

eBook



**Content and Language Integrated Learning  
Inspired by Drama Pedagogy**



**EBOOK**

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Inspired by Drama Pedagogy**



This project has been funded with support from the European Commission.  
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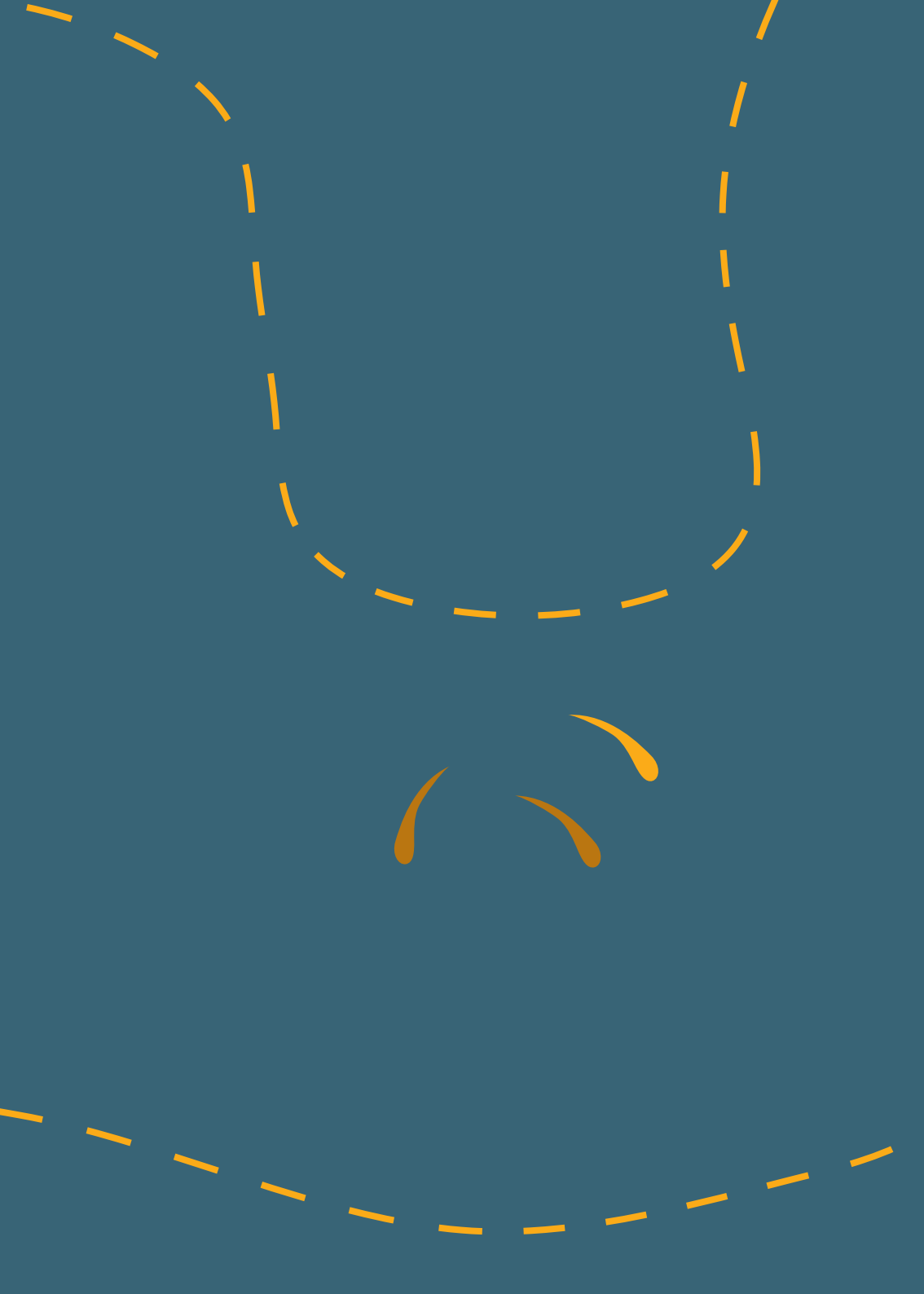
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2015

ISBN: 978-84-608-3971-2



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# Acknowledgements



This handbook and its electronic version would not have been possible without the financial support of the EU Commission under the LLP/Transversal Programme KA2/Languages (NO: 543143-LLP-1-2013-DE-KA2-KA2MP). The project partners (Zukunftsbau, Humboldt-Universität zu Berlin, InteractingUK, Universidad de Las Palmas de Gran Canaria, Consejería de Educación y Universidades and the Liceul cu Program Sportiv Suceava) wish to thank the European Commission for this funding.

A very special word of thanks goes to our friend and ex-colleague Jesús Hernández González, who brought his very practical wisdom and vision to our project in its' early stages. His guidance and influence continued long after he left the team and contributed to our success and this book.

We would like to offer our special thanks to the members of the regional **playingCLIL** network in Berlin for their support as well as practical advice and testing.

Endorsements and comments from staff and students from Colaiste Feirste in Belfast, Holy Cross Primary School in Attical, and South East Regional College in Bangor have helped us categorise and select signature games. We would particularly like to acknowledge the role of the head teachers in sharing our vision.

In choosing the games to play we would like to thank John Shayegh for his spadework and further design on cross-testing and Nicole Van Keep for helping generate categories and order. For layout on **playingCLIL** publications, documents and web, the expertise of Katrina Deas has been invaluable.

A special mention needs to be made to recognize the significant contribution to our handbook in the results of testing and cross-testing led by the teacher training centres across the Canary Islands, and teachers who have opened their classes to be observed and video recorded.

We would also like to give our gratitude to all the students in our different universities and those participating in the training courses who accepted to play the games with us and develop them further through their own input, including the input of Ann McQuiston and Arthur Webb in Belfast project meeting.

We are also grateful for the entire involvement in the project **playingCLIL** development of Suceava University – Faculty of Education Science, Dean Otilia Clipa and her team for all their support in our project activities; Suceava Teachers Association for all their activities done in order to promote the project and its aims. We are particularly grateful for the assistance given by the project team from *Sports High School Suceava* in putting into practice the training activities with teachers and students from vocational education.

Our special thanks are extended to the staff of the Universidad de Las Palmas de Gran Canaria (ULPGC) and especially to the Faculty of Sciences of Education and the Department of Special Teaching Methodologies.

The advice given by Do Coyle (University of Aberdeen) Lorna McKee (University of Aberdeen), Kevin Rowland (Principal educational psychologist Sandwell) Piet Kommers (University of Twente), Wolfgang Zydati (Humboldt-Universität zu Berlin) and Juliane Kriesmann (Bertha-von-Suttner Gymnasium, Berlin) has been a great help in the content of this book.

# Foreword



As CLIL (Content and Language Integrated Learning) continues to develop into a holistic approach to deep learning, its potential for providing motivating and creative contexts in which all learners can succeed continues to unfold. Increasingly rigorous and extensive empirical research and classroom-based studies confirm that there is no one model for CLIL – after all, successful learning has to take account of the contextual variables which impact on different school and community settings. This means that at times some of the activities might be more language-oriented than subject-oriented and vice versa in order to support learners become confident language users.

However, there are also some challenging core CLIL principles which have to be shared across all contexts if learners are to progress and gain at a deeper cognitive and intercultural level. These principles focus on language as a learning tool as well as communication tool. Engaging all learners in creative, problem-solving higher-order thinking is essential. However, learner engagement demands that they are equipped with the kind of language needed to interact with peers and others creatively, construct meaning and to share ideas in ways

which are relevant and motivating. Language, therefore, has to enable all learners to construct meaning which requires guided scaffolding in terms of conceptual exploration and understanding across people and cultures.

**PlayingCLIL** is a truly welcome addition to CLIL practices with creativity at its core. Exploring language and thinking through stories, games, humour and drama provides learners with opportunities to actively co-construct meaning and to 'language' their thinking in creative ways. The Handbook uses a games-based principled approach to CLIL. It is full of practical, adaptable ideas to support teachers in providing language-rich, cognitively challenging, interactive and creative experiences for their learners. Games-based learning has a significant contribution to make to CLIL by not only enabling learners and teachers to enjoy learning but also to actively explore and create their own successful plurilingual and pluricultural experiences.



Do Coyle  
Professor in Learning Innovation  
Head of School of Education  
University of Aberdeen

# Foreword



The Educational Psychology underpinning Interacting combines Vygotsky's theory of learning, Maslow's understanding of motivation and Bruner's approach to cognitive development. By involving the whole person within a community of learners a new, and often profound, view of learning through life experiences emerges and gives them a new vision of teaching through interaction that generates play, fun and life-long love of learning. Inspiring children to be brilliant learners contributes to a future society that would all want to live in.

The psychologist Carl Rogers proposes that human beings need to feel free in order to learn. Interacting frees a person's mind to be all that they can be in the present moment (to self-actualise) which, in turn, promotes their wellbeing, confidence and releases their 'child-within' to enjoy learning and share the joy of learning with others.

PlayingCLIL is a remarkable experience.

I have worked with Interacting since 1998 when the foundations of **playingCLIL** were established. The potent mix of learning through guided interaction, story telling and comedy provides learners with a series of holistic experiences that unleashes their unique potential to communicate creatively.

By filling a learning space (outdoors or inside) with a group of learners simultaneously engaged in spontaneous, playful learning creates a motivational mind set to learn without fear. Each person inspires the next creating a connected learning community with a collective consciousness that strengthens and increases their zone of proximal development.

The carefully structured curriculum delivered by teachers who understand how the brain builds schemas through emotional, as well cognitive engagement provides a powerful psychological experience that learners remember forever. The scaffolding for learning not only occurs between the teacher and each individual but between the learners themselves multiplying the impact of learning by a factor of 30 (size of group).

Dr. Kevin W. Rowland  
Principal Educational Psychologist  
BSc (hons); PGCE; MSc (Ed Psych); C.Psychol; Ed Doctorate



# Preface

## PlayingCLIL: Aims and objectives

The term 'Content-and-Language-Integrated-Learning (CLIL)' generally refers to educational settings where a non-linguistic subject is taught through a foreign or second language. Within Europe, CLIL has a long tradition, and it has been incorporated into mainstream education in most countries. However, this does not mean that it is widespread everywhere or accessible for all learners across all ages and educational contexts alike (Eurydice 2006). The European Union has taken great efforts to popularise CLIL by supporting numerous projects on teaching methodology and pedagogy in particular.

The **playingCLIL** method is the outcome of a two-year project collaboration between experts in learning through play, CLIL practitioners and researchers, and educators from various contexts of schooling. **PlayingCLIL** aims to bring innovation and creativity to the CLIL classroom and beyond. It combines elements of drama pedagogy and drama techniques with language and content matter learning in an innovative way that emphasises and builds the learners' abilities and confidence to interact. **PlayingCLIL** takes its inspiration from improv theatre. However, even though many of the games had originally been designed for the stage, **playingCLIL** games are rather intended for classroom settings. **PlayingCLIL** can be used in all subjects and with learners of any ages. The games, which are the core of **playingCLIL**, were created to be readily adaptable to the specific requirements of various CLIL subjects across the educational contexts and across different levels of learners – from primary to secondary, from vocational to adult education.

At a glance, the objectives of **playingCLIL** are:

- Offering teachers a new methodology with tools and materials
- Bringing inspiring games and challenges into the classroom
- Allowing students to learn in a more enjoyable context
- Enabling students to take ownership of their learning
- Promoting interaction and collaboration in the classroom
- Developing self-confidence and presentation skills
- Generating energy, enthusiasm and motivation
- Motivating students by engaging all their senses in energetic learning activities
- Developing emotional maturity and skills to cope with both success and failure
- Encouraging students to act, interact, cooperate and compete

## How to use this handbook

The handbook is divided into two parts that can be used independently from each other:

### Part 1:

For readers who take an interest in the theoretical background and underlying ideas of **playingCLIL**, this part offers an overview of the main concepts important to CLIL and to learning through drama games. We will first introduce the notion of CLIL, followed by some basic pedagogic principles linked with it. We will then introduce fundamental ideas regarding teaching and learning through drama games and discuss the skills needed to learn through play and how to build them.

### Part 2:

Readers interested in working with **playingCLIL** games may turn to this part, where the **playingCLIL** games are presented in five sections. The sections show a progression in the 'gaming competence'. In this way, teachers can select games that gradually build the competence learners need for increasing autonomy when working on language or content through games. These sections are:

- 1) Safe environment
- 2) Acceptance
- 3) Imagining spaces
- 4) Dialogue games
- 5) Storytelling and scene building

Each section starts with an in-depth description of what we call a signature-game. Signature games highlight the **playingCLIL** idea that moving classic improv games to the CLIL classroom changes them in a pedagogically significant way and turns them into games for learning. The following games in each section are presented in a more general way together with an example of how each game can be used for a specific topic in a particular subject. In the electronic version of this handbook, games are also searchable by a filter to allow quick access to the selection of games that best fit the conditions given in the individual classrooms. The searchable categories are:

- 1) Age
- 2) Language Level
- 3) Time
- 4) Space

### Search game by:





## Introduction

*I personally would like to bring a tortoise onto the stage, turn it into a racehorse, then into a hat, a song, a dragon and a fountain of water.*

Eugene Ionesco, Notes and Counter Notes

Transformations, mimes, improvisation, creativity. These are just a few among many elements from the world of drama that this handbook aims to bring into your lessons. As you browse through its pages, you will gradually discover how any classroom can turn into a stage and how subject content can jump out of the book and materialize through your students' bodies.

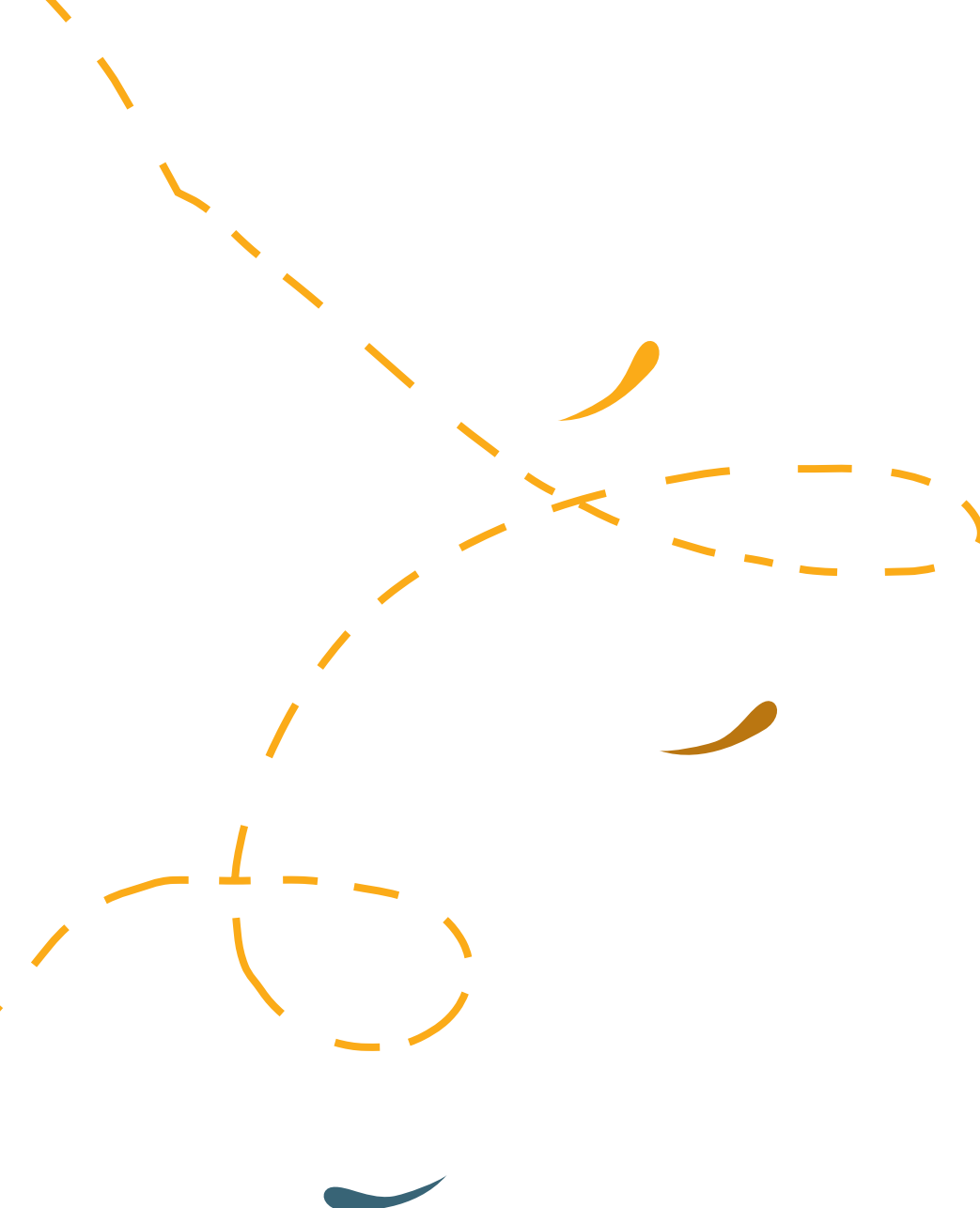
As its name suggests, **playingCLIL** is the result of a fusion: It has been conceived to combine the pedagogical value of play –and more specifically that of drama games– with the CLIL methodology and tie them up in an innovative and highly engaging set of resources. The games have been tested for several months in schools around Europe and in the process they have been transformed and improved, thanks to the insightful contributions of teachers and students alike.

This is to say that the suggested activities should be viewed as prototypes, as springboards that will propel you into ever more creative and effective ways of teaching language and content through drama. By the same token, we encourage professionals from other teaching contexts outside CLIL to adapt and try out the games, as we feel that the ideas behind them are versatile enough to meet the needs of virtually any learning environment. If our expectations are anything to go by, this collection of resources will lead you into an ever more meaningful and enjoyable teaching experience.

The stage is now yours and the resources at your disposal. Bring out the actor in yourself and in your students and play your way through CLIL.



# PART 1



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# Chapter 1: Principles of Content and Language Integrated Learning

*Tell me and I forget, teach me and I may remember, involve me and I learn.*

Benjamin Franklin

## 1.1. What is 'Content and Language Integrated Learning'?

In this section, we will introduce the concept of *Content and Language Integrated Learning* (short: CLIL). The term CLIL has become so immensely popular that by now it refers to a whole spectrum of different settings of instruction in which content and language learning meet, ranging from total immersion to language showers. Because of this, we cannot assume that there exists a commonly shared and clear-cut idea of what CLIL is.

The concept of teaching through a foreign or a further language different from the official school language has been around in Europe for many years, decades and, in some cases, even for more than a century. Malta, for example, introduced CLIL-type programmes as early as in the 19th century, and in the 1940s and 1950s Hungary, the Netherlands, the United Kingdom and Slovenia, among other countries, started to provide CLIL-programmes for speakers of regional and minority languages (Eurydice 2006, p. 14). In the 1990s, the term CLIL was coined mainly to refer to *European* versions of late-partial immersion programmes in which non-language subjects were taught not only in regional and minority languages, but also in foreign languages. Nowadays, as Europe is striving towards the aim for each citizen to become plurilingual, speaking two other languages besides their first language, many countries have implemented



CLIL-type programmes within their educational systems. The objective for plurilingualism goes alongside with the need to increase the communication in general among European citizens, and to foster a culture of mutual encounter and a liberal exchange of ideas. Last but not least, in a more down-to-earth sense, bi/multilingual education is seen to prepare students for an internationalised society and better job prospects (The European Commission 1995).

The numerous versions of CLIL can be positioned within a spectrum marked by two different approaches (Ball, n.d., p.1):

- *Strong*: also known as content-driven, the focus on the subject content would be major. The learning objective would be addressed to skills and subject concepts.
- *Weak*: also known as language-driven, the basic objective would be the learning of the language.

Whilst at the outset CLIL had very often mainly been seen as a method for language teaching, educators are more aware today of the 'dual focus' of CLIL on language and content. Ball (2008) refers to CLIL as a dual-focused methodology. Coyle et al. (2010) provide a very useful and accessible definition for CLIL, pointing out that CLIL aims for both language and content learning:

Content and language integrated learning (CLIL) is a dual-focused educational approach in which an *additional language* is used for the learning and teaching of both content and language. That is, in the teaching and learning process, there is a focus not only on content, and not only on language. Each is interwoven, even if the emphasis is greater on one or the other at a given time. (p.1, original emphasis).

What distinguishes all forms of CLIL along the spectrum between strong and weak approaches from traditional language teaching is the notion of *conceptual sequencing*. Ball (n.d.) claims that people seem to learn better when a topic follows another in a logical sequence. In language teaching, the topics may not have a logical sequence, but the curriculum follows the linguistic concepts underlying. In CLIL, there is a 'sequential coherence' as the lessons follow the sequence of the topics.

Another important distinguishing feature of CLIL is the way in which language and content are interwoven regarding the type of the language used when teaching content and building literacy. For this, Cummins (1979) makes the distinction between Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP), and it is the latter that CLIL takes into focus (we will return to BICS and CALP in section 3 of this chapter). In terms of teaching language, CLIL teachers have to build in the foreign language the kind of language learners need to be able to access subject-specific ideas, notions, concepts, and to understand the subject-specific procedures to create knowledge and to use the kind of discourse specific for the subject. The crucial point is not the priority of content over language or vice versa, but rather *how* both are organised and related.

In sum: The way CLIL is seen has shifted from learning 'Content and Language' to 'Integrated Learning'. Before we move on to a description of what we refer to as the 'CLIL principles', we will first look at the meaning of the last word in the term CLIL, which is *learning*.

## 1.2. Learning is an active process of making sense

The starting point of **playing**CLIL is to see learning as an **active** mental **process** of **making sense** of the world.

- Learning is **active** in the sense that children (and humans in general) learn for themselves. Learning cannot be done by another person (say, by a teacher).
- Learning is a **process**, which means that it is constantly evolving and open-ended. We cannot predict what people learn precisely. We cannot assume that learning ends at a certain point either. People learn for as long as they live, and they also continue to learn for as often as they re-visit a topic, or apply a skill they once acquired.
- Learning is equivalent to **making sense**. Ultimately, learning aims for understanding, for giving meaning to experience. There are infinitely numerous ways of experiencing the world and giving meaning to it (e.g. from various perspectives or affective states).

In order to illustrate this notion of learning, we would like to use an analogy from construction work: When building a house, we need different components such as bricks, wood, tiles, tubes, wires, glass, etc. Even though all of these isolated elements are necessary components to build a house, they are not the house itself. Thus, building a house, like learning, is the active process of making sense of the components for building, by bringing them into a functional relation to each other: The walls support each other and the ceiling. They provide the openings for windows and doors. The sink goes where the tap is. The plumbing needs to be connected to the public supply system, and so on. However, it is quite clear that the house can take many different shapes and sizes, and its functions can be realised in more than one way. Also, the process can be repeated and another house can be built if it is needed or wanted. Most likely, the experience from the previous attempt will impact on the new building, and experience will tell that the foundation is built before the ground- and upper-floor, and the roof is put on last. As in learning, the outcome of building a house is principally open and open-ended. It is equally clear that learning to build a house implies previous learning, e.g. regarding the properties of the materials needed and how to manipulate them.

Of course, no-one is able to come up with all skills needed for house-building on his or her own. Bruner sees learning as a process that is always situated within social contexts (Bruner, 1996: xi). Human actions and human understanding of the world are only meaningful within a larger context of social practices, which Bruner calls 'culture'. All learning is deeply rooted in culture: "Culture, then, though itself man-made, both forms and makes possible the workings of a distinctively human mind. In this view, learning and thinking are always *situated* in a cultural setting and always dependent upon the utilization of cultural resources" (Bruner 1996, p.4, original emphasis).

This leads to an extension of the house-building analogy: When – or perhaps even before – building a house, learners need to understand what purpose houses serve. Children find houses as a part of the adult world, and they will explore what houses are and what they are used for by using them with their

parents the way their parents use them. "Passing on knowledge", Bruner (1996, p.20) writes, "like any human exchange, involves a subcommunity in interaction."

Given this extended definition of learning as an active, cultural process embedded in human interaction, we can draw some important conclusions for teaching. For this, we can turn to the aphorism by Benjamin Franklin quoted above as the motto for this chapter: "Tell me and I forget, teach me and I may remember, involve me and I learn".

*Involving* learners in whatever there is to be learned seems to be the crucial point in teaching. Learning can occur if learners are involved in meaningful interaction with others. The task for CLIL teachers, then, is to enable learners to become engaged in meaningful interaction in a foreign language regarding topics and problems posed by the curriculum of the subject.

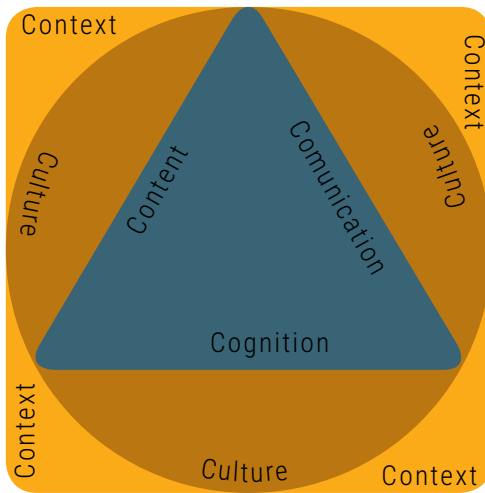




## 1.3. The fundamental principles of CLIL

### The 4Cs framework and the language of/for/through learning

Coyle et al. (2010) refer to this framework as a basic structure formed by the four main components of CLIL, providing both the following explanations and the figure illustrating it (p.41 - 42):



**The 4 Cs Framework by Coyle et al. (2010, p.41)**

**Content:** subject matter; progression in new knowledge, skills and understanding.

**Cognition:** learning and thinking processes; engagement in higher-order thinking and understanding, problem solving, and accepting challenges and reflecting on them.

**Culture:** developing intercultural understanding and global citizenship; 'self' and 'other' awareness, identity, citizenship, and progression towards multicultural understanding.

