

**TEACHING ENGLISH THROUGH VISUAL ARTS TO 9th
GRADERS IN FINNISH COMPREHENSIVE SCHOOL:**

A Material Package

Master's Thesis (English as a secondary subject)

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Tiivistelmä – Abstract <p>Opetushallitus julkaisi vuonna 2014 uudet perusopetuksen opetussuunnitelman perusteet (OPS), jotka otettiin asteittain käyttöön vuonna 2016. Uudessa OPS:issa kannustetaan muun muassa laaja-alaiseen osaamiseen, oppiaineiden välisten rajojen rikkomiseen sekä monipuolisiin opetusmetodeihin, mikä tarjoaa paljon mielenkiintoisia mahdollisuuksia kieltenopettamiseen. Tässä materiaalipaketissa englantia opetetaan yhdessä kuvaamataiteen kanssa muun muassa yhteisopettajuuden keinoin.</p> <p>Työ koostuu teoriaosasta, jossa käydään läpi uuden OPS:in keskeisin sisältö tavoitteinen ja sitä tukevat opetusmenetelmät, sekä oppimateriaalista, joka koostuu seitsemästä työn teoriaosan mukaisesta tehtäväkokonaisuudesta.</p> <p>Teoriapohjaksi valikoituivat Content and language integrated learning, toiminnallisuus (learning by doing), tehtäväpohjainen kielenoppiminen ja -opetus (task-based language learning and teaching) sekä yhteisopettajuus (co-teaching), jotka sopivat erittäin hyvin yhteen OPS:in käsitykseen oppijasta aktiivisena toimijana rakentamassa tietoa vuorovaikutuksessa muiden kanssa.</p> <p>Uusi OPS velvoittaa vähintään yhteen monialaiseen oppimiskokonaisuuteen lukuvuodessa ja tämä materiaalipaketti on tarkoitettu muokattavaksi inspiraation sytyttäjäksi opettajille, jotka näitä kokonaisuuksia suunnittelevat. Tehtäväkokonaisuuksissa on hyödynnetty kaikkia laaja-alaisia kompetensseja sekä mahdollisimman monipuolisia menetelmiä niin englannin kuin kuvataiteenkin osalta. Kaikki tehtävät sisältävät runsaasti keskustelua.</p>	
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1 Introduction

During the recent years, the Finnish educational system has been at a critical period. Changing working life, globalizing world, modern technologies and increasing need for transversal competences have created the pressure for the school system to change. The schools must prepare the pupils for the challenges of the future. Learning and teaching have been in transition for some time now and learning is considered currently as a fun and life-long experience.

Since learning and teaching are at present in transition in Finland, there is not yet sufficient teaching material for the teachers to use. Some commercial material does exist, but it has been created and published before the publication of the newest Finnish National Core Curriculum (FNCC 2016). In addition to that, plenty of the material focuses only on some aspects of the FNCC 2016 whereas teachers need ready-made materials for entities that combine several aspects of the newest FNCC. This material package is created for that need stemming from the FNCC 2016.

The target group of this material package consists of the Finnish 9th graders studying English and visual arts in comprehensive schools. The objective is to provide teachers with versatile task cycles in accordance with the aims and methods of the newest FNCC, which can be modified based on the needs of the group.

Firstly, I will present an overview of the aims and aspects mentioned in the newest FNCC. I will go through the aims concerning English and visual arts. Then I will present the transversal competences and the need for multidisciplinary learning modules in the FNCC 2016. After that I will present the approaches and methods used in the material package which are *content and language integrated learning*, *learning by doing*, *task-based language learning and teaching* and also *co-teaching*. These approaches are in accordance with the newest FNCC. Lastly, I will present the framework of the material package and evaluation of it. The material package is the APPENDIX 1.

2 Multidisciplinarity and Basic Education

In this section I am going to present the Finnish National Core Curriculum (FNCC 2016), published in Finnish in 2014 and in English in 2016, with its key concepts, such as *transversal competences* and *multidisciplinary learning modules*, and the regulations, it sets to teaching English language and visual arts.

2.1 Finnish National Core Curriculum for Basic Education 2014

The National Core Curriculum (FNCC 2016) is the foundation of the compulsory basic education in Finland, drawn up by the Finnish National Agency of Education, and it functions as a guideline for local curricula throughout the country. It includes a vast framework for education: the objectives and core contents of different subjects, the principles of the assessment, special-needs education and pupil welfare et cetera. There are also principles for a good learning environment and learning/teaching methods. (Finnish National Agency for Education 2017.)

The values and the conception of learning form the basis of the FNCC. According to FNCC (2016: 15), each pupil is unique and has a right to a good education. Respecting human rights, cultural diversity, equality and democracy are crucial among general knowledge, ability and a sustainable way of living (FNCC 2016: 16). The pupils are seen as active participants learning independently and together in interaction with others in various environments. The basic education should support the pupils' creativity, critical thinking and self-regulation, as well as, provide them with the learning-to-learn skills, which make the lifelong learning possible. The learning process is seen as cumulative and long-term persistent practice is necessary to it (FNCC 2016: 17). Judging from this, the conception of learning of the FNCC is socio-constructivist (Rauste-von Wright et al. 2003: 162-177). However, some teachers are quite sceptical about the newest FNCC. For example, Vehviläinen (2017: 70) claims that pupils in comprehensive schools are not learning the required basic skills due to the excessive need for self-direction. However, it should be noted that self-direction does not mean there would be no teaching, but it allows more versatile teaching methods.

The FNCC includes certain goals and it aims for transversal competence of the pupils. These national goals of the basic education, outlined in the section 2 of the Basic Education Act and in the sections 2-4 of the Government Degree (422/2012), are the following: to support the growth of the pupils' as human beings and responsible members of society, to provide the pupils with general knowledge and skills, and to promote equality and lifelong learning (FNCC 2016: 20). In addition to the goals mentioned, the FNCC (2016: 21-25) lists seven transversal competence areas (discussed in detail in 2.1.3.), which are: thinking and learning to learn (T1), cultural competence, interaction and self-expression (T2), taking care of oneself and managing daily life (T3), multiliteracy (T4), ICT competence (T5), working life competence and entrepreneurship (T6), and participation, involvement and building a sustainable future (T7).

The FNCC (2016: 20, 30-31) encourages also to cross the boundaries of individual subjects and to take advantage of versatile learning environments and working methods. The learning environments must be flexible, accessible, clean, aesthetic, safe, ergonomic, ecological and appropriate when it comes to acoustic or lighting conditions and information and communication technology. They should enhance learning and creative solutions. Nature, libraries, sports centers et cetera are also part of versatile learning environments. When selecting varied working methods, the goals set for teaching and learning, the pupils' needs, capabilities and interests, differentiation, and the characteristics of different subjects work as a starting point. Varied working methods make learning joyful and creative. According to Paalasmaa (cited in Tikkanen 2017: 25), play, which is necessary for children, is a prerequisite for creativity. In order to enhance the motivation of the pupils and give them more responsibility for their own learning, teacher selects the working methods in interaction with the pupils. (FNCC 2016: 30-32.)

2.1.1 English

The increasing importance of English as a lingua franca in the world has been taken into account in the newest National Core Curriculum, and therefore it includes a separate section dedicated to the English language (FNCC 2016: 375-379) whereas other foreign languages have their common objectives and core contents (FNCC 2016: 379-391).

Even though English has its own section in the FNCC, there are some general guidelines for all languages. According to that section (FNCC 2016: 374-375), language teaching in general should be very versatile. The interests of the pupils should be taken into consideration for example when choosing different texts. Teachers are expected to encourage pupils to utilise their language competence outside the school and for researching. According to Halvari (2014: 11), by valuing informal language learning more, it is possible to also reward those pupils who are quite proficient but who have not been previously rewarded for their language skills. Furthermore, an introduction to language awareness and guidance to appreciate other languages and different cultures is crucial.

The instruction of the English language should support the pupil in enhancing the proficiency acquired earlier and it may also be integrated with different subjects and multidisciplinary learning modules (FNCC 2016: 375). The objectives of the instruction of the English language are multiple (FNCC 2016: 376, 378-379). The pupils should become familiar with the linguistic key concepts and to be able to draw conclusions on the regularities of the English language. The status of English as lingua franca and its appreciation is discussed. The pupils should learn to make observations on the possibilities for acting and learning in the English language environments and to set goals, at the same time reflecting and assessing their learning independently and with others. The pupil should also learn to use different communication strategies (e.g. for meaning negotiation and rephrasing) and how to be culturally appropriate and polite in communication situations.

