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Design of a CLIL Didactic Unit in a
Museum

A Case Study in the Negozio Olivetti, Piazza San Marco

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*An die Personen, die mich unendlich sanft
in ihren Händen gehalten haben.*

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Introduction

In recent years, Content and Language Integrated Learning (CLIL) has emerged as a powerful pedagogical approach, facilitating the acquisition of content knowledge and language skills simultaneously. Initially defined by Marsh (2012), the CLIL methodology has gained increasing popularity over time, offering to educators a unique opportunity to foster students' proficiency in a second language while exploring various topics in the subject matter. Meyer (2017) proposed the CLIL Pyramid, a theoretical model that highlights four essential components of successful CLIL instruction: Content, Communication, Cognition, and Culture. By integrating these elements into the language learning process, educators can create a holistic learning experience that enhances linguistic competencies and fosters a deeper understanding of the subject matter.

Important empirical evidence supporting the effectiveness of CLIL comes from the Impact of Teaching through a Foreign Language on Content Learning (ITALIC) project, led by Coyle (2011). The project's findings underscore the positive impact of CLIL on learners' language proficiency, content knowledge retention, and intercultural competence. Coonan (2008, 2012), Menegale (2008), Serragiotto (2003), Diezmas (2016) and several other scholars have researched on the cognitive processes and learning outcomes associated with CLIL. Their research showed how learners engage with both content and language in a CLIL setting, leading to improved cognitive development and higher-order thinking skills. These insights are crucial for understanding the transformative potential of CLIL in contemporary education.

The combination of CLIL methodology with museum didactics offers a promising path to engage learners through diverse modes of learning. The OECD (2023), Benson (2011) and Bäumer et al. (2011) have explored the three forms of teaching—formal, non-formal, and informal—and how museums, as valuable learning environments, facilitate the latter two modes. To comprehend the role of the museum environment in language learning, one shall refer to the definition provided by the International Council of Museums (ICOM, 2022). According to ICOM, museums serve as inclusive spaces that preserve and convey tangible and intangible heritage, promoting education, research, and cultural exchange. The positive outcomes of incorporating CLIL methodology in the museum context have been demonstrated in studies conducted by Fazzi (2018, 2022), Ruanglertbutr (2016) and other scholars. These researchers highlight the significant linguistic and cognitive gains achieved when students are exposed to a rich learning environment intertwined with meaningful language.

The Italian Cultural Heritage is important for the country's rich history and artistic achievements, and it deserves preservation for future generations. The Fondo Ambiente Italiano (FAI), also known as

the Italian National Trust, safeguards and promotes the country's cultural territory. Established in 1975, FAI is a non-profit organization dedicated to protecting and restoring historic buildings, gardens, and landscapes across Italy. One of its significant attempts is to expand knowledge and awareness among students through school projects that foster a deeper appreciation for Italy's cultural heritage. Among the cultural landmarks under FAI's protection is the Negozio Olivetti, a showroom located in Piazza San Marco, Venice, recognized as a "Bene FAI".

The objective of this master thesis is to explore the potential of CLIL methodology in the context of museum didactics, specifically within Negozio Olivetti. The thesis aims to develop a CLIL language/subject teaching unit in the museum setting. With this work, the researcher aims to reply to the following questions "*RQ1: What are Negozio Olivetti's affordances in relation to CLIL-based activities requirements? RQ2: What kind of CLIL activities could be implemented in that space?*". The primary corpus on which this research will focus includes data collected during the researcher's internship at Negozio Olivetti, collected through the theoretical framework of autoethnography. The researcher will employ audiodiary, transcriptions, diaries, fieldnotes, pictures, collected information, to reflect on and interpret personal experiences. Additionally, a comprehensive collection of information from academic sources, including relevant studies and research on CLIL, museum didactics, and task-based language teaching, will be consulted to inform the development of the didactic unit.

This master thesis comprises five chapters:

In the first chapter it will be provided an exploration of CLIL approach. The main characteristics of the approach will be presented, and the chapter will elucidate the significance of CLIL for both teachers and students, emphasizing its growing popularity in education.

The museum didactics will be the main focus of the second chapter. At first, the three distinct forms of learning, formal, non-formal, and informal, will be explained. Then it will be offered a concise definition of the museum, referring to the International Council of Museums (ICOM) guidelines. Then, the chapter will expound on the impact of museum didactics on the student's learning experiences.

In the third chapter the origins and evolution of the FAI will be presented, together with a focus on the Negozio Olivetti's history.

In the fourth chapter, the study will be contextualized and elaborated upon. This chapter will provide a comprehensive framework within which the research has taken place and offers a clear understanding of the environment and circumstances that influenced the research process. In the

chapter, the data obtained from various sources will be presented, including transcriptions, photos, and online resources. Following the presentation of the collected information, a thorough discussion will ensue. This discussion will involve a critical analysis of the data, aiming to identify recurring patterns or noteworthy observations.

The final chapter presents a task-based didactic unit inspired by the researcher's findings and during the stay at Negozio Olivetti. The unit will present the Task-Based Language Teaching (TBLT) approach, and then it will be developed to integrate both TBLT, CLIL and museum didactic effectively.

1. CLIL – A literary review

In this first chapter the CLIL approach will be presented. After specifying what CLIL is in general terms (paragraph 1.1.), it will be illustrated the 4C's Framework at the basis of CLIL approach (paragraph 1.2.). In paragraphs 1.3. and 1.4. the experiences of both teachers and students with CLIL approach will be considered and deepened further. In paragraph 1.5., a literary review on CLIL case studies and their outcomes will be explored.

1.1. CLIL – Content and Language Integrated Learning

CLIL (Content and Language Integrated Learning) is an educational approach that aims at integrating the learning of a second or foreign language with the learning of a non-linguistic subject matter. The term was coined by Marsh (2012, p. 7) to identify “a dual-focused educational approach in which an additional language is used for the learning and teaching of content and language with the objective of promoting both content and language mastery to pre-defined levels”. Following this definition, a CLIL environment is one in which the primary focus is on meaning (content) and language is used as a medium of instruction. In Italy, this educational approach has spread in middle schools and high schools and has gained relevance through the years.

Considering the vast array of European languages and the diverse ideologies surrounding efforts to enhance, systematize, or exert control over linguistic and cultural diversity (Coyle, 2008), in the 1970s Europe was striving to integrate bilingual education in the adhering member states' school. Only 20 years later, the European Commission recognized and promoted the CLIL educational approach. CLIL offers an opportunity to improve foreign or second language knowledge: when a subject is taught in a foreign language in a classroom context, students benefit from the opportunity. In fact, a student's economic or social background may prevent them from taking part in out-of-class language workshops or classes. With CLIL, learning a greater amount of foreign language in the classroom becomes possible, and at the same time, awareness on European Union mobility programs for studying purposes is promoted and intercultural and bilingual knowledge is granted.

In the past years, several integration processes for both immigrants and European/extra-European students have been active throughout Europe, because of the significant alteration of the countries' boundaries and because of the presence of much greater migration flows. This has had a direct influence on students' lives and aspirations and led to the importance of cross-curricular initiatives, in which content and language teachers collaborate to prepare the classes. Over the years, words like “enculturation,” “acculturation”, “cultural adaptation”, and others have been used to describe a situation in which immigrant people learn to live in a foreign society. Applying CLIL

approach in FL or content classes promotes intercultural communication both for students and for immigrants (Marsh, 2012), and it allows to teach a non-linguistic subject by considering the foreign language culture (Coonan, 2012). Teachers can introduce diverse topics to provide interculturality, stimulating the student's need to share their experience. For example, peer communication can be incentivized while studying vocabulary as language differences are brought up (Coonan, 2012). In order to foster further discussion, classroom content presented during CLIL lessons should be relevant for the students. The teacher should present discussion topics related to current affairs and to the student's routine/personal life (Meyer, 2017). For example, nowadays students may connect more over topics such as the COVID-19 pandemic or climate change, which are frequently discussed on several media. CLIL focuses on promoting interculturality by also including individual learning preferences and methods: if more opportunities to gain language experience by doing are given to the student, learner's autonomy and independent study are promoted. An active student has higher chances to learn successfully or develop a thirst for language learning than a passive student, who is not given the opportunity to master learning autonomy and is secluded in a teacher-centered learning environment.

The expansion of CLIL projects has allowed researchers to study them across the world in different languages, and compare the results (Coonan, 2012). An example is the ITALIC Research Report, submitted by Do Coyle in 2011. This project reported the results of the learner's motivation using CLIL lessons. The study concentrated on eleven secondary schools with students between the ages of 11 and 14 across England and Scotland. The study lasted two years, from 2009 to 2011, 23 middle schools and over 650 learners took part to the research project. The CLIL classes concentrated on 3 main languages: French, German, and Spanish, and one of the purposes of the study was to collect data about the students' language learning and content learning through the use of a foreign language (Coyle, 2011). The key findings were multiple: 2/3 of the learners showed a positive reaction to the use of CLIL, and 84% of them wanted to keep up with CLIL lessons and with their language learning journey (Coyle, 2011). 63% of students was highly motivated, and a 21% of them found CLIL lessons more favorable than the ones in their L1. Students overall felt the need to communicate in the foreign language, however the study pointed out that the students' motivation did not go alongside their learning of other language forms. A 16% of the students considered, in fact, that the lessons were either too difficult or not understandable, and among these difficulties, the one of writing in the foreign language was highlighted by the learners (Coyle, 2011). However, Coyle (2011) showed that both subject gains and language gains increased positively: in the former, an increase in interest and motivation for the subject studied was noticed. In the latter, a greater desire of students to communicate and an increase in their confidence was noted (Coyle, 2011).

1.2. The 4 C's Framework and the principles at the basis of CLIL

The evidence of several studies (reported in paragraph 1.5.) promoted during the past years on CLIL showed that the methodology is successful for their students. However, Meyer (2017) noticed a lack of methodological resources and common rules to help instructors prepare and deliver lessons with a variety of foci. To solve this issue, Coyle (2008, p.103) theorized the 4 Cs framework for CLIL (see picture 1), which starts with

“content (such as subject matter, themes, cross-curricular approaches) and focuses on the interrelationship between content (subject matter), communication (language), cognition (thinking) and culture (awareness of self and ‘otherness’) to build on the synergies of integrating learning (content and cognition) and language learning (communication and cultures). It unites learning theories, language learning theories and intercultural understanding”.

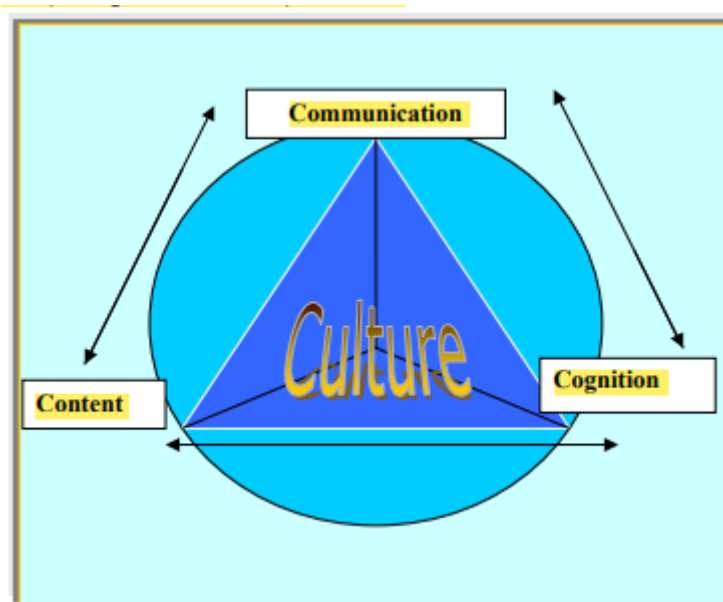


Figure 1 The 4Cs framework for CLIL (Coyle, 2006)

CLIL has been proven to be successful when the teachers respect certain principles. The first principle in CLIL is related to language input: the teacher should aim to use authentic language material and present it in a way that is meaningful and stimulating for the student. For example, it is advisable to present the input through multi-modal approaches, by including visual and audio material. As a result, visual literacy is promoted, and students reach a deeper understanding of the relevant subject material. The multi-modal approach illustrates and clarifies difficult concepts that are presented in a foreign language and allows for a more varied approach to teaching (Meyer, 2017).

Secondly, an important part of CLIL is the use of scaffolding. Scaffolding is a term first used in psychology by Brumer et. al (1976), it indicates a situation in which an expert helps a child solve

a problem, complete a task, or reach a determined goal, which would be otherwise impossible for the child to accomplish. It was then applied to didactic and language teaching, as discussed by Coyle (1999, quoted in Diana, 2006). In the case of educational field, scaffolding allows teachers to comprehend and observe factors facilitating the student's SL or FL learning. Teachers tackle the student's difficulties by referring to knowledge that the pupil already possesses and has employed in past situations (Coyle, 1999, quoted in Diana, 2006). Scaffolding is necessary in CLIL because of two main reasons: firstly, there is a scarcity of manuals and textbooks using the CLIL approach, and correspondingly, there is a lack of CLIL based teaching regarding several subject themes. For example, if the teacher wants to create a CLIL teaching unit on a specific artist, instead of a known artistic period, there may not necessarily be CLIL paths that can be used, or they might not be easily found in textbooks or on the Internet. Consequently, the second reason for the use of scaffolding in CLIL lessons will be related the use of authentic materials, which are foreign language texts created for native speakers and not for language learning purposes. Since these materials are not suited for FL students, the teachers need to apply scaffolding to make them accessible and suited for didactic purposes. Meyer (2017, p. 299) lists the following purposes of scaffolding:

“It reduces the cognitive and linguistic load of the content/input (= input-scaffolding) which means that scaffolding helps students understand the content and language of any given material. It enables students to accomplish a given task through appropriate, supportive structuring. Scaffolding also supports language production (= pushed output) by providing phrases, subject-specific vocabulary and collocations needed to complete assignments. It helps students to verbalize their thoughts appropriate to the subject matter. In other words, scaffolding done right will boost students' cognitive academic language proficiency (CALP).”

As for the third principle, Meyer (2017) indicates abundance of comprehensible output and of interaction hypothesis. The notion of comprehensible output was introduced by Swain (1995) as a counter argument to Krashen's (2003) comprehensible input. Krashen's comprehensible input hypothesis stated that humans acquire language through receiving and understanding messages. However, Swain disagreed with Krashen, as studies on second language acquisition had shown that students who have taken part to immersive second language learning courses have mastered passive language skills, such as listening and reading, but did not actually reach their full potential in writing and speaking abilities (Swain, 1995), which are active language abilities. That is why Swain (1985) hypothesized the comprehensible output theory: the learner starts producing language material, mostly by speaking, but also by writing in the SL or FL. Once the language material has been produced, the learner can notice and understand their mistakes. The noticing action can be provided by external feedback (e.g., a teacher, a classmate), or internal feedback, in which the student analyzes

language production and tries to find mistakes. Thanks to this noticing process, the learner's skills improve, and the number of mistakes eventually decreases to a minimum. On the other hand, there is Long's (1996, quoted in Mackey, 1999) interaction hypothesis, which argues that the conversational and linguistic changes that take place in dialogues give learners the input they need to improve their language proficiency. Students who take part in conversations or interactions during L2 classes will develop the ability to understand pragmatical elements, will perceive the language as segmented, and will be able to manipulate language fragments to construct complex sentences. Furthermore, they will be able to understand the non-linguistic context of the language, from stressed words, to intonation, to foreground of conversation (Mackey, 1999). By using these two hypotheses, the students reach a high-grade capacity in the use of specific linguistic schemes to express their needs or to solve difficult tasks; this capacity is otherwise known as "automaticity" (Fazzi, 2020).

As a fourth principle, CLIL promotes foreign cultural codes comprehension. Teachers promote interculturality, because during CLIL non-linguistic communication and pragmatic can be explored (Meyer, 2013). As Lomonaco (2008) explains, intercultural communication is impossible to learn because of both qualitative reasons (e.g., the constant evolution and succession of topics during one single day) and quantitative reasons (e.g., the enormous number of cultures and languages that exist nowadays). However, we can teach a model of intercultural communication to help the students build their experience in communicating. The intercultural communication model should be "very simple on the surface and therefore easy to use; constructed like a hypertext, in depth; capable of describing all possible intercultural communicative exchanges in all possible intercultural communicative events; capable of generating communication in the aforementioned events" (Lomonaco, 2008, p.18). Diana (2006) describes valid examples regarding intercultural awareness enhanced by a CLIL course. Teachers can face a complex topic such as "culture and identity" during anthropological lessons in a socio-pedagogical high school by presenting authentic texts from unfamiliar cultures with quite different worldviews. A hot topic such as global pollution and environmental protection can be presented in a chemistry class by reading various articles from different newspapers dealing with the topic. In this way, the student is taken from his single cultural dimension to a plural one and can manage more sociocultural relationships different from their own.

As regards the fifth principle, Meyer (2013) indicates the importance of thinking skills (H.O.T.s), which are crucial for achieving success. However, he also indicates that they are not effectively taught in the classroom. It often happened during CLIL lessons that thinking skills and academic language were not enhanced, even if they were necessary to develop the student's language capacity. This problem is not only typical of the FL/L2 lessons, but it is also present in L1 lessons.

Cummins (1979) first covered this topic: every teacher is a language teacher, however, teachers whose subjects are not strictly related to language learning pay less attention to the student's way of expressing themselves. For example, Volmer's (2008, quoted in Meyer, 2007) comparative study of CLIL classroom concludes that CLIL learners at the end of the didactic unit presented major difficulties in the use of academic language and adequate vocabulary. Airey (2012) also noticed in his research that Swedish physics teachers did not correct the L2 mistakes during the project because they did not feel comfortable valuating the student's English. Teachers should systematically increase the student's academic language skills (Meyer, 2013), which will allow them to use complex academic vocabulary and be more prolific and diverse writers: the student will be able to produce different kinds of academic texts, and they will sustain highly involving academic conversations.

As for the last principle, Meyer (2013) advocates for a sustainable learning, a type of learning that is not superficial and it is rooted in the student's knowledge and long-term memory. Furthermore, teachers should aim for sustainable learning, in order to avoid information overload, which is likely to demotivate students and prevent them from thoroughly understand the lesson. Sustainable learning can be achieved by considering the student's knowledge and experience, providing clear, structured lessons and explanations, adopting approaches such as translanguaging, a strategic use of the L1 of the multilingual students, and autonomous learning and adopting different techniques for vocabulary acquisition, such as the study of collocations and chunks. A successful CLIL methodology helps the student learn the subject topics through the second or foreign language, and it also develops the correct strategies of retrieving and re-using the acquired information. Students learn certain language forms, which will then be reused in a professional or academic setting. It is therefore necessary for teachers to apply techniques for memorizing language and manipulating existent language forms, and one principle that can help them is that of language economy. This principle is based on optimizing and rationalizing the student's time, so that student will be able to complete their tasks quicker. It is an extremely useful metacognitive strategy that latches onto the idea of sustainable teaching: there is no point in using numerous teaching techniques if they lead the student to information overload. Instead, it makes more sense to teach pragmatically, to promote forms of autonomous learning, and to propose group works shared with the whole class to ensure a comprehensive understanding of the topic (Meyer, 2013).

1.2.1. The CLIL pyramid

A valuable tool introduced by Meyer (2013) is the CLIL pyramid, a visual representation based on the 4Cs that incorporates the principles mentioned above and is used to plan and adapt

materials for a CLIL lesson. Thus, following the path of the pyramid, the teacher should: select the lesson content; provide multimedia input with different types of materials; select different types of input and choose the media by taking into account the student's language level and by understanding to which type of media students respond most positively (so not only written texts, but also audio and video, ranging from simple texts to concept maps, from audio dialogue to songs); develop tasks of higher order thinking skills and create an authentic type of communication/interaction with peers; control the type and quantity of language output.

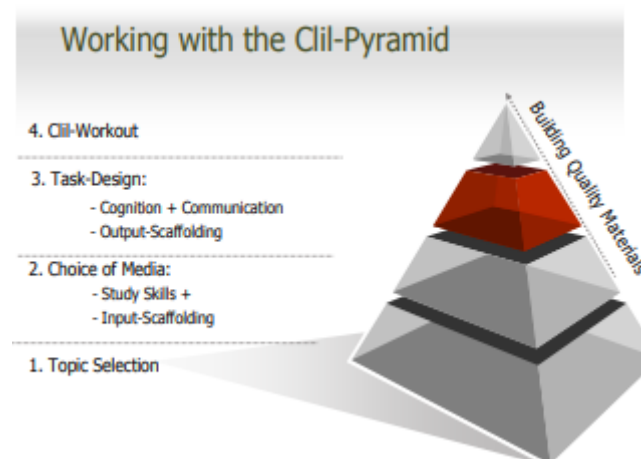


Figure 2 The CLIL pyramid by Meyer (2013)

The advantages listed by Meyer (2013, p. 309) are many:

“the model enables multifocal lesson planning: content, communication, cognition, and culture are inextricably linked; higher order thinking skills become an integral part of CLIL lessons; scaffolding, study skills, and learning strategies are essential parts of the planning and teaching process; the model raises awareness for multi-modal input and leads to highly differentiated lessons and materials; it is very flexible regarding various models of interaction/cooperation (individual/pair/group work); intercultural communication is taken seriously”.

To wrap up the preceding paragraphs, CLIL turns out to be an excellent methodology to apply in the classroom because it proposes active teaching, in which the student takes a greater role in the class and is confronted with dynamic tasks, activities and exercises. Thanks to comprehensible output and peer interaction, the student strengthens their listening, reading, writing, and speaking skills in a SL/FL. Furthermore, Coonan (2002) advises that CLIL is an effective methodology to increase the L2 exposure as the language is used during additional lessons. Adding hours of a foreign language to a non-language subject allows both greater exposure to the foreign language on the part of the student

and the application of additional teaching methodologies to ensure that the students understand the main topic of the lesson.

One of the major difficulties that CLIL methodology faces is that of getting the student to become enthusiastic about the subject explained in a different language. The difficulty in this case is not only linguistic, (related to low language proficiency), but also affective one. The foreign language may not be to the student's liking, or the student may not feel confident to communicate through it. For this reason, other adjustments are needed to make the CLIL experience positive, including the integration between the foreign language and the lesson topics, and collaboration among teachers. For example, Coonan (2012) recommends continuous discussion between the language teacher and the subject teacher, and additionally Coonan (2012) proposes either propaedeutic scenarios for CLIL methodology, in which the language teacher helps the students before the CLIL itself begins, through the addition of propaedeutic material and vocabulary to the main topic of the CLIL lessons or, by introducing non-language modules that are related to the subject content on which the CLIL will be based. In this way, students not only come into contact with linguistic terminology, but also with the activities and topics that will be developed with CLIL. Coonan (2012) also adds that changes can be made to the CLIL program as it progresses.

Furthermore, it is also useful to identify the type of CLIL didactic unit the teacher wants to follow. Two renowned CLIL didactic units are the ones by Beacco and Mohan. Beacco (2009, p.31) describes his model as

“a procedure for creating a curriculum for the teaching of history which explicitly considers the discursive and linguistic dimensions of this school subject. It proceeds through successive stages, for which there are corresponding inventories of references, from the level of educational goals in the teaching of history to the identification of linguistic elements which should be systematized in the classroom with a view to teaching the corresponding forms of discourse as well as possible.”

The author analyzes the value of the nonlinguistic subject of history and its role within the school context: history educates students to be responsible citizens, promotes values of tolerance, understanding of others and their human rights, the peaceful resolution of conflicts, large and small and makes students feel part of global community. After that, Beacco (2009) analyzes the social contexts in which history is used, identifying political agendas, common knowledge of important historical facts, simple communication between family and friends, any type of mass media dealing with historical issues near or far from the student. Finally, Beacco outlines the cognitive and linguistic goals that the student must achieve during the lessons. The student must acquire the facts and develop the skills necessary for subject-matter proficiency to meet the course objectives. Language is used to

communicate such knowledge. The student faces linguistic demands when the subject is being taught and is engaged in educational activities that require them to interact with their peers and generate specific kinds of speech, whether it be written or oral (Coonan, 2012).

Mohan (1986, quoted in Coonan 2012) created a CLIL model which goes beyond Krashen's comprehensible input, considered insufficient when used alone. Mohan's model promotes time for exploratory writing and speaking, in which language is used to reflect experiences to the self in order to make sense of new knowledge. Mohan's model differentiates practical knowledge from theoretical knowledge, and requires the learner to produce practical discourse, referring to existing situations and objects, as well as theoretical discourse, referring to abstract situations or background knowledge. According to Mohan (1986, p.104, quoted in Coonan, 2012), "we should build on the transition between the experiential and the expository. [...] The importance of this for language learning is that it is a transition from discourse that is interwoven with action and observation to discourse where the message is expressed by words alone."

