Università
Ca'Foscari
Venezia

Master's Degree

in Language Sciences

Final Thesis

The CLIL Museum Experience:
What Italian Teachers Think

Supervisor
Ch. Prof. Carmel Mary Coonan

Assistant supervisor
Ch. Dr. Fabiana Fazzi

Graduand
Lucia Legnaro
Matriculation number
872060

Academic Year
2018 / 2019

CONTENTS

FIGURES

TABLES

ABSTRACT

This dissertation investigates Italian secondary school teachers' perspectives about CLIL activities in the museum context. CLIL is an umbrella term indicating an educational methodology which integrates the learning of a subject with the learning of a second language or a foreign language. In Italy, CLIL programmes at the museum have gained momentum as an opportunity for students to learn a foreign language beyond the walls of the school classroom. Previous studies exposed how inadequate communication between school teachers and museum educators might result in students' lack of engagement in CLIL museum visits (Fazzi, 2014, 2018, 2019). However, we still know very little about how teachers consider the potential benefits of integrating CLIL activities at the museum in their school curriculum. This exploratory research addresses the gap by gathering Italian secondary school teachers' perspectives through the online administration of a questionnaire collecting both quantitative and qualitative data with three overarching purposes in mind. *First*, we investigate whether teachers are informed about the existence of CLIL museum programmes. *Second*, we consider teachers' opinions about how the CLIL museum experience fits into the school curriculum. *Third*, we explore teachers' views about what the role of the school teacher is in making a CLIL museum tour successful. The dissertation concludes by reiterating the need for museums and schools to collaborate for the fulfilling of the great potential that CLIL museum visits may offer.

ACKNOWLEDGEMENTS

I am grateful to all those who contributed to making this research work viable. First and foremost, the secondary school teachers who participated in the study: I appreciate their precious contribution of time and their sharing of ideas.

I am thankful for my supervisors, Professor Carmel Mary Coonan and Doctor Fabiana Fazzi, without whom I could not have carried out my project. I received exceptional guidance and intelligent advice throughout my research journey.

I owe my gratitude to the numerous academics who messaged me back on the platform *Research Gate* and kindly granted me access to their research works, as I could not afford to purchase them. Knowledge is only real when shared.

I want to thank Alice Zussa, my colleague at University Ca' Foscari. Her friendship throughout our shared master studies made my personal and professional experience in Venice unforgettable. Teamwork makes the dreamwork.

I am thankful to all my lifelong friends for their camaraderie and affection: Benedetta, Elena, Eleonora, Jessica, Laura, and Tecla. A special mention is for Beatrice and her insightfulness, for she is the one I rely on when lost in translation.

I do thank Joseph, for his love and tenacious encouragement lifted me up before I fell too far. He is the one I put my faith in, as a partner and as a proofreader.

I am grateful to my mom and dad, who always supported and trusted me in my choices, even while, in the dark, I was searching for my path. I also want to thank Marco and Sofia, who, over the years, were always in my corner, cheerleading my achievements.

Finally, I dedicate this work to my grandparents, who, despite their abilities and intelligence, could not afford to study further than primary education and dreamt of me becoming a Doctor.

This dissertation owes much to others. Yet, I feel I owe myself, too, a pat on the back: well done, Lucia.

"For what you see and hear depends a good deal on where you are standing."

C.S. Lewis, 1955, 75, *The Magician's Nephew*

"What is it about museums that teachers value? Why do they take the trouble to take their classes to museums? How do they feel about what museums can offer and what is it that affects their attitudes to museums? Teachers expect their pupils to learn during their museum visits, but which learning outcomes were the most important?"

Eilean Hooper-Greenhill, 2007, 106, *Museums and Education*

X

1. INTRODUCTION

"The school field trip […] enlist(s) the energies of teachers and students, schools and museums, and ought to be used to the best of their potential. There is evidence from the literature and from practitioners that museums often struggle to understand the needs of teachers, who make the key decisions in field trip planning and implementation. Museum personnel ponder how to design their programmes to serve educational and pedagogical needs most effectively, and how to market the value of their institutions to teachers." (Anderson, Kisiel & Storksdieck, 2006, 365)

What do secondary school teachers think about the CLIL museum experience? Intrigued by the topic of CLIL beyond the classroom, we have carried out an exploratory study, which aims to ascertain what are Italian secondary school teachers' understandings, perspectives, and opinions about the implementation of CLIL in the museum context.