The assessment of language proficiency is done by using a grid which is founded on the Common European Framework of Reference for Languages (CEFR) (*Kielitaidon tasojen kuvausasteikko* ; Finnish National Agency for Education). The expected level of proficiency after the grade 9 (15-16 -year-olds) at the end of comprehensive school is B1.1 (FNCC 2016: 378, 379), which means that the pupil is able to communicate and to participate in discussions and to express his/her opinions fairly effortlessly in everyday communication situations. The pupil understands the main ideas and some details of standard language speech and popularised written text, based on a shared experience or general knowledge and without preparation. He/she can also explain key points and some details of different real-life or fictional topics connected to daily life that interest him or her. A fairly extensive vocabulary and a resource of structures and some common phrases and idioms should be used. The pupil is also able to apply a number of basic rules of pronunciation.

The language use is meant to be as appropriate, natural and meaningful for the pupils as possible, which has an influence on the learning environments and working methods. The pupils work as active participants in pairs and in small groups using a versatile range of learning environments, communication channels and devices. Gamification, music and drama provide variety to the instruction. The teachers are expected to cooperate in order to meet the objectives of plurilingual education. English should be used when it is possible. (FNCC 2016: 377.)

2.1.2 Visual arts

The objectives of visual arts are diverse in grades 7-9. By and large, the pupils are encouraged to use the means of arts to explore the culturally manifold reality and to express themselves with images at the same time interpreting them and reinforcing their construction of identity. Visual arts should bring about understanding of phenomena of visual culture and pass on and reshape traditions. The pupils' visual production skills are reinforced, and the pupils are encouraged to observe arts and to discuss the observations made. They should also learn about the aesthetic, ecological and ethical values related to visual arts. (FNCC 2016: 458, 459.)

The two key concepts concerning the learning environments and working methods of visual arts are variety and learning by doing. The learning environments should be diverse, from the classrooms and museums and to online environments as well. The pupils' personal needs should also be considered when choosing working methods and they can vary from traditional techniques, such as painting, sculpting and graphic arts, to the practices of contemporary art, for instance performances, media art and installations. Cooperation with other subjects is not uncommon. A school culture encouraging learning and interaction in and outside the school is also one of the aims. (FNCC 2016: 458, 460).

The pupils' own experiences and imagination form the basis of the three content areas of visual arts. Their opinions should be taken into account when choosing the topics, working methods and tools. These content areas are: 1) pupil's own visual cultures, 2) visual cultures in the environment, and 3) the worlds of visual arts. The first one means that the images and contents selected, and the basis of visual work are linked to the pupils and their own visual

cultures, such as drawing at home or taking pictures with a mobile phone. All human-made products and functions related to sight are part of visual cultures (Räsänen 2017). The second one means that different environments, media cultures, virtual worlds and objects affect the choice of the contents. The third one means that different times, cultures and environments are taken into consideration when choosing the contents. (FNCC 2016: 459.)

The assessment in visual arts is related to all of the objectives mentioned above, including for example the image production, interpretation skills, and knowledge about the visual culture and arts. In general, the assessment should encourage and guide the pupil, for example to express their own opinions and to appreciate other people's views and take into account his/her personal progress in the subject. (FNCC 2016: 460.)

2.1.3 Transversal competences

As I have stated above in 2.1, the FNCC (2016: 21-25) lists seven transversal competence areas (discussed in detail in 2.1.3.): thinking and learning to learn (T1), cultural competence, interaction and self-expression (T2), taking care of oneself and managing daily life (T3), multiliteracy (T4), ICT¹ competence (T5), working life competence and entrepreneurship (T6), and participation, involvement and building a sustainable future (T7). According to the FNCC (2016: 21), the need for these transversal competences, which are entities composed of skills, values, knowledge, attitudes and will, arises from the changes in the surrounding world. Kyllönen (BBC Mundo 2015) agrees that the transversal competences are needed in the future. The pupils should also receive feedback, support and guidance for building their competence (FNCC 2016: 21). All transversal competence areas should be present in each subject and each grade unit² has its own objectives and key content areas for them.

In Finland, in grade 9, the pupils are around at the age of fifteen and because of this, they are already expected to be quite capable of developing their transversal competences if attention is paid to those competences and the pupils are given tools for developing them. The school is supposed to be a meaningful community for the pupils, laying the foundation for their well-

¹ Information communication technology

² Grade unit means that certain grades (e.g. grades 1-2, grades 3-6 and grades 7-9) are treated as a unit which has a special task. It takes into account the age and developmental stage of the pupils, which then smooths the transitions from one phase to another. FNCC 2016: 300

being and for a sustainable way of living. Pupils should reflect and get examples of what sustainable development means in practice and what social, societal, economic, cultural and ecological prerequisites there are for it (FNCC 2016: 301).

All these transversal competences entail several aspects. Firstly, the pupils should improve their thinking and learning to learn skills and learn how to take responsibility for their own school work (T1). Imagination, ethical thinking, empathy and courage for confronting unclear information and for expressing their own experimental knowledge are crucial for pupils developing their thinking. They should get positive experiences and emotions as well as guidance in staying attentive and in using technology and studying strategies. Reflecting on good life and right and wrong, collaborative problem solving, argumentation, reasoning and deduction all promote thinking skills. The visual arts have a special role in promoting aesthetic thinking by stimulating emotions and creativity (FNCC 2016: 302).

Secondly, the pupils should learn about cultural identities and culturally sustainable way of living (T2). The pupils should understand the value of human rights and diversity as a positive resource, and the influence of different cultures, religions and worldviews in society and daily life. They will learn about the good manners, the impacts of media and how to respect and trust other social groups and peoples. They should be given opportunities for experiencing and interpreting art, culture and cultural heritage, especially with the means of art. Being in control of their own body and expressing their emotions, views and thoughts are important for the pupils to learn. They should also be taught about the aesthetic values and be able to enjoy various forms of it (FNCC 2016: 302-303).

Thirdly, the school should support the pupils' independence and give them an idea of how to live a balanced and healthy life and to take responsibility for themselves and others (T3). This includes for example information about nutrition, rest, intoxicant-free lifestyle and good manners. The pupils should practise their social and emotional skills and learn how to act in case of an accident. They should be taught about ethical questions related to technology and also about privacy and personal boundaries. Responsible management of finances is also a part of this area (FNCC 2016: 303).

Fourthly, the pupils should expand their knowledge about the range of texts and practise different types of literacies, such as analytical, critical, visual and ethical literacy (T4). The

pupils should practise producing, interpreting and communicating information and expressing their opinions and views with various means of communication. They should deal with narrative, descriptive, instructive, argumentative and reflective text genres and also with texts that are related to working life. Numeracy, reliability and media literacy are also important aspects of this area (FNCC 2016: 303-304).

Fifthly, the pupils should advance their knowledge and skills about information technology and how they can utilise those skills and knowledge in their lives (T5). The pupils should practise programming and learn to understand the use and principles of different devices, software and services. Responsible and safe use of ICT (including copyrights and healthy and ergonomic use of ICT), source criticism and networking are also parts of this area. (FNCC 2016: 304).

Sixthly, the school should raise interest and positive attitudes towards work and working life (T6). The pupils should be familiarised with the specific features of business and industries and the key sectors in the local area, and they should get experiences of working life and cooperation with actors outside the school. They should learn about team work skills and the importance of language and interaction skills. Volunteer work and project work are introduced. The pupils should develop their own strengths and learn how to take initiative and controlled risks. The pupils should become conscious of the traditional gender roles and explore study and working life opportunities. Learning through experience is expected. (FNCC 2016: 304-305).

Seventhly, and finally, the school should teach the pupils how to act as members of a democratic society (T7). The idea is to raise interest in common and societal issues. The pupils should be taught to express their view constructively, to take more responsibility and to evaluate their own and other's actions. They should get the feeling of being heard and appreciated and this can be done by giving them possibilities for involvement for example with peer supporter activities or volunteer work. The pupils should learn negotiation skills, arbitration and conflict resolution and they should make concrete actions for the good of the environment (FNCC 2016: 305).

