Charles University in Prague

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BACHELOR THESIS

Developing Intercultural Communicative Competence through Selected Concepts of European Art History

Rozvoj interkulturní komunikační kompetence skrze vybrané koncepty evropské historie umění

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I hereby declare that this bachelor thesis, Developing Intercultural Communicative Competence through Selected Concepts of European Art History, is the result of my own work and that all the used sources have been properly cited. I also declare that this thesis was not used to obtain another academic title.

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ABSTRACT

This bachelor thesis focuses on intercultural communicative competence (ICC) acquisition facilitated by the employment of teaching materials based on the content and language integrated learning (CLIL) approach. These materials consist of three worksheets covering three topics from British art history and culture. The theoretical part introduces the concepts of CLIL, ICC and the mental lexicon. In addition, guidelines for designing English language teaching materials are proposed and the advantages and disadvantages of teacher-made materials are listed. Lastly, factors influencing learning progress such as personal learning style and the mental lexicon structure are discussed. In the practical part, the theoretical framework according to which the worksheets were designed is applied. Furthermore, the individual tasks are described from the perspective of their adherence to learning styles and their relevance to both CLIL and ICC.

KEYWORDS

ABSTRAKT

Tato bakalářská práce se zabývá rozvojem interkulturní komunikační kompetence (ICC) za pomoci výukových materiálů, které byly vytvořeny na základě metody obsahově a jazykově integrovaného učení (CLIL). Tyto materiály sestávají z trojice pracovních listů zaměřujících se na vybraná témata z dějin britské výtvarné kultury. Teoretická část práce představuje pojmy CLIL, ICC a mentální lexikon. Dále uvádí doporučení pro tvorbu anglických výukových materiálů včetně možných přínosů a úskalí. V neposlední řadě se teoretická část věnuje faktorům ovlivňujícím proces učení, jako jsou styly učení či struktura mentálního lexikonu žáků. V praktické části jsou převedeny do praxe teoretické podklady, na jejichž základě byly pracovní listy koncipovány. Jednotlivé úkoly jsou popsány s ohledem na studijní preference a relevantnost ke CLIL a ICC.

KLÍČOVÁ SLOVA

interkulturní komunikační kompetence (ICC), obsahově a jazykově integrovaného učení (CLIL), mentální lexikon, styly učení, pracovní listy, dějiny britské výtvarné kultury

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1   Introduction

As the title suggests, this thesis is concerned with the acquisition of intercultural communicative competence (ICC) through content and language integrated learning (CLIL) and introducing selected topics from European art history. The primary idea of writing on this topic emerged from the desire to integrate both my majors, English and Art, into the concept of the thesis. Furthermore, a combination of personal experiences with an elective art history seminar at a secondary grammar and the British Art and Identity seminar attended at Charles university inspired me to focus on the possibilities of applying the modified teaching methods used at university to the secondary school environment. The main aim of this thesis is to provide the readers with examples of teaching materials that would reflect the CLIL approach principles, facilitate ICC and which would be engaging for learners. For this purpose, a set of three worksheets is introduced covering three topics related to British art history and culture.

The reasoning behind choosing the CLIL approach lies in its dual-focus nature which enables the teacher to incorporate both the target language and the content subject matter into the course and therefore promote ICC. Moreover, the skills required by the contemporary globalised world should be reflected in the education provided and CLIL could be a suitable method to satisfy those needs. As CLIL is still rather rare in public education, this thesis could possibly serve as a source of inspiration for teachers who consider its deployment. Supported by my first-hand experience with the CLIL approach, I believe that its incorporation is highly beneficial for the learners and an engaging way of teaching a content subject.

The theoretical part of the thesis introduces the aforementioned concepts and explains their interrelation. Furthermore, it analyses the factors that influence the learning process such as learning styles and the mental lexicon structure. The paper "Guidelines for Designing Effective English Language Teaching Materials" by Howard & Major is used to provide guidelines for designing effective English teaching materials and to emphasise its advantages and disadvantages. For the following chapter concerned with learning styles and examples of learning style typologies, Pritchard's *Ways of Learning* is used as the main source. The NLP-based (Neuro-Linguistic Programming) typology is selected as the intended framework

for the worksheets. Consequently, the aim is to design materials that would be suitable for the diverse environment of a class including learners with different learning preferences.

In the practical part, the process of designing the worksheets is described and explained in relation to the theoretical framework. The intended target group is specified and the reasons for choosing the particular topics for the worksheets are mentioned. Lastly, more elaborated descriptions of the worksheets and tasks are provided and the interrelation between individual activities and learning styles is explained.

The overall aim is to apply the finding from the studied literature in practice and design an original set of effective and user-friendly teaching materials which would successfully employ the CLIL approach.

2 CLIL

2.1 Defining CLIL

In order to explain the acronym CLIL, a definition by Dalton-Puffer et al. is introduced as follows: "Content and language integrated learning (CLIL) can be described as an educational approach where subjects such as geography or biology are taught through the medium of a foreign language, typically to students participating in some form of mainstream education at primary, secondary but also tertiary level" (1). In present days, this method is asserted profusely worldwide therefore the term "CLIL" has become a so-called *buzzword*; however, opinions on the proportion of the content and language taught in lessons vary considerably. Consequently, the form of teaching, as well as the evaluation, differs within countries or even individual schools depending on the situation and conditions (Čaňková 2011).

European CLIL

Nevertheless, there are some distinctive features of European CLIL to be found that distinguish it from other methods of bilingual teaching and learning. As Dalton-Puffer points out, CLIL uses a foreign language, not a second language of the learners, so the language in which the instructions are provided is not normally used within the local area. Therefore, it is most probable that the teachers integrating CLIL in their lessons would not be native speakers of the target foreign language but rather experts in the content-based subjects;

however, less commonly, they would be foreign-language experts. In addition, it is traditionally after the acquisition of literacy skills in the mother tongue that CLIL is implemented. In other words, learners do not learn to read and write while using a foreign language but apply their literacy skills in the foreign language (1). Dalton-Puffer et al. also imply that what differentiates CLIL from other content-based approaches is the nature of content used during the lessons which is not as much taken from everyday life but rather from specialised fields of the content subjects, professions, science etc. This leads to

classifying CLIL lessons generally as content lessons while the target language is taught collaterally by foreign language experts as a subject on its own (1-2).

Historical background

Although CLIL has experienced noticeably growing popularity during the past several decades and the term Content and Language Integrated Learning itself has been used from the 1990s onwards, one should bear in mind, as Dalton-Puffer remarks, that teaching and learning in a foreign language reach deep into the ancient times as a fairly common practice among great civilizations of the past (3). To provide an example, consider the imminent importance of Latin in education throughout history and the role it still holds in the fields of classical education and science nowadays. However, what differentiates modern-day CLIL from the historical approaches to the use of foreign languages in education is the status or type of education it is typically connected with. As Dalton-Puffer states:

> "Being educated in a prestigious foreign language has been the prerogative of elite education at prestigious institutions for centuries. An essential difference of present-day CLIL, therefore, is the fact that it is rooted within mainstream education […] though a lingering flavour of elitism has most likely contributed to the enthusiastic acceptance of CLIL by parents (and some students), in particular as regards being instructed through English, whose status is high given its prominence as the de facto international language of today." (3)

2.2 CLIL subtypes

CLIL could be called an umbrella term since it covers numerous practices and varieties and thus may be subdivided into several categories. Dalton-Puffer et al. mention different types of CLIL based on the amount of the target language learners are exposed to. CLIL programmes are then labelled as short-term or long-term depending on the sequences of lessons spanning that may oscillate between several weeks and entire school careers (2). Within these subtypes, CLIL programmes are to be further divided according to the intensity of foreign language deployment resulting in a broad spectrum of organisational forms "such as short-term, high-intensity language showers, medium-term and medium-intensity cross-curricular modules, doing one or two subjects in the foreign language for several school years, forms of double immersion that are long-term and high-intensity and many other variants in-between" (Dalton-Puffer et al. 2). Another subdivision is proposed by Ball who explains the difference between "soft" and "hard" versions of CLIL. In the "soft" version the focus is on the language aspect and the content subject matter plays a minor role. Such lessons are integrated into standard foreign language teaching. In contrary, "hard" CLIL concentrates more on the content, and target language serves as a medium of communication and instrument for understanding the subject matter.

2.3 Lexical framework for CLIL

The paper of Eldridge et al. is based on the premise that lexis forms the foundation of language and conditions the potential of CLIL implementation. It stresses the importance of the right choice of key vocabulary and the necessity of its repetitious practice in order to be successfully acquired (89). These claims are supported by research findings according to which "a receptive knowledge of the most frequent 6000-word families is sufficient to provide a working understanding of the language" which enables the learner to understand a text in English without assistance and to be able to deduce the meaning of unknown expressions, one has to be familiar with approximately 95% of the words in the text (Eldridge et al. 80).

What may be seen as a rather frustrating fact is that there "is a progressive and substantial decrease in learning gain" to be experienced during the second language

acquisition so that the return resulting from the effort put into learning lessen gradually. In addition, Eldridge et al. also mention the estimated number of exposures to a new word (10-12) required a new word can be remembered. As a result, both teachers and learners from the post-elementary level must prepare themselves and challenge this phase of, as Eldridge et al. call it, "painstaking lack of progress" (81). This decrease in vocabulary development is caused mainly by the diminishing frequency of occurrence of the new, more advanced words and thus the fewer opportunities to practice those which is, as was mentioned before, the precondition of successful vocabulary acquisition. Although it might seem that this issue would have been certainly addressed by language teaching methodology, Eldridge et al. (referencing Cobb, Eldridge & Neufeld) point out that "studies of contemporary English language teaching course books repeatedly show that the explicit focus on vocabulary throughout entire series of course books from beginner to upper-intermediate consistently falls beneath the threshold suggested by the fast-mapping model" (82). Moreover, EFL course books generally provide insufficient coverage of the most frequently used English words and fail in "systematic recycling and repetitions of key words to facilitate long-term acquisition" (Eldridge et al. 82). This implies that successful teaching and learning of lexis in CLIL does not consist of solely identifying key terms but securing sufficiently frequent opportunities to use those as well.