Content and Language Integrated Learning (henceforth CLIL) is an umbrella term indicating an educational methodology which integrates the learning of a subject (e.g., Art History, Science, etc.) with the learning of a second language or a foreign language (Coonan, 2010, 2014a, 2014b, 2014c, 2015, 2016, 2017; Coyle, Hood & Marsh, 2010; Dalton-Puffer, 2007; Marsh, 2002, 2012). Initially, the efforts of most researchers focused on the application of CLIL within the classroom walls. Today, a growing body of research focuses on how the integrated learning of content and language may also occur beyond the classroom walls (Fazzi, 2014, 2018, 2019; Fazzi & Lasagabaster, 2020; Pitura & Terlecka-Pacut, 2018; Rodenhauser & Preisfeld, 2015, 2018; Sylvén & Sundqvist, 2012; Sundqvist & Sylvén, 2014; Sundqvist & Sylvén, 2016). Recently, a specific learning context has gained momentum in many European countries, particularly in Italy: the museum visit as an occasion for the integrated learning of content and language beyond the classroom.

To add to our understanding of the effectiveness of a CLIL museum experience, we trust it is crucial to shift the focus from the students to the teachers. Indeed, investigating teachers' views is of paramount importance in second language acquisition (henceforth SLA) research, as they influence to a large degree the success of second language (henceforth L2) and foreign language (henceforth FL) learning. Teachers' perspective plays an even more significant role in contributing to the success of CLIL museum programmes, given that, if the teachers are uninformed or unaware of their potential, they will not organise the school trip to the museum in the first place. In the Italian landscape, previous studies exposed how students' lack of engagement during a museum visit might be due to inadequate communication between teachers and museum educators (De Luca, 2009, 2016; Fazzi, 2014, 2018, 2019; Michie, 1995, 1998). Yet, we still know very little about how Italian teachers perceive the potential benefits of integrating CLIL activities at the museum in their school curriculum; hence, it is relevant to investigate their points of view.

This dissertation addresses the gap by gathering Italian secondary education teachers' thoughts with three overarching aims in mind. *First*, we aim to understand whether teachers are informed about the existence of CLIL museum programmes. *Second*, we aim to investigate teachers' views about how the CLIL museum experience fits into the school curriculum. *Third*, we aim to explore teachers' opinions about what the role of the school teacher is in making a CLIL museum tour successful. This exploratory research is conducted through the online administration of a questionnaire targeted at Italian secondary school teachers.

We believe that, by tapping into teachers' thoughts and considerations, we will gain a clearer picture of CLIL museum programmes in Italy. This dissertation is intended for a broad readership, including language and subject specialists, those responsible for designing and implementing educational projects in Italian museums, and, ultimately, teachers themselves. The overarching purpose is to contribute to the fulfilling of the CLIL museum visit's full potential.

1.1. OVERVIEW OF THE DISSERTATION

Chapter 2 aims to provide a brief overview of the relevant literature for this research project.

Firstly, chapter 2.1. aims to briefly overview the existing literature on the topic of language learning beyond the classroom. In paragraph 2.1.1., we will illustrate why researching language learning beyond the classroom is of significant importance for the success of the language learning process. Thus, in paragraph 2.1.2., we will summarise the terminological and theoretical debate around language learning beyond the classroom; with particular attention for the array of interpretations related to formal, non-formal, and informal language learning. Finally, paragraph 2.1.3. will outline some of the existing empirical research on non-formal language learning and will report some of the non-formal learning settings available.