2.1.4 Multidisciplinary learning modules

Multidisciplinarity is a part of integrative instruction, which aims at getting the pupils to see and to understand the relationships between different subjects and the connections of those relationships to their own lives, to the society and to the community and humankind in general (FNCC 2016: 32, 34). Integrative instruction can be executed in several ways for example by parallel study, which means studying a single theme simultaneously in two or more subjects, by functional activities, such as theme days, or by longer multidisciplinary learning modules, which mean planned cooperation between several subjects (FNCC 2016: 33).

Multidisciplinary learning modules are study periods exploring real life phenomena from the pupils' world of experience by crossing the boundaries between different subjects. (FNCC 2016: 33-34). The school's values and conception of learning should be manifested in their realisation and their realisation should promote the development of transversal competences (FNCC 2016: 34). At least one versatile, and long enough, multidisciplinary learning modules per each school year should be included in the pupils' studies (FNCC 2016: 33). These modules exploit the approaches, concepts and methods that are typical to each subject (FNCC 2016: 34).

2.2 Summary

As the FNCC 2016 was only recently published, previous research on it is almost non-existent. Thus, the theoretical framework of this material package is heavily based on the FNCC 2016 itself. In my opinion, the words *versatility* and *life* capture the core of the newest FNCC. This will show in every subject at school, such as in English and in visual arts. Learning environments, working methods, topics discussed, and materials used will all be versatile. The world's diversity is kept in mind while everybody is learning together and by oneself. And the same applies for the pupils and the teachers alike. In order to be compatible with the FNCC 2016, the learning and teaching materials should be adaptable and applicable, and they should encourage the pupils towards self-direction, keeping in mind their age level, and towards creativity. There is still space and need for traditional teaching as well since it forms an important part of variation.

In the case of the subjects of this material package all this mentioned can be shown in various ways. In the FNCC 2016 the importance of communication and language is finally understood and underlined due to our ever-globalizing world. This emphasises the importance of teaching and learning the English language in particular, since it is the *lingua franca*. As fluent communication is now the goal, there will be more discussions and emphasis on oral production than there has been previously. Language is a tool for, for example, the transmission of information, meaning negotiation and self-expression, and therefore English can be used for all these purposes. Critical thinking and empathy can also be bolstered with English, by reading or by discussing.

The FNCC 2016 works also well in visual arts. For example, learning by doing has already been a familiar concept for visual arts, but now there is a possibility for even more versatile learning than before. Several topics and diverse cultures mentioned in the transversal competences can be dealt with the means of arts. For example, in industrial visualization and design, T6, T5 and visual arts are carefully interwoven. Sustainable development and friendliness to the environment (T7) can be reflected in the materials used, and the emotions (T1) can be expressed in several ways by using versatile techniques.

In my opinion, the FNCC 2016 indicates that learning is not something separate for people's everyday lives. Instead it is something substantive for human beings and it can be as versatile as humans and the world are. In practice, the FNCC 2016 means that the teachers will be using teaching methods and approaches, which support the self-directness of the pupils and create a versatile and fun learning environment, such as *task-based language learning and teaching* and *learning by doing*. The pupils will be working, reflecting and researching together in groups and the teacher takes a more guide-like role. The pupils will use more technical devices than previously, and the themes discussed, such as ethical consumerism, stem from the transversal competences or from the pupils' lives and personal interests. The teachers will collaborate more and teach together. In language teaching, the target language will be used as much as possible. All these aspects have led me to use also *content and language integrated learning* and *co-teaching* in this material package, which will be discussed in more detail in the next chapter.

3 Teaching approaches compatible with the FNCC 2016

In this section I am going to present the methods and approaches used in the material package in APPENDIX 1, such as *Content and language integrated learning* (CLIL), discussed in Chapter 3.1, *Learning by doing*, discussed in Chapter 3.2, *Task-based language learning and teaching* (TBLLT), discussed in Chapter 3.3 and *Co-teaching*, discussed in Chapter 3.4. As I have stated in chapter 2.2, these all are compatible with the FNCC 2016. For example, purposeful interaction preparing pupils for future is included in CLIL, the FNCC and TBLLT alike. Learning through experience is crucial in both the FNCC 2016 and learning by doing. The increased importance of language awareness inspires towards using CLIL, which fits also with multidisciplinary, which in turn goes well with co-teaching. With co-teaching, it is easy to provide the pupils with a good model of collaboration, which also is a requirement in the newest FNCC. Based on these and other aspects, the choice of these approaches and methods for this material package is almost the inevitable.

3.1 Content and language integrated learning (CLIL)

Content and Language Integrated Learning (CLIL) is an educational approach in which both content and language are taught and learnt through an additional language (also known as vehicular language), which is usually a learner's foreign language. Even though CLIL is related to some other educational practices, such as English as an Additional Language (EAL), its content-driven nature and the fusion of language and content distinguish it from other existing language teaching approaches. (Coyle et al. 2010: 1, 4, 21-22.) The terminology used can vary even based on the proportion of the additional language used. These terms include for example *language showering*, *language enrichment* and *immersion* (Roiha 2012: 13). At times, CLIL and immersion are used interchangeably, although immersion is more structured with clearer key principles than CLIL (Nikula and Mård-Miettinen 2014: 3-4 ; Roiha 2012: 13). Nevertheless, CLIL involving a variety of models (such as interdisciplinary module approach and language-based projects etc.) makes it adaptable to different types of contexts and for different learners (Coyle et al. 2010: 21-22). In this material package, CLIL is understood in such a way that the instruction is almost only in English. Hence, English is the language of learning, language for learning and also language through learning. The use of L1 and code switching, which means that a speaker alternates between two or more languages, are occasionally present if they are found to be useful or crucial to the learning

process. This means that if the pupils feel the need to use L1 or even code switching, they can use them. However, they are encouraged to use English as much as possible.

Even though, the term *Content and Language Integrated Learning* was adopted in 1994 (ECML 2011), as a teaching method, CLIL is surprisingly old, since already two thousand years ago in Ancient Rome some privileged children were educated in Greek (Coyle et al. 2010: 2-3). However, globalization since the late 1990s, the forces of economic, social convergence, the immersion in Canada in 1960s, the 1950s cognitive revolution, the constructivist perspective on learning and other issues related to languages and learning have all increased the interest in CLIL at present (Coyle et al. 2010: 2-4 ; Nikula and Mård-Miettinen 2014: 2).

There are five different inter-linked CLIL dimensions including focuses and reasons for teaching CLIL: *Culture, Environment/Context, Language/Communication, Content and Learning/Cognition* (Coyle et al. 2010: 16 ; Marsh et al. 2001: 16). The cultural dimension includes for example the idea of developing intercultural communication skills and building basic intercultural knowledge (Marsh et al. 2001: 19, 21). The environment dimension focuses on preparing for internationalisation and accessing international certification (Marsh et al. 2001: 27, 29). The language dimension is especially interested in improving language competence in general (including reading, writing, speaking and listening skills), introducing a target language, and deepening language awareness (Marsh et al. 2001: 33, 37, 41). The content dimension means that content is studied through different perspectives with the access to subject-specific terminology and at the same time learners develop their skills for future studies and working life (Marsh et al. 2001: 43, 45, 47). The learning dimension aims at improving individual learning strategies and learner motivation and diversifying methods of classroom practice (Marsh et al. 2001: 49, 51, 53). All five dimensions are usually interrelated in CLIL practice (Marsh et al. 2001: 17).

For demonstrating integrating content and language learning, Coyle et al. (2010: 41) present a framework called *The 4Cs Framework*, which consists of four contextualized building blocks: *content* (subject matter), *communication* (language learning and using), *cognition* (learning and thinking processes) and *culture* (developing intercultural understanding and global citizenship). This framework has seven principles as a basis: 1) Learners create their own knowledge and understanding at the same time as they are developing and acquiring skills. 2)

The linguistic demands of content should be analysed so that the learner is able to interpret the content. Thus, cognition and content are related to each other. 3) The linguistic demands of thinking processes should be analysed. 4) Language with three perspectives should be learnt: language of learning (to access basic concepts relating to the topic), language for learning (needed to operate in a foreign language environment) and language through learning (to support and advance thinking processes). 5) Interaction is crucial to learning. 6) Intercultural awareness is highly important. 7) The contextual variables of the wider educational context need to be ruled in (Coyle et al. 2010: 36-38, 42).

In this material package, I am going to combine these basic principles of CLIL together with task-based language learning and teaching, since they both share some key principles and they both promote meaning-based negotiated interaction (Roos 2014: 105-106). The tasks promoting communication, content, cognition and culture match the requirements of CLIL (Roos 2014: 106). While designing the tasks for this material package, the general issues related to assessment in CLIL (such as *What is assessed - content or language*, see Coyle et al. 2010: 114) are also taken into consideration.