**Communication:** language learning and using; interaction, progression in language using and learning.

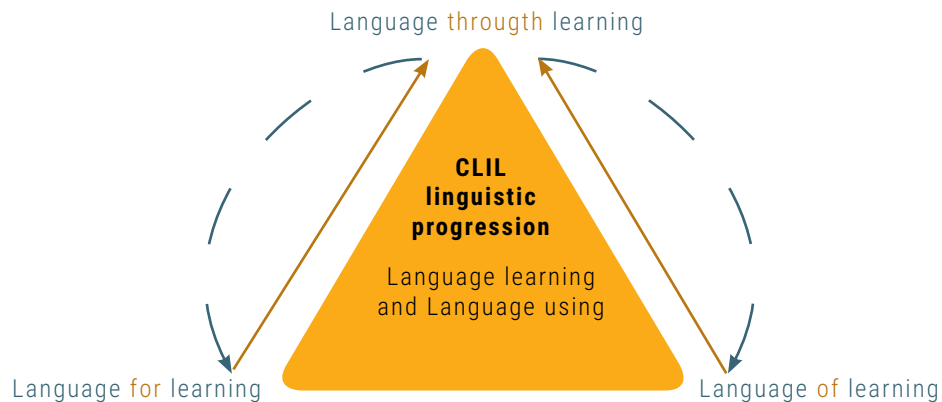
These four elements occur, as we can see, in a specific **context** which includes them all and which determines them. Mehisto et al. (2008, p.31) also refer to four basic principles which coincide with the 4Cs exposed by Coyle et al. However, instead of culture they refer to *Community*.

These four elements are tightly intertwined. For instance, learning the content has a positive influence on communication, as it contributes to language development (Gajo, 2007). However, this influence can also be negative if, for example, the content is both difficult and unfamiliar to the learners, as this could "hinder the language processing, especially if the instruction is not clear in the FL" (Bruton, 2013, p.592).

Likewise, content and cognition are closely linked, since, as Coyle et al. (2010) state, "for content learning to be effective learning, students must be cognitively engaged" (p.29). This engagement involves the development of thinking skills, both high order (HOTS) and low order (LOTS) thinking skills (Krathwohl, 2002). Therefore, cognitive engagement requires the integration of content learning with these thinking skills.

Culture is another element in this framework which is also tightly interwoven with them: "Language, cultural understanding, cognitive engagement and thinking are all connected to the content and context of CLIL" (Coyle et al., 2010, p.39). Being a method which aims at increasing the capacity of people to communicate with each other through a foreign language, the inclusion of cultural awareness in a CLIL lesson should be a given, so that the learners also increase their knowledge about other cultures and ways of living. This is specially enhanced by the fact that culture is both transmitted and shown through language, and that language is a cultural component itself.

The term communication in this framework can be interchangeable for language. The learning process of both content and language in CLIL is (or should be) parallel. Regarding CLIL, we can distinguish three different types of language which come into play when we develop a CLIL lesson. Coyle et al. (2010, p. 36-37) present these different types of language in the form of a triptych:



**The Language Triptych as modified by Solik (2014)**

**Language of learning:** It is the type of language that learners have to acquire in order to be able to access the new knowledge that is going to be introduced through the specific content of the subject. It is language specific to the subject, so it can be related to the *genre*.

For instance, in a CLIL lesson of History whose genre can be identified as *period study* (Llinares et al., 2012), this language would include terms and vocabulary related to houses, clothes, customs, etc., together with descriptions and generalizations and the use of, for example, the past tense.

**Language for learning:** It is the language that learners will need to use during the lessons, so that they can develop and do the tasks and activities efficiently. It is related to the *classroom language*.

This type of language would include a vast number of examples, although the level of the foreign language of the group should always be taken into account in order to establish the difficulties students may find to use some structures. For example, if the use of the past tense is part of the language of learning in the lesson, we cannot expect them to make a valid and extensive use of this linguistic feature in their language for learning.

**Language through learning:** It is the kind of language that cannot be planned in advance and which will 'emerge' *through* the learning process. This type of language could probably be related to what Mohan and van Naerssen (1997) refer to when they say that "as we acquire new areas of knowledge, we acquire new areas of language and meaning" (cited in Coyle et al., 2010, p. 34).

The three types of language are linked within a dynamic relation (Solik, 2014): As the learning process progresses and the language of learning and the language for learning become more familiar and are finally integrated into the learner's linguistic repertoire, they become language through learning and the learner has reached a new level of linguistic competence. As the learning cycle subsequently resumes, the newly acquired language through learning becomes the new (more sophisticated) starting point for even more complex language of and language for learning to be acquired.

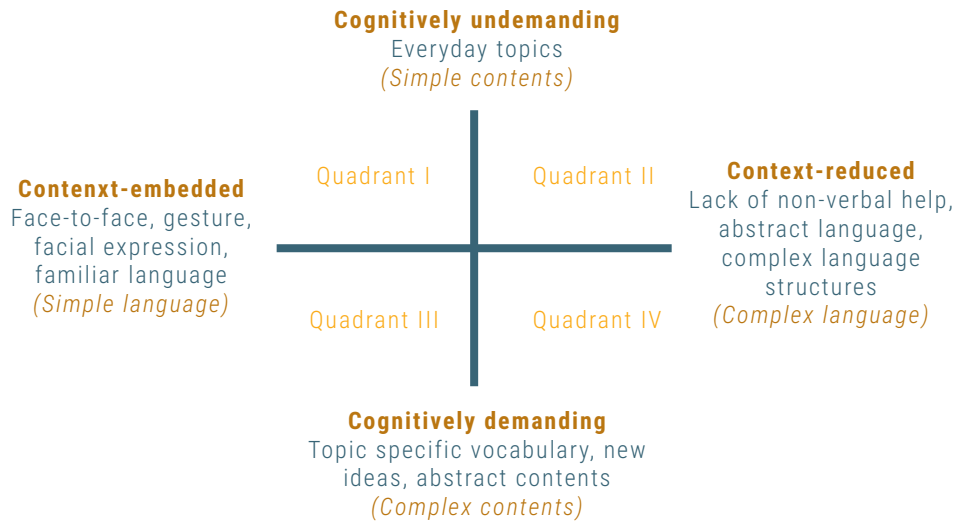
### BICS/CALP and the CLIL-Matrix

Regarding the proficiency of the language used, Cummins (1979) makes the distinction between two different kinds:

1. BICS (Basic Interpersonal Communicative Skills): It is related to everyday language and is not cognitively demanding.
2. CALP (Cognitive Academic Language Proficiency): It takes place in an academic setting and it refers to the language as a tool for learning.

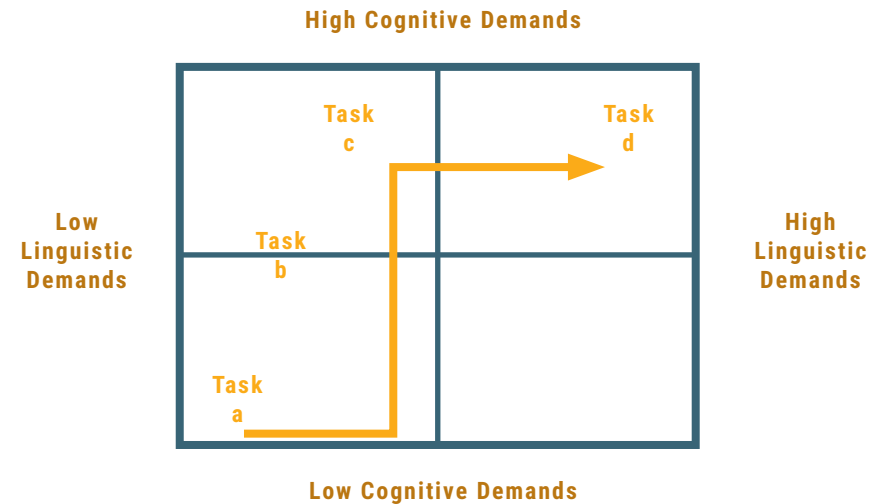
While traditional language teaching is mainly the domain of BICS, this is different in CLIL, where CALP becomes more relevant. CALP refers to a set of "knowledge structures" (Zydatiβ, 2013, p.133) or "macro functions" that can be subdivided into the three dimensions: 'descriptive-classificatory', 'explanatory', and 'evaluative' (ibid., p.133). These dimensions differ in their cognitive complexity and the level of abstraction involved and can be sequenced "from lower to higher order thinking skills: recall, understand, apply, analyse, synthesise and evaluate" (ibid., p.133).

In CLIL, it is particularly important for teachers to realise that learners need to acquire the foreign or second language not only at the BICS-level, but necessarily also at the CALP-level. Based on the distinction between BICS and CALP, Cummins (1984) created the following matrix and he placed BICS in quadrants I and II and CALP in quadrants III and IV:



The CLIL-Matrix adapted from Coyle (2010, p.43)

CLIL-teachers, therefore, need to teach for CALP in the same way as they need to teach for competence in the non-language subject. Coyle adapted Cummins' matrix to CLIL. In this adaptation, Coyle et al. (2010) present the different frames in which both cognition and language coincide, depending on how demanding each of them is. The relationship between these two variables is fundamental in the CLIL context, since "if the language level is too demanding, then arguably effective learning cannot take place. If the cognitive is too low taking into the account the language level, then learning is restricted" (p.43). The following figure also shows how, in the matrix, tasks can be designed to follow a trace from low to high cognitive and linguistic demands. Planning the tasks this way (*auditing tasks*), a teacher can monitor, sequence and scaffold the learning process (Coyle et al., 2010, p.67):



Auditing tasks (Coyle et al., 2010, p.68)

This task of balancing cognitive and linguistic demands is not easy, since the relationship between both cannot be balanced. Coyle et al. (2010) refer to this when they claim that "in the CLIL classroom it is unlikely that the language level of the learners will be the same as their cognitive level" (p.43). This fact would make CLIL teachers have to face a challenge which implies balancing both elements, so that the learning process of both content and language can be successful.

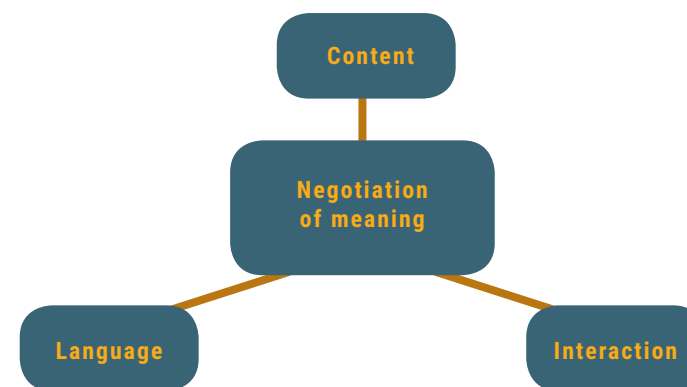
This CLIL matrix can be a very useful tool in this process of balancing both types of demands. If the language level of learners is not high enough, the focus should be placed on quadrant 2 and, as it improves, we move to quadrant 3. Regarding cognitive demands, for learning to take place we should ensure that learners will be cognitively challenged. In this process of challenging learners cognitively and linguistically, we will make use of scaffolds which will support such a process.

### Scaffolding and interaction

Scaffolding is a tutoring activity in which learners are given specific support by a teacher or a peer to help them perform a task or solve a problem that is just outside of their capacity if they were acting alone (Bruner, 1986). Scaffolds are designed to provide just enough support for learners to succeed in a task in which they would not succeed without a scaffold. Scaffolds can be used when

learners are ready for a new challenge but not yet able to master its complexity independently. This is what the psychologist Vygotsky termed the *Zone of Proximal Development, ZPD*. Bruner quotes this definition from Vygotsky: “[...] the ZPD is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Bruner, 1986, p.73). Scaffolds are what teachers and tutors use to help learners “navigate across the ZPD” (Bruner, 1986, p.77). When providing scaffolding, teachers characteristically aim for handing over the performance on a given task to the learners as their skills at problem solving are growing. Hence, they modulate the degree of scaffolding they provide, withdrawing support where it is no longer needed by the learner to manage on their own (cf. Walqui, 2006).

If we see, as we did in section 1, learning as an active, cultural process embedded in human interaction of making meaning, what is important for CLIL teachers is involving learners in subject-related activities in a meaningful way, through the medium of a language in which the learners are not fully proficient. Taking this into account, Bonnet argues for three dimensions which need to be supported through scaffolding: language, content and interaction (cf. Bonnet, 2007). All three dimensions are relevant for learners to become involved in meaningful learning activities. This view aligns with the notion of learning expounded above as a social process, since it reflects that learning content also involves acquiring the language for and of learning (cf. Coyle et al., 2010) and the interactional skills needed for learners to actively navigate the learning process, i.e. communicative skills for negotiating meaning, deliberating modes of participation, and skills for organising working procedures, collaboration and metacognition (cf. Bonnet, 2007):



**Dimensions for scaffolding negotiation of meaning**  
(adapted from Bonnet, 2007, pp.138-139)

We want to make one last remark before closing this chapter, which has to do with scaffolding learners’ abilities for interaction. Interaction is a field of competence which is often not sufficiently highlighted in CLIL-methodology handbooks, and which we believe **PlayingCLIL** addresses in a way which is rather unique.

Bonnet’s model complements the ‘C for communication’ in the 4Cs model and the ‘language for learning’ angle within the Language Triptych, the two models by Coyle we discussed above. While Coyle conceptualises learners’ communicative competence in terms of language growth, Bonnet’s model gives importance to learners’ social and metacognitive competences. The notion of interactional competence highlights what is often hidden from the immediate view of teachers when planning a CLIL curriculum and individual tasks for lessons or projects. What the idea of interactional competence helps to notice is that if learners are to be truly involved in the learning process, they will have to be able – and to be allowed – to respond to a topic from their own point of view. They will also have to be able to engage with others in a constructive way (Bonnet, 2007, p.134).

In sum, involving learners in CLIL in processes of meaningful interaction requires:

- teachers to carefully consider the many dimensions represented in the CLIL principles and
- learners to meet various challenges regarding many diverse competences at the levels of content, language and interaction.

The main purpose of this handbook is to provide teachers with a tool to scaffold all three levels. We particularly consider that theatre games created through drama techniques can play an important role in this respect. Before entering into the specific definition of these games as scaffolds and the description of those we present as valid tools for our purpose, we would like to have a brief look at how the drama techniques that have produced these games have been developed, and how they have meant a huge advantage when they have entered the field of education.



## Chapter 2: Drama techniques and games

*All the world's a stage, And all the men and women merely players; They have their exits and their entrances, And one man in his time plays many parts.*

As You Like it, Act II Scene VII



It is no accident that in many languages the word play crosses from the theatre and stage to the world of games, fantasy and make-believe.

In this chapter, we explore the context of theatre and drama in the [playingCLIL](#) project. The special and interdependent relationship between playing and learning is described and the benefits of learning through play are outlined.

We begin by advancing the idea that theatre and play are inextricably linked and a constant feature of human existence, as vital as our need for food and shelter.

The nature of the way we learn through play and the importance for classroom practice is a well documented and persistently controversial subject in education. The type of team responsibility, relationships and risk inherent in games are seen as both an answer to the need for creativity in teaching for the future and a means of preparing learners for the 'real world'. This chapter aims to clarify some of the thinking around the purposes to which play can be put.

From there, we propose a brief history of how the relationship between theatre and education developed, leading up to the present day industry of TIE (Theatre In Education) describing the cutting-edge contribution of the [playingCLIL](#) games in bridging both theatre and education.

We look at the nature of drama games in general, their sources, structures and uses. In devising and developing the games in this handbook, we agreed on categories and terminologies which will be explained here. We offer practical guidance on how to play and adapt our games to your subject.

Bringing theatre games to CLIL contexts has brought some exciting and, we believe, unique new facets to the games themselves. These games we have named 'signature games'. This naming and the selection process we used will be described to give as complete a picture as possible to educators hoping to use this handbook as a way of enhancing their experience as teachers and that of their learners.

We conclude with an affirmation of outcomes desired and achieved in the testing of our **playingCLIL** games, which we believe are a realistic and achievable goal for all those reading this handbook.

### Origins and essence

The **playingCLIL** project assumes the commonly held view that the essence of drama is conflict. The coming together of different elements, be they characters, philosophies or political agendas, be they open or hidden motivators, connects drama with the soul of creativity. Combining elements in conflict generates dialogue and action and changes a place into a context. Our theatrical frameworks are comedy, improvisation and participation.

In improvised theatre, conflict takes place as different people are placed together in determined places. Their meeting is the source of drama. The choices will decide the behaviour of the players as they act to understand and resolve the conflict. As a drill for teaching these skills we will call out to players to find the problem and make it worse before looking for a way out or solve the problem. In her benchmark book *Theater Games for the Classroom*, Viola Spolin (1986) writes about establishing the WHO, the WHERE and the WHAT as the building blocks for constructing scenes and stories. Spolin's groundbreaking work is a practical guide on how to train people to become actors and actors to become improvisers and is essential reading for anyone working in the field of theatre and education.

Underpinning Spolin's guidance is the belief that all people can act. In conversations with teachers from all over the world we hear the comment that all teachers have to be actors.

## 2.1. Let us imagine

Let us consider some possible origins of playacting.

Theatre as a tool to re-enact stories is one of our primary humanizing activities. Let us imagine our ancestors living in caves, telling of the dangers and triumphs of their hunting expeditions. Perhaps they assume the character of their prey from the safety of their night fires to an audience of those not present in the hunt. Maybe they gave names or nicknames to their enemies as they would not have had the benefit of the scientific naming of paleontologists. They set the scene by establishing the WHERE and the WHO, the conflict being defined through hunter and hunted, the outcome either a kill or an escape.

This captures core elements of dramatic performance and games, with performers, an acting place, action and possibly dialogue between the members of the hunting party. We have an audience, entertainment and, significant to our purposes, a learning element.

The imaginary re-enactment taking place in the safe environment of the cave instructs younger members of the family or clan in the arts of hunting and survival. We can go further: Not only did the cavemen invent theatre to recall events but also to anticipate and project. In order to protect themselves from particularly dangerous local predators, they had to devise a plan and rehearse that plan before confronting their enemy. Again, we can imagine that they could assign roles to members of the hunting team and act out their strategy. Perhaps these improvised performances had audiences of experienced hunters who gave critical feedback. It is feasible to assume that they used bones or weapons as props and maybe they used some fresh animal hides as costume for those representing their hypothetical foe.

To this day, we repeat these behaviours, at the dinner table re-enacting the funny or frightening highlights of the day. We call friends to rehearse job interviews or difficult conversations. In the world of sport forthcoming opponents are studied and imagined in training with both defence and attack switching roles to play as their opponents do. In business we role play and seek to sway our potential clients with entertaining presentations. We speak of the theatre of war and our armies engage in war games.

Our theatrical instinct is an expression of our imaginative and creative process. It is intrinsically linked with our will to survive and attempts to evolve. It connects us with the way we understand our past and how we try to shape our future.

## 2.2. The relationship between playing and learning

Along with our tendency to re-enact past events and our need to create possible scenarios for the future, play also seems to be congenial with human nature. Nevertheless, it is not always treated or understood as such.

- *The test was child's play.*
- *Let's get serious, this is not a game!*
- *Lately it's been all work and no play.*

Everyday phrases like the above show that we tend to understand the act of playing in direct opposition to difficulty, reality and work. For most of us, the word play most commonly conjures up images of leisure, youth and carefreeness. As we grow older, responsibility, seriousness and work start to take over and, as a result, games are gradually swept out of our daily routine. We end up thinking of them as frivolous and unproductive pastimes and therefore as a waste of precious time and energy.

Formal education seems to reflect this traditional conception of play. In schools, games are usually restricted to recess and to sessions of extracurricular activities. Students are allowed time to play in order to relax and blow off steam in-between classes, which is where the 'real learning' is supposed to take place. One practice that is fairly common among teachers is the occasional use of games towards the end of a lesson, with the purpose of helping students to unwind after a highly informative and often tedious class, or even as a reward for their satisfactory performance in the more 'serious' lesson tasks.

But is this really the only connection between playing and learning? Do we play so we can clear our strained minds before we expose them once again to the laborious task of acquiring more knowledge? Trying to answer this question, we will first have a quick look at Piaget's (1967, 1969) attempt to decipher the cognitive mechanism of early learning and then turn to Weisler and McCall's (1976) insights into the nature of human play.

As children interact with the world, they observe, explore and imitate. These actions correspond to the cognitive processes that Piaget identifies in his constructivist account of human development as 'assimilation' and

'accommodation'. By observing and exploring, children assimilate external experience and gradually fit it into the structures of their internal world. Through imitation, they accommodate their own thinking and behaviour to the newly discovered external reality. These two ongoing complementary processes set the pace for cognitive development and form the mechanism that we call learning.

With regard to play, among its defining and universal characteristics, Weisler and McCall mention the following: It is freely chosen, it sets a challenge, it is governed by rules, it can be easily distinguished from the 'real world' and it is a source of pleasure. On the other hand, after decades of observation and research on the phenomenon of play in children [Bernstein (1976); Caillois (1958); Piaget (1967, 1969); Vygotsky (1978)] it seems to be now widely accepted that play is an integral part of their cognitive development. But does this development through play cease at some point as we move from childhood to adolescence and on to adulthood? Corbeil (1999) believes it does not and places both child and adult play on a continuum where learning constantly, but under specific circumstances, goes hand in hand with pleasure.

Especially in the form of simulation (as is the case of the drama games presented in this book), play requires participants to momentarily accentuate their natural inclination towards observing, exploring and imitating. Each game creates an imaginary situation that is outlined by specific rules and parameters. Players are called to assimilate them into their structured reality and then accommodate their actions to the new roles they are expected to perform in order to reach the collective goal. The fundamental mechanisms of learning, namely, assimilation and accommodation, are thus put into action and keep working as long as fresh stimuli are fed into the players' perception.

At the beginning of this chapter, we mentioned another dichotomy, which may also be prone to deconstruction: that of play *versus* work. While it is true that by definition play suggests a break from reality and from obligation, which are permanent and universally accepted features of work, there does seem to be a great deal of common ground between these two activities. They are both governed by very specific rules, they require discipline and they both set a challenge that participants have to meet. As Corbeil (1999, p.168) puts it, "playing a game is, for a child, analogous to working at a job: He or she must get it right". Play can therefore be seen as a preparation for adult life, a simulation of



work that is free of real risk and hence promotes experimentation and creativity while conserving a sense of discipline and a quest for achievement. Learning, in the final analysis, is certainly yet another common denominator of work and play. Provided that the job or game keeps presenting us with new stimuli and setting further goals that challenge our physical or mental capacities, learning is bound to follow along for as long as we work and play.

In the light of this consistent bond between playing, working and learning, games are revealed as a valuable educational tool whose full potential has thus far gone unexploited in our school system. Lectures, reading, writing, graphic materials and audiovisual aids, experiments and tests are all widely accepted as parts of our school routine. But what if games also came in as a rightful and equal partner in the learning process?

It is precisely the aim of this manual to shake play out of its leisure activity status and bring it in as a constant of the learning equation, in the form of drama games. Besides, as the following section sets out to explain, theatre has always been inextricably linked to education.

### 2.3. Theatre as education

*The word theatre comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation.*

Stella Adler

The Greek civilization considered theatre to be central to their concept of society and in Aristotle, our earliest theatre critic, recorded ideas on how the dramatic arts and process can be used to educate. In his *Poetics* he defines comedy and tragedy, he sets templates for heroes and consigns the plot to **beginning middle** and **end** for centuries if not millenia! He tells us that the theatre teaches us content through empathy (the CLIL of ancient civilization!).

Up until relatively recently, the role of theatre as educator was to hold a mirror up to society. If we return to our cavemen imaginings, this represents only the re-enactment but not the future planning. The greatest playwright in the English

language and perhaps the most ambitious of all, Shakespeare, taught us many subjects such as history, psychology, philosophy, politics in a target language of dramatic poetry. When we consider his dazzling device of the play within the play in *Hamlet*, we have an example of how theatrical devices can be used to instruct future action.

Hamlet needs help to take a decision on whether to trust the words of his ghost father claiming to have been murdered by his brother and calling for justice and vengeance. In order to find the truth, Hamlet commissions a play to be performed recreating the circumstances of the crime. The advice that Hamlet delivers to his players is ironically a return to the re-enactment phase of our imagined cave-set drama, yet his purpose is more complex, as his observation of its effect on the audience will determine his future course of action:

*Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature: for any thing so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold as 'twere the mirror up to nature: to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure.*

*Hamlet Act 3, scene 2, 17–24*



## Modern Times

To connect with the learning potential of drama to shaping future events, we should move to Berlin in the 1920's and look at the work of Bertolt Brecht and his concept of Epic Theatre. Brecht argued that the theatre of empathy as defined by Aristotle, holding the *mirror*, was a theatre of apathy where the audience was essentially passive. His enterprise was to create a theatre to provoke thought, to incite action and debate on the streets. While he may not have succeeded artistically with this endeavour, his challenge to the orthodoxy of *the mirror* inspired a sea-change in the way we think about the scope of theatre as an educator. The work of Augusto Boal and his Forum Theatre needs to be mentioned here as his ideas about using theatre as a means to personal liberation from poverty and as an agent of social change and justice helped shape the *theatre workshop*, which is the most popular unit of currency in the world of TIE.

## The Theatre Workshop

Formal bodies and professional companies offering Theatre in Education, services from the world of drama brought to places of learning, are documented in the USA in the 1930s and in the UK since 1965. We commonly associate their activities with the theatre workshop, where skills from the profession are processed and presented in order to train for the theatre or to explore any number of subjects or issues. From primary school drama clubs to executive business training the core elements of drama have been compartmentalized and repackaged into bite sized workshops to satisfy any learning need. Inside a theatre workshop is a world of games.

## Theatre Games

Theatre games are used to train actors in the key competences of performance. They feature prominently in the processes of devising and rehearsal when new material is being worked on, or new players are being brought into a production. They evolved into a genre of theatre in their own right, Improvisation or Improv. On television, radio and on live stages in major cities across the world, you will find teams of improvising actors performing theatre games. In many alternative theatre productions, it is possible to identify games woven into scenes or which have evolved into scenes.