Eldridge et al. also specify the rather imprecise notion of 'knowing' a word. At the very basis lies the ability to recognise and understand the word when seeing it; with increasing levels the scope of 'knowing' extends to knowledge of the members, lexico-grammar and collocations of the word. The 10-12 exposures mentioned earlier would most probably result in only a recognition of the word whereas the CLIL environment requires a deeper knowledge due to its highly communicative nature (82). Intercultural Communicative Competence (ICC)

Fantini characterises Intercultural Communicative Competence (ICC) as "the ability to transcend one's original worldview and to see the world anew from another perspective" (1). Zhou & Griffiths consider intercultural competence to be a subfield of communicative competence and provide characteristics of the respective. Intercultural competence is defined as the ability to be open and flexible to other cultures and to develop adaptive capacity in

order to effectively understand other cultures. These skills are then utilised in business, conflict solving or simply developing relationships with people from other cultures, in other words, situations closely connected with the globalised society of the 21st century. Communicative competence, on the other hand, is described as "the ability to effectively and appropriately carry on communication behaviour to elicit the desired response in a specific environment" (114). Zhou & Griffiths (referring to Canale) then introduce four competencies crucial for conducting a successful communication:

> "grammatical competence (i.e. knowledge of the language code); sociolinguistic competence (i.e. knowledge of the socio-cultural rules of use in a particular context); strategic competence (i.e. knowledge of how to use communication strategies to handle breakdowns in the communication) and discourse competence (i.e. knowledge of achieving coherence and cohesion in a spoken or written text)". (114)

By combining the key features of intercultural competence and communicative competence the basic components of ICC emerge. Zhou & Griffiths present these components as follows: "intercultural sensitivity (affective process), intercultural awareness (cognitive process), and intercultural adroitness (behavioural process), which basically refers to our verbal and non-verbal factors of communication as a part of intercultural competence" (114).

2.4 CLIL and Intercultural Communicative Competence

As society is constantly evolving, so are changing the anticipated skills of the graduates and this should be reflected in the education provided. CLIL could be possibly a suitable approach to satisfy the demands of the 21st century. Growing globalisation requires an adequate increase in cross-culture cooperation and communication skills. According to Sudhoff, "the field of foreign language education is seen as a fundamental building block in fostering intercultural communicative competence (ICC)" (30). CLIL provides the ideal environment for the deployment of ICC mainly thanks to its dual-focused nature connecting target language with content subject matter since "content is never culturally neutral" as Sudhoff emphasises.

The pivotal concepts for the successful development of one's intercultural competence mentioned by Sudhoff are "analysing, (re)constructing, comparing, contrasting

and relativising one's own cultural perspective" and consequently the learner's ability to shift between these cultural perspectives (30). Such claims stem from the Wittgensteinian quotation "the limits of my language mean the limits of my world" which can be consequently transformed into the idea that "entering another language means entering another world" (31). This is directly reflected in foreign language acquisition as the culture and language are inseparably related and must be taken into consideration, especially during translation processes in order to eliminate misinterpretation. The issue of foreign language learning and intercultural learning has been discussed by the *Common European Framework of Reference for Languages* (CEFR) describing the potential for intercultural learning in the chapter on *Language use and the language user/learner:*

> The learner of a second or foreign language and culture does not cease to be competent in his or her mother tongue and the associated culture. Nor is the new competence kept entirely separate from the old. The learner does not simply acquire two distinct, unrelated ways of acting and communicating. The language learner becomes plurilingual and develops interculturality. The linguistic and cultural competencies in respect of each language are modified by knowledge of the other and contribute to intercultural awareness, skills and know-how. They enable the individual to develop an enriched, more complex personality and an enhanced capacity for further language learning and greater openness to new cultural experiences. (Council of Europe 43)

Supported by the works and research of other experts, Sudhoff points out the tendency toward "function-focused classrooms" which emphasise the functional and instrumental use of language, in other words, perceiving language as a tool for communication (32). The modern approach of "function-focused language learning" reinforces the tie-in between language learning and intercultural learning. Topics covered during the lessons stretch over the traditional scope of language learning and resemble those covered in content subjects which leads to the mutual interconnection of language and content subject matter and cross-curricular learning (32). Furthermore, Sudhoff adds that understanding a target language from the content-based perspective enables the learner to develop "intercultural learning processes". By providing learners with materials that represent the foreign approach to

different topics, "underlying assumptions, attitudes, feelings and interpretations can be grasped and analysed" (32). Subsequently, this acquainted knowledge is compared with the learner's personal viewing so that intercultural learning is engaged. As a result, learners who have been introduced to intercultural learning and who have adopted its principles are better at understanding "the cultural conventions underlying the wor(l)ds they encounter and use" (Sudhoff 32).

Benefits resulting from the implementation of CLIL such as task solving while using both functional and authentic aspects of the target language which have been mentioned earlier may be arched over by a more general term "a real-world connection". The high potential of the CLIL approach in terms of participating in the learner's cultural identity development lies in its cross-cultural and cross-curricular nature. Therefore, as Sudhoff explains in his paper, in comparison with subjects taught through non-CLIL programmes, the added value of deployment of CLIL into lessons is to be observed in its function as a mediator of the enculturation process of the learner (33).

Foreign perspectives are introduced through the target language but at the same time, CLIL goes further. Besides the linguistic level, it introduces various other features such as authentic learning materials in order to establish a diverse learning environment. In the present days of the digital era, it is easier than ever before to access a wide range of different sources including print and audio-visual media and thus satisfy the needs of all students according to their style of learning. However, Sudhoff also stresses the importance of accompanying these "foreign cultural insights with an awareness of one's own cultural perspective" (34). Sequentially, the learner's own perspective and the foreign one are put together without siding with either and mediation of those perspectives is possible.

As for teaching materials, it is their quality that determines whether the intercultural potential of CLIL would be fulfilled or not. Depending on the materials used together with the methodological approach, lessons implementing CLIL may result in highly valuable or less valuable experience. As an example of the latter one, Sudhoff mentions traditional gap-filling based on the principle of repetition and focusing primarily on the form (34). However, it is also reminded that traditional textbook has their own purpose as it "determines the major

part of the classroom teaching and the students' out-of-class learning" and should work in concordance with other teaching materials, tasks and activities performed in the lessons (34).

In the conclusion of his paper, Sudhoff introduces the term "triple-focused approach" referring to CLIL, that is to say, adding the aspect of intercultural learning to the two notions traditionally associated with CLIL: foreign language learning and content subject learning (36). Therefore, development of the intercultural communicative competence is realised through the simultaneous incorporation of these three subtypes of learning. Successful acquisition of intercultural communicative competence is conditioned by numerous factors that are listed by Sudhoff as follows: "CLIL curriculum designers, authors of CLIL textbooks and materials, CLIL teacher trainers, and CLIL teachers and learners, as the architects of rich CLIL environments" (36).

3   Designing English Language Teaching Materials

3.1   Teachers Designing their own Teaching Materials

Designing one's own teaching materials is undoubtedly a convenient way to personalise the learning process and enables both the teacher and the learners to work with materials that respond to their individual needs. However, it is important to consider the advantages and the disadvantages of self-made materials before one decides to incorporate them into the teaching process. For the purpose of this thesis the paper of Howard & Major "Guidelines for Designing Effective English Language Teaching Materials" has been selected as the main reference as it contains well-structured information covering the topic.

Advantages

The first important advantage of teacher-produced materials mentioned by Howard & Major is *contextualisation*. By designing their own materials, teachers can customise the content and form of the materials taking into account the particular learning environment including the resources available; therefore, the scarcity of relevance of generic commercial materials such as typical coursebooks can be overcome (101). Another area in which teacher-designed materials are considerably advantageous is that of *individual needs*. Howard & Major emphasise the importance of the teaching approach which addresses and acknowledges the individual needs of the learners. As the English language classrooms are

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typically diverse and rather heterogeneous, materials 'tailored' by the teacher for a particular course and its attendants are a convenient way how to meet the needs of the majority of the learners. Furthermore, when using their own materials, teachers have more control over the course organisation and can alter it if necessary. The next major advantage of teacher-designed materials proposed by Howard & Major is *personalisation*. The simple fact of adding a personal touch to course materials may increase the motivation and engagement of the learners since they might appreciate the 'custom-made' materials. Lastly, the aspect of *timeliness* is mentioned as it enables the teacher to react to current events and incorporate relevant and up-to-date topics and corresponding tasks (102).

Disadvantages

Inevitably, several disadvantages or possible pitfalls have to be considered prior designing one's own teaching materials. In their paper, Howard & Major draw attention to the necessity of clear *organisation*. The absence of structure and apparent organising principle may lead to a lack of overall coherence and result in confusion and possible struggle with the language progress of the learners (102). According to experts, including Howard & Major, the crucial aspect of teacher-designed materials which determines their potential is the *quality* of it. The lack of experience of the teacher may cause the omission of some important elements or misunderstanding on the part of the learners. Close attention should also be paid to the quality of instructions for the students. The main reason that most probably discourages many teachers from designing their own materials is according to Howard & Major *time.* Creating good-quality materials is a fairly time-consuming process that is not for many teachers realisable or at least not at all times (103).

3.2   Factors to Consider When Designing Materials

Howard & Major assert six key factors that must be considered when designing teaching materials. The first and fundamental one is the *learners* who are to be involved. In order to create relevant materials that fulfil the individual needs, the teacher must be well-acquainted with the learners and their learning preferences. Together with the knowledge of English language skills of the learners, the teacher should also be aware of their life experiences, previous education, first language and literacy in it, their interests and aspirations at least on a basic level as it facilitates useful information for creating the most fitting materials (103).

The next factors are *curriculum and context* which affect both the form and the content of the materials significantly. It is the teacher's responsibility to find a balance between the needs of the particular learning environment and the requirements of the curriculum so that the goals of the mandated curriculum outlines are achieved and the needs of the learners are met (103).

The scope of context may also include the factor of *resources and facilities* available. When designing materials, the availability of resources such as computers, internet access, photocopier, interactive board, whiteboard etc. and the possible limitations need to be taken into account (103).

Factors connected to the person of the teacher are *personal confidence and competence*. The teacher's level of teaching experience, creativity, and artistic and technological skills determine the resulting form and quality of the materials (103-104).

Howard & Major again stress the factor of *time* which is often the very reason that discourages teachers from designing their own materials. Sharing materials with colleagues, teamwork or central storage of materials accessible to everyone are proposed as possible solutions that can lighten the workload (104).

Lastly, *copyright compliance* is mentioned. Teachers must be aware of the copyright laws and restrictions when incorporating commercial works or their parts in their materials or when downloading from the Internet, especially, when the materials are to be used by large groups of learners over time (104).

3.3   Guidelines for Designing Effective English Teaching Materials

In order to provide some support for the teachers who decide to create their own materials, Howard & Major propose a set of guidelines serving as a framework which may be generally applied to the process of designing various types of teaching materials.

1. **English language teaching materials should be contextualised**

    The first guideline puts forward the idea of setting the materials in the context of the respective part of the curriculum to which it is supposed to be addressed. Materials should also be contextualised by their connection to the "experiences, realities and first languages of the learners". This requires the teacher to be aware of

the socio-cultural background of the learners and consequently, to adjust the materials and the activities accordingly. The last aspect of contextualisation, asserted by Howard & Major, is related to "topics and themes that provide meaningful, purposeful uses for the target language". These should be relevant and appropriate for the learners and facilitate their motivation and engagement (104-105).

2. **Materials should stimulate interaction and be generative in terms of language**

One of the most convenient ways how to become fluent in a foreign language is by experiencing situations in which the language is needed for a real communicative purpose. Teachers can simulate such situations via activities and tasks from their materials. In order to maximise the effectiveness of these, Howard & Major suggest incorporating different levels and forms of interaction and communication which would challenge the learners and reinforce their language progress (105).