3.2 Learning by doing

Learning by doing is a pedagogical approach emphasizing the importance of doing and experiencing in learning (Reese 2011: 1). It involves all the actions of a learner, for example movement, doing and active thinking (Reese 2011: 1). It relates to John Dewey's pragmatism, and van Lier's ideas of second/foreign language learning and acquisition, and also to the socio-constructivist conception of learning consisting of Vygotsky's, Bruner's and Piaget's theories inter alia. Learning by doing with its idea of active learners has already been important part of Steiner's pedagogy and Montessori's ideas (Paalasmaa 2011: 150 ; Montessori 1976: xv), but with the newest FNCC, it is becoming increasingly significant for the entire basic education throughout Finland.

The term learning by doing originates from pragmatism whose founding father is regarded to be an American philosopher, psychologist and educational reformer John Dewey (1859-1952) (Väkevä 2011: 70-71 ; The Library of Congress 2016). According to Dewey (1938: 18), learning happens during problem-solving and new experiences. In schools, pupils always have experiences, but teachers should be concerned about the character of those experiences,

since although all learning happens through experience, not all experiences are educative (Dewey 1938: 25, 27). Dewey also believes that learning should be relevant and practical and that the school is supposed to represent real life since the main purpose of education is to prepare the pupils for future (Dewey 1938: 18).

Van Lier states that an activity (*doing*) and a topic are two crucial parts of every interaction (van Lier 1994: 145). These two parts are not always equally important and sometimes the focus is on how things are done and said instead of what is being talked about (van Lier 1994: 148). The tasks involving working with the target language done in the classroom are expected to include purposeful interaction between the learners (van Lier 1994: 92). At school, the pupils practice the transmission of information the most, which is remarkable since in everyday life the language and people's verbal interaction are mainly used for maintaining and creating social relationships rather than for the transmission of information (van Lier 1994: 29). This could be fruitful for a teacher to bear in mind while creating classroom activities. Van Lier (1994: 32) points also out that learning can occur in the conditions created by teaching but that the teaching never causes learning. Van Lier (1994: 77) also emphasizes the social context of learning in the classroom with the three following points: 1) learning is an interactive and hence social activity, 2) the classroom is a social setting, and 3) the classroom is one aspect of social life.

As I have already stated in Chapter 2.1, the socio-constructivist conception of learning emphasizes the importance of learner's activeness and interaction in learning. Learning is seen as an active, cumulative and life-long process of constructing knowledge in meaningful contexts (Rauste-von Wright et al. 2003: 162-177). According to Vygotsky (cited in Lantolf and Thorne 2006: 214 and in Larsen-Freeman and Anderson 2011: 142), higher forms of human consciousness, such as learning, are generated by socially meaningful activities. The optimal 'place' for this is the *zone of proximal development* (ZPD) which means a zone in which a learner can develop and operate with guidance (Moll 1990: 156-157 ; Lantolf and Thorne 2006: 266). This relates closely to Bruner's idea of *scaffolding* which means that a teacher provides scaffolding and guidance and support to a learner at the right time (Rauste-von Wright et al. 2003: 171 ; UCD Dublin).

As has been mentioned in Chapter 2.1, FNCC is the foundation of the compulsory basic education in Finland and therefore it is highly significant what has been written in it.

Although the words *toiminnallinen* and *toiminnallisuus* (meaning *active* and *learning by doing*, translated as *functional* in the FNCC 2016) are used dozens of times in the newest FNCC, they are not defined there explicitly. They are, however, used together with words including *experiential*, *activities* and *working methods* implying at the same time a certain meaning of an active learner experiencing things and therefore learning (see for instance FNCC 2016: 31, 33 ; POPS 2016: 30, 31).

3.3 Task-based language learning and teaching (TBLLT)

Task-based language learning and teaching (TBLLT) is a pedagogical approach developed as a response to more traditional teacher-dominated and form-focused practices by second language acquisition researchers and educators (Long and Norris 2000 cited in Van den Branden 2006: 1). TBLLT focuses on communication and conveying a message through an authentic language use in order to complete meaningful tasks (Larsen-Freeman and Anderson 2011: 149-150 ; Ellis 2010: 6). Language proficiency and fluency are said to develop in real life situations where the target language is used by the learner (Van den Branden 2006: 6). Thus, TBLLT is also related to socio-constructivism which I have discussed in Chapters 2.1 and 3.2.

The definition of a *task* varies between different researchers (see for instance Van den Branden 2006: 4, 7-8 and Kazeroni 1995: 4-5), but based on several definitions, it is reasonable to state that a task is an activity that has a goal and a clearly defined outcome. In addition, its primary focus is on meaning and the participants at least partly choose the linguistic resources they need in order to complete the task (Van den Branden 2006: 4 ; Rodríguez-Bonces and Rodríguez-Bonces 2010 ; McCambridge 2016a: 3). The tasks can be categorized into several different subclasses. Nunan (2004: 56) presents three principal task types: information gap, reasoning gap, and opinion gap. In order to be completed, an information gap activity requires the exchange of information between the group members (Nunan 2004: 57). In a reasoning gap activity, learners must derive, for example by deducing or reasoning, information from already given information. During an opinion gap activity, learners must express their feelings and personal preferences so that the task can be completed.

Before implementing TBLLT, the question of promoting language learning in TBLLT should be discussed. Van Gorp and Bogaert (2006: 78-91) explain that language learning is enhanced if tasks contain a gap and relevant and natural language and if language works as a means to reach a motivating goal. Van Gorp and Bogaert (2006: 102) also state that focusing on form has polarized opinion among researchers. Researchers wonder whether a task that focuses on form still engages in authentic communication. The same debate is noted by Nunan (2004: 93), who, however, suggests consciousness-raising tasks as a way to focus on form.

Consciousness-raising tasks

“ - - are designed to draw learners’ attention to a particular linguistic feature through a range of inductive and deductive procedures” (Nunan 2004: 98).

Nunan (2004: 100) also mentions that learners generate procedural language, including meaning negotiation, hesitating, agreeing etc., during a task. For designing form-focused tasks, McCambridge (2016b: 1) suggests that a teacher should:

Think of example language with that form
 Think of the contexts in which this language might be used
 Think of the purposes for which this language might be needed
 Think of task-types that might suit this language (guessing, quiz, planning, decision making, organizing/ranking, finding things in common, problem solving etc.)

In addition to that, to promote language learning, it is also crucial that the teacher provides the learners with rich comprehensible language input (Verhelst 2006: 210). According to Krashen (1985: 2, 4), comprehensible input is essential to second language acquisition.

There are seven key principles of TBLLT to keep in mind, stated by Nunan (2004: 35-38) which are 1) scaffolding, 2) task dependency, 3) recycling, 4) active learning, 5) integration, 6) reproduction to creation, and 7) reflection. It is important to support the learning process by introducing the language the learners are required to produce. This creates a supporting framework in which learning can take place. Task dependency means that the tasks should be built on each other, moving from receptive to creative. With recycling, the teacher ensures that the learners re-encounter a particular linguistic item several times in different environments. Active learning, as I have stated earlier, means that learners have an active role in the whole learning process, starting from the planning stage until the evaluation stage. They are self-directed, and they learn by using the language. With integration, the importance of the relationship between form, function and meaning to effective communication is clarified to

the learners. Teacher should also encourage the learners to gradually move from reproductive language use to creative one. Finally, the learners should be encouraged to reflect their learning since it makes them more aware of their learning strategies and therefore improves their learning.

The first step of TBLLT for a teacher, after figuring out the principles of TBLLT, is a needs analysis. Based on the needs analysis teacher starts to create and choose appropriate tasks for that specific target group (Larsen-Freeman and Anderson 2011: 156 ; Nunan 2004: 1 ; Long 2015: 6). A TBLLT lesson has three major phases: 1) pre-task phase, 2) main task phase, and 3) post-task phase (Larsen-Freeman and Anderson 2011: 156 ; Ellis 2010: 18 ; Van Gorp and Bogaert 2006: 98 ; Rodríguez-Bonces and Rodríguez-Bonces 2010). The pre-task phase introduces the actual task to the learners. According to Van Gorp and Bogaert (2006: 98), there are three functions: 1) the learners are motivated to perform the task, 2) they are prepared for the task with discussions about pre-supposed knowledge, and 3) they are provided with clear instructions concerning the task and its organization. During the main task phase, the learners tackle together holistic tasks and the teacher functions as a guide supporting their problem-solving process (Van Gorp and Bogaert 2006: 101-102 ; Larsen-Freeman and Anderson 2011: 156). The final phase is the post-task phase, during which the learners can for example make a report, reflect on the task, repeat the task or do some consciousness-raising tasks (Ellis 2010: 21 ; Van Gorp and Bogaert 2006: 103-105 ; Larsen-Freeman and Anderson 2011: 156 ; Rodríguez-Bonces and Rodríguez-Bonces 2010).

