is carried out in the first term of an academic year; at the end of the term, I create a Kahoot quiz based on all the vocabulary the students have created.

In their third year, the students prepare presentations on General Matura topics based on the Examination Catalogue of Knowledge.

In their fourth year of high school education, they are ready to embark on a more challenging journey of preparing more elaborate ESP presentations. They are given the instructions for their PowerPoint presentations, and they are required to meet the deadlines and prepare either a handout or a Kahoot quiz based on their presentation. The students choose the topics proposed by the working groups and aligned with the Examination Catalogue of Knowledge. They are welcome to suggest their own ESP topics as long as they meet the criteria described. All material is uploaded to an e-classroom, thus enabling the students to have everything they need to prepare for the oral exam.

Students of **the Nature Protection Technician programme** cover ESP topics such as:

Table 1

Global warming	Fossil fuels	Ecology
Forests	Renewable and non-renewable sources of energy	Natural disasters
My profession	Ecological footprint	Sustainable development
Biodiversity	Health and work safety	Microbiology
Recycling	Biomass	Environmental problems and solutions
Hazardous waste	Tourism and the environment	Monitoring
Ecosystems	Endangered species	Invasive species

Students of **the Food Processing and Nutrition Technician programme** cover ESP topics such as:

Table 2

Food for sport and exercise	Religion and food choices	Cooking methods and equipment
My eating habits	Guidelines to a healthy diet	Food safety
Global cuisine	Health and work safety	Food allergies
Food-related disorders	GMOs	Traditional food in Slovenia
Energy measurement, BMR and BMI	Food additives	Milk
Oil	Sustainable agriculture	My profession
Overcoming stress with food	Vegetarians and vegans	Fast food vs slow food

### 2.3 Evaluation

Evaluating the material and the students' input is extremely important since it clearly shows what suits their needs the most regarding their future occupation. The following is what my students think of the ESP teaching and learning process:

- appreciate the fact that they need to be active participants in the learning process,
- find it useful and practical to combine ESP with other technical subjects,
- a higher level of self-confidence and motivation is acquired,
- communication skills and vocabulary are enhanced,
- better results are achieved at the Vocational Matura Exam due to more confidence in discussing ESP topics in English.

## 3 The importance of using ICT in an ESP class

One cannot deny that ICT has had an immense impact on our lives and everyday communication. As Zakhir (2018) puts it, "new devices such as computers, tablets, mobile phones, and the Internet have replaced the traditional ways of communication and eased the quick diffusion of information among people" (p. 21). ICT has also started playing a crucial role in today's education and how the subject matter is presented to the students. They usually react very well to the use of ICT tools in the classroom, as they perceive it as modern and effective in learning English (ibid.). In order to successfully implement ICT in their lessons, it is up to the teachers and their genuine interest in the ICT world to familiarize themselves with different ICT tools and their use. ICT presents added value to teaching and learning and should be perceived as such even though it requires extra workload for the teachers. Jayanthi and Kumar (2016) also sum up the idea wonderfully by stating that modern technologies make "any space a learning space" (p. 38).

The following section presents some of the ICT and other tools that I have been using for many years in my ESP classes and have proven to be engaging, educational, and user-friendly.

### 3.1 'Wheel of Fortune' (<https://www.classtools.net/random-name-picker/>)

The 'Wheel of Fortune' is actually a tool called Random Name Picker. As the name suggests, it is primarily used to pick names randomly for different purposes in the teaching process. I named it the 'Wheel of fortune' because I use it for oral examinations, and by spinning it, we pick the 'winner of



the day'. In addition, I have used it in pair work, group work, project work, and in combination with ESP. Namely, when the students deliver their ESP presentations in the first term of their fourth year, the oral grade in the second term consists of three topics; one is EGP, and two are ESP topics. The student spins the wheel three times, gets ten minutes to prepare, and discusses the assigned topics afterwards.

### 3.2 Crossword puzzles (<https://worksheets.theteacherscorner.net/make-your-own/crossword/>)

Another very useful tool for revising ESP and EGP vocabulary would be crossword puzzles (see Appendix A). They are a very good brain activity and offer the students such versatility since they can be created on any topic given. My students also create their crossword puzzles either on EGP or ESP topics.

### 3.3 TED Talks (<https://www.ted.com/talks>)

TED Talks is an incredible teaching tool that gives students a healthy dose of general knowledge alongside authentic English conversations (see Appendix B). These short presentations allow ESL students to engage with new ideas while practising language learning skills in a fun and innovative way.

### 3.4 Hot seat game

This game is excellent for the students to start or finish their day at school, and it is also useful for vocabulary revision.

The procedure:

1. The students are divided into two groups.
2. The students sit facing the board.
3. An empty chair is put at the front of the class, facing the team members. This chair is called the 'hot seat'.
4. A member of a team comes up and sits in that chair, so they are facing their teammates and have their back to the board.
5. The teacher has a list of vocabulary items that they want to use in the game.
6. The teacher takes the first word from that list and writes it clearly on the board (e.g., a heatwave).
7. The aim of the game is for the students in the teams to describe that word (using synonyms, antonyms, definitions, etc.) to their teammate who is in the hot seat; that person cannot see the word (e.g., a period of unusually hot weather).
8. The students are not allowed to use any part of the word written on the board or a translation into Slovenian.
9. The student in the hot seat listens to their teammates and tries to guess the word.
10. If the student guesses the word within a set time interval, their team wins a point.
11. The students then change over, with a new team member taking their place in their team's hot seat.
12. The teams are not allowed to send the same person to guess the word, nor can the same students explain the word; this can be very challenging and also stressful for weaker students.

### 3.5 (Running) dictation

Besides the hot seat game, running dictation or dictation, in general, would probably be considered quite outdated nowadays (see Appendix C). However, I find them both very useful, and I have been



a great supporter of implementing various forms of dictations in my ESP or EGP classes. Running dictation is a very lively activity that also practises writing, speaking, listening, and remembering skills.

The procedure:

1. The teacher chooses a short passage and makes several copies that are put around the classroom walls.
2. The students are put in small groups (or pairs).
3. In a group setting, the students decide who will be the designated writer of the dictation.
4. The other group members interchangeably walk (or run) to read the passage on the wall.
5. They try to remember some of the passage and, as they return to their desks, quietly dictate the sentences to the writer of the dictation.
6. After several turns, the passage should be completed.
7. The team that finishes first and has made the fewest mistakes, wins.
8. Modification: the teacher can make copies of different passages and asks the students to dictate the passages and put them in the correct order.

### 3.6 Padlet (<https://padlet.com/>)

Padlet is an online virtual bulletin board with which students and teachers can collaborate, reflect and share links and pictures in a secure location. Padlet enables users to create a hidden wall with a custom URL. Padlet creators can also moderate posts, remove posts, and manage their board. I have used it in many different projects, group assignments and in ESP classes.

### 3.7 Kahoot! (<https://kahoot.com/>)

Kahoot! is a game-based learning platform that makes it easy to create, share and play learning games or trivia quizzes. I believe it has taken the world by storm; it is a wonderful platform that offers many different options for the students to learn, create and revise. It is very user-friendly and free to a certain extent. I have created plenty of my own quizzes (e.g., <https://create.kahoot.it/details/f0862cb7-9d17-46ab-a004-501688cf3616>), and the students often decide to create a Kahoot! quiz instead of a worksheet at the end of their presentations. The platform also offers a wide range of prepared quizzes on different topics, from grammar to movies.

## 4 Conclusion

Through the use of innovative pedagogy with ICT, students develop creativity, innovativeness, and communication skills. Zakhir (2018) adds that ICT provides a good tool to reduce large classrooms into small groups of active students who can participate in building their knowledge.

Thus far, ICT has been used by many ESP teachers to liven up their lessons and enhance their learners' motivation. It allows teachers to bring "the outside world into the classroom, provide authentic contexts in which English is used, expose students to different varieties and accents of English, and give students listening practice" (Kern, 2013, p. 93). However, ICT also challenges teachers' methods of working to create new contexts and pedagogies which suit the materials they use and the requirements of their students. According to Zakhir (2018), issues such as accessibility and reliability of ICT, availability of training for students and teachers, time and classroom management, and teachers' roles in the classroom are the main problems teachers face in their adaptation of ICT to ESP classes. Since schools have been increasingly transforming themselves into smart schools, the importance



of implementing educational technology in the learning process is present. Moreover, teachers who do not use ICT in their lessons might appear too traditional and lose their respect and credibility. Hopefully, the tools presented in this paper provide enough choice for my colleagues to perhaps try something new and decide what works for them and their students.

To conclude, the use of technology should not be something teachers and students fear; it should be explored and used sensibly to achieve the main purpose of learning the target language.

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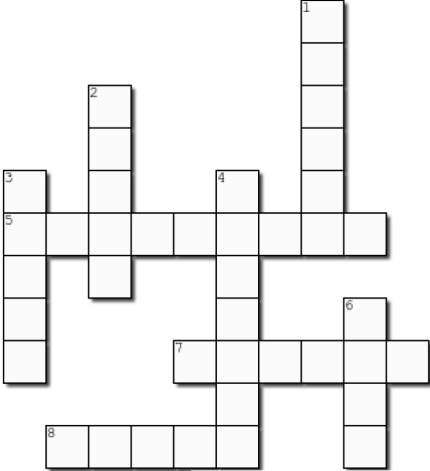
## Appendix A

This crossword puzzle is used in programmes of vocational upper-secondary education for bakers, butchers and confectioners.

Name: \_\_\_\_\_

### A YUMMY CROSSWORD PUZZLE

Complete the crossword puzzle below.



Created using the Crossword Maker on TheTeachersCorner.net

**Across**

- 5. translate MALINA
- 7. cooked in very hot water
- 8. cooked in the oven, cakes or bread

**Down**

- 1. A very healthy vegetable but also a spice
- 2. to cook meat in an oven or over a fire
- 3. eggs can be boiled or \_\_\_\_\_?
- 4. squid and prawns are examples of \_\_\_\_\_?
- 6. We didn't know what to order so we asked for the \_\_\_\_\_.

## Appendix B

This is an example of a TED Talk exercise used in the second year of the Nature Protection Technician programme.

Saul Griffith: High-altitude wind energy from kites!

**Fill in the transcript with the missing words.**

If you're at all like me, this is what you do with the sunny summer weekends in San Francisco: you build experimental kite-powered 1. \_\_\_\_\_ capable of more than 30 knots. And you realize that there is incredible power in the wind, and it can do amazing things. And one day, a 2. \_\_\_\_\_ not unlike this will probably break the world speed record.

But kites aren't just toys like this. Kites: I'm going to give you a brief history, and tell you about the magnificent future of every child's favorite plaything. So, kites are more than a thousand years old, and the Chinese used them for 3. \_\_\_\_\_ applications, and even for lifting men. So they knew at that stage they could carry large weights. I'm not sure why there is a hole in this particular man.



In 1827, a fellow called George Pocock actually pioneered the use of kites for towing 4. \_\_\_\_\_ in races against horse carriages across the English countryside. Then, of course, at the dawn of aviation, all of the great inventors of the time -- like Hargreaves, like Langley, even Alexander Graham Bell, inventor of the telephone, who was flying this kite -- were doing so in the pursuit of 5. \_\_\_\_\_.