3. **English language teaching materials should encourage learners to develop learning skills and strategies**

In addition to language skills, English teaching materials should also teach learning skills and encourage the learners to explore their learning styles. This could be done for example by incorporating opportunities for self-evaluation and pointing out possibilities of further language acquisition outside the classroom (105).

4. **English language teaching materials should allow for a focus on form as well as function**

Good quality materials should encourage the learners to analyse the language and its form and facilitate opportunities for independent thinking and creative expression (105-106).

5. **English language teaching materials should offer opportunities for integrated language use**

The fifth guideline dealing with integrated language use is strongly connected to the subject of this thesis. Howard & Major assert that listening and speaking, and reading and writing need to be practised together to promote authenticity since these

skills are naturally interrelated. They also pinpoint the importance of incorporating the extra-linguistic level (106).

6. **English language teaching materials should be authentic**

Ideally, when designing teaching materials one of the main goals should be to provide the learners with authentic written and spoken texts rather than artificially created ones. This desirable authenticity applies to the texts as well as to the tasks the learners are asked to perform with them and both should reflect the nature of the language used in real-life situations (106).

7. **English language teaching materials should link to each other to develop a progression of skills, understandings and language items**

Prior designing, a set of objectives should be stated to ensure the overall coherence of the learning process. Although specific learning goals need to be clearly assessed, there should also be given enough space for "repetition and reinforcement of earlier learning" (106).

8. **English language teaching materials should be attractive**

The aspect of appearance is an equally relevant criterion for evaluating teaching materials as their contents. Howard & Major subdivide it into four sections: *physical appearance, user-friendliness, durability and ability to be reproduced*. In terms of *physical appearance*, the graphic design qualities are mentioned as it affects the appeal of the teaching material substantially. *User-friendliness* is concerned with the 'usability' of the materials. The simple fact of gaps in the text for handwritten responses in the typical gap-filling exercises not being spacious enough can significantly affect the performance of the learners and their overall approach to the materials. *Durability* relates to the practicality of the materials. If the material is to be used repeatedly or by a larger number of learners, its form should fulfil the requirements. Another practical issue is the *ability to be reproduced*. Since most of the teachers have limited resources and for example, only monochrome photocopiers are typically available, teaching materials need to be designed considering these limitations (106-107).

9. English language teaching materials should have appropriate instructions

Clear instruction using appropriate language and metalanguage underlie the effectiveness of every piece of teaching material. Howard & Major emphasise the importance of clarity of the instruction for all potential users, that is for other teachers who may employ the materials as well as for the intended learners (107).

10. English language teaching materials should be flexible

In the final guideline, the aspect of flexibility is discussed and supported by the opinions of various experts. The overall agreement suggests that the possibility of choice and consecutive diversity is beneficial for everyone involved in the process, teachers and learners (107).

4   Learning styles

Although the meaning of the expression 'learning' is something generally understood as everyone has participated in the process of learning, to provide a single apt definition is rather impossible. It is also important to realise that learning is not bound to the field of education solely, however, the education system is the domain to which it is connected the closest. In the publication *Ways of Learning*, Pritchard introduces a list of possible definitions to provide the reader with a number of options to identify with. Learning is:

- A change in behaviour as a result of experience or practice.
- The acquisition of knowledge.
- Knowledge gained through study.
- To gain knowledge of, or skill in, something through study, teaching, instruction or experience.
- The process of gaining knowledge.
- A process by which behaviour is changed, shaped or controlled.
- The individual process of constructing understanding based on experience from a wide range of sources.

(Pritchard 2)

It is necessary to have at least a basic understanding of the process of learning when one intends to design activities that should potentially result in effective learning. Consequently, the whole area of 'learning about learning' had to be established to provide a theoretical and scientific background. Beginning with Ancient Greece, which represented the philosophical approach, the interest in learning was then nurtured by modern psychology dating back to the late nineteenth and early twentieth centuries. Gradually, two major approaches developed which explore the subject of learning: behaviourism and constructivism (which falls within the scope of a much larger branch of cognitive psychology), both of these branches can be further divided into numerous subbranches. As the term itself suggests, behaviourism deals with the visible – one's behaviour whereas constructivism is concerned with the idea of knowledge and examines the mental processes (Pritchard 3).

The idea of individual learning preferences and corresponding learning styles and strategies is quite a recent one. The theory on which is this notion based is that the preferred approaches of the individual learners are based upon the intensity of perception of different stimuli. This idea led to the classification of learning types according to the preferred medium through which the information is received. However, there are other studies based upon which different types of classification have been developed. Nevertheless, the principal idea remains the same. Acknowledging individual learning preferences contributes significantly to the successful learning process (Pritchard 4).

Pritchard argues that the major contribution to the field of learning processes studies was the publication of Howard Gardner dealing with the notion of 'multiple intelligences' as Gardner called it. He created a set of multiple aspects of one's intelligence which everyone disposes of in different ratios creating an overall profile of intelligence determining one's approach to problem-solving (4).

The complexity of the learning process and the attention of experts paid to the topic can be demonstrated by the notion of 'metacognition' which refers to the ability to gain insight into one's own learning strategies or as Pritchard describes it: "knowledge and thought about learning itself". In his book, Pritchard also mentions the field of 'brain-based learning' consisting of multiple approaches connected to scientific disciplines such as neuroscience and educational research focused on brain structure and function (4).

Definition of Learning styles

According to Pritchard, the term 'learning style' or 'learning preferences' can be described variously and provides the following selection of possible definitions:

- a particular way in which an individual learns
- a mode of learning – an individual's preferred or best manner(s) in which to think, process information and demonstrate learning
- an individual's preferred means of acquiring knowledge and skills
- habits, strategies, or regular mental behaviours concerning learning, particularly deliberate educational learning, that an individual displays

(Pritchard 41)

Pritchard also mentions the term 'cognitive style' related to a particular branch of psychology referring to one's preferred style of thinking and problem-solving. Possible definitions of cognitive style are:

- a certain approach to problem-solving, based on intellectual schemes of thought
- individual characteristics of cognitive processing which are peculiar to a particular individual
- a person's typical approach to learning activities and problem-solving
- strategies, or regular mental behaviours, habitually applied by an individual to problem-solving

(Pritchard 41)

Evidently, these definitions overlap in a number of features. To summarise, learning style may be characterised as one's preferred approach to learning and studying and cognitive style defines the intellectual approach to learning of an individual. Pritchard stresses that it is of high importance for teachers to be aware of diverse learning styles present in the classroom to satisfy the needs of each learner and ensure a positive outcome of the learning process. However, equally important is the self-awareness of learners in terms of their preferred learning style as it helps profoundly with meeting challenging tasks and facilitates their improvement in the learning process (42).

4.1 Learning styles according to Honey & Mumford

In his publication, Pritchard proposes several typologies of learning styles developed by different experts. Firstly, the typology of Honey & Mumford from their *Manual of Learning Styles* which divides learners into four groups: *activists, reflectors, theorists* and *pragmatics* is presented (Pritchard referring to Honey & Mumford 42).

4.1.1 Activists

As it is clear from the term, *activists* prefer the active approach to learning, that is to say, they favour learning through doing. This reflects in their inclination to group work which fosters sharing ideas, applying them to practice and analysing the outcome. Activists tend to be enthusiastic and broad-minded learners who are generally reluctant to plan and bored by frequent repetition (Pritchard referring to Honey & Mumford 43).

4.1.2 Reflectors

The group referred to as *reflectors* include observant learners who tend to keep a distance. They prefer collecting information prior making a decision. Typically, they look at the bigger picture which is then used for thorough analysis using various perspectives and previous experiences. Reflectors do not work hastily and may seem rather slow in making up their minds but eventually, when they do the outcome is based on well-founded observation (Pritchard referring to Honey & Mumford 43).

4.1.3 Theorists

The approach of *theorists* is based on organisation and structure. Much like reflectors, theorists are skilled observants. They collect information which is then added to the corresponding framework. Through related questions and subsequent assessments of possibilities, new information is placed within an existing framework. Theorists might struggle with not being able to get to the core of a problem and finding an explanation. They work logically and systematically, and they are usually unsatisfied with anything ambiguous or subjective (Pritchard referring to Honey & Mumford 43).

4.1.4 Pragmatists

Pragmatists approach problems through the practical implication of ideas that might lead to a solution and analysis of the outcome. If the idea proves as useful and working,

pragmatists acknowledge its value and use it confidently in future problem-solving. However, should the idea fail the test of practical implication, they are little interested in its further analysis (Pritchard referring to Honey & Mumford 43).

This typology divides learners into four separate groups, however, the majority of people would not fit exclusively into one of them. Commonly, learners show features of all four groups but in different proportions. To estimate one's predominant learning style, Honey & Mumford designed an inventory including eighty 'yes or no' statements according to which a learning profile is created illustrated via a kite-shaped diagram (Pritchard 43).

4.2 Learning styles according to NLP & the VARK system

The following typology of learning styles is based on the branch of human research called Neuro-Linguistic Programming (NLP). It is concerned with the way a particular person communicates and how it affects the learning of that person (Pritchard 44). It was this typology that formed a basis for designing teaching materials presented in the practical part of this thesis. The reason for choosing NLP-based typology is that it clearly points out the strengths of individuals according to which adequate activities targeting different types of learners within the class can be designed.

4.2.1 Visual learners

Visual learners rely predominantly on their seeing when receiving new information. They prefer the subject matter to be presented visually, that is to say, illustrated by diagrams, mind maps, graphs, tables, animations etc. When searching for information from their memory, visual learners tend to use hand gestures and look upwards when trying to recall a piece of information (Pritchard 44).

4.2.2 Auditory learners

Learners who prefer to rely mainly on hearing during the learning process are called *auditory*. The best medium for perceiving information for such learners is audio, therefore, tape recordings, songs, stories or interviews are the ideal tools to be used. Auditory learners favour summaries, sequences and repetition and while recalling information they often tilt their heads (Pritchard 44).

4.2.3 Kinaesthetic learners

The strategy for learning preferred by *kinaesthetic* learners is doing. A is a certain parallel between kinaesthetic learners and the *activists* described by Honey & Mumford mentioned in chapter 4.1.1 as they are characterised as learners who benefit from the employment of practical, first-hand experience. Activities fitted for kinaesthetic learners are of a physical kind, for example, games including some sort of movement, manipulating objects or making models. When recalling information, they tend to rely on memories associated with specific feelings or physical experiences. Kinaesthetic learners often struggle with staying still and require frequent breaks in classroom activities (Pritchard 45).