To conclude, TBLLT has many advantages since it is learner-centred and the focus is on the meaning, but the form is not neglected. Furthermore, since the tasks are related to real life TBLLT is a motivating way of acquiring language.

3.4 Co-teaching

The definition of *co-teaching* is that there are at least two teachers in the classroom teaching and cooperating with each other (Saloviita 2016: 7 ; Malinen and Palmu 2017: 10). The interest for the co-teaching began in the United States in the 1950s when there was a shortage of teachers and financial resources had to be saved. The objective was also to break the boundaries between the subjects and provide pupils with individual teaching. Since this *team teaching* provided teachers with professional support and made the tailored teaching possible, it became rather popular (Saloviita 2016: 7). In the 1990s the term *co-teaching* emerged

(Saloviita 2016: 8). In Finland at present, the interest in co-teaching has increased due to the increase in the need for special education (Saloviita 2016: 10). For the present, the amount of co-teaching has not increased significantly and there have been quite few studies about it (Saloviita 2016: 10-11, 147). In the newest FNCC co-teaching is mentioned only in the section dealing with special education and measures of support, even though it could be utilised at all levels (Saloviita 2016: 9 ; Pulkkinen and Rytivaara 2009: 33).

The ways of executing co-teaching are diverse based on different variables: the number of teachers and their responsibilities in the classroom, whether the pupils are grouped or not, whether all pupils have the same objectives or not etc. (Saloviita 2016: 17 ; Conderman *et al.* 2009: 30). Saloviita (2016: 19) distinguishes five different categories of co-teaching: 1) supportive co-teaching, 2) complementary co-teaching, 3) team teaching, 4) station teaching and 5) parallel co-teaching. Similar kinds of categorisations are provided by many others as well (see for instance Pulkkinen and Rytivaara 2009: 25-29 ; Conderman *et al.* 2009: 30).

In supportive co-teaching, one teacher is responsible for the lesson plans and their realisation by himself/herself, whereas the other teacher circles in the classroom supervising it and providing pupils with personal short-term guidance (Saloviita 2016: 20-22 ; Pulkkinen and Rytivaara 2009: 25 ; Conderman *et al.* 2009: 30). In order to prevent this model from becoming unequal and burdening, teachers should discuss their roles in detail together (Saloviita 2016: 20-22). Sometimes it can be prolific to change the roles (Pulkkinen and Rytivaara 2009: 26). The pros of this model are that it is easy and time efficient to organise, since common planning time is not needed, and it makes it possible to give pupils more individual guidance than in e.g. special education (Saloviita 2016: 20-22 ; Pulkkinen and Rytivaara 2009: 26).

In complementary co-teaching, both teachers are instructing the whole classroom, but their tasks and duties, planned in advance, are slightly different from each other. They are not teaching in parallel but in succession their own part of the lesson plan, which makes it possible for them to utilise their strengths. With this model the work can be divided several ways and it offers the pupils with two different perspectives to the same topic. (Saloviita 2016: 22-23.)

Team teaching is usually seen as the ideal model of co-teaching, in which teaching is done in dialogue and both teachers can complement each other's teaching. This model requires close

teamwork since the lesson plans, their realization and the assessment are all done together and the whole model is based on a shared responsibility for the whole class. The teachers must be viewed as equal partners in a way that the pupils can see it too. The advantage of this model is that it gives the teachers lots of support from each other. (Saloviita 2016: 23-25 ; Pulkkinen and Rytivaara 2009: 29 ; Conderman *et al.* 2009: 30.)

In station teaching, there are two or more stations in the classroom with groups of pupils moving from station to station. These stations can include independent learning activities, or the teachers can coordinate the stations. In order the rotation to work, the activities cannot be hierarchical. This model makes differentiation easier than regular teaching and it can also be done by one teacher only. (Saloviita 2016: 26-29 ; Pulkkinen and Rytivaara 2009: 27-28 ; Conderman *et al.* 2009: 30.)

In parallel co-teaching, the class is divided into two groups and each teacher teaches their own group. The lesson plan with its objectives can be the same or different for the groups and the size of the groups can also differ. The possible con of this model is the noise in the classroom. It is also debatable whether it is good to bring two teachers in the classroom so that they can teach separately as in regular teaching. However, this model has advantages: common lesson planning, flexibility of the group divisions and the enhanced possibilities for the differentiation. (Saloviita 2016: 31-34 ; Pulkkinen and Rytivaara 2009: 27 ; Conderman *et al.* 2009: 30.)

Regardless of the model, the advantages of co-teaching are numerous. It generally promotes peace in the classroom, the well-being of the teachers and the learning process of the pupils. The individuality of the pupils can be taken into account more easily than in a regular classroom and the pupils get a social role model of collaboration. Co-teaching promotes also communality and the professional growth of the teachers. The working methods can be the same as in the regular teaching but there has been a tendency that learning by doing is favoured in co-teaching. (Saloviita 2016: 9, 11 ; Pulkkinen and Rytivaara 2009: 7, 9-10, 33.)

Successful co-teaching requires several things. The positive attitude, flexibility and effective communication skills of the teachers are crucial. They should have similar conceptions of learning and mutual respect towards each other and, most importantly, they have to be willing to work with each other. Ideally, co-teachers complement each other, and they trust each other. The support from an administrator is also critical for the co-teaching to be successful.

(Saloviita 2016: 12, 154 ; Pulkkinen and Rytivaara 2009: 10-13 ; Conderman et al. 2009: 24, 26, 28-29.)

3.5 Summary

In this section I have presented the approaches used in the material package which are compatible with the FNCC 2016 and its socio-constructivist conception of learning (see e.g. chapter 2.1). CLIL, learning by doing and TBLLT all emphasize the importance of purposeful interaction between the pupils, who are actively constructing knowledge together by meaning-negotiation and reflection. In addition, these approaches underline that the school should represent real life and help the pupils to develop their cultural awareness, which is also one of the important aspects of transversal competences mentioned in the FNCC 2016. Furthermore, co-teaching with its different models, such as team teaching and complementary co-teaching, provides support for both the pupils and the teachers.

4 Framework for the material package

In this section, I will explain the framework of this material package. Firstly, I will discuss the aims and methods used in the material package. In addition, I will give a rationale for the target group and explain the tasks in more detail and show how the theoretical background is interwoven in the tasks.

4.1 Aims and methods

The primary objective of this material package is to provide an example of a multidisciplinary task-based material package for teaching English combined with visual arts to 9th graders in Finland. The reason for making this material package is largely due to the simple interest to the topic, but the choice is also justified with the need for readymade multidisciplinary material packages stemming from the newest FNCC, which encourages to cross the boundaries of individual subjects. In addition to this, the newest FNCC also encourages learning by doing, developing transversal competences and even co-teaching. All these aspects mentioned at once in the same reform can seem as a huge challenge, but this material package aims to assure teachers that it is actually possible to follow these principles in teaching. A further aim, stemming from more personal interests, is to create tasks that are enjoyable and educative for the pupils, and also fun to teach for the teachers.

I have chosen visual art as the second subject to this material package for two main reasons. Firstly, it is a quite universal subject with which it is possible to deal with several aspects of life, from emotions to topical political issues. Secondly, based on my own experience, the importance of art to human nature has been undervalued over the past few years. This package therefore also aims at showing the diverse possibilities of visual arts as a subject as well.

During the task cycles in this material package, pupils will produce various kinds of texts and other types of output, such as recordings and videos, for evaluation. The idea behind this is that the pupils will compose a portfolio about their learning process, a European language portfolio. The European language portfolio is also mentioned in the newest FNCC as a tool for evaluation. All the texts, recorded files and videos can be included into that portfolio.