Secondly, chapter 2.2. aims to delve into the topic of CLIL. In paragraph 2.2.1., we will define what CLIL is, as well as what CLIL is not; thus, we will attempt to explain the reasons behind the CLIL surge in popularity in recent years. Subsequently, we will discuss the implementation of CLIL as a Language education policy in Europe (paragraph 2.2.2.) and in Italy (paragraph 2.2.3.). Finally, in paragraph 2.2.4., we will delve into the essential factors which school teachers should acknowledge when executing CLIL in the classroom.

Thirdly, chapter 2.3. aims to tackle the core focus in this dissertation: we will describe the Italian reality concerning the museum as a non-formal context for the integrated learning of content and language beyond the classroom. In paragraph 2.3.1., we will address the value of field trips to museums from three angles: the Italian Government organs' perspective, the museum organisation's perspective, and the school teachers' perspective. Thus, in paragraph 2.3.2, we will tackle the issue of teaching in the museum for an audience of students visiting the museum as part of a field trip. In the following paragraph (2.3.3.), we will focus specifically on the implementation of CLIL in Italian museums; thus we will

briefly introduce other sorts of non-formal out-of-school CLIL initiatives which have been spreading across Italy. Finally, in paragraph 2.3.4., we will tackle the difficulties laying in the organisation of a field trip to a museum in the Italian scenario, with particular consideration for the issue of school-museum communication.

Chapter 3 aims to provide a factual overview of the exploratory research project described in this dissertation: we intend to outline what we have investigated, why we have investigated it, and how we have investigated it. In paragraph 3.1., we will provide an explanation of and rationale for the main focus (i.e., teachers' thoughts about the CLIL museum experience). In paragraph 3.2., we will describe the methodological research approach of the current project. In paragraph 3.3., we will outline the three research questions for our study. In paragraph 3.4., we will describe the subjects involved in the research (i.e., Italian secondary school teachers). In paragraph 3.5., we will provide a factual description of the data collection instrument used (i.e., a questionnaire containing both closed-response items and open-ended items). In paragraph 3.6., we will describe the sampling method used, details about piloting the questionnaire and procedures used to administer the questionnaire. In paragraph 3.7., we will explain how we analysed our quantitative data (see paragraph 3.7.1.) and our qualitative data (see paragraph 3.7.2.).

Chapter 4 aims to register and analyse the data retrieved from teachers' questionnaires. For more clarity, the results will be organised into three paragraphs. In paragraph 4.1., we will report the results concerning our first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*). In paragraph 4.2., we will report the results concerning our second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*). In paragraph 4.3., we will report the results concerning our third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*).

Chapter 5 aims to discuss some implications of research findings retrieved from teachers' questionnaires in light of the literature review we outlined in chapter 2. For more clarity, the discussion will be organised into three paragraphs. In paragraph 5.1., we will discuss the results concerning our first research question; in paragraph 5.2., we will discuss the results concerning our second research question; and in paragraph 5.3., we will discuss the results concerning our third research question.

Chapter 6 aims to provide a summary of the main findings (see paragraph 6.1.), as well as an outline of the limitations of our study (see paragraph 6.2.) and some suggestions for further research (see paragraph 6.3.)

2. LITERATURE REVIEW

2.1. LANGUAGE LEARNING BEYOND THE CLASSROOM

The language learning outcome is affected by many factors, learner-internal as well as external, often in combination (Elgort & Nation, 2010). Among the external factors, the learning environment has attracted significant attention in academic research and practice in recent years. In particular, a dimension appears to be crucial in determining the success of the language learning experience: language learning beyond the classroom.

This chapter aims to briefly overview the existing literature on the topic. In paragraph 2.1.1., we will illustrate why researching language learning beyond the classroom is of significant importance for the success of the language learning process. Thus, in paragraph 2.1.2., we will summarise the terminological and theoretical debate around language learning beyond the classroom; with particular attention for the array of interpretations related to formal, non-formal, and informal language learning. Finally, paragraph 2.1.3. will outline some of the existing empirical research on non-formal language learning and will report some of the non-formal learning settings available.

2.1.1. Why researching language learning beyond the classroom

This paragraph aims to describe why learners' application of their developing skills beyond the classroom environment is vital in their second language development, and, therefore, why researching this topic is valuable for applied linguistics.

Two dimensions appear