4.2.4 The VARK system

VARK stands for an acronym created by the initial letters of <u>V</u>isual, <u>A</u>ural, <u>R</u>ead/Write and <u>K</u>inaesthetic, that is the four communication modes used in the learning process. The VARK system has been developed by Neil Fleming and although it bears significant resemblance with the NLP typology of learning styles, Fleming himself stresses that VARK is not a learning style. He explains that "a learning style is an amalgam of preferences and VARK is not a learning style because it is only one of the preferences that make up a learning style. VARK is the part that deals with perceptual modes, which means that it is focused on the different ways that learners take in and give out or express information" (Fleming & Bonwell 1).

5   The Mental Lexicon

To describe a mental lexicon, a metaphor of a dictionary in one's mind is commonly used. As Jarema & Libben assert, due to the complex character of the mental lexicon, an articulated and precise definition of it is rarely to be found. However, in the publication *The Mental Lexicon: Core Perspectives* Jarema & Libben attempted to formulate a definition that would provide the reader with the core characteristics of the mental lexicon: "the mental lexicon is the cognitive system that constitutes the capacity for conscious and unconscious lexical activity". There is most probably nothing controversial in referring to the mental lexicon as a cognitive system since this term suggests "a degree of functional integrity" as well as the notion of words being linked to each other (2). Jarema & Libben also point out that the definition provided characterises the mental lexicon as a capacity which refers to the

whole spectrum of possibilities, in other words, "what humans can do with words, not only what they typically do with words" (2).

5.1 The Organisation of the Mental Lexicon

It is assumed that the mental lexicon is organised as it is the only possible explanation of the human mind being able to retrieve a particular lexical item from an immense quantity stored in one's memory. Not only is it difficult to collect data on the structure and function of the mental lexicon and most of the conclusions are founded on assumptions, but in the case of the L2 mental lexicon, the situation is even more complicated as there is at least one more language present (Pavičić Takač 11).

According to Pavičić Takač (referring to Aitchison), the mental lexicon structure is determined partially by the initial sounds, although not necessarily sorted in alphabetical order. Furthermore, aspects such as affixes, word-stress placement or semantic qualities also play a significant role in the organisation of the lexicon (12). The most apparent difference between a dictionary and the mental lexicon is the amount of information stored in the mind, including details about possible collocations and syntactic patterns, frequency of usage etc.

A number of experts claim that the organisation of the mental lexicon is strongly connected with the concept of prototypes. This theory is based on the concept of central and peripheral. It is also proposed that prototypical meanings of lexical items create the base of the L2 vocabulary which is gradually developed by the acquisition of the non-prototypical ones. However, the area of non-prototypical meanings is often a source of errors for learners as L1 meanings may not overlap with L2 meanings (Pavičić Takač 15).

6 Practical Part: Worksheets

For the purpose of this thesis, a set of three worksheets covering selected topics from the area of British art and culture was designed. These worksheets represent possible practical implications of the CLIL approach discussed in the theoretical part (see chapters 2 & 3) into teaching and provide the reader with several examples of activities targeting different groups of learners according to their learning styles (see chapter 5.2).

Naturally, the worksheets show only a very limited number of activities and tasks that can be done in the classroom and serve primarily as an inspiration and encouragement for

those taking an initiative and designing their own teaching materials. It should be also mentioned that the worksheets are intended as additional materials in the lessons. In order to provide the learners with a context for better understanding of the particular topic, the worksheets need to be accompanied by some sort of lectures or self-studying discussing the topic in more detail. In other words, activities and tasks included in the worksheets focus only on selected subtopics, interesting facts or cross-curricular and cross-cultural subjects that facilitate intercultural communicative competence (see chapter 3) within the topics.

In the following chapters, individual worksheets will be presented and the criteria asserted for the designing process will be described. Furthermore, the relation of the tasks to the NLP - based learning styles typology will be explained. Although the majority of the tasks are visually oriented, for it is the most convenient method of presenting the art-related subject matter, examples of tasks targeting all NLP-based learning strategies are included in each worksheet (for further details on NLP see chapter 5.2).

6.1 Worksheet Design

Prior to the actual process of designing the worksheets, several criteria concerning the intended audience, the content and the lexical framework had to be specified in order to create appropriate materials. For example, the age group of the learners, their proficiency level, the size of the groups or the type of school in which the worksheets would be used and the resources and facilities available there had to be all taken into consideration. In that matter, one of the sources of inspiration was a personal experience with an elective art history seminar at a secondary grammar school. Although the seminar was taught in the mother tongue and therefore did not implement the CLIL approach, this first-hand experience was a convenient grounding for this thesis since it was undertaken in the same conditions that are intended as a model situation for the practical part of this thesis. Another major source of inspiration was the British Art and Identity seminar attended in the second year of the bachelor's programme at the Faculty of Education, Charles University. This seminar may be considered the main motivation behind this thesis as it outlined the general idea for the practical part. The aim was to show how concepts and methods used at university seminars could be employed in the secondary school environment.

Moreover, the potential anticipated problems the teacher or the learners might encounter while working with the materials had to be considered. In order to prevent those, the teachers should be aware of the conditions in which they would teach and to be acquainted with the proficiency of the learners. Firstly, before employing the worksheets in the lesson, the availability of resources and facilities necessary for the activities need to be checked. To provide an example, Worksheets 2 & 3 work with a video and audio. Therefore, the classroom need to be equipped with appropriate facilities. Another difficulty might occur if the proficiency of the learners is not advanced enough so they struggle with understanding. In that case the teacher may go through the tasks with the learners and explain the instructions as needed. The worksheets were designed in a way that allows any modifications needed so that they can be adjusted to the users.

6.1.1 Target Group

As the potential target group, learners approximately from the age of 15 to 19 studying at secondary grammar school or other secondary education institutions such as lyceums were chosen as their proficiency in English is advanced enough to be able to take a course that employs the CLIL method. Learners of that age group and educational background also possess the necessary amount of prior knowledge about the content subject matter, namely art and culture so that more specific and detailed topics can be successfully discussed on a deeper level. The worksheets were not intended as materials that would be used in compulsory courses (English, Art) as the curriculum and the time schedule for these subjects would probably not allow the incorporation of such materials into the standard lessons. For that purpose, an elective seminar would be a suitable option as it offers a sufficient time scope and the learners attending it are likely to be interested in the topics.

6.1.2 Worksheet Content

The choice of the subject matter was based primarily on personal preferences and on experiences with seminars focusing on art history and British art and culture. Having art as a second major was also indisputably helpful as it facilitates easier orientation in the selected topics and provides an insight into the subject matter. The sphere of art and history was an ideal medium for demonstrating various types of tasks and activities suitable for the different

learning style preferences of the learners. The visual aspect particularly could be developed to a great extent.

Since English was chosen as the target language, British art was selected as the content subject matter for the British art is closely connected to the language and English literary tradition. Through the employment of the CLIL approach, these long-established connections between language and art can be elaborated on and utilised. There are also considerable advantages resulting from the choice of this particular content subject matter. The learners can employ knowledge from other school subjects such as History, Art or English which strengthens the cross-curricular links. They may also take advantage of information acquired in their everyday lives as the influence of the English culture is omnipresent and mediated through various popular sources like social media and the entertainment industry. The importance of the development of cross-cultural and cross-curricular skills is further discussed in chapter 3.1.

In addition, three subtopics were selected from the broad field of British art and culture since it is impossible to cover this theme at its full extent. Therefore, the worksheets were designed to present three significant subtopics: *Colours & Shapes*, *English Gothic Cathedrals* and *English Landscape Painting*. The process of selecting these subtopics was based on the idea that this thesis should provide the reader with suggestions of a diverse spectrum of activities and tasks and present different domains of British art and culture. As a result, Worksheet 1 is focused on the basic terms related to art, more precisely to describing colours and shapes, Worksheet 2 presents the iconic area of British architecture, that is the great gothic cathedrals and Worksheet 3 acquaints the learners with English landscape painting and its popular motives. All three worksheets were designed in a way that points out cross-curricular and cross-cultural relations and which allows the teacher to make any modifications needed.

6.1.3 Lexical Framework of the Worksheets

The majority of tasks in the worksheets are related to vocabulary acquisition and consequently, to practical implications of the newly introduced terms. Therefore, establishing an appropriate lexical framework was a matter of high importance.

As theoretical support, the paper of Eldridge et al. was used as it comprehensibly introduces the issue of successful vocabulary acquisition and emphasises the significance of choosing the right key vocabulary (see chapter 2.3). In order to provide some sort of a guideline with whose help a sufficient amount of new vocabulary practice and long-term acquisition would be ensured, the following set of principles is proposed:

1. Key to success in a CLIL environment is the acquisition of a productive vocabulary that includes knowledge of

   - the most frequent vocabulary items in the target language.

   - key vocabulary in individual subject areas.

   - key vocabulary needed to function in the educational environment.

2. A coherent and economic approach to vocabulary acquisition requires a coordinated and systematic approach that functions across the curriculum.

3. The bands of the Common European Framework for languages and word frequency lists such as the BNL and CELF provide a firm basis for the staged acquisition of vocabulary to be built into the curriculum.

4. All lessons present opportunities for vocabulary learning, recycling and production opportunities

5. Vocabulary cannot just be 'picked up'. Repeated exposure and practice of key words is vital.

6. Vocabulary almost certainly needs to be an integral part of the assessment in all subjects. The question of a CLIL approach to assessment needs to be examined.

7. The Internet and Web 2.0 tools offer unparalleled opportunities to enrich vocabulary teaching and learning and should be embedded in a LEXICLIL approach.

(Eldridge et al. 89)

This set of guidelines served as an instrument for selecting the lexical content for the worksheets. To provide an example, point number five was integrated into the structure of the worksheets as the learners should be exposed to new vocabulary repeatedly throughout the lesson by solving the tasks given.

6.2 Worksheet 1: Colours & Shapes

The main purpose of the first worksheet was to introduce the basic vocabulary used for describing topics related to art and culture with the addition of more advanced expressions which increases the level of one's written or spoken performance. As a result, learners would be able to use advanced vocabulary and phrases and describe the subject matter with greater precision. The worksheet contains two main subtopics: Colours and Shapes which are presented and practised through a set of six tasks and further practiced in homework. As a major inspiration for this worksheet, the publication *Wordbuilder* by Wellman was used for its propositions of various ideas for introducing new vocabulary in an interesting and engaging way.

Visual learners might appreciate especially the form of introduction to new vocabulary as the handwritten terms are illustrated with original drawings. This allows the learners to interconnect the image visually and mentally with the text which is reinforced by the fact that these are both self-made and not a photo or digital image. The benefits of adding a personal touch to the teaching materials are further discussed in chapter 3.1. As Pritchard points out, visual learners prefer information organised in the form of tables, charts, diagrams etc. (44). This was taken into consideration when creating the visual structure of the worksheet and can be illustrated for example on Task 2 which consists of a set of boxes.

Although this worksheet does not include any form of audio, *auditory learners* can still benefit from several tasks that operate with group work or pair work during which the learners talk and listen to each other. There is also a possibility to present the task instruction orally, for example in Task 6 which again satisfies the preferences of auditory learners.