The CLIL approach fosters communication among students and increases their knowledge of the subject; additionally, it stimulates the students' cognition as it encourages the learner to use the foreign language both to learn academic content using CALP rather than BICS (Bier, 2018). As theorized by Cummins (2008) BICS (Basic Interpersonal Communicative Skills) is a competence based on common and daily topics, that can be improved through traditional FL learning techniques. CALP (Cognitive Academic Language Proficiency) focuses on sophisticated and elaborated cognitive activities because of teaching the subject with the vehicular language (for further details see Bier, 2018; Coonan, 2002).

CLIL is a variegated methodology which is made up of several different models and applied both in primary and secondary school, and it is not only exclusive to EFL, but also to European languages such as Spanish, German, French, etc., and minority languages like Gaelic for Spanish/French students (Coyle, 2001). Having discussed what CLIL is, it is also interesting to see what CLIL is not, through the list provided by Coyle (2001, p.5):

"Replicating models successful in very different environments (e.g. the Canadian model) but rather a flexible European approach with a range of models responding to situational & contextual demands; 'Backdoor' language teaching or additional subject teaching; Favoring languages at the expense of the non-language subjects; A threat to subject specialisms at any level; Teaching what students already know but in a different code (i.e. the foreign language) – this is an important issue in models a) and b); Teaching what students need to know but exchanging the language of instruction; A fashionable

trend - it's been around a long time; Aiming to make students 'bilingual' in the traditional sense; Elitist and therefore only for more able students; Dependent on 'buying in' foreign national teachers".

1.3. The CLIL teacher

One issue to consider when discussing CLIL is the professional development and profile of the CLIL teacher. The role of the teacher is crucial to the positive outcomes of a CLIL project in a classroom, above all in terms of productivity and innovation of the subject's presentation and the chosen tasks, activities, and exercises (Bier, 2018). The first experiences of CLIL methodology in the classroom started in 1990s in international European schools, and the methodology was most welcomed in the Northern regions of Italy (Cinganotto, 2016). This was due to the multilanguage setting and cultural background of Northern Italy, as in Valle d'Aosta both French and Italian are official languages, in Friuli Venezia Giulia Slovene is spoken and in Trentino Alto Adige there are Ladin and German speaking communities.

"Following the recent Reform of Italy's second cycle of education in 2003, implemented through Ministerial Decrees 87, 88, and 89 in 2010, the curricula in upper secondary schools have been revised, identifying three different kinds of schools: licei, istituti tecnici, and istituti profession-ali. National Guidelines (MIUR, 2010a; 2010b; 2010c; 2010d) issued by the Ministry of Education describe specific learning objectives for each type of upper secondary school, also including the students' educational, cultur-al and professional profiles (PECUP), representing what students should know and be able to do at the end of their studies" (Cinganotto, 2016, p. 383).

The 2015 Bill n° 107 "La Buona Scuola" Italian school reform seeks to implement CLIL throughout a number of areas of the educational system, particularly in the Trento Autonomous Province's multilingual German-Italian schools. This law mandates that the Directorate General for School Curricula of the Italian Ministry of Education commits to funding CLIL projects at every academic level for the academic years 2015–2016 and 2016–2017, to innovate teaching methodologies and produce learning environments that are more appealing and laboratory-oriented (Serragiotto 2017). In October 2016 MIUR approved the National Teacher Training Plan to increase CLIL training among teachers. In this way, CLIL methodology acquired popularity not only in northern regions, multilingual, multicultural and with stronger immigration backgrounds, but also in the southern regions of Italy (Serragiotto 2017).

The specifications of Ministerial Decree No. 6 dated April 16, 2012, presented in the table below indicate what characteristics the CLIL teacher must possess in order to take tenure.

<p>Ambito linguistico:</p> <ul style="list-style-type: none"> • ha una competenza di Livello C1 nella lingua straniera • ha competenze linguistiche adeguate alla gestione di materiali disciplinari in lingua straniera • ha una padronanza della microlingua disciplinare (lessico specifico, tipologie di discorso, generi e forme testuali,...) e sa trattare nozioni e concetti disciplinari in lingua straniera.
<p>Ambito disciplinare:</p> <ul style="list-style-type: none"> • è in grado di utilizzare i saperi disciplinari in coerenza con la dimensione formativa proposta dai curricula delle materie relative al proprio ordine di scuola • è in grado di trasporre in chiave didattica i saperi disciplinari integrando lingua e contenuti.
<p>Ambito metodologico-didattico:</p> <ul style="list-style-type: none"> • è in grado di progettare percorsi CLIL in sinergia con i docenti di lingua straniera e/o di altre discipline • è in grado di reperire, scegliere, adattare, creare materiali e risorse didattiche per ottimizzare la lezione CLIL, utilizzando anche le risorse tecnologiche e informatiche • è in grado di realizzare autonomamente un percorso CLIL, impiegando metodologie e strategie finalizzate a favorire l'apprendimento attraverso la lingua straniera • è in grado di elaborare e utilizzare sistemi e strumenti di valutazione condivisi e integrati, coerenti con la metodologia CLIL.

Figure 3 The CLIL teacher profile, Ministerial Decree. No. 6 dated April 16(2012)

In 2022 MIUR also published another Decree which gives access to methodological courses for teaching content in foreign languages to first grade secondary schools as well as to all teachers in kindergartens and primary schools. Refinement and learning of CLIL methodologies will be pursued through 20 CFU courses sponsored by state and non-state universities. There are different types of teachers who implement CLIL methodology, both in school and non-school settings (Serragiotto, 2003). Serragiotto describes five typologies of teachers (2003):

1. **Single teacher:** Regarding the Italian school regulations, it is a single teacher with a dual teaching qualification, one in a foreign language and the other in a non-language discipline.
2. **Two different teachers:** CLIL with a predominance of language. The foreign language teacher offers explanations and exercises in the target language on the already-learned content of the subject. Teachers in this case must work in complete coordination.
3. **Two co-teachers:** CLIL with predominance of the subject. The foreign language teacher deals with foreign language learning and comprehension through comprehensible input and scaffolding techniques. The two teachers must closely collaborate with each other through meetings outside the classroom. They must find solutions to problems that frequently occur in the classroom.
4. **Teacher exchange:** This type of activity is not widely practiced due to the lack of a teacher exchange network among European schools. The Italian teacher of a subject goes abroad to teach their subject in Italian, and vice versa, a foreign teacher of a subject comes to Italy to teach their subject in a foreign language.

5. **Internet modules in groups:** A far more viable reality because of the use of technology in the classroom. The CLIL teacher organizes online meetings for students in which the English teacher of a subject interacts with students.

When CLIL was first introduced in the Italian school system there was a tendency to work in a team with both the foreign language teacher and the subject teacher (cf. Menegale, 2008). The former took care of the linguistic needs of the student, the latter was responsible for the content matter, according to the student's needs. The presence of the FL teacher in the classroom was essential, as it helped the students with their language learning issues and supported their comprehension and production in a foreign language (Coonan, 2012).

The CLIL teacher must undoubtedly be proficient in the taught foreign language. However, they should not focus on form or on language accuracy, but on the comprehension of the students (Bier, 2018). To facilitate learning, the language teacher using CLIL methodology also makes use of the following strategies, indicated by Diana (2006). Firstly, a CLIL teacher should be flexible in the sense that they do not impose one-size-fits-all study methods or strategies but allow the student to experiment with various learning styles. Secondly, the teacher needs to be open to the challenge: suddenly, several elements gain a difficulty that they do not appear to have under typical teaching circumstances (i.e., in Italian). The teacher therefore needs to adopt an attitude that is open to change and above all collaborative both with other teachers, in the creation of CLIL didactic units, and with the students. Escobar Urmeneta (2019, p.14) lists recurring problems teachers face when dealing with the topic of multilingual teaching, including

“insufficient planning and minimal contact with the target language; the program does not accommodate the rhythm and personal traits of a large minority of the students; content teachers and L2 teachers do not cooperate in the planning of CLIL teaching units; content teachers and L2 teachers do not cooperate in the assessment of academic language skills; insufficient information is provided to parents and families, leading to unrealistic expectations in terms of language learning outcomes”.

CLIL teachers should also avoid of the following mistakes: giving more importance to the linguistic aspects of the lesson than to the subject content, using traditional learning methodologies that do not foster language exchange among students, and not promoting students' literacy by not focusing on the specific vocabulary or text types typical of that subject, e.g., the difference between writing a short essay and a lab report (Escobar Urmeneta, 2019).

To grow as CLIL instructors, according to Coyle (2008), teachers need to be a part of a learning community where everyone sees themselves as learners. LOCIT (Lesson Observation and Critical Incident Technique) is one of the most strongly advised strategies for doing this. The LOCIT

involves videotaping CLIL lessons in order to evaluate the teacher's doing with the assistance of a coworker acting as a critical friend, or in some cases, with the participation of the students themselves, comparing the various perspectives. Critical incidents and learning moments are the primary objectives of the analysis while viewing the recording (Cinganotto, 2016). Collaborating closely with a coworker, a friend, or another CLIL instructor on the project is a requirement of the LOCIT procedures, as trust among LOCIT partners is highly recommended (Coyle, 2008). Through a correction and revision report among colleagues, teachers can record their own classroom lessons and note their teaching process, evaluating both the strengths of the lesson and the errors.

This method is considered an additional value for the teacher, along with the multiliteracies framework. At the level of context, countenance, language, teaching and culture, the two models share the same goals, although articulated differently from each other (Dupuy, 2011). Multiliteracy is a new pedagogy of literacy one in which the users of language and other representational resources are continually remaking them in order to further their respective cultural goals (Cope and Kalantzis, 2000, quoted in Dupuy, 2011). As a result, a multiliteracies framework broadens the conventional and language-based definition of literacy, which typically refers to the capacity to read and write, to also include the capacity to produce and interpret texts as well as a critical awareness of the relationships between texts, discourse conventions, and social and cultural contexts. This is done to prepare students to participate in a variety of discourse communities, both at home and abroad, and to foster global citizenship. Teacher educators must consider strategies to train teachers for a multiliteracies-based curriculum by preparing them not just as language experts but also as literacy experts. It is necessary to extend teachers' perspectives on what language instruction is about and create opportunities for foreign language teachers to engage with these new frameworks and their specific techniques (Dupuy, 2011). It is important to look at the teaching resources and targeted pedagogical tactics that instructors might utilize in the classroom. It takes time to acquire conceptual understanding and implement a multiliteracies curriculum successfully (Dupuy, 2011). Evidence illustrates that it is crucial for the CLIL approach to be created through the presence of a support group.

Another question that distresses many teachers is when to introduce CLIL to students. Rosi (2018) points out in his research that although the CLIL project should be included in the fifth year of every Italian technical institute or high school apart from the linguistic high school, where CLIL is generally done in the fourth year, most Italian teachers agree that CLIL should be introduced before the fifth year, even in the third year. Introducing CLIL as early as possible allows students to engage with the new methodology in a highly motivating and less stressful context. It should be kept in mind

that a CLIL project in the fifth year could be an even tougher challenge for students because of the end-of-year baccalaureate exam. In reference to stress and anxiety issues related to school, Diana (2006) points out that CLIL receives positive feedback, with the presence of a reduced sense of anxiety during the performance of given assignments and classroom tests. This is because, as reported by Wenden (1987, quoted in Diana 2006), knowledge of the student and their strengths and weaknesses should be the basis of a CLIL teaching course. After understanding the student's needs, teachers help them acquiring appropriate study and communication strategies suited for the diverse situations that the student will may encounter.

In conclusion, most foreign language teachers agree to introduce CLIL methodology in their classrooms, even if there are different ways of thinking regarding the methods and the activities to enhance the students' language comprehension and production.

1.4. The students

Even if the teachers are an integral part of the CLIL methodology, the real protagonists are the students. The teacher must make sure that the students understand their explanations, whether they are speaking in their native language or in a foreign/second language (Romerio, 2014). Serraggiotto (2003) affirms that the student's perception is fundamental as (s)he is facing an innovative task and, much more importantly, the teacher must consider the student's starting language level and then present exercises whose difficulty must be gradual. He further explains that the student's motivation undergoes several changes, since the reasons and needs for undertaking CLIL differ depending on the student's age and behavior in the classroom. It is then necessary to produce a methodology that can be used with different ages, taking into consideration the following aspects (Serraggiotto, 2003):

1. **Willingness to challenge oneself:** while a young student is more likely to question themselves and accept new methodologies, adult students prefer to stick to their functional methods.
2. **The relationship with the teacher:** The young student accepts and possesses a trusting relationship with the teacher, while the adolescent or adult student prefers to be aware of their learning process and not be judged by the teacher's authority.
3. **Relational dynamics in the classroom:** The adult or adolescent student wants to maintain a positive self-image and is less likely to put himself or herself in the spotlight if they think it will harm their image. The young student is more spontaneous.
4. **The language learning experience:** The adult learner has already studied foreign languages and expects certain methods and results otherwise, they would be disappointed by the course. The child is building their experience as a language learner, and CLIL emerges as one of many teaching methodologies.

5. **Intrinsic motivation for the language or discipline:** The adult student learns a language for definite work purposes (pleasure, work need, or sometimes disciplinary obligation). In the case of the child, CLIL is used for the pure purpose of learning language and discipline “through play”. CLIL is not perceived as a useful tool for learning the language but as a new way to interact with peers.

Van de Craen et al. (2007) confirm the difference between primary and secondary students through their research on the CLIL tenets. Language proficiency achieved through CLIL lessons show positive results for elementary school students, although there is no uniformity of improvement across language abilities (speaking, listening, writing, reading). In secondary school, on the other hand, the results are not as positive or do not differ much from those obtained by traditional methods. Some academics contend that there are no distinctions in knowledge, citing research that finds neither good nor negative effects on information acquisition (Van de Craen et al., 2007, p. 73): “(i) In primary education subject matter knowledge seems to be boosted more than in secondary education. (ii) In secondary schools there seem to be few negative effects as a result of the CLIL approach. (iii) More research is needed to entangle the considerable number of context variables and their influence on older pupils’ knowledge acquisition”.

Van de Craen et al. (2007) also highlight how both younger and older students find learning a language motivating. It is showed how the CLIL activates and develops a greater area of the brain, going on to benefit the students in the future, who moves from the passive role of “listener” to an active one. This significant role of the student is reinforced through teaching methodologies such as the task-based approach, group, or pair work, or through flipped classroom(s). On the cognitive level, the student learns not only theoretical knowledge but also practical and creative skills, enhancing his active role in the classroom (Bier, 2018).

While a primary classroom might easily adopt CLIL methodology, a class of adolescents or adult students is in greater difficulty. As previously explained, the students are less likely to cooperate if their image may be harmed. The character of the individual student must also be considered. Serragiotto (2003) points out that there are shy students and more outgoing individuals in the class, and only the teacher can moderate the group. Additionally, a teacher should always take care of the class dynamics, making sure that the group is cohesive, with cooperation and not competition among the students. Exchanges of information between students and teachers should be conducted in a bi-directional manner, and disruptive elements (language difficulties, uncooperative students, inability to work as a team) should be resolved before embarking on CLIL.

Regarding to the affective aspect explained in the previous paragraph with Diana's (2006) studies, Coonan (2012) points out that students have positive reactions to the personal dimension of CLIL. Those who feel that they have exceeded goals they set for themselves also find the activities interesting and more enjoyable than with the traditional method. "It may be that the CLIL situation actually allows the student to directly engage with his ideal future-self as a foreign language user, thus allowing him to get a glimpse of his hoped-for self and to get a taste of it in the present" (Coonan, 2012, p. 12). At the same time, if the student fails to see the correlation between the future-self and the present-self, or is more concerned with the language difficulty, the CLIL method will not yield a positive result and may even be deemed useless.

Coonan (2009) states that CLIL's major difficulties for students are two: the difficulty for students to work with content and language and of achieving proper fluency. The lack of opportunities to use LS, especially at the oral level, may be related to the usual and established style of teaching the discipline, where the use of activities in pairs and/or groups—especially for speaking in a foreign language—is not adopted with the necessary frequency, also because of the lack of such activities in the textbooks. At the same time, students' difficulties in oral language production may also be related to the inherent complexity of the CLIL learning situation (Coonan, 2009).

1.5. Literary review on CLIL approach

This section presents a number of studies on different CLIL studies. Regarding the quality of language learning offered by CLIL to students, studies by Coonan (2008), Diezmas (2016), Nikula (2007) and Rosi (2018) were selected.

Regarding language learning/acquisition through CLIL, Dalton-Puffer (2008) reports one research by the scholar Nikula (2007), where a comparison between CLIL science lessons and regular EFL classes was made. The subjects of this study come from various age groups, in order to counteract the L2 advantage that CLIL students have as a result of their increased exposure to (and higher interest in) the second language: 16–18-year-old EFL-only pupils are contrasted with 13–15-year-old CLIL students. To identify small distinctions between the discourse structures of these two types of classrooms, Nikula starts with the tripartite IRF structure (Initiation-Response-Feedback). Her findings indicate that while the framework is ubiquitous in both types of classes, EFL lessons tend to use it more frequently and with distinctive implementation patterns. In conclusion, Nikula (2006, quoted in Dalton Puffer, 2008) claims that there is more conversational symmetry and greater room for involvement in CLIL courses.

Diezmas (2016) based her study in Castilla-La Mancha, a monolingual autonomous region located in the center of Spain. In her study, the following research questions were posed: do pupils in

the fourth year of primary school show evidence of the success of CLIL in their English language acquisition? Which competencies and skills for fourth-year students are most positively impacted by CLIL? (Diezmas, 2016). Participants in the study were fourth-year primary school pupils, 9 to 10. Castilla-La Mancha's comprehensive school census served as the sample. The participants were split into two cohorts: the experimental group, made up of CLIL students enrolled in the European Sections, and the control group (non-CLIL group), made up of students exclusively participating in conventional English classes. At the time the study was conducted, only about one out of 10 students in Castilla-La Mancha was enrolled in CLIL programs, which is why there was a difference in the number of participants between the CLIL and non-CLIL groups. The data came from the census of primary students in year 4, at the time the study was conducted this number was much lower. Both groups had completed 450 hours of English instruction in both the infant and primary grades. Since their start of the first year of elementary school, the CLIL group has also had an additional 250 hours of exposure to English overall (Diezmas, 2016). CLIL was focused on the development of better communication and interaction skills in the foreign language. However, among fourth-year primary school pupils, there were no notable variations in the learning of the English language between CLIL and non-CLIL learners, apart from oral production and interaction (Diezmas, 2016). Diezmas' research results showed that young primary school students' receptivity to the foreign language during CLIL was insufficient to demonstrate a noticeable improvement. This could also be explained taking the student's young age into account and the underdeveloped cognitive, learning, and language strategies 9- and 10-year-old learners possess. In fact, the CLIL approach can be challenging and unsuitable for this group of learners. As a result, the effectiveness of CLIL methodology is not as striking in these students (Diezmas, 2016).

Coonan (2008) focused on the problems regarding the productive competence of CLIL through the quantitative and qualitative analysis of oral data collected in lessons from five Italian schools—four *scuole tecniche* and one *liceo*. Two second-year classes (ages between 15-16 years old) and two fifth-year classes (ages between 18-19 years old) were the subjects in question. The classes level was not specified. A random selection of lessons from among the many recordings conducted as part of the entire project served as the basis for the transcriptions. Eleven students' spoken presentations throughout the lessons were recorded and typed down (Coonan, 2008). The research questions were the following: "Is it true that the students speak during the CLIL lessons? If so, is the quantity such that overall language competence will increase? What is the quality of their oral production? Is there a connection between the activities and oral production?" (Coonan, 2008, p.32). The results obtained showed that long-term language learning with CLIL and improved oral production can only be achieved by including specific language teaching styles, such as more

possibilities for pair/group work, as they present concentration on form and negotiation of meaning for students, as well as opportunities for language creation; a stronger focus on form by the instructor (subject or foreign language teacher); paying more attention to how technical terminology is pronounced. It will be necessary to integrate the foreign language curriculum into the lesson plans and/or to take more time to explain new terms before letting the students use them on their own; provide structures (a blackboard or handout) before the group or pair task for potential use during the task. Regarding the research questions posed in the document, the tentative answers for questions 1-3 lean towards a negative response. As for question 4, there is a connection between oral language production and the proposed activities, especially in terms of distinguishing teacher-led activities from pupil-led activities. However, pair/group activities mainly result in increased quantity of language production by more proficient students, with not always a parallel increase in quality.

Rosi's study (2018) examines the impact of two learning contexts—traditional learning (non-CLIL) and content and language integrated learning (CLIL)—on content-specific results. The study specifically offers an interdisciplinary examination of English CLIL utilized in Physics at an Italian high school. The research questions of the study were the following “1. Does CLIL have an effect on short-term and long-term learning of content? 2. Does motivation have a role in content-specific learning in CLIL, in addition to that already documented for language-specific learning?” (Rosi, 2018, p.32). 54 students took part in the sample, however only 34 of them completed all three examinations and were used in the analysis. Learners (16 years old) attended a public high school in the third year (Year 11) of the High School for Humanities. They were split between two classes, one with 16 pupils using CLIL and the other with no-CLIL 18 students. One student in each class spoke a first language (L1) other than Italian, German, or Ukrainian. In the CLIL class, there was an equal distribution of male and female students (50%) whereas in the non-CLIL class, there were significantly more female students (89%) than male students (11%). All the students had studied English for 10 years and had an A2-B1 (low-intermediate) level at the start of the study. Since physics was first introduced in the third school year, participants had only studied it for six months. In the study, three tests were conducted in the two classes. The first test, known as the pretest, took place before the beginning of the Teaching Unit (TU). The second test, called the posttest, was administered immediately after the conclusion of the TU and specifically covered the TU topic. Following the posttest, the teachers moved on to a new topic that required recalling information from the TU. In the final session, the posttest was repeated in its entirety to measure the retention of the acquired competence after 5 weeks. During this process, the teacher reviewed the posttest with the students, providing feedback on correct answers. This feedback was given 5 weeks before the delayed posttest. As a result, both groups experienced a similar “echo effect” in the delayed posttest due to the prior

review of the test (Rosi, 2018). Regarding content related argumentative skills, the CLIL students outperformed the non-CLIL students in the immediate tests, and while the disparity decreases more in the experimental group than in the control group (Rosi, 2018). Regarding content specific learning, CLIL had a positive impact: by following a CLIL experience, students improved their ability to provide accurate answers and increased their homogeneity in answering, both in the posttest and even more so in the delayed posttest, whereas non-CLIL learners only saw these improvements when they took the posttest a second time in the delayed posttest session.

Puyal and Rodríguez (2012) followed up with a study on fostering the cross-cultural content that CLIL should promote through its methodology and a case study conducted in a second-year class of English as a Foreign Language (EFL). The course aims to achieve a B2 level of the Common European Framework of Reference for Languages, and the participants were all students with a consolidated B1 level who regularly took part to the lessons and engaged in the classroom activities. The researchers opted for a syllabus' increment: a unit focused on Gender Roles was created and new texts for the unit were added. The assessment of the experience and intercultural awareness in students utilized two methods. Firstly, teachers employed observation to assess student involvement and learning by monitoring their participation in class and their performance in written group activities. Post-reading activities were submitted, and teachers evaluated students' essays as part of their overall assessment, allowing for qualitative data collection and observation of students' learning progress. Secondly, a questionnaire was used to gather quantitative data on students' acquisition of intercultural competence (Puyal and Rodríguez, 2012). The results were positive, and they draw attention to few comments that are particularly pertinent on the value of literature as a tool to promote intercultural understanding. For example, some students' comments reported "“I think that the literary works used in class helped me reflect on my attitude towards gender differences in my own culture” (3), “These texts provided me with a vision of the restrictions to which females from other cultural backgrounds are subject due to conventional gender roles”“ (Puyal & Rodríguez, 2012, p. 115). Working in groups also affords a vital window into how the students' intercultural awareness, in addition to giving room for more introspection and creativity (Puyal and Rodríguez).

Another type of research that takes place with the application of CLIL approach is on student motivation. It is researched if the student's motivation in language learning increases with CLIL lessons. In this case, the research Seikkula-Leino (2007) and Coonan (2012) are exposed below.