Then these two fellows came along, and they were flying kites to develop the control systems that would ultimately enable powered human flight. So this is, of course, Orville and Wilbur Wright, and the Wright Flyer. And their 6. \_\_\_\_\_ with kites led to this momentous occasion, where we powered up and took off for the first-ever 12-second human flight. And that was fantastic for the future of commercial aviation.

But unfortunately, it relegated kites once again to be considered children's toys. That was until the 1970s, when we had the last energy crisis. And a fabulous man called Miles Loyd, who lives on the 7. \_\_\_\_\_ of San Francisco, wrote this seminal paper that was completely ignored in the Journal of Energy about how to use basically an airplane on a piece of string to 8. \_\_\_\_\_ enormous amounts of electricity. The real key observation he made is that a free-flying wing can sweep through more sky and generate more power in a unit of time than a fixed-wing turbine.

So turbines grew. And they can now span up to three hundred feet at the hub height, but they can't really go a lot higher, and more height is where the more wind is, and more power -- as much as twice as much.

So cut to now. We still have an energy crisis, and now we have a 9. \_\_\_\_\_ crisis as well. You know, so humans generate about 12 trillion watts, or 12 terawatts, from fossil fuels. And Al Gore has spoken to why we need to hit one of these targets, and in reality what that means is in the next 30 to 40 years, we have to make 10 trillion watts or more of new clean energy somehow. Wind is the second-largest 10. \_\_\_\_\_ resource after solar: 3600 terawatts, more than enough to supply humanity 200 times over. The majority of it is in the higher altitudes, above 300 feet, where we don't have a technology as yet to get there.

So this is the dawn of the new age of kites. This is our test site on Maui, flying across the sky. I'm now going to show you the first 11. \_\_\_\_\_ generation of power by every child's favorite plaything. As you can tell, you need to be a robot to fly this thing for thousands of hours. It makes you a little nauseous. And here we're actually generating about 10 kilowatts -- so, enough to power probably five United States households -- with a kite not much larger than this piano. And the real significant thing here is we're developing the control systems, as did the Wright brothers, that would enable sustained, long-duration flight. And it doesn't hurt to do it in a location like this either.

So this is the equivalent for a kite flier of peeing in the snow -- that's tracing your name in the sky.

And this is where we're actually going. So we're beyond the 12-second steps. And we're working towards megawatt-scale machines that fly at 2000 feet and generate tons of clean electricity.

So you ask, how big are those machines? Well, this paper plane would be maybe a -- oop! That would be enough to power your cell phone. Your Cessna would be 230 kilowatts. If you'd loan me your Gulfstream, I'll rip its wings off and generate you a 12. \_\_\_\_\_. If you give me a 747, I'll make six megawatts, which is more than the largest wind turbines today. And the Spruce Goose would be a 15-megawatt wing.

So that is 13. \_\_\_\_\_, you say. I agree. But audacious is what has happened many times before in history. This is a refrigerator factory, churning out airplanes for World War II. Prior to World War II, they were making 1000 planes a year. By 1945, they were making 100,000. With this factory and 100,000 planes a year, we could make all of America's electricity in about 10 years.

So really this is a story about the audacious plans of young people with these dreams. There are many of us. I am lucky enough to work with 30 of them. And I think we need to support all of the dreams of the kids out there doing these crazy things. Thank you.

(Griffith, 2009)

**Key:**

1. HYDROFOILS	8. GENERATE
2. VESSEL	9. CLIMATE
3. MILITARY	10. RENEWABLE
4. BUGGIES	11. AUTONOMOUS
5. AVIATION	12. MEGAWATT
6. EXPERIMENTS	13. AUDACIOUS
7. OUTSKIRTS	

## Appendix C

This is an example of a (running) dictation exercise used in the Nature Protection Technician programme.

### Light pollution

Most environmental pollution on Earth comes from humans and their inventions. Take, for example, the automobile or that miraculous human-made material, plastic. Today, automobile emissions are a major source of air pollution contributing to climate change, and plastics fill our ocean, creating a significant health hazard to marine animals.

And what about the electric lightbulb, thought to be one of the greatest human inventions of all time? Electric light can be a beautiful thing, guiding us home when the sun goes down, keeping us safe and making our homes cozy and bright. However, like carbon dioxide emissions and plastic, too much of a good thing has started to negatively impact the environment. Light pollution, the excessive or inappropriate use of outdoor artificial light, is affecting human health, wildlife behavior, and our ability to observe stars and other celestial objects.

More people are taking action to reduce light pollution and bring back the natural night sky. Many states have adopted legislation to control outdoor lighting, and manufacturers have designed and produced high-efficiency light sources that save energy and reduce light pollution.

(National Geographic Society, 2019)



# Musikalische Fachsprache im Unterricht Deutsch als Fremdsprache (DaF) Am Beispiel des Jubiläumsjahrs 2020 anlässlich des 250. Geburtstages Ludwig van Beethovens

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## Abstract

Der Beitrag zeigt, wie musikalische Fachbegriffe im DaF-Unterricht an einem Musikgymnasium auf ein aktuelles Ereignis bezogen vermittelt werden können. Ausländischen Musikstudierenden fällt es beim Einstieg ins Studium oft schwer, sich des Fachvokabulars zu bedienen. Daher besteht ein Bedarf nach einem auf Musizierende zugeschnittenen Deutschunterricht. Das Jubiläumsjahr 2020 anlässlich des 250. Geburtstages Ludwig van Beethovens stellt eine gute Gelegenheit für die gezielte Beschäftigung mit verschiedenen musikbezogenen Themen und fachsprachlichen Textsorten dar. Bereits bei der Internetrecherche wird die IKT-Kompetenz sowohl der Lehrkräfte als auch der Lernenden gefordert und weiterentwickelt. Die Lernenden wirken an der Auswahl der Materialien und dem Lernprozess auf Grundlage ihrer Interessen mit, Elemente des handlungsorientierten Unterrichts können dabei einbezogen werden. Das Musikvokabular wird gesammelt und analysiert, Vokabellisten werden erstellt und der fachspezifische Wortschatz wird gezielt trainiert. Schließlich entstehen eigene kleine Musikprojekte der Lernenden, in die sie die musikalische Fachsprache integrieren. Es wird versucht, auf folgende Fragen eine Antwort zu finden: Inwieweit lässt sich das vorhandene Fachwissen und das Musikvokabular in den standardisierten DaF-Unterricht auf den Niveaus A2 und B1 des GER einbeziehen? Welche (didaktischen) Materialien zur musikalischen Fachsprache stehen bereits zur Verfügung?

**Schlüsselwörter:** musikalische Fachsprache, fachbezogener Fremdsprachenunterricht, DaF-Didaktik, IKT-Kompetenz.

## Musical Terminology in Teaching German as a Foreign Language (GFL) Using the Examples of the Jubilee Year 2020 on the Occasion of the 250th Anniversary of the Birth of Ludvig van Beethoven

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## Abstract

The article shows how musical terminology can be included in relation to a current event in GFL lessons at a music grammar school. Foreign students of music in German-speaking countries often find it difficult to use specialist vocabulary when starting their studies. Therefore, there is a great need for German lessons tailored to musicians. Ludwig van Beethoven's 250th anniversary of the birth in the jubilee year 2020 is a good opportunity to focus on a variety of music-related topics and specialist language texts. The ICT skills



of both teachers and learners are required and further developed during the Internet research. The learners participate in the selection of materials based on their interests, and there are elements of project-based learning included as well. The music vocabulary is collected and analysed, vocabulary lists are created and subject-specific vocabulary is trained in a targeted manner. Ultimately, the learners develop small music projects with integrated musical terminology. The author tries to find answers to the following questions: To what extent can music vocabulary be included in general GFL lessons at levels A2 and B1 according to the CEFR levels? Which didactic materials on musical terminology are already available?

**Keywords:** musical terminology, German for specific purposes, didactics of German as a foreign language, ICT competence.

## 1 Einleitung

Der Beitrag zeigt, wie musikalische Fachbegriffe im Unterricht Deutsch als Fremdsprache (DaF-Unterricht) an einem Musikgymnasium auf ein aktuelles Ereignis bezogen vermittelt werden können. In diesem Sinne wurde in dem hier beschriebenen Projekt versucht, einen Teil der Schlüsselqualifikationen (Funk, 2011) für zukünftige Musiker in den DaF-Unterricht einzubeziehen, dessen Themen und Ziele auf dem gymnasialen Lehrplan und auf den Richtlinien des Allgemeinabiturs basieren. Das Ziel ist es also, dass Schüler lernen, autonom mit großen Wortschatzmengen der Fachsprache systematisch umzugehen und sie zu verarbeiten, dabei Nachschlagewerke und Lexika zu gebrauchen und Wortfamilien und Wortfelder zu gestalten (Funk, 2011).

## 2 Theoretische Grundlagen

Der Begriff „Fachsprache“ wird unterschiedlich definiert. Kuhn definiert Fachsprache: „Als Kommunikationsmittel von Fachleuten ist die Fachsprache ein Produkt der Sozialisation innerhalb eines bestimmten Faches und sowohl an die Denkelemente, die sich in den Fachtermini manifestieren, als auch an die Denk- und Mittelungsstrukturen des jeweiligen Faches gebunden“ (Kuhn, 2007, S. 107).

Im Vergleich dazu tritt in der Fachliteratur zur Fachsprachendidaktik auch der Begriff berufsorientierter (oder berufsbezogener) Deutschunterricht auf, „der eine Zielperspektive bezeichnet, die weder an ein bestimmtes Sprachniveau noch an eine bestimmte Schul- oder Unterrichtsform gebunden ist. Das gemeinsame Merkmal aller Formen des berufsorientierten Deutschunterrichts ist, dass er darauf abzielt, Lernende auf die kommunikativen Anforderungen ihres fremdsprachlichen Handelns in beruflichen Kontexten vorzubereiten“ (Funk, 2011, S. 1145).

In diesem Sinne wird im Projekt Musikalische Fachsprache im DaF-Unterricht versucht, den werdenden Musikern schon vor dem Studienbeginn im deutschen Sprachraum die Möglichkeit zu bieten, sich die Grundkenntnisse in der musikalischen Fachsprache anzueignen. Das kann auf ihrem musikalischen Berufsweg von entscheidender Bedeutung sein.

Am Musikkonservatorium Ljubljana lässt sich eine Zielgruppe des fachspezifischen Fremdsprachenunterrichts identifizieren. Als erstes ist ein Transfer von Grundsituationen in berufliche Situationen möglich. „Der größte Teil der beruflichen Kommunikation findet in Sprachhandlungen statt, die nicht nur fachsprachenspezifisch sind, sondern auch in allgemeinsprachlichen Bereichen auftreten“ (Kuhn, 2007, S. 132). Das bedeutet, dass parallel konkrete fachspezifische Kontexte entwickelt und trainiert werden können. Das vorhandene Fachwissen der werdenden Musiker in der Ausgangssprache sollte

aktiv in den Lernprozess eingebunden werden. Das kann Defizite im Fachwissen der DaF-Lehrkraft ausgleichen und erleichtert den Einstieg in zu behandelnde Themen.