Kinaesthetic learners would probably enjoy Task 4 the most as it directly targets those who prefer learning by doing. New shape-describing vocabulary can be internalised through the process of making the modelling clay pralines together with the consequent preparation of their description for the class.

Worksheet 1 also aims to facilitate the cross-cultural approach. In Task 1 learners are given an extract of the short story "Clothes" by Chitra Banerjee Divakaruni which describes the traditional perception of colours and their meaning in the culture of the main protagonist. In addition, the cross-curricular aspect is facilitated by the introduction to the expressions

describing shapes whose knowledge can be employed for example in Mathematics and Geometry.

6.3 Worksheet 2: English Gothic Cathedrals

The idea behind the second worksheet was to focus on architecture as it is a irreplaceable part of (art) history. For that purpose, English gothic architecture was chosen as its most significant representative, the cathedral, is an epitome of that style and plays an extremely important role in the history and development of architecture.

Another advantage of choosing gothic architecture is related to the relatively homogenous and stable development of that style throughout the Middle Ages and the fact that it uses "the same particular use of vocabulary elements, with surprising and innovative variations, and the same expressive intentions" (Hendrix 7). As a result, the knowledge of respective vocabulary can be applied when discussing elements of any gothic or neo-gothic building along with their meaning and purpose which is the main goal to be achieved by this worksheet.

Since the topic is profoundly extensive, selecting only several important and interesting features as subtopics was necessary. Therefore, stained glass was chosen as this technique is essentially the embodiment of the chief principle epitomised by gothic cathedrals, which is to represent the spiritual journey from the darkness of earthly life to the light of heavenly bliss (Charles 8). This concept is further supported by the vertical character which is visible "externally in the towers reaching for Heaven and internally in the pillar constructions that lift the vaults up to vertiginous heights" (Charles 8).

The introductory page again employs the concept of introducing the new vocabulary via a self-made drawing of a vertical section of a prototypical gothic cathedral which mediates the familiarisation of the learners with the specific terminology. On the following page, learners are presented with the main subtopic of the worksheet, the art of stained glass, through a gap-filing exercise. Additional information about the symbolism of stained glass is provided by a short text titled *Lux lucet in tenebri*s discussing the role of light and its projection into the architectonic features.

Much like the cathedral scheme drawing, the colouring activity in Task 2 also corresponds to the preferences of the *visual learners*. It consists of an outline drawing depicting a stained-glass window from the choir of Canterbury Cathedral and colouring instructions in the form of hints. This task also refers back to the first worksheet as it incorporates colours-related terms so that the repetition necessary for a successful vocabulary acquisition (see chapter 2.3) is facilitated.

Auditory learners may benefit from Task 3 which incorporates a video explaining the technical aspect of the sophisticated gothic constructions. With the help of wooden blocks, a team of engineers comprehensibly demonstrate how the statics of gothic cathedrals work. The video is accompanied by a voiceover and subtitles so that the subtasks, namely a vocabulary table and a comprehension-check, can be completed.

Kinaesthetic learners are targeted mainly by homework in which the learners are asked to construct a model of a groin vault from a toilet paper roll that is to say to transfer the knowledge acquired from the video into reality. They may also appreciate the colouring activity in Task 2 as the instructions are reified by their own actions.

Generally, the second worksheet may be perceived as cross-curricular on the grounds that the area of architecture has the interconnection of several fields in its very nature. There is also an option to elaborate on the historical significance of Thomas Becket mentioned in Task 2 so that a direct link to a history course can be made. Furthermore, the story of Thomas Becket can be also used as a link to English Medieval literature and Chaucer's Canterbury Tales.

6.4   Worksheet 3: English Landscape Painting

The third worksheet was designed with the intention to promote the engagement, imagination and creativity of the learners; therefore, a task including a painting activity was incorporated. This worksheet focuses on landscape painting, an artistic discipline of international importance and a genre which is tightly linked to English art and identity (Arnold & Corbett 397). Its main goal is to introduce the vocabulary related to scenery description and landscape painting, and to help the learners with realising the interrelations between artistic disciplines.

Bearing in mind that it would be nearly impossible to choose only one or two most significant representatives, the worksheet concentrates on heathlands, a popular motive portrayed by English landscape painters, and on the invention of Claude glass, a peculiar object associated with the increasing appreciation for British nature in the 18th century (Smiles; Soth).

Due to the fact that tasks included in the previous two worksheets were focused primarily on the visual and kinaesthetic approaches to learning, Worksheet 3 was designed with the intention to satisfy the needs of the auditory learners to a larger extent. As a result, a task incorporating listening to an audiobook extract and musical piece was included. As a consequence of including music, the interconnection of the visual and auditory imagery can be demonstrated and a more complex outlook on the topic in question can be facilitated.

Despite the fact that Worksheet 3 concentrates predominantly on auditory and kinaesthetic learning strategies, the needs of *visual learners* are by no means omitted. Original fine-liner drawings are again illustrating Tasks 2 & 5 and new expressions from Task 5 are organised in a form of a vocabulary table. The painting activity in Task 4 also employs the strengths of visual learners, for example, the ability to connect words with images.

Tasks 3 & 4 may be to a certain extent classified as auditory-oriented as they incorporate an extract from an audiobook and a tone poem. Task 3 consists of an extract from Hardy's *The Return of the Native* in which the fictitious piece of land called Egdon Heath is vividly described. Learners are instructed to read the extract while listening to the audio version which should increase the chances of successful vocabulary acquisition as they are exposed to the terms visually and acoustically at the same time. The importance of repeated exposure to new terms ideally via different media is further discussed in chapter 6.1.3. *Auditory learners* in particular may find Task 4 rather interesting. The learners are asked to paint their own vision of Egdon Heath being inspired by the text and the musical piece composed by Gustav Holst. Therefore, future recalling of the newly introduced terms is supported by their association with music and one's own creative activity.

Task 4 also embraces strategies preferred by *kinaesthetic learners* as they favour learning by doing the most and benefit from a first-hand experience (Pritchard 45). Via the

process of painting according to one's imagination, elements described in the text and heard in the narration are once more expressed this time visually. As mentioned earlier, this repetition reinforces successful language acquisition.

The cross-curricular character of Worksheet 3 lies in the incorporation of several artistic disciplines. The role of landscape in English literature is touched upon by the quote used as a subtitle and further developed in Task 3. Task 4 illustrates the connection between literature, visual arts and music. The historical aspect is then elaborated on in the text from Task 5 which explores the evolution of British appreciation for a picturesque landscape. The reasons behind the "development in aesthetic theory with the rise of "the picturesque," which joined the sublime and the beautiful as a guiding aesthetic ideal" are explained and presented from the perspective of a prototypical 18th century tourist (Soth).

7   Conclusion

As mentioned in the introduction, the aim of this thesis was to present an approach with whose help intercultural communicative competence (ICC) could be facilitated. The content and language integrated learning (CLIL) method was selected for its dual-focus nature, that is to say, incorporating the content and the target language. Since the tendency is toward a globalised world, ICC is becoming an essential skill and contemporary education should reflect that. This thesis also aimed to provide the readers with various examples of the practical application of CLIL in teaching. For that purpose, a set of three worksheets was designed based on the theoretical framework discussed in the theoretical part of this thesis.

Various sources concerning ICC, CLIL, teaching materials, the mental lexicon and learning styles were studied in order to provide the necessary theoretical background for designing the worksheets and the findings were presented in the first part of the thesis. The CLIL method was introduced and its relation to ICC was explained in the context of the European environment. Furthermore, different subtypes of CLIL programmes were distinguished according to the intensity of the foreign language deployment. In addition, based on the paper by Eldridge et al., the guidelines for creating a lexical framework and selecting appropriate key vocabulary were introduced. It was pointed out that the lexis conditions the potential of CLIL implementation and that the suitable key vocabulary must be followed by repetitious practice in order to be successfully acquired. The theoretical part

also dealt with the concept of designing English language teaching materials. The advantages and disadvantages of teacher-made teaching materials were listed and the guidelines for designing effective teaching materials were introduced. The following chapter discussed the learning styles and their typologies and described different groups of learners according to their learning preferences. The NLP-based typology was described in further detail as it proved to be the most convenient outline for the purpose of the practical part of this thesis. The three groups of learners distinguished by this typology (visual, auditory and kinaesthetic) served as the suitable framework for designing the individual tasks included in the worksheets as they clearly pinpoint the strengths of the respective groups. The last chapter of the theoretical part introduced the mental lexicon and explained the principles of its structure.

The main goal of the practical part was to design CLIL-based teaching materials that would employ the methods and theories introduced in the theoretical part. As the title of the thesis suggests, the intended content subject matter for the materials was European art history. Based on the aforementioned personal preferences and experiences, three topics from British art history and culture (Colours and Shapes, English Gothic Cathedrals and English Landscape Painting) were selected. A set of three worksheets was designed supported by literature, various authentic sources and personal experiences. Each worksheet was designed with regard to NLP-based learning style typology. Great emphasis was put on satisfying the needs of all three learning styles equally as possible. Therefore, each worksheet includes activities targeting visual, auditory and kinaesthetic learning approaches. In addition, the cross-curricular and cross-cultural features were provided by incorporating themes relating to history, literature, mathematics etc. As a result, worksheets including traditional exercises such as gap-filling or comprehension checks accompanied by unusual activities like making "pralines" from modelling clay, constructing a groin vault from a toilet paper roll or painting according to music were designed. Moreover, the aspect of personal touch was added by incorporating self-made illustrations that might possibly increase the motivation and engagement of the learners.

Overall, it may be said that the main objective set by this thesis was achieved as the intention to design teaching materials that would facilitate ICC through selected concepts

from art history was applied in practice. It would be a great satisfaction if the worksheets could be put into practice one day and their reception by the learners could be analysed. In conclusion, it is hoped that this thesis would provide inspiration and encouragement for those who intend to incorporate CLIL into their teaching or consider designing their own teaching materials.