Seikkula-Leino (2007) investigated how successfully pupils had learned content in CLIL and assessed pupils' affective learning factors, such as motivation and self-esteem. She questioned “how well have CLIL pupils learned content compared to non-CLIL pupils and how well specific subjects

such as mathematics and Finnish language as a native language, were learned viewing content from this standpoint?” (Seikkula-Leino, 2007, p.332). 217 students in grades 5 and 6 from a comprehensive school in Finland participated in the study; 116 of them were enrolled in CLIL courses. Ten courses made up this research. In the CLIL classes, English was used for 40–70% of the course. The first step in identifying underachievers and overachievers was to show how well the students performed in various teaching tasks. As a result, it was feasible to understand how students may have been chosen for CLIL classes (the majority of students had been chosen through admission exams, therefore it is likely that their academic performance is above average). The results produced that while studying in a second language did not preclude the learning of both math and Finnish literature, learning in CLIL may be so difficult that it is not always possible to achieve the highest level of subject learning (Seikkula-Leino, 2007). Overall, this study suggests that students learning through CLIL were slightly more motivated to study and utilize a foreign language than students studying in Finnish. However, students’ enthusiasm did not reach higher than average levels when the CLIL lessons were addressed. The research findings showed that learning in CLIL can be challenging, and students may not always achieve the maximum outcome in terms of content learning. Despite these challenges, CLIL offers favorable prospects for foreign language development. Affective factors also play a significant role in CLIL, as students in CLIL classes may have a relatively low self-concept in foreign languages. CLIL teachers should be mindful of this and provide positive feedback to enhance students’ motivation for foreign language learning (Seikkula-Leino, 2007).

Coonan (2012) distributed and collected questionnaires regarding the motivation caused by CLIL methodology in a total of 189 high schools in the Friuli Venezia Giulia region. The study also involved 20 teachers of both humanities (5) and science (9) subjects. Students reacted positively to CLIL based on anecdotes given within the responses, but that there were language difficulties due to language inadequacy. Most positive reactions were related to the idea that CLIL was an extremely rewarding method of success, and secondarily to the sense of novelty that the methodology gave. At the same time, negative reactions were related both to the difficulty of understanding the language and subject-specific terminology, and to a lesser extent to the teacher’s linguistic incompetence and the difficulty of the subject itself. Interesting are the reactions to the use of Italian language during CLIL as a supporting methodology (Coonan, 2012). While students saw the use of Italian as supportive, negative reactions were due to the feeling of betrayal of the CLIL principle. The conclusion drawn from the study indicates that despite encountering difficulties in CLIL lessons, nearly half of the students expressed a desire to continue learning in this manner. The data highlighted the significance of the learning situation, including teacher behavior, teaching strategies, and perceived relevance of the course, in shaping students’ reactions and orientation towards CLIL.

Despite the challenges, the majority of students express a desire to continue with CLIL, driven by extrinsic motivations related to the usefulness of the experience and its potential for improving foreign language competence. This aligns with their vision of their future ideal self. Overall, the teaching-learning situation plays a crucial role in motivation, but students' own vision of themselves as future language users also influences their attitudes towards CLIL and their willingness to invest in it (Coonan, 2012).

In conclusion, this literature review examined a range of studies that have contributed to our understanding of Content and Language Integrated Learning (CLIL). The studies conducted by Coonan (2008, 2012), Seikkula-Leino (2007), Puyal and Rodriguez (2012), Diezmas (2016), Nikula (2007), and Rosi (2018) shed light on various aspects of CLIL implementation, outcomes, and effectiveness.

Collectively, these studies contribute to the understanding of the benefits, challenges, and effective practices associated with CLIL. They evidence the importance of well-designed instructional approaches, teacher training, collaboration, motivation, assessment practices, and learner autonomy in CLIL classrooms. Still, it is important to acknowledge the need for further research in various areas of CLIL, including longitudinal studies, assessment methodologies, and the impact of CLIL on different learner populations. By addressing these research gaps, we may enhance the understanding of CLIL and its potential as an effective approach for promoting language learning and content knowledge acquisition. In conclusion, CLIL continues to gain recognition in educational settings, and the findings from these studies should be used to inform pedagogical practices, to further develop the class curriculum, and to professionally form the teacher's knowledge. In this way, the benefits of CLIL for learners in diverse contexts can be maximized.

2. Language learning in the museum

In this chapter, the museum space and its didactic purposes will be presented. After exploring language learning beyond the classroom (LBC) (paragraph 2.1.) and explaining the differences among formal, informal, and non-formal learning (paragraph 2.2) the main features of the museum as a learning setting will be described (paragraph 2.3.). Then, both the benefits and the drawbacks of the didactic units in the museum will be discussed (paragraphs 2.4 and 2.5.). Finally, a literary review will highlight relevant studies regarding foreign language acquisition in the museum (paragraph 2.6.).

2.1. Learning beyond classroom

As reported in the previous chapter, CLIL methodology is composed by the philosophy of the 4Cs, which should be integrated during the creation of a CLIL lesson. The FL teacher and the subject teacher work together to determine the lesson's content and linguistic objectives. CLIL methodology must respect the class curriculum and the teachers should adapt it to the foreign language level of the students. The CLIL approach was presented, within the last chapter, in a school-type setting, thus within a classroom, with the presence of school materials typical of the environment, such as desks, multimedia boards, etc. Is it possible to arrange CLIL teaching in an out-of-school environment? And how do teaching units develop outside the classroom? Thinking about education outside the classroom is still taboo, as the very word 'education' "derives from the Latin verb (*educere*) meaning 'to lead forth', encompasses the first three forms of learning characterized by the presence of a teacher, someone presumed to have greater knowledge, and a learner or learners presumed to have lesser knowledge, and expected to be instructed or led by said teacher" (Livingstone 2006, p. 204). By taking this example, it is easy to imagine foreign language learning as an activity that only happens in a closed space, under the supervision of a teaching figure and a complex educational system. However, foreign language learning, and more generally education, is not limited to a classroom environment.

Learning beyond classroom (LBC) is a form of both learning and teaching which has not been much researched, even if teachers often combined both classrooms learning and out-of-classroom learning (Benson 2011). As Benson (2011) mentions, the lack of studies on LBC is due to teachers often being accustomed to the classroom as the only place where learning happens, and to the low accessibility out-of-classroom experiences for researchers. LBC does not take place in a recognizable and controlled place, but in a larger context that is difficult for researchers to control. Benson (2011) also adds that research on LBC is often conducted through qualitative analysis rather than quantitative, using case studies and anecdotal experience of both learners and teachers. To get a proper definition of what learning beyond classroom means, we must consider four basic elements: location, pedagogy, locus of control and formality (Benson, 2011).

Location means both the physical place where the student is and their social and pedagogical role with other students and their relationships with the space around them (Zhu and Gong, 2015). Out-of-class activities can happen in a school context, such as English language days in Hong Kong schools (Benson, 2011). During these days, debates, performances, competitions are held, and English-language magazines are distributed. In the research conducted by Zhu and Gong (2015), the out-of-class learning of Chinese middle school students with A2-B1 level in the CEFR is analyzed through English-language activities that take place after class, such as karaoke, and an English culture festival. The variety of contexts positively influenced the students, leading them to learn English actively and proactively, although many students still used school material to express themselves correctly. Many studies on LBC promoted in different locations have focused primarily on travel abroad with language immersion programs. In fact, the presence of a large amount of language use beyond the classroom allows for a greater immersion than the one that a person would have had in their own country (Reinders and Benson, 2017). Even though traveling abroad is recognized as an extremely useful way to be able to learn the language well, Trentman (2013, quoted in Reinders and Benson, 2017) conducted research on American students in Egypt trying to learn Arabic, and noted how the opportunities to speak and practice the language were fewer than expected. This was due to the difficulty of Arabic language for native English students, and secondly, due to the Arabic native speakers' knowledge of English. So, whenever there was a communication problem, the Arabic students addressed the American students in English. This led to lower language achievements for the American students, and an overall lower proficiency in Arabic. For this reason, Macalister (2014) preaches the presence of a greater language focus even in international student exchanges, or for students beginning a study or internship program abroad. Learning the language of the country is not an easy process and the presence of a foreign language on a larger scale does not connect with easier or faster language acquisition. In fact, Macalister (2014) indicates four basic principles for learning language abroad that a student and teacher in an LBC context must keep in mind: promoting autonomy through authentic communications, providing opportunities for authentic communications, motivating, and creating positive affect, and finally, using more flexible teaching techniques. Learning the language of the country an individual is staying is not easy, and it is a mistake to think that with the presence of language on a larger scale then language acquisition is greater or faster.

The notion of pedagogy according to Benson (2011), concerns various types of teaching: instructed teaching, self-instruction, family teaching, etc. While instructed teaching is a language learning process that involves the use of techniques, materials, explicit explanations, and tests, there are processes of self-instruction based on the sole presence of an authentic language source, such as a video, a book, or a movie, becomes the learner's mentor, with enhanced motivation for language

learning (Benson 2011). Various kinds of formats can be included: for example, Day and Robb (2014) evaluated the positive effects of extensive reading on adult language learning. The learner begins by reading easy material of various kinds, chosen solely according to their interest. In this way, the learner's own principle of freedom is respected. By keeping the material easy, the student does not just dwell on one letter at a time but reads and understands whole sentences. In another research, Long and Huang (2015) examined the case study of teacher Nana, an EFL teacher in the Chinese hinterland. Good English pronunciation is a subject of examination in China. In this case study, the out-of-class methods offered by teacher Nana to her 27 Chinese students during a college English course were studied. The students had all passed the NCEE test, which gained them admission into university, but their learning experience was very passive, with the teacher at the center and them on the margins (Long and Huang 2015). This means that students had only experienced a traditional type of teaching, and not one centered on the student's language learning process. As a result, there was a serious lack of autonomy in learning outside the classroom. What teacher Nana applied is explained as follow:

“In the middle of the semester, most students became well aware of their prominent problems and were eager to overcome them. They voluntarily registered a common email account and invited Nana to join their e-mail communication. They shared a variety of resources in this virtual space – books (including e-books and information about printed books), websites, movies, songs, cartoons, and the like. A special form of material Nana sent to the students every month was an examination paper with different types of exercise on pronunciation knowledge (consonants, vowel, word stress, sentence stress, linking and weak forms, intonation)” (Long and Huang, 2015, p. 44).

This process must be applied by carefully following the students and proceeding gradually: it is first necessary to analyze the student's language level and needs, and to understand their student's weaknesses. After that, the first independent research papers can be assigned, and periodical evaluation is necessary (Long and Huang, 2015). The stronger the bond between students and teachers becomes, the more autonomy and independence the students gain in language learning, the more freedom the teacher can give to the students.

As regards the locus of control

“is indicative of the degree to which an individual is convinced that he can determine his own fate (i.e., whatever happens to him) or exert an influence or control over it himself. People therefore see the ability to exert control over specific events as being present either in themselves or in the environment. Those who attribute control over events to themselves have an internal locus of control and those who

attribute this control to forces in the environment, have an external locus of control” (Beukman, 2005, p.82).

The first definition of locus of control was given by Rotter (1966, p.4), who uses a metaphor to explain it: “a person who is looking for an unusual brand of tobacco and finally succeeds in finding it will return to the same place where he had braced himself before when he needs tobacco again. However, an individual who needs money and finds a five-dollar bill on the street will not return to that spot to look for a five-dollar bill when he needs money”. If a person can cope with an event that occurs after their previous behavior, the degree to which they perceive a link between the event and their behavior will depend, at least in part, on the belief that there is a causal or inextricable connection between the two. Once a person has developed a perception of chance or randomness, the relationship they give to the behavior-reinforcement sequence will determine how the reinforcement functions (Rotter, 1966). In this way, an attitude with a positive response will tend to be repeated, while an attitude with a negative response will cause the person to move away. In an in-class contest, the decision to take a language path is usually imposed by school policies, while the student is set on a “forced” learning path. As the student matures, however, they gain greater ability to choose what they want to do, and the locus of control becomes more internal (Benson 2011). The main difference between learning a language in a classroom and in out-of-classroom setting is that the student must make many decisions on their own. Interesting research led by Aghayani (2019) focused on the relationship between locus of control and autonomy of 132 Iranian students in learning English as a foreign language. The students were mostly female (90) and were all taking an undergraduate course in teaching English as a foreign language at a university in Iran. The study took place during the first semester of the 2016-2017 academic year, the students were between 25 and 40 years old and had studied English for 5 to 9 years. The research questions of the case study were as follows:

“Is there a significant relationship between the learners’ perceived level of autonomy and their internal locus of control? Does the learners’ internal locus of control significantly predict their autonomy? Does age influence the learners’ internal locus of control? 4. Is there a gender distinction in the learners’ internal locus of control?” (Aghayani, 2019, p. 187).

The study demonstrated that internal variables have a greater impact on learners’ autonomy than external or cultural influences, and that the internal locus of control of EFL learners strongly predicts their autonomy. In addition, neither gender nor age are values that can increase the presence of an internal locus of control, or a more defined learner’s autonomy.

2.2. Three types of learning: bridging the gaps

The last term given by Benson (2011) is that of formality. Three types of learning are mentioned: formal, nonformal, and informal. Specifically, he claims that “It is not learning itself that is formal, nonformal, or informal, but the context in which it takes place. A more appropriate and well-established conceptualization of learning makes use of another distinction: that between intentional and incidental learning” (Bäumer et al, 2011, p.90). The former generally happens in a school context and organized according to hierarchical stratification and with the presence of division of study material, work, and goals (Bäumer et al, 2011) or properly certified by society (Benson 2011). Following the definition of the Linguistic Integration of Adult Migrants (LIAM)¹, formal learning adheres to a syllabus and is purposeful, because the students engage in activities with the final objective of learning something. If the course is designed in response to an examination of the student’s requirements, it will adhere to a syllabus outlining the communicative repertoire that students must acquire. Tests and other types of evaluation are used to gauge student learning results.

Bäumer et all (2011, p.91) explain instead that “nonformal and informal learning environments always accompany formal learning environments but show a marked difference in that they are not compulsory but self-imposed. Nonformal learning environments are similar to formal learning environments due to the other-directed organization of learning, whereas learning in informal learning environments is self-directed”. Benson (2011) further divides the two terms, saying that non-formal education most often refers to taking courses to increase one’s knowledge without final verification. Livingstone (2006) summarizes non-formal education as a student’s willingness to achieve their determined interests using an organized curriculum, and it happens in the case of courses or workshops for adult learning. According to LIAM², nonformal learning takes hold in a community context, which is outside of an educational setting and can include several areas beyond language instruction, such as swimming, learning a sport, learning to play an instrument, etc. Informal education,

“is any activity involving the pursuit of understanding knowledge, or skill that occurs without the presence of externally imposed curricular criteria. Informal learning may occur in any context outside the preestablished curricula of educative institutions. The basic terms of informal learning (e.g., objectives, content, means and processes of acquisition, duration, evaluation of outcomes,

¹ OCDE, *Formal, non-formal and informal learning*, Council of Europe Portal, <https://www.coe.int/en/web/lang-migrants/formal-non-formal-and-informal-learning>

² OCDE, *Formal, non-formal and informal learning*, Council of Europe Portal, <https://www.coe.int/en/web/lang-migrants/formal-non-formal-and-informal-learning>

applications) are determined by the individuals and groups that choose to engage in it” (Livingston 2006, p. 206).

Unlike formal and non-formal teaching, learning through informal teaching is not completely intentional, and the role of the student, like that of the teacher, is not well defined, as there are instances where individuals learn by different materials and media on their own (Bäumer et al, 2011). This type of learning happens naturally and mostly incidentally. Bäumer et al (2011) further point out that there is also another type of informal learning: familial learning. Here the familial learning environment is of a special informal learning based on the trusting and growing relationship between the child and the family (Melhuish et al, 2008). As the child grows up, they internalize the expectations and wishes of the parents, who do not teach the child specific things, but pass knowledge down by addressing the child’s needs. In fact, a child whose curiosity is stimulated by their parents, whose questions are answered, will develop better cognitive skills (Long and Huang, 2015).

These three definitions should not be seen as processes that happen separately or only in certain, consensual situations. On the contrary, it is quite common for informal, non-formal and formal teaching practices to interact: a student in a foreign country will certainly need to learn the language to meet their basic needs, and they can learn the language through the use of courses for foreigners and, at the same time, they will learn the language by integrating their everyday experiences. For example, going to the gym, to the library, meeting with friends will become informal moments during which the student will be able to improve. These goals are achieved both through daily interaction with it but also using courses and activities offered by the host country.

“In both cases, however, intentional learning is usually accompanied by incidental learning; and the effects of incidental learning in formal educational contexts are reinforced by informal and non-formal learning in the world outside. The literacy of young children benefits from their out-of-school engagement in the reading they undertake for pleasure or in pursuit of a special interest, and the proficiency of adult migrants in the language of the host community is likely to be enhanced when they have opportunities to interact informally with other speakers of the language”³

This raises the issue of how nonformal and informal teaching can be evaluated and used to understand the language position of the learner. This can be a serious problem because language learners in a foreign country may be immigrants who have not had the opportunity to attend language learning programs. In this case, through the pursuit of language certifications and tests, the citizenship

³ OECD, *Formal, non-formal and informal learning*, Council of Europe Portal, <https://www.coe.int/en/web/lang-migrants/formal-non-formal-and-informal-learning>

rights of many people who can speak the language of the host country but have never taken any courses or exams would be jeopardized. Since 1966

“the OECD education ministers agreed to develop strategies for “lifelong learning for all”. The approach has been endorsed by ministers of labor, ministers of social affairs and the OECD Council at ministerial level. The concept of “from cradle to grave” includes formal, non-formal, and informal learning. It is an approach whose importance may now be clearer than ever, and non-formal and informal learning outcomes are viewed as having significant value”⁴.

The research methodology for the study of informal and nonformal education conducted by the OECD uses three different methodologies: desk-based research, thematic review, and collaborative policy analysis. Desk-based research is a collection of research on how nonformal and informal education projects are analyzed, studied, and conducted by OECD member nations. Thematic review, on the other hand, is a useful tool for understanding learning methodologies used beyond classroom. At the same time, it collects and standardizes qualitative information not available using questionnaires alone. Finally, collaborative policy analysis “is a practical and innovative approach to assist policy makers to address some of these challenges, as a complement to the thematic review, within the framework of this OECD activity on recognition of non-formal and informal learning”⁵.

Italy participated in the OECD project with a recent project on informal and nonformal learning in adulthood. As noted in the report (OECD, 2019), 38 percent of Italian adults have low literacy and/or numeracy proficiency, a situation that improves slightly in the workplace, at 33.6 percent. Since new technologies are changing the way Italians work, more skills are needed to operate new technological or computer machinery, and workers’ proficiencies often fall short of the job. It is also negative that Italy has the record of being the second oldest nation in the OECD with 2.6 percent of the workers over the age of 65 (OECD, 2019). The learning of new skills and proficiencies had an extremely positive percent increase from 2007 through 2016 of the 133% (OECD, 2019), but despite this progress, there are still too many adults who do not take part in opportunities to gain experience, causing Italy to fall back to a negative standard.

2.3. The museum

Before discussing the museum as an educational place, it is necessary to explain its history. The international council of museums (ICOM) was born between 1946 and 1947 in Paris through the

⁴ OECD, *Recognition of Non-formal and Informal Learning – Home*, OECD-Better policies for better lives <https://www.oecd.org/education/skills-beyond-school/recognitionofnon-formalandinformallearning-home.htm>

⁵ OECD, *Recognition of Non-formal and Informal Learning – Home*, OECD-Better policies for better lives <https://www.oecd.org/education/skills-beyond-school/recognitionofnon-formalandinformallearning-home.htm>

initiative of Chauncey j. Hamlin, who later became the association's first president. ICOM defines itself as an "international organization of museums and museum professionals which is committed to the research, conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible"⁶. Its five goals are: establish standards of excellence; lead a diplomatic forum; develop a professional network; lead a global think tank; conduct international missions⁷.

Multiple definitions of the museum have been reported through this association. During a conference compiled by ICOM and dated May 5, 2022 (ICOM, 2022) the museum was defined as a "permanent, not-for-profit institution, accessible to the public and of service to society. It researches, collects, conserves, interprets, and exhibits tangible and intangible cultural and natural heritage in a professional, ethical, and sustainable manner for education, reflection and enjoyment. It operates and communicates in inclusive, diverse, and participatory ways with communities and the public" (ICOM, 2022, p. 5). Sagüés (2008) also adds that museums promote knowledge of the objects and their significance for proper documentation and archiving of them, preserve and restore the works present within them, present the collection to the public through temporal or permanent types of exhibitions and promote exhibitions through communication.

The history of the museum has ancient origins and has developed through the millennia, often changing form, and expanding. The word museum comes from the Greek *mouseion*, and was considered a place of contemplation, while its Latin derivation *museum* refers to a place fit for philosophical discussions (Dhriti, 2017). It is believed that the first purposeful museum was the Uffizi Tribune completed in 1585 (Tinti, 2022), however, it is necessary to note that the first museum, although with a purpose more related to the study and preservation of various objects and materials, was founded in Alexandria, Egypt in the third century BC, by the ruler Ptolemy I Soter (Dhriti, 2017).

In the 1700s the museum took on a precise form and institution that would increase exponentially with the advent of the Industrial Revolution. In fact, two important events happened in the 1700s the first was the growth of the phenomenon of collecting, as well as the spread of artistic, scientific, historical, and cultural journals and collections. In addition, the Academic institutions and universities of the time advertised museums to a wider audience (Tinti, 2022). The second historical event was the French Revolution and the creation of the current Louvre Museum, founded in 1791.

⁶ ICOM – *History of ICOM*, <https://icom.museum/en/about-us/history-of-icom/>

⁷ ICOM – *Mission and objectives*, <https://icom.museum/en/about-us/missions-and-objectives/>

This museum was a place open to the public and it exalted France's artistic and national heritage (Sagüés, 2008).

Throughout the 1800s there were greater and greater contacts with non-European cultures. Before the colonial era, the museum displayed European or national works, but as colonialism took hold, artifacts from other cultures (Asian, African, Polynesian...) and ancient civilizations (such as Mesopotamian or Egyptian...) also entered its spaces (Tinti, 2022). These objects were often the result of theft and interpreted through a Euro-centric standpoint: there was no attempt to recognize them through the eyes of the culture to which it belonged.

Thus, museum has a multitude of tasks beyond the single display of art materials. Dhatiri (2017) lists its functions as follows:

- Collection

Collecting is the most important duty of the museum, and the accumulated objects can be obtained through different methodologies, including loan, archaeological excavation, donation, purchase, collaboration between multiple institutions, etc.

- Storage

Everything collected by the museum must be scientifically documented, identified, and maintained in a secure area not accessible to the public.

- Preservation and Conservation

The museum must maintain the objects through restoration and conservation techniques or with the cooperation of restorers and experts in the field.

- Documentation

It is an act of creating a record of gathered artifacts through formal entries. It is regarded as one of a museum's primary administrative duties. Documenting its possessions with accurate information after an investigation and a consultation is crucial. It makes it easier to understand an object's origin, identification, and composition.

- Research

The museum investigates on its objects and their cultural and historical heritage. This research is important as it provides the necessary documentation for scholars to consult.

- Exhibition

Every museum displays objects by creating permanent galleries or setting up temporary exhibitions. They can also send artifacts for exhibition at a museum located in another city or country as a traveling exhibition.

- Security

The museum needs to establish a solid security system to protect the possession from graffiti, fire, robbery, burglary, and natural disaster.

- Education and Knowledge dissemination

“In a more specifically museum context, education is the mobilization of knowledge stemming from the museum and aimed at the development and the fulfilment of individuals, through the assimilation of this knowledge, the development of new sensitivities and the realization of new experiences” (Desvallées & Mairesse, 2010, p. 32). The museum supports people with formal, non-formal and informal education on history, technology, art, science, etc.

- Publication

The museum distributes a variety of widely read materials for visitors, including brochures, folders, posters, guidebooks, catalogs on collections, periodicals, art books, monographs, and other materials that are helpful to academics. Additionally, it releases bulletins, newsletters, annual reports, etc. that highlight its annual activities and administrative information.

- Public Services or Organizing Activities

In addition to hosting exhibitions, museums frequently plan several charitable events. Daily programs on pertinent topics are presented in science centers and museums to educate visitors.

- Outreach Activities or Community Service

Museums are also stepping up to preserve Indigenous art forms and intangible cultural assets, such as folklore.

- Lectures, Seminar, Workshops

Additionally, museums host lectures, seminars, and workshops where they invite distinguished specialists to present their perspectives on a particular aspect of the museum's interests, such as heritage and culture.

“The education of the population through ‘museums’ emerged as a new form of population management, targeted at the collective good of the state rather than for the benefit of individual knowledge. The ‘μουσεῖον’ was to be used to support the Republic by offering an opportunity to all citizens to share in what would previously have become the private possessions of the king” (Hooper-Greenhill, 2000, p. 174). In Italy, the turning point in the educational and didactic role of the museum occurred in 1971 with the national conference “The Museum as a Social Experience”, which was attended by directors, curators, and communication experts from all over Europe, representing a leap forward in the artistic, historical, and natural museum field (Peri, 2004). The crisis in the educational role occurred in Europe with the emergence of the first state school systems that grouped and trained increasingly large parts of the population.