Die DaF-Lehrkraft muss sich zumindest musikalisches Grundwissen aneignen, bevor sie DaF-Unterricht erteilt. Dies ist besonders wichtig, wenn kein fachspezifisches Unterrichtsmaterial für diese spezifischen Unterrichtsteile vorhanden ist und authentische Fachtexte ausgewählt und bearbeitet werden müssen.

Das Nahziel des fachsprachlichen DaF-Unterrichts ist, sprachliche Fertigkeiten und fachsprachliche Arbeitsstrategien zu vermitteln, die zur optimalen Handlungsfähigkeit im Fach „Musik“ führen.

Fernziele sind die Vermittlung und Einübung:

- der musikspezifischen Lexik und deren Anwendung in eigener Textproduktion;
- verschiedener Strategien für das lesende und hörende Verstehen wie auch des Seh-Hör-Verstehens in Videos;
- der mündlichen und schriftlichen Reproduktion vorgegebener Texte (Exzerpieren, Zusammenfassungen erstellen);
- der mündlichen und schriftlichen Produktion eigener Fachtexte (z. B. Bericht, Werdegang).

Für den beruflichen Bereich der Musiker kann in ihrer Ausbildung „Der Gemeinsame europäische Rahmen“ (GeR) als Instrument zur differenzierten Planung und Beschreibung der fremdsprachlichen berufsbezogenen Handlungskompetenz dienen, da er sowohl in den Kann-Beschreibungen Bezug auf die Verwendung der Fremdsprache in der Arbeitswelt nimmt als auch den beruflichen Bereich zu den Lebensbereichen (Domänen) zählt, in denen Sprache im Kontext sozialer Situationen verwendet wird. Für den beruflichen Bereich der Musiker müssen in der Zusammenarbeit mit den Lernenden Prioritäten gesetzt werden. Das Einbeziehen beruflicher Themen und die bewusste Vermittlung von Lernstrategien, die von besonderer beruflicher Relevanz sind, ist da schon im Anfangsunterricht möglich, z. B. „Umgang mit authentischen Texten, neuen Medien und großen Mengen neuen Wortschatzes, die Thematisierung eines beruflich frequenten und fachlich grundlegenden Wortschatzes“ (Funk, 2011, S. 1147).

In diesem Sinne wurde im hier vorgestellten Projekt versucht, einen Teil der obengenannten Schlüsselqualifikationen für Musiker in den DaF-Unterricht einzubeziehen.

### 3 Fragenstellungen

Es wird versucht, auf folgende zwei Fragen Antworten zu finden:

- Inwieweit lässt sich das vorhandene Fachwissen und das Fachvokabular in den DaF-Unterricht auf den Niveaus A2 und B1 des GeR aus der Sicht der DaF-Lehrkraft einbeziehen und erweitern?

Die Lernenden am Konservatorium verfügen schon über viel musikalisches Fachwissen, sind aber im Deutschunterricht Anfänger. Die sprachlichen Probleme sind auf dem Anfängerniveau größer als die fachlichen. Je weiter die Lernenden sprachlich fortgeschritten sind, desto mehr ist es möglich, spezifischere musikalische Inhalte in den DaF-Unterricht aufzunehmen und zu erweitern (Kuhn, 2007).

- Welche (didaktischen) Materialien zur musikalischen Fachsprache stehen bereits zur Verfügung?

Es gibt sehr viele Materialien für deutsche muttersprachliche Schüler und Studenten, die Musik lernen bzw. studieren. Wichtig für die Ausgangssituation war aber das didaktische Material zur musikalischen Fachsprache im DaF-Unterricht zu identifizieren bzw. zu bearbeiten.





Im Folgenden wird das Projekt „Musikalische Fachsprache im DaF-Unterricht“ näher vorgestellt, das im Schuljahr 2019/2020 durchgeführt wurde.

## 4 Projektunterricht am Beispiel des Jubiläumsjahrs 2020 anlässlich des 250. Geburtstages Ludwig van Beethovens

### 4.1 Ausgangssituation

Das Konservatorium für Musik und Ballett Ljubljana ist ein vierjähriges Musikgymnasium und bereitet die Jugendlichen im Alter zwischen 15 und 19 auf das Studium an einer Musikhochschule im In- und Ausland vor. Zu Beginn ihrer Ausbildung am Konservatorium sind die meisten Schüler Anfänger im DaF-Unterricht. In den vier Jahren absolvieren sie circa 450 Stunden im DaF-Unterricht. Ihr Abschluss ist das Allgemeinabitur aus fünf Fächern, wobei die Zahl der Schüler, die Deutsch als Wahlfach nehmen und erfolgreich belegen, von Jahr zu Jahr steigt. Das Abitur weist Deutschkenntnisse auf dem Niveau B1 des GeR nach.

Deutschland und Österreich ziehen mit ihrer reichen Musiktradition und vielfältigen musikalischen Angeboten Musikstudierende und Berufsmusiker aus aller Welt an. Die Aufnahmeprüfungen an den deutschsprachigen Hochschulen umfassen auch die musikalische Fachsprache. Der Bedarf nach sicheren Kenntnissen der wichtigsten musikalischen Fachbegriffe in deutscher Sprache ist groß. Der vorgeschriebene Lehrplan für Gymnasien umfasst aber leider nur allgemeine DaF-Kenntnisse.

### 4.2 Zielgruppe

Das Projekt wurde mit den Schülern der dritten und vierten Klasse (Abschlussklasse) auf dem Niveau A2 und B1 des GeR am Konservatorium für Musik und Ballett Ljubljana durchgeführt. Ihre Muttersprache ist Slowenisch. Deutsch ist ihre zweite Fremdsprache.

Die Autorin ist an der oben genannten Schule seit 23 Jahren als DaF-Lehrerin tätig und sucht nach verschiedenen Möglichkeiten, die musikalische Fachsprache in den standardisierten DaF-Unterricht einzubeziehen.

### 4.3 Methoden

Im Projekt wurde die Methode Projektunterricht verwendet. Projektunterricht ist eine handlungsorientierte, lernerzentrierte und integrative Lernform, die curricular offen ist und sich durch Lernerautonomie (Selbstorganisation, Selbstverantwortung) und Teamwork auszeichnet.

Die Schüler sind nicht die passiv Aufnehmenden, sondern die aktiv Gestaltenden. Die DaF-Lehrkraft ist nicht die vormachende Besserwisserin (vor allem, weil sie kein(e) Musiker(in) ist), sondern die Lernbegleiterin.

### 4.4 Quellen

Die wichtigsten Quellen für den Projektunterricht waren die authentischen schriftlichen Textsorten und Texte zum Jubiläumsjahr 2020, die im Internet relativ leicht zugänglich waren. Das Kriterium für die Auswahl war der beruflich frequente und fachlich grundlegende Wortschatz. Außerdem konnten auch Audio- und Videoaufnahmen einbezogen werden. Eine Auswahl der Materialien, an der Lernende anhand ihrer Interessen mitwirkten, wurde von der DaF-Lehrkraft für die weitere Internetrecherche und Analyse angeboten.



## 4.5 Technologie

Wichtig für den Umgang mit den authentischen Materialien war die IKT-Kompetenz sowohl der Schüler als auch der DaF-Lehrkraft, die in jeder Phase der Recherche gefordert wurde. Die Benutzung der Online-Nachschlagewerke wurde dadurch erleichtert. Die Informationen auf den deutschsprachigen Seiten zum Thema Beethovens Jubiläumsjahr wurden systematisch gesammelt, bearbeitet und bewertet. Das IKT-Wissen wurde auch für die Kommunikation unter den Schülern und mit der DaF-Lehrkraft benutzt (z. B. digitale Klassenzimmer, E-Mails, soziale Netzwerke, Videokonferenzen und Foren). Eigene Materialien wurden mithilfe verschiedener Computerprogramme hergestellt.

## 4.6 Themenauswahl

Das Jubiläumsjahr 2020 anlässlich des 250. Geburtstages Ludwig van Beethovens stellt eine passende Gelegenheit für die gezielte Beschäftigung mit verschiedenen musikbezogenen Themen und fachsprachlichen Texten dar.

Die Themenauswahl wurde anhand der Interessen der Schüler bestimmt, denn „das kooperative Erfassen von Daten mit den Kursteilnehmenden zusammen schafft gleichzeitig Lernzieltransparenz als wichtigste Voraussetzung einer späteren Evaluation von Kursverlauf und -ergebnis“ (Funk, 2011, S. 1148).

## 4.7 Einheiten

Im Folgenden werden vier Einheiten näher beschrieben, die im Rahmen des Projektes entstanden sind.

### 4.7.1 Musiklehre

#### Inhalt

Folgende Themenbereiche zur Musiklehre standen im Fokus: *Lautstärke, Intervalle, Artikulation und Phrasierung, Akzente, Akkorde, Rhythmus, Takt und Metrum, Tempo* und *Tonleitern*. Das Ziel war, die wichtigsten Vokabeln zur Musiklehre zu sammeln, anschaulich darzustellen und für das Sprachniveau der Schüler anzupassen.

#### Materialien

Das Musiklexikon mit den kurzen Videoaufnahmen (Gorski, o. D.) und das Fachvokabular mit interaktiven Übungen (Ehlert, o. D.) dienten als Basisquellen der Internet-Recherche. Daneben wurden auch andere Seiten zum Thema Musiklehre verwendet.

#### Aktivitäten der Lernenden








Zuerst wurden kleine Gruppen gebildet. Jede Gruppe entschied sich für eines der obengenannten Themen. Jedes Thema musste dann gründlich recherchiert werden; das Fachvokabular wurde gesammelt und zum Schluss in einer Präsentation anschaulich vorgestellt.

#### Ergebnis

Die Schüler produzierten ein gemeinsames Heft zur Musiklehre. Die Abb. 1 zeigt ein Beispiel aus dem Heft zum Thema Rhythmus.



## RHYTHMUS (Rhythmus, o. D.)

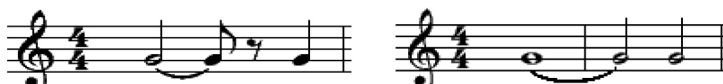
die Ganze Note:		die Halbe Note:	
die Viertelnote:		die Achtelnote:	
die Sechzehntelnote		die Zweiunddreißigstelnote:	
die punktierte Halbe			

### Der Haltebogen

Werden Noten gleicher Tonhöhe durch einen Haltebogen verbunden, so spielt man diese, als sei es nur eine Note (die zweite Note wird nicht neu gespielt).



Dies wird vor allem gebraucht, um Töne mit einer ungewöhnlichen Länge darzustellen, oder Töne über das Taktende hinaus zu verlängern:



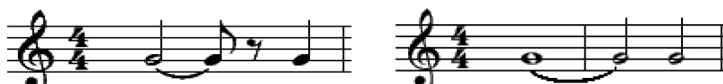
### Die Synkope

Eine Synkope ist eine rhythmische Figur, bei der ein längerer Ton auf einer unbetonten Taktzeit beginnt und in eine schwere hineinreicht. Dabei verschiebt sich die Betonung nach vorn.