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Appendices

Appendix 1 – Worksheet 1: Colours & Shapes
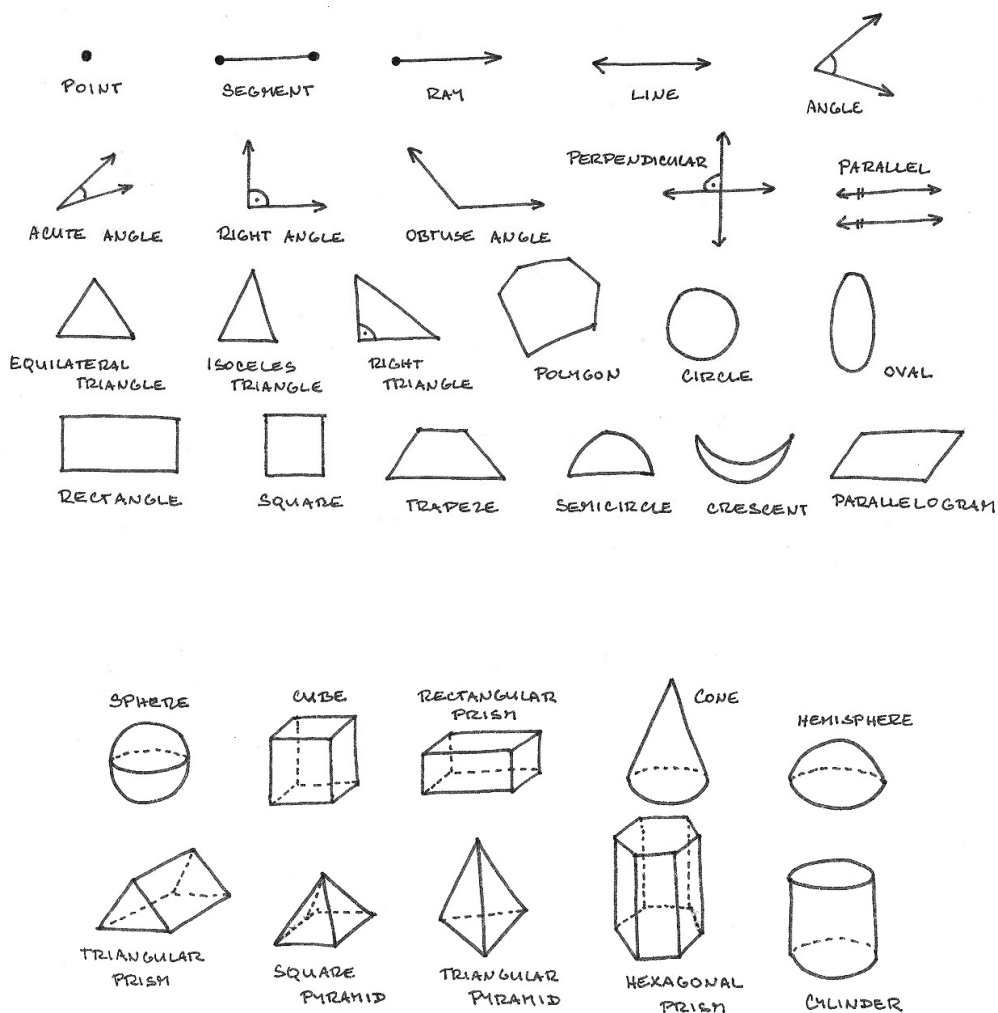
Appendix 2 – Worksheet 2: English Gothic Cathedrals

Appendix 3 – Worksheet 3: English Landscape Painting

WORKSHEET 1

COLOURS & SHAPES

? How would you describe your personal colour palette?

Do you associate specific colours with moods, tastes, sounds or smells?

Do you associate specific colours with certain people?

SHAPES - vocabulary

POINT SEGMENT RAY LINE ANGLE

ACUTE ANGLE RIGHT ANGLE OBTUSE ANGLE PERPENDICULAR PARALLEL

EQUILATERAL TRIANGLE ISOCELES TRIANGLE RIGHT TRIANGLE POLYGON CIRCLE OVAL

RECTANGLE SQUARE TRAPEZE SEMICIRCLE CRESCENT PARALLELOGRAM

SPHERE CUBE RECTANGULAR PRISM CONE HEMISPHERE

TRIANGULAR PRISM SQUARE PYRAMID TRIANGULAR PYRAMID HEXAGONAL PRISM CYLINDER

TASK 1

Fill in the gaps in the extracts from the short story "Clothes" by Chitra Banerjee Divakaruni. Use the words from the word bank.

flame blueness dawn sky golden green midnight-blue silver sunrise-orange Widow's

It was the most expensive sari I had ever seen, and surely the most beautiful. Its body was a pale pink, like the [1]_____ over the women's lake. The color of transition. Embroidered all over it were tiny stars made out of real gold zari thread.

When the plane takes off, I try to stay calm, to take deep, slow breaths like Father does when he practices yoga. But my hands clench themselves on to the folds of my sari and when I force them open, after the fasten seat belt and no smoking signs have blinked off, I see they have left damp blotches on the delicate crushed fabric. We had some arguments about this sari. I wanted a blue one for the journey, because blue is the color of possibility, the color of the sky through which I would be traveling. But Mother said there must be red in it because red is the color of luck for married women. Finally, Father found one to satisfy us both: [2]_____ with a thin red border the same color as the marriage mark I'm wearing on my forehead.

Somewhere down under me, low in the belly of the plane, inside my new brown case which is stacked in the dark with a hundred others, are my saris. Thick Kanjeepuram silks in solid purples and [3]_____ yellows, the thin hand-woven cottons of the Bengal countryside, [4]_____ as a young banana plant, gray as the women's lake on a monsoon morning. Already I can feel my shoulders loosening up, my breath steadying. My wedding Benarasi, [5]_____-orange, with a wide palloo of gold-embroidered dancing peacocks. Fold upon fold of Dhakais so fine they can be pulled through a ring. Into each

fold my mother has tucked a small sachet of sandalwood powder to protect the saris from the unknown insects of America.

We can't afford it. He just smiles. The T-shirt is [6]_____—the color, I decide, of joy, of my new American life. Across its middle, in large black letters, is written Great America. I was sure the letters referred to the country, but Somesh told me it is the name of an amusement park, a place where people go to have fun.

The sari, a thick voile that will bunch around the waist when worn, is borrowed. White. [7]_____ color, color of endings. I try to tuck it into the top of the petticoat, but my fingers are numb, disobedient. It spills through them and there are waves and waves of white around my feet. I kick out in sudden rage, but the sari is too soft, it gives too easily. I grab up an edge, clamp down with my teeth and pull, feeling a fierce, bitter satisfaction when I hear it rip.

Sometimes, bathing at the lake, I would move away from my friends, their endless chatter. I'd swim toward the middle of the water with a lazy backstroke, gazing at the sky, its enormous [8]_____ drawing me up until I felt weightless and dizzy. Once in a while there would be a plane, a small [9]_____ needle drawn through the clouds, in and out, until it disappeared. Sometimes the thought came to me, as I floated in the middle of the lake with the sun beating down on my closed eyelids, that it would be so easy to let go, to drop into the dim brown world of mud, of water weeds fine as hair.

? The text shows how a different culture perceives certain colours; do you find any differences/similarities within your culture?

TASK 2

Try to match the colour to its description.

*blackish green   brownish-orange   dark red   deep reddish-orange   light greyish brown
greyish red   medium blue   medium purple   vivid reddish-orange   yellowish green*

Titian:

In the paintings of the great sixteenth-century Italian artist Tiziano Vecellio, called Titian, women often have distinctively brownish-orange hair. Such depictions inspired the colour name titian.

Jasper:

The colour name jasper comes from the name of the opaque quartz stone called jasper. The ancient Hebrew word from which jasper comes may have meant something like "glittering" or "polish".

Bittersweet:

The oval berries of the European bittersweet plant taste first sweetish, and then bitter. But it was the American plant called "false bittersweet," with its orangey-coloured fruits, that inspired the colour name bittersweet.

Cattleya:

This colour comes from a kind of orchid named for William Cattley, a patron of botany whose enthusiasm for orchids helped fuel a British craze for the flowers in the 1700s. The most common form of one of Cattley's original orchids (the cattleya labiata) highlights the colour cattleya.

Bisque:

Bisque is probably a shortened and altered form of biscuit (meaning "earthenware or porcelain after the first firing and before glazing"), which comes in turn from the Anglo-French (pain) besquit, "twice-cooked bread." One example of twice-cooked bread, a teething biscuit, can indeed be the colour of such earthenware.

Smalt:

The colour name comes from the blue glass of the same name. Smalt is created by fusing together - melting - potassium carbonate, silica, and cobalt oxide; the word's Germanic ancestor means "to melt".

Damask:

It may or may not have originated in Damascus, but the name of the damask rose - a flower that travelled to Europe during the Middle Ages - honours that Syrian city. The hue of the blossom lives on as a colour name.

Puce:

Puce entered English from French, where puce translates as "flea". The relationship between the flea and the colour is complicated (and over the centuries has involved "flea" as a sexual metaphor) but almost certainly one connection is the flea's hunger for blood.

Vermilion:

Spanish painter Francisco José de Goya y Lucientes (who painted in the late 1700s and early 1800s) was so fond of this vibrant colour that vermilion also became known as "goya". The word vermilion traces to the Late Latin vermiculus, meaning "kermes". Kermes are the dried bodies of insects used to produce this ancient red dye.

Verdigris:

Verdigris came into English in the 14th century from the Anglo-French vert de Grece, literally, "green of Greece." Ancient Greeks manufactured this pigment by hanging copper plates over hot vinegar in a sealed container. When copper naturally oxidizes, a verdigris green film forms on its surface - as it has, for example, on the Statue of Liberty.

TASK 3

Match chocolate praline to its description.

Have you noticed anything strange about the names? Can you name this phenomenon?

1. pyramid-shaped
2. spherical
3. a perfect cube
4. crescent-shaped
5. a spiral
6. pear-shaped
7. a cone
8. oblong, with a convex top
9. rectangular, with a concave top
10. round, with serrated edge
11. semi-circular/half-moon
12. square, with an uneven surface
13. cylindrical/log-shaped
14. triangular/three-sided
15. wedge-shaped

A. tangerine treat
B. coffee cream
C. lime limousine
D. marzipan marvel
E. caramel castle
F. hazelnut hat
G. orange obsession
H. nougat novelty
I. peppermint pearl
J. blackcurrant bliss
K. strawberry surprise
L. lemon lovely
M. brazilnut bonanza
N. toffee truffle
O. almond attraction
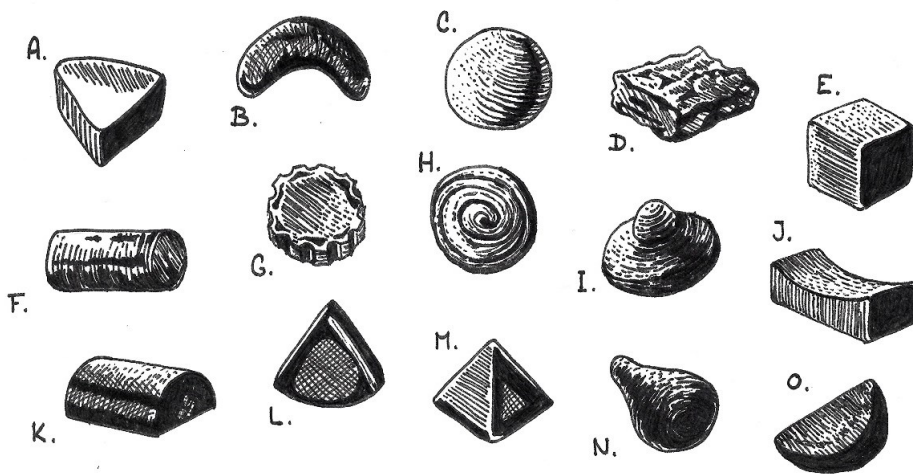
TASK 4

Create your own chocolate praline from the modelling clay, think of a suitable name and prepare its description. In class, display all your creations together labelled by numbers, read aloud your descriptions and try to match the chocolate praline to its description.