Theatre games observe elements of play, language and conventions common to team sports:

- Rehearsal - Training
- Players
- Costume - Kit
- Stage - Pitch
- Audience - Spectators
- Performance - Match
- Emotion

Keith Johnstone (1999) is credited with taking the interface between theatre and sport to a formal level with his Theatre Sports. Theatre Sports teams are typically made up of four performers playing theatre games in a competitive way. These games train and reward creative thinking and require high levels of coordination and communication between players. In several countries, Johnstone's Theatre Sports have been adopted by educational authorities. In Canada and Australia, schools have Theatre Sports teams in the same way as in the UK we have football and rugby teams. They travel to compete against other schools and have regional and national competitions. As part of our research into this project we corresponded with the organizing bodies of Theatre Sports in both Australia and Canada to see if their work in schools covered any of the ground we proposed in [playingCLIL](#). Neither country has taken the step we propose, to use theatre games to connect language and subject content.

One useful discovery we made through this correspondence was the work of Lyn Pierse (2006). Her manual *Improvisation* was designed as the guide book for teachers training students in Australian Theatre Sports and provides very clear instructions on the sequence of experiential learning required for students to play performance games.

## 2.4. Practical considerations and how to play

To start, we share our mantra for teaching through games and explain the terms we use.

### Mantra

- Define your space
- Introduce your activity
- Model
- Play
- Review, refine, repeat and eliminate

### Define your space

As well as ensuring that the playing environment is safe for creative flight the needs of physical space should be addressed. Ensure that you have enough room for the movement needed. Safety is always a factor, as players appear willing to risk their lives to be in and not out, even in the most benign musical chairs type of game.

Many warm-ups and icebreakers have physical contact and often involve running and changing seats. Please choose an adequate space for the physical movement involved in your games. Consider how chairs are placed and organise your furniture accordingly.

Returning once again to our imaginary stone-age ancestors, they told and re-enacted their stories from the safety of the cave.

In describing spatial requirements in the second part of the book, we speak of open spaces where you may use a circle or a horseshoe shape. The horseshoe is particularly useful when players need a makeshift stage and is generally our default preference to play. When time is short and desks or chairs cannot be easily moved, we recommend games with clusters where you can have groups of four to six work together. Some games can be played without any rearrangement of furniture required, players working in pairs or clusters and presenting their work at the front of the class or in a moving virtual spotlight.

### Introduce your activity

Viola Spolin (2000) speaks about the *point of concentration* as the essence of any particular game. She claims that when players know what is expected of them and what the successful outcomes are, they play more effectively. It is not necessary at this stage to state what the learning intentions are. Introductions need to be brief and if the game is complex, instructions should be given in stages. Have clear control mechanisms, this may be use of a stopwatch or clear instructions and goals to signify how to end a round or an individual's turn in the game, i.e. 'once you cross this line pass the ball to another player and sit down'.

### Model

When you model your activity in class, choose a player who you think will understand your instructions easily and therefore will be able to set the example that the game needs. Often, you will choose a cluster or a small circle within the class to illustrate. Showing is more effective than saying.

### Play

Everyone should have the opportunity to play. Start with the basic version of the game and gradually introduce complexity. Allow adequate time for preparation if the game requires. If you are playing circle games, where players have to wait their turn, be sensitive to the waiting time and, where appropriate, generate smaller circles after modeling. Keep the rhythm of the games brisk, do not be afraid to move on if players lose their focus. If a player gets stuck, move the action on to the next player.

Many collaborative games are played in teams, please see the appendix on Intearcting Families, explaining how to develop teambuilding.

### Review, refine, repeat and eliminate

When you have played a round of a game you may share or refer to learning expectations, asking players to evaluate or elaborate in a further round of play. Playing a game once introduces the players to a new set of rules. When they have the opportunity to play again, they will be more skillful. It is worthwhile

to repeat a **playingCLIL** game many times with different language and content generating new learning experience for the players.

The rule of thumb we propose in **elimination** games is that it can be appropriate when the activity is sufficiently entertaining or to involve non active players as witnesses or judges whose opinion can be called on. We encourage applause, special cheers or chants for those leaving a game to ease the blow and encourage continued participation.

## 2.5. Coming to terms with our terms

All the games in this handbook have been tested by teachers taking part in the project and evaluated by both teachers and students. Their order of appearance follows a sequence of acquired playing competences.

We use the structure of a house or building as a metaphor to connect with Vygotsky's notion of scaffolding, where the game is the scaffold. Accordingly our selection starts with foundation games and moves up through the building to the roof. You should not ask your learners to play games on the rooftop if you have not climbed the stairs.

### The foundation

#### Signature game: Alphabet islands

Foundation games follow conventions suggested by Johnstone (1999), Spolin (2000), Pierse (2006) and others in starting with creating a safe playground.

Often bundled as warm-ups, icebreakers and trust exercises, most of these activities are designed to allow what comes after.

Icebreakers can stand alone in their use as a way of introducing people for the first time or introducing people in ways unknown. For example a group of teachers may have worked together for years but never played together and are unaware of each other's funny, creative or competitive side.

Icebreakers or warmups should be used at the beginning of any games-based learning experience to help the group relax and set the tone for the activities to come.

Warm-ups have a different feel to icebreakers and are used to start the session when the group already know each other.

Trust-building activities are used to instil individual confidence and group tolerance. In **playingCLIL** these games are often connected with the culture C out of Do Coyle's famous 4Cs. Many trust activities involve physical contact and may include vocal and verbal warm-ups. In a way, they are the equivalent of stretching. Sometimes teachers who are not aware of the need to create a safe learning environment are sceptical of the value and importance of these games. They want to get to the point of the subject and bypass the process. Please be patient.

The safe learning environment is a play space where players feel confident enough to take risks with what they say and do, to engage and show their creative and imaginative side, to make public their often, hidden talent. It is important to spend time to create this mental space. Too often we are quick to judge and shoot others down. We have included activities in our handbook which address these needs.

### Ground floor

#### Signature game: Threesomes

Ground floor games are for players who already know each other and are confident to express themselves verbally and physically. This is a stage of game we sometimes refer to as a training game and they lend themselves to introduction of concepts and terminology as they often have a repetitive element.

Ground floor games establish conventions of play, establishing the basics of games, challenging players to work with mime and to share creativity. This involves acquiring competences of enhanced listening, fluency through speed of response and the shared responsibility of working in a team.

It is here where we introduce many of the control mechanisms mentioned earlier, of playing against the clock and different ways of taking turns.

In playing theatre games on the Ground floor, we teach sharing and accepting ideas. We start using a ball or other throwing item to control the 'turn' in the game. It is important to emphasise the responsibility of players throwing to throw in such a way that the ball can be caught and for the catcher to be ready

to receive. Once this is established, we exchange words or concepts or ideas for the ball.

Promote tolerance and collaboration. This is an important step towards a culture of group creativity. Be ready to give and receive, successful teams pass well. Build this basic competence and you are ready to take the Stairs.

## Stairs

Signature game: Historical freeze frames

Games in the Stairs category are upwardly mobile!

We build on the competence of collective creativity and move from mimes to their interpretation, connecting action to words and analysis. Central to games at this stage is the concept of *the suspension of disbelief*. This is a theatrical convention and vital component in the relationship between a player and their public. It is an understanding where the audience know that what they are watching is not necessarily true but that they will behave as if they believe it is. The same goes for the players.

Games on the stairs often provide opportunity for performance in front of the class and will develop the skills and confidence needed to do this.

## Upstairs

Signature game: Press conference

The Upstairs games bring improvised dialogue to our games. Individuals teams are challenged to perform and demonstrate knowledge on the matter of their scenes. High levels of listening skills and rapid speed of response are trained and required for successful games.

## Rooftop

Signature game: No, you can't take me!

These are games where the players are able to create and perform scenes and stories. They can invent appropriate dialogue, give status to characters and bring a sense of context and relevance to places and action presented. These games allow both individuals and groups to adapt the structure of the game to the content of the class. They are often highly entertaining and are excellent tools for evaluating subject content.



## 2.6. The Eureka moment

For our team of games devisers in **playingCLIL** there was a clear challenge at the outset on how to make the games relevant to all subjects. For many dialogue, scene building and storytelling games, the transfer from improv to subjects such as History and Literature is relatively straightforward. Characters from books and plays or situations and people from the past can walk into imagined environments. Players can share knowledge and explore these subjects with creativity and empathy that neither book nor screen can offer.

Making this sort of experience available to students in science subjects posed a more complex challenge which eventually led us to our Eureka Moment. Perhaps in common with all Eureka Moments, looking back on our discovery seems obvious and hardly worth reporting!

At a certain stage in our design process we identified Geography as our target subject as the linguistic genres in this subject cross those of Arts and Science. We struggled to find games to illustrate or introduce content and language for plate tectonics or weather systems.

During a storytellers training event, we played a game of meet/cute with personification. Personification is a literary device where an object or concept is given human qualities and allowed to think, feel and express themselves.

We presented our participants with a tray full of randomly selected objects and asked them to create the meet/cute moment so important in romantic comedies. Two unlikely lovers meet and fall in love. The task was to choose two objects, humanize them and against the odds, have them fall in love. The exercise was a huge success and showed us the way to bring games to all subjects.

In **playingCLIL** games for Biology, the protagonists in a scene can be parts of the body or parts of processes instead of people. Taking elements and concepts out of their habitual teaching environment, presents us with an opportunity to understand their essence and value in a way that can be enlightening and at the same time entertaining. You can play status games in Chemistry with a range of characters taken from the periodical table, starting with the simple arranging of themselves in orders such as the heaviest, the most friendly, moving on to more sophisticated games like Master and Servant (Johnstone, 1999, p.240) or Exit and Entrance (Spolin, 2000, p.156).

## 2.7. Signature games

In order to achieve such a creative chemistry class the teacher will need to be trained in our methodology. As far as we know, this type of transfer for theatre games into all areas of the curriculum for the theatre game has not before been attempted or documented. Through our testing of the games across the curriculum, the uses, adaptations and results from teachers and learners bring us to declare some of games to be Signature games. These are the most innovative and successful of our games and are in a way game changers, that is to say that **playingCLIL** has challenged and changed the way the game is played. In theatre games the intention is generally to entertain and provide a platform for comedy, to showcase speed of thought and creative associations that players can invent. Players are given very little time to prepare their performances as the whole point of the game is to put them on the spot. **PlayingCLIL** games have a different purpose and procedure. This is manifest in the Signature games where preparation is given much more time. The balance of the activity shifts from a quick fire test of wits to a considered demonstration and sometimes celebration of knowledge acquired and language owned.

In the second part of this handbook, we begin each section of games working through a building. Starting with foundations and ending on the rooftop, we introduce and explain our organizing principles with a signature game. Each Signature game has been chosen because of its functional versatility. In our illustrations we show how to use them to introduce, consolidate and evaluate content and language, and how the balance of the game is changed.

## 2.8. Results and benefits of theatre games in the CLIL classroom

The systematic usage of these resources in class, is expected to bring together all the educational benefits of acting drills and those of Content and Language Integrated Learning. Needless to say, the proof of the pudding is in the eating: Only time and practice will eventually reveal the actual results of this new methodology. In the meantime, several months of testing the games in schools around Europe have given us an initial idea of the multiple advantages that **playingCLIL** has to offer:

### Motivation and intellectual, affective and physical engagement

Motivation is the force that drives us to complete any given task successfully. For this, we need a clear objective to focus on and some sort of pleasure or compensation to draw in the process. Drama games set very specific goals that learners are called to reach through cooperation or competition (or both combined). Playing entertains students but also gives them a strong sense of fulfilment when they meet each challenge, especially as they have to do so using a foreign language. This combination of fun and success motivates them to keep improving and to participate more actively in the class activities.

### Mind and body coordination

Drama games stand out from most conventional school games in that they require students to abandon their sedentary routine and engage in a physical and intellectual challenge. Body movement is central to the games and has to operate in conjunction with the spoken word. As learners interact with each other, their visual, auditory and kinaesthetic channels are constantly alert and ready to receive new input. All senses being activated, learning becomes more comprehensive and effective.

### Creativity and imagination

Drama games are, within the realm of play, the epitome of creativity and imagination. Learners are called to picture imaginary settings and form part of them. They are assigned roles but are urged to give free rein to their imagination as to how they will play them. This demanding exercise in creativity is very

promising in terms of cognitive development and even more so considering that it is carried out in a foreign language and with newly acquired subject content.

### Discipline of thought and action within set frameworks

Games are governed by rules that need to be followed. As students draw pleasure and motivation from the playful side of the activity, they learn to frame their behaviour and performance within certain parameters without feeling restricted or bossed around.

### Confidence

Drama games performed in a foreign language set a double –if not multiple– challenge for people who are prone to insecurity and self-consciousness. Such learners are expected to gradually overcome the fear of expressing and exposing themselves in front of others thanks to the appeal of the games, the support of their teams and the sense of fulfilment they draw from reaching their goals.

### Cooperation and team-work

Learners need to coordinate and work together towards the achievement of their goal. This brings them closer to each other and gradually creates a strong bond within the class. In the long run, students are expected to have internalized the dynamics of team work, the need to help each other, to compromise and to adapt in order to reach their collective goal faster and more efficiently.

### Language, communication and interaction

Through **playingCLIL** students get to experience language with all their senses. They perceive information, come up with ideas, express themselves and interact with each other in the target language. By playing their assigned roles in specific, if simulated, communicative situations, they internalize cultural and pragmatic elements that are key to a comprehensive grasp of the foreign language.

## 2.9 Versatility of playingCLIL across the educational contexts

**PlayingCLIL** links Content and Language Integrated Learning (CLIL) and learning through play by means of games inspired by drama pedagogy. We have shown in the previous sections how learning and play are connected. To finish this chapter, we wish to point out how **playingCLIL** is both specific in its overall approach to linking learning and play for the purposes of CLIL and at the same time versatile with respect to subjects and educational contexts where it can be applied. Besides, it goes without saying that **playingCLIL** is, of course, not limited to English as the CLIL target language.

The scope of **playingCLIL** is rather general and not specific with regard to subjects or educational contexts because of its unifying idea of linking learning with play. However, in order for them to be a source for innovation in teaching methodology, **playingCLIL** games must be usable in a variety of subjects and across the educational contexts: The CLIL classroom can be the classroom of primary and secondary mainstream education, the classroom for adult education (such as Business or Language for Specific Purposes), or the classroom of vocational education and training (VET).

The versatility of the method rests upon two main considerations or principles. The first principle states that language is always learned through content just as much as content is learned through language. The second principle states that there are specific requirements for learning to take place. This is to say that learning needs an openness of mind, a cognitively and emotionally supportive learning environment, and suitable scaffolding of the learning process. Both principles address the way people learn language and content and what people need in order to be able to learn in a broad and general fashion. They both apply to learning in general, irrespective of the age of the learners, the subject and learning content, or the institutional context. This is why games – like the **playingCLIL** games – that meet these requirements, or that can be employed by teachers to create appropriate learning conditions, can therefore be used in any pedagogical or educational context provided they are properly adapted for the age group and the subject.

The games in this handbook have been tested to work in various subjects or (in some cases ‘and’) with learners of different age, ranging from young children in the primary grades to adults in evening classes or vocational training centres. This was made possible as the project of **playingCLIL** was placed within the framework of Education and Training 2020 strategy, where the importance of enhancing employability through education and training is stressed in order to meet current and future labour market challenges. Special emphasis is given to language learning which aims to enable citizens to communicate in two languages in addition to their first language (L1+2). Therefore the promotion of language teaching, where relevant, in school, VET teaching and for adult learners is important. Yet, **playingCLIL** takes language learning one step further into the realm of Content and Language Integrated Learning, and another one into learning through play. Putting **playingCLIL** in, and once teachers and learners gain a certain degree of experience and familiarity with the approach, learning through play gradually becomes normal. We think that the fact speaks for itself that the best ideas for games adaptations actually came from teachers after trying out the games in their own classrooms (see section 2.7 on ‘Signature Games’). In the descriptions of the games in the next chapter, we will provide:

- 1. Accessible didactic commentaries on the pedagogic nature of the games, skills addressed, subject and topic areas, recommended age of learners
- 2. Suggestions for scaffolding of linguistic, conceptual, methodological, interactional skills, to warrant adaptability to diverse learners and subjects
- 3. ‘**PlayingCLIL** examples’ that illustrate how each game can be used in a given school subject and topic. We also address subjects and content in these examples relevant for – although not exclusive to – vocational and adult education.

However, judging from our experience at the time of writing this handbook, we think it is particularly relevant to bring **playingCLIL** into vocational and adult education for two reasons: There has been a consistent movement, supported by EU educational policies, to implement CLIL in mainstream education, both primary and secondary. A similar push towards CLIL in vocational and adult education will not only formally complement the educational spectrum for CLIL



but will also carry the potential of enriching learning into these contexts and contribute to make learning more enjoyable, which is synonymous to making it deeper and more sustainable. The second reason can be drawn from the fact that learning through games – again, if properly done – will help mature learners to channel and eventually overcome potential reticence in class as these learners often feel literally immobilised by the gap between what they wish to say and do in the foreign language and what their current level of communicative competence allows them to do. As adult learners tend to be more self-conscious than children, which means that the fear of potentially losing face is frequently an issue, they are in their own way sensitive to a safe learning environment. Approaching learning through play with adults often means giving them the chance to reflect and verbalise their experience – or inexperience – in play and taking small steps at first before raising the complexity of the games used. Adhering to the sequence of games suggested in this handbook is no less important for adults than it is for younger learners.

Last but not least, even though games might be seen merely as ‘play’, very often they are closer to life than one would expect. For example, in an adaptation of “Stating the obvious”, a VET-teacher had his students introduce a new colleague to her new workplace in the laboratory of a (fictitious) company. The activity moved from naming the objects to be found in the workplace environment on to explanations of the uses and functions of tools (using descriptions of materials and shapes) and culminated in a complex articulation of analytical processes that were part of the daily routine in this lab.

This example reveals that we come very close to what has come to be called ‘21st century literacy’ – or ‘pluriliteracies’ (Meyer et al., 2015). The playingCLIL games challenge and enable learners to operate at different levels of meaning making: the verbal, the visual and spatial, and the interactional. This is much in line with the argument made by Meyer et al. (2015, p.49) regarding a broader view of the purposes of CLIL: “Therefore, the term pluriliteracies [...] accommodates not only that CLIL learners operate in an additional language, it also encompasses the need for education to consider plurimodal semiotics.”

What we consider to be of particular significance for vocational training and adult education is that **playingCLIL** addresses complex literacy issues in a broadly holistic way: In particular the upstairs and rooftop games require linguistic, subject-related, and interactional-collaborative skills at the performative level. This means that learners, once they become players in the **playingCLIL** games, build these skills by using them because these skills are not linked with an abstract task but rather with a concrete, literally ‘lively’ one, as they are embedded within the structure of the games. Reversely, therefore, the choice of games and their sequence should mirror which skills are to be built at each moment within the general learning process.

To be sure, **playingCLIL** as it is presented in this handbook does not offer a single ready-made method to fit all contexts of education. Whether **playingCLIL** will be truly successful across the board of the educational system will depend to a large extent on the way it is delivered in class. Careful and considerate adaptations will be necessary in order to respond to each specific context. Such adaptations need to be made by the teacher in the first place, however not exclusively. Drama-based classroom pedagogy almost by definition allows and requires players to participate in feedback and adaptation work. For this, awareness-raising work of the teacher will be necessary, as well as an explorative and slightly adventurous frame of mind.



# PART 2



# PART 2

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## Chapter 3: Playing CLIL games



*We don't stop playing because we grow old;  
we grow old because we stop playing.*

George Bernard Shaw



This section of the book is what you have been waiting for: The games!

We start with the signature game for each part of the building<sup>1</sup>. These starting games are given a more complete description than those which follow.

We hope it is easier to follow than it was to write.

Before continuing we explain the values in the grid accompanying each game.

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<sup>1</sup> Check chapter 2, 2.5. Coming to terms with our terms.



Be on top of the game and keep yourself up to date with:



### 3.1. Explaining the grid

Age:



This is a minimum recommendation

Please bear in mind that almost all of our games are played by native speaking adults. They are neither too easy linguistically, nor too childish in their playfulness.

Language level:



Minimum requirement using the European framework. Bear in mind that all **playingCLIL** games work in the native language as well as the target language. Often teachers working with students with A1 and A2 levels will play a game first in the native language to introduce the rules and work with the group asking the question, 'What do we need to know to play the game in the target language?'

Time:



Minimum time needed expressed in minutes. Allow for all players to have a turn and preparation where required.

Space:



Recommended value. We can perform the game in a delimited area of the classroom (stage). Pairs or clusters can be played without moving the furniture (classroom). Some games are best played in a sports hall or outdoors (open space).

Content and language: Our CLIL value.



Related to learning objectives and applicable to both language and subject content. As you will read in the section on signature games, many activities can have multiple values.

Interacting "Families" are a way of organizing games requiring teams. Please see the appendix.






## 3.2. Playing CLIL games and stages



### The foundation

#### - Signature game: **Alphabet islands**

We chose Alphabet Islands as the signature game for the Foundation stage because of its simplicity and versatility. Here we describe the game in its standard form and continue by explaining why we selected this game to be the signature for this category, providing some illustrations of how it can be played throughout the building.

<i>Introduction</i>	A game that gets players moving around the classroom while having to form instant opinions. It encourages mind and body coordination.		
 5+		 5-10 min	
	Open space		
	When the game is played based on preferences, players have to be creative in their justification of their answer. In the variation of the game where there is only one acceptable answer, players need to quickly remember and apply their knowledge of the content so as to get to their island fast.		

#### Getting ready

The teacher prepares sheets of paper (preferably laminated) with all the letters of the alphabet, one on each sheet. The sheets are then spread out across open space, making sure that they are not very close to one another. The teacher explains that each letter represents an island. Between the islands naturally is the sea, so if you are not on an island you have to be swimming. Players are asked to swim around the islands miming a swimming stroke (freestyle, breaststroke, backstroke, the butterfly) or get creative and take another form of sea-bound transport. On an established signal players are to make their way to the island of their choice. If they find

themselves alone on an island then they should reach out and form a bridge to another island with inhabitants! No one should be alone on an island as the whole point is the conversation to take place.



#### Playing

Players are travelling around the islands, the teacher calls out a category with instructions on what to do on arrival. On the given signal, players make their way to an island that represents the first letter their choice. For example, if the teacher asks "What is your favourite fruit?" players then swim to the island beginning with the letter of their favourite fruit. When they get to their destination, they are to reveal their choice to the other people on the island and to state things they know about the fruit such as: What colour is it? Does it grow on a tree or on the ground? Does it have a skin? How do you eat it? The teacher may move around the islands asking players to share their answers. The same routine is repeated as many times as necessary, adapting the questions to the category. Sometimes it is not necessary for the teacher to visit all islands and the answers can stay with the cluster on the island.

#### Playing CLIL examples

Alphabet Islands can be adapted in various ways in order to either consolidate content by asking players for opinions/preferences or test them on their knowledge of a topic. The alphabet format can be maintained or replaced by a set of concepts related with the content (place names, historical figures, natural habitats, etc.).

Geography: Think of a country/city/mountain/river in Asia. A place in the world where you can find active volcanoes/glaciers/rain forests...

Replacing letters with the names of the continents: Where is the city of...? Where is the river X? In this case only one answer is correct so everyone is supposed to swim to the same island. A variation of the game could include asking players to race towards the correct answer, in which case, the last one to get there would have to abandon the game.

Literature: Your favourite book/poem/story written by X, your favourite character from the book we have read, an adjective to describe the main character. In each of these cases, players would then have to justify their answer.

## Signature

The standard way of playing Alphabet Islands has been described before. It is normally an opening meet and greet game to start a conference or workshop. Through **playing CLIL** and the following examples, we can see how the game has developed into an activity with a much richer potential. The keys to this versatility are teachers' instructions on how to interact on the island.

## Foundation

We ask players to go to the island of their name on the first round. Emphasize that the room is the sea and to move they must swim or be propelled by something seaworthy. Immediately we are calling for a suspension of disbelief and the whole group are moving and imagining, transforming the room. The instructions on arrival at destination are to state your name to the other players on your island, reveal any nicknames you may have, tell us if you like your name and how you came to have your name.

Clearly this is a way for a group working together for the first time to learn names. It is also a non-threatening way for players to introduce themselves to the group, the cluster on an island being an easier forum than the whole class. In speaking of the origin of their name players are sharing something of their family life and this in itself is a significant step towards trusting others and establishing a safe playground.

## Ground floor: Science

Players are asked to travel to the Island of their favourite food. When they arrive at their island they are given pen and paper and challenged to list as many things to eat beginning with their letter within 60 seconds. When the teacher travels round the islands hearing the lists, other islanders can add to the list if they can think of other items beginning with that letter. The teacher may ask questions about the preparation of the food. In this version of the game we can introduce and share key vocabulary and basic concepts.

## Stairs: Geography

Players are asked to travel to their favourite city. On arrival they are to state if they have been to this place, if so, how many times, how many inhabitants, when was the city established. Has the city ever suffered invasion? Does the city have an underground transport system, a harbour or a beach?

The teacher can spotlight different islands, which may represent several different cities and where players do not know some answers the rest of the group or teacher can help out. This version of the game is useful as an evaluating tool and can be applied to any subject in the curriculum.

## Upstairs: Science

Players are asked to travel to natural phenomena (avalanche, earthquake, typhoon, etc.). When they get to their destination they are to introduce themselves to the others on their island, explaining their origins, how they got their name, how they can be stopped or managed.






## Rooftop: History and Literature

Players are asked to travel to their favourite evil person from history or literature.

When they are on their island they should reveal what they know of their character, where they were from, what they did that was so infamous. Teachers should also ask about their childhood, were they always evil and finally what is it that attracts you to this person?