### Die Triole

Drei Noten hintereinander werden so schnell gespielt wie sonst zwei Noten desselben Wertes. Kennzeichnung durch eine runde oder eckige Klammer und die Ziffer 3. Bei Noten, die mit einem Balken verbunden sind, kann die Klammer entfallen.



### Die Fermate

Steht das Fermatezeichen über einem Ton oder einer Pause, wird diese/r länger ausgehalten, als angegeben (ital. *fermata* = Halt, Aufenthalt). Wie lange, bestimmt man selbst oder der Chor-/Orchesterleiter. Sie steht meist am Ende eines Stückes oder eines Abschnittes.



Abb. 1: Beispiel aus dem von den Schülern erstellten Heft zur Musiklehre (Kočjančič, 2020)

## 4.7.2 Biografie zu Beethoven

### Inhalt

Die Lebensgeschichte Beethovens diente als Grundlage und Muster für die Auseinandersetzung mit dem fachspezifischen Wortschatz auf der Wort-, Satz- und Textebene zum Thema Biografie eines Musikers.

### Materialien

- Die Seite über Beethoven als Tonkünstler (Beethoven als Tonkünstler, 2020) differenziert ihr Angebot für Nutzer mit unterschiedlichem Sprachvermögen.
- Die interaktive Seite in Form eines Hauses (Beethoven-Haus, 2020) bietet sehr viele Informationen über sein Leben an.
- Beethovens Bildbiografie (Bildbiografie, 2020) stellt sein Leben in 58 Bildern vor.

### Aktivitäten

Die Lernenden trainierten durch die Erschließungsstrategien das Leseverstehen.

- die Materialien in der vereinfachten Sprache waren für leistungsschwächere Schüler von entscheidender Bedeutung. Sie wurden dadurch motiviert, auch die Seiten mit authentischen Texten zu lesen und mit den leichteren zu vergleichen. Dies verdeutlicht Abb. 2: ein Text in einfacher Sprache zum Thema Beethoven als Tonkünstler. Als Vergleich dazu siehe Abb. 3 mit dem Text in authentischer Sprache (Beethoven als Tonkünstler, 2020).

The screenshot shows a website page for 'Beethoven war ein Ton-Künstler' (Beethoven was a Musician) in simplified language. The header includes the logo 'BTMNVN 2020' and navigation links like 'Über uns', 'Hintergründe', 'Programm', 'Beteiligung', 'Presse', 'Service', and 'Blog'. The main content is a text block explaining Beethoven's role as a composer in simple terms, with a cartoon illustration of a woman pointing to a musical note labeled 'NEO!'.

**Beethoven war ein Ton-Künstler**

In der Zeit von Beethoven hat sich viel verändert:

- in der Gesellschaft
- in der Kultur

Viele Dinge wurden anders und modern.  
Und Beethoven wollte auch ein **moderner Künstler** sein.  
Das war für Beethoven sehr wichtig.

Viele **Kapell-Meister** haben Musik für ihr Orchester komponiert.  
Andere Musiker haben sehr gut ein Instrument gespielt:  
Sie haben Musik für sich selbst komponiert.

Aber Beethoven war ein **Komponist**:  
Er hat Musik für sich selbst komponiert.  
Er hat Musik für andere Musiker komponiert.  
Er hat Musik für Orchester komponiert.

Beethoven wollte **nicht** nur die Musik für große Anlässe komponieren.  
Beethoven wollte immer wieder ganz neue Musik komponieren.  
Und Beethoven wollte Musik komponieren,  
die besonders anspruchsvoll und einmalig ist.

Das heißt: Beethoven war ein **Original-Genie**.  
Deshalb hat Beethoven weniger Musik-Stücke komponiert als andere große Musiker.

Abb. 2: Beispiel einer Seite in der vereinfachten Sprache

Sehr hilfreich: Man kann mit einem Klick zwischen der einfachen und der authentischen Version des Textes umschalten.

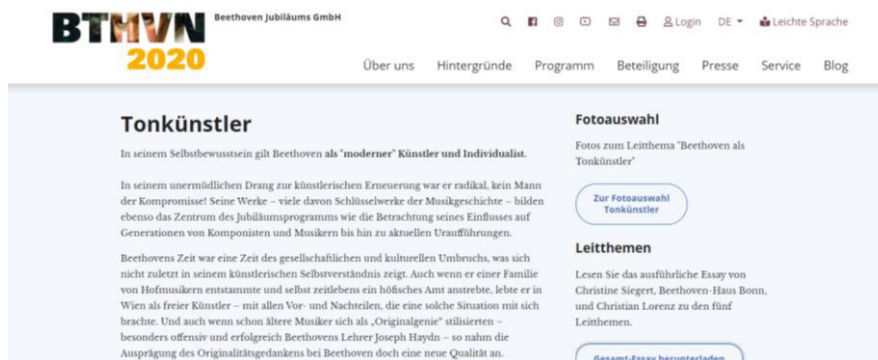


Abb. 3: Beispiel einer Seite in der authentischen Sprache

b.) Der Wortschatz zum Thema Biografie wurde auf der interaktiven Internetseite des Hauses Bonn (Beethoven-Haus, 2020) zuerst interaktiv wahrgenommen. Man klickt auf die verschiedenen Objekte bzw. Symbole und liest und hört die Informationen über das Leben des Komponisten. Nach der ersten Phase des Lese-, Hör- und Sehverstehens wurden die Aufgaben in den auf der Interaktiven Seite angehängten Unterrichtsmaterialien zum Lebensweg Beethovens (Unterrichtsmaterialien zu „Hallo Beethoven“, 2020) gelöst (siehe Abb. 4). Die beiliegenden Lösungen erlauben die unmittelbare Kontrolle der Antworten.



Abb. 4: Beispiel eines Arbeitsblattes aus den Unterrichtsmaterialien

c.) In der Bildbiografie (Bildbiografie, 2020) konnte man durch Klick auf die Bilder zahlreiche interessante Hintergrundinformationen erhalten. Zunächst wurden die Daten zur Lebensgeschichte Beethovens gesammelt. Daraufhin lösten die Lernenden die Aufgaben in 11 Lernstationen. Jeder Schüler suchte die Antworten auf der jeweiligen Lernstation. Wenn er fertig war, ging er zur nächsten. Die Themen waren: *Beethovens Alltag*, *Beethovens Familie*, *Freundschaft und Liebe*, *Beethoven und Geld*, *Krieg*, *Schule und Bildung*, *Beethovens Gesundheit*, *Beethoven bei der Arbeit*, *Beethoven und seine Verlage*, *Klatsch und Tratsch*, *Die Musikszene* und *Werke*. Die Abb. 5 stellt ein Beispiel einer Lernstation dar.

Werke	<ol style="list-style-type: none"> <li>1. Welchen Beinamen trägt Beethovens 3. Sinfonie?</li> <li>2. Wie heißt Beethovens berühmtes Klavierstück „Für Elise“ eigentlich mit richtigem Namen?</li> <li>3. Wie viele Akte hat Beethovens einzige Oper „Fidelio“?</li> <li>4. Welchen Beinamen trägt Beethovens 6. Sinfonie?</li> <li>5. Welche Opuszahl hat Beethovens Oratorium „Christus am Ölberge“?</li> </ol>
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Abb. 5: Lernstationen

## Ergebnis

Auf der Basis der obengenannten Antworten wurde eine Zusammenfassung zum Leben Beethovens geschrieben.

### 4.7.3 Ein eigener Werdegang

#### Inhalt

Am Beispiel der *Biografie Ludwig van Beethovens* wurde der Wortschatz zum Thema musikalischer Werdegang analysiert. Das Ziel ist es, über den eigenen musikalischen Weg zu berichten. Besondere Bedeutung erlangt gerade dieses Lernziel, da der eigene Lebenslauf stets ein Teil der Interviews bei Aufnahmeprüfungen oder Stellenausschreibungen ist.

Die Hauptthemen lauten:

- *Auslöser und Schlüsselerlebnisse;*
- *erste Schritte;*
- *Musikunterricht, Lehrer;*
- *Üben;*
- *Konzerte und Wettbewerbe;*
- *aktueller Stand;*
- *Ziele und Wünsche.*

#### Materialien

Das Material wurde mithilfe einer Musiklehrerin aus Deutschland, die am Konservatorium Ljubljana kurze Zeit gastierte, zusammengestellt.

#### Aktivitäten

Zuerst wurden in kleinen Gruppen (Breakout Rooms) relevante Fragen zu oben genannten Themen gebildet. Dazu wurde in der Main Session eine Liste von Stilmitteln, Phrasen/Wortgruppen und Sprechhilfen zusammengestellt, die für die Schüler beim Beantworten der Fragen hilfreich waren. In der nächsten Phase wurden Interviews in Breakout Rooms zu dritt geführt (d. h. zwei Gesprächspartner und ein Beobachter, der am Ende des Interviews eine Analyse machte).

## Ergebnis

Als Resultat ihrer Arbeit stellten die Lernenden in der Main Session eine individuelle Präsentation mit folgenden Punkten vor: *Mein Werdegang, meine Berufswahl* und *meine Zukunftspläne*, wobei der Schwerpunkt auf dem freien Sprechen lag. Am Ende jeder Präsentation wurde eine Reflexion gemacht, in der die Lernenden berichteten, wie sie diese anspruchsvolle Aufgabe fanden, was für sie schwierig und was hilfreich war. Die Analyse zeigte, dass sie die Aufgabe sehr sinnvoll empfanden, was eine entscheidende Rolle für ihre Motivation spielte. Sehr hilfreich war die zusammengestellte Liste von Sprechhilfen und Stilmitteln. Das Üben in Dreiergruppen ermunterte die Leistungsschwächeren. Es zeigte sich aber auch, wie wichtig es ist, nicht nur einen bestimmten Sachverhalt zu lernen bzw. zu präsentieren, sondern auch darüber zu diskutieren, welche Lernstrategien hilfreich sind, um solche komplexen Aufgaben in Griff zu bekommen.



#### 4.7.4 Beethovens Werke

##### Inhalt

Am Beispiel der Werke Beethovens wurde der Wortschatz zum Thema Musikwerke analysiert.

##### Materialien

Die Verzeichnisse seiner Werke, Fachwörterbücher, das Konzert (Monteverdichor Würzburg, 2012).

##### Aktivitäten

Die Lernenden lösten die Wortschatz- und Höraufgaben zur Sinfonie Nr. 9. Außerdem sammelten sie Vokabeln zum Thema Musikwerke und übersetzten sie ins Slowenische. Verschiedene Wortfamilien zum Fachvokabular wurden gebildet.

##### Ergebnis

Als Ergebnis wurden ein kleines Glossar und Wortfamilien zu ausgewählten Themen erstellt. Siehe Abb. 6 und Abb. 7.

Grundwortschatz im Vergleich.

Suche die entsprechenden Begriffe in der slowenischen Sprache.