TASK 5

Speed-drawing: spend 3 seconds at maximum on drawing each of the items.

1. A wiggly line

2. A looped line

3. A rough sea

4. A cogwheel

5. Rolling hills

6. A hooked nose

7. A bumpy road

8. A jagged tear

TASK 6

Which word in capital letters is described below?

1st letter: one vertical line joined at the top with two half-length lines which form an acute angle

2nd letter: full circle or oval

3rd letter: two full-length vertical parallel lines joined together at the base by a concave line/arch

HW

Prepare a description of another English word in the same way.

Sources:
"10 Words for Uncommon Colors." *Merriam-Webster.com*. Merriam-Webster, 2022, https://www.merriam-webster.com/words-at-play/top-10-words-for-unusual-colors. Accessed 28 June 2022.
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WORKSHEET 2

ENGLISH GOTHIC CATHEDRALS

"WHERE NATURE & THE DIVINE MEET"

GOTHIC CATHEDRAL – vocabul
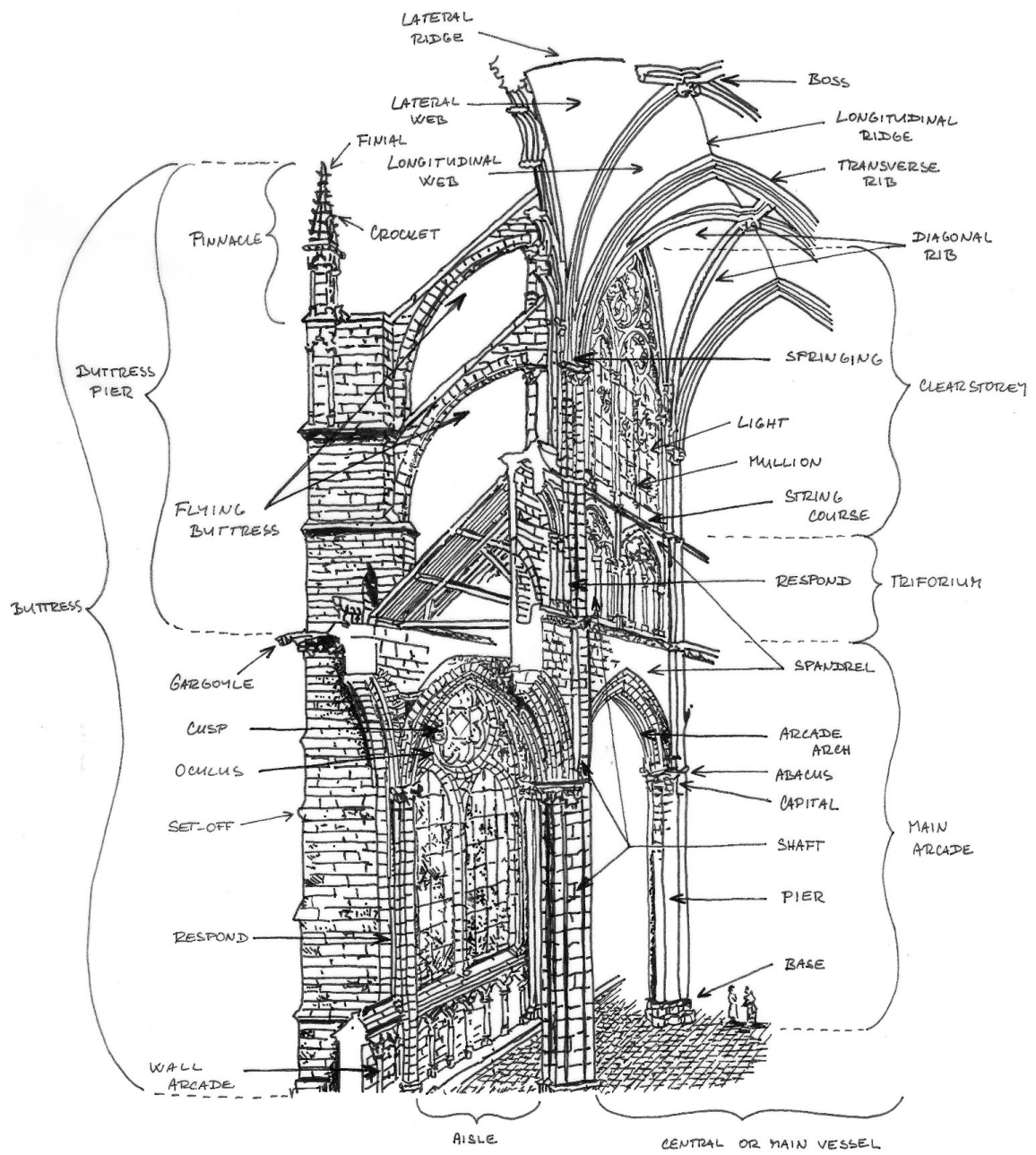
TASK 1

Read the text about the art of stained glass and fill in the gaps with words from the word bank.

dark   imagery   lead   light   luminous   nave   oxides   pointed   sheets   soul   word

STAINED GLASS

When looking at the stained glass windows in a Gothic cathedral's ^{1}_____ today, visitors experience a distinct feeling of being "pulled upwards" while surrounded by light all around them, permeating throughout the whole building. The medieval designers of the cathedrals were well aware of, and highly valued, the effects of ^{2}_____.

With the aid of the Gothic ^{3}_____ arch and the flying buttresses to help support the structure of the building, cathedral walls were strengthened to such a degree that spaces could be cut away for large window casements, thus meeting the terms of Gothic's prime directive—more light. The great height of Gothic construction came when the architect, stonemason, blacksmith, and glazier would pool their resources together to create ^{4}_____ windows.

The art of making stained glass windows is an ancient one. Although "stained glass" is what we call it today, the colouring of glass happened via other means than staining. The ancient Egyptians, for example, manufactured beautiful coloured glass. The mass manufacture of stained glass, as we know it today, began in western Europe in the ninth century. The practice of using ^{5}_____ strips to hold the pieces of glass together seems to have originated in the Byzantine world. It is not known precisely when these two discoveries of colouring glass and binding the pieces together with lead took place, but the techniques were certainly well-developed by 1110–1130 when the monk Theophilus wrote his famous *Diversarium Artium Schedula*.

Coloured glass, known as "metal" in those times, was made by adding various metallic ^{6}_____ to the high-temperature pot in which the glass was melted. Each metal oxide would give a different colour: Cobalt produced blue; copper produced shades of green; iron produced red; manganese provided purple, and so on. The molten glass was then blown and shaped into ^{7}_____. Individual pieces were cut out with a diamond point. Details such as faces and draperies were added in black paint.

In the High Middle Ages, the printed ^{8}_____ was not the primary way history was understood or transmitted, or the meaning of symbolism communicated. In fact, visual ^{9}_____ and pictures were often treasured far more than words and seen as a more effective way of reaching people at a deeper level of awareness—secular or sacred.

Modern culture teaches children to be "afraid of the dark," when, in fact, in earlier times, the great wisdom of the ^{10}_____ was valued far more. The darkness of the sanctuary and crypt at Chartres, for instance, still has the power to illuminate and evoke via what some call a "jewelled darkness". A key part of this effect, of course, is the stained glass windows, which allow an infusion of continuous light amidst an often-dark cathedral nave, transforming the ^{11}_____, according to poets, dreamers, and many visitors today. We are here reminded of a phrase from a poem by T S. Eliot; "...So the darkness shall be the light...".

? The beginning of a revitalisation of the art of stained glass is connected with the Gothic revival in:

A. late 19th century   B. late 18th and early 19th century   C. late 17th and early 18th century

In the US, stained glass enjoyed widespread popularity in the late 19th and early 20th century thanks to glass products designed by:

A. Louis Comfort Tiffany   B. Edward Burne-Jones   C. Victor Horta

Which architectural style worked frequently with decorative stained-glass elements often featuring floral motives?

A. Functionalism   B. Postmodernism   C. Art Nouveau

Light is the symbol of truth, hidden wisdom, and a higher understanding beyond all human division, definition, and activity. Allowing in light from out of the darkness was a key theme of the new Gothic style that emerged in the twelfth century; the art and beauty of Gothic cathedrals still captivate the hearts and minds of visitors worldwide. Such visitors include those who are spiritually inclined from many traditions, religious believers of all faiths, as well as secularists, atheists, and agnostics.

Gothic cathedrals often have certain features that align and relate to the sun and the cycles of the day or year, reflecting an interest in and knowledge of astronomy and the heavens, as well as man's relationship with the earth. To the medieval mind, cathedrals were microcosms, or little models, of the entire cosmos—geometrical buildings, in which the classical proportions of the cube, double cube, circle, and conic section were all brought together to form a spectacular aesthetic whole, stunning visitors even today.

What does the Latin saying "lux lucet in tenebris" mean?

A. "the light shines in the darkness"
B. "you can't discover light, by analysing the dark"
C. "darkness cannot drive out darkness"

A stained-glass window in the choir with Thomas Becket, Canterbury Cathedral, South East England

TASK 2

Colour the stained-glass window from Canterbury according to the instructions below. Each colour is hinted at by expressions denoting its possible variants. (face and right hand are skin-coloured)

pearl, ivory, alabaster, snow

The upper arch, the horizontal stripe behind Thomas's head, helmet, sleeves, book in his left hand, the hem of the upper coat (the lowermost part on the collar & the vertical part), the base of the throne and the armrests, the bottom hem of the robe

aquamarine, royal, baby

The background, the vertical decorative stripe on the bottom of the robe

emerald, lime, forest, olive

The upper coat, the sides of the throne, the space above the arches

crimson, cherry, ruby

The halo, the lower arch, the robe underneath the upper coat (knees, the underside of the sleeve), the oval elements in the midpart of the throne, the footstool

canary, dandelion, sunny, mustard

The collar, shoes, decorative ending of the vertical hem of the upper coat, capitals & abacuses of the pillars, sides of the throne (just below the armrests)