In playing this game with a group of History educators we found that some players were unable to identify a lovable villain. However, when they heard the choices others made they were able to move to an island. This was because most of the choices were literary or imaginary rather than real. The discussion moved on to how we enjoy the story of evil doing more than the reality. We questioned why we celebrate figures as dark as Satan in fiction and get bored by the righteous, yet in real life and history we do the opposite.

## 1. Animals

<p><i>Introduction</i></p>	<p>A game that calls for imitation and observation. Each player pretends to be a specific animal and at the same time tries to identify the rest of the 'animals' around.</p>		
	<p>5+</p>		 <p>5-10 min</p>
	<p>Open space</p>		
	<p>Players are called to create a mime based on the role they are assigned. At the same time, they need to analyse the mimes of other players in order to identify their own kind.</p> <p>No language is expected to occur, other than spontaneous interaction between players when identification takes place.</p>		

### Getting ready

- The teacher writes the names of several animals on pieces of paper making sure that there are at least two of each animal.

### Playing

- The teacher hands out the pieces of paper randomly. Players must not reveal their animal to the rest of their classmates. Everyone scatters around the room and the teacher gives the players actions which they will perform depending on the animal they have been assigned, e.g. eating, drinking, grooming, sleeping, etc. As players act, they need to observe their classmates too, because at the end they will be asked to find the other animal of their kind. Once the pairs are together, they all have to try and guess which animals were being imitated by the rest.

### Playing CLIL examples






- Subject: Physics

Topic: Types of forces

Rather than animals, the pieces of paper now contain the names of the different forces (applied force, gravity force, normal force, friction force, air resistance force, spring force, tension force). Players are called to use their imagination to represent these forces through mimicry. Instead of different actions, the teacher can give different degrees of intensity for the forces (low, medium, high) encouraging players to exaggerate more and more in their acting.



## 2. Biographies

<i>Introduction</i>	An activity in which players interact in pairs, listen carefully, memorise and then present information individually to the rest of the class.		
 8+		 10-30 min	
	Classroom		
	Players are asked to create a narration, description or argument and then carefully listen to their partner in order to <i>understand</i> and <i>remember</i> the information given. A linguistically rich activity both in terms of input and output and a good exercise on fluency.		

### Getting ready

- Players are divided into pairs and spread around the classroom. The teacher sets the stopwatch. Each player will have two minutes to speak while the other one is listening.

### Playing

- The teacher models by speaking on the chosen subject for the allotted time.
- Player 1 has to speak about themselves for two minutes. Player 2 just listens. No questions or notes. When the time is up, players reverse roles. Then it is time to present. 1 will present 2 to the rest of the class and vice versa. Players have to try to remember as much information from their partner's speech as possible.

### Playing CLIL examples

- Subject: History






As an activity for revision and consolidation:

Each player is given the role of a historical figure or is asked to narrate an event or to explain the stipulations of a peace treaty. The partner would then have to retain the information and present it to the rest of the class.

As an activity for introducing new content:

Each player is given some time to read a text from the book and then the activity is done as explained above. The difference is that now the content is new so listeners need to try harder in order to memorise the information before they are asked to present it to the other players.

### 3. Blind cow

<i>Introduction</i>	A warm-up activity to activate learners' auditory and kinaesthetic canals.		
 5+		 5-10 min	
	Open space		
	<p>As a warm-up activity, this game does not make use of any language or content as it is meant to awaken players' senses.</p> <p>If used to go over content, the game requires players to <i>remember</i> and repeat information from previous lessons.</p>		

#### Getting ready

- Players sit in a circle and the teacher brings a blindfold and a bell.

#### Playing

- Player 1 is blindfolded and, as the 'Blind Cow', is brought to the centre of the circle and spun around. The bell is passed around the circle and rung. The 'Blind Cow' follows the sound of the bell. When the teacher claps his/her hands the passing of the bell stops. The 'Blind Cow' has to guess who is holding the bell (by pointing). If right, the player holding the bell changes places and becomes the new 'Cow'. If wrong, the 'Cow' has to go again (until he/she guesses right).

#### Playing CLIL examples

- The bell can be replaced by other sounds so that content can be introduced in the game. The aim is for players to open up their auditory and kinaesthetic canals by responding to sounds and identifying their source.






- Subject: Music

Topic: musical instruments

The bell is replaced by a tablet on which there are recordings of different instruments. The tablet is passed around and each player hits the play button to reproduce one of the recordings. The Cow has to point in the right direction and also identify the musical instrument.

- Any subject: The bell can be replaced by any other object (the book of the subject, a ball, etc.). The player holding the object starts whispering a phrase related to the last unit taught. The Cow has to point in the right direction and call out the name of the person who is whispering. The player has to keep talking until the Cow is ready to guess their identity. The next player who is handed the object has to whisper a different phrase and so on. The game can go on until most of the unit content has been covered. This activity helps the group to bond (players learn to identify their classmates by the way they pronounce) while allowing the teacher to test what the players remember from the previous lesson.

## 4. Doppelgänger

<p><i>Introduction</i></p>	<p>A lively run-around activity in which learners first represent related and opposing concepts and then identify their similarities and differences.</p>		
 <p>8+</p>		 <p>10 -30min</p>	
	<p>Open space</p>		
	<p>In the second phase of the game, when differences and similarities are discussed, players need to <i>apply</i> their knowledge of the content so as to <i>analyse</i> and <i>evaluate</i> their own status in comparison to that of their nemesis and doppelgänger.</p> <p>Language of comparison, contrast and agreement is expected to occur.</p>		

### Getting ready

- All learners stand in a space large enough to allow them to run around. The teacher explains that each learner has to secretly and silently choose their doppelgänger (someone similar to them) and their 'nemesis' (enemy).

### Playing

- The teacher marks the beginning of the game and players run around trying to keep their doppelgänger between themselves and their nemesis. Note that players do not know whose doppelgänger or nemesis they may be. After some minutes of chaos the teacher says 'stop' and everyone has to freeze. One by one, players reveal who they had chosen as their doppelgänger and their nemesis. If their nemesis is in direct line of sight from them, they are 'dead' and the nemesis can choose how to 'kill' them. This calls for some

serious acting! After acting out the death scenes, players identify the similarities between themselves and their doppelgänger as well as the differences between themselves and their nemesis.






### PlayingCLIL examples

- Subject: History

Topic: Feudal society (feudal lords, free peasants and serfs)

Players pretend to be serfs. Their doppelgänger is a free peasant while their nemesis is a feudal lord. When the game comes to an end and once unlucky serfs have been killed, players have to identify the characteristics of each social class and the similarities or differences between them. For example, both free peasants and serfs are answerable to the feudal lord and their survival is bound to the land they work. Feudal lords can buy and sell land and serfs, while free peasants cannot.

## 5. Duck duck goose

<p><i>Introduction</i></p>	<p>A lively warm-up activity, which can be used to be language specific, or as a simple run-around.</p>		
	<p>5+</p>		 <p>5-10 min</p>
	<p>Open space</p>		
	<p>In this game players have to <i>remember</i> and <i>evaluate</i> the word given in order to identify if it belongs to a specific category or not.</p> <p>This game does not provide much spoken interaction but it is very effective so as to consolidate and particularly evaluate the knowledge of the topic the players have.</p>		

### Getting ready

- Players form a circle.
- The teacher walks around outside the circle touching each player on the shoulder and saying 'Duck'.
- The teacher establishes the pattern.
- The key words may be changed. For example: instead of Duck/Goose use opposites Night/Day, Black/White.
- The teacher chooses a category and when a word that does not belong in the category is called out then a player runs. For example: the category is fruit, the leader taps the players' shoulders listing different types of fruit, apple, pear, mango etc. When a word that is not a fruit is called out the chase begins.

- The categories of course can be chosen according to topic and age: rivers of the country or world, famous historical characters, odd/even numbers, numbers divisible by 6, etc.
- Prepare categories on pieces of paper to give to the players.

### Playing

- The teacher explains that if you are touched on the shoulder but instead of Duck you hear the word Goose you must run around the circle and try to arrive at your place in the circle before the teacher.
- If the player chasing does not catch the teacher they then become the leader.

### Playing CLIL examples

- Subject: Maths






Topic: Odd numbers

**1<sup>st</sup> scene:** The teacher establishes the pattern.

**2<sup>nd</sup> scene:** The teacher goes from one player to another saying odd numbers. When the teacher says a number which is not odd, the player who has been touched will run to catch the teacher.

**3<sup>rd</sup> scene:** If the player chasing does not catch the teacher they then become the leader.

## 6. Lemonade

<p><i>Introduction</i></p>	<p>The class is divided into two teams; players from one team act out occupations and the others try to guess them.</p>		
 <p>8+</p>		 <p>10-30 min</p>	
	<p>Open space</p>		
	<p>The performing team will have to <i>remember</i> the members of a category to represent one and <i>apply</i> their knowledge to the mime. For this they will have to interact and come to an agreement. The guessing group will <i>analyse</i> the mime and guess what is being represented.</p>		

### Getting ready

- Explain to the group that there are two teams, each behind two lines or touching one wall.
- The members of one team decide what occupation they will act out.
- The other team will have to guess the occupations.

### Playing

- One team (the acting team) gets in a huddle at their home base to decide what occupation they will act out.
- The other team (the guessing team) will have to guess the occupation.
- The guessing team yells loudly while the other team walks towards centre:
  - *Where are you from?*
- The acting team answers: – *We are from...*

- The guessing team yells: – *What's your trade?*
- The acting team answers: – *Lemonade*
- The guessing team yells: – *Show us some if you are not afraid!*
- The acting team starts acting out its occupation (e.g. painters, auto mechanic, teacher...).
- When the guessing team guesses it correctly, the acting team has to run back to its base without any member being tagged by the other team.
- If they are caught they are then on the acting team's side. The roles are reversed and the guessing team becomes the acting team.






### Playing CLIL examples

- Subject: Science

Topic: Animals

The acting team will act out the animal and the other team will guess. It can be done with different types of taxonomies (vertebrates, invertebrates, reptiles, mammals, etc.).

## 7. Name with action, adjective and alliteration

<p><i>Introduction</i></p>	<p>This activity is great for students to get to know each other and it can also be used to encourage imagination and speed.</p>		
	<p>5+</p>		 10-30 min
	<p>Open space</p>		
	<p>Players will have to <i>remember</i> and repeat what other players say and be <i>creative</i> while coming up with an adjective for the term chosen.</p> <p>The alliteration allows players the practice of pronunciation of different sounds.</p>		

### Getting ready

- This game can be played with different purposes: as a warm-up or to build up a team to introduce the players and get them to know each other, but also as a CLIL game introducing a specific topic and making the game revolve around that topic.
- To start, players stand in the middle of the room and make a big circle. The teacher models the action to be developed in the game.

### Playing

#### • Step 1

The teacher begins by energetically jumping in to the centre of the circle and shouting out their name e.g.: *I'm Steve!*

The teacher jumps back to original position in circle and simultaneously all the other players jump in to the centre point at the teacher and shout: *He's Steve!*

Then the player to the teacher's right follows and same procedure and so forth around the circle.

#### • Step 2

Ask the players to think of an adjective that begins with the same letter as the first letter of their name.

The teacher begins by jumping into the centre and shouting out: *I'm strong Steve!*, and round the circle as above.

The teacher can also ask the players to add an accompanying action with the adjective.

### Playing CLIL examples






- Subject: Biology

Topic: Predatory animals

Examples of predators and alliterative adjectives could be: *loopy lion; fierce fox; brave bear; terrifying tiger; shabby shark; weak wolf; creepy crocodile; white whale; eager eagle; plump python.*

Players can imitate the sound and movement of the animal as they illustrate the adjective with some gesture when they jump in to centre.

## 8. Shootout

<i>Introduction</i>	Very simple warm-up working speed of response and learning names in a new group.		
 5+		 10-30 min	
	Open space		
	When used to review terminology, this game requires players to <i>understand</i> the term they are given and <i>apply</i> it to their mime. During the Shootout, players need to <i>remember</i> the roles they have been assigned and react accordingly.		

### Getting ready

- Everybody is a cowboy or cowgirl.
- All players in a circle test their revolvers, drawing from the hip Western style and shooting into the air.

### Playing

- Ask the group to concentrate. When everybody is quiet, call someone's name. That player has to drop to the floor as fast as they can. Their neighbours take a shot at them (chest level); if the player is not down fast enough, they die a dramatic death. If they are down before a gun is fired, the neighbour who fired last dies.
- Insist that for every shot there should be at least one victim. If there is any confusion between a few about who shot first, they should all spontaneously die. Repeat till only two players are still standing. Place those two back to back in the middle of the circle and give them a sign to start walking away from each other. When they hear the signal they turn around as fast as they

can and shoot the other. Again, at least one victim, and if they are not sure who shot first they should both gladly die.

- A variation is to have players walk around the room. Whoever gets caught in cross fire is dead. Note that the game is about participation in shooting and in dying, encourage more stubborn players to enjoy the death. It can be a moment of glory, an epic death to show how willing you are to accept it and die in a spectacular way.

### Playing CLIL examples

This warm-up game can be used to review terminology of any subject in a fun way. Each player in the circle is assigned a term.

- Subject: Biology

Topic: Human internal organs






One player could be the heart, another the liver, the stomach, the kidney, the spleen and so on. In this case, players could place their hands on the part of their body where each organ is located. Instead of the player's name, the teacher (or another player who is assigned the role of the leader) calls out the name of the organ and players have to be fast in locating the player who impersonates it and, if they are standing by their side, grab their imaginary revolvers and shoot at them.

- Subject: Music

Topic: Musical instruments

Each student takes on the role of an instrument and freezes into position while miming the way the instrument is played. When players get shot, they may want to keep playing their imaginary instrument as they slowly drop dead and this way give their death an extra melodramatic edge.

## 9. Splat

<i>Introduction</i>	Splat is a simple warm-up activity which has spawned many variations. Played as described here it can provide endless hours of quick moving fun.		
 5+		 10-30 min	
	Open space		
	In the word duel, players need to remember as many items as possible from a given category and pronounce them correctly.		

### Getting ready

- Players stand in a circle. Explain that the sound effect of Spiderman's shooting web is SPLAT, have the group practice the word and motion.
- The teacher stands in centre in the role of the Big Splatter.

### Playing

- The teacher stretches out their arm, palm of hand and fingers splayed pointing at one of the players and shouts "Splat"
- The targeted player must hunch down as fast as possible.
- Simultaneously players to right and left of the "to be splatted" lift their arms closest to the "to be splatted" and do exactly as the Big Splatter (teacher) has done, screaming out Splat.
- If a player makes a wrong move, e.g., does not hunch down, or one of the players to either side uses wrong arm or does not respond or hunch down they sit down cross-legged in the circle.



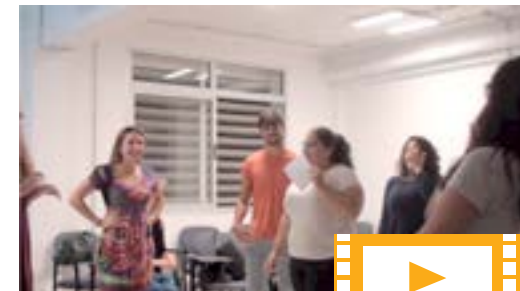
- Game continues to its logical conclusion with two winners.
- Option: A final winner can then be chosen by doing a word duel.

### Playing CLIL examples

- Subject: Science

Topic: Vertebrate vs. invertebrate animals

When only two players are left, a word duel takes place in which the finalists, one at a time, have to come up with an invertebrate animal. When a player fails to remember yet another invertebrate animal within 5 seconds (the eliminated players can help by counting down), the opponent wins the duel.





## The ground floor








We chose Threesomes as signature game for the Ground Floor because of its WOW factor. The great strength of this game is showing the individual players how to rely on the group. This is a superb introduction to collective creativity and responsibility. Simple mime techniques are used and we directly connect action and word.

Players accept the offers of others and build on their ideas to the completion of the tasks.

After the basic explanation below we look at some variations which take the improv to a new dimension.

### - Signature game: **Threesomes**

<p><i>Introduction</i></p>	<p>Players in a circle can sharpen their creative associative abilities with this simple activity. The game can also be used to activate players' existing knowledge of a specific topic or field. The level of difficulty can be modified by the choice and scope of the topic (from everyday objects to abstract concepts or complex systems).</p>		
	<p>5+</p>		 <p>5-10 min</p>
	<p>Open space</p>		
	<p>Players need to remember terms associated with a specific concept and use their bodies to create a matching representation. They are initially expected to use simple copulative sentences, although more complex structures may occur if players are asked to justify their pose. Emphasis could also be placed on the pronunciation of content-related terms.</p>		

### Getting ready

- The teacher explains that threesomes are a collection of three loosely related things.
- All players stand in a circle.
- Players must say who/what they are and mime it (freeze).
- After Player 1 steps into the circle, stating what they are and representing that thing, Player 2 adds something related and Player 3 finishes the sequence.
- The teacher should model this.

### Playing

- Example

In a circle Player 1 enters the circle with a statement: *I am a dog* and crouches down on all fours and barks. Player 2 enters and may say: *I am a bone* and lie invitingly in front of the dog. Player 3 will close this threesome by entering saying: *I am the lamppost*. The dog may interact with the lamppost! Player 1 and Player 2 return to the circle.

Player 3 remains and becomes the new Player 1, stating what they are and becoming that thing.

For establishing order it is important to insist on only three players in any one sequence.

- **Variation I:** Player 1 leaves the scene taking one of the other players with him/her. The remaining player becomes the starting point of new chain of associations.
- **Variation II:**
  - a) The group stays with one topic but each element can only be used once. Players can be asked to come up with as many relevant associations as possible within a given time-limit.
  - b) Two groups standing in a circle each compete against each other. The teacher nominates the topic.
- **Variation III:** After each round, players can be asked to explain their addition to the threesome.

## PlayingCLIL examples

- Subject: History  
Topic: Sixteenth century  
Player 1: *I am the Printing Press.*  
Player 2: *I am the Bible.*  
Player 3: *I am William Caxton.*
- Subject: Biology  
Topic: Food Chain  
Player 1: *I am a worm.*  
Player 2: *I am a bird.*  
Player 3: *I am a cat.*

## Signature

As we can see from the examples above this is a game making associations visible by putting them on their feet.

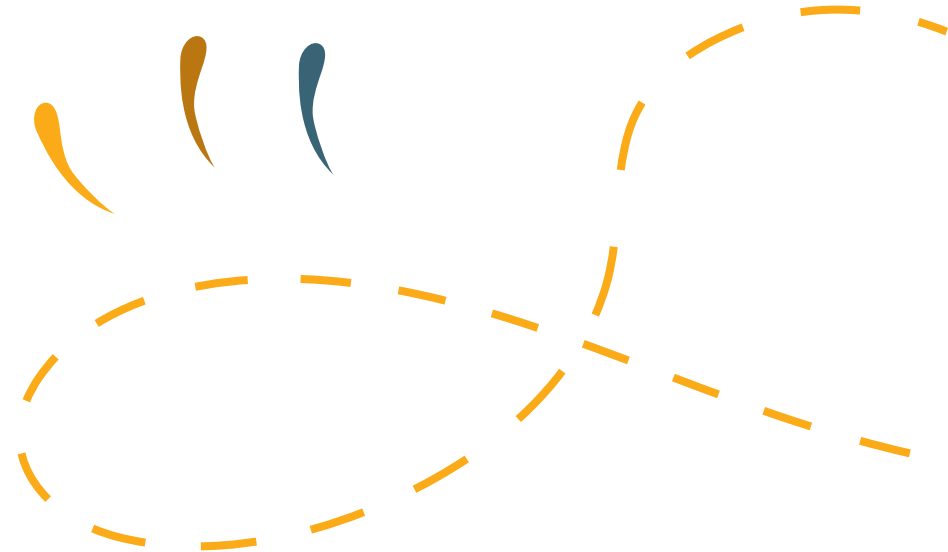
Players are tasked to represent the words they state.

The physical performance in front of the rest of the group builds confidence and demonstrates knowledge of words and concepts. The WOW factor mentioned earlier is when players realize that the choices made by Player 1 and Player 2 can only suggest but not determine the choice of Player 3. This gives freedom to play, as the player going first does not need to know what will come after. This game connects with trust exercises where a player allows themselves to fall, knowing they will be caught by the group.






In the standard improv version, players entertain and surprise each other with unexpected associations. These are generally justified through brief interaction between elements. In the example of the dog and the bone, the bone may lie on the floor looking seductively at the dog and say 'Chew me!'.

When playingCLIL Threesomes, we look for focused associations, we present cause and effect and the result demonstrates the players' awareness of how terminology connects with key concepts in a topic. The teacher may challenge players to justify their choices or may sometimes explain why certain choices are appropriate.

The game can be used just after introducing concepts and language with the content visible for players to choose from and inter connect or it can be used to evaluate at the end of a topic.



## 1. Busy bee

<p><i>Introduction</i></p>	<p>A warm-up activity that can be successfully used for all ages. Easily related to subject content by introducing categories. It calls for speed and creative, original thinking.</p>		
	<p>5+</p>		 <p>10-30 min</p>
	<p>Open space</p>		
	<p>The level of spoken interaction in this game is low.</p> <p>Players have to <i>create</i> a figure in a short time, which can be a very challenging task. Besides, creativity will allow them to continue in the game. They must <i>apply</i> their own ideas on the spot when acting out. When the teacher calls out a specific topic, players will have to <i>remember</i> the elements belonging to that specific taxonomy.</p> <p>When telling what they represent, players can name and describe what they are. In this part, we can move from a non advanced level providing simple statements (<i>I am a...</i>) to more advanced levels in which learners have to describe their performance using the progressive aspect of the present tense (<i>present continuous</i>).</p>		

### Getting ready

- Instruct the players that they must move around the room buzzing like a bee.

### Playing

- Players move around the room and they will freeze on the clap of the hands.
- The teacher then calls out a letter of the alphabet and players have 5 seconds to make a body statue representing a word beginning with that letter.

- The teacher asks each player what they are representing.
- If two or more people make the same shape, they are eliminated. Those eliminated help to judge and can take over the clap/freeze order and call out letters.

### PlayingCLIL examples

- Subject: Biology

Topic: The parts of the body






**1<sup>st</sup> scene:** Players are moving around like bees. The teacher claps his/her hands and says "A".

**2<sup>nd</sup> scene:** The players have formed the statue, for example *arm*.

**3<sup>rd</sup> scene:** Each player presents their part of the body. The players who have formed the same statue will be eliminated.



## 2. Digits

<i>Introduction</i>		<i>Digits</i> is a simple team communication game. The different categories you can choose to play the game can cover many subjects from learning the alphabet to chronology and events in history.	
	5+		 5-10 min
	Open space		
	Players have to <i>remember</i> the elements of a topic given and the terms already given by their peers in order not to repeat them. This game helps learners memorise and learn terms related to any topic and any content.		

### Getting ready

- Form teams and give each team a task.
- Explain to the players that they will have to, for example, count from one to ten. Each member of the team shall say the number only once. If two members of the team say the same number, the game will start from the beginning.

### Playing

- Players stand in a circle and without looking at each other must count from 1 to 10. Only one person may say a number at a time. If two or more people say the same number then the team must start from the beginning.
- This can also be done with days of the week, months of the year, verbs, spelling, etc.
- Once this is established, present a list of 15 types of buildings going from small to large and place the sheet in the middle of the circle (perhaps if the

group is large have several circles working on different categories and swap them around).

- Other useful categories to make your point would be countries small to large, mountains low to high, significant battles in chronological order.
- Related scientific discoveries again in chronology. American novels from *Moby Dick* to *Catcher in the Rye*.






### Playing CLIL examples

- Subject: Geography  
Topic: European rivers
  - 1<sup>st</sup> scene: The teacher divides the players into groups of 5 and gives them the task to say names of rivers.
  - 2<sup>nd</sup> scene: The players start saying names of rivers.
  - 3<sup>rd</sup> scene: The winning team receives a prize.

This game can be played with any taxonomy belonging to all topics (philosophers, animals, countries, etc.). The teacher can give the terms, ask the learners to memorise them and afterwards play the game (introducing the content) or do this activity to revise vocabulary already seen (consolidating the content and evaluating).



### 3. Freeze and justify

<i>Introduction</i>	This activity can be played freely as an association game or to fit specific subject content. Simply provide a theme or topic that the players must justify. The game can be played to move from simple naming of objects or activities to descriptions of behaviour or processes. Begin slowly and gradually build up speed as the players become more confident and competent.		
 5+		 5-10 min	
	Open space		
	Players need to <i>remember</i> concepts related with a given topic and <i>apply</i> their knowledge of the content in order to successfully represent them. They then have to <i>create</i> an imaginary situation in which their pose can be justified. The present continuous and the relative pronouns are expected to occur in their justifications.		

#### Getting ready

- Make sure the group has enough space to move freely.
- If needed, arrange for a music player.
- Model the way players are supposed to move once the game starts and encourage.
- Familiarise the group with the 'Freeze' signal and rehearse freezing/un-freezing a few times.



## Playing

- The teacher asks the players to walk around the space, constantly changing the shapes of their bodies, exploring unusual poses (consider adding instrumental music to help their imagination).
- The teacher suddenly calls out *Freeze!* at which point all the players freeze in their current pose.
- The teacher asks the players to justify their pose. For example, a person posing with their arm raised high above their head might be 'cleaning cobwebs from the ceiling' or 'raising his hand in a classroom' or 'playing golf and just putted a birdie'.
- The player has to try to imagine a situation in which their pose makes sense.
- After the teacher asks about 3 or 4 people to justify, unfreeze everyone and let them walk around again, posing and contorting some more. Repeat!

## Playing CLIL examples






- Subject: Biology

Topic: Animals and their habitats

Players walk around freely trying out different movements and poses. Topics the teacher may call out for players to justify could be: animals of the forest, the desert, deep-sea animals, wildlife in cities or any other relevant habitat. Players must justify (explain) their freeze-pose in relation to an animal they know that lives in the habitat wanted.