Deutsch	Erklärung	Slowenisch
<i>die Sinfonie (n)</i>	eine Bezeichnung für Instrumentalwerke von über die Jahrhunderte wechselnder Form und Besetzung	
<i>das Musikstück (e)</i>	<i>auch Musikwerk, Musikstück</i> , (gelegentlich auch nur: das <i>Stück</i> ) ist bildungssprachlich eine (in sich geschlossene) Komposition	
<i>die Sonate (n)</i>	ein meist mehrsätziges Instrumentalstück für eine solistische oder sehr kleine kammermusikalische Besetzung	
<i>das Konzert (e)</i>	entstand in der Barockzeit als formale Gegenüberstellung von Soloinstrument(en) und Ensemble bzw. Orchester in wechselndem künstlerischem Zusammenspiel von <i>Tutti</i> (alle) und <i>Solo</i> .	
<i>die Kammermusik</i>	Instrumentalmusik in Ensembles von kleiner Größe	
<i>die Messe (n)</i>	Musikgattung, in der Texte der Messe vertont werden	
<i>das Trio (s)</i>	a) Stück für drei Instrumente b) Teil eines Musikstückes, ursprünglich ein Mittelteil, heute oft auch der Schlussteil vor allem bei Menuett, Scherzo, Marsch und Polka.	
<i>das Lied (er)</i>	gesungenes Musikstück	

Abb. 6: Glossar zum Ergänzen (Kočjančič, 2020)



Wortfamilie „Konzert“

- das Konzertprogramm	- ins Konzert gehen
- der Konzertpianist	- ein Konzert geben
- der Konzertabend	- ein Konzert aufführen
- das Wohltätigkeitskonzert	- ein Konzert dirigieren
- der Konzertmeister	- konzertieren
- der Konzertsaal	- konzertreif
- das Konzertabonnement	- konzertant
- der Konzertführer	- konzertmäßig
- die Konzertliteratur	
- der Konzertschnitt	
- die Konzertsreihe	
- die Konzertveranstaltung	
- der Konzertveranstalter	

Abb. 7: Beispiel für eine Wortfamilie (Kocjančič, 2020)

**4.7.5 Internet-Recherche zu Projekten im Beethoven-Jubiläumsjahr**

**Inhalt**

Die Lernenden und die DaF-Lehrkraft suchten nach interessanten und attraktiven Projekten zum Jubiläumsjahr 2020. Das Coronavirus beeinträchtigt(e) viele geplante Veranstaltungen. Einige Veranstalter haben aus der Not eine Tugend gemacht und boten/bieten ein digitales Kulturprogramm. Es wurden neue Fragen gestellt: Welche Möglichkeiten eröffnet einem Berufsmusiker die Digitalisierung? Welche Alternativen bietet eine virtuelle Bühne?

**Materialien**

Die Internetseiten in deutscher Sprache zum Jubiläumsjahr.

**Aktivitäten**

Neben klassischen Veranstaltungen konnten die Schüler einen Einblick in neue und interdisziplinäre Projekte gewinnen, sie anschauen und anhören. Erschließungsstrategien standen im Vordergrund. Der Fachwortschatz wurde in diesem Teil des Projektes nicht gezielt gesucht und trainiert.

**Ergebnis**

Als Ergebnis wurde eine systematische Sammlung relevanter Links zusammengestellt. Pars pro toto seien nachfolgend nur die drei für das Projekt wichtigsten erwähnt:

- Das Projekt über Beethovens Jubiläumsjahr (BTHVN 2020, 2020) bietet zahlreiche Informationen über Beethoven, die Veranstaltungen in Deutschland und weiterführende Links zu anderen damit verbundenen Seiten.
- Deutsche Welle (2020) und Goethe Institut (2020) stellen Artikel zu aktuellen Ereignissen und Projekten im Beethovenjahr zur Verfügung. Im Unterschied zu BTHVN 2020 geht es hier um interdisziplinäre internationale Projekte, die nicht nur auf den deutschen Sprachraum beschränkt sind.
- „YouTube“ bietet sehr gute Möglichkeiten für Hör- und Sehverstehen, z. B. für eine Konzerteinführung in die aktuellen Klavierkonzerte in Dortmund (Konzerthaus Dortmund, 2020).



## 5 Ergebnisse

Die Analyse des Projektes hat gezeigt, dass die Lernenden auf der Wort-, Satz- und Textebene Erschließungsstrategien systematisch trainiert haben, indem sie authentische Texte über Beethoven und andere damit verbundenen Materialien recherchieren mussten. Die Wortschatzverarbeitungsstrategien und der gezielte Gebrauch von Nachschlagewerken waren die Basis für die eigene Textproduktion und daher sehr wichtig für ihr zukünftiges Musikstudium im deutschen Sprachraum.

In Bezug auf die erste Forschungsfrage: „Inwieweit lässt sich das vorhandene Fachwissen und das Musikvokabular in den DaF-Unterricht auf den Niveaus A2 und B1 des GER aus der Sicht der DaF-Lehrkraft einbeziehen?“ konnte man feststellen, dass die Einbeziehung möglich ist, wenn die Themen im Kern auch zur Allgemesprache gehören, z. B. die Biografie mit dem Schwerpunkt Musik. Bei den Analysen und Interpretationen der Musikwerke waren die Texte mit der musikalischen Fachsprache meistens zu anspruchsvoll.

Das vorhandene Fachwissen der werdenden Musiker in der Ausgangssprache konnte auf der Wortebene aktiv in den Lernprozess eingebunden werden und erleichterte den Einstieg in zu behandelnde musikbezogene Themen, wobei auf der Satz- und Textebene Schwierigkeiten auftraten.

Es bewies sich die Tatsache, je weiter die Lernenden sprachlich fortgeschritten sind, umso eher ist es möglich, spezifischere fachliche Inhalte in den Unterricht aufzunehmen.

Bezüglich der zweiten Frage „Welche (didaktischen) Materialien zur musikalischen Fachsprache stehen bereits zur Verfügung?“ hat die Analyse gezeigt, dass es fast keine didaktischen Materialien dazu gibt. Jedoch kann das Kursbuch „Deutsch für Musikstudierende“ (Clausen, 2018) als Vorbild für eine systematische und gezielte Arbeit mit den Musikstudierenden, deren Muttersprache nicht Deutsch ist, dienen. Anhand dieses Kursbuchs wurde klar, dass es einen globalen Bedarf nach einem für Musikstudierenden zugeschnittenen DaF-Unterricht gibt.

Arbeitsaufwendig ist in den meisten Fällen die Analyse hinsichtlich der fachtypischen Sprachmittel und der Diskurstypen, zumal für Materialien in der musikalischen Fachsprache kaum Untersuchungen vorhanden oder unzureichend sind bzw. noch völlig ausstehen. Auch die Differenzierung der Texte nach dem Grad der Spezialisierung und Funktion muss von den Lehrenden für DaF geleistet werden.

Die gemeinsam erstellte Sammlung an Links zum Thema Musikfachsprache für die zukünftigen Musikstudierenden ist entscheidend bei der Vorbereitung auf die Aufnahmeprüfungen und das Musikstudium. Ein gutes Beispiel im Kontext des fachspezifischen Musikvokabulars ist ein Quiz (Goethe Institut Korea, o. D.) speziell für zukünftige Musikstudierende: *Wie viel Deutsch für ein Musikstudium?*

## 6 Abschließende Bemerkungen

Es stiftet viel Sinn, die Motivation der Schüler für einen effektiven Lernprozess auszunutzen. Anlässlich des Jubiläumsjahrs ließ sich das gut umsetzen. Das Ziel ist das neue Wissen und nicht die Noten, war die Schlussfolgerung der Schüler. Von diesem Standpunkt kann man auch auf den Niveaus A2 und B1 teilweise musikalische Fachsprache in den DaF-Unterricht einbeziehen. Das ist allerdings nicht einfach, da der gymnasiale Lehrplan die Schüler eigentlich auf das Allgemeinabitur vorbereiten soll und auch weil eine begrenzte Stundenzahl für den Deutschunterricht zur Verfügung steht.

Eine Möglichkeit für den Ausgleich des geringeren fachspezifischen Wissensstandes der DaF-Lehrkraft ist die Zusammenarbeit mit Musiklehrern; im günstigsten Fall ist die ideale Lösung eine Zusammenarbeit von DaF-Lehrkraft und Fachleuten im Unterricht (team teaching).



Mit Blick in die Zukunft entsteht ein großer Wunsch nach einer (internationalen) Kooperation mit anderen Lehrkräften, die ähnliche Herausforderungen haben.

***Ich schreibe lieber 10000 Noten als einen Buchstaben. (Ludwig van Beethoven)***

Für die Schüler ist Deutsch ähnlich abstrakt wie für Beethoven die Buchstaben. Sie würden im Unterricht viel lieber komponieren und musizieren als Deutsch lernen. Es ist ihnen aber bewusst, dass Deutsch für sie immer ein wichtiger Begleiter auf dem musischen Weg ist. Hieraus erwächst für die DaF-Lehrkraft quasi die Verpflichtung, ihnen dabei zu helfen und sie zu unterstützen.

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# Content Integrated Language Learning (CLIL) at the University of Zagreb

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## **Abstract**

CLIL is a design, content-driven system whereby language is integrated into learning. CLIL is not a detailed method nor is it the same as teaching content through another language. It can be used to teach any content in any foreign language and the teacher using it needs to know the content and have a mastery of the foreign language. This article examines the way CLIL is used in teaching English and German for professional purposes at the Faculty of Mining, Geology and Petroleum Engineering and the Faculty of Humanities and Social Sciences, University of Zagreb, as well as in teaching other subjects. The findings of this article are that, aside from foreign language classes for professional purposes, CLIL is not really employed at these two faculties, although support for its introduction is, at least in theory, strong. For it to be truly used, numerous other conditions would have to be met, both those concerning the teaching staff as well as material conditions. Based on the findings presented in the article, it is our conclusion that CLIL is still a long way away from being truly introduced to these two faculties.

**Keywords:** CLIL, content teacher, language teacher, language for professional purposes.



## 1 Introduction

The term Content and Language Integrated Learning or CLIL for short was coined by David Marsh in 1994. However, the original term, when it first appeared, was CLIL/EMILE, using the French abbreviation for what was basically the same thing - Enseignement d'une Matière par l'Intégration d'une Langue Etrangère (EMILE). Today, however, only the term CLIL remains in use all over the world.

It is not easy to define CLIL as there are numerous definitions, each referring to various aspects of CLIL. Here, we decided to present only two, which seem to be of greatest importance to this paper.

It could be said that CLIL is a method of teaching where various subjects, unconnected to language instruction of any sort (mathematics, science, history, etc.), are taught using a non-native language. To paraphrase Marsh (2012), CLIL uses foreign language as a means of learning a non-language related topic. This can be achieved either by an English teacher (or any other language teacher for that matter) teaching other subject matter or a subject teacher teaching his/her subject using non-native language. The outcome of using either of these methods is the simultaneous learning of both the non-native language and the content matter.