TASK 3

Watch the video and fill in the vocabulary table and answer the questions.
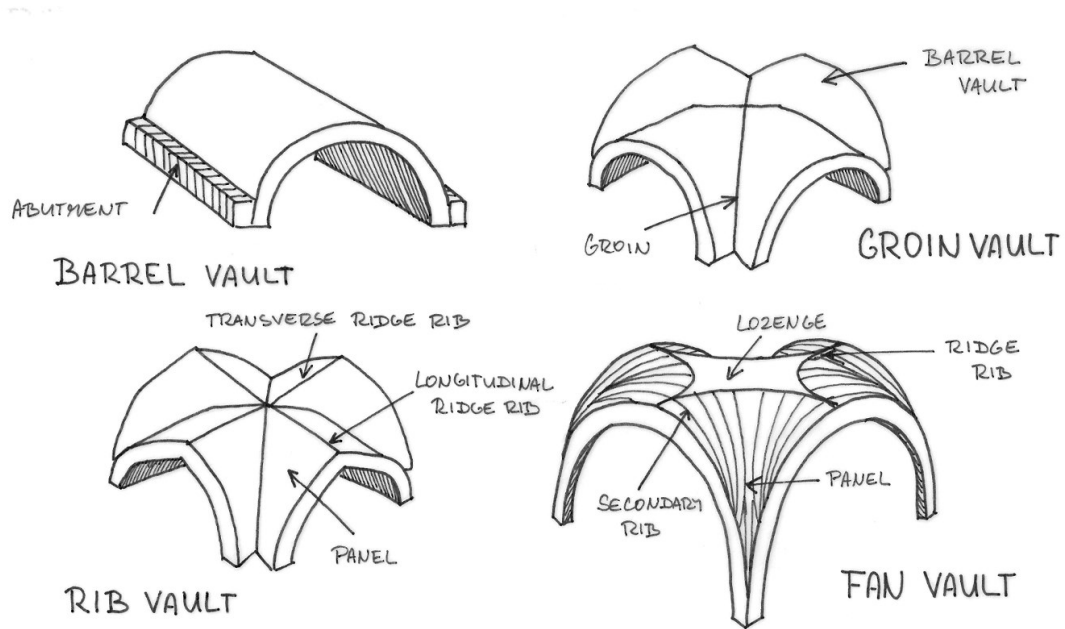
Gothic Cathedrals – Engineering Model: https://www.youtube.com/watch?v=WiX2amY7G-I

ENGLISH TERM	PRONUNCIATION	EXPLANATION/TRANSLATION
arch *n.*		
beam *n.*		
fine-tune *v.*		
flyer n.		
granary *n.*		
illuminate *v.*		
lateral load *n.*		
layout *n.*		
mason *n.*		
nave n.		
pier *n.*		
pile *v.*		
post *n.*		
scale model *n.*		
shingle *n.*		
slate *n.*		
spire *n.*		
stained glass *n.*		
transept *n.*		
vault *n.*		
vertical load *n.*		
worship *v.*		

1. Which architectural innovations were pioneered in gothic cathedrals?

2. What was the former traditional way in which the buildings were constructed?

3. What is the biggest disadvantage of arches? What is the possible solution to overcome this disadvantage? Why was this solution inconvenient for cathedrals?

4. What is the purpose of spires?

5. What helped the designers to fine-tune their designs?

6. What was the roof made of typically?

HW

Look at the picture below showing different types of vaulting. What is the advantage of vaulted ceilings?

Make a model of a *groin vault* using a toilet paper roll. Knowledge acquired in which school subjects do you need for constructing the model?

Sources:
"Gothic Cathedrals." *YouTube*, uploaded by Engineering Models Channel, 16 March 2018, https://www.youtube.com/watch?v=WiX2amY7G-I. Accessed 29 June 2022.
Ralls, Karen. *Gothic Cathedrals - a Guide to the History, Places, Art, and Symbolism.* Ibis Press, 2015.
Sowers, Robert W. "stained glass". *Encyclopedia Britannica*, 11 Jun. 2021, https://www.britannica.com/art/stained-glass. Accessed 1 July 2022.

WORKSHEET 3

ENGLISH LANDSCAPE PAINTING

"One touch of nature makes the whole world kin."

? Who is the author of the quote above?

    A. William Shakespeare
    B. William Wordsworth
    C. William Blake

TASK 1

Describing landscapes: match the expression to its definition and collocations (there are more possible options).

1.	arid	A.	area that is especially green, in a way that is attractive
2.	barren	B.	unable to produce plants or fruit
3.	bleak	C.	few or no plants because there is so little rain
4.	craggy	D.	with gentle slopes that extend a long way into the distance
5.	rolling	E.	having snow at the top
6.	snow-capped	F.	area with lots of rocks sticking out
7.	verdant	G.	areas of the countryside that seem empty and cold, with nothing pleasant to look at
8.	windswept	H.	has no trees or other high structures to protect it from the wind

Collocations:

beach, coastline, desert, field, hills, hilltop, meadow, mountain range, plain, valley

TASK 2

? 1. How is the flower pictured on the right called?

2. Do you know any expressions for places where it grows?

3. Its Latin name *Calluna* is probably derived from the Greek *Kallyno* (καλλύνω) which means:
    a. "beautify, sweep clean"
    b. "colourful, rosy"
    c. "delicious"

4. This is a reference to its traditional use in:
    a. cuisine
    b. besoms
    c. dyes

CALLUNA VULGARIS

TASK 3

Listen to the narration and read the extract from the book by Thomas Hardy *The Return of the Native* and answer the questions:

Link for the narration: https://www.youtube.com/watch?v=MFneBUscXOA (0:20-2:48)

Egdon Heath

The heaven being spread with this pallid screen and the earth with the darkest vegetation, their meeting-line at the horizon was clearly marked. In such contrast the heath wore the appearance of an instalment of night which had taken up its place before its astronomical hour was come: darkness had to a great extent arrived hereon, while day stood distinct in the sky. Looking upwards, a furze-cutter would have been inclined to continue work; looking down, he would have decided to finish his faggot and go home. The distant rims of the world and of the firmament seemed to be a division in time no less than a division in matter. The face of the heath by its mere complexion added half an hour to evening; it could in like manner retard the dawn, sadden noon, anticipate the frowning of storms scarcely generated, and intensify the opacity of a moonless midnight to a cause of shaking and dread.

In fact, precisely at this transitional point of its nightly roll into darkness the great and particular glory of the Egdon waste began, and nobody could be said to understand the heath who had not been there at such a time. It could best be felt when it could not clearly be seen, its complete effect and explanation lying in this and the succeeding hours before the next dawn; then, and only then, did it tell its true tale. The spot was, indeed, a near relation of night, and when night showed itself an apparent tendency to gravitate together could be perceived in its shades and the scene. The sombre stretch of rounds and hollows seemed to rise and meet the evening gloom in pure sympathy, the heath exhaling darkness as rapidly as the heavens precipitated it. And so the obscurity in the air and the obscurity in the land closed together in a black fraternization towards which each advanced halfway.

(Hardy 3)

? 1. What kind of land is described? What is the atmosphere of that place?

2. Are you familiar with other works by Thomas Hardy? How would you characterise his style?

3. What colours do you visualise when reading the text?

4. Do you recall any other book/film/series with a similar setting?

TASK 4

Listen to the piece called "Egdon Heath Op. 47" subtitled "A Homage to Thomas Hardy" composed by Gustav Holst in 1927. Let the text and the music inspire you and using watercolours ideally, create your own vision of the Egdon Heath landscape. Make a class exhibition of your paintings.

Link for "Egdon Heath Op. 47": https://www.youtube.com/watch?v=jk3tFSwJW-o

TASK 5

Read the text about the invention of Claude glass and fill in the gaps with words from the word bank.

*accidents   aesthetic   Lake District   landscape   palette   picturesque   popularity   rugged
scenic   slides   terror   tourists*

The Claude Glass Revolutionized the Way People Saw Landscapes

The object pictured below is a Claude glass, a key accessory for any circa-1700s British [1]_____. Here's how it works: when you arrive at a [2]_____ spot, you turn your back to the view, and hold up the mirror to look at the scenery reflected in the glass. On the face of it, it's a somewhat absurd concept. Imagine tourists flocking to a famous beauty spot, only to turn around and fix their eyes on its reflection in a tiny dark mirror.

Unsurprisingly, the practice sometimes resulted in [3]_____. The poet Thomas Gray recorded that, when backing up to get a better view of the scenery in his Claude glass, he "fell down on my back across a dirty lane with my glass open in one hand, but broke only my knuckles."

The Claude glass was named after Claude Lorrain, a French [4]_____ painter beloved for his sunset-tinted depictions of Roman ruins. Carrying a Claude glass was like having a portable Lorrain in your pocket, ready to transform any jumble of trees and rocks into a vision of painterly charm: framed and set apart from the rest of the landscape, color [5]_____ simplified, bathed in gentle, hazy light.

With the help of the glass, amateur painters could imitate Lorrain with ease. The more ambitious carried glass [6]_____ in different colors, which they could use to superimpose tones on the landscape. With the help of the slide, the land could be suffused with autumnal gold or draped in blue frost; the light of day could be transformed into dawn, sunset, or moonlight.

The [7]_____ of the Claude glass was accompanied by a sea-change in how the British thought about landscapes. Consider the case of the English [8]_____. In the 1600s, it was widely regarded as an ugly and depressing spot. As one traveller put it, it was "nothing but hideous, hanging Hills" and "a confused mixture of Rocks, and Boggs." By the late 1700s, it was one of England's most popular tourist destinations. Something dramatic had happened to the way people saw the land itself.

This transformation was driven by a new development in [9]_____ theory: the rise of "the picturesque," which joined the sublime and the beautiful as a guiding aesthetic ideal. Contemporary aesthetic theory posited that the sublime was expressed by the awe inspired by [10]_____ mountains, dark forests, and churning waves, while the beautiful was expressed by the comfort and repose of smooth lawns, fresh young flowers, and graceful saplings. Into this picture stepped the [11]_____, considered to be a mix of the two: the sweetness of the beautiful, cut with some of the sublime's majestic [12]_____. Most importantly, the aesthetic of the picturesque trained people to look at landscapes as if they were landscape paintings, and the Claude glass was the perfect tool for the job.
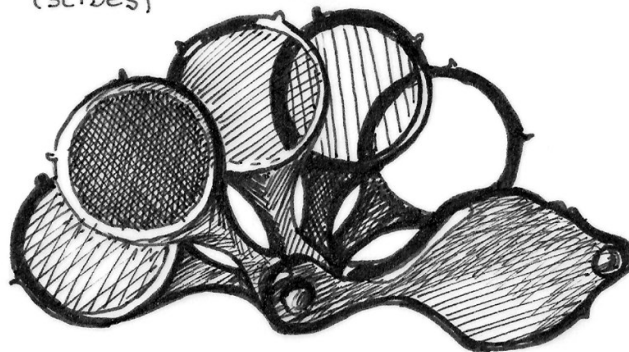
LANDSCAPE PAINTING – vocabulary from the text

ENGLISH TERM	PRONUNCIATION	EXPLANATION/TRANSLATION
bogg *n*.		
churning waves *n*.		
flock *v.*		
hazy *adj.*		
picturesque *adj.*		
sea change *n*.		
sublime *adj.*		
suffuse *v*.		
sunset-tinted *adj.*		
superimpose *v*.		
painterly *adj.*		

Sources:
"Gustav Holst: Egdon Heath Op. 47 (1927) / Britten." *YouTube*, uploaded by Wellesz Theatre., 9 August 2012, https://www.youtube.com/watch?v=jk3tFSwJW-o. Accessed 29 June 2022.
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