4.2 Target group

As has been mentioned previously, this material package is aimed at teaching Finnish 9th graders, who are pupils of a comprehensive school. The learners are aged between 15-16, and they have already studied English as a foreign language for several years. Hence, it is possible to assume that their overall language skills are good enough for spontaneous and versatile language use. However, the tasks are designed in a way that the pupils are learning in their own zone of proximal development in interaction with others, hence being suitable for varied levels. As always, the teacher(s) knowing the level of their learners can adapt the tasks and provide as much additional input as is needed. Each task cycle can also be taken even further.

4.3 Tasks in the material package

The themes of the tasks in this material package are linked to the transversal competences and the requirements of the subjects taught, English and visual arts, mentioned in the newest FNCC. The transversal competences that the task develops are mentioned at the beginning of each task cycle in an information box, which also lists the main aims of the task in addition to the final products of evaluation and the form of co-teaching. Each of the transversal competences is supported at least in one task cycle. The tasks are organized so that they are expected to become more difficult. Teachers can vary the order based on the knowledge of their group.

The tasks are meant to be meaningful and authentic to the pupils and to promote learning by doing. Thus, movement, doing, and active thinking are combined with problem-solving and purposeful interaction between the learners. Since the main purpose of education is to prepare the pupils for future in life, the themes of the task cycles support for example the learners' skills of expressing opinion in a polite manner. Even skills linked to entrepreneurship are developed in the task cycle 6. Personal interests of the pupils have also been taken into consideration. The tasks involve music and even some pain spots that are generally puzzling at that age level, such as self-esteem. At that age, the pupils can have an impression that their voice is not heard, even though they have plenty to say, and therefore the tasks involve also opinion tasks.

The main approach used, also closely linked to learning by doing, in the present material package is the task-based language learning and teaching (TBLLT). Thus, I have tried to minimize the teacher directed instruction so that the pupils can construct their knowledge together with their peers in interaction. All the three main task or activity types mentioned by Nunan (see Chapter 3.3), an information gap, such as task cycle 1 a reasoning gap, such as 5, and an opinion gap activity, such as 3, are included in the material package.

All, or at least most of the tasks in this material package can involve team teaching, but also complementary co-teaching is possible if the teachers prefer slightly different separated duties. Station teaching is also included in the task cycle 2. The team teaching model is preferred here since it provides the pupils with an example of cooperation.

The tasks involve plenty of discussions, either in pairs or in groups, since promoting oral production during the lessons is crucial. I have also added exercises that use literature since it promotes vocabulary, creativity and reading skills. Story telling is something inherent to human beings and helps people to understand historical contexts and other's feelings.

A typical task cycle of this material package starts with providing pupils with some sort of input, moving on to the pupils working together to construct knowledge. Then, the pupils will use the knowledge acquired in order to produce or create something themselves. At the end of the task cycle, the pupils will reflect the learning process and they can do more consciousness raising tasks. Both the teacher(s) and the pupils use English as much as possible as the language of learning, language for learning and language through learning. The tasks

encourage the pupils to make different kinds of artworks, such as paintings, music videos and photographs. There is also space for variation in the final products.

5 Discussion

This material package was designed to work as an inspirational basis for teaching English and visual arts together for Finnish 9th graders due to the lack of ready-made material in accordance with the newest FNCC. This material consists of seven task cycles of varying lengths. Each transversal competence has been taken into consideration at least once in the material package which makes sure of the versatility of the package. Bearing in mind the basic principles of TBLLT while creating the material made it easier to create a complete entirety regardless of the diversity of the topics.

The strength of this material package lies on its variety, learner-led orientation and its wide applicability. The topics and the techniques vary greatly along the material package and the teacher(s) can easily modify it based on the knowledge about the group. The pupils construct knowledge together in groups discussing and reflecting their own learning. The grammatical items and the vocabulary that will be taught stem from real needs to communicate in order to complete the tasks.

The learner-led orientation can sometimes be seen as a weakness too since it requires plenty of responsibility from the pupils' side about their own learning. However, in my opinion, the school should be the place where these skills, such as taking responsibility for oneself, are practiced safely, and therefore I am not greatly concerned of this. Naturally, the teacher has the responsibility of the level of the requirements, and those requirements should be based on the age level of the group as well.

The learner-led orientation also eases differentiation which is one of the key aspects of teaching in today's schools. The temperament of each pupil must be taken into consideration (Keltikangas-Järvinen 2004: 11). This material package uses discussions in abundance since the ability to collaborate is a necessity later in working life for the pupils. However, in my opinion, there also have to be possibilities for working alone since working in groups can be very tiring for some learners (Keltikangas-Järvinen 2004: 82-85). I think that the applicability of this material package enables this. Collaboration and group work have a substantial role in this package since they forward the sense of solidarity within the group.

Another weakness could lie on the applicability of the material package. Some teachers may want clearer and stricter guidelines for their teaching and for them the principles of collaborative teaching and CLIL could have been explained in more detail. Perhaps some wish to have more clearly itemized grammar items and vocabulary suggestions. Then again, the idea behind the tasks of this package is that the pupils realize themselves the needs for certain vocabulary and grammatical units.

One of the objectives was also to create tasks that are actually doable in the schools. In my opinion, this succeeded fairly well. Only the 3D modelling can be problematic due to the possible lack of 3D modelling software, but the material package offers options for that as well. The learners' interests worked also as a premise for this material package.

In the future, this material package could be improved after testing it out with various groups. Testing in real life is required in order to find out whether or not the material package matches the interests of the learners and whether the material choices are realistic.

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- Väkevä, L. (2011). John Dewey'n pedagogiikka: tekemällä oppiminen ja kasvatus vapauteen. In J. Paalasmaa (ed.), *Lapsesta käsin*. Juva: Bookwell Oy. 70-81.

APPENDIX 1: The Material Package

TEACHING ENGLISH THROUGH ARTS



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INTRODUCTION

The following material contains seven task cycles of various lengths designed for teaching English and visual arts combined to pupils in the 9th grade of Finnish comprehensive school. The tasks are based on the theoretical framework of the master's thesis in which the need for ready-made multidisciplinary material packages compatible with the newest Finnish national core curriculum (FNCC) was stated. The tasks were designed based on the principles of the following approaches: *content and language integrated learning*, *learning by doing*, *task-based language learning and teaching*, and *co-teaching*. The themes of the tasks stemmed from the transversal competences presented in the FNCC 2016. The idea behind this material package is to give an idea of how apply the newest FNCC in practice in a fun and enjoyable way.

The task cycle always starts with some sort of input and moves on to the pupils working together to construct knowledge. The teacher(s)'s role is minimized. The acquired knowledge will then be used for creating something new. Lastly, the pupils will reflect their learning process. Discussions are used abundantly during the task cycles. The teacher(s)'s responsibility is to guide the pupils' learning process and modify the tasks based on the needs of the group.

TASK CYCLES

1. Poems and paintings

The pupils will learn...

- ❖ to analyse a poem
- ❖ to express themselves with poems
- ❖ the use of interrogatives
- ❖ to paint with acrylic paint
- ❖ to use photoshop

Transversal competence(s):

- ❖ T1

Final product(s) for evaluation:

- ❖ Poem
- ❖ Audio file of the poem
- ❖ Painting

- ❖ Estimated duration: 3-4 lessons (45 min. each)

❖ Example materials:

- Hughes, T. *The Thought-fox*. In The Poetry Archive.
<https://www.poetryarchive.org/poem/thought-fox>.
- For inspiration images see for instance Pexels.com
<https://www.pexels.com/search/nature/>.

***The Thought-fox* discussion**

The pupils will listen carefully with their eyes shut as the teacher reads the poem *The Thought-fox* by Ted Hughes. Then, in groups of four, they read it aloud together. There is now a picture of a fox painting on the board. They will discuss their thoughts and feelings that the poem has raised. They should keep in mind that poems are generally felt before they are understood. Possible questions for the discussion: What is the poem about? Why is it named *The Thought-fox*? Are there any unfamiliar words? Ideas and unfamiliar words will be shared and discussed with the whole class.

Thinking about past and childhood

The pupils continue working in those small groups. They will think about their past and childhood. Do they have any specific and vivid memories? It can be anything: an encounter with an interesting animal, a trip to a pond etc. The teacher can put a slide on the board with pictures of inspiring landscapes and animals for those struggling to figure out their memories. The pupils will explain their memories to their peers who write down some key words on a mind map.