## 4. Knife and fork

<i>Introduction</i>	Players form shapes with their bodies working as a team building on each other's ideas.		
 5+		 10-30 min	
	Open space		
	Learners will have to <i>understand</i> the instructions and <i>apply</i> them. They will have to interact and agree on the best way to create the figures.		

### Getting ready

- The students form groups to play the game.
- The teacher asks players as a group to make shapes, from simple to more difficult ones.
- They work as a team building on each other's ideas.
- A good pace and rhythm should be kept up during the 4 steps of the exercise.
- The shapes and forms players must adopt during this activity can be related to many subjects across the curriculum.

### Playing

- The teacher asks players as a group to make simple shapes, numbers and letters of the alphabet (start in silence and challenge them to complete before a countdown of ten).

A circle  
A triangle

A square  
A rectangle

- Then working in pairs, players in their own time represent the following, and freeze when their shape is complete:

Pair of chopsticks  
Knife and fork  
Rose in a vase  
Stamp on an envelope  
Cup and saucer  
Egg on toast  
Pair of boots  
Front teeth of a 6 year old  
Thread through needle  
Ears of a baby  
Volkswagen  
Burning match  
Banana  
Telephone  
Towel on a rack

- Players join two pairs to make groups of four to represent the following:
  - Eiffel Tower
  - A pyramid
  - London Bridge
  - Overhead ceiling fan
  - The London Eye
  - Statue of Liberty
  - Giant octopus
  - A ski lift
  - The Guggenheim Bilbao
  - The Brandenburg Gate
- Players return to work as one group and are presented with more complex challenges:
  - An erupting volcano
  - A rowing boat
  - Tightrope walker crossing the Niagara falls
  - The Aqueduct in Segovia
  - A rock band





### Playing CLIL examples

- Subject: Maths

Topic: Polygons

The teacher asks the players to form a regular pentagon as a whole group.

Then working in pairs, players in their own time represent a rectangle and freeze when their shape is complete.






Players join two pairs to make groups of four to represent a hexagon (six-sided shape).

Players return to work as one group and are presented with more complex challenges, for instance an irregular octagon.





## 5. Mirrors

<i>Introduction</i>	This activity requires players to carefully observe each other and work together. Their actions need to be slow so the player acting as the mirror can easily follow them.		
 8+		 10-30 min	
	Open space		
	There is no spoken interaction in this game. A learner will have to <i>understand</i> and follow the instructions or <i>apply</i> their knowledge to their movements and the other learner will need to <i>understand</i> the representation so as to follow the movement.		

### Getting ready

- Players have to find a partner and stand facing each other or make two lines facing each other.
- Allocate the letter A to one side and B to the other.
- Start with line A as the actor and line B the reflection.

### Playing

- Player 1 (the actor) begins to move slowly and player 2 (the reflection) attempts to mirror the exact movements. These can be directed initially by the teacher and later chosen freely by player 1.
- After a few minutes the roles are changed.
- Alternatively, the teacher may decide to narrate specific sequences of actions that the players will have to act out. In this case, specific subject content can be introduced and listening skills also come into play.






### PlayingCLIL examples

- Subject: Physical Education  
Topic: Warm-up

To start the lesson students can do their physical warm-up through this game. Player 1 will start stretching and making movements and player 2 will follow. The teacher can give the instructions of the routines to be performed or let the students choose.



## 6. Naming the obvious

<p><i>Introduction</i></p>	<p>Players begin by observing, pointing and naming objects that they can see as they walk around the room. Gradually the linguistic complexity increases until the final stage, when players have to provide full sentences or short narrations.</p>		
	<p>5+</p>		 10-30 min
	<p>Open space, Classroom</p>		
	<p>Language evolves through different stages along this game. First, learners remember the objects and name them. Then, they have to describe the object with a short statement. After that, they elaborate their descriptions (for example using adjectives) and finally they have to create a narration on the way in which they can interact with the object.</p>		

### Getting ready

- The teacher explains to the players that they will have to walk around the room and describe the different objects they see.
- The teacher asks the players to stand up and move around the space.

### Playing

We develop the game in four steps:

- **Step 1:** All players move around the space pointing at the different objects they see and naming them.

Vary the movement; suggest hop, jump, run, etc.

Keep it simple.

- **Step 2:** Players are now asked to provide short descriptions: "The carpet is brown" "The floor is wooden" "The walls are grey".  
Suggest different ways of naming (loudly, whispering, singing, etc.).
- **Step 3:** Players now have to make detailed descriptions of the objects – colours, shapes, textures, components.
- **Step 4:** At this final stage, players are asked to once again provide the full description of their objects but also explain their function and how they can interact with them.

### Playing CLIL examples

- Subject: Science

Topic: Laboratory (instruments and tools)

In a science laboratory, students walk around and name and describe the different instruments and installations they can see. E.g.:






**Step 1:** – *Microscope.*

**Step 2:** – *The test tube is transparent.*

**Step 3:** – *The microscope slides are small and transparent, they are made out of crystal and we use them to put a sample on and see it through the microscope.*

**Step 4:** – *I am walking towards the microscope. I take a seat and turn it on. I take a slide. I put it on the platform and adjust the lenses. I look through them while I focus them so that I can see the sample clearly.*

## 7. Pig, farmer, wolf

<i>Introduction</i>	Pig, farmer, wolf is a game based on paper, rock and scissors. It is a warm-up and high energy. It can be played in a variety of spaces including with the players seated (the actions naturally have to be adapted). Gamesters will know this game well and many of its variations.		
 5+		 10-30 min	
	Open space, classroom		
	Learners have to remember the main characteristics or actions of each member of the trilogy, and apply their knowledge to their representation. They have to be quick to identify what the others are representing and react accordingly.		

### Getting ready

- Players make two lines and face each other.
- The teacher makes sure everyone is familiar with the classic game of paper, scissor and rock. In this version the 3 elements are substituted by a farmer, a wolf and a pig.
- Each element has its very own accompanying action. The farmer is digging potatoes (get everyone to dig potatoes). The wolf is a scary wolf with the claws out and snarling like a wolf and the pig stands on one leg, leans forward with a fist on its face representing the snout and oinking madly.
- The rules are that the farmer beats the wolf, the wolf beats the pig and quite naturally the pig beats the farmer.



### Playing

- The teacher shouts out: *Huddle Huddle!*
- Players quickly make two circles and huddle together and decide if they will be pig, farmer or wolf.
- The teacher shouts: *Time please!*
- Players quickly get back in line.
- On the count of three the two lines as fast as possible become the farmer, wolf or pig.
- If one line is the farmer and the other one is the wolf, well then, one point to the farmer team.
- The game can be played on indefinitely but first to 10 is sufficient!

## Playing CLIL examples

- Subject: Science (Ecology)






Topic: Producers, consumers and decomposers

In an adaptation of a description of the forest community we can play the game as follows:

- The consumer eats the producer.
- The decomposer eats the consumer.
- The producer eats the decomposer (or what the decomposer produces to be more accurate).



## 8. Shapes game

<i>Introduction</i>	An activity which calls for instant reaction and enhances team work.		
 8+		 10-30 min	
	Open space		
	Spoken interaction in this game is not a core element. Players need to <i>understand</i> the instructions given and will have to <i>apply</i> their knowledge to produce the shapes required. For this, they must <i>remember</i> the content expressed in the order to <i>create</i> the shape.		

### Getting ready

- The teacher explains that they will give an order telling the class to form a shape.
- The group will be divided into subgroups. Each subgroup will act as a unit.

### Playing






- Nobody should speak, although members of the group may physically guide others to complete the required shape quickly.
- The teacher only gives the order once, so that the group must listen and then move swiftly and silently into the shape.
- As soon as one shape is completed, the teacher gives the order for the next shape and so on.
- Speed, discipline and economy of movement are required.

### Playing CLIL examples

- Subject: Maths  
Topic: Geometry  
Examples of shapes: square, circle, triangle, rectangle, rhombus.
- Subject: Maths  
Topic: Calculation  
The teacher calls out a calculation (e.g.:  $4+3$ ) and the students have to represent the calculation and its solution (e.g.:  $4+3=7$ ).



## 9. Two truths and a lie

<i>Introduction</i>	This activity can be used as an icebreaker, for students to get to know each other.		
 12+		 10-30 min	
	Classroom		
	<p>The individual player will have to <i>remember</i> facts about a specific topic and <i>create</i> a false statement about it, and provide narrations and descriptions.</p> <p>The big group will <i>analyse</i> the three statements and <i>evaluate</i> whether they are true or false. They will have to interact and justify their decisions.</p>		

### Getting ready

- Some time will be given for each student to think about two truths and a lie about their life.

### Playing

- Each student will introduce him or herself by telling two truths and a lie about their life.
- The rest of the players will guess which statement is the lie.






### Playing CLIL examples

- Subject: Physical Education

Topic: Sports

Each student will explain three different rules of a sport; two of them are true and the other is false. The rest of the players will have to guess which of the rules is false and justify their answer.

## 10. What are you doing?

<p><i>Introduction</i></p>	<p>A versatile, easy and entertaining game connecting action to words and training speed of response; a good introduction to basic mime. It can be used to introduce new vocabulary and practise tenses.</p>		
 <p>5+</p>		 <p>10 - 30 min</p>	
	<p>Open space</p>		
	<p>During this game players have to understand what the others say and apply what they hear to their mime. They will also have to create the action with their own body.</p> <p>When describing what they are doing, players make use of the progressive aspect (present continuous). At the same time they can practise the vocabulary of the topic chosen to illustrate their movements.</p>		

### Getting ready

- Players stand in a circle with arm-swinging space between them. They are given the instruction that this is an activity where you do as I say and not as I do.

### Playing

- The teacher models the activity by beginning to mime riding a horse. Player 1 to the immediate right of the teacher must ask 'What are you doing?', teacher answers with anything other than riding a horse, for example, 'Sawing a plank of wood'. Player 1 must immediately mime sawing a plank of wood. Player 2 repeats the sequence asking Player 1 'What are you doing?' and doing what they are told. This is repeated until all players have asked and been asked 'What are you doing?' and all of the circle are active with their mimes.

- Once you have gone around the circle or even sometimes on your first way round you introduce the rules that there can be no hesitation, no repetition and that you have to keep miming what you were told to do. Players breaking rules can be eliminated, speeding up the game until you have two to three players left challenging each other into ever more elaborate and hilarious mimes.
- It is important to keep the rhythm brisk particularly if you have a large group, sometimes you may need to split into two circles to start.






### Playing CLIL examples

- Teachers can pre-teach simple actions with flashcards/drawings and use these to keep the game fluid. Actions can be introduced and controlled according to subject content.
- Subject: Biology  
Topic: Blood circulation

The class can choose a mime representing a pumping heart, a flowing vein, racing blood cell, a busy lung. Compile the actions beforehand from players' suggestions and teacher's prompting and play the game with or without elimination. Rules can be adapted to the learning objective.



## 11. Who is the leader?

<i>Introduction</i>	An easy game using basic mime, connecting action and word and building teams. This game is often played before 'What are you Doing?'		
 5+		 10-30 min	
	Open space		
	Spoken interaction in this game is not a core element. Players have to <i>apply</i> their knowledge to their mime and <i>remember</i> the action or function of the item/activity they must represent. It is a good activity for evaluating the players' knowledge of the topic or even consolidating what they have learned.		

### Getting ready

- Players stand in a circle and follow the actions of a designated leader. Start with the leader of the orchestra. Ask the group which musical instruments they know and to mime how they are played. All players follow the leader demonstrating the instrument being played. The teacher can introduce instruments unknown to the group.

### Playing

- The teacher explains that the leader of the orchestra can choose the instrument to be played and all players must follow their lead changing rapidly through the instruments. If they like they can make the sound of the instrument being played. The teacher models being leader.
- Player 1 is asked to leave the room and told that on their return they have to try to identify the leader of the orchestra. Once they leave the leader is chosen and the orchestra begins to play.

- Player 1 is invited back to the room and placed in the centre of the circle and given three attempts to identify the leader. If they guess right the leader is the next player to leave the room, if they do not manage then the teacher chooses the next player to leave.

### Playing CLIL examples

- Teachers can pre-teach simple actions with flashcards/drawings.
- Subject: Physical Education
  - We can have the sports master working through the games introducing terminology like the tennis serve, the rugby scrum, the golf swing, the cricket bowl, the swimmer's stroke, etc.
- Subject: Science
  - The farmer can have all the animals of the farmyard say hello, playing the game with sounds.
  - The zookeeper or photographer on safari can play the same only with animals in the wild.
- Subject: Literature
  - In a literature class working on Macbeth you can identify moments of the plot with movements: the three witches, the bloody dagger, the brief candle blown out, the moving woods...










## Stairs

Games in the Stairs category are exciting for the class as their imagination is connecting with language and content knowledge. We have chosen the freeze frame activity as the outstanding example of this category because it is a team game requiring a negotiation of understanding the processes or events presented as a task. In our testing of games many teachers used this activity both as a way of consolidating learning and as an evaluating tool.

### - Signature game: Famous film freeze frames and historic moments freeze frames

<p><i>Introduction</i></p>	<p>This activity requires players to sequence a series of events and to identify key actions and how they are linked. It involves planning, discussion and performance. The audience can become active by describing freeze frames and hypothesising about what they depict.</p>		
 <p>12+</p>		 <p>&gt;30 min</p>	
	<p>Stage</p>		
	<p>Players need to <i>remember</i> events or processes and <i>apply</i> their knowledge of the context to the <i>creation</i> of their frames. During preparation, they have to interact and agree on the best way to represent the scenes. Observers need to <i>analyse</i> the representation in order to guess the concept behind the frames.</p>		



### Getting ready

- The teacher explains that the task is to represent an event in History or Cinema in a limited number of connecting freeze frames.
- Players form groups of 5 or 6.
- The teacher may provide topic cards for the groups. Groups are not to reveal the subject of their task.

### Playing

- In the classic version of the game, players select a famous movie. It is not necessary that everyone in the group has seen it.
- From the movie they must select four of the most emblematic scenes.
- In their group they must recreate these scenes as freeze frames. Everyone must be in every scene. Players can play objects, chairs, tables, trees, etc.
- They do not talk.
- When the four freeze frames have been rehearsed the group is asked to present the frames in front of the wider group.

- The wider group watches in silence and after the fourth scene says if they know the movie. The audience starts with a description of what they see and hypothesise about the film/event represented by the players. In this phase, the audience becomes active having to explain their observations and draw conclusions. It is important that the performing group does not respond to the audience's guesses but waits for the correct interpretation.
- The teacher may then wish to ask the players to take positions again to explain each scene to the wider group.

### PlayingCLIL examples

- Subject: History/Politics

Topic: The fall of the Berlin Wall in November 1989

Freeze frame 1: Monday-demonstrations

Freeze frame 2: Günter Schabowski announces at a press conference that GDR-citizens are allowed to travel to the FRG without preconditions.

Freeze frame 3: People climb the Berlin Wall and dance on top of it.

Freeze frame 4: A guide shows a group of tourists where parts of the wall are still standing as a reminder of the past.

Apart from chronological sequences, players can be asked to depict other ways events or phenomena may be linked, e.g. in a cause and effect relation.






In the standard way of playing this game the focus is placed on the final performance and players aim to please and tease their audience by placing hidden clues to the meaning of the tableau they present. The interpretation of their chosen or allocated subject is appreciated for its entertainment value and smoothness of sequence.

The **playingCLIL** version requires a longer period of preparation as the negotiation of the sequence and the content chosen for each frame becomes the new objective of the game. We do not lose the entertainment value of the presentation and the opportunity to put understanding on its feet is the higher goal.

Teachers need to support teams in their preparations, circulating, listening and advising on the content of frames.



## 1. The adverb game

<p><i>Introduction</i></p>	<p>A fun game in which a group of players have to mime an action in a specific way according to a given adverb. Another player has to guess either the adverb or the action.</p>		
 <p>8+</p>		 <p>10-30 min</p>	
	<p>Open space</p>		
	<p>Players are called to <i>understand</i> the meaning of the adverb and remember events or processes so as to <i>create</i> an accurate mime that will help their classmate to guess either the adverb or the action.</p> <p>The individual player will have to carefully <i>analyse</i> the mime so as to <i>remember</i> the adverb or action represented and make a correct guess.</p> <p>Extra emphasis is placed on the formation of adverbs and word order.</p>		

### Getting ready

- Players are given a set of adverbs ('fast', 'slowly', 'nervously', 'enthusiastically', etc.) according to their language level and the teacher makes sure their meaning is clear to them. Then a number of actions are taken from a content unit of the subject and they are described. The more adverbs and the more actions there are, the more challenging the game will be. In every round, one player has to leave the classroom while the rest are preparing to act.

### Playing

The game can be played in different ways:

- The players in the classroom decide on a specific adverb, e.g. 'enthusiastically'. Then the player who is outside comes in and asks the group to perform an action related to the unit, e.g. 'Napoleon's troops march on Waterloo'. The group starts marching in such a way as to help the player guess which adverb they had selected.
- The players in the classroom decide on a specific action. When the other player comes in, he or she gives the group an adverb and they have to mime the selected action in the way the adverb describes. The player now has to guess which action they are performing.
- The group decides on the action and the adverb and then the player has to guess both of them and formulate a full sentence, e.g. 'The atoms are happily revolving around the nucleus'.

### PlayingCLIL examples

- Subject: History






Topic: The Reformation

Adverbs: Merrily, carefully, angrily, silently, briskly

Actions: Catholics buying indulgences, Martin Luther protesting, Henry VIII closing down the Catholic monasteries, Catholics rebelling against Protestantism

Some very unusual and funny scenes can be created as learners are called to pretend they are 'briskly buying indulgences' or 'merrily rebelling against Protestantism'.

## 2. Beginning, middle, end

<p><i>Introduction</i></p>	<p>A drama game that calls for a great deal of imagination and improvisation. Players have to act out a story in three different scenes. The roles remain the same in all three scenes, but the actors change.</p>		
 <p>8+</p>		 <p>10-30 min</p>	
	<p>Stage</p>		
	<p>Players have to <i>apply</i> their knowledge of the content in order to <i>create</i> a successful mime or scene.  If language is used, it will occur spontaneously. The emphasis will therefore be placed on fluency rather than correctness.</p>		

### Getting ready

- The class is divided into teams, each one consisting of three groups of 2-3 players. The teacher explains that each team has to create a complete story made up of three different scenes (Beginning, Middle and End). The first group acts out the first scene, then the second group steps forward and continues, and finally the third one completes the story. The first group of every team is the one that decides on the who, what and where of their story. Alternatively, the teacher may assign stories to each group in order to go over specific content.

### Playing

- Team 1 starts and the first group of players takes the stage and explains the roles and context of the action. For example, two parachutists on a plane getting ready to jump. When the teacher calls change, the second group replaces the first one. The new players now pretend they are skydiving and at some point they pull on the strings of their parachute. The teacher once again calls change and the third group comes in to complete the scene by landing in various ways (one may choose to land on her face while another one may get stuck in a tree). Players may simply mime or decide to use language, in which case they have to come up with lines spontaneously, depending on their role and on the situation they are in at the given moment.






### Playing CLIL examples

- Subject: Biology

Topic: Phagocytosis

Three players are needed in each group. Two of them form a circle by holding hands and impersonate a macrophage. The third player is a microbe. In scene one, the macrophage slowly approaches the microbe, which is trying to escape. In scene two, the microbe is in a tight corner and the two players playing the macrophage let go of one hand to open up the circle and 'eat' it. In scene three, the circle closes again with the microbe trapped inside and being 'devoured'.

### 3. Blind walk/run and moving on

<i>Introduction</i>	A sequence of trust exercises useful for bonding and confidence building. They are also small steps towards performing and learning to fly.		
 8+		 >30 min	
	Open space		
	Players will have to both <i>understand</i> and <i>apply</i> the instructions given by the teacher.  When walking in pairs, the player will have to <i>remember</i> concepts to describe, and linguistic structures to develop their description. They will have to <i>create</i> an elaborate discourse, which can cover any topic given, enhancing the use and consolidation of vocabulary.		

#### Getting ready

- This activity needs a physically safe environment, either playing outdoors or inside you need to make sure that players can move freely without bumping into things.

#### Playing

- Players make a large circle with enough space between them to swing their arms around.
- The teacher models the activity by closing their eyes and walking blind to the edge of the circle. Players on the edge of the circle are instructed to stop the blind walker with outstretched arms, turn the walker around and gently guide them in a new direction across the circle to be stopped again and redirected.



- After modelling, choose a player, place them in the centre of the circle, spin them around and challenge them to walk as normally as they can! Again it is important that the circle is not breached and that the guardians at the edge stop the walker gently and gently redirect them.
- Sometimes this is the first time players will have walked openly and alone for an audience albeit of their peers and you need patience and much encouragement; often applause is appropriate. Players are often confronting fear in the open so the safety of the circle is important.

### Moving on






- Players find pairs and choose to be 1 or 2. Player 1 is to close their eyes and Player 2 is to take them for a walk and be their guide. Player 2 may not touch Player 1 and can only give verbal directions.
- Depending on where you play, invite players to leave the classroom and guide their partners outside. Encourage them to explore the local environment, always bearing safety foremost. At some stage in their guided walk (before they change roles) they must choose a place to allow their unsighted partner the opportunity to run with their eyes closed.

### Playing CLIL examples

- The teacher can choose gardens or parks with trees and plants to touch and smell, connect with outdoor subjects such as biology, agriculture, town planning, architecture or meteorology. Many teachers ask kids to map out their route home and look at possible hazards and dangers, where zebra crossings are, traffic lights, etc.
- Back in classroom use the experience to inspire creative writing, poetry exercises or discussions on the senses.



## 4. Environment building

<p><i>Introduction</i></p>	<p>Teams are challenged to populate a given environment with relevant or possible items, arriving at a story told through things.</p>		
 <p>8+</p>		 <p>&gt;30 min</p>	
	<p>Stage</p>		
	<p>Through the mime players will have to <i>remember</i> elements of a specific environment and will <i>apply</i> their knowledge to represent them. The observers will have to <i>analyse</i> the representation, so that they can link it to their own performance. This demands <i>creating</i> a coherent sequence.</p> <p>When describing their elements, players can revise the vocabulary and content of the topic, as they practise descriptions and narrations. While they retell what they were doing with the elements they can practise the progressive aspect of the past tense (<i>past continuous</i>).</p>		

- Player 1 sets the tone but it is the later players who have the greatest challenge of using everything that is already there.
- It is not necessary to use the objects in the same way as the previous player, nor in the same order.
- Players tell what each of their objects were and what they were doing with it once the exercise is over. That way everyone can find out what each player really mimed.

### PlayingCLIL examples

- Subject: Geography  
Topic: Europe
  - 1<sup>st</sup> scene: the teams are given the topic of Europe and are asked to represent objects or places which can be identified with this continent.
  - 2<sup>nd</sup> scene: Player 1 from a team comes on stage and through mimes introduces one object in the environment (e.g. the Eiffel Tower). Each other player from the team will mime the object in the environment, introducing new elements which represent different European cities or countries.
  - 3<sup>rd</sup> scene: Players describe what they have mimed.






### Getting ready

- The class is divided into teams of at least 6 players.
- An environment is called out at the beginning of the exercise.

### Playing

- Player 1 from a team comes on stage and through mimes introduces one object in the environment.
- Each following player must use the objects already introduced in the environment before adding one of their own.

## 5. Group mimes (vehicles and objects, animals and metamorphosis)

<p><i>Introduction</i></p>	<p>This activity requires players to understand how objects or systems are made up of several components and how these components function individually and as a whole. The audience becomes active by guessing what the performing group is depicting.</p>		
	<p>5+</p>		 10-30 min
	<p>Open space</p>		
	<p>Players are required to <i>apply</i> their knowledge of content to the <i>creation</i> of a mime. They need to <i>analyse</i> the components and function of their object, and interact in order to assign roles and coordinate their movements. Observers have to <i>analyse</i> and <i>evaluate</i> the representation so as to guess the object of the mime. Suggestions and orders are expected to occur during preparation, and language of probability and present tenses in the guessing stage.</p>		

### Getting ready

- Explain that players should try to represent not only the entire object but also how it functions: If train doors are shown, how do they open?
- To help the players you could show them different types of vehicles and let them examine their major components parts and their functions.
- Players should be given enough time to prepare. Depending on the task, players may need to do some research first.

- As a warm-up the entire group can look at ways of representing one or two vehicles.
- The teacher may provide the topics for the groups, e.g. on cards.

### Playing

- In groups players must mime an object, e.g. a large moving vehicle like a train coach, a household appliance, or a machine. One player is the driver or operator of the machine.
- The operator describes what they see and what happens if the parts of the vehicle or machine are operated.
- While this happens, the wider group guess which object is represented.
- Variation: Groups represent objects which change if used (balloon, tyre) or animals which undergo a metamorphosis (e.g. larvae of insects, frogs) and depict the various stages.

### PlayingCLIL examples






- Subject: Science and Technology  
Topic: Technology in the household

Groups represent the “inner life” of a bicycle, a washing machine, a toaster, a sink, a photo camera, or a fridge.





## 6. One word whatever

<i>Introduction</i>	One-word-at-a-time sentence building. It requires quick thinking and practice to build rhythm and reach a certain level of fluency.		
 8+		 10-30 min	
	Classroom		
	Learners will have to <i>remember</i> the topic and <i>apply</i> their knowledge in order to <i>create</i> a narration. They have to <i>understand</i> what the previous player means and use the appropriate word order.		

### Getting ready

- The teacher explains that players are going to create sentences by speaking only one word at a time.
- The teacher starts for example with “the”, player 1 to the right, “man” the next player “is” and so on.






### Playing

- In a circle (sitting or standing) players form sentences saying a word each and gradually create a story. Basic punctuation can be used instead of words.
- The topic may be chosen freely and spontaneously or it may be related to specific subject content.