Another definition of CLIL was offered by the Eurydice European Unit in 2006, stating that:

The acronym CLIL is used as a generic term to describe all types of provision in which a second language (a foreign, regional or minority language and/or another official state language) is used to teach certain subjects in the curriculum other than the language lessons themselves. (p. 8)

In the same document, the purpose of CLIL was defined by Ján Figel', Commissioner responsible for Education, Training and Multilingualism:

Pupils learn school subjects in the curriculum while at the same time exercising and improving their language skills. Subjects and languages are combined to offer them a better preparation for life in Europe, in which mobility is becoming increasingly more widespread and should be within reach of everyone. (p. 3)

The reasons for wishing to introduce CLIL are many-fold but they all stem from the situation in which the EU had found itself in the 1990s, when it was faced with the challenges of expansion, which necessarily led to the need for integration and modernization. The goal of the EU was for its citizens to achieve multilingualism and speak at least two, but preferably more than just two foreign languages. This could be done through education, which also provided the basis for fostering innovation and the ability to adjust to, and perhaps lead the way in the newly nascent information age. Such development was hindered by language barriers, as recognized by the Green Paper of the Commission of the European Communities in 1996:

The lack of knowledge of a foreign language remains one of the main obstacles to mobility... Learning of less widely used languages is the key to a diversification of the flows of students and hence to a greater variety of exchanges. (p. 22)

After spending several years trying to overcome and solve this problem, CLIL/EMILE was launched in 1996. It was also noticed, in time, that CLIL is applicable in a series of other situations, such as in the situation of foreign or migrant students and children from migrant families who needed to learn the majority language as quickly as possible within the framework of regular school education (Anderson, 2008).

CLIL as a method of teaching was preceded by two important language teaching methods: the method of immersion and content-based language teaching (CBLT).

## 2 Literature review

The immersion method was developed in Canada during the 1960s and 1970s to provide the English-speaking students in Canada with the opportunity to learn French, Canada's other official language. The immersion method relies on teaching the students a second language only using the medium of the second language. It is regarded as "additive" because students suffer no loss of the first language and associated culture. The immersion method advocates the teaching of language content and culture in combination, without the use of the student's first language. Although they initially do not understand the language, students are taught using a whole range of context clues provided by the teacher. Teachers do not only use the target language to teach the target language, but also use the target language to teach related subjects. According to Anderson (2008), by participating in immersion programs, students are not expected to forget their first language, but to accept and learn the second language, which is not only the content of learning, but also the language tool of learning.

Content-based language teaching (CBLT) is a teaching method in which non-linguistic curricular content, such as history or chemistry, is taught using the medium of a language that is not the first or native language of the students. The goal of the content-based teaching is to integrate language and cognitive development that more traditional methods tend to separate (Lyster & Ballinger, 2011).

However, according to Met (1998), CBLT can be described as a continuum that varies from "content-driven programs" (for example, immersion) to "language-driven programs," where students are provided with language classes based either on thematic units or with frequent use of content for language practice. According to Lyster and Ballinger (2011), content-driven programs contribute to the development of language and literacy through subject-matter learning and assess both content knowledge and language development in substantive ways. On the other hand, language-driven programs are more concentrated on the development of target language proficiency. Somewhere between these two extremes are program models in which students study one or two subjects in the target language, usually paired with a foreign language or language arts class. As Lyster (2011, p. 611) mentions: "Content-based second language teaching has often been referred to as the 'two for one' approach (Lightbown & Spada, 2006), because learners in these programs learn subject matter and the target language at the same time."

Based on all the aforementioned information, it seems understandable that in Europe, CLIL practice has often preceded research. However, due to the increase of CLIL-type education, not only in Europe but all over the world, and the willingness and the desire of the European Commission to support CLIL implementation with the purpose of contributing to multilingualism, a need to analyze its impact on learning processes, results, and contexts has appeared. Although it has been used for several decades, CLIL has only relatively recently surfaced as a particular area of academic interest. Perhaps Navés and Victori (2010, p. 30) have said it best: "...just as with most of the CLIL programmes implemented so far—which tend to be of an experimental nature—most of the research done up to now may also be characterized as being exploratory." The information was acquired from small-scale studies and informal reports provided by the practitioners themselves. Some researchers (see, e.g., Lasagabaster, 2008; Navés, 2009) agree that further, formal and empirical research must be done on the topic of CLIL. However, even today there are results from research done regarding various aspects of CLIL utilization (see, e.g., Seikkula-Leino, 2007; Lasagabaster, 2008; Navés, 2009; Navés & Victori, 2010). Even though this research usually refers to the issue of language learning within CLIL, other aspects of CLIL, such as the acquisition of content subject competence, affective learning factors (motivation and self-esteem), development of mother-tongue literacy skills and cognitive development, should also be researched.



Although initially there were concerns regarding the potentially detrimental effects CLIL learning might have on content learning, soon after the beginning of the application of CLIL, educational benefits of the simultaneous study of language and subject matter have been recognized all over the world. Studies focusing on learning Mathematics using CLIL (see, e.g., Jäppinen, 2005; Seikkula-Leino, 2007; Van de Craen et al., 2007), as well as learning Social Sciences (see, e.g., Lamsfuß-Schenk, 2002; Stohler, 2006; Vollmer, 2008) have proven that the subject knowledge of CLIL learners not only matched, but sometimes even exceeded the level of knowledge achieved by students taught using just one language. In the words of Eurydice, CLIL is based on "...important methodological principles established by research on foreign-language teaching, such as the need for learners to be exposed to a situation calling for genuine communication" (2005, p. 9), which basically means that there is a connection between CLIL and cognitive theories.

Modern cognitive theories postulate that we learn by interacting with our environment, i.e., that in this interaction we construct and internalize new knowledge, which is then added to the previously existing knowledge. This leads to the building of new concepts that could not possibly be anticipated in advance and the creation of new knowledge. Other studies have shown that not only have the linguistic competences of CLIL learners' L2 proficiency increased (see, e.g., Admiraal et al., 2006; Rodgers, 2006; Ackerl, 2007; Serra, 2007), but that their L1 seems to have improved as well (see, e.g., Nikolov & Mihaljević Djigunović, 2006; Merisuo-Storm, 2007).

Due to ever-increasing globalization, English has become a new *lingua franca* (contact language, used when speakers do not share a first language) or, as Graddol (2006, p. 12) says: "English has at last come of age as a global language." This is not a new occurrence, there have been numerous other *lingua francas* in the course of human history (for example, Latin or Greek in Europe) and some such languages are still used (for example, Arabic). However, according to Graddol (2006), this did not influence the native languages detrimentally. Quite the opposite, it added a large quantity of new vocabulary and occasionally added to structural changes, changes in grammar and, overall, participated in the natural evolution of the native language. As far as English as a *lingua franca* is concerned, Graddol (ibid.) states that its expansion first began during the reign of Elizabeth I in the 16<sup>th</sup> century, and in time, English turned into the most widespread language in the world. Graddol (ibid., pp. 10-11) mentions that the transformation of English into a global language is a "trend which began in the late 19<sup>th</sup> century when English was heralded, from Europe to Japan, as the new rising world language." This growth has, no doubt, been helped by the political and economic power wielded first by the British Empire and later on by the United States, countries where English is the official language, but even today, regardless of the rise of many other economically powerful countries (such as China, for example), the English language is still used globally as a means of communication and, as Maurannen (2015, p. 1) says, "everyone speaks English because everyone else does."

### 3 CLIL and technology

To get ahead in the world, one has to be proficient in English which, in turn, prompted educators to look for various methods of teaching the language and improving the already existing English-language competence of their students. One of the solutions was to teach non-language related subjects in English and in such a way as to provide (a near) total immersion of students into both the subject and the language. Since this method has obviously proven its merit, numerous educational institutions started teaching all or some of their curricula in English. The English immersion has additionally grown with the advent of new technologies which have become widespread and available to practically anyone with a cell phone and a stable internet connection – social networks such as Facebook,



Twitter or Instagram offer an opportunity to speak to anyone at any time and the language most frequently used for such an exchange is English. This new development has led to discussions regarding methodologies to be used in teaching, which would facilitate language and content learning at the same time and be applicable in local situations that differed greatly. However, the steadily decreasing cost of technology, as well as the adoption of English as the common language made it possible to use CLIL to facilitate communication between schools, faculties and students via projects and mobility. The European Parliament Council document (2008, p. 3) says: “Societies based on the exchange of the wealth of information as well as on Internet usage demand the development of particular competences which has led to the development of competence-based education, centered around the ability to use knowledge, skills, and personal abilities in different contexts.” Such competence-based education is outlined in *The Key Competences for Lifelong Learning in Europe Framework* (2018), a document produced by the European Commission. The recommended key competences for lifelong learning concern communication in the first and additional languages; mathematical, scientific, and technological competences; digital competences; learning skills; interpersonal, intercultural, and social competences; entrepreneurship; and cultural adaptability. Such competences are in concert with the competences of CLIL practice, particularly those regarding communication and skill learning.

However, the implementation of CLIL has had some problems, although they have mainly been sociopolitical, and not educational. The majority of these issues are connected with the adoption of English as a language of teaching and the fear that CLIL is a way of enabling the spread of the English language to the detriment of other linguistic or cultural interests (Marsh, 2002, p. 70). Also, one of the major concerns is that “by strengthening the English language in the curriculum through CLIL/EMILE, interest in the learning of other foreign languages diminishes” (ibid.). Some authors have also expressed their concern that such spread of English, particularly through the implementation of CLIL, will lead to the creation of a monolingual world, dominated by English. Since language and culture are inextricably intertwined, that led to the rise in fear that this will result in the creation of a single world culture. This culture would be based on the culture of the country which is politically and economically the strongest and where English is spoken as a native language – the USA (Phillipson, 1992). However, after what seems like sufficient time has passed, studies have been conducted into this question of the detrimental effect of English onto local languages, and they have shown that the use of local languages has not been reduced as a consequence of English-medium instruction in higher education (Madsen, 2008). Also, regardless of the fact that the majority of academic papers are published in English, there has not been a decline in the number of academic publications in the local languages (see, e.g., Bolton & Kuteeva, 2012; McGrath, 2014). Interestingly, the strongest fears about the detrimental effects of English-medium study programmes on learning have begun to abate over the last few years (Wächter, 2008), possibly with growing familiarity and experience.

#### 4 CLIL and motivation

What motivates students to choose classes which implement CLIL? The question of motivation regarding the study of foreign languages has been long discussed by a number of educational psychologists. Gardner and Lambert (1972) suggested that an individual’s motivation to learn an L2 is sustained by both attitudes toward the L2 community and orientations or goals, which are expected to be achieved through the learning of the L2. They identified two types of orientations: the integrative orientation and the instrumental orientation.

The integrative orientation reflects the desire to learn the L2 in order to have contact with members from the L2 community, and perhaps to identify with them. As Gardner (as cited in Dörnyei, 2009)



puts it, integrativeness implies a strong wish to learn L2 in order to communicate and even identify with the target community.

The other type of orientation is the instrumental orientation, where students desire to master the L2 to achieve some “practical goals”, such as job advancement. Gardner and Lambert (1972) suggested that individuals with an integrative orientation would demonstrate greater motivational effort in learning an L2, and, thus, achieve greater L2 competence.

For almost half a century, these ideas regarding integrativeness and integrative motivation played a key role in research regarding L2 motivation. However, integrative motivation is a complex construct, consisting of three main constituents: “integrativeness”, “attitudes towards the learning situation” and “motivation”. Out of the three, motivation was regarded as the main driving force. Recently, the validity and relevance of integrativeness have been questioned by numerous authors because the concept itself is quite enigmatic (see, e.g., Lamb, 2004; Ushioda, 2006; Dörnyei et al., 2006) and it has been replaced by the four orientations or learning goals introduced by Noels et al. (2000, p. 60): travel, friendship, knowledge, and instrumental motivation.

Although there are numerous reasons, one of the most important ones is the possibility of internationalization, which seems to be a part of instrumental motivation. As Marsh puts it:

CLIL is part of a school approach geared towards internationalization of the students. Students in bilingual streams are likely to end up in international settings, so the relevance of the need for high levels of proficiency is obvious from a career perspective.... an international perspective and international activities during the school years are of eminent importance. (Marsh, 2002, p. 31).

Students are motivated by their desire to master the language in such a way and to such a degree that will enable them to establish communication with students and colleagues from other countries, facilitate mobility and learning in other environments as well as to become competitive players in the work market. The fact that the number of CLIL classes is growing testifies to the fact that this is a successful approach to learning both the language and the content matter. Students also realize that language in such classes is not taught, learned or practiced (used) for artificial but for real purposes. Such classes are far more demanding for both the teacher and the student, but also far more rewarding since language is taught and learned in as close to natural as possible circumstances. The language taught is purposeful and authentic, unlike a great deal of language taught in standard language classes. The more CLIL subjects are taught, the greater the practice and study of language, although students do not perceive them as such. After a while, they forget that they are learning a foreign language and they focus on the content, making the language itself only a vehicle for the transfer of information, reducing the anxiety provoked by the demands of learning a foreign language. Thus, language is acquired unconsciously and naturally, and as such remains in their long-term memory.

Another aspect of CLIL which adds to motivation is its time saving quality. Due to greater exposure to a language, CLIL enables learners to master the language quicker than in a traditional language class.

In conclusion, to answer the question which was asked at the beginning of this section, it seems that many students are motivated to choose classes that implement CLIL because they offer the possibility of internationalization (study, travel and work in L2 country), communication with students from L2 countries, learning an authentic language for real purposes in a shorter amount of time. This is the real added value of CLIL.



## 5 Teacher's role in developing CLIL

CLIL is a very specific, very particular method of teaching and obviously, teaching a subject in a foreign language is not the same as an integration of language and content. Such an undertaking puts a great strain on the teacher, be it a language or content teacher who is put in a position to develop a whole new curriculum. Such teaching also demands a great deal of collaboration between language and content teachers. Working with content in another language necessarily leads to considering this content from different perspectives. It is also important to remember that the preparation of teaching materials (or the adaptation of the already existing materials) by either a foreign language or content subject teacher represents such a specific field of work that it requires special training programs. Luckily, such programs have already been developed by the EU.

As far as the competences necessary for a CLIL teacher, Pavesi et al. (2001) named some of them: knowledge of L1 to understand learners' difficulties and a good command of the language used for instruction, good knowledge of the content subjects, production of lesson plans, planning and organization of lessons according to cognitive demands, gradual content and language progression. A CLIL teacher, according to Marsh's 2002 CLIL/EMILE report, is not expected to be so proficient in the target language as to be either a native or near-native speaker, but he/she must nevertheless have sufficient linguistic training to be able to understand the difference between language acquisition and language learning as well as to be able to manage the unavoidable interference between the first and the second language. Therefore, the goal of CLIL teachers should be to adapt their teaching to foster language learning, to scaffold learners and help them become competent in language and in content (Pavesi et al., 2001; Marsh, 2002).

For a CLIL lesson to be effective, CLIL teachers (who are not language-teaching experts) must be educated not only in their particular subjects, but also be aware of the constant need to develop their expertise, vocabulary and teaching skills, which can be achieved through lesson observation, which will later be analyzed. They must be taught how to plan a lesson, both its contents and its language, using a variety of textbooks as well as authentic and adapted materials. In this day and age, it should go without saying that all teachers (not only CLIL teachers) should be able to work using information technology. The work of a CLIL teacher is always interdisciplinary since they are expected to cooperate with other teachers – either language specialists or L1 subject teachers. A good way of getting feedback on the effectiveness of their methods is to prepare micro-teaching sessions for their peers who will evaluate their work and offer guidance and advice. CLIL teachers should, in the context of European mobility programmes, invite native speakers of a particular language, who are also experts in the content taught in the CLIL lesson, to teach in their classes in their native language.

It should also be stressed that CLIL is not suitable for all students because for students who do not have a good basic knowledge of a foreign language, it will be almost impossible to profit from CLIL. Therefore, bilingual students can only be successful if foreign languages are taught at a high level in the system of general education.

From the point of view of a language teacher engaged in CLIL, their tasks would be to provide the basic material necessary for the implementation of a CLIL lesson and design glossaries and vocabulary lists. A language teacher, who is usually trained in the methodology of teaching, would also be the one better suited to design the lesson itself and provide students with carefully designed lessons (size-wise) so that they are able to tackle the content on their own. Content teachers on the tertiary level have usually had no pedagogical or methodology training, know nothing about teaching and designing a lesson or creating a lesson plan and are not aware of the numerous challenges and obstacles that must be overcome in order to create a good lesson in any language. A content teacher would be expected



to provide the relevant vocabulary, relevant professional information and design experiments. So, a CLIL lesson should be a practice of collaboration between the two experts in their respective fields.

When it comes to testing and assessment of knowledge, if possible, this too should be done by both the language teacher and the content teacher. In written tests, the content teacher should design content-related questions and the language teacher should focus on the language of the examination itself. In oral examinations, things become slightly more difficult because both teachers can't be expected to attend all exams so the language teacher will naturally focus more on the language (but still test the knowledge of the material itself) while the content teacher will test the knowledge of the material, at the same time paying attention to the language.

## 6 CLIL at the University of Zagreb

### 6.1 The difference between CLIL and ESP

For the purposes of this paper, it is important to shed some light on the similarities and differences between CLIL and ESP. Unlike ESP, which tries to provide learners with sufficient language skills to master content knowledge, CLIL focuses on both language and content at the same time. Keeping that in mind, ESP could be said to belong to a category of English Language Teaching (ELT), while CLIL does not. The roles of teachers also differ greatly: ESP teachers attend to both learners' language development and disciplinary knowledge roles, while CLIL teachers focus far more on content teaching and language teaching is of considerably less significance. There are additional areas where these two approaches differ greatly, such as teacher preparation, course materials, diverse emphases of the two approaches and different teaching strategies.

However, it should be said that ESP and CLIL are not absolute opposites but do share some similarities and even complement each other. CLIL beginners could benefit from an ESP course because it has been noticed that such courses reduce the amount of time necessary for their adaptation to the CLIL approach in Asian EFL settings (Yang, 2015). Fortanet-Gómez and Bellés-Fortuño (2008) also noticed that the single most important goal of ESP is teaching and learning a foreign language, while CLIL places importance on the content matter, as well as the status of the language. This also raises the issue of who is qualified to teach CLIL, language teachers or content teachers. Torregrosa Benavent and Sánchez-Reyes Peñamaría (2011, p. 92) stated that "connections between ESP and CLIL can easily be drawn for both are more closely related than is often realized. Even so, CLIL explicitly places a greater emphasis on the content than ESP because in this case, teachers have joint content and language expertise that ESP practitioners commonly lack". Jendrych (2013) focuses on the complexity of ESP teaching today and attributes the emergence of CLIL to the development of ESP. She also points out that the new developments of ESP have brought challenges for traditional ESP teachers (the requirements for higher qualifications such as content knowledge and transferable skills) that can cause difficulties and negative attitudes on the part of language teachers, preventing them from agreeing to teach CLIL courses. Bruton and Woźniak (2013) argued that although courses combining the two new approaches are time-consuming for both language and content teachers, content teachers teaching such courses are becoming increasingly confident about using English in the classroom, while language teachers are becoming more confident about their grasp of content matter.

Other possible similarities between ESP and CLIL lie in the adherence to the theory of needs analysis (NA) in ESP. According to Ruiz-Garrido and Fortanet-Gómez (2009), NA can be successfully applied to CLIL, as well to define the programme and to establish the needs of teacher training, materials and specific means. While ESP is focused solely on language, CLIL accommodates both language and content subjects at the same time.

However, there are those who say that the distinction between the ESP and CLIL is not completely clear. According to Poręcka (2011), both ESP and CLIL practitioners must find a balance between the target language culture and professional subject matter in their instruction.

Moreover, both ESP and CLIL teachers confront similar difficulties in implementation, such as teacher training, teaching qualifications, peer collaboration, students' motivation and material design.

## 6.2 Establishing the English language proficiency level of teachers in English language study programmes at the University of Zagreb

Before saying anything about the CLIL situation at the University of Zagreb, it is important to mention that obtaining information regarding the real level of teachers' language proficiency was very difficult, in most cases impossible. The University of Zagreb consists of 31 faculties and for the purposes of this paper, we reviewed the information available on the official webpage of the University of Zagreb<sup>1</sup> regarding full degree programmes taught in English. We discovered that as far as undergraduate programmes taught in English are concerned, only one faculty out of 31 (excluding, of course, the Faculty of Humanities and Social Sciences, Language Departments, which teach exclusively in a given foreign language) offers such programmes (the Faculty of Economics and Business), and five faculties offer programmes at the Master's level (the Medical School, the Faculty of Veterinary Medicine, the School of Dental Medicine, the Faculty of Agriculture and the Faculty of Economics and Business). The PhD programmes in English are offered at only two faculties, the Medical School and the Center for Postgraduate Study, which offers a study in neuroscience as an interdisciplinary area. The Faculty of Mining, Geology and Petroleum Engineering is preparing to start its Master's level English language programme.

There are three joint degree programmes, but it is understandable that they will have to be taught in English because of their very nature.

We decided to focus our attention on three faculties that offer or plan to offer study programmes in English, because they are among the largest and best organized at the University: the Faculty of Economics and Business<sup>2</sup> (215 teachers), the School of Medicine<sup>3</sup> (100 teachers) and the Faculty of Mining, Geology and Petroleum Engineering<sup>4</sup> (15 teachers). The teaching staff in English language programmes we reviewed at those faculties consists of 330 teachers. Although the information regarding the teachers' level of English should be stated in the CVs of all University of Zagreb's teachers and should be publicly available, that is not the case. Aside from the Faculty of Economics and Business, other faculties that teach programmes in English do not make any information available regarding the English proficiency level of their teaching staff, and some (for example, the School of Medicine) do not offer any information about the teachers at all, aside from their names and professional titles. Even the Faculty of Economics and Business, which does provide CVs of its teaching staff in the Europass format and mentions the level of English proficiency based on the CEFR standard, does not provide any information regarding the certificates that could prove the veracity of such appraisals. This, then, leads us to conclude that such appraisal is mostly subjective and not a result of an internationally recognized testing system (such as IELTS or TOEFL). This means that the proficiency level of teachers cannot be established using any objective means.

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1 <http://www.unizg.hr/homepage/study-at-the-university-of-zagreb/degrees-studies-and-courses/studies-and-courses-in-english/full-degree-programmes-in-english/>

2 <https://www.efzg.unizg.hr/en>

3 <https://mse.mef.unizg.hr/>

4 <https://www.rgn.unizg.hr/hr/>



As far as the Faculty of Mining, Geology and Petroleum Engineering is concerned, it is just starting its English language programme at the Department of Petroleum and Gas Engineering and Energy, and out of 15 teachers who will teach in English, only 2 said anything about their knowledge of language (*active* and *C1*). Their estimate is, of course, purely subjective and not backed by any recognized test.

### 6.3 The CLIL situation at the University of Zagreb

Although the University of Zagreb has been a great adherent to the ESP approach for many years, after joining the EU and its student exchange programmes (and also the fact that Croatian students can now compete in the open job market), the idea of CLIL has become more attractive. However, according to the information gathered through informal conversations with the teachers themselves, as well as with their students and teaching assistants, the majority of teachers at the tertiary level are subject (content) teachers who exclusively use their mother tongue (Croatian) in teaching. Some faculties (22 out of 31 faculties) at the University of Zagreb employ foreign language teachers who teach foreign languages for professional purposes and who generally focus on issues of language acquisition. At the University of Zagreb, at the present time, there are no teachers who have had special training for CLIL teaching. Aside from the Faculty of Humanities and Social Sciences (various language departments), there are no bilingual teachers so, at some faculties, content teachers attend language classes in order to improve their L2 knowledge (L2 is overwhelmingly English) and attain the necessary language proficiency for bilingual teaching (for example, such is the current situation at the Faculty of Mining, Geology and Petroleum Engineering). If CLIL teaching were ever attempted in any other language than English (German, French, etc.), the majority of content teachers would find it impossible to acquire the language proficiency needed. Even with English, the situation leaves a lot to be desired since a great deal of teachers have barely attained a B2 level, which is insufficient for CLIL. This is why language teachers are generally expected to acquire knowledge of the subject, regardless of which subject we are talking about. This takes a lot of time and effort (usually years of additional study and reading) on the part of the language teacher and produces different results.

Another important issue that CLIL teachers, both language and content teachers, should pay particular attention to is the need to embrace pluriculturality. CLIL provides students with an unprecedented opportunity to study and work within (as well as familiarize oneself with) a new and different culture through the study of L2. Acquainting oneself with different views, opinions, values and practices of L2 native speakers facilitates collaboration and cooperation later on, while promoting the acceptance of others and different perspectives.

As we have mentioned before in this paper, the situation with CLIL or even with the existence of study programmes taught in English at the University of Zagreb is not good.

With regards to the teachers teaching such courses, some of them report in their CVs that their English-speaking abilities are at the C1 or C2 level, but generally speaking, they do not provide any international test results that would back up such claims (IELTS or TOEFL). In our experience as professional language teachers at different faculties, the majority of content teachers are at the B1/B2 levels which, in our opinion, makes them ill-equipped to teach classes in English, let alone try to organize and teach a CLIL class. Since the majority of first-year students who come to any faculty are already at the B2/C1 level, they very quickly become aware of their content teachers' inadequate language skills, which leads to ironic remarks and makes them lose faith in their teachers' professional abilities and expertise.

As far as the authors are aware, the faculty's only demand on the teachers who have volunteered to teach in a foreign language was to be willing to do so. No formal language tests were administered, and the teacher's language abilities were not checked in any way, nor were the professional language



teachers working at the time at the faculties consulted. In our opinion, such an approach is inexcusable because it opens the door to lowering the standards of the quality of teaching and general lowering of standards that must be maintained at the university level at all costs.

Another issue is that content teachers do not see themselves as language teachers (Lasagabaster, 2014). They use the language to the best of their ability to pass on the content knowledge but are not qualified to teach any aspect of language. So, aside from the language being their medium of instruction, content teachers lack linguistic and didactic competence to be able to teach such a class well. Without a doubt, LSP professionals are most competent to ask management to answer some strategic questions, such as what are the institutional objectives where language is concerned, what are the pedagogical approaches to be used and what means will be used to achieve such objectives. Another important issue is that of the evaluation method of the entire process. LSP teachers should be the ones to ask what is to be done in connection to introducing CLIL, what is planned and what long-term goals are to be met. Content teachers are usually not aware of the need to ask such questions.

So, the only real CLIL lessons that, as far as we know, actually take place at the University of Zagreb, are those taught by foreign language teachers teaching language for professional or specific purposes. This is a particularly demanding process because as Kees de Bot (2002, as cited in Marsh, 2002) warns:

It is obvious that teaching a subject in a foreign language is not the same as an integration of language and content... language teachers and subject teachers need to work together... (to) formulate the new didactics needed for a real integration of form and function in language teaching.

In CLIL, there must be very close cooperation between the language and the content teacher, which, in our case, means that the language teacher must be able to seek help, clarification and in some cases instruction from the content teacher to be able to formulate the goals and the necessary steps in designing a good CLIL lesson.

## 7 What should a good CLIL lesson look like?

For a CLIL lesson to be successful, one must first realize that such a lesson is neither a language lesson nor is it a subject lesson transmitted in a foreign language. In a paper published in 1999, Coyle introduced the so-called “4Cs curriculum” (Coyle, 1999, p. 53): “The guiding principles ... focus on a complex interrelationship between the four Cs: content, cognition, communication and cultural awareness. Fundamentally, I would suggest that it is through progression in the knowledge, skills and understanding of the content, by engagement in associated cognitive processing, interaction in the communicative context, and a deepening awareness and positioning of cultural self and otherness, that learning takes place”.

So, a good CLIL lesson is based on a combination of:

- Content – which ensures the advancement in skills, knowledge and understanding of specific elements of a defined curriculum;
- Communication – language is not the object (goal) of learning but a vehicle used daily through which the process of learning (and teaching) is achieved. Communication, according to Coyle, is based on interaction rather than just reaction;
- Cognition - developing thinking skills by engaging or challenging the learner;
- Culture - exposure to different perspectives which foster tolerance and acceptance of diversity.



As far as content is concerned, this is the area where the majority of content teacher/language teacher cooperation can happen. The content teacher is expected to help the language teacher to master a whole new area of science (in the case of the Faculty of Mining, Geology and Petroleum Engineering three different areas of science, and in the case of the Faculty of Humanities and Social Sciences 23 departments with both language for specific purposes and language for academic purposes) and serve as a technical consultant who can help in the design of a CLIL class.

With regard to the Faculty of Mining, Geology and Petroleum Engineering, this hasn't happened yet. Although the majority of content teachers have been forthcoming, only a few of them were actually able and willing to help with the technical vocabulary and literature in English and, when consulted about the topics that would be advantageous for the students, the majority had no real idea what to advise.

Regarding the Faculty of Humanities and Social Sciences, the content of language for specific purposes has been specially designed for students of Psychology, Sociology, Pedagogy and Information Science who have their separate courses tailored to their needs and interests. For students of other departments, the teacher combines materials from their fields of study to be generally acceptable and accessible to all the participants of the course, concentrating on the development of academic skills through the content. The students help design the course by working in their specific fields through presenting professional topics orally and writing content-specific essays.

In the case of communication at the Faculty of Mining, Geology and Petroleum Engineering, English was established as a means of communication in the English class, not only when discussing the study topics but in everyday communication. This transformed English from being the object of learning into a language used in the process of learning and teaching. This process was long-lasting and difficult because students are initially not willing to use the foreign language in their communication with their colleagues (the excuse is that they feel silly, that they don't really know each other and they are shy and self-conscious) and if they are not constantly reminded by the teacher to use English, they will very quickly slip back into their routine and use Croatian instead. By their second year, this problem is usually solved, and they stop even thinking about this but automatically revert to English during their English class.

The students of the Faculty of Humanities and Social Sciences generally enroll with high-level English (B2 and C1) so the language of communication in the classroom is English and they do not have problems with expressing their views and participating in discussions in the foreign language. On average, the type of student at this faculty is open, willing to talk and has a wide area of interest in their specific study and a broad range of cultural and social topics, as well as in world affairs. Nonverbal communication also plays an important part in language classes. Generally speaking, it is always present in classroom communication especially through presentations where students are instructed to pay attention to body language through the appropriate use of some features such as facial expressions, eye contact with the audience, gestures, posture and tone of voice. Specifically speaking, it is also a cultural element students research in their field of study. A well-known example of this is the meaning and use of Italian gestures. Some features of sign languages are introduced as well.

Such development of communication is a prerequisite for the development of the "third C," cognition. Since language is no longer viewed as an obstacle, they are now free to start using it to find out more about their field of interest, read and discuss topics closely connected to their profession as well as others.

The "fourth C" unfortunately is not seriously developed in CLIL class at the Faculty of Mining, Geology and Petroleum Engineering and the reason is that the language taught is the language for professional purposes and not general English. This means that the teacher has a limited number of

lessons dedicated exclusively to learning and mastering new ideas and concepts connected to the students' chosen profession which is practiced all over the world. Occasionally, if a little bit of time can be carved out, the students are taught facts that might come in handy later in life, such as facts about body language and different customs in different cultures (things that can be helpful during negotiations, meetings, business dinners). However, due to time constraints and the huge workload, there is only so much that can be done.

On the contrary, culture is an essential and inevitable part of language courses at the Faculty of Humanities and Social Sciences. To some students, it is their main field of study, such as in the case of ethnology, culturally anthropology and sociology. Culture is inseparable from languages and national literature, so students of these fields have courses of culture incorporated in their curriculum. Cultural content in language classes covers a wide area of interests, such as customs and traditions, living habits, national cuisine, dance, music, clothes, art, cinema, national holidays and cultural stereotypes. Sociological, economic and political topics, historical events, environmental issues, religion, educational systems, practices and methodologies, literary and artistic movements all constitute a part of language classes. There are topics from coffee culture, tea culture, fashion, the importance of inventions, human rights, to languages and cultures in contact and multiculturalism.

## 8 Conclusion

The development of CLIL as a language and content learning system started because of the need that has appeared with the development and growth of the European Union. The basic goal was fostering student exchange, integration, modernization and helping to expand the work market for EU citizens. Students quickly realized the significance of this new method and in time, the system was formally developed as a system of collaboration between language and content teachers. Croatia became an EU member state in 2013, and the same needs and desires appeared in its educational system. However, aside from language students at the Faculty of Humanities and Social Sciences and language instruction for professional purposes at some of the other faculties of the University of Zagreb, CLIL instruction has not taken root. There are numerous reasons for that but some of the most obvious ones are that content teachers' command of English as the language of instruction is not at a high enough level, they have no knowledge or training in linguistics, pedagogy or teaching techniques and there is too little time (too few lessons) to be able to fully apply the "4C curriculum", which is at the basis of every good CLIL lesson. Tertiary level language for professional purpose teachers, who are the ones actually trying to teach a CLIL course, are expected to master the discipline whose language they are teaching, design and execute the curriculum and, occasionally, even train content teachers in language skills, all the while working full-time jobs themselves and for no additional reimbursement.

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