Memories into poems and paintings

Now the pupils can ponder on their own more about the specific memory that they shared. How did they feel then? What did they smell, see, hear etc.? They can use the mind maps their peers have written. Then they start writing a poem about that memory. They can use *The Thought-fox* as a model if they want to. If it helps the writing process, they can already start sketching a picture of that memory. Peer feedback from a reader's perspective will be given on a draft of that poem. When finished, they should record themselves reading that poem aloud.

They should now sketch that memory into a picture. Then they paint it into a painting.

Photoshopping and resolving differences

An adapted version of Rost's and Wilson's (2013: 151-154) activity *Photoshop*: The pupils take a picture of the finished painting. They make a copy of it by photoshopping. They create seven differences between the photos and write those differences down. They should use prepositions. The photos are printed, and pairs will be formed. Each pair gets a picture pair (A & B) and tries to resolve the differences between them by asking questions about the picture the other one has.

Report

The pictures of the whole paintings will be uploaded to the classroom's own blog with the poems and audio files of the poems. The pupils will write a short report (max. one page) reflecting what they have learnt during this task sequence.

2. Illustrating a short story

The pupils will learn...

- ❖ the basic elements of a short story
- ❖ about charcoal drawing
- ❖ suggested grammatical items: indirect speech, tenses, or tag questions
- ❖ to write with calligraphy

Transversal competence(s):

- ❖ T4

Final product(s) for evaluation:

- ❖ paper about the key elements of a short story

- ❖ Estimated duration: 3 lessons (45 min. each)

- ❖ Example materials:

- For short stories see for instance The American Literature, <https://americanliterature.com/home>.
- About calligraphic writing:
 - Bugbee, L. (2016). The Beginner's Guide to Modern Calligraphy. <https://thepostmansknock.com/beginners-guide-modern-calligraphy/>.
 - Scarfe Beckett, K. Calligraphy-Skills.com. <https://www.calligraphy-skills.com/calligraphy-skills-sitemap.html>.
 - ScrapTimeVideos (2016). Tips for starting calligraphy. <https://www.youtube.com/watch?v=E6FB2Kyh7CA>.
 - wikiHow. How to Write in Calligraphy, <https://www.wikihow.com/Write-in-Calligraphy>.

Short story workshops

There are four workshops in the classroom for dealing with the short story. The classroom can be divided in half and have two similar sets of four workshops at the same time. There can be one teacher per each side circling. Each group has the same short story divided in four pieces. Each group member has one piece to focus on specifically.

The workshops are about: 1) the setting, characters, 2) events, plot, climax, conflict, 3) theme, narrator, 4) style and the linguistic elements in the texts. In the 4th workshop, the pupils are supposed to find examples of different grammatical items from the short story.

Charcoal drawing

Getting to know charcoal drawing techniques. The pupils have charcoals and paper and an eraser. They should try to figure out as many ways as possible to use those charcoals. Tips will be collected on a one huge collective mind map on the board.

Illustrating short stories

In those small groups, the pupils choose four very specific scenes or events from the short story they have just read. Each group member gets one and starts sketching it into a picture. If they are having troubles when choosing the events, they can think about the reading process. Were there any events that were surprising/shocking/amusing to them? They can choose the events that they find most powerful or emotional. They should concentrate on the essence and think what they want to say with their picture. They should also pay attention to the lines in the text since the name of their charcoal drawings should be important lines or quotations from the short story.

Calligraphic writing

After finishing the drawing, the name of it will be written with calligraphy. Calligraphic writing can be practiced first by writing all the letters together after the teacher modelling. Each group arranges their pieces of work in the chronological order based on the text and add the names underneath each work.

Paper about the key elements of a short story

The pupils write brief explanations about the key elements of a short story.

3. Who am I?

The pupils will learn...

- ❖ different strategies for improving vocabulary
- ❖ about self-esteem, self-image and mental health
- ❖ about photographing and things affecting it, such as lighting

Transversal competence(s):

- ❖ T1, T3 and T4

Final product(s) for evaluation:

- ❖ podcast/video
- ❖ letter
- ❖ photograph
- ❖ art work

- ❖ Estimated duration: 3-4 lessons (45 min. each)

- ❖ Example materials:

- For black and white photographs see for instance The Photo Argus <https://www.thephotoargus.com/beautiful-black-and-white-portraits/>.
- Everett, N. (2013). Meet Yourself: A User's Guide to Building Self-Esteem: Niko Everett at TEDxYouth@BommerCanyon <https://www.youtube.com/watch?v=uOrzmFUJtrs>.
- Gold, A. (2016). Why Self-Esteem Is Important for Mental Health. <https://www.nami.org/Blogs/NAMI-Blog/July-2016/Why-Self-Esteem-Is-Important-for-Mental-Health>.

What is self-esteem?

Task cycle starts with a collective mind map on the board. In the centre there is first only the word self-esteem. The pupils can add any words they find relevant to the mind map. Then the whole class discusses the words of the mind map together.

The pupils discuss in small groups the following questions: what does it mean to have a good self-esteem or bad self-esteem? What things can influence self-esteem and why? What is the relationship between self-esteem, self-confidence, self-image and mental health?

After the discussion, the pupils read a text, in English, about self-esteem and self-image. It can be provided by for example a mental health association. The text is divided into parts and everybody reads a different part. After this, they should read their own parts and explain it to their group. After discussing the text, they should choose the most important words from each section and make flashcards of those words. They can add to those cards for example the meaning of the word, an antonym and a synonym of it and a sentence in which it is used.

Videos about improving self-esteem

The whole group watches a video about improving self-esteem and a positive self-image. Then the pupils will look for more information about the topic in pairs and prepare their own brief podcast or a video in which they share their tips for improving self-esteem.

Letters and puzzling problems

The pupils ponder on their own the following: who am I? What makes me, me? Notes can be taken. They should write a brief letter to themselves about their best qualities and encourage themselves in them. Note that this can be adapted. For example, the pupils can write or type anonymously their own problems concerning the topics discussed. Everybody gets one problem and tries to write an encouraging and helpful letter as an answer to that specific problem. Answers and questions can be matched with codes or they can be shared with the whole class. The teacher(s) must make sure that the answers are appropriate.

Black and white photography

The pupils will examine in small groups black and white portrait photographs. Those pictures should express several different emotions and have various kinds of lighting used etc. After this, they will take similar pictures in pairs about the feelings they want to express, and they feel most relatable.

Me as a piece of art

The pupils will make a piece of art that represents themselves. They can use any technique possible they want to. Those pieces of art will be put on display with the pictures taken. The pieces of art will be named in the following way: PUPIL'S NAME and EMOTION.

4. Modern fairy tale

The pupils will learn...

- ❖ about fairy tales and their function
- ❖ to draw cartoon strips or to animate

Transversal competence(s):

- ❖ T3 and T4, (T5)

Final product(s) for evaluation:

- ❖ fairy tale
- ❖ cartoon strip or animation
- ❖ reflective paper

- ❖ Estimated duration: 2-4 lessons (45 min. each)

❖ Example materials:

- Audio files of Grimms' fairy tales:
http://www.gutenberg.org/ebooks/20027?msg=welcome_stranger.
- Gutenberg.org.
<http://www.gutenberg.org/ebooks/search/?query=fairy+tales>.
- Homer (2010). Fairy Tale: Jack and the Beanstalk read by Chazz Palminteri. <https://www.youtube.com/watch?v=XshNxXORZ38>.

Fairy tales

The whole class listens to a fairy tale and watches it if possible. The text should also be provided to pupils. An alternative option is that the pupils read fairy tales aloud together in small groups. After listening to the story, the pupils say which other fairy tales they can remember. They will be listed on the board. The pupils should then think in pairs or in small groups what are the common features, linguistic and other, in those stories. The features will be collected on the board and discussed together with the whole group. After this, the discussion moves towards the function of the fairy tales. Why and how those are made? Are there equivalents in the modern world? Can news, for example, work as warnings? First the groups discuss themselves, and then the ideas are shared to the whole class.

Classics revised

Each group gets to choose a fairy tale they want to update. As a group they update that fairy tale into a modern fairy tale. All the stories will be read in the classroom when they are finished.

Animated cartoons and cartoon strips

The pupils can then choose if they want to make an animated cartoon or a cartoon strip about the updated version of the fairy tale. They will either watch or read tutorials about the method they have chosen in groups which have chosen the same method. The teachers circle in the classroom giving tips for the groups. One can be specialized in animation and the other with cartoon strips. Or they can both be specialized with both.