### Playing CLIL examples

- Subject: History
  - Topic: Discovery of America
    - Player 1: Christopher
    - Player 2: Columbus
    - Player 3: arrived
    - Player 4: in
    - Player 5: America
    - Player 6: in
    - Player 7: 1492
    - Player 8: He
    - Player 9: used
    - Player 10: three
    - Player 11: ships (caravelas)
    - Player 12: which
    - Player 13: were
    - Player 14: called
    - Player 15: Pinta
    - Player 16: Nina
    - Player 17: and
    - Player 18: Santa María

## 7. Secret conversations

<p><i>Introduction</i></p>	<p>An activity in which players are called to guess the topic of a conversation and try to participate in it. It can be used to review content and encourage speaking.</p>		
 <p>8+</p>		 <p>10-30 min</p>	
	<p>Classroom</p>		
	<p>Learners will have to <i>create</i> a discourse while the listeners <i>evaluate</i> and <i>analyse</i> what they are saying and try to guess the topic.</p> <p>This game allows creativity and freedom when choosing the language to be used around a specific topic. Players will practise their fluency and narrative abilities.</p>		

### Getting ready

- The teacher should model the activity by sitting beside another player and revealing a subject or word. A conversation begins on this subject with the advice to the group that none of them should reveal the word or subject directly.

### Playing

- When the other players who are listening think they have an idea of what the topic is they join the conversation. Players do not ask questions to help them guess the subject; their aim is to join in.
- If the original players think that the new player does not know what the topic is they can ask: *What are you talking about!* If the player has it right the conversation ends and a new one is chosen by another pair, if they have it wrong the conversation continues.

- The aim is to have the whole group involved in the conversation.
- As a warm-up we can choose any topic and do this activity to enhance speaking interaction in the group.

Ask pairs or clusters to choose another subject or word to play another round.

### Playing CLIL examples

- Subject: Politics

Topic: Dictatorships






Player 1: – *It is surprising how many countries still have this system in our century.*

Player 2: – *Yes, I think it is a big limitation to people's freedom.*

Player 1: – *I agree. I like to have the option to choose.*

This is a very open game which can cover almost any topic in any subject.

## 8. Vocal mirrors

<p><i>Introduction</i></p>	<p>Mirrors that speak! Vocal Mirrors is a continuation of the activity Mirrors. It is important, as with Mirrors, to model the activity first and explain that players must begin slowly for the mirror to work.</p>		
 <p>8+</p>		 <p>10 - 30 min</p>	
	<p>Open space</p>		
	<p>The actor needs to <i>remember</i> the content and use it to <i>create</i> correct utterances. The mirror has to <i>analyse</i> the actor's speech in order to anticipate the continuation of each utterance. Special emphasis is placed on pronunciation and sentence structure.</p>		

### Getting ready

- Start with two lines facing each other, line A and line B. Line A is the actor and line B the mirror.
- Give a set of instructions to line A to be performed slowly with B doing the same thing at the same time. Introduce sounds to accompany the movement.
- Model the following step: Choose a player to be the actor and while you do the mirror. Ask the actor to introduce themselves saying where they are from, talking about their family and their favourite things to do in free time. Normally the actor will speak at a normal pace, which is difficult but entertaining to try to mirror. Switch roles and introduce yourself speaking slowly and opening your mouth in an exaggerated enunciation allowing the mirror to easily speak at the same time.

### Playing






- Players take turns at being actor and mirror speaking on a range of subjects chosen by the teacher and exercising different emotions and tones.
- Players should change partners, practise with different mirrors and try to build speed.

### Playing CLIL examples

- This game can cover any topic in any subject.

Actors are challenged to deliver famous speeches like Martin Luther's "I have a dream" or as a rain cloud threatening a playground by telling it how and when it is going to empty itself on all below. The actors' challenge can easily be connected to lessons and used to summarise key-points with actors given the task of using a number of key phrases and terminology related to subject content.

## 9. Word association

<i>Introduction</i>	A classic from the world of cinema psychiatry making as many possible and unchallenged connections between words. Good for developing the concept of giving and receiving ideas.		
 12+		 10 - 30 min	
	Open space		
	Players need to <i>understand</i> the previous word and <i>remember</i> vocabulary or content that is somehow associated to it. As only one word or term is uttered at a time, emphasis could be placed on pronunciation.		

### Getting ready

- Players stand in a circle with a pair of folded socks, a ball or other object to throw and pass.

### Playing

- Start passing the socks round the circle with the instruction to pass a word with the socks. The word can be associated in any way with the previous one heard and as associations are personal there is no right or wrong. Players are to be advised that they associate only with the previous word they heard not the one before or the word starting the sequence. There is a tendency to try to tell stories or construct sentences, which is to be avoided.
- The group are challenged to build speed. Have the socks passed randomly, build speed. Split into smaller circles or clusters with a pair of socks each or substitute the socks with a nod or a wink!
- Repetition is allowed but hesitation not!

### PlayingCLIL examples






- Subject: Biology  
Topic: Human organs  
One player says the name of an organ and the next player says another, which is close to the previous one in the human body.
- Subject: Geography  
Topic: Countries  
One continent is chosen and players have to name countries, each of which has to have something in common with the previous one (share borders, speak the same language, start with the same letter, etc.).



## Upstairs

In this category of games, players are aware of the possibilities of learning through play. In teams and as individuals they can accept the suggestions and ideas of others and build on them. Our selection of the game Press Conference for this category is a direct result of some inspired playing by teachers at the Colaiste Feirste in Belfast. Most of the testing with this game took place in the consolidation and evaluating phases of the learning cycle but it is how it was played to introduce very specific target language, activating the CLIL part of the game, that is truly noteworthy.

### - Signature game: Press conference

<i>Introduction</i>	A highly motivating and creative game, which enhances deduction and reasoning, and provides an excellent activity to practise questions and answers.		
 12+		 10-30 min	
	Stage		
	<p>The journalists will have to <i>remember</i> facts about the character chosen and <i>create</i> questions providing useful hints for the interviewee to <i>analyse</i> and guess his or her identity.</p> <p>It is a good activity for the practice of intonation and grammatical features of questions.</p>		

### Getting ready

- Player 1 is asked to leave the room. Before they leave they are told that on return they will find themselves in a press conference facing a barrage of questions which they must answer until they can discover who or what they are.
- The group in the room chooses an identity for the player who has left. They will be journalists and their questions and attitude should provide indications as to who the mystery guest might be.
- The teacher guides the group toward the type of questions they could ask which could help reveal the hidden identity without directly stating it.

### Playing

- Player 1 enters the room and the group will really play journalist characters, identifying the media outlet they represent. They can take photographs and jostle to ask the next question.
- Player 1 will answer each question posed by the journalists and through this process they will try to guess their identity. Game ends when the player guesses who they are.

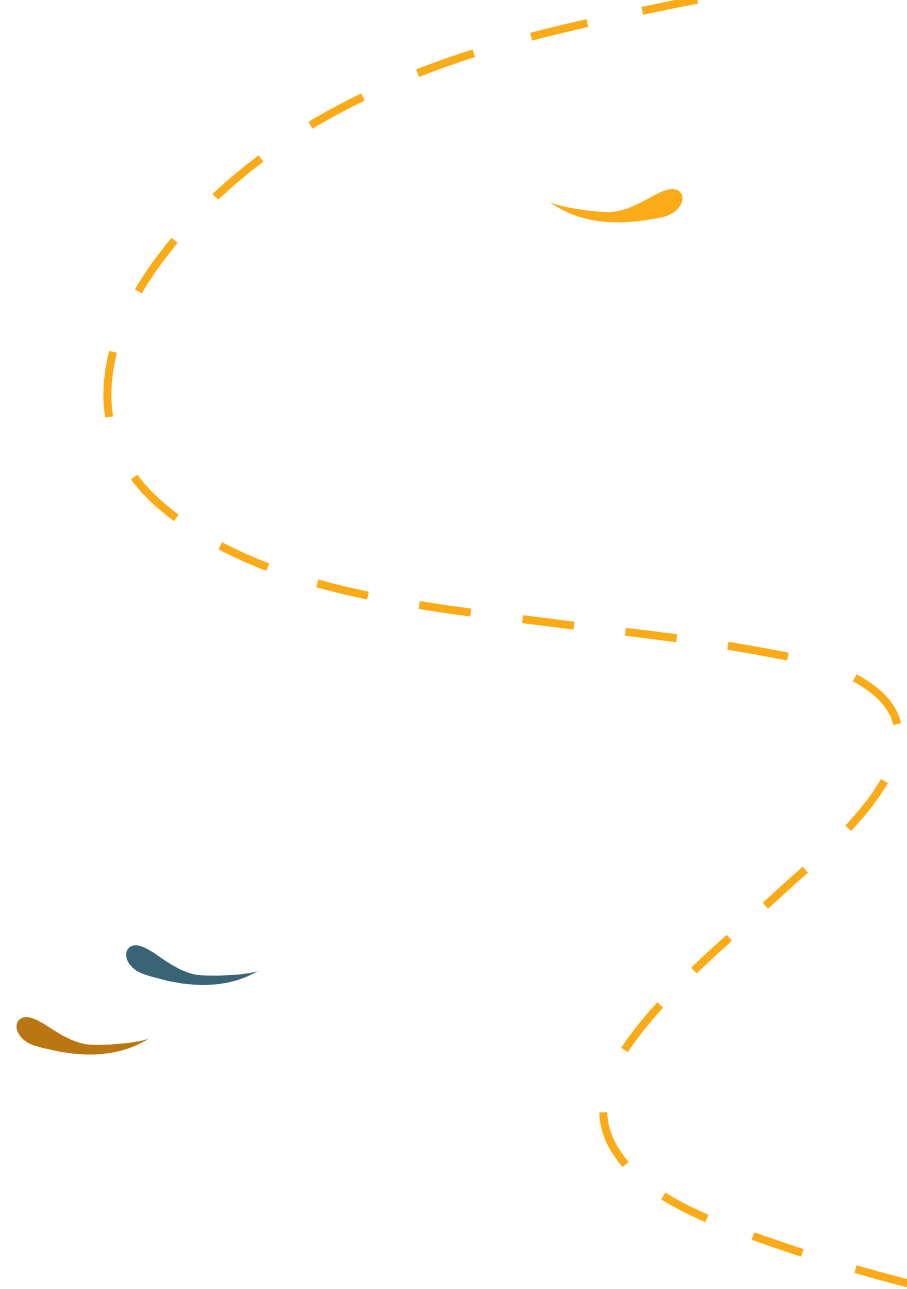
### Playing CLIL examples

- Subject: History  
Topic: Historical figures  
For example if player 1 is Alexander the Great, the group could ask him to strike a pose and comment on how he looks like his statue or ask him if he always knew he was going to be great, etc.  
It can also be developed with non-human figures.
- Subject: Geography  
Topic: Africa  
If player 1 is the river Nile, questions could be: How do you feel about all your crocodiles? Do you never get tired of carrying all the tourists? Are you really longer than the Amazon?






In the standard version of this game players are entertained by the mismatch, the comedy of errors between question and answer as Player 1 gropes towards an understanding of their hidden identity. The challenge for the group to gradually reveal the identity through their questions is perhaps greater than that of Player 1 in piecing together the clues.

When we play CLIL with Press Conference we spend much longer in the preparation of the journalists. Not only do we prepare questions based on knowledge the group have about the subject or person represented by Player 1 but we also have the opportunity to introduce new and subject specific language and question forms.

An example from a history teacher working with students with a C1 level in the target language illustrates how **playing CLIL** has raised this game to another level. The teacher identified a need in the class for a wider and more precise vocabulary in asking questions and speaking about the distant and ancient past. She decided to address that need by adapting the Press Conference. Her students had already played a standard version of the game. The class had been studying a sixteenth century war featuring a significant historical character who played a pivotal role in the conflict. Three players were chosen to leave the room. On leaving the teacher announced that all three have the same hidden character, that of the protagonist of the war. There were to be three Press Conferences for the same character. The group were given time to consider subject matter relevant to the chosen character and the teacher was able to introduce the specific language needed to talk about these far off times. The Press Conferences were controlled by time not by Player 1 discovering their hidden identity, allowing for more exploration of the events and their significance. After each conference the teacher was able to give feedback on the use of the new language introduced and add more suggestions for the next conference. Both the language and the events it held came to life in a memorable way.



## 1. Blind association circle

<p><i>Introduction</i></p>	<p>An activity in which players have to associate images or concepts while they are gradually opening up their auditory and kinesthetic canals by listening out for their classmates' voices and by moving around the space with their eyes closed.</p>		
 <p>12+</p>		 <p>10-30 min</p>	
	<p>Open space</p>		
	<p>Players need to understand previous statements and remember the content under discussion in order to create an appropriate narration or description. They also have to remember the sequence of players so as to know when it is their turn to speak.</p> <p>Concerning language, short statements in the present or past tense are expected to occur, as well as time connectors for narrations and adverbs of place for descriptions.</p>		

### Getting ready

- Players must form a circle. The teacher brings a pair of folded socks, which is going to be passed around.

### Playing

- The player with the socks says a short phrase that creates a visual image, e.g. "a dark night" and throws the socks to another player in the circle. That player catches the socks and says a sentence directly associated with that of the player who threw the socks, e.g. "a black cat sitting on a fence". The second player then throws the socks to a third one and so on. The socks

have to be thrown to a different player every time, not to the ones who have already spoken, until everyone has contributed to the creation of the image. Once a round has been completed, a new image association will begin but the order of the players has to be exactly the same. Players have to remember who comes before and after them.

- Once the sequence is established and memorised, the socks are left aside and the teacher explains that he or she will tap each of the players on the shoulder at 3 different times as they continue to associate images in the established order.
- The first time players are tapped on the shoulder they have to close their eyes and continue associating in the correct sequence by recognizing the voice of the person who goes before them.
- The second time they begin to (carefully!) walk around the room and mingle with their eyes closed while they continue associating in the correct sequence listening closely for their partner's voice.
- The third time they have to try to reform the circle. They must do this with their eyes closed and still associating in the correct sequence.
- The game ends when the players have successfully reformed a circle. The teacher should remain alert throughout the game so no one is accidentally hurt while moving with his or her eyes closed.

### PlayingCLIL examples

- Subject: Biology

Topic: The digestive system

The teacher asks the students to create a sequence using phrases related with the digestive system. For example, "food enters the mouth", "we chew using our teeth", "we swallow and food passes through the esophagus", etc.

## 2. Circles and triangles

<p><i>Introduction</i></p>	<p>An excellent game to promote debates and discussions among a group of learners. It also stimulates inferences and reasoning and provides a framework where different ideas can be presented and defended. This game comes with a warning! It can reveal the nasty side of players!</p>		
	<p>12+</p>		 <p>&gt;30 min</p>
	<p>Open space</p>		
	<p>Players have to evaluate and analyse their peers and what they say in order to make judgments and decide what category they belong to. This activity can cover any topic, and players will need to remember the content so as to identify and describe what the other players are.</p> <p>This is a game which enhances discussions and debates, where players can present and defend their arguments and face others. We can use it to practise connectors which serve this purpose (e.g.: <i>In my opinion, on the one/other hand, unlike you...</i>, etc.). At less advanced levels, we can practise giving opinions and disagree (<i>I (don't) think..., I agree but...</i>, etc.).</p>		

### Getting ready

- We give each player a piece of paper with a circle or triangle on it. The majority are circles, with triangles being between 20-30% of the group.
- Players sit in a circle, with the instruction that they are to look at it but must not let anyone else know what is on it. Players are told that they will be asked to close their eyes. The triangles are told how many they are, and if more

than the identified number have eyes open, the game must start again with circles and triangles shuffled.

- All players close their eyes, the triangles only open their eyes and silently identify each other. The triangles are instructed to close their eyes again.

### Playing

- Everyone opens their eyes at the same time.
- The circles must try to identify the triangles and eliminate them.
- The triangles try to stay in the game, removing the circles until they become the majority.
- The game is played through debates of accusation and defence.
- Anyone is free to make an accusation that another player is a triangle, if the accusation is seconded then it becomes formal and the person accused has a right to defend themselves. Players can express themselves for or against until taking it to a vote.
- Once a formal accusation is made the vote is mandatory. If the majority thinks that the accused is a triangle, that player must show their piece of paper and will lose their right to vote. If the majority does not think the accused is a triangle then they stay in the game with full voting rights. Players who lose their vote can still participate in the debate.
- The teacher must act as mediator, it is perhaps better when playing with kids to not give the judge a piece of paper but still allow them to have a vote.

### Playing CLIL examples

- Subject: Music

Topic: Instruments

Instead of circles and triangles we divide the group into wind and string instruments. When players debate and accuse they can give the types of instruments in each group. E.g.: "I think you are a violin, so you are a string instrument".

We can use more categories of instruments and have more than two subgroups.

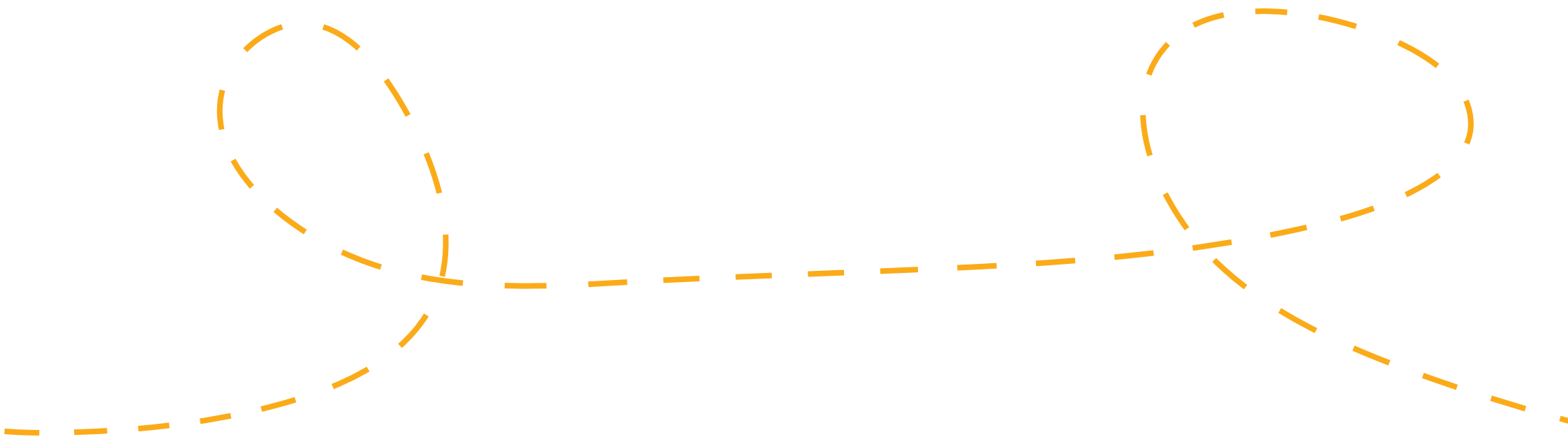


This game is very versatile and can be played in any subject in which we want to deal with subtypes/subgroups and generate a discussion.






- Subject: History

Topic: English Civil War

Substitute circles and triangles with Cavaliers and Roundheads. As the players debate they will use knowledge of the two sides in their accusations and defence.



### 3. Correspondence

<p><i>Introduction</i></p>	<p>This activity can be played with one-word-at-a-time storytelling. It can test players' ability to use language in different contexts (formal letters to authorities or informal exchanges between researchers, writers, or media texts on political events) while activating knowledge regarding a topic. The level and content can be adapted according to players' age and ability. Players should have some previous knowledge of the topic.</p>		
 <p>12+</p>		 <p>5-10 min</p>	
	<p>Classroom</p>		
	<p>Players have to <i>remember</i> the related content and <i>understand</i> the utterances and linguistic intentions of previous players. They then need to provide an appropriate word in order to help <i>create</i> sentences that are correct both language and content-wise. Word order, prepositions and connectors could be tested through this activity.</p>		

#### Getting ready

- The teacher explains that players are going to create sentences by speaking only one word at a time.
- The teacher states the setting of the situation, e.g. in a famous researcher's study or a politician receiving a written message from his/her ambassador (or vice versa).
- The teacher may provide a real card stating the sender and the person addressed. The level of difficulty can be modified if keywords that the message should contain are also given.

#### Playing

- Players improvise entering a room and finding the piece of correspondence or a newspaper.
- They begin to improvise reading the (imaginary) correspondence one word at a time.
- The correspondence can be read from the perspective of the reader or writer.
- Variation I: Players 'write' the correspondence rather than 'read' it.
- Variation II: Two pairs can connect and reply to each other's chosen mode of written communication.

#### Playing CLIL examples

Subject: Physics/History

Topic: Discovery of radioactivity






Marie Curie receives a letter from the Royal Swedish Academy of Science awarding her the Nobel Prize in Physics in 1903 (together with Pierre Curie and Henri Becquerel).

Player 1: Dear  
 Player 2: Doctor  
 Player 1: Curie,  
 Player 2: It  
 Player 1: is  
 Player 2: with  
 Player 1: the  
 Player 2: greatest  
 Player 1: pleasure  
 Player 2: that  
 Player 1: we  
 Player 2: inform  
 Player 1: you  
 Player 2: that

Player 1: the  
 Player 2: Royal  
 Player 1: Swedish  
 Player 2: Academy  
 Player 1: of  
 Player 2: Science  
 Player 1: has  
 Player 2: taken  
 Player 1: the  
 Player 2: decision  
 Player 1: to  
 Player 2: award  
 Player 1: the  
 Player 2: Nobel

Player 1: Prize  
 Player 2: in  
 Player 1: Physics  
 Player 2: to  
 Player 1: you  
 Player 2: for  
 Player 1: your  
 Player 2: groundbreaking  
 Player 1: discovery  
 Player 2: of  
 Player 1: radioactivity.

## 4. Interview twins

<p><i>Introduction</i></p>	<p>A three-player activity that requires team work, concentration and imagination. The challenge is for two people to act as one and to speak and move simultaneously as they are being interviewed by another player.</p>		
	<p>8+</p>		 <p>10-30 min</p>
	<p>Classroom</p>		
	<p>Learners will have to understand and create questions and answers. They will formulate questions (When, Where, Why, How, etc.), narrate and describe. Emphasis can be placed on pronunciation and intonation.</p>		

### Getting ready

- Players should have already played *Vocal mirrors* and *One word at a time*.
- Explain that you are going to create an interview scene.
- Divide into groups of three players. In each group, one player will be the interviewer and the other two, acting as one, will play the role of a famous person.
- For each group, choose an important figure from the contents of the subject you are teaching (or let the players choose).
- Each group will be given a couple of minutes to think up possible questions concerning the life and role of that person. Players should not write down full questions, just some keywords to help the interviewer. Alternatively, the teacher may have prepared some prompt cards for the interviewer to ask specific questions depending on the language and content he/she wishes to drill.



## Playing

- One by one, each group gets up before the class, the interviewer facing the 'twins' who are standing close together, side by side.
- The interviewer asks a question and the 'twins' have to answer at the same time saying the same thing. This means they need to speak very slowly and articulate each word clearly and carefully.
- More questions are asked until the 'twins' have reached a good level of coordination and have proven their knowledge on the character they are impersonating.
- Interviewers can be two or three players speaking with one voice and interviewees can be multiple players speaking with one voice.
- Another variation of the game combines *Interview twins* with *One word at a time*: Either interviewer or interviewees can only say one word at a time.

## Playing CLIL examples

- Subject: History

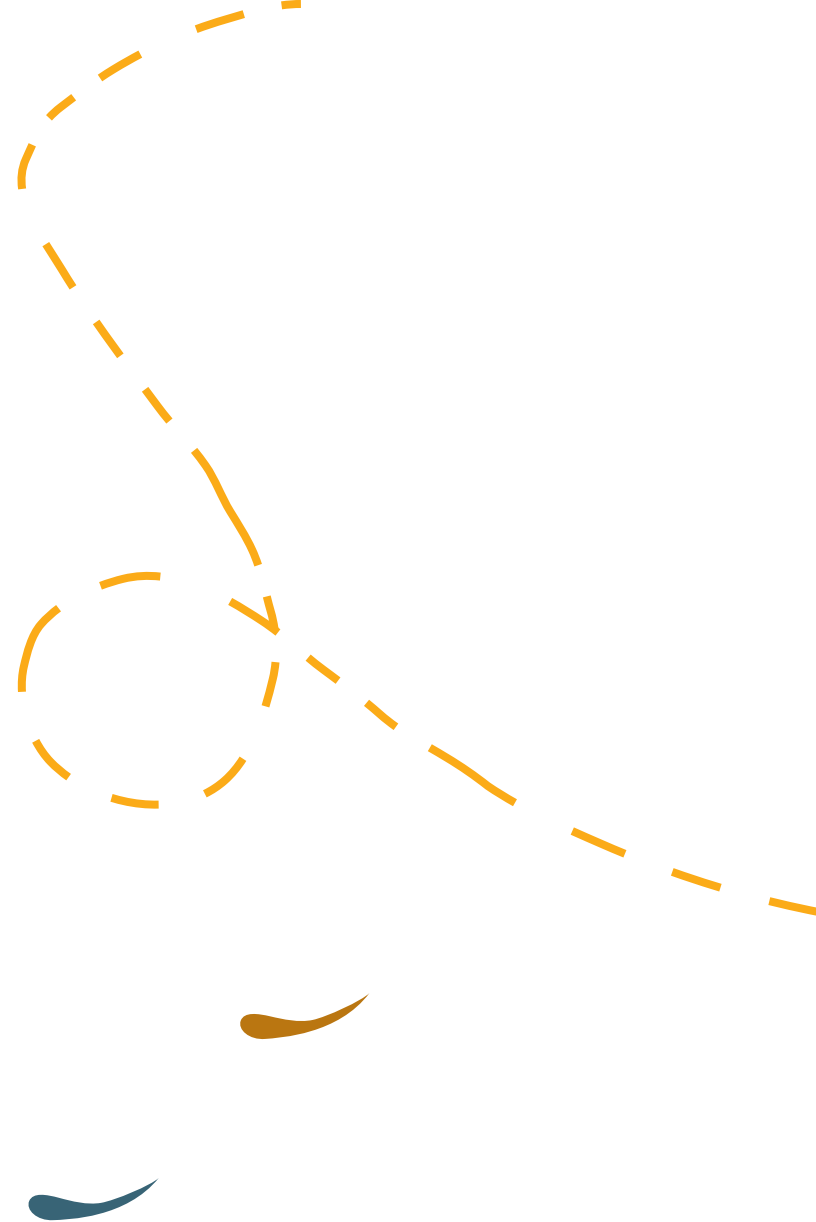
Topic: Napoleon

Possible questions: – *When/Where were you born?* – *Which was the first important battle you won?* – *Which countries did you invade as leader of the French army?* – *Where did you go after losing the war?*






Suggestion: The character interviewed need not be human. Any element from any subject can be personified and questions can be asked about its characteristics/role/functions, etc.

Non-human-interviewee examples:

- Biology: Mr. Brain, Mrs. Amoeba, any kind of organism, animal, part of the body
- Geography: any country, river, a volcano
- Physics: the light, the electron



## 5. Sherlock Holmes and Moriarty

<p><i>Introduction</i></p>	<p>This activity invites players to develop critical thinking skills and extend simple narrative descriptions in search of analytical conclusions. The Moriarty twist builds creativity, speed of response, rhetoric and presentational skills.</p>		
	<p>12+</p>		 <p>&gt;30 min</p>
	<p>Classroom</p>		
	<p>This is a very challenging game in which all cognitive skills are put into place. Players have to analyze different items and evaluate so that they can guess what person is related to each item. For this, they will have to apply their reasoning and knowledge to the guessing process and understand the description. To describe, the player must remember the characteristics associated with the item. The description can be a very creative process.</p> <p>Regarding language, players will have to make use of linguistic structures to support their description (connectors, adjectives, etc.). The guessing group will interact while trying to reach the solution.</p>		

### Getting ready

- Have a bag or other receptacle to stow random items.
- All players place a personal possession in the bag without others seeing what it is.
- Players are asked to consider and share knowledge about the detective Sherlock Holmes and his methods for solving crimes.

### Playing

- The teacher invites the group to become Sherlock Holmes and sharpen their powers of deduction.
- Player 1 is instructed to take an item from the bag, identify it and describe its function. Player 1 continues to observe detail on the item i.e. is it old or scratched? Has it been kept in a pocket or a bag? Did the person buy it or was it a gift?, etc. The group works together to deduce the character of the owner from the possession before attempting to identify them. The owner of the item then becomes the next Sherlock.
- **Variation:** Player 1 takes six items from their pocket and places them in front of player 2. Player 2 then writes down what they can deduce about player 1 from the items they see. Deductions are then shared with group, with player 1 adding and commenting on the accuracy or otherwise.
- **Moriarty:** The creative twist is when the teacher explains that the player taking an item from the bag must convince the rest of the players that the item chosen is his/hers. The player selected must identify the object, say what it is for and explain how she/he came to possess the item, the group can then ask questions before voting on whether the story is true or not! The Moriarty twist should only be played when there are less items in the bag and a stronger possibility that the item could actually belong to the player.






### Playing CLIL examples

- Subject: Literature

Topic: A novel

In preparation, players are asked to choose images or items associated with a character in the novel and bring them to class. An image or item is taken from the bag by a player and the group must connect it to the character before trying to decide who has put it there.

## 6. Slide show

<p><i>Introduction</i></p>	<p>An activity building on the Freeze Frames but this time with more freedom to tell the story in more or less frames and with a narrator from the team taking us through the presentation.</p>		
 <p>12+</p>		 <p>&gt;30 min</p>	
	<p>Stage</p>		
	<p>During preparation, players need to <i>remember</i> the series of events that make up their story, negotiate and agree on the way they will represent it and, eventually, <i>create</i> their slides. During the act, the narrator is called to provide a clear and structured account of the events taking place on stage. Emphasis could be placed on time connectors and narrative tenses (present or past).</p>		

### Getting ready

- The idea is that the story is built both by the presenter and by the images the other players present in the slides. Give the groups time to discuss the full narrative, the key scenes they will need to present each activity and how to construct the action in the slides. They should be reminded that slides are still images and each slide/scene must remain frozen. Set a time limit for the presentation but no limit to the amount of slides to be used.
- You can coach the players not to simply just “build” what the narrator has described, they can also extend it, to build or show the next step in the story or the outcome of a slide description. If they feel that their activity is too closed and they do not have enough material to create a lot of slides, tell them they can provide background information, or follow on material that is outside the direct environment of the activity.



## Playing

- Split the group into teams of between four to six players.
- Each team chooses or is designated a theme, e.g. the world of a novel. Teams are challenged against the clock to break down their task into significant images or slides, which they must represent with every player taking part.
- One player takes on the role of the person presenting the slide show. The rest of the team represent what is in each slide.
- Each team presents their slide show to the wider group.

## Playing CLIL examples

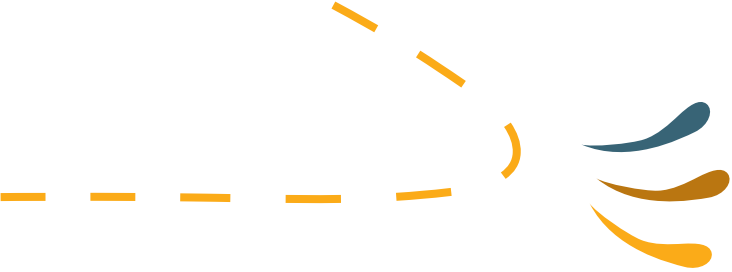
- Subject: Science

Topic: The water cycle

Players will represent the cycle on three different slides:

- 1) Transpiration/evaporation
- 2) Condensation
- 3) Precipitation










## Rooftop

Both on training courses and later in the classroom, this game exemplifies more than any other the innovation that is [playingCLIL](#). We have examples of the game's adaptation for learners of all ages and in every subject taught by teachers in our testing process.

- Signature game: **No, you can't take me!**

<i>Introduction</i>	An activity in which players represent components of a system or parts of a process and need to describe their function and stress their importance.		
 12+		 >30 min	
	Stage		
	<p>Players will have to <i>evaluate</i> the importance of different entities (processes, places, etc.) and <i>apply</i> their knowledge when taking the role of each entity. They must <i>remember</i> what each entity consists of and <i>analyse</i> its function.</p> <p>During the teamwork players will interact and give reasons. As we move into a more complex discourse we can allow the use of subordinate clauses (so that, in order to, because...). At a less advanced level learners can practise the present tense giving general statements about the function and characteristics of the entity.</p>		

## Getting ready

- Break the class into teams; each team is challenged to represent a process, an event or a place; part of the challenge is to establish relationships, order and status.
- The team must identify the components, parts or conditions, which make up the system or sequence.
- Players in the team then take on the role of one of the components and practise being that thing in an order agreed on by the team, physically connecting to visually represent the whole.
- Players must think and discuss in their team why their component is not only important but also indispensable to the integrity or functioning of the whole. How and why they connect to the people they touch and their contribution to the overall entity needs to be clear.
- In their discussion, teams should consider what would happen if component parts were not there.
- When playing starts teams should not state what they are, nor name the individual components.

## Playing

- The teacher or a member of another team takes the role of developer or virus and attempts to remove one of the components-
- When challenged, each player replies, "No, you can't take me!"
- "Why not?" The player answers, without mentioning the name of their object, in this form: "If you take me away..." followed by something that would go wrong without the object.
- Once all the players have had their say, the audience tries to guess what the subject of the challenge is, and which component each player represents.
- With advanced players dialogue can be opened as to whether the reasons to not be taken away are compelling. The audience can vote to take away an unconvincing part.



## PlayingCLIL examples

- Subject: Biology

Topic: The digestive system

**1<sup>st</sup> scene:** The teacher forms teams and sets the task.

**2<sup>nd</sup> scene:** Teams negotiate an agreement on which parts to represent and how they connect. For example one of them is the mouth, another one is the gall-bladder, and so on.

**3<sup>rd</sup> scene:** A virus gets into action (it can be a member of another team) and tries to infect and get each of the players/parts of the body away. They try not to be taken away.

In the standard version of the game, speed of response and the entertainment value of players giving voices to objects is the main aim.






In our **playingCLIL** version, the preparation stage is more important and in this game it represents the essence of our project. Our feedback from testing indicates that the most common use of the game is for consolidation and evaluation.

Teams show their understanding of processes by identifying, naming and personifying the significant parts or elements in their given task. Relationships between these elements are explored and the order or sequence of their function established and tested ready for presentation. The presentation itself is a test where an examiner tries to find the weakest link in order to remove an element.

In a recent game, learners in Vocational education were preparing an exam on event management. The players identified the various elements of a given event, they put them in chronological order and established the importance of that order. The players defended their choices both individually and as a group justified their roles against the client trying to make savings. Players stated that the experience of preparing and presenting their event made sense of three months of learning!



## 1. Creation myth

<i>Introduction</i>	An excellent team game, which stretches the imagination and helps to understand processes.		
 12+		 >30 min	
	Stage		
	<p>As the name already says, this game makes players create different scenes applying their knowledge to a specific topic and content. The players observing the performance will need to evaluate and analyse what is being represented in order to guess what it is.</p> <p>During the creation of the scene players will have to interact and come to an agreement. They will have to narrate a sequence following the process of the creation or invention of what is going to be represented. This process will be emphasised by the narrator when retelling the process to the audience.</p>		

### Getting ready

- Players are to work in teams of about 5 members.
- Teams are presented with their object, image or flashcard and given the task to perform a creation story for it.
- Tasks should be subject specific e.g. the invention of the aeroplane, the clothes peg, the bar of soap, the iPhone, the discovery of penicillin, the Archimedes principle, or the Treaty of Versailles, etc.
- Players are given time to think about the object/idea, the use it fills and what life would have been like before it.



### Playing

- The stories should generally be played in a three-stage format: life without the object, the creation of the object, and life with the object.
- One 'off-stage player', provides narration between scenes and the rest act out the story playing either people or things.

### Playing CLIL examples

- Subject: Biology

Topic: The discovery of penicillin






**1<sup>st</sup> scene:** The teacher forms the teams (about 5 members) and gives them the task.

**2<sup>nd</sup> scene:** One member of the team will narrate, while the others will be performing. The narration will include life before the discovery of penicillin, life during the moment of discovering and how life changed after the discovery.

**3<sup>rd</sup> scene:** The rest of the teams will try to guess what the team has been presenting.



## 2. Just a minute

<i>Introduction</i>	A game taken from the classic BBC radio game in which players have to speak about a topic for one minute without hesitation, deviation or repetition.		
 12+		 10-30 min	
	Classroom		
	The speaker will <i>create</i> a discourse and the listeners will <i>analyse</i> and <i>evaluate</i> it. This is an exercise on fluency and comprehension.		

### Getting ready

- Explain to the players that they will have to speak about a given topic for one minute without hesitation, deviation or repetition.
- The game can be played with four or five teams. One player is chosen to represent their team in each round.
- The chosen player takes a seat at the front and is trained in the use of their buzzer/squeaker.

### Playing

- Players are given one minute to speak on a given subject, they can be challenged and if the challenge is correct a point is awarded to the challenger along with the subject and the reduced time span. If the challenge is incorrect they score a point and are allowed to continue talking.
- Players may challenge the speaker on the grounds of deviation (from the original topic) hesitation, or repetition.

- To make a challenge the players must interrupt the speaker using their buzzer and state the grounds of their challenge. The teacher decides (with the help of the audience) if the challenge is valid.
- The player speaking at the end of the sixty seconds is awarded 2 points and a player who speaks without interruption for the full minute gets 5 points. Encourage competition.

### Playing CLIL examples






- Subject: Science

Topic: Solar System

Each team will select one speaker. Speakers will have to talk about the solar system for one minute or about something related to it (planets, stars...).

The players can ask the speaker questions such as: *Which is the biggest planet in the Solar System?, What is a satellite?, What is a star?, What are constellations?, Which planets have rings?*

### 3. Late for school / work

<i>Introduction</i>	An exercise in groups on storytelling. Players have to devise, imagine and re-enact a narrative together. It allows players to use their creative ideas and to let imagination loose but in a controlled set up with a definite objective: to communicate. This is an activity that will guarantee lots of laughter.		
 8+		 10-30 min	
	Open space		
	Learners will have to <i>create</i> and <i>perform</i> a story through interaction and agreement. They will have to create a time sequence and may use connectors and time expressions. The individual player will have to analyse the mime in order to guess and narrate the story (predominance of the past tense).		

#### Getting ready

- Explain to the group that one player will leave the room. Before this player goes, they are given the instruction that on their return they will be challenged to explain why they have arrived late for school with the words "Why are you late for school?"
- Explain to the rest of the group that while player 1 is out, they will have to prepare the narrative to be told in mime explaining why they are late for school.
- When player 1 returns they must correctly identify the narrative told in mime behind the teacher's back by the rest of the group.



## Playing

- Player 1 leaves the room.
- The group invent a sequence of events leading player 1 to be late. They will have to act out these events through mime in an agreed order.
- As offers are advanced by the group, the teacher helps order a chain of events by asking: "And then what happened?" until the story brings player 1 to school late.
- For example, they might decide that player 1 missed the bus, started to run, tripped and fell hurting their head and losing consciousness. On coming to, they see a rabbit and follow it down a hole to a land of giants, etc.
- When the group are agreed in their narrative and can bring player 1 to school, player 1 is invited back in the room.
- The teacher stands with their back to the group, facing player 1 and states the challenge that to join the class they better have a convincing story otherwise they can say goodbye to their friends and find a new school!
- The group then has to act out the story to player 1 behind the teacher's back.
- If player 1 can decipher the story and gets it right, they joins the class.

## Playing CLIL examples






Subject: Maths

- Topic: Unknown quantities

The group will mime a problem following the steps necessary to reach the solution. The player will have to guess the process of the problem, narrating each step and finding the right solution.



## 4. The living museum

<i>Introduction</i>	This activity can be both simple and complex depending on the group and the teaching objective. It challenges the players to be quick, imaginative and to work together.		
 8+		 10-30 min	
	Open space		
	In this game there is no spoken interaction. Learners will have to <i>remember</i> specific elements from the content and <i>apply</i> their knowledge to the mime.		

### Getting ready

- One player will act as a night guard.
- The others are museum exhibits that become museum artefacts.
- Adaptation: The artefacts could be placed in different group sizes, coming up with and creating tableaux together.

### Playing

- All the players spread out in the space and become museum artefacts on display in frozen tableaux.
- The night guard begins to walk around the museum and the exhibits change their positions.
- The objective is for players to constantly change positions without the night guard seeing them moving.
- If the guard sees an artefact moving, they are removed from the museum.

### Playing CLIL examples

- Subject: Geography






Topic: Europe

The night guard is now a tourist guide who is guiding a group of tourists around Europe.

The tourist guide says: "Ladies and gentlemen welcome to this trip around Europe. You will see things never seen before including..."

The tableau teams will move and choose the different places visited.

## 5. Madam Zelda

<p><i>Introduction</i></p>	<p>A group mime activity, players have to devise, imagine and re-enact a narrative together. It allows players to use their creative ideas and to let imagination loose but in a controlled set-up with a definite objective: to communicate.</p>		
	<p>12+</p>		 <p>10-30 min</p>
	<p>Open space</p>		
	<p>Learners will have to <i>create</i> and <i>perform</i> a story through interaction and agreement. They will have to create a time sequence and may use connectors and time expressions.</p> <p>The individual player will have to <i>analyse</i> the mime in order to guess and narrate the story (predominance of the verb structures to express future).</p>		

### Getting ready

- The teacher sets up a table and two chairs on one side of the room. If a tablecloth, scarf and crystal ball are available, use them.
- The teacher explains the situation to the players.  
One player will be chosen to be the famous fortune-teller Madam Zelda and they will be asked to leave the room.
- The teacher is going to have their fortune told.
- The players decide on three things that will happen to the teacher in the future, each one more ridiculous than the last.

### Playing

- Once the players have decided on the three things in the future, Madam Zelda is asked back into the fortune telling tent.
- Madam Zelda sits at the table facing the rest of the players or 'spirits of the telling tent'. The teacher with their back to the players.
- The players then have to mime together as a team, everyone doing the same thing, the three future happenings or events.
- Madam Zelda, through her mystic powers and with the help of the crystal ball, has to guess what the 'spirits' are trying to tell her.
- When all fortunes are guessed the scene ends and Madam Zelda may or may not get paid depending on the accuracy of her predictions.

### PlayingCLIL examples

- Subject: History






Topic: Gandhi

When Gandhi leaves Britain after finishing his studies and goes back to India, he decides to visit Madame Zelda to know his future.

The group of learners will represent three main events in Gandhi's life:

- The Salt March
- His time in prison
- Being murdered

## 6. Proverbs

<i>Introduction</i>	A very creative game which stimulates creative thinking and playing with language.		
 12+		 >30 min	
	Classroom		
	<p>This can be a very demanding game regarding cognitive skills, since players will have to <i>create</i> a discourse in which they must place specific words giving meaningful statements. Besides, they must <i>understand</i> the questions and the answers given by their partners.</p> <p>It allows interaction and the use of Who? What? Why? Where? When? How? and yes/no questions and giving answers.</p>		

### Getting ready

- The teacher explains that the group is going to choose a quote while another (player 1) has to guess that quote.
- Player 1 leaves the room and comes back when the group has chosen the quote.
- The teacher will choose a group with as many students as words the quote has.

### Playing

- Player 1 is given the instruction that on return they are to discover a famous historical quote by asking questions from a chosen group in the remaining class.
- When player 1 leaves, each word of the proverb is allocated to a player in the class making sure that players understand the word they have been given.
- It is explained that in the answer to the question of player 1, the player asked must use their word only once.
- Player 1 returns and the teacher indicates where the quote begins and ends in the group
- Player 1 then begins asking questions to discover the words making up the quote.

### Playing CLIL examples

- Subject: History

Topic: 20<sup>th</sup> Century

Quote: – *That's one small step for man, one giant leap for mankind.*

Examples of questions:

Player 1 to player 2: – *What is your name?*

Player 2: – **That** is a secret.

Player 1 to player 3: – *Where do you live?*

Player 3: – In **one** specific place.

Player 1 to player 4: – *Do you like chocolate?*

Player 4: – In **small** quantities.

Player 1 to player 5: – *What is your favourite colour?*

Player 5: – I make a **step** forward and say blue.

**Hint:** If Player 1 struggles advise them to ask more than one question from the same person to identify that person's particular word. It's not so much fun but it gets a result.

Example of alternative question and answer:

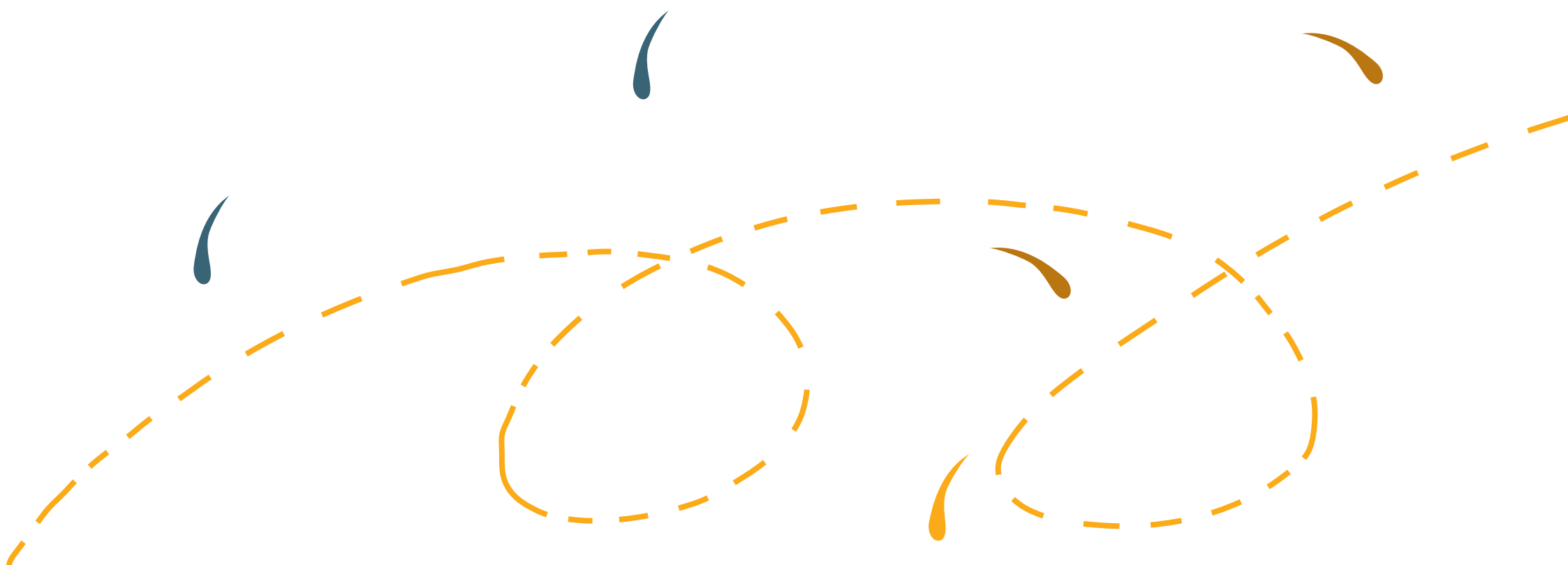
Player 1 to player 5: – *And what do you like to do in your free time?*

Player 5: – I like doing **step** dance.

The creative task is not so much on player 1 but on the others who may have to disguise their keyword in answers to mundane questions.



Search game by:



## Your games:



Age

+5 years

Title	Language Level	Time	
- Signature game: Alphabet islands	A1	5 - 10	The foundation
1. Animals	A1	5 - 10	The foundation
3. Blind cow	A1	5 - 10	The foundation
5. Duck duck goose	A1	5 - 10	The foundation
7. Name with action, adjective and alliteration	A1	10 - 30	The foundation
8. Shootout	A1	10 - 30	The foundation
9. Splat	A1	10 - 30	The foundation
- Signature game: Threesomes	A1	5 - 10	The ground floor
1. Busy bee	A1	10 - 30	The ground floor
2. Digits	A1	5 - 10	The ground floor
3. Freeze and justify	A1	5 - 10	The ground floor
6. Naming the obvious	A1	10 - 30	The ground floor
7. Pig, farmer, wolf	A1	10 - 30	The ground floor
10. What are you doing?	A1	10 - 30	The ground floor
4. Knife and fork	A1	10 - 30	The ground floor
11. Who is the leader?	A1	10 - 30	The ground floor
5. Group mimes (vehicles and objects, animals and metamorphosis)	A1	10 - 30	Stairs

## Your games:



Age

+8 years

Title	Language Level	Time	
6. Lemonade	A1	10 - 30	The foundation
4. Environment building	A1	> 30	Stairs
8. Shapes game	A1	10 - 30	The ground floor
5. Mirrors	A2	10 - 30	The ground floor
1. The adverb game	A2	10 - 30	Stairs
2. Beginning, middle, end	A2	10 - 30	Stairs
3. Blind walk/run and moving on	A2	> 30	Stairs
4. The living museum	A2	10 - 30	Rooftop
6. One word whatever	A2	10 - 30	Stairs
7. Secret conversations	A2	10 - 30	Stairs
8. Vocal mirrors	A2	10 - 30	Stairs
2. Biographies	A2	10 - 30	The foundation
4. Doppelgänger	A2	10 - 30	The foundation
3. Late for school / work	A2	10 - 30	Rooftop
4. Interview twins	A2	10 - 30	Upstairs

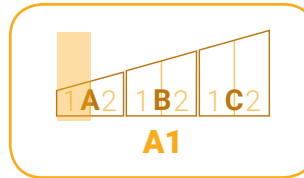
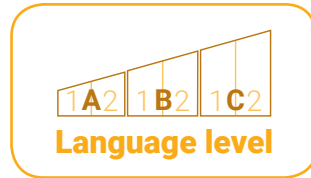
## Your games:



+12 years

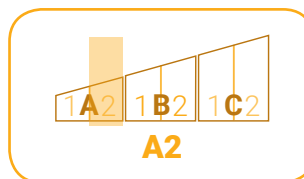
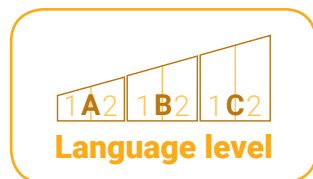
Title	Language Level	Time	
- Signature game: Famous film freeze frames and historic moments freeze frames	A2	> 30	Stairs
9. Word association	A2	10 - 30	Stairs
1. Blind association circle	A2	10 - 30	Upstairs
2. Circles and triangles	A2	> 30	Upstairs
5. Sherlock Holmes and Moriarty	A2	> 30	Upstairs
6. Slide show	A2	> 30	Upstairs
5. Madam Zelda	B1	10 - 30	Rooftop
9. Two truths and a lie	B1	10 - 30	The ground floor
2. Just a minute	B1	10 - 30	Rooftop
3. Correspondence	B1	5 - 10	Upstairs
- Signature game: Press conference	B1	10 - 30	Upstairs
1. Creation myth	B1	> 30	Rooftop
- Signature game: No, you can't take me!	B1	> 30	Rooftop
6. Proverbs	B1	> 30	Rooftop

## Your games:



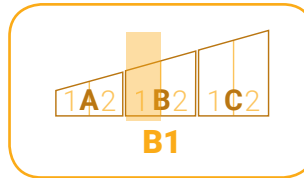
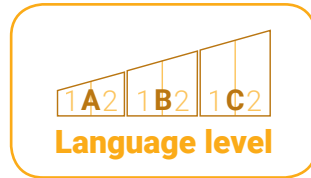
Title	Age	Time	
- Signature game: Alphabet islands	5+	5 - 10	"The foundation
1. Animals	5+	5 - 10	"The foundation
3. Blind cow	5+	5 - 10	The foundation
5. Duck duck goose	5+	5 - 10	The foundation
7. Name with action, adjective and alliteration	5+	10 - 30	The foundation
8. Shootout	5+	10 - 30	The foundation
9. Splat	5+	10 - 30	The foundation
- Signature game: Threesomes	5+	5 - 10	The ground floor
1. Busy bee	5+	10 - 30	The ground floor
2. Digits	5+	5 - 10	The ground floor
3. Freeze and justify	5+	5 - 10	The ground floor
6. Naming the obvious	5+	10 - 30	The ground floor
7. Pig, farmer, wolf	5+	10 - 30	The ground floor
10. What are you doing?	5+	10 - 30	The ground floor
11. Who is the leader?	5+	10 - 30	The ground floor
4. Knife and fork	5+	10 - 30	The ground floor
5. Group mimes (vehicles and objects, animals and metamorphosis)	5+	10 - 30	Stairs
6. Lemonade	8+	10 - 30	The foundation
4. Environment building	8+	> 30	Stairs
8. Shapes game	8+	10 - 30	The ground floor

## Your games:



Title	Age	Time	
2. Biographies	8+	10 - 30	The foundation
4. Doppelgänger	8+	10 - 30	The foundation
5. Mirrors	8+	10 - 30	The ground floor
1. The adverb game	8+	10 - 30	Stairs
2. Beginning, middle, end	8+	10 - 30	Stairs
3. Blind walk/run and moving on	8+	> 30	Stairs
6. One word whatever	8+	10 - 30	Stairs
7. Secret conversations	8+	10 - 30	Stairs
8. Vocal mirrors	8+	10 - 30	Stairs
4. Interview twins	8+	10 - 30	Upstairs
3. Late for school / work	8+	10 - 30	Rooftop
4. The living museum	8+	10 - 30	Rooftop
9. Word association	12+	10 - 30	Stairs
1. Blind association circle	12+	10 - 30	Upstairs
2. Circles and triangles	12+	> 30	Upstairs
5. Sherlock Holmes and Moriarty	12+	> 30	Upstairs
6. Slide show	12+	> 30	Upstairs
- Signature game: Famous film freeze frames and historic moments freeze frames	12+	> 30	Stairs

## Your games:



Title	Age	Time	
3. Correspondence	12+	5 - 10	Upstairs
- Signature game: Press conference	12+	10 - 30	Upstairs
- Signature game: No, you can't take me!	12+	> 30	Rooftop
5. Madam Zelda	12+	10 - 30	Rooftop
6. Proverbs	12+	> 30	Rooftop
1. Creation myth	12+	> 30	Rooftop
9. Two truths and a lie	12+	10 - 30	The ground floor
2. Just a minute	12+	10 - 30	Rooftop

## Your games:



Time

5-10 min

Title	Age	Language Level	
- Signature game: Alphabet islands	5+	A1	The foundation
1. Animals	5+	A1	The foundation
3. Blind cow	5+	A1	The foundation
5. Duck duck goose	5+	A1	The foundation
- Signature game: Threesomes	5+	A1	The ground floor
2. Digits	5+	A1	The ground floor
3. Freeze and justify	5+	A1	The ground floor
3. Correspondence	12+	B1	Upstairs



## Your games:



Time

10-30 min

Title	Age	Language Level	
7. Name with action, adjective and alliteration	5+	A1	The foundation
9. Splat	5+	A1	The foundation
8. Shootout	5+	A1	The foundation
1. Busy bee	5+	A1	The ground floor
6. Naming the obvious	5+	A1	The ground floor
7. Pig, farmer, wolf	5+	A1	The ground floor
11. Who is the leader?	5+	A1	The ground floor
4. Knife and fork	5+	A1	The ground floor
5. Group mimes (vehicles and objects, animals and metamorphosis)	5+	A1	Stairs
10. What are you doing?	5+	A1	The ground floor
6. Lemonade	8+	A1	The foundation
8. Shapes game	8+	A1	The ground floor
8. Vocal mirrors	8+	A2	Stairs
2. Biographies	8+	A2	The foundation
4. Doppelgänger	8+	A2	The foundation
5. Mirrors	8+	A2	The ground floor
1. The adverb game	8+	A2	Stairs
2. Beginning, middle, end	8+	A2	Stairs
6. One word whatever	8+	A2	Stairs
7. Secret conversations	8+	A2	Stairs
4. Interview twins	8+	A2	Upstairs

## Your games:



Time

10-30 min

Title	Age	Language Level	
4. The living museum	8+	A2	Rooftop
3. Late for school / work	8+	A2	Rooftop
5. Madam Zelda	12+	B1	Rooftop
9. Word association	12+	A2	Stairs
1. Blind association circle	12+	A2	Upstairs
- Signature game: Press conference	12+	B1	Upstairs
9. Two truths and a lie	12+	B1	The ground floor
2. Just a minute	12+	B1	Rooftop

## Your games:



Time

>30 min

Title	Age	Language Level	
4. Environment building	8+	A1	Stairs
3. Blind walk/run and moving on	8+	A2	Stairs
1. Creation myth	12+	B1	Rooftop
6. Proverbs	12+	B1	Rooftop
2. Circles and triangles	12+	A2	Upstairs
5. Sherlock Holmes and Moriarty	12+	A2	Upstairs
6. Slide show	12+	A2	Upstairs
- Signature game: Famous film freeze frames and historic moments freeze frames	12+	A2	Stairs
- Signature game: No, you can't take me!	12+	B1	Rooftop

## Your games:



Space

Classroom

Title	Space	Age	Language Level	Time	
7. Pig, farmer, wolf	Open space, classroom	5+	A1	10 - 30	The ground floor
6. Naming the obvious	Open space, classroom	5+	A1	10 - 30	The ground floor
8. Shootout	Classroom	5+	A1	10 - 30	The foundation
4. Interview twins	Classroom	8+	A2	10 - 30	Upstairs
2. Biographies	Classroom	8+	A2	10 - 30	The foundation
6. One word whatever	Classroom	8+	A2	10 - 30	Stairs
7. Secret conversations	Classroom	8+	A2	10 - 30	Stairs
2. Just a minute	Classroom	12+	B1	10 - 30	Rooftop
6. Proverbs	Classroom	12+	B1	> 30	Rooftop
9. Two truths and a lie	Classroom	12+	B1	10 - 30	The ground floor
5. Sherlock Holmes and Moriarty	Classroom	12+	A2	> 30	Upstairs
3. Correspondence	Classroom	12+	B1	5 - 10	Upstairs

## Your games:



Space

Open space

Pag 1/2

Title	Space	Age	Language Level	Time	
3. Blind cow	Open space	5+	A1	5 - 10	The foundation
7. Name with action, adjective and alliteration	Open space	5+	A1	10 - 30	The foundation
10. What are you doing?	Open space	5+	A1	10 - 30	The ground floor
11. Who is the leader?	Open space	5+	A1	10 - 30	The ground floor
5. Duck duck goose	Open space	5+	A1	5 - 10	The foundation
1. Busy bee	Open space	5+	A1	10 - 30	The ground floor
6. Naming the obvious	Open space, classroom	5+	A1	10 - 30	The ground floor
- Signature game: Alphabet islands	Open space	5+	A1	5 - 10	The foundation
- Signature game: Threesomes	Open space	5+	A1	5 - 10	The ground floor
7. Pig, farmer, wolf	Open space, classroom	5+	A1	10 - 30	The ground floor
9. Splat	Open space	5+	A1	10 - 30	The foundation
3. Freeze and justify	Open space	5+	A1	5 - 10	The ground floor
1. Animals	Open space	5+	A1	5 - 10	The foundation
2. Digits	Open space	5+	A1	5 - 10	The ground floor
5. Group mimes (vehicles and objects, animals and metamorphosis)	Open space	5+	A1	10 - 30	Stairs
4. Knife and fork	Open space	5+	A1	10 - 30	The ground floor

## Your games:



Space

Open space

Pag 2/2

Title	Space	Age	Language Level	Time	
6. Lemonade	Open space	8+	A1	10 - 30	The foundation
4. Doppelgänger	Open space	8+	A2	10 - 30	The foundation
5. Mirrors	Open space	8+	A2	10 - 30	The ground floor
1. The adverb game	Open space	8+	A2	10 - 30	Stairs
3. Blind walk/run and moving on	Open space	8+	A2	> 30	Stairs
8. Vocal mirrors	Open space	8+	A2	10 - 30	Stairs
3. Late for school / work	Open space	8+	A2	10 - 30	Rooftop
8. Shapes game	Open space	8+	A1	10 - 30	The ground floor
4. The living museum	Open space	8+	A2	10 - 30	Rooftop
5. Madam Zelda	Open space	12+	B1	10 - 30	Rooftop
9. Word association	Open space	12+	A2	10 - 30	Stairs
1. Blind association circle	Open space	12+	A2	10 - 30	Upstairs
2. Circles and triangles	Open space	12+	A2	> 30	Upstairs

## Your games:



Space

Stage

Title	Space	Age	Language Level	Time	
2. Beginning, middle, end	Stage	8+	A2	10 - 30	Stairs
- Signature game: No, you can't take me!	Stage	8+	B1	> 30	Rooftop
4. Environment building	Stage	8+	A1	> 30	Stairs
- Signature game: Press conference	Stage	12+	B1	10 - 30	Upstairs
- Signature game: Famous film freeze frames and historic moments freeze frames	Stage	12+	A2	> 30	Stairs
6. Slide show	Stage	12+	A2	> 30	Upstairs
1. Creation myth	Stage	12+	B1	> 30	Rooftop

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# Glossary

**ACTING OUT:** Representing an action, event or process through mime, freeze frames or scenes.

**ALLITERATION:** A phonetic stylistic device which involves the repetition of the same sound at the beginning of consecutive or closely situated words. For example, happy hippo or fast and furious.

**CLIL (Content and Language Integrated Learning):** A teaching method in which students learn the content of a subject and a foreign language simultaneously.

**CLUSTER:** A group of three or more players who sit or stand together during a game.

**COGNITION:** A group of mental (cognitive) processes which allow humans to use existing knowledge and to acquire new knowledge.

**COMMUNICATION:** A process through which humans can exchange and share information, usually in a spoken or written form.

**CONTENT:** The specific knowledge of a topic or subject. It usually covers different themes belonging to the discipline, and includes concepts, processes, definitions, etc.

**CULTURE:** A set of ideas and characteristics shared by a specific group of people which are often transmitted from one generation to the next. It includes arts, language, beliefs, traditions, etc.

**DRAMA:** An artistic discipline characterized by the written and oral production of a text created with the purpose of being performed usually in a theatre and in front of an audience.

**ELIMINATION GAME:** A game in which players who fail to meet the challenge raised have to abandon the group. It usually consists of several rounds and the ultimate goal is to have one and only winner.

**FREEZE FRAME:** A specific theatre scene in which the individuals participating stay still representing a specific event or image with their bodies and posture.

**GAME:** One complete and autonomous act of play, with its particular goal(s), set in a certain imaginary situation and governed by specific rules.

**HOTS (High order thinking skills):** Cognitive processes which happen at a high level of mental processing and which include create, evaluate and analyse.

**INSTRUCTIONS:** Before a game is played, explanations on the nature of the activity, the rules that govern it and the desired goal. In CLIL terms, they belong to the language of learning.

**INTERACTION:** An action which takes place between two or more individuals and which usually has an effect on each of them. Through this action individuals can relate to each other, share knowledge and experience and communicate (spoken interaction).

**LANGUAGE:** a human faculty which allows the creation of words, sentences and a discourse which can be spoken and understood, enabling them to communicate with each other.

**LEARNING:** A cognitive mechanism of adaptation to new stimuli. From a structuralist point of view, it involves two parallel processes: 1) assimilation of the new information to the person's knowledge of the world and 2) accommodation (through modification or amplification) of the existing knowledge to the new reality.

**LOTS (Low order thinking skills):** Cognitive processes which happen at a low level of mental processing and which include understand, apply and remember.

**MIME:** The theatrical technique of representing actions, situations or feelings through the body and gestures.

**OFFER/YIELD:** To present something to someone with the purpose of sharing or giving it over to them. When two or more people are playing or acting together, they will have to accept what is offered in the activity and play collaboratively.

**PERSONIFICATION:** A literary figure in which an object, animal or idea is given human attributes. A recurrent technique in the drama games of this handbook, where non-human elements taken from the subject content come to life through the students' acting in mimes, freeze frames and scenes.

**PLAY:** Human activity, individual or collective, which is freely chosen, sets a goal, is governed by rules, involves an imaginary situation and provides pleasure.

**SAFE ENVIRONMENT:** A context in which an activity (for example a game) can be developed without any risk for the participants, and where they feel free and comfortable enough to act and take part.

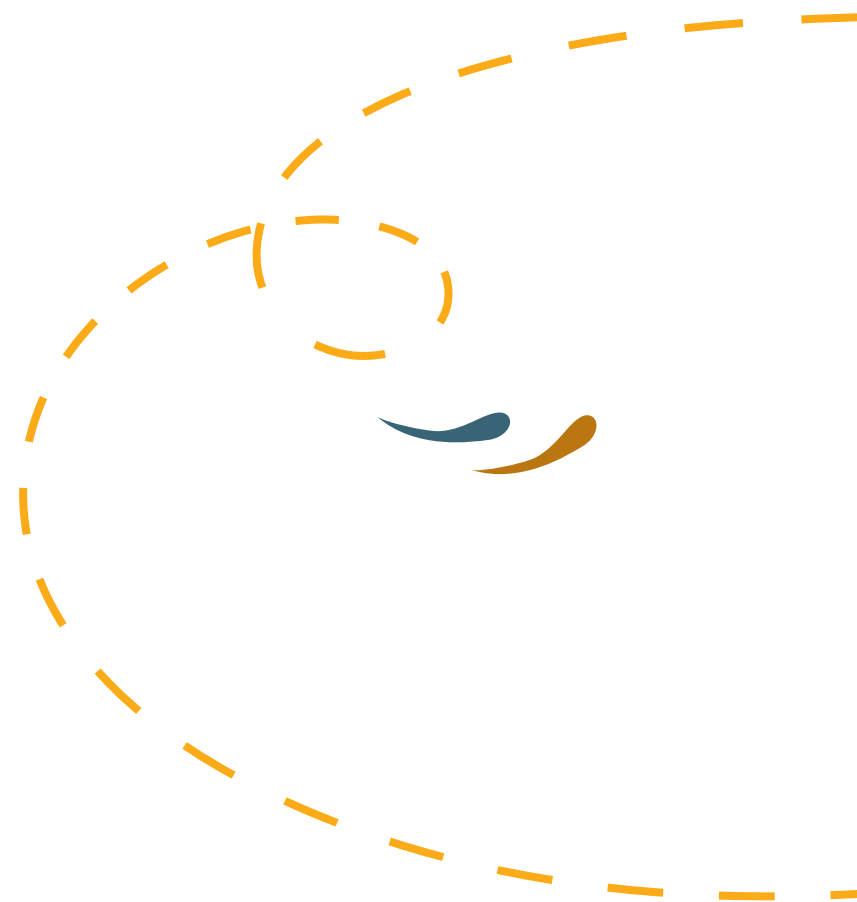
**SCAFFOLDING:** The process through which a learner is supported in their learning process and becomes capable of doing and/or knowing something which was inaccessible to him or her before. This process takes place through the zone of proximal development (ZPD) which Vygotsky (1978) defined as the distance between what a person can do without any help and what he or she can do with the help of someone else (teacher, parent, peer, etc.).

**SCENE:** The representation of a specific event or action. In theatre, plays are divided into acts and acts are divided into scenes. Scenes usually imply a change of characters.

**SKILL:** An ability or capacity to develop a certain task or to meet a specific challenge. Skills can imply body movement (motor), language (communicative), playing, etc. These abilities can be inherently possessed or acquired through learning.

**STORYTELLING:** It is the art and the technique of narrating or conveying with words and images a story to an audience.

**WARM-UP:** An activity used to liven up a situation or to activate a group of people, so that they may feel energized and motivated to perform a further activity or task.



# Appendix:

## Common European Framework of Reference for

### Languages: Global scale



Proficient User	
C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
C1	Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

Independent User	
B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.

Basic User	
A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.



## Interacting families

### Objectives and overview

During residential training courses and summer schools Interacting devised a structure for playing team games which transfers into **playingCLIL** classrooms. The principal aim of these units is to facilitate the development of teambuilding and leadership skills through competing and cooperative families.

In Theatre Sports teams are normally made up of four to six players. Many of our **playingCLIL** games require teams that have prior experience of working together on creative challenges.

Families are made up of groups of players established by teachers. The size of a family depends on the overall size of the course or class and numbers should be fairly evenly distributed so that each family has the same number of members. The family structure works well as a tool to integrate players early in a course, offering support for individuals within the larger group. This is particularly useful for shy players who may find the large group intimidating when it comes to openly expressing opinions. The families are useful in forming friendships quickly and managing course-long projects, games and activities.

### How to prepare and design

- 1 - Before players begin their **playingCLIL** activities, the teacher should study their class rollbook and consult any other information available about the group. In forming the families, a balance should be sought and each family should reflect the diversity in the class (ethnicity and nationalities). We also try to get where possible, an even mix or distribution of age, gender and abilities (language, sport, music etc).
- 2 - When family groups have been decided, each family is given a name. This can be done thematically, examples including famous writers, celebrities of the English speaking world, animals, etc.
- 3 - Families now have members and names. Next a text is chosen which can be associated with each family, examples being a speech from Shakespeare for the Shakespeare family, a song by the Beatles for the family of that name, a piece of sensationalist journalism about the Beckhams...

The various texts should be printed each one in different sized fonts making two copies of each text. The text should then be cut up, jigsaw, style, with one piece of text for each member of the family. This piece of text should then be inserted into the back of a lanyard which each player receives on arrival to the course with their name on a card. When the lanyards are handed out, explain to students that there is a piece of text in their lanyard but that they must not look at it until instructed to do so.

- 4 - The first family activity is a game of discovery. When all are assembled for the first time they are instructed to remove and read the text inserted in their lanyard. They are told that their text is a small part of a larger text and that they should find the others with the same text. When they have found the pieces of the same text they should try to put them in the correct order and guess the identity of their family. When the families have found and identified themselves ask the members to introduce each other, name where they are from etc., and share any information they may have about their family; i.e. if you have a Swift family they may know that Swift wrote Gulliver's Travels and was from Dublin.

## Family activities and scoring

One of the great successes of the Interacting Family structure is the work done in assemblies where families are chosen to make presentations of songs or games, which instruct us on who they are and what they have achieved. The first of these presentations is a general activity undertaken by the whole group. Families are asked to sit together with pen and paper and as a family make some decisions on their identity. They are asked to choose:

- A family colour or colours
- A motto or slogan
- A mascot or symbol
- A song with a dance
- A captain

It should be explained while they are doing this that their decisions will be binding for the duration of the course and that they may be awarded points for sporting their colours in a coordinated or pleasing way. They should be told that their motto or slogan should be like a chant to motivate players in games where the team is involved and they may be awarded points for using it, the same goes for both song and symbol. The captain's first job will be to present or choose the person to present the decisions taken by the family in this Identity game. Generally the captain will be the person responsible for their family; they will be called upon in games to choose a representative from the family. They will also be the person who will communicate any family business with the teacher.

In the initial presentations families should be encouraged to perform their family song perhaps with a dance. They should also be made aware that even the initial presentation may be given points so they should jazz up their style!

At the end of each day the teacher should make up a scoreboard to be presented in the next mornings' assembly.

Points are awarded for games during timetabled activities where deemed appropriate.

Points can be awarded for family presentation, cleanliness, friendliness, use of English, politeness and for many random but public reasons. Spot prizes with ridiculously high points should be awarded.

Once family life is established in class and families are trained in the way of making presentations in assembly and working as a unit, teachers should encourage 'adoptions' where members of one family 'live' with another for a day or one family invites another to go on holiday with them (join them in activities).

Elections can be held with each family trying to become the Course Government for a day.

Scoring points should be fun; the competition should not be allowed to get too serious. Give points for fun reasons and occasionally be unfair.

The Scoreboard should be presented at the end of an agreed timescale, perhaps once a fortnight.

## Prizes and presentations

At the end of the course there should be a prize giving ceremony with joke prizes for the different categories, overall best family, best presentation at assembly, tidiest, most helpful, best singers. Try to find something for everyone so that "Everyone is a winner!", as Hot Chocolate used to say.



# PlayingCLIL questionnaires

To complete the statistical analysis.

To record and measure perspectives of games based lessons compared to "regular" lessons.

The questionnaires reflect the values of Do Coyle's 4 Cs and pick up on important issues such as confidence, communication and the culture of the class as well as content and language.

Here is the link to the teachers' questionnaire:



## Playing CLIL Teachers' Questionnaire

Here is the link to the Primary Questionnaire:



## Playing CLIL Learners' Questionnaire

Here is the link for the Secondary, VET, AE questionnaire:



## Playing CLIL Learners' Questionnaire

(SECONDARY, VOCATIONAL & ADULTS)

# PlayingCLIL endorsements





Dr. Christin Müller

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PhD in Political Science. Head of department. Responsible for the development and coordination of transnational education projects. Responsible for the conception, coordination and implementation of various transnational pilot schemes in education and vocational training. Several years work experience of working within European educational projects, trainer for seminars on intercultural competences, project development, management and administration, trainer for seminars dealing with communication techniques, team building, moderation/facilitation of several conferences and meetings for different target groups.

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Marco Schroeder  
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Master in Political Science. Experience in research and consulting on regional and European level, quality management and process optimization. Since 2009 project manager (application, implementation and budgeting) in various European projects concerning school management, dropout, prevention, social work at schools and the cooperation between school and the world of work. Exceptional organisational, social and communication skills, wideranging experience in managing transnational education projects, and work within different intercultural settings.

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Dr. Stephan Breidbach  
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I received my BA in English and American Studies from the University of Las Palmas de Gran Canaria in 2007. In 2013 I was awarded my PhD in Applied Linguistics. I have worked as a lecturer at the Faculty of Education Sciences of the University of Las Palmas de Gran Canaria. From 2013 I have also developed my academic and research career at the Department of English and American Studies/Section of Foreign Language Education of the Humboldt-Universität zu Berlin.

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BA, MA, Co-founder of Interacting, leading international specialist in language teaching theatre runs courses and events for teachers and learners. Actor, director, project manager with Erasmus plus, creator of Playing CLIL concept, his passion for sport and literature combine in his profession of theatre and games.

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Director of Interacting UK Limited. Responsible for design of teaching materials and training games, and evolution of web based materials. Designer and developer of programmes for business training and presentation skills. Over 20 years' experience as both writer and Director of Theatre at Interacting and as lead trainer on Comenius/Grundtvig teacher training Programmes.

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John Harris  
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Director & Company Secretary - InterActing UK Limited.

More than 40 years professional experience in all Education sectors in the UK. Considerable experience in Further Education and Adult & Community Learning. Now with InterActing UK, a Language Theatre Company, promoting language learning and international understanding and cooperation.

Academic background in Social Sciences, Economics and Statistics. Special interest and qualifications in Outdoor Education including Mountaineering, Caving, Canoeing and Sailing. Developed the use of Drama and Role Play to train Engineers, Teachers and Social Workers. Worked as Lecturer, Teacher, Trainer, Youth Worker, Facilitator, Education Officer (Policy & Development), Further Education Principal, FE Inspector (FEFC) and FE and Adult Education Consultant with FEDA and NIACE.

Hobbies and interests include: sailing and hill-walking, visiting France and Spain, DIY, cooking, wine, whisky, storytelling and short story writing.

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Having finished my degree in Translation in Corfu, Greece, in 2007 I moved to Las Palmas de Gran Canaria, where I have lived and worked ever since. I was awarded my PhD in Audiovisual Translation by the University of Las Palmas de Gran Canaria and in 2013 I started teaching at the Faculty of Education Sciences of the same University.

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Daniela Cecic holds a Degree in English Language and Literature and is CELTA and FTBE qualified. She holds a Master in Educational Processes and Psychopedagogy (ULPGC) and has recently completed her PhD in teaching and learning foreign languages (ULPGC). Danny works at the ULPGC and is the English Department Coordinator at the International Polytechnic College, Las Palmas, preparing students for success at IELTS and APTIS. She is also CLIL teacher trainer and coach for MacMillan. She participates in the Spanish Ministry of Education funded project, led by the University of Jaen, called MonCLIL investigating the effects and success of CLIL programmes in primary and secondary Canarian Schools.

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After getting his BA in English Language and Literature from the Universidade da Coruña, Diego started teaching English in Secondary Education on Tenerife (2002). Aside from his teaching duties, he has also held the positions of Director of Studies (Los Cristianos High School, 2005-2008) and Foreign Language Advisor (CEP Tenerife Sur Abona, 2008-2009, CEP Tenerife Sur, 2012-2013). From 2013 to 2015 he was Foreign Language Coordinator in the General Bureau of Educational Planning, Innovation and Promotion in the Canary Islands Board of Education, Universities and Sustainability.

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Member of Administrative Council -LPS Suceava (since Jan. 2013)  
Coordinator of Foreign Language Committee - LPS Suceava (sept. 2010 -sept. 2013)  
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University „A.I.Cuza” Iași – Psychology Faculty - June, 2006 – Teacher of Psychology and Pedagogy

University”Stefan cel Mare” Suceava – Teacher for primary students, June 2001

### Activities and competences

Coordinator for European projects in Sports High School Suceava, Romania. Coordinator of school councillors in Suceava county. National trainer for teachers. Trainer for non-formal activities. Project management skills and team work abilities.

35 years experience in educational field. 25 years experience like primary teacher, 10 years experience in psychological and career guidance, organisation of training courses for counsellors, 12 years experience in management of NGO-s activity –president of teachers Associations of Suceava county, Romania, 13 years experience in development and implementation of educational projects national and international: Comenius, Grundtvig, Leonardo da Vinci, Youth, Erasmus+.

She has worked like mentor in Ministry of Education project for rural area between 2005 – 2008 and 2009 – 2010. She is trainer, evaluator of professional competences. She has worked like facilitator in the project Zone of Prioritare Education in Suceava county, between 2011 to 2015. She is member of 3 NGOs. She has coordinated national and international projects Comenius, Grundtvig, Leonardo da Vinci and Erasmus+ projects. She has participated at training courses in European institution from Denmark, Sweden, Island, Slovakia, Germany, Poland, UK, Norway, Spain, Turkey and Belgium.

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