As the educational system developed in Europe, and with the emergence of compulsory schools, the museum found itself to be only the protector of the past and no longer the disseminator of knowledge (Thiery, 1971). As the average standard of living grew, the crisis deepened and worsened. During the conference, the project of integrating the museum into the education of Italian pupils of all grades by organizing educational sections at individual museums was discussed, in order to enable the acquisition of a methodology for the full fruition of the museum (Thiery, 1971).

2.4. The potential benefits of learning in the museum

With its presence, the museum turns out to be an effective ally to education, as students have a more practical view of a school subject that would otherwise be abstract. This leads to Hoppen-Greenhill's (2000, p. 124) notion of museum pedagogy, which “is structured through the narratives produced through displays, and also through the style in which these narratives are presented. Many museums use methods other than exhibition as part of their educational offerings; these may, for example, include theatrical events and workshops for children and families. Often these methods are creative and successful.”

Thus, museum education is first implemented by placing the artworks systematically in the museum. After that, it is necessary to identify an information path that can support both the visitor and the

student during their visit. The chosen route is not only internal to the museum but also external, with the presence of appropriate signage within the city indicating the direction to reach the museum (Prete, 1993).

In particular, the strength of the museum is in the presence of objects. As described earlier, objects in the museum undergo procedures of registration, documentation, and classification by the curator, and they are then physically placed within the museum in a specific location. This would lead one to think that the object can have no interpretation other than the one given (Hooper-Greenhill, 2000). Instead, modern museums use objects as sources of knowledge. In the modern era, objects were considered valuable sources of knowledge, believed to possess inherent information that, when properly arranged, would unveil the fundamental structures of natural history, history, science, or art. By arranging objects in a specific manner, their individual meanings as well as a significant amount of disciplinary knowledge would become evident through the relationships formed between the objects. Objects stimulate interest, leading the visitor to feel attracted or repelled by them, thus encouraging experiences outside the classroom (Fazzi, 2018). The relationship with the object inside the museum is an excellent method of stimulating learning, if used consciously. In addition, object-based education enhances cultural assets, ensuring their present and future preservation. Thanks to the presence of the objects and several other factors, the museum experience becomes a complex trans-semiotic event (Fazzi, 2021).

In Italy, learning within the museum has become an extensive phenomenon, which has led to the creation of museum language programs to ensure proper foreign language learning (Fazzi, 2018). The activities offered by the museum are no longer related to a simple visit, but a network of workshops to experiment with different techniques, materials, surfaces, and colors. In addition, seminars and meetings are also offered, and materials such as information pamphlets or questionnaires are distributed to inform and analyze the public through its responses (Prete, 1993). In this way, the museum does not become an abstract and isolated place, accessible only to educated scholars, but an interdisciplinary place where knowledge can be integrated through visits and workshops, and where new passions and interests are discovered. Moreover, participation in the museum brings visitors into contact with both their own culture and the foreign culture presented within the environment, promoting the exchange of cultures and opinions (Prete, 1993).

Citing studies by Diaz (2016), Labadi (2018) Parra and Di Fabio (2017) and Ruanglertbutr (2016), Fazzi (2023) notes how the benefits of museum education are multiple. Planned experiences within the museum lead to an improvement in language, and grant peer communication, exchange of

information, feelings, and opinions. She also points out how objects have a positive effect on the learner because they can trigger emotions and memories that lead them to communicate, even when his/her language level is low. In fact, language learning in the museum benefits three dimensions: the linguistic dimension, the affective dimension, and the intercultural dimension.

2.4.1. Linguistic dimension

The linguistic dimension within the museum, as described in the previous paragraphs, is stimulated by the presence of objects. The presence of original art objects in museums creates unique opportunities for students to engage in activities that promote observation, analysis, interpretation, comprehension, reflection, critical thinking, visual literacy, and English language skills. Furthermore, using art in education encourages students to explore themselves and their surroundings. By leveraging art as a pedagogical tool, educators can facilitate meaningful learning experiences that extend beyond traditional academic subjects (Ruanglertbutr, 2016). According to Ruanglertbutr (2016), not only is new vocabulary memorized better in the museum, but the setting also allows teachers to focus on specialized vocabulary. Students were able to use their newly acquired vocabulary in their own comments and they developed a varied vocabulary while engaging in linguistic experimentation. They showed a greater comfort level when employing literary devices such as simile and alliteration, used language to communicate ideas, interests, and memories about items, as well as to reflect on their cultural identity while visiting the museum.

A study conducted by Fazzi and Meneghetti (2021) on the learning of Italian as an L2 of immigrant students from varied backgrounds at the Venice CPIA within the Peggy Guggenheim collection in Venice produced positive results. Students were enthusiastic about the program and learned specialized terminology more easily, they found support in captions and help from museum staff and were even able to produce metalinguistic reflection. The museum stimulates an active form of language, outside of textbooks or grammar exercises that connects primarily to lived experiences in an authentic context. Precisely because of this contextual factor and the presence of an activated emotional state on the part of the learner, language learning is far more effective (Pavlov, 2013). A well-designed program that targets the learners' language level by linking classroom activities and effectively scaffolds vocabulary in the museum is a formula for success (Díaz, 2016). Through this individual learning experience, each student can transfer new knowledge to classmates and even to instructors, thereby creating a cycle of new experiences and memories framed in the TL.

2.4.2. Affective dimension

The affective dimension can be defined as a positive or negative emotional response to a stimulus and is a very crucial aspects of language learning (Aronin, 2012). Material culture is indispensable for

creating a multilingual reality, since objects are not only witnesses to historical events but carry within them a very deep affective and cultural value (Aronin, 2012).

“Language-defined materialities are sensory, embodied, and mobile elements of human practice, enriched by the linguistic element. Material artefacts with linguistic component originate and maintain attachment, sorrow, love, irony, apprehension or adverse feelings. Both in a multilingual and monolingual environments, affective feelings, or memory-laden material objects, modify and enhance the use of particular languages, maintain the use of language and attachment to it and to a particular culture through generations” (Aronin, 2012, p.189).

Linguistically defined objects differ from other cultural objects in that they include a linguistic component. The linguistic component merges with the quality of an object, transforming it and defining its complex nature. Words or signs in the linguistically defined object make it more focused, exact, and specific than any cultural object without the linguistic component. A linguistically defined object always bears a specific and often unique meaning (Aronin, 2012)

Objects therefore could make communicable what might not be communicated during a formal foreign language lesson. This is due to their potential to transmit emotions to the observer, who feels incentivized to share stories with their classmates, and they also manage to change either positively or negatively the person’s state of mind (Schreier and Picard, 1999). Foreign language in the museum is effectively used to communicate one’s perceptions, views, ideas, memories, and to reflect on the history of the object itself (Fazzi 2018).

2.4.3. Intercultural dimension

An open and polite discussion or interaction between people, groups, and organizations with various cultural origins or worldviews is referred to as intercultural conversation. Its objectives are to foster equality, deepen comprehension of other viewpoints and practices, boost involvement, freedom and decision-making processes, and improve creative processes (Bodo et al, 2009).

The cross-cultural dimension of the museum is related to the presence of objects and works of various origins which encourages students to exchange opinions, or even to tell stories elicited by the object themselves. For example, students may be familiar with a painting or recognize an object as part of their own culture. At the same time, objects from different cultures may arouse interest and curiosity in the student, who will tend to formulate hypotheses about the object’s origin, use, and meaning.

A case study analyzed by Bodo et al (2009) is the “Library and Intercultural Dialogue” proposed by the Chester Beatty Library in Dublin, which was a key initiator in developing exploratory cultural projects with existing and new communities. According to the authors:

“The library has initiated intercultural dialogue through storytelling, using the collection as a starting point. It has also held family days, music and dance performances and workshops, art classes, lectures, demonstrations, and conferences addressing aspects of the Islamic, Asian, East Asian and European collections” (Bodo et al, 2009, p. 37).

Through this project they not only explored the cultures present within the Chester Beatty Library, but they were able to reflect on Irish national identity through the creation of initiatives that collaborated with local Islamic, Asian and East Asian and European families, children and adolescents.

2.5. Drawbacks

The previous paragraphs have shown how museum education offers multiple benefits for language learners. The intercultural dimension is expanded with the relationship between one’s own culture and the different cultures of origin of the materials in the museum. In addition, interaction among students is elicited, not only because of the presence of students from different cultural and linguistic backgrounds, but because of the personal baggage that each student has. This refers to the affective dimension enhanced by objects in the museum. Emotions, memories, points of view, feelings, opinions, and reasoning about the object itself positively or negatively affect the observer, leading them to communicate more than in a formal context. Finally, the language dimension finds benefit in this environment. Many studies have shown how students are more likely to communicate in an environment such as a museum, even though they still have limited abilities in the target language. Learning specific vocabulary and technical vocabulary is more effective because it connects with the student’s lived experience.

Despite this, museum education can present some significant difficulties and drawbacks. Fazzi (2020) points out three main critical issues:

- Context of learning

The museum is a public place, and it is therefore difficult to carve out an area or time for a class. This leads to the presence of other visitors besides pupils and background noise, which can slow down the visit or distract to the pupils, thus limiting language learning. Fazzi (2020) also suggests that the museum could activate an anxious mood in the pupils as they are out of the classroom, their comfort zone where the processes of language learning and memorization usually take place. It should not be assumed that, when faced with such a different reality, the student will be able to practice language use.

- Temporal brevity and lack of sequentiality

Educational visits are short in duration and are not repeated over time but are offered months apart. This lack of sequentiality could jeopardize language learning (Fazzi, 2020). Precisely because it is a unique and unrepeatably event, more notions are given during a museum visit than they would be given in a classroom lesson, and this would lead to what is recognized as “museum fatigue”. Bitgood (2009) described it as the combination of elements such as physical exhaustion, saturation after repeated exposure to or consumption of homogeneous stimuli (e.g., a series of similar artworks, etc.), stress, information overload, stimulus overload, limited attention span, and decision-making. This might lead the teacher to consider program cuts, reduce the amount of objects and works to be presented, or have students take a break (Bitgood, 2009). The calculation of visiting times and a suitable arrangement of works are tools that the museum itself can use to minimize these common inconveniences not only in students, but also in visitors (Prete, 1993). Indeed, another issue is the “presentialist syndrome” whereby what matters is simply having been somewhere, rather than having learnt something from it. “Too often the need to promote the public’s approach to art is confused with encouraging, instead, a haphazard influx of visitors who, especially in the case of temporary exhibitions, crowd, more or less consciously, into what is advertised as the cultural event of the year” (Prete, 1993). Students passively consume information without actively engaging with the exhibits or critically thinking about the content. This approach can be harmful for students for several reasons, such as lack of engagement, surface-level learning (students focus on memorizing facts and information without fully comprehending their significance), limited personal connection. These critical aspects result in ineffective learning outcomes. Students may not develop a genuine interest in the subject matter, fail to retain information in the long term, and miss the potential for developing critical thinking, problem-solving, and analytical skills.

- Poor collaboration between school and museum

Within the museum, the teacher certainly has an active role, but it is the museum educator who must support the teaching, as they are more knowledgeable about both the place and the exhibits. Ruanglertbutr (2016) noted that 90% of the instructors felt less anxious after collaborating with the museum educator. 80% of the instructors agreed that the museum educator’s experience allowed for curriculum to be specifically targeted to ESL students while also serving as a role model for classroom teachers in terms of museum education methodology. The issue arises because the museum worker does not have a relationship with students and appears as a figure foreign to the classroom; therefore, the museum educator is not aware of the students’ needs and weaknesses. In many instances, there was a disagreement between teachers and museum educators on goals, content, and even understanding of students’ proficiency in foreign languages and subject-specific skills (Fazzi, 2018).

Another issue is that, for obvious reasons the teacher is prevented from spending much time inside the museum, and they may arrive unprepared (Fazzi, 2020). As Diaz (2016) further indicates, the greatest difficulties for teachers are those of a logistical nature, and they struggle to balance the difficulties encountered in museum education.

2.6. Effectiveness of museum education

This section will present research on the effectiveness of museum education. The studies presented within this literary review will consider various types of students, allocating from adult students, to adolescents, to a museum education project on the works of Carlo Scarpa. Museum education has important benefits for both students and teachers themselves, as shown in the cases of Ruanglertbutr (2016), AlAjlan (2021), and Fazzi (2021), which focused on adult students' language learning in a museum context.

Ruanglertbutr (2016) conducted a case study on the Basil Sellers Art Prize exhibition gallery, a type of art competition held every two years. There were no classroom programs presented in the 2014 exhibition, and teachers had to take unsupported guided tours. The participants in this case study included 15 teachers. As for the students, aged between 18 and 60, more information is presented in the following table from Ruanglertbutr (2016, p. 9).

Table 1
Institutions and Number of Students Participating in the 2012–2014 BSAP ESL Program at the Potter

Educational institution	English language course and level	Number of participants
Cambridge International College, Melbourne	General English, Intermediate	16
Cambridge International College, Melbourne	General English, Advanced	10
Trinity Foundation College, Melbourne	Academic English, English for Academic Purposes (EAP)	98
AMES Flagstaff, Melbourne	General English, Certificate 3 in Written and Spoken English, and Adult Migration English Program (AMEP)	100
AMES Footscray, Melbourne	Language, Literacy and Numeracy Program (LLNP)	16
Total participants		240

Figure 4 Ruanglertbutr, P. (2016). Utilizing art museums as learning and teaching resources for adult. English language learners: The strategies and benefits. English Australia Journal, 31(2), 3-29.

The research was qualitative (the opinions of students, teachers, and also educators present in the museum were collected) and quantitative (multiple-question, short-answer, and long-answer questionnaires were offered) (Ruanglertbutr, 2016). Eighty percent of the teachers found the experience very enriching for students' knowledge, especially for students with immigration or refugee backgrounds. The topic presented (sports) helped as it was more understandable to students and increased their interest (Ruanglertbutr, 2016). Indeed, by teaching with pictures, objects and

cultural artifacts, these teachers perceived themselves to be simultaneously cultivating students' knowledge about the role of museums in society and engaging students in authentic social and cultural experiences. Interestingly, the teachers also felt the presence of museum educators was important, and they were supportive of the museum pedagogy implemented by the teachers (Ruanglertbutr, 2016). Students, on the other hand, perceived the museum setting as an inviting and accessible place, as many of them were unfamiliar with it and had never experienced it before (Ruanglertbutr, 2016). As a result, students appreciated the contemporary artworks and improved their interpretive skills (Ruanglertbutr, 2016). During the visit, students showed a greater comfort level when employing literary devices like simile and alliteration. This visit was not only beneficial to the students' culture and language, but also led the majority of students to want to return to the museum or visit other museums in the future (Ruanglertbutr, 2016).

AlAjlan (2021), a teacher of the ESP Course at Kuwait University, suggested that his students visit the museum to improve their writing and listening skills. This choice was made because AlAjlan considered the course, which is based only on the materials and notions in the study book, to be limiting (AlAjlan, 2021). Of the 25 students enrolled in the class, 11 agreed to participate in the study. Since female students would need male approval, the study exclusively involved male students. Students were required to read the research information leaflet and sign a consent form (AlAjlan, 2021). AlAjlan's findings (2021), show that students were driven both by familiar and unknown objects as they learned how to use them and/or developed hypotheses about them without touching them. The unfamiliar objects inspired the students and the objects motivated them to learn how to use them, and/or to develop theories about them without having touched them (AlAjlan, 2021). The museum received positive feedback from all students, and those who participated found the trip to be both valuable and enjoyable. One student suggested that the visit would have been even more advantageous if it had occurred earlier in their academic journey, allowing for more time to contemplate and generate innovative ideas for their final project (AlAjlan, 2021).

Fazzi (2021) conducted a study on a 40-hour Italian L2 course offered by the Dante Alighieri Society of Venice in partnership with the master's in management of Cultural Heritage and Activities (MaBAC) at Ca' Foscari University of Venice. The use of izi.TRAVEL was piloted between October and December 2019. Participants in the course were mostly employed in or intended to be employed in the cultural sector. They were students of French nationality with a range of academic backgrounds and an Italian language proficiency between A2 and B2. The students were split into two groups, a beginner group (A2) and an intermediate group (B1-B2), and participated in a school-to-museum course in three Venice museums: Ca' Pesaro (International Gallery of Modern Art), Ca' Rezzonico

(Museum of the Venetian Eighteenth Century), and the Peggy Guggenheim Collection - in collaboration with museum staff (Fazzi, 2021). The two teams were required to create a final digital output on the izi.TRAVEL platform at the end of the trip, reflecting critically on their time in Venice and choosing the most intriguing details for digital storytelling. The caliber of the items the students produced demonstrates how the use of izi.TRAVEL between the class and the museum at the end of the Italian L2 course enabled them to use the language in an inventive, significant, and authentic way (Fazzi, 2021).

In another study conducted by both Fazzi and Lasagabaster (2020), the relationship between the use of CLIL in a non-formal environment for high-school students was explored. The study was the result of a collaboration between the University Ca' Foscari and the Foundation of Civic Museums of Venice, and the action research project lasted three years (Fazzi & Lasagabaster, 2020). The study aimed to develop a pedagogical framework to support the design and implementation of CLIL museum learning visits and examine students' attitudes toward the integration of CLIL and museum-based pedagogies and perceived learning outcomes. The action research project included Fazzi, the museum educators, upper secondary school teachers, and students from the Veneto region (Fazzi & Lasagabaster, 2020). The first- and second-year students (14–16 years old) of the Liceo Artistico and Liceo Linguistico and Scientifico school in Venice were the target audience for the nine-hour module. The module included in-school lessons (preparation: 3 hours), a CLIL museum visit to the Natural History Museum (2 hours), and in-school lessons (follow up: 4 hours) (Fazzi & Lasagabaster, 2020). The total of students was made up of 284 upper secondary students, 204 from liceo artistico and 80 from liceo linguistico, liceo scientifico. The latter only participated in the CLIL museum experience. All of the students were from the Veneto region, spoke the regional dialect, and were fluent in Italian. Two of the students in Group 2 were native Chinese speakers. The English level was mostly A2, with some exceptions of higher levels. Prior to this research endeavor, students' experiences with the CLIL approach ranged from having no experience to only taking part in one brief session, always in a classroom setting (Fazzi and Lasagabaster, 2020). The research methodology was mixed: at the quantitative level, questionnaires with closed questions, Likert scales and multiple-choice questions were used, while for the qualitative research, students' responses to the open-ended questions were analyzed (Fazzi and Lasagabaster, 2020). Findings showed that students had positive attitudes toward both factors, but Group 2 seemed to have reacted more favorably to both the overall CLIL museum visit and the usage of English as a FL in an extracurricular setting. According to Fazzi, the reason for this would be the direction taken by students in group two, namely linguistics, which involves more hours of studying a foreign language than art and science (Fazzi and Lasagabaster, 2020). Students felt attracted to novelty offered by the new museum setting were able to pay more attention. The CLIL

methodology used during the visit made the experience very positive, as students expected a boring visit, but with the techniques used, students felt more motivated. Especially, the students felt that they were using English in an authentic way, and this matured their self-esteem and self-confidence, despite an initial sense of anxiety before the visit (Fazzi and Lasagabaster, 2020).

In alignment with the project protracted by this thesis, the literary review also includes research conducted by Brenzoni (2003) on a museum education experience at the Carlo Scarpa Exhibition. The exhibition sought to draw attention to Carlo Scarpa's contribution to twentieth-century architectural culture. The educational project for the exhibition included three components: the illustration of an educational notebook to give teachers and students a summary of Scarpa's work; the illustration of a specific path through the exhibition by an educational educator by selecting some key thematic areas; and finally, the suggestion of a workshop to foster student creativity. Students were introduced to the architect's work through a variety of topics and a set of interpretive cues before engaging in a practical task that also served as a test of their knowledge (Brenzoni, 2003). After the tour, elementary school students were asked to create an exhibition room using a scale model, where they could contribute to the layout of the room and the positioning of the pieces. In order to imitate the paintings that would be hung, color photocopies of images - postage stamp size - of some works from the museum's permanent collection were given. Additionally, there were visitor statues and armiger statues to be put throughout the halls to represent a collection of sculptures. Everyone was then given a paper with a drawing for an exercise to be done in class that asked them to describe space by using warm colors for near forms and cool colors for farther away ones, or more subdued colors for less noticeable spatial differences (Brenzoni, 2003). The workshop for middle schools concentrated on hatch drawings, backdrops, chiaroscuro, contour, and visual perception. The kids were encouraged to arrange the pieces into a composition using simple geometric forms. The project involved assembling components using tiles with various surface finishes and colors, much like a jigsaw puzzle. When the teachers entered the classroom again, it was suggested that they have the students demonstrate using signs that highlight the various ways that the items were handled (Brenzoni, 2003). A scale model of Boggian Hall and materials created for the program for elementary school students were used with high school students. The organization of the road, the use of panels and shelves, supports, and exhibition structure were among the concepts that were emphasized. The students were given a "guided drawing" of a place within an architecture that needed to be finished during their visit to the museum. Students were instructed to fill it with pictures, sculptures, or other items and arrange them in the room. Therefore, during the visit, the students had to re-draw the dimensions (height, breadth, and depth) and then figure out the design (Brenzoni, 2003).

In conclusion, this literature review examined a range of studies that have contributed to the understanding of museum education and its impact on learning outcomes. The studies conducted by Ruanglertbutr (2016), AlAjlan (2021), Fazzi (2021), Fazzi and Lasagabaster (2020), and Brenzoni (2003) explained various aspects of museum education, including its effectiveness as an educational approach, the role of museums in promoting language learning, and the significance of cultural and linguistic factors in museum-based learning experiences. These studies provided the benefits and potentials of museum education as an effective pedagogical approach, and they included the significance of museums as dynamic learning environments that foster critical thinking, cultural understanding, language development, and community engagement. Further research in various areas of museum education is still needed, including the impact of specific museum exhibits, the effectiveness of different educational strategies employed in museums, and the evaluation of long-term learning outcomes. After addressing these gaps, the practice of museum education can be enhanced, and the potential of museums as educational resources can be extended.

3. The Negozio Olivetti and FAI

In this chapter a brief explanation of the Negozio Olivetti's showroom and history will be proposed (paragraph 3.1.). Then, an explanation of the FAI-Fondo Ambiente Italiano and its duties and responsibilities will be provided (paragraph 3.2.), together with a brief history of the association (paragraph 3.2.1.). Lastly, the educational efforts and the work between FAI and the Italian educational system will be outlined (paragraph 3.3).

3.1. The Negozio Olivetti

The Negozio Olivetti is located under the colonnade of the Procuratie Vecchie in St. Mark's Square in Venice. In 1957, enlightened engineer Adriano Olivetti (1901-1960) decided to renovate an old warehouse and turn it into an exhibition space for his most advanced typewriters. This challenge was commissioned to the Venetian architect Carlo Scarpa (1906-1978), who entirely redesigned the dark, narrow, original unit with an open-plan layout based on a creative, cutting-edge reorganization of the spaces, so as to reshape the volumes while making the most of the light and having a conversation with the decorative components⁸.

The result was an achievement in modern architecture. Carlo Scarpa restored the warehouse, equipping it with large windows overlooking the square, from which all the evocative power of the materials used can be perceived (Pennati & Piccinini, 2020). The storefronts are designed to be flush with the facade, without moldings, overhangs, or chiaroscuro (Albertini & Bagnoli, 1998). In particular, the materials are all typical of the Venice environment so dear to Scarpa: wood (of three types: African teak, ebony, and rosewood), water, Murano glass, Auresina marble, traditional Venetian stucco, and bronze from the statue of Alberto Viani. The amazing central staircase, which is suspended in space and is a genuine masterpiece of lightness and energy, is the structure's true stroke of brilliance. The two long galleries on the upper level, which house many tiny offices and a portion of the exhibition of ancient Olivetti typewriters and calculators, are likewise delineated by this rhythm⁹.

Inside Negozio Olivetti were exposed, from the end of the restoration projects (1958) until 1997, all the innovative typing machines and calculators that Adriano Olivetti's Ivrea based company created each year. However, the showroom was abandoned in 1997 and was turned into a tacky souvenir shop. Assicurazioni Generali, the building's owner, carefully renovated it and gave it on a concessionary basis to FAI in 2011 so that it might be made available to the public (Dina, 2005). The motivation behind the restoration of the shop was due to Assicurazioni Generali's adherence to two

⁸ FAI – Fondo Ambiente Italiano, *Negozio Olivetti - A 20th-century icon in St Mark's Square*

https://fondoambiente.it/negozio-olivetti-eng?_ga=2.16063155.483235919.1677748920-1006937722.1677709796

⁹ (ibid.)

main company ideologies: this project is not a one-off endeavor; rather, it is a part of the Generali Group's commitment to determining the most appropriate use for the several magnificent structures contained within its vast property portfolio (Dina, 2005). *Negozi Olivetti* underwent this restoration because of the close ties between Generali Group and Venice and the promotion of "Made in Italy" goods through a showroom in one of the most famous piazzas and in the process to raise the profile of Olivetti, one of the leading lights of the Italian economy.

- Carlo Scarpa

Carlo Scarpa was born in 1906, Venice and died in Sendai in 1978. He was an Italian designer and architect who was influenced by the materials, the landscape, the Venetian and Japanese cultures, and Modernism, and he officially started working as an architect-designer in 1926 (Casati, 2020). He achieved international success after World War II, later collaborating with the Milan Triennale, the Venice Biennale and MOMA in New York (Hewitt, 1998).

- Adriano Olivetti

Adriano Olivetti, a well-known figure in twentieth-century Italy, was born in Ivrea in 1901 and passed away in Aigle in 1960. His community-based social reform project, centered on the interplay between physical progress, technical efficiency, and the ethics of responsibility (Fondazione Adriano Olivetti, 2023). Between 1945 and 1960, Adriano Olivetti saw a period of great worldwide expansion for his company, whose symbol became the Lettera 22, exhibited at MOMA (Saibene, 2011).

3.2. FAI – Fondo Ambiente Italiano and its didactic purposes

FAI is a non-profit foundation established in 1975, using the National Trust as a model, with the aim of protecting and enhancing Italy's historical, artistic, and landscape heritage. FAI works to connect people with the Italian territory and cultural assets that may become FAI assets in the future. The organization promotes non-usual and eco-sustainable types of tourism and a leisure time focused on respecting nature and paying attention to culture¹⁰.

With the help of FAI delegations, sponsors, and volunteers, events are organized each year to raise awareness, encourage active involvement, and protect the landscape. Some of these events are *Giornate FAI di Primavera e d'Autunno*, *Sere FAI d'Estate*, and *Giornate FAI per le scuole*. During these events, different kinds of places known for their artistic patrimony in Italy are open to the public with organized guided tour. Being FAI a no profit association, it also promotes many membership

¹⁰ FAI- Fondo Ambiente, *A mission that is renewed every day*, <https://fondoambiente.it/il-fai/mission/>

programs from young students to single adults, to whole families. Of great importance are specific activities offered to school students through the Faiscuola program¹¹.

3.2.1. FAI history

FAI was born from the commitment of two women: Elena Croce (Naples 1915-1994), daughter of Italian philosopher Benedetto Croce, and her friend Giulia Maria Mozzoni Crespi (Merate, 1923-2020). Their idea was to recreate in Italy an association resembling the British National Trust. With the support of the architect Renato Buzzoni (1922-1996), the jurist and business executive Alberto Predieri (1921-2001) and the art historian Franco Russoli (1923-1977), the founding act of FAI was signed in 1975. From here, the first FAI properties to be safeguarded and restored began to be donated.

The first property owned by FAI was Cala Junco, at the western end of the island of Panarea; followed by the Monastery of Torba, a complex of Roman origin in the province of Varese, and the Castle of Avio, with an 11th-century keep at the foot of Val Lagarina¹². In 2003, a campaign was launched to identify the places Italians care most about and would like to save by voting for them in the *I Luoghi del Cuore* census. The first edition received 24,200 votes. In 2020 it will be more than 2.3 million. In 2016, FAI reached a total of 150,000 members, and there are about 3 million students involved within FAI, with more than 741,000 of them enrolled in FAI¹³. On the 25th anniversary of the *Giornate FAI di primavera* the President of the Republic, received in the afternoon at the Quirinale a delegation of FAI, led by President Andrea Carandini (Presidenza della Repubblica, 2017). To this day, there are 69 FAI properties saved throughout Italy. Almost 11 million people have visited them collectively. FAI Spring Days have reached their 30th edition. Nearly 4 million students have been involved in area awareness projects, and there are more than 10 thousand volunteers¹⁴.

3.3. FAI's educational efforts in Italian school system

The FAI organization is extensively interested in Italian schools, and every year, following to the indications provided by the Ministry of Education, it comes up with educational proposals for the discovery of Italy's artistic, historical, and landscape heritage¹⁵. FAI's proposed education is designed for schools of all levels, starting from kindergarten through high school. These non-formal education

¹¹ FAI – Fondo Ambiente Italiano, *Conoscere per amare. Vivi con noi una scuola fuori dalla scuola*, <https://fondoambiente.it/il-fai/scuola/>

¹² FAI – Fondo Ambiente Italiano, *Il FAI e l'amore per l'Italia. Nato da una visione, dal coraggio e da un pizzico di follia*, <https://fondoambiente.it/il-fai/>

¹³ FAI – Fondo Ambiente Italiano, *Una concreta idea di bellezza. Dal 1975 a difesa della storia, dell'arte e del paesaggio del nostro Paese* <https://fondoambiente.it/il-fai/storia/>

¹⁴ FAI – Fondo Ambiente Italiano, *Apprendisti Ciceroni. Un'esperienza di cittadinanza attiva*, https://fondoambiente.it/il-fai/scuola/progetti-fai-scuola/apprendisti-ciceroni/?_ga=2.2697520.148320790.1678089290-1231135035.1677756836

¹⁵ FAI – Fondo Ambiente Italiano, *Giornate FAI per le scuole. 21-26 novembre 2022*, <https://fondoambiente.it/il-fai/grandi-campagne/giornate-fai-per-le-scuole/>

activities lead students to study the landscape not as an abstract concept in books but as an asset to be respected, valued, and preserved.

Among the various projects bestowed by FAI on the school, there are:

- *Giornate FAI per le scuole*, a national event where exclusive school tours are possible, is led by the *Apprendisti Ciceroni*. Students can visit FAI places normally closed to the public and get closer to local culture and territory¹⁶.
- *Apprendisti Ciceroni*, a project started in 1996, involves 50,000 students annually. The children, with the help of FAI volunteers, can become guides for a day and accompany tourists to discover the landscape. The students' efforts are certified through a certificate of participation, through which school credits can be earned. The training of students, who are part of the *Piano dell'Offerta Formativa (POF)*, is designed as an ongoing experience that takes place throughout the academic year and specifically involves their field participation at public or private museum institutions, at events hosted by the territory, and at significant national FAI events¹⁷.
- *Iscrizione Classe Amica*, through class enrollment in FAI, a digital kit with benefits and opportunities for teachers and students is provided. Benefits for students include the following: apprentice tour guides are welcome to participate in the education project; Participation as a visiting class in the national event; discounted admission when visiting with the class at FAI properties and free admission when visiting individually; prizes are reserved for classes that submit the best entries for the national competition; benefits for the teacher: free admission to FAI properties open to the public; 1700 affiliated cultural places with discounts up to over 50%, to experience quality leisure time discovering Italy; reductions on admission tickets to events organized in the Beni FAI; exclusive visits on the occasion of *Giornate FAI di Primavera ed Autunno*; free subscription to FAI's quarterly newsletter¹⁸.
- "*Paesaggio? Cultura!*" The project consists of training and educational activities related to the theme of landscape aimed at students and teachers in schools of all levels¹⁹. Teachers can use a series of online seminar meetings provided by FAI that focus on Italian landscape of

¹⁶ FAI – Fondo Ambiente Italiano, *Apprendisti Ciceroni. Un'esperienza di cittadinanza attiva*, https://fondoambiente.it/il-fai/scuola/progetti-fai-scuola/apprendisti-ciceroni/?_ga=2.2697520.148320790.1678089290-1231135035.1677756836

¹⁷ Ibid.

¹⁸ FAI – Fondo Ambiente Italiano, *Iscrizione Classe Amica. Insieme ai tuoi studenti per la storia, l'arte e il paesaggio*, https://fondoambiente.it/il-fai/scuola/progetti-fai-scuola/iscrizione-classe-amica/?_ga=2.2697520.148320790.1678089290-1231135035.1677756836

¹⁹ FAI – Fondo Ambiente Italiano, *Paesaggio? Cultura!*, https://fondoambiente.it/il-fai/scuola/progetti-fai-scuola/educazione-ambientale/?_ga=2.36301088.148320790.1678089290-1231135035.1677756836

Italy. In addition, there is an e-learning platform for teachers, with a certificate given after 15 hours of training. With the platform, lecturers can use the material they need for the topics to be addressed. For the latter, an e-learning platform (*Classe AIS—Attività Integrative per gli Studenti*) is provided as part of civic education lessons. There are modules with documents and videos on the topic of landscape. At the end, there is a certificate for 7 hours of training. In addition, classes will enter a competition on landscape transformation: they will try to imagine how the landscape will change in the future.

One of FAI's main goals is "to break down any physical, sensory, and cognitive barriers that limit access to culture. Visitors with disabilities enter all FAI properties open to the public free of charge by presenting their ANMIC, "Associazione Nazionale Mutilati e Invalidi Civili"²⁰. On the site are all the FAI places that are part of this initiative, and through the links you can find downloadable fact sheets for users with cognitive disabilities. "This is possible thanks to specific training for our staff and a facilitated reading guide, written in accessible languages, which contains various educational materials dedicated to the spaces of the property and what they contain"²¹. In chapter 5, focused on methodological research, an analysis of the cards for people with cognitive disabilities specifically for the Negozio Olivetti will be presented.

For deaf people, there is the project "*Sentire l'Arte*," a project promoted by FAI in collaboration with ENS (the Ente Nazionale per la Protezione e l'Assistenza dei Sordi Onlus), the Regional Council of Lombardy, "which was created in the wake of the Convention on the Rights of Persons with Disabilities, adopted in 2006 by the United Nations, in order to experiment with modern tools, technologies, and proposals capable of bringing deaf people closer to places of art, promoting accessibility, and promoting enjoyment of the widest possible public cultural heritage"²²; The project is active at Villa Collezione Panza (Varese) and Villa Necchi Campiglio (Milan). In these two-house museums, it is possible to organize, upon reservation, visits for groups led by guides with specific training in LIS (Italian Sign Language) and holding a degree in art disciplines.

²⁰ FAI – Fondo Ambiente Italiano, *Accessibili a tutti. La bellezza è un diritto comune*, https://fondoambiente.it/il-fai/beni/accessibilita/?_ga=2.199895470.148320790.1678089290-1231135035.1677756836

²¹ Ibid.

²² Ibid.

4. The study

In the previous chapters, the literary review of the CLIL methodology and the effectiveness of didactics in the museum were discussed. In this chapter, the study accomplished in the Negozio Olivetti will be described. The aims of the study were to explore the pedagogical potential of the space, identify the challenges and limitations faced by the educators, and propose innovative strategies for creating a museum-CLIL activity. The chapter will first describe the context of the study (paragraph 4.1.), then the research questions and the methods will be proposed (paragraphs 4.2. and 4.3.). Paragraph 4.5. will be devoted to the results collected during the research, which will be then discussed in paragraph 4.6.

4.1. Context

The study was designed during an internship experience that the researcher carried out in a museum as part of her Master's degree studies. The research topic was strictly connected to her interest in experimenting some CLIL teaching in an informal language learning setting.

The internship took place in the Negozio Olivetti, where the researcher entered as a hostess/info-guide. Giving her role, she was not allowed to lead teaching activities in the museum. She decided therefore to investigate the learning affordances of the museum where she was working, with the aim to understand whether and how it would be possible to integrate CLIL-based activities with the current museum's pedagogical programme.

Between the months of April and November 2022, the FAI inaugurated the exhibition "Lucio Fontana/Antony Gormley", curated by Luca Massimo Barbero. The exhibition was a collateral event of the 59th International Art Exhibition - *La Biennale di Venezia*. As thoroughly explained in the 3rd chapter, Negozio Olivetti is the original showroom for Olivetti machines designed by Carlo Scarpa and during the exhibition it hosted a close and refined conversation between the works of the two artists: drawings by Lucio Fontana, created between 1946 and 1968, and works on paper and sketchbooks by Antony Gormley, along with a selection of sculptures by both artists. The spatialism movement and the relationship between space and the human body was complemented by the architecture of Carlo Scarpa, which emphasized and enhanced the forms and colors of the exhibited works. By the desire of Antony Gormley and the Lucio Fontana Foundation, and thanks to the contribution of Associazione Arte Continua and Galleria Continua, the exhibition was free of charge. Normally, Negozio Olivetti is not a heavily visited place, but without an entrance fee, many tourists were able to enter out of curiosity, resulting in an increase in the total number of visitors.

4.2. Research questions

The research questions addressed in this study were:

RQ1: What are Negozio Olivetti's affordances in relation to CLIL-based activities requirements?

RQ2: What kind of CLIL activities could be implemented in that space?

4.3. Methods

In this research project, the suited method chosen to obtain data was autoethnographic research. This is "a research method that uses personal experience ("auto") to describe and interpret ("graphy") cultural texts, experiences, beliefs, and practices ("ethno")" (Adams et al., 2017, p. 1). A researcher uses the methodological techniques of both autobiography and ethnography to produce autoethnographic research, making autoethnography both a research process and the research product (Ellis et al., 2011). Only in the 1970's autoethnography formally appeared as a method of research and data collection, as the methodology of ethnography was being frequently used to describe both the participants' experiences and the researcher point of view. Then, during the 1980, researchers kept advocating for the importance of personal narrative and storytelling, as using these research techniques broadened the researcher's role during a study, illustrating their perspective, and went against traditional and obsolete methods (Adams et al., 2017). In particular, what changed was the opinion on the researcher, who couldn't be considered as an innocent and completely objective observer anymore.

The most prominent positive features of autoethnography are that it allows to have an insider point of view on the researcher's lived experience (Foster et al, 2006). By using autobiography, the researcher is allowed to enter into the private world of the participant, whose thoughts, private processes and phenomena are clarified (Pavlenko, 2007).

On the other hand, autoethnography involves limitation and critical aspects, which should be considered. Autoethnography has faced criticism and debate within the research methodology due to its departure from the traditionally dominant use of objective positivism. The research method's legitimacy was mined and caused tension among the researchers because choosing to write about one's own experiences can be seen as shifting the focus away from participant experiences or the central topic of the research, potentially raising ethical concerns. Therefore, careful consideration of ethical issues is essential when considering the use of this method (Forster et al, 2006).

4.4. Research tools

At Negozio Olivetti, the methods available for the qualitative data collection included audio diaries, a written logbook, thoughts annotations, pictures, and the collection of pamphlets. In the course of the research, it was chosen not to conduct interviews with random individuals or the staff working in Negozio Olivetti, rather to focus on creating a didactic unit and exploring personal thoughts about the place. While the staff members were helpful in providing information and assistance, interviewing them specifically about the creation of the unit was not deemed appropriate as their expertise lay more in administrative and guided tour roles rather than educational ones. Additionally, due to the high volume of people present in the shop, it was not feasible to interrupt the work to conduct interviews with staff members or visiting classes. Therefore, observation and information collection were the primary methods of gathering data.

In order to answer the two research questions, data collection was carried out using the following tools:

a) fieldnotes

A paper notebook was kept in which the researcher briefly jotted down bullet-point lists of her observations. After the end of the workday, the field notes were reviewed, and audio diary was recorded so as to include further details about the museum internship experience. The personal instructions given for preparing the diary were:

“Record thoughts on the current situation every weekend when working, in either Italian or English. Record the diary at least once a week. Write reflections and thoughts the evening after the workday or the day after at the latest. Use the chosen prompts as bullet points for personal reflections. Recordings should be done on Sundays, utilizing notes taken throughout the day to recall significant events that prompted reflection.”

The transcription was done on the same evening, allowing to have the collected information at hand for consideration without having to listen to the audio again. The reflections were written on Mondays or Tuesdays at varying times, with only one transcription done on Wednesday due to the fact that the researcher worked from October 29th to November 1st during the All Saints' weekend. Starting from October 23rd, a document by Crozier and Cassell (2015) was read, leading to the introduction of a personal prompt sheet into the diary. This implementation contributed to enhanced organization of audio diaries and facilitated the structuring of thoughts.

“How much time did you dedicate to creating the lesson based on the didactic museum? Have you been able to do your ordinary job and, at the same time, take notes on the interesting situations you have been through? How helpful is your internship circumstance in the realization of a FL lesson? Your opportunities for training and learning today? How much support did you get from those around you? How easily have you fitted into your roles of internship worker and active researcher? Have you been able to use some of the didactic skills that you have been working on? Whether or not you feel stressed (and why/why not)? Your workload? Any other issues you would like to talk about?”

b) photographs and commercial resources:

Photographs of the Negozio Olivetti were taken upon FAI’s authorization for reuse for study purposes. In addition to the photos, exhibition fliers were also collected containing a map of the museum space and gathered information on an existing educational learning unit within the Negozio Olivetti.

To gain deeper insights and engage in self-reflexivity, the researcher decided to adopt an autoethnographic approach, which allows for an intimate exploration and reflection on lived experiences, perspectives, and interactions within the museum space.

4.5. Results

The main goals of this analysis are to explore the pedagogical potential of the space, identify the challenges and limitations faced by the educators, and propose innovative strategies for creating a CLIL curriculum. By examining the diverse activities and resources available, it will be possible to identify the affordances and constraints that influence the development of effective CLIL lessons within this compact yet historically significant environment.

4.5.1. Issues concerning the data collection

According to the data, the major challenges encountered during the data collection process were attributed to the presence of a substantial influx of tourists and the inability to conduct interviews due to the colleagues not possessing expertise in education, but rather serving as guides. The obstacle originated from an ongoing event that coincided with the internship duration. Typically, entrance fees are required for unrestricted access to Negozio Olivetti, accompanied by brochures offering a concise orientation to the premises. These entrance fees are reduced for FAI members, residents of Venice, individuals below a certain age threshold, or those with disabilities. However, during the period concurrent with the Venice Biennale, spanning from April 2022 to November 2022, the Negozio Olivetti hosted Antony Gormley’s exhibition in conjunction with the works of Lucio Fontana, as part of the Biennale’s collateral event initiative. Gormley explicitly stipulated that his collection should be publicly viewable at Negozio Olivetti without charge. Consequently, the open space remained

accessible to the general public for a duration of nine months, with Gormley's and Fontana's works partially replacing the exhibited typewriters. This circumstance led to a significant influx of tourists, resulting in daily visitor numbers not falling below 300, thereby complicating the anticipated straightforwardness of the data collection process.

As consequence, a recurring theme observed in the diaries was the expression of feelings associated with stress and anxiety. This particular theme emerged prominently and was a focal point in 10 out of the 11 collected audiodiary entries. In these instances, it was consistently articulated the experiences and emotions related to stress and anxiety, underscoring the significance of these feelings within the context of the diary entries.

“Unfortunately, I don't have any other to share today, as I did not work as much as I would normally do, and at the moment I am too stressed with learning the new terminology in both English, German and Spanish... I hope that in the next weeks more and more questions will arise, and with them, my notes and thoughts.”

“This is because I was really so tired because of the day I had spent, I also had my head in the clouds, and actually the biggest issues came out in the prompt sheet rather than in the free speech part (...) today we got a tourist group of 40 people, but they were not students, and we had to make half of them wait outside. There's been a lot of noise and complaints that have shaken me a little.”

“I feel stressed because I am scared that I am not doing enough, or doing everything that is in my power. Sometimes I am so tired after working that even doing the audio diaries is difficult for me. And even then, working on writing my thoughts, adding everything... It's stressful.”

The second challenge stemmed from the absence of educational assistance offered by colleagues. It is noteworthy to highlight that all personnel engaged in the oversight and operation of *Negoziio Olivetti* demonstrated remarkable friendliness, kindness, and willingness to facilitate, contributing to a valuable learning opportunity. Nonetheless, within the premises, a dedicated figure responsible for educational planning of the exhibition area was lacking. Presented below is another passage excerpted from the diary:

“Unfortunately, I receive very little support from the people around me at the moment. None of my co-workers have any experience working in an educational institution. In addition, there are always two of us, and we have to handle endless waves of tourists (...) This makes me feel very stressed and doesn't make me feel like an active researcher, on the contrary.... Sometimes I really think I'm just a pretty face pretending to do my job.”

Another major limitation that was experienced during the research was the impossibility of having a class group on which to test the teaching unit, to ensure its functioning and success among students.

“Unfortunately, my great insecurity in front of this lesson was the fact that I do not have at the moment a class on which to try my CLIL lesson and my Museum Didactics lesson. I can’t even have the chance to make a comparison with half of the class, offering a traditional lesson and a lesson on the principles of museum teaching to see the differences. Since I have only qualitative data and very little quantitative data available, I cannot essentially objectively evaluate my lesson on the *Negozio Olivetti* and experiment it on someone. I believe that this is the greatest source of stress for me, and for this diary: not having an external response, if not that of my thoughts and fears.”

4.5.2. Witnessed educational events

In this paragraph, two types of educational units will be presented that were observed within the *Negozio Olivetti*. To protect the privacy of the individuals involved and due to the fact, that, as specified in the previous paragraphs, it was not possible to participate in or conduct tourist guides and consequently, no interview with the teachers or students could be conducted, only indicative data will be provided.

First, a CLIL didactic unit in the museum was reported in the diary:

“The lesson was a CLIL lesson about Carlo Scarpa architecture by *Negozio Olivetti*, however I have noticed some negative points. The lesson was entirely made in Italian, the spoken language was Italian. I asked some information to the EFL teacher and they told me that this was the CLIL lesson mandatory for the fifth year students. It made me think a lot, that maybe this lesson was made like that because of the low language capacities of the students, or either that the teacher did not want to do something too demanding for the students. The lesson was also promoted in a very traditional way, the teacher was talking and the students were listening. Some students in the back were left behind, they were just chit chatting among them. I think it was made in a careless way, and not very endearing to look at.. The students loved to take pictures, and some students even started to sketch some parts of the shop, them being from *liceo artistico* (ex. the staircase, the *murano* glass floor). I started to think about involving technology and taking pictures in a didactic unit. Students nowadays love taking pictures, and there are lots of social media like *Be Real*, *Instagram*, *Tik Tok*, which help the students to connect and share their stories. And I think that a good unit could be a unit that is based on the pictures that the students take. It was a good thing to see, it was eye-opening. I understand that sometimes, even if you have the best intention of sharing something with your students, it doesn’t really go that well if you just stay by the traditional lesson.”

A specific extract addressing these concerns was extracted from the research and subsequently presented:

“How helpful is your internship circumstance in the realization of a FL lesson? In this case it was very important, because I faced the reality of a situation. It was quite strange to see this CLIL lesson done in Italian. It also gave me a nostalgic feeling, as I took part in many lessons made at different museums during highschool, and I paid attention only because there would have been a test later. I wasn’t actually enjoying what I was seeing. It was sad.”

The second educational event witnessed in the data was an initiative named “A Slot to Illuminate Piazza San Marco” focused on families for educational engagement. Families could reserve this workshop via the Negozio Olivetti website. The initiative aimed to explore the connection between Negozio Olivetti and Piazza San Marco. It began with a guided walk explaining the square’s history and architecture. The experience continued inside the Negozio Olivetti, where families engaged in a treasure hunt, uncovering materials and the interplay of space by Scarpa using light. It is reported in the data an opportunity for the researcher to join a guided tour for two young children, aged 5 and 6, who were accompanied by their families.

“The children were having fun and my co-workers allowed them to use the typing machine and this is very nice because the kids were really shocked by it. It’s quite funny because it makes you realize that these children are really from another generation. I was born in 1999, and I was quite used to typing machines, and I used to write on my grandma’s typing machine when I was a toddler. So I actually know how a typing machine works, but the children were so shocked when they pressed a letter and the same letter appeared on paper. They made me realize how much objects are an important part of a didactic unit. Upstairs the children started creating something with clay, shoe boxes, pencils and markers that were provided by the Negozio Olivetti. It was really nice, because the children tried to represent what they saw that day and what they found interesting. Moreover, the children could take their tiny works of art home.”

Even if it is reported that the event observed was of great interest, it is also remarked that:

“Today it was a very nice experience, although I don’t think I will use anything that I saw for my students because this lesson was for children. It was not an EFL, just an Italian lesson for children on art. However, it was nice to see how adaptable a museum can be. You would never imagine bringing children into a museum like Negozio Olivetti.”

4.5.3. Considerations for teaching affordances and upsides during museum visits

In the data entries, the Negozio Olivetti compact space can be considered an advantage for the class management, and its narrow spaces can still be enlarged by using the outside space of it. It is reported that:

“Starting from the outside and not from the inside of the space: In this way, the small space of the shop could be enlarged and positioned within a spatial and historical reality.”

Also, even if it is reported that there is a limit number of 25 visitor inside the Negozio Olivetti, in the data it is explained that:

“If there are more people, do you let them in? For the second question, it depends on how many more people there are. Five more people doesn’t make too much of a difference, but if the guided group starts to become 30 or 40 people, then it definitely needs to be separated. This fact, of the separation of the class group, worries me quite a bit because it could actually happen, but in the end a class is never more than 30 people.”

It is also noted that, being Negozio Olivetti a narrow place, the students can be let wander free in the space, above all if the class is constituted by less than 15 students. In that case, it is not even needed to book a guided tour or the whole shop space.

“I think it was a classroom that was part of something because there were just 15 students, even less – maybe 12, either 12 or 15 students. (...) They stayed inside at least one hour and a half because the teacher first told the students some history about the shop and made a kind of guided tour of it by himself. Then he let them wander free, and the students took a lot of pictures, some even sketched the Negozio Olivetti, and they tried to sketch, for example, the entrance door, which is very particular because it is like the doors you can find in Japanese ancient houses”

From the analyzed diaries it becomes evident that Negozio Olivetti closes to the public for an hour, both to proceed with the guided tour and to control of the flow of tourists within the space. Here it is reported the information from the website:

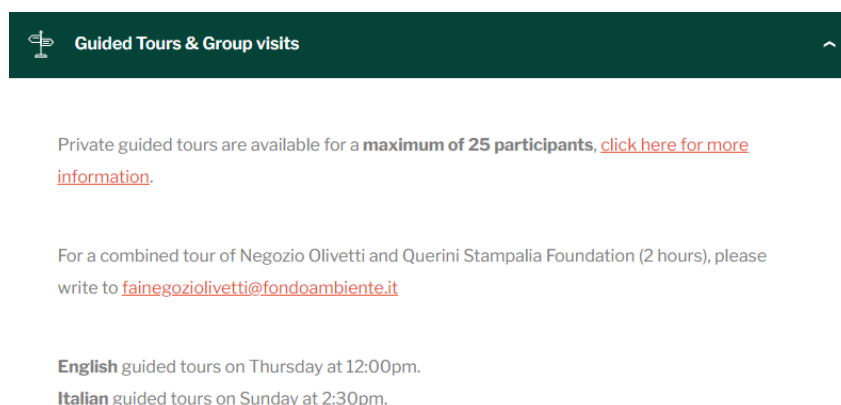


Figure 5 Negozio Olivetti, Un'icona del Novecento in piazza San Marco, <https://fondoambiente.it/luoghi/negozio-olivetti> (2023)

It is also noted that, even if the Negozio Olivetti does not have facilitating accesses for tourists with disabilities, it documents the lack on its website and offers an alternative. Furthermore, guide dogs and assistance dogs with a training certificate for accompanying individuals with disabilities are allowed, always on a leash.

It is worth noting that the Negozio Olivetti is an integral part of the “Bene FAI per tutti” project, which encompasses an educational module accessible for download from the website. Additionally, within the premises, a guide tailored for tourists with specific needs seeking to explore the FAI property has been meticulously crafted. An entire data entry was devoted to the gathering of more information about the project.

“Today I have discovered that the Negozio Olivetti has a different kind of guided tour for people who have cognitive disabilities. It means that the FAI - Fondo Ambiente Italiano agrees to an initiative in which it’s possible to help people who have physical and also cognitive disabilities and give them guided tours suited for them. I got several sheets on a guided tour for children, who have for example down syndrome or autism, or other types of cognitive disabilities. I discovered this because I was with my supervisor today and she gave them to me. Basically these sheets have lots and lots of images and easier exercises or even games. They explain things with pictures, even who are the people shown in the shop. It made me think a lot because I also remember that many museums right now have something for people who have disabilities, or autism, or similar pathologies.”

In order to study the guided tour better, it was also introduced a calculation for the Gulpease Index of the text in the collected data. This index is a metric utilized to assess the readability and comprehensibility of written content. By employing specific formulas and parameters, the author quantified the Gulpease Index as a means of evaluating the text’s linguistic complexity and accessibility.

“I wanted to calculate the Gulpease index of certain parts of the text, and it turned out to be grammatically very easy, but culturally complicated. This means that we are obviously dealing with a subject that is not part of general culture and not very intuitive, and it was simplified in order to become as understandable as possible (...) It is, however, an excellent basis from which to start and a teacher can modify it for an older student.”

Here it is presented an extract from the guide, which bears a sensorial map of Negozio Olivetti:

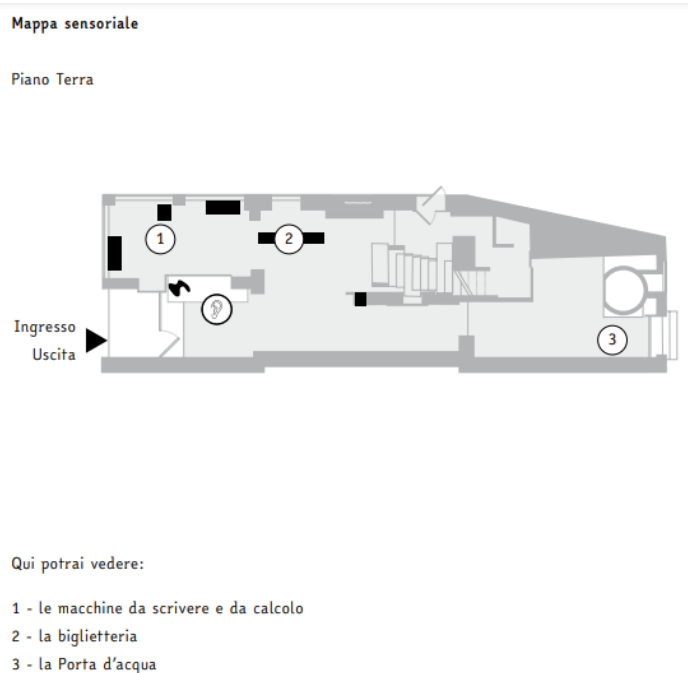


Figure 6 Il Negozio Olivetti, Guida “Bene FAI per tutti,
https://labilita.org/wp-content/uploads/2020/09/2848_f2_Negozio-Olivetti-Venezia_07_DEF.pdf (2020)

4.5.4. Considerations for physical and travel limitations during museum visits

In the collected data about Negozio Olivetti, limitations were observed. A recurring thematic thread within the diaries revolved around the city of Venice and its challenges regarding accessibility for classes and students. This recurring motif was notably featured in the narrative of 9 out of the 11 audiodiary entries that were gathered. The consistent prevalence of discussions related to Venice’s accessibility issues underscores the significance of this topic in the reflections and experiences documented within the audiodiary data. Here will be showed some extracts:

“This is a question we should take into account: How long does it take for us to bring students into a place? Because this is something that people do not reason a lot about, but it is a procedure in which you have to book, find places and transportation ways to bring students from their class to the Negozio Olivetti.”

“The fact is that I find it very interesting, and I started to realize that I can’t really bring my students to a place like Negozio Olivetti in Venice, making them move so much, and right now I’m just talking about making them move from Mestre. But let’s imagine that I will have to bring them there from Bologna, my residence, my real residence, or from Padua or from Bassano del Grappa. Let’s say I can’t just bring them there and create a unit on Negozio Olivetti and then just let them wander around, so it’s very nice to find something that we can also add to our visit.”

Simultaneously, the Negozio Olivetti poses difficulties for students with physical disabilities, mainly attributed to the presence of steps segregating the internal spaces. Here will be reported both diary entries about the issue and images take in the place for further clarification.



Figure 7 Pictures of Negozio Olivetti's staircase (2022)

“There is still one thing to consider: the problem of taking a pupil with a debilitating physical disability for walking on a field trip to Venice is not the Olivetti Store. But Venice itself. A city with so many bridges is certainly a challenge for the student who is unable to walk. So I decided to read up on this further, and I found some very interesting information on how to get around these problems in the city of Venice.”

“A person came with their wheelchair today, and Negozio Olivetti has a staircase that is very artistic but not suitable for people with physical disabilities. Differently from places like the Biennale, or other museums such as Palazzo Ducale, Peggy Guggenheim collection, Punta della Dogana, Palazzo Grassi, Negozio Olivetti can’t help people with physical disabilities, like people who can’t walk, because the staircase was built to be artistic, not to be helpful for people with disabilities. Even on the website, it is written that these people will have to stay downstairs. If there is not a caretaker, they must stay downstairs. This made me think a lot: it’s very possible to have a student who has physical disabilities and can’t walk. And in that case, how can I include the student in the visit? I will probably have to leave him downstairs, and how can he follow the lesson and take part in the activities? How can I integrate them and not make them feel left out?”

Another issue encountered in the data is that of a prudent consideration should be given to augmenting the planned excursion with supplementary components.

“If I have to bring my students here, I must and absolutely have to create an itinerary for them, maybe bring them to the Peggy Guggenheim collection, maybe bring them to the Biennale to see the

Sculptures' Garden, which was made by Carlo Scarpa, or create something else. That's something I will have to work on, absolutely."

"So I can't take students to Venice just to show them the Negozio Olivetti. It's necessary to create an itinerary, and also to understand if this itinerary can be part of a CLIL teaching unit. PROS: You could create a very nice route on certain sites or museums in Venice with specific activities in CLIL. It would be something exciting to do. CONS: There would still be a lot of organization needed, not only finding materials, but also planning routes, booking reservations in museums. You should prepare a large number of pre-show lessons. In addition, students may find themselves going into burn-out because of how much information is given to them. Above all in a foreign language. Creating an extensive CLIL lesson would be the best recipe for a disaster."

4.6. Discussion

The results will be now discussed in relation to the two research questions.

RQ1: What are Negozio Olivetti's affordances in relation to CLIL-based activities requirements?

By the analysis of the space, it is possible to notice some significant limits which may increase the difficulties in the creation of a CLIL didactic unit in Negozio Olivetti. The first limitation is related to the city of Venice, since the place is located in Piazza San Marco, heavily visited by tourists and only accessible by a 30–40-minute walk or by the *vaporetto*. There are thus multiple difficulties to consider: the cost of taking a class on the *vaporetto* to reach Piazza San Marco, the challenge of keeping the class under control during the walk to the Negozio Olivetti or the fact that visiting the Negozio Olivetti may be exclusive to non-local classes. Therefore, if a trip to the Negozio Olivetti is organized, it would be advisable to add other itineraries to create a meaningful educational journey. For example, a simple web search offers various tours focused on Carlo Scarpa's architecture in Venice. Again, the main problem here would be mobility through the city of Venice in the case of disabled students, but one could also carve out a visit to the Fondazione Querini Stampalia, which is close to Negozio Olivetti and was also designed by Carlo Scarpa.

This limitation is connected with another challenge present both in Venice and within the Negozio Olivetti, namely that neither location is easily accessible for individuals with physical disabilities. Venice poses a challenge for teachers dealing with students with physical disabilities; however there exists a website specifically created to facilitate visits to Venice for individuals with this kind of difficulty, where information is provided on how to travel safely and comfortably in Venice, even if one has some debilitating health issues, and a map of wheelchair-accessible areas in Venice is provided.

At the same time, the *Negozio Olivetti* presents challenges for students with physical disabilities due to the steps that separate the spaces inside. These were used by architect Carlo Scarpa to divide the areas of the shop and can be found at the entrance, to access the back room, at the beginning of the two walkways, and before the hall at the end of the left walkway. Moreover, a clear issue is the central staircase that connects the lower floor to the upper floor, which hinders the transportation and accessibility for disabled people. Unfortunately, it is not possible to use an elevator or a stair lift within the structure. This may preclude students with physical disabilities from having a holistic experience inside *Negozio Olivetti*.

After examining the challenges faced at *Negozio Olivetti*, it's important to highlight the advantages of the space and how they can be used to create an effective CLIL-based museum unit. One key benefit is the compact size of *Negozio Olivetti*, which helps prevent students from getting tired of the museum experience. This relates to Bitgood's theory (2009, see section 2.4) about museum fatigue, which suggests that extended exposure to museums and intense cognitive engagement can hinder learning. However, in the case of *Negozio Olivetti*, this concern is lessened for a few reasons. First, the task is limited to one hour, which naturally limits the exposure time. Second, the small space discourages aimless wandering and keeps the focus on specific objectives. Third, the task itself is well-defined, which enhances cognitive clarity and engagement.

Moreover, to further address the issue of potential museum fatigue, pre-visit preparation can be conducted within the classroom environment. This proactive measure serves to lower the effects of prolonged museum engagement, ensuring that students remain receptive throughout their visit. Unlike the Venice Biennale or the Peggy Guggenheim Collection, the confined spatial layout of *Negozio Olivetti* facilitates educators in proposing purposeful tasks. This compactness allows a more manageable and coherent learning experience, with a select number of exhibited works which are interrelated. This focused approach helps educators in guiding students through a cohesive exploration of the subject matter.

Fazzi's (2020) perspective on the learning context, such as issues related to background noise and the presence of other visitors that can potentially hinder the learning experience emphasizes the necessity of an environment suited for learning. Remarkably, *Negozio Olivetti* offers a solution in by designating a specific hour during which the shop is closed to the public and can be exclusively reserved for classes. This arrangement bypasses the challenges of background noise and visitor interference, thus optimizing the learning context and fostering enhanced concentration and comfort for students. Moreover, due to the small space, teachers can have better control over their students and allow them to move freely without the anxiety of losing them, something that would not be

possible in much larger and more dispersed space unless accompanied by a second supporting teacher or a museum educator.

Even if the physical limitation cannot be overcome, the *Negozio Olivetti*'s staff and FAI association grant free entry and plenty of help for people with physical disabilities. The availability of educational units from the "Bene FAI per tutti" project enhances inclusivity for students with cognitive disabilities. Pamphlets and maps provided inside the *Negozio Olivetti* can be incorporated into the CLIL material, offering valuable information about the shop's history and architecture. These materials could also include language activities and tasks related to the content of the museum. By proactively preparing CLIL materials, teachers can ensure that students have a well-rounded learning experience, with opportunities to practice English language skills and learn the specific subject matter of the *Negozio Olivetti* in a better way. The importance of considering disabilities in museums is highlighted by studies like Lidwell et al.'s exploration of universal design principles (2003). They promote accessible and inclusive museum spaces, which align with *Negozio Olivetti*'s 'Bene Fai per tutti' initiative, emphasizing its role in integrating universal design. Additionally, research by Graham et al. (2017) underscores the value of museums as engaging spaces for individuals with cognitive disabilities. This research supports the idea that initiatives like 'Bene Fai per tutti' align with the core principles of CLIL (Content and Language Integrated Learning) and inclusivity. By embracing 'Bene Fai per tutti,' *Negozio Olivetti* enhances its educational offerings and reaffirms its commitment to a comprehensive and equitable learning environment.

Regarding the educational affordances and resources that had been witnessed in the data, it is important to mention both the positive and negative aspects encountered during the observation of the two reported didactic units in the museum.

A student group, consisting of 26 fifth-grade students from an art high school in Venice, was led by two teachers – one responsible for language and the other for the subject matter – during their visit to the *Negozio Olivetti*. Despite being a CLIL lesson according to the diary, the instruction was conducted exclusively in Italian, following a traditional teaching methodology. This approach, however, appears to deviate from Meyer's (2017) established CLIL principles, which emphasize multimodal teaching, comprehensible language input and output, and the incorporation of scaffolding techniques. The decision to employ the students' native language for a CLIL lecture at the museum raises questions about the effectiveness of English language acquisition. The vast collection of materials and objects in *Negozio Olivetti* had a rich Art History vocabulary that appeared underutilized when presented only in Italian. This was especially noticeable in Venice, a city known for its multilingualism and tourism, where using English could have aided Art School students in their

learning process. The absence of a preparatory phase and a reliance on traditional teaching methods, which seem to prioritize passive learning (teacher-centered instruction), contradict the principles of task-based learning and may lead to less effective learning outcomes. The students' apparent lack of focus and susceptibility to distraction during the explanation further highlight the limitations of the teacher's approach. Based on these observations, it's clear that the teaching method used does not align with Meyer's (2017) principles for a successful CLIL (Content and Language Integrated Learning) lesson. The absence of multimodal instruction, clear language use, structured support, and the presence of distractions and traditional teaching methods together suggest that the learning experience may not have been fully optimized.

Furthermore, it also deviates due to the predominant use of the Italian language. Although CLIL scholars do not exclude the use of the L1 during CLIL activities, they state that L2 should be the working language during the activities (Meyer, 2017; Escobar Urmeneta, 2019). This implies that scaffolding strategies are integrated in the lessons so that contents and cognitive demands are made comprehensible to students. Serragiotto (2003) and Bier (2018) emphasize the potential for enhancing both Basic Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP) through CLIL. This deviation raises concerns about the extent to which these language development aspects were effectively fostered during the instructional process, given the substantial use of Italian. Furthermore, CLIL educators should remain cautious to avoid the following pitfalls: overemphasizing linguistic components at the expense of subject content, employing traditional learning methodologies that hinder language exchange among students, and neglecting the cultivation of students' literacy. In particular, failing to focus on subject-specific vocabulary or text types, such as distinguishing between composing a short essay and crafting a lab report, may impede the comprehensive language and content integration that CLIL aims to achieve (Escobar Urmeneta, 2019). The teaching approach employed during the visit to *Negozio Olivetti* raises questions about its adherence to key CLIL principles and its effectiveness in fostering both language and content development. The inclusion of Italian and the omission of specific strategies to enhance BICS and CALP may limit the holistic educational experience that CLIL is designed to provide.

During the internship at *Negozio Olivetti*, there was an initiative called "A Slot to Illuminate Piazza San Marco", an educational project aimed at families. The workshop was open to family groups and not classes, and it could be booked through the *Negozio Olivetti* website. "A Slot to Illuminate Piazza San Marco" is designed to explore the interplay between the *Negozio Olivetti* and Piazza San Marco, and the experience begins with an overview of the square's architecture and its history. The journey continued inside the *Negozio Olivetti*, where families took part to a treasure hunt

to discover the materials and the juxtaposition of solid and empty volumes through which Scarpa shapes the space, aided by the skillful use of light. Following the tour, each family received a dedicated kit to recreate their own version of Piazza San Marco or the Negozio Olivetti in four dimensions.

An opportunity was given to assist in a guided tour specifically designed for very young children. In that encounter, there were two young boys of 5 and 6 years old respectively, and their families were following closely, taking care of the children and ensuring that they were engaged and not disruptive. As underscored by Prete (1993) and Fazzi (2018), the scope of museum activities has transcended the conventional notion of mere visits, evolving into a web of immersive workshops designed to facilitate hands-on exploration across diverse techniques, materials, surfaces, and hues. This transformation also includes a range of scholarly seminars and interactive sessions. Complementary materials, including informative brochures and evaluative questionnaires, are disseminated, fostering informed engagement and incisive analysis among the museum's visitors. By working alongside a coworker who specialized in creating educational projects for children between the ages of 4 and 10, a lot of information was learned about engaging and teaching young children. The coworker simplified the language used and incorporated various visual aids. They had prepared images of famous landmarks like the windows of buildings in Piazza San Marco, Adriano Olivetti, and Carlo Scarpa, which helped the children understand and connect with the concepts.

According to the research highlighted by Hooper-Greenhill (2000) and Fazzi (2018, 2021), modern museums have shifted their focus towards using objects as valuable sources of knowledge. Today, objects are seen as valuable sources of information, especially when they are thoughtfully organized. They can help us understand key aspects of natural history, human history, science, and art. Objects have a unique ability to spark curiosity, generating interest or even aversions that promote experiential learning outside traditional classrooms (Fazzi, 2018). This emphasis on the importance of objects is evident in this research. For instance, when children had the chance to interact with a typewriter, they were amazed as they pressed keys and saw letters appear on paper. This highlights the significant role that objects play in educational settings. These objects serve as tools in educational setups, sparking curiosity and speeding up the learning process. Upstairs in the building, the children took part in a hands-on activity using clay, shoeboxes, pencils, and markers provided by Negozio Olivetti. At the end of the activity, the families could take the tiny works of art home as a memento of their visit. This hands-on encounter further underscored the strength of object-based pedagogy in fostering engaged and immersive learning experiences. Moreover, the activity proposed connects to the one proposed in Brenzoni's study (2003) of Carlo Scarpa, in which the involved elementary school

students were tasked with creating a scale model exhibition room. Quoting Aronin's study (2012), it is possible to notice that this activity notably enriched the emotional aspect of the children's experience. Regrettably, due to the instructional context being conducted exclusively in Italian for Italian young visitors, it is beyond the scope of this discussion to present insights from Ruanglertbutr's work (2016) pertaining to the enhancement of the linguistic dimension among the children.

RQ2: What kind of CLIL activities could be implemented in that space?

The Negozio Olivetti offers various inspirations for the creation of multiple museum-based units, whether CLIL-based or not. The decision to create a CLIL-based museum-based unit in the field of art came from the author's personal preference for the art world, but there are further possibilities. Firstly, a wide range of diverse museum-based units can be created within the Negozio Olivetti, suitable for different CEFR language proficiency levels and required school subjects. They can also be developed for specific academic subjects other than language learning.

For example, the presence of Olivetti typewriters can be a starting point for a history lesson on post-war Italy, connecting typewriters and their creator, Olivetti, to the broader context of technological innovation in Italy in the 1950s. This unit could be proposed to any high school or middle school class once the topic is reached within the History curriculum.

At the same time, the presence of typewriters could be of interest in the Technology curriculum of a middle school, as it could develop a lesson on the technological change that occurred over the years, including the history of the first personal computer, "Programma 101," an Italian project born under the careful analysis of Mario Tchou.

Another idea could involve a Physics topic on the refraction and propagation of light, using the work of Carlo Scarpa as inspiration. Scarpa was known for his use of materials to manipulate the propagation of light in his environments. This unit could be adapted for a third-year high school class in a scientific track.

Limiting the level of education to elementary and middle schools, for a Geography lesson, the Negozio Olivetti can be referenced due to its connections with Japan, sparking the imagination of younger children and encouraging them to engage with a different and distant culture made accessible through the museum space. These examples are just starting points, projects that could be further developed with the help of other instructional designers in the future.

Regarding the implementation of CLIL activities that can be proposed in the space, a list was drawn up. These activities cater to a range of learning styles and preferences while effectively integrating CLIL within the designated museum space.

- Hands-on Exhibition Creation: By drawing inspiration from Brenzoni (2003), the teacher can facilitate an interactive activity where learners collaboratively design and curate a scaled-down exhibition room, integrating both subject-specific content and language. This work can be proposed as a post-visit activity, in which a resume and re-elaboration of the information given is protracted by either a student group or a single student.
- Object-Centered Exploration: Building on Hooper-Greenhill's (2000) emphasis on objects as sources of knowledge, the teacher can organize activities where students analyze and discuss museum artifacts, fostering content understanding while practicing language skills. The presence of diverse materials, readily accessible for tactile engagement, presents an opportunity for learners to interact directly with the subject matter. In this setting, students can physically touch, explore, and immerse themselves in the materials, enhancing their comprehension and making the learning experience vivid and memorable.
- Content-Embedded Language Exercises: Create exercises that integrate linguistic tasks into content-related activities, as suggested by Fazzi and Lasagabaster (2020), encouraging learners to use the target language while engaging with subject matter. For example, after preparing the material, the student can do a treasure hunt, in which they describe the product and its features using appropriate technical vocabulary and compare the product to its contemporaries and explain its unique points.
- Multimedia Language Tasks: Utilize multimedia resources, following Fazzi's (2018) approach, where students engage with audiovisual materials related to the exhibition, reinforcing language learning through visual and auditory stimuli. A pre-visit activity could involve sharing a YouTube video showcasing Carlo Scarpa's works and the Negozio Olivetti. Additionally, the English audioguide available on the Negozio Olivetti's website could enhance the learning experience.
- Language-Infused Art Creation: Encourages students to create art inspired by the museum's exhibits, incorporating descriptions and explanations in the target language, aligning with the cognitive engagement approach highlighted by Diezmas (2016). For example, students may have the opportunity to engage with the Negozio Olivetti in a way that aligns with their individual preferences and creative talents. They can choose to either sketch, photograph, or create a portrait of the Negozio Olivetti using their preferred method. This allows students to capture the essence of the shop from various angles and viewpoints.

In this research, it's important to discuss the emotions experienced by the researcher, which included feelings of anxiety, stress, and a constant fear of not meeting the goals. These emotions are crucial because they align with the essence of autoethnography, a method that aims to highlight different viewpoints within everyday experiences. While autoethnographic accounts may not inherently captivate the immediate attention of the scientific and practitioner communities, it is vital to recognize that such personal narratives offer a unique vantage point. These accounts carry the potential to enrich the comprehension of intricate nuances present within individual cases. However, it's important to use autoethnographic stories with context and care. We should recognize that the lessons from one story may not apply universally. Instead, they can help us deeply understand a specific case and inspire new intellectual perspectives. McIlveen (2008) points out that the distinct personal meaning embedded in autoethnographic narratives has the power to not only cultivate empathy but also to kindle introspection and contemplation that transcends the boundaries of individual experience.

The researcher's conscientiousness regarding the privacy of individuals involved in the study closely aligns with the principle highlighted in the paragraph discussing the significance of informed consent and ethical considerations in autoethnographic research. The researcher's decision to abstain from conducting interviews due to practical limitations and concerns about anonymity mirrors the ethical foundation of informed consent (Miller & Bell, 2013). Autoethnography recognizes that researchers are inherently connected to social networks encompassing family, friends, colleagues, and participants. Consequently, the narratives crafted by autoethnographers extend beyond their personal experiences, potentially involving those close and intimate to them. This interconnectedness introduces the possibility of compromising the complete anonymity of participants, leaving them vulnerable to potential identification (Ellis, 2011).

Summing up, by addressing the first research question, an in-depth analysis was conducted to identify the unique affordances that *Negozio Olivetti* offers in relation to the requirements of CLIL-based activities. These affordances encompassed the engagement with historical artifacts, the abundance of typewriters, and the immersive environment conducive to experiential learning. The second research question envisioned the diverse list of CLIL activities that could be effectively implemented within the *Negozio Olivetti*. Drawing inspiration from various scholars, the chapter proposed a spectrum of activities. These included hands-on exhibition creation, object-centered exploration, content-embedded language exercises, multimedia language tasks and language-infused art creation. In terms of potential biases, it is important to acknowledge that the analysis is based on the personal observations and experiences of the researcher, so that it is crucial to consider the

researcher's perspective and context when interpreting the finding. There may be subjective elements in the interpretation of the limitations and their impact on the CLIL didactic unit. It is crucial to consider the researcher's perspective and context when interpreting the findings. Furthermore, the limitations identified in the content analysis should be considered in light of the specific context and time period, as conditions and circumstances at the Negozio Olivetti may have changed since the observations were made, and there may be ongoing efforts to address some of the limitations identified.

As we conclude this chapter, we now transition to the fifth chapter, where we investigate the design and presentation of the proposed CLIL-based didactic unit, building upon the insights gained from this analysis.

5. Presentation of the didactic unit

The presented didactic unit is deemed necessary due to the absence of a dedicated educational unit for graduating students or high-school students at Negozio Olivetti. This can serve as a valuable addition to Negozio Olivetti's educational offerings, which continues to offer a wide range of activities for children, middle schoolers, and provides a guide for individuals with mental disabilities. In this chapter, it will be deepened the aspects of the TBLT approach (Task Based Language Teaching, paragraph 5.1.). Then, the pre-requisite of the group class for which this experimental didactic unit can be employed are explained, including both their language ability and their subject matter knowledge (paragraph 5.2.). Then, the teacher worksheet of the unit will be presented in paragraph 5.3. and the student's worksheet will be presented in paragraph 5.4., together with additional considerations.

5.1. The TBLT approach

Before introducing the instructional learning unit prepared for *Negozio Olivetti*, it is necessary to dedicate a paragraph to discuss the approach that will be used within the unit itself, namely Task-based Language Teaching (TBLT). TBLT is an approach/method that evolved from Communicative Language Teaching, which was the first approach to highlight the importance of incorporating tasks into language teaching curricula in the 1970s-1980s (Ellis, 2018). Initially, the concept of a task appeared both in CLT and the Natural Approach but was not seen as a foundation for constructing an entire instructional unit until the late 1980s when Long (1985) started to show increased interest in the task-based approach as a way to teach language from a psycholinguistic perspective.

TBLT offers an alternative for language teachers, as the instruction revolves around the use and completion of a task. Consequently, the language used during the lesson is not fixed but varies depending on the needs that arise during task completion (Frost, 2012). First and foremost, a definition of a task must be provided.

A task can be understood as a “workplan,” representing materials used for language research or teaching. It typically consists of two main components: input, which refers to the information learners are required to process and use, and instructions that guide learners towards achieving a specific outcome (Ellis, 2000). A task, as a workplan, goes beyond a mere exercise by emphasizing meaningful language use, working towards a goal, evaluating the outcomes, and connecting the activity to real-world contexts.

It is an activity focused on meaning, through which students strive to understand the language by expanding their reasoning abilities, despite the linguistic form’s difficulty. In fact, the task is more centered on meaning than the linguistic form itself (Ellis, 2018). The linguistic content will be shaped by the students themselves during their language performance, which is why the language used for the task is negotiable during task performance. Tasks should be similar to real-life situations.

A TBLT lesson is structured into three phases: Pre-task, task, and post-task. During the first phase, the teacher introduces a topic, defines the objectives that students must achieve, and provides them with assistance. It is recommended to use scaffolding to help students recall previous language material and use a recording to demonstrate how the task should be performed. This way, students can take notes and observe how the task should be prepared (Frost, 2012).

During the second phase, the student takes center stage. The task is performed in pairs or groups using the previously reviewed and studied language resources, with the teacher’s guidance

from the pre-task phase. The teacher monitors the situation and provides support during the learning process. Within the task, students plan and prepare a short oral or written report to tell the class what they did, then they practice what they are going to say in their groups. Meanwhile, the teacher is available to ask questions and clarify any language doubts, and at the end chooses the order in which students will present their reports and may provide them with quick feedback on the content. The teacher highlights relevant parts of the text or recording to analyze, highlighting the linguistic features seen in action (Frost, 2012). Finally, in the post-task phase, the teacher selects linguistic areas to practice based on the students' needs and what emerged from the previous phases. At this point, it is to be emphasized understanding and applying these specific structures or words to help students improve their language proficiency and correct any errors or uncertainties (Scolaro, 2022).

Task-based Language Learning (TBLT) has several clear advantages (Frost, 2012):

- Students need to use all their linguistic resources rather than practicing just one preselected item.
- A natural context is developed based on students' experiences with the language, personalized and relevant to them.
- Students have a much more varied exposure to language, being exposed to a wide range of lexical phrases, collocations, linguistic structures, and language forms.
- The language explored arises from the students' needs, determining what will be covered in the lesson rather than a decision made by the teacher or textbook.
- It is a strong communicative approach where students spend a lot of time communicating, making it enjoyable and motivating.

However, using TBLT may present some challenges. As it encourages students to use their linguistic knowledge, it is essential for the teacher to help them expand their vocabulary and language proficiency. Additionally, including a post-task evaluation phase is crucial, where students reflect on their learning experience and communicative skills. Without proper attention to this phase, some of the TBL learning may go to waste. Moreover, the tasks must be created by firstly analyzing the proficiency levels of the participants: they need to be proofed and revised to ensure that they result in appropriate L2 settings. Teachers need a clear understanding of what a task is and to be made aware of the purposes for performing. Ideally, the teachers involved should also be responsible for the development of the task materials.

5.2. Contextual factors

For the design of the didactic learning unit, it was necessary to analyze the fundamental documents in order to have a clear overview of the didactic objectives of the educational plan and the language level of the students. Below, some POF (Programmi dell'Offerta Formativa) of Artistic High Schools - Furniture Design Address will be analyzed. These documents were taken as examples to properly contextualize the UDA (Unità Didattica di Apprendimento), following an educational path similar to the pedagogical proposal presented here.

Within the POF of the State Artistic High School of Venice, the program of Design Disciplinary Projects for the Monoennio (Single-year Course) - 5th year, with 6 hours per week, is specified (Liceo artistico statale di Venezia, 2013). The course objectives include a deeper understanding and autonomous management of design procedures, attention to recent research, and the aesthetics-function-recipient relationship. Artistic exposition and knowledge of interactions between design production sectors and other forms of artistic production are encouraged (Liceo artistico statale di Venezia, 2013). Teaching methodologies include lectures, film screenings, visits to exhibitions, and the creation of graphic works and models. Drawing and descriptive geometry skills will be practiced freehand and by applying technical drawing rules. Students will also learn methods and tools of design and pre-project analysis, with a focus on the innovation of production processes and products (Liceo artistico statale di Venezia, 2013). The contents covered in the fifth year mainly concern two areas: methods of representation in industrial design and the history of Italian and European design. These contents aim to provide a solid education in the field of industrial design, allowing students to acquire in-depth knowledge of graphic representation and the history of design, both at the Italian and European levels (Liceo artistico statale di Venezia, 2013).

Regarding the use and deepening of the English language within the artistic high school, the guidelines provided by the Italian Ministry of Education, University and Research (MIUR) have been analyzed. Throughout the high school curriculum, the student develops the ability to comprehend written and spoken texts in English on various personal and academic topics, such as literature, art, music, science, society, and economics. The student also acquires the skill to produce both oral and written texts to describe situations, present arguments, express opinions, and interact appropriately with various interlocutors and contexts (Liceo artistico indirizzo Design, 2010). Furthermore, the analysis and interpretation of cultural aspects of the countries where the foreign language is spoken are of utmost importance, with a special emphasis on themes common to various disciplines. The educational pathway includes practical experiences of using the foreign language to understand and rework content from other non-linguistic subjects (Liceo artistico indirizzo Design, 2010).

To enrich the high school curriculum, virtual and in-person integrative exchanges, visits, and study stays, as well as educational internships in Italy or abroad in various cultural, social, productive, and professional fields, can be proposed. In the fifth year of the high school curriculum, the student is capable of producing oral and written texts to report, describe, and argue in a manner that demonstrates an acceptable linguistic level. The main objective is to consolidate the method of studying the foreign language for the acquisition of non-linguistic content. This process is aligned with the cultural axis characteristic of the high school, which develops based on the students' personal or professional interests (source to be researched). The fifth year aims to refine the linguistic competencies previously acquired, enabling students to use the foreign language effectively and coherently in diverse communicative situations.

On a cultural level, the students immerse themselves in a deeper understanding of literary, artistic, musical, scientific, social, and economic aspects of the foreign language. This allows for a broader and more comprehensive understanding of various cultural and linguistic contexts. Additionally, the students are called upon to comprehend and interpret cultural products of different types and genres, such as current affairs, cinema, music, and art (Liceo artistico indirizzo Design, 2010).

Consulting the official document from the Ministry of Education, University and Research (MIUR) titled 'National Guidelines for Personalized Study Plans for Artistic High School Pathways', information regarding the curriculum and specific learning objectives of the Artistic High School with a focus on 'Architecture Design Environment' can be found (MIUR, 2005). In the fifth year, a total of 1089 hours are planned, including 132 hours of English language and, if the educational plan allows, a second community language, as well as 132 hours of architecture, design, and environment studies, and another 132 hours of related design disciplines (for further details, refer to the document, MIUR, 2005).

Further consultation of the official document from MIUR titled "Attachment D (Art. 25 comma 1 lett. a))" (MIUR, 2005) provides information regarding the teaching of foreign languages, including English, the second community language, and a third foreign language. It outlines teaching hours and learning levels for students exiting primary school, lower secondary school, the first two years, the second two years, and the fifth year of high school. According to the information provided, students at artistic high schools, music and dance high schools, scientific high schools, and humanistic science high schools are required to achieve language proficiency level B2 in English by the fifth year, while of B1 for the second community (MIUR 2005).

While the analyzed documents indicate that achieving a B2 level of language proficiency in English is desirable by the fifth year of an artistic high school, the decision has been made to develop a B1-level instructional unit. This choice would allow students to build a solid foundation in the English language and provide them with a greater opportunity to concentrate on grammatical, morphological, and lexical forms, along with communication skills. These fundamentals contribute to a robust and enduring language learning experience. Through a B1-level instructional unit, students will be exposed to cultural content and themes relevant to the museum context of the *Negozio Olivetti*, enabling them to expand their English language knowledge through engaging and pertinent subject exploration.

Therefore, it is essential to analyze the B1 level. The analysis has been conducted considering the three CEFR introduction tables: Global scale, self-assessment grid, qualitative aspects of spoken language use. According to the global scale (CEFR, 2001), a student who has achieved the B1 level:

“Is able to understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes, and ambitions, and briefly give reasons and explanations for opinions and plans.” (CEFR, 2001, p.1)

The self-assessment grid is structured in a more detailed manner, covering listening, reading, spoken production, spoken interaction, and written production. The guidelines are as follows:

“Listening: I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programs on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear. Reading: I can understand texts that consist mainly of high-frequency everyday or job-related language. I can understand the description of events, feelings, and wishes in personal letters. Oral Interaction: I can handle many situations likely to arise while traveling in an area where the language is spoken. I can participate in conversations on topics that are familiar, of personal interest, or related to daily life (for example, family, hobbies, work, travel, and current events). Spoken Production: I can describe, in connected simple phrases, experiences and events, my dreams, hopes, and ambitions. I can briefly motivate and explain opinions and projects. I can narrate a story, the plot of a book or a film, and describe my impressions. Writing: I can write simple and coherent texts on topics known or of interest to me. I can write personal letters, expressing experiences and impressions.” (CEFR, 2001, p.1)

Lastly, focusing on the quality of spoken language, in the “Qualitative aspects of spoken language use,” the B1 level is described as follows:

“Range: Has enough language to get by, with sufficient vocabulary to express him/herself with some hesitation and circum-locutions on topics such as family, hobbies and interests, work, travel, and current events. Accuracy: Uses reasonably accurately a repertoire of frequently used “routines” and patterns associated with more predictable situations. Fluency: Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production. Interaction: Can initiate, maintain, and close simple face-to-face conversations on topics that are familiar or of personal interest. Can repeat back part of what someone has said to confirm mutual understanding. Coherence: Can link a series of shorter, discrete simple elements into a connected, linear sequence of points” (CEFR, 2001)

Finally, before proceeding with the instructional unit, the programs and syllabi presented by various universities and courses for adults were compared, where specific B1-level learning objectives of grammatical, lexical, and functional nature are reported. The programs include: UNICA-CLA (University Language Project UNICA - CLA B1 Level Program (Ticca, 2019); UNICH-CLA (Williams, 2021); Corso di Inglese Preparazione Cambridge livello Elementary B1 (Ricci, 2021); The British Institute of Rome (2023) and Centro Provinciale per l’Istruzione degli Adulti di Belluno (CPIA Belluno, 2020).

At the grammatical level, all five programs cover essential topics such as the forms of the present (simple and continuous), the past (simple and continuous), and the future (present continuous, will, to be going to). Modal verbs are introduced (for example, *must, can, may, should*) along with imperatives. Additionally, students learn indirect speech, conditional sentences (first and second conditionals), adverbs of manner and frequency, relative clauses, the passive voice, and the use of adjectives and pronouns.

At the lexical, vocabulary, and terminological level, the programs share a focus on vocabulary related to everyday life activities, food and cooking, health and sickness, work and professions, travel and holidays, services and hotel facilities, family relationships, household chores and furnishings, books, films, and TV programs, crime and punishment, politics, weather, education, and clothing.

According to the functional syllabus, in all five programs, students develop practical language skills. They learn to describe places, people, and objects, express preferences and opinions, talk about obligations, report requests and orders, offer advice, make deductions and assumptions, and discuss possibilities, probabilities, and certainties. The syllabus also includes conversations on health-related

issues, job application questions, formal letter writing, and discussions on lifestyle and accommodation.

Overall, these educational programs aim to provide students with functional language competence, enabling them to communicate effectively in various real-life situations.

5.2.1. Class presentation

Having discussed the content of B1 English language courses, we will now move on to the presentation of the group class.

- Target language: English as a foreign language/Technical design
- CLIL Module: Module for the Liceo Artistico – Indirizzo Design - “Negozio Olivetti’s design”
- Duration: 3h and 20 minutes
- Teacher(s): The Design Teacher’s expertise is crucial in providing subject-specific content related to design, and their language capacity should be, as reported by MIUR, a B2 level. It is worth noting that, if the Unit is implemented in other high schools, the Design Teacher can be substituted by either the Art Teacher or the Technical Design Teacher, based on the availability of resources and expertise in each school. The main objective remains unchanged: to offer a CLIL learning experience that blends language proficiency development with subject-specific content, thereby enhancing students’ overall comprehension and competence.
- Target and level conditions: 5th year students from a Liceo Artistico, aged between 17-20. The classes usually include between 20 and 25 students, with a maximum of 30. The first language should be Italian, but considering the presence of immigrated students, it is possible that some will have a different first language or be bilingual. However, the students should all be proficient in the Italian language.
- Learner’s pre-knowledge of the language matter: They have been learning English as a foreign language since elementary school. Their level should be a consolidated B1 level on the Common European Framework of Reference for Languages (CEFR), and they should possess the following linguistic competences:
 1. Listening: They can understand the main points of clear standard speech on familiar matters regularly encountered at work, in school, leisure activities, etc.
 2. Speaking: They can handle most situations likely to arise while traveling in an area where the language is spoken and produce simple connected texts on topics that are familiar or of personal interest.
 3. Reading: They can understand texts that consist mainly of high frequency every day or job-related language and can skim and scan for specific information.

4. Writing: They can write simple and coherent texts about familiar topics or personal experiences, and express viewpoints on general topics, though they may lack some grammatical accuracy.
- Learner's pre-knowledge of the subject matter: The instructional unit will provide students with the opportunity to apply and deepen their design skills, integrating historical knowledge with the use of the English language during the visit to the Negozio Olivetti, enabling them to gain an interdisciplinary perspective and a meaningful CLIL experience. To successfully approach the CLIL instructional unit, students are expected to have the following prerequisites in their design-focused educational path:
 1. Fundamental design procedures: Students have a basic understanding of design procedures, including the stages of conceptualization, development, and project realization.
 2. Interactions between design production sectors: They are aware of interactions between various design production sectors and other forms of artistic production, understanding how these interactions influence the creative and productive process.
 3. Presentation skills: Students are familiar with various graphic (manual and digital) and verbal presentation methodologies to effectively showcase and communicate their projects.
 4. Knowledge of essential design principles: They understand the fundamental principles governing commissioning systems, artisanal and industrial production, the execution process, and the production circuit along with relevant professional roles.
 5. History of industrial design: They possess an understanding of the history of industrial design, particularly concerning Italian and European design, with an awareness of important designers and artistic movements of the post-war era, the 1960s, and 1970s, such as Giò Ponti, Bruno Munari, and Carlo Scarpa. In particular, the students should already have some knowledge of Scarpa's work and design history, (Tomba Brion, Fondazione Querini Stampalia, ...).
 - Learning objectives of the unit:
 1. Communication (Communication Skills): The learning objectives of this unit emphasize effective communication in English. Students will develop their oral communication skills by describing architectural features and participating in

discussions. Additionally, they will enhance their written communication skills by composing presentations and by doing design analyses in English.

2. Culture (Cultural Understanding): The instructional unit is designed to foster cultural understanding within the context of the Negozio Olivetti. Through the exploration of the history, aesthetics, and functionality of materials, spaces, and architecture, students will gain insights into the cultural significance of Carlo Scarpa's design heritage. They will also examine the artistic innovations and historical-cultural context surrounding the Negozio Olivetti, particularly pertaining to the figure of Carlo Scarpa.
3. Content (Subject Matter Knowledge): The key vocabulary component of this unit introduces students to terminology related to design and architecture, material processing and usage, and artistic innovations specific to Scarpa's architecture. The focus on grammar, including the past simple tense, relative clauses, and passive voice, enhances students' ability to comprehend and articulate more complex information related to the vocabulary of design and architecture in English.
4. Cognition (Cognitive Skills): The functional syllabus of this unit promotes cognitive skills by requiring students to describe spaces using technical language related to design and architecture. Additionally, students will develop their ability to deliver presentations about artistic environments in the English language. This challenges their cognitive abilities, helping them construct more complex sentences and think critically about architectural elements.

5.3. Teacher worksheet

- Pre-task

Date: xx/xx/xxxx

Subjects: CLIL lesson held during Design lesson, in CLASS

Class: 5th year

Total duration: 60 minutes

Didactic material: IWB (or blackboard), student's worksheet.

Learning objectives:

- Learn about Negozio Olivetti's story;

- Expand their vocabulary in English related to design, various types of materials and objects;

Lesson scheme: In the first lesson, the PRE-TASK will be carried out, and it is divided in four phases:

First phase (10 minutes): (IN PLENUM) The teacher greets the students and starts a scaffolding exercise of information recollection at the IWB. The teacher creates a spider diagram, with the central word of “CARLO SCARPA”. The students are asked to add the information that they know about the architect/designer from their previous lesson. English language and Italian language are both used during this phase, so that the students who do not know certain words can still answer by using Italian, and the students who happen to know some specific and subject-related English words can express themselves.

Second phase (15 minutes): (IN GROUPS) After the motivation phase, the teacher will divide the students into pairs or small groups of 4-5 people and provide each group with a worksheet that includes two columns: “Visual Observations” and “Vocabulary Words”. It will be explained to the students that they will be watching a video of the Negozio Olivetti. In the “Visual Observations” column, students have to jot down any observations they make about the architecture, layout, design elements, materials, and any other visual aspects of the Negozio Olivetti. In this case, the observation will be either in English or in Italian. In the “Vocabulary Words” column will be provided a list of key design and architecture-related vocabulary words that they might encounter in the video. Examples could include “architectural details,” “interior design,” “materials,” “innovative,” “functional,” “aesthetic,” etc. As the students watch the video (<https://www.youtube.com/watch?v=ZEnsBdrczz0>), they match their visual observations with appropriate vocabulary words from the list. For each observation they make, they add or write it down in the column that best describes it. After watching the video, the students will have some time to discuss their observations and vocabulary matches within their groups. (IN PLENUM) Then, each group will share one or two of their most interesting observations and the corresponding vocabulary words in English for the suggestions in Italian.

Third phase (25 minutes): (IN PLENUM) The teacher will use a PowerPoint presentation on the IWB to present to the classroom the Negozio Olivetti as a space and his unique design. The PowerPoint is provided in English, and the new vocabulary will be explained by using in the same language. Being the vocabulary knew, it is suggested to always keep the IWB on with a document or a block note on it. In this way, the teacher can help the students with the translation of the vocabulary proposed and spark a discussion.

Fourth phase (15 minutes): (IN GROUPS) The teacher will divide the students into small groups of 4-5 people, different from the ones at the beginning. They will be explained that this is a friendly competition. They will then be provided with a list of vocabulary words and phrases related to Negozio Olivetti covered during the presentation, and a map of the place. The teacher will explain that the task is to find and identify these vocabulary words within the map. As they find the position of each term, they should write it down on the map. This has to take them no more than 10 minutes. After the allotted time, the class will go through the vocabulary list, asking each group to share where they found. The teacher will award points to each group for correctly identifying the terms. As a class, discuss the correct answers and clarify any questions about the vocabulary.

- Task

Subject: CLIL lesson, held in the museum, with the support of the Design teacher and the English teacher, plus the museum staff

Total duration: 80 minutes

Didactic material: Student worksheet with questions related to the location and sensory experiences of the visit. Reflection sheets for students to write down their thoughts and impressions after the visit. A Google Doc.

[FOR STUDENTS] Sketchbooks, smartphones, cameras, or polaroid cameras for documenting details.

Learning objectives:

- Understand the history, aesthetic aspects, and functional features of design elements within Negozio Olivetti by interacting with the exposition room.
- Develop the ability to comprehend and express complex information related to design and architecture vocabulary in English, enhancing their language skills through listening and speaking activities.
- Document design details through sketches or photographs.
- Analyze and compare design elements from different perspectives.
- Collaborate effectively in groups for discussion and presentation.

Lesson scheme: In the first lesson the TASK will be carried out (80 minutes). The task is divided in two phases.

Explanation of the task OUTSIDE the shop (10 minutes): Once outside the Store with a good head start, the teacher explains the students' tasks, distributing the materials to them. The students are divided into five groups (with 5/6 people each). Each group must investigate a previously noticed aspect of Carlo Scarpa's Store. The groups are: Architectural Elements, Materials, Light, Water, Japanese Design Elements.

The main rules are then reminded:

1. Use the English language and reserve Italian only for necessities;
2. Do not touch the typewriters on display;
3. In case of doubt, both the teachers and the museum educator are available to assist the student.

First phase (30 minutes): The teacher hands each student a data collection sheet, including questions related to both the place and the sensations stimulated by the visit. The students are divided into five predetermined groups. Each group has the purpose of exploring the elements used by Carlo Scarpa in his design work. For instance, the Light team can observe how light reflects on the various surfaces and materials of the Store, as Scarpa incorporated the element of light in his designs. Another example is represented by marble, which Scarpa used in various ways (making it rough, smooth, positioning it to reflect or not reflect light). To facilitate this activity, a close looking activity is proposed. The students observe what they have been instructed to, and then they begin to share their observations, which will be recorded. The conversation is sparked by the questions provided on the material distributed earlier (e.g., What's the story here? How would you describe this object to someone who's blind? How does this object compare to others that we have learned about in class?).

Second phase (30 minutes): The students' second task is to gather images or sketches of the Negozio Olivetti. Students can use a sketchbook, their mobile phones, or, if available, a camera/polaroid. With these tools, their goal is to document the details they have collected. This type of activity is called a "sketching activity," which encourages maintaining focus and close looking within a museum. Additionally, it helps students experience different types of architecture and sculpture from various perspectives. By using the collected photos and sketches, they can also compare how the same subject is represented through different lenses. As a bonus point, students can take a creative photo, incorporating the element related to their assigned group.

Explanation OUTSIDE the shop (10 minutes): After the visit, the teacher explains to the students that they have created an online Google Docs document, shared with the entire class group. In this document, each group should write down the information gathered during the visit, so that it can be shared with the whole class. They should also include any photos or sketches if available.

- Post-Task

Subjects: CLIL lesson held during Design lesson, in CLASS

Class: 5th year

Total duration: 60 minutes

Didactic material:

- Worksheets for students with activities containing sentences with gaps for students to complete using the target vocabulary.
- IWB, that shows key design elements and architectural features observed during the museum visit.
- [FOR STUDENTS] Mobile phones

Learning objectives:

- Reflection and Insight: Students will reflect on their museum visit experience, identifying specific design elements that captured their attention and explaining the significance of those elements.
- Students will apply newly acquired vocabulary to describe design elements from the museum visit accurately, enhancing their ability to communicate architectural observations.
- Students will practice using descriptive language through sentence completion exercises, demonstrating their understanding of the target vocabulary in context.
- Self-Assessment and Growth: Students will engage in self-assessment, evaluating their progress in vocabulary acquisition, descriptive language usage, and critical thinking skills.

Lesson scheme: In the third lesson the POST-TASK will be carried out. The post-task is divided in three phases.

First phase (20 minutes): The teacher will begin by briefly recapping the task and the students' experiences during their museum visit and activities. Then, the students will be engaged in a discussion about their favorite design element they observed. Then, the teacher will ask the students to share their reflections on the task, encouraging them to discuss what they learned, the challenges they faced, and any memorable moments. The teacher will guide the discussion to focus on both the content (design elements, architecture) and the language (new vocabulary, language use) aspects of the task.

Second phase (20 minutes): Following the sketching and vocabulary exploration activity at the Negozio Olivetti, students will participate in post-task exercises that encourage reflection, vocabulary reinforcement, and language practice. The teacher will project on the IWB the Google Document with the sketches and the considerations of the students. The students should select one pair of sketches or photographs that stood out during this comparison activity. Individually, they will write or discuss comparative descriptions of the provided elements using appropriate adjectives. Encourage students to share their comparative descriptions and engage in a class discussion about their use of descriptive language.

Third phase (15 minutes): For the second language related exercise, the teacher introduces a set of sentences related to architectural and design features of the Olivetti Store. Individually, students complete the sentences using the appropriate vocabulary words. Encourage students to consider the architectural details they observed during the visit. (IN PLENUM) The correction will happen with the whole class, in order to address the student's doubts and eventual mistakes.

Self-assessment: As part of the learning process, it's valuable for students to engage in self-assessment to reflect on their experiences, progress, and language development. This self-assessment encourages students to evaluate their understanding, skills, and contributions during the museum exploration and language practice activities.

5.4. Student worksheet

In the following pages, the relative exercises of the student's worksheet will be presented.

CARLO SCARPA

Fondazione
Querini
Stampalia

Born in
Venice



1. Look out! Work in pairs or small groups to observe and analyze the architecture, design elements, and materials of the **Negozio Olivetti**. You will watch a video of the store and match your visual observations with appropriate design and architecture-related vocabulary words provided on the list below.

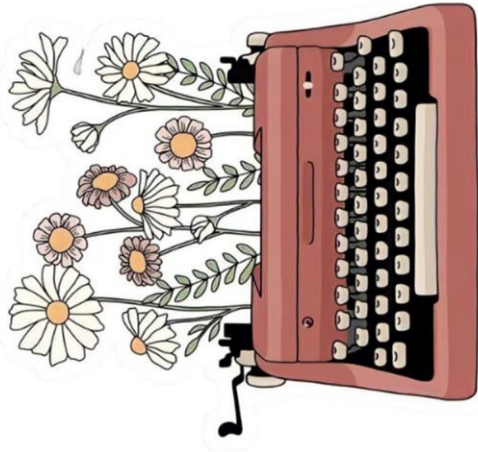
Your visual Observation	Vocabulary words
	Architectural details
	Design innovations
Ex. Marble...	Materials used
	Setting and context
	Miscellaneous



Exploring NEGOZIO OLIVETTI

By XXXXX

Date: xx/xx/xxxxx
Liceo Artistico XXXXXXXX



NEGOZIO OLIVETTI

The Negozio Olivetti in Venice is a **two-story establishment** located in St. Mark's Square, designed by the architect Carlo Scarpa. It is the most famous and probably the earliest example of a **flagship store**. It is one of the most representative works that integrates a **modern intervention** (mid-1950s) into a historic building protected by **cultural heritage regulations** (from the 16th century). It is a design and architectural solution conditioned by **legislative constraints** (safety, usability) and by the **geographical environment** (high water phenomenon).



Picture of Negozio Olivetti with high water

"Se l'architettura è buona, chi la ascolta e la guarda ne sente i benefici senza accorgersene"



CARLO SCARPA

Starting from 1922, he collaborated with architectural studios of V. Rinaldo and F. Pizzuto, and from 1927 he devoted himself to the creation of artistic glass. He became the artistic consultant for Cappellin & C. Maestri vetrai in Murano, and the artistic director of Venini Company from 1934 to 1947.

Among his architectural works are:

- The renovation of Ca' Foscari (1936-1937);
- Installations for the Venice Biennale, including the Pavilion of the Book (1950), the Ticket Office at the Giardini di Castello (1952), the Italian Pavilion (1952), and the Venezuela Pavilion (1954-56);
- The renovation of Palazzo Querini Stampalia in Venice (1961-63);
- The Brion Tomb in San Vito d'Altivole (1970-75).

Architectural Style and Design Principles

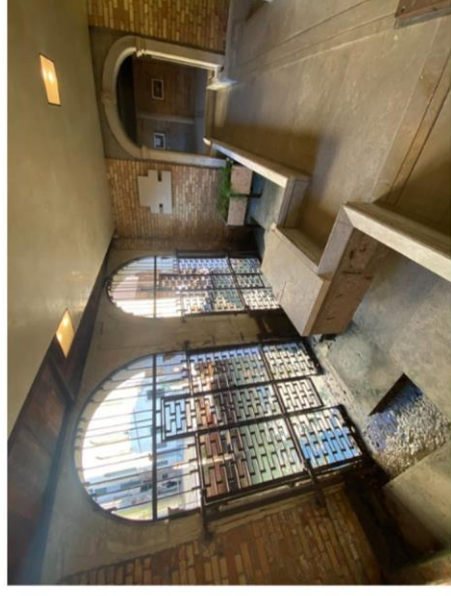
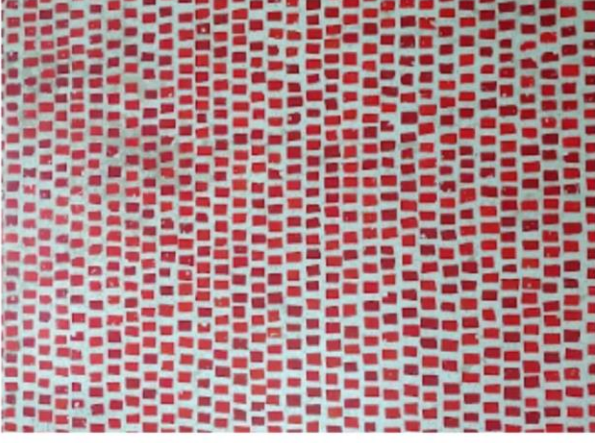
Scarpa's architecture respects the old and historic while simultaneously introducing new and modern design details.

Carlo Scarpa's designs consists of distinct differences and contrasts. This distinctiveness is especially evident in **small details**, where deviations from the norm become noticeable. These deviations capture the viewer's attention and encourage a closer look, making the object more engaging and intriguing.

He proposed a "**minimalist**" aesthetic within historic buildings which allowed the old context to exist within the new one, without being disturbed. Scarpa also developed a fascination with **Japanese art and culture**, because from the 1950s he undertook several journeys to the Far East.

Natural elements seen by Scarpa as materials of composition. All these materials are typical from his city, Venice:

- **Water**
- **Marble**
- **Wood and metal**
- **Glass and Murano glass**
- **Light**



Negozio Olivetti

1957 – 1958

Carlo Scarpa is commissioned by Adriano Olivetti to design the new store in San Marco Square. The concept is a space for showcasing Olivetti's industrial products. The available space is the "*crosera de piazza*," located under the arcades of the Procuratie Vecchie at the corner with the *sottoportego* and the courtyard of the Cavalletto.

The Negozio Olivetti has distinct architectural features:
Architectural Features:

- **Open and symmetrical Design:** The store is fully open to the external space. The wall is symmetrically adorned with **Istrian stone slabs** and **crystal panels**.
- **Dialectic Facade:** The open courtyard facade contrasts covering and closure, using stone slabs and crystal panels.
- **Paradoxical Elements:** **Rotating panels** reveal hidden access and features like the Olivetti logo on a **split quarry slab**.

Interior Design and Elements:

- **Architectural Walk:** The interior features **stucco panels**, Aurisina marble slabs, African woods, and terrazzo floors.
- **Alberto Viani Sculpture:** "Nudo al sole"
- **Central Elements:** Full-height **marble-clad pillar**, **monumental staircase**, and **glass mosaic-covered floor**.
- **Suspended Staircase:** Stone steps supported by **muntzmetal cylinders** cascade and hang above the floor.
- **Second Floor:** Teak African walkways extend on both sides of the staircase on the upper floor. **Ebony** detailed wood lamps and **rosewood** walls.
- **Japanese inspiration:** **Sliding doors**, **entangled wood designs** and water are typical of Japanese design culture





Vocabulary - Architectural Elements



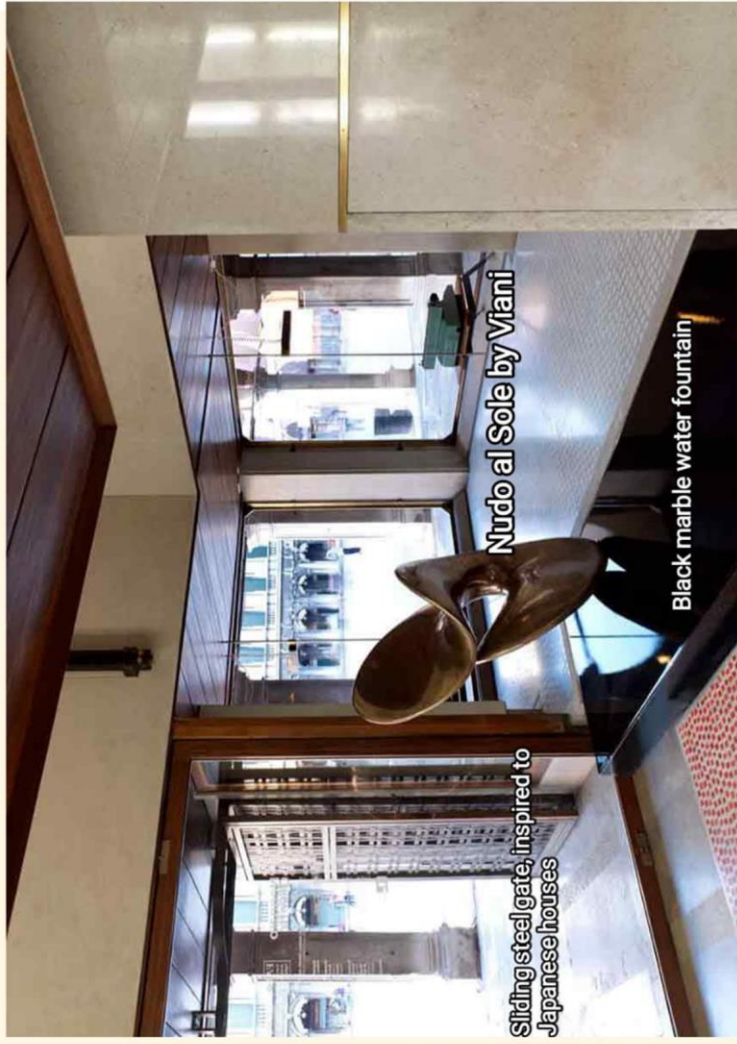
Is something unclear? If you have vocabulary questions, please raise your hand! We are here to learn!

In the meantime, give it a try and guess the Italian correspondent word





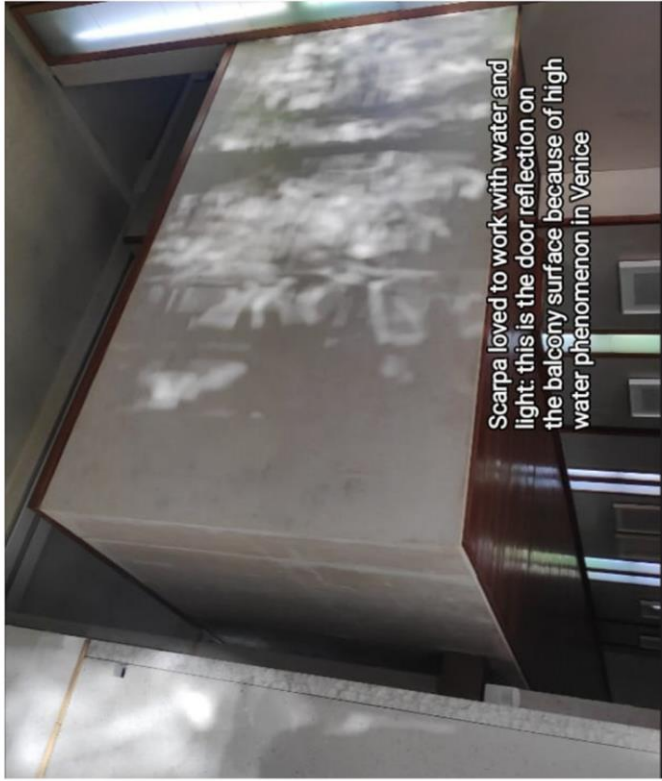
Vocabulary - Materials



Sliding steel gate, inspired to Japanese houses

Nudo al Sole by Viani

Black marble water fountain



Scarpa loved to work with water and light: this is the door reflection on the balcony surface because of high water phenomenon in Venice



Vocabulary - Materials





Vocabulary - Materials



Thanks for your attention!

If you have any questions, please raise your
hand!



Do you want to know more?

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Texts

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The pictures were taken by the teacher.

Match the map

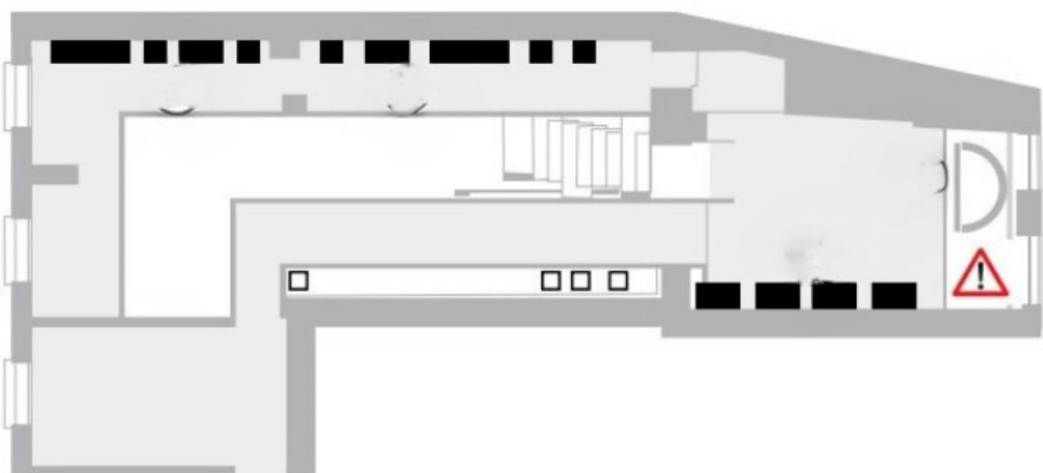
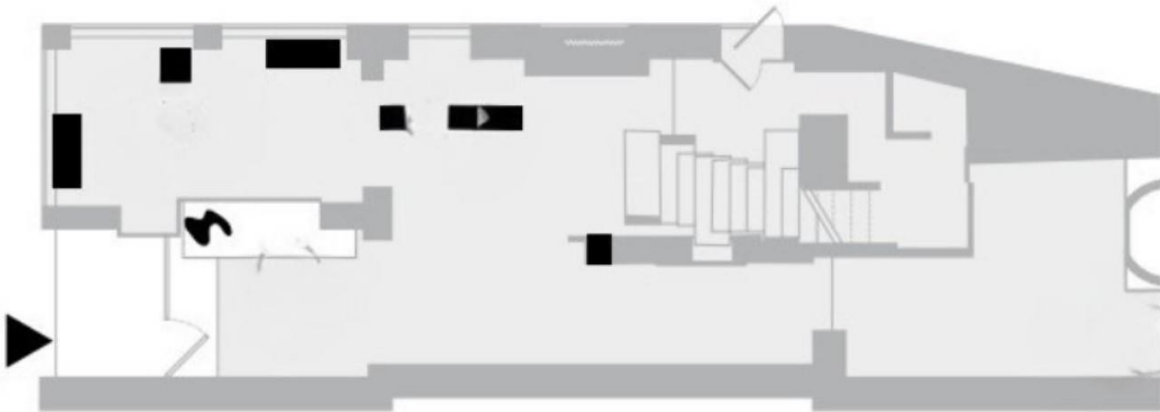
Date / /



2. You will receive a list of vocabulary words and phrases related to Negozio Olivetti. Along with the vocabulary list, you'll also get a map of Negozio Olivetti. Your task is to find and identify the vocabulary words and phrases presented in the list on the map.

- stone slabs — crystal panels — rotating panels/split quarry slab — stucco panels
- Aurisina marble slabs — Murano glass terrazzo floors. — "Nudo al sole"
- black marble fountain — pillar in marble — monumental suspended staircase
- Teak African walkways — ebony wood — rosewood walls sliding opening gate,
- intricate wood design door — first floor — second floor

First floor



GROUP MEMBERS:

GROUP:

Date: / /

3. In this activity, we will explore *Negoziò Olivetti* by Carlo Scarpa. Our goal is to develop our observational skills for the finer details. Here are your objectives:

After receiving the sheets and being divided in your groups, your group will visit *Negoziò Olivetti* and observe the elements assigned. You can comment on textures, materials, arrangements, and more. Your goal is to pay attention to the smallest details and interactions between different design components.

After observing your assigned elements, engage in discussions within our group. Here there are some "break the ice" questions from which you can start!

- How does this element make you feel?
- How can we describe this element to someone who can't see it?
- Has this element stimulated some particular sensation in you?
- ...



Note important thoughts here!

4. Now... Immerse yourself in the world of sketching and photography as you document the *Negoziò Olivetti*. As budding artists and designers, you have the choice to use a sketchbook, your trusty mobile phone, or even a camera/polaroid if you have one. These tools will be your companions on this visual adventure.

Share your creative insights during group discussions and contribute to the collective appreciation of Carlo Scarpa's design masterpiece.

And... The most creative picture/drawing gets a bonus point, so... BE CREATIVE!





5. Choose one pair of sketches or photographs that caught your attention during this comparison activity. These pairs should have similar architectural or design elements. Individually, write a comparative description of the architectural elements depicted in your chosen pair. Highlight the similarities and differences between the two elements.



Example: In the picture of the staircase, I noticed that..., while, on the embroidered version, it is possible to...



6. Individually, complete each sentence by choosing the appropriate vocabulary words that match the features you observed during the visit. Pay close attention to the architectural details and design elements you noticed in the store to help you select the correct words for each sentence. You can use your notes, if they are needed.

1. In the entrance of the Negozio Olivetti the _____ looks almost weightless.
2. Inside the Olivetti Store, the use of _____, _____ slabs, and _____ show Carlo Scarpa's capacity to blend elements together.
3. The central pillar, covered in marble, has _____ parts in contrast with _____ ones.
4. As you climbed the suspended staircase, you noticed the stone steps supported by, _____ giving a sense of suspended elegance.
5. The _____ walkways on the upper floor are characterized by their rich woodwork and detailed craftsmanship.
6. Sliding doors and entangled wood designs in the store's interior reminds of Japanese design culture.
7. The play of light on the _____ and _____ creates a sense of modernist aesthetic.
8. The _____ sculpture, _____ is a focal point in the atrium.
9. The black wood used for the lamps and design details is an example of _____ wood.
10. Negozio Olivetti represents the first example of _____ in Italy, because it presents Olivetti's famous typing machines.



How was your experience?



These lessons we made were not typical. So, I want to know what you think about them! Give your honest opinion!

Did you like these CLIL lessons?

- 1 2 3 4 5

Did you understand the main features of Negozio Olivetti?

- 1 2 3 4 5

Were the explanations and content clear and easy to understand?

- 1 2 3 4 5

Were you comfortable with the language used during the lesson?

- 1 2 3 4 5

Did you feel engaged and involved during the discussions and activities?

- 1 2 3 4 5

Did you find the visual aids and the museum visit helpful in understanding the topic?

- 1 2 3 4 5

Have you learned new vocabulary regarding design as a subject?

- 1 2 3 4 5

Would you like to learn more about similar topics in the future by following this method?

- 1 2 3 4 5

Feel free to suggest improvements or make criticisms

- 1 - Definitely not
- 2 - Probably not
- 3 - Neutral
- 4 - Probably yes
- 5 - Definitely yes

At the end of the presentation of the teaching unit, it is considered appropriate to further clarify the following:

1. The proposed teaching unit is the result of observations and reflections that took place during the collection and discussion of data from the previous chapter. For this reason, the exercises suggested in the Teacher Worksheet and developed in the Student Worksheet have been chosen as they were deemed more suitable for the exhibition space of the Olivetti Store and for the students' language proficiency and subject knowledge.
2. No assessment test has been planned as this is an experimentation, and there is also no control group. Indeed, verifying an experimentation does not seem appropriate, at least until said experimentation has been validated through the necessary specific procedures.
3. Nevertheless, a final self-assessment and student evaluation test has been included for the lesson. These assessments do not carry the authority of a summative assessment, but they are functional for students to evaluate their levels of learning (linguistic and subject-specific) as well as their potential weaknesses. This allows them to rectify any issues promptly and in the best possible manner.

Every reader of this work remains free to understand and interpret it at their discretion, highlighting both potential commendations and possible corrections. Furthermore, this learning teaching unit could potentially be used as a model, even partially, for further teaching unit proposals, as the exhibition space of the Olivetti Store is well-suited for diverse approaches and themes, such as History, Technology, Art, Architecture, and others.

Conclusions

This thesis addressed the process of creating and implementing a lesson within a museum space. The main goal of the research was to explore and conduct an in-depth analysis of the design process of a CLIL museum educational unit. Moreover, this thesis has the objective to examine the specific needs of the museum institution and the unique challenges and opportunities associated with integrating CLIL approach within this context.

To this purpose, in the first chapter, the studies on CLIL have been presented, along with how this methodology leads to positive outcomes in effective foreign language learning.

Subsequently, the three aspects of teaching - formal, non-formal, and informal - have been explored. Excluding the aspect of formal teaching, which relates to school teaching with frontal lessons, the non-formal and informal aspects provided the theoretical basis for discussing didactics within the museum setting, which was particularly relevant to the context of this study. This is why, after explaining what a museum is and the role it plays in the social fabric, museum didactics were addressed through theoretical studies and practical approaches, which highlighted its strengths and potential challenges concerning the audience.

As a response to the first question, it is concluded that strengths and physical limitations of the Olivetti Store were listed, along with positive and negative aspects noted during the personally observed didactic episodes, and the researcher's challenges in data collection during the time spent within the structure. As for the second question, we could conclude that the types of museum didactic activities considered most suitable to introduce in the Olivetti Store space were listed, along with its versatility in creating multiple museum learning units, whether in CLIL or not.

As a result of the considerations derived from this research at *Negozio Olivetti*, a proposal for a CLIL-based museum lesson was designed, based on The principles of TBLT (Task-Based Language Teaching) (Frost, 2012, Ellis, 2018, and others) for a fifth-year class in an art school with a B1 language proficiency.

Although its limits, such as the absence of a control class group on which to test the didactic unit to identify its strengths and weaknesses, this thesis can hopefully contribute to the research in the field and for the expansion of similar initiatives. The synthesis of CLIL principles, reflections on museum didactics, and the TBLT approach provide a conceptual framework that can be adapted and implemented in various contexts. Despite this limitation, this thesis can certainly serve as a starting point for future collaborations with other museum institutions and educational environments. The analyses and proposals developed in this research can provide a solid foundation for the expansion of

similar initiatives. The synthesis of CLIL principles, reflections on museum didactics, and the TBLT approach provide a conceptual framework that can be adapted and implemented in various contexts. The experience gained from preparing this thesis could thus fuel further research, contributing to the enrichment of educational and linguistic opportunities offered by educational institutions and museum organizations.

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