Reflection

The pupils will write approximately one-page-long reflection about fairy tales, their function, the language use in them, their equivalents in the modern society etc.

5. Music with an impact

The pupils will learn...

- ❖ to express opinions
- ❖ to disagree in a polite way
- ❖ about editing

Transversal competence(s):

- ❖ T5 and T7

Final product(s) for evaluation:

- ❖ presentation about
- ❖ music video
- ❖ reply

❖ Estimated duration: 3-4 lessons

❖ Example materials:

- About freedom of speech see for instance: History.com, Freedom of Speech, <https://www.history.com/topics/freedom-of-speech>.
- Harju, A. s.d. A description and the contents of civil society, Kansalaisyhteiskunta.fi, https://www.kansalaisyhteiskunta.fi/kansalaisyhteiskunta/civil_society.
- Kiiski Kataja, E. (2017). Elina Kiiski Kataja: Towards better public participation in society in future, SuomiFinland100, <https://suomifinland100.fi/elina-kiiski-kataja-towards-better-public-participation-society-future/?lang=en>.
- Yle Areena. <https://areena.yle.fi/tv>.

Society, public participation and freedom of speech

The pupils will be either given a text or shown a documentary about society, public participation, freedom of speech etc. Some of the words can be cut out and given as a list and the pupils should place them on the right places together.

Discussion

First, there is a classroom discussion about the text, and then the discussion moves on to the ways how people can express their opinions and take a stand in our society. Art being one of those ways as well.

Debating

The pupils are shown clips of debates. The pupils analyse in small groups what they saw. What happened in the clip? Ideas will be shared to the whole class. This way, the pupils can explore the basic structure and the key elements of a debate. The appropriate language use is discussed in detail. The pupils should write notes about these.

The class gets a topic, for example *voting should be mandatory*. The teachers explain briefly the context and then they divide the class in half, into affirmative and negative sides of the debate, and those halves will also be divided into smaller groups if necessary. Then the pupils are given some time to research the issue. They should also keep in mind the counter arguments etc.

After researching, the debate begins. The teachers set up the classroom for it. The affirmative group starts. They have couple of minutes for presenting their case. Then the negative group has their two minutes to present their case. Both sides get after this two more minutes for preparing a rebuttal and summary. Now the speaking order is reversed. Then the debate is concluded.

How to make a difference in the society

The class refreshes the idea about the other ways of influencing in the society. There are hidden QR-codes in the classroom. Each of them reveals one influential song and a brief history behind it. The pupils get to hunt those codes in pairs and listen to the songs and read the histories behind them.

Music and society

Now the pupils get to name the topics they are interested in today's society. Those who are interested in the same topic will join together. They should then try to come up with one song related to their topic. After choosing the song, they will film and edit a music video to that

song. Those videos will then be shown in the classroom and each group gets two minutes to present their video and the history behind it.

Self-evaluation and opinion piece

After the entire process, the pupils should write a brief self-evaluation reflecting their part in the making of the music video. They should also find an opinion piece, in any language they want to, and then write a reply to it in English.

6. Me as a product designer

The pupils will learn...

- ❖ about product design and advertising
- ❖ to present ideas fluently and briefly
- ❖ the use of *could*, *would* and *can*
- ❖ to describe objects
- ❖ about designing, photographing and 3D modelling

Transversal competence(s):

- ❖ T3, T5, T6 and T7

Final product(s) for evaluation:

- ❖ product
- ❖ poster about the product (including a photo and a picture of the 3D model)
- ❖ recorded pitch talk

- ❖ Estimated duration: 3-4 lessons (45 min. each)

❖ Example materials:

- Brand ideas for looking for adverts and brand pictures: Fazer, Nike, Dove, Valio, Arla, Escada, Mc Donald's, Fiskars, Nanso, Calvin Klein, Kalevala Koru, Iittala, Pentik, Naava etc.
- Nestor, J. (2009). An Introduction to Product Design [online].
<https://www.dwell.com/article/an-introduction-to-product-design-8ca338bd>.

What is product design?

The pupils start by getting to know product design. What needs to be considered when designing a new product? They can read an article about the topic or they can explore companies' websites about their products and history or they can watch a short clip about the topic.

Designing products

Then the pupils discuss in pairs about the following questions: What would you design as a product designer? How could those products be used? The use of *would* and *could* should be presented and discussed before the pair discussion.

The pupils have brought some material from home and now they can go outside to look for natural materials which they can use for their own products. After finding the materials, the pupils will start making their own products.

3D modelling

The pupils watch a tutorial in pairs about 3D modelling in order to model their products.

Advertising

The pupils now learn about advertising. As homework, they have taken pictures with their mobile phones about effective advertisement pictures they have seen. The teachers also provide the class with advertisements and brand images. The pupils should think and discuss the following: Who is selling what and to whom? What makes a picture appealing? What mental images brand pictures provoke? They should pay attention to the lighting, the angle of view, the arrangement, the size etc. They can write a brief list about the most important points about adverts and brand images.

Posters and pitch talks

The pupils now take pictures of their products and make posters for them. They name their companies and their products. They should write a brief history about their companies and also add pictures about their 3D models. They prepare approximately one-minute long pitch talks, and they should use sentences with the word *can* in those.

Shark tank

Group activity inspired by TV-programme called *Shark tank*: the pupils present their products with the pitch talks and the posters in groups of 4 to 5 people. The rest of the group are acting as the investors in the TV programme. The idea is to get funding for the product. The pitch talks will be recorded, and the peers will give feedback about them.

Consciousness raising tasks

Lastly, the pupils will do more exercises about the first conditional and modal auxiliaries and write down the rules concerning them.

7. From a different perspective

The pupils will learn...

- ❖ about different cultures
- ❖ about cubism
- ❖ about the angles
- ❖ to paint with acrylic paint
- ❖ to collaborate
- ❖ about essay writing

Transversal competence(s):

- ❖ T2 and T4

Final product(s) for evaluation:

- ❖ photo
- ❖ painting
- ❖ essay

- ❖ Estimated duration: 3-4 lessons (45 min. each)

- ❖ Example materials:

- For information about cubism:

- Britannica.com. Cubism. <https://www.britannica.com/art/Cubism>.
 - Guggenheim.org. Cubism. <https://www.guggenheim.org/artwork/movement/cubism>.
 - Tate.org. All about cubism. <http://www.tate.org.uk/art/art-terms/c/cubism/all-about-cubism>.

Ordinary objects from a different view

The teachers give photographs, cut in half, to the pupils about different ordinary objects photographed from a slightly different angle. These pictures can be cut out from magazines either by the teachers or the pupils. The pupils should find the other half by asking questions about the picture from their classmates. They cannot show their picture to others before they have found the other half. When everybody has found their match, everybody gathers in a circle where each pair gets to present their photograph. Others get to guess what object might be in the picture. The class goes through all the pictures and they will be collected on the board afterwards.

Photographing objects

The teachers have brought with them objects which are/can be related to some other culture than their own. Those objects are on the table with the name of the country where that object is used. The pupils can choose one of those objects (3 to 4 pupils should choose the same). In groups they will brainstorm how they would photograph that object. They can and should move around in the school so that they can test different angles etc. Every group member then takes a photograph of the object.

Getting to know cubism

Those photos will work as a basis for a painting. Firstly, the group has to get to know cubism. Cubistic paintings and famous painters are shown on the board. The pupils try to connect painters with their pieces of art. They can use their smartphones to search for information about the painters, so they get familiarized with their styles. After identification of the paintings, the whole group gets to discuss cubism. Why is this movement named like that? etc. The teachers can provide the pupils with information about the historical background etc. After the discussion, everybody makes a cubistic painting about the photo taken earlier.

Collaborative essays

When the paintings are finished, the whole class discusses the principles of effective group work and collaborative writing and the basic structure of an essay. The teachers can help them by giving already some suggestions to them. Then, after the discussion, the pupils start to look for information about the culture behind the object in those same groups as earlier. They will write collaboratively an essay about the culture behind their object.

Art gallery

Finished essays and paintings will be put together as an art gallery. The essays are displayed next to the paintings so that the other pupils in the school can have access to the knowledge the class has found out.

Reflection

Lastly, the pupils will either write or record a brief personal reflection about group work and the basic essay structure.

References:

Rost, M and Wilson, J (2013). *Active listening*. Harlow: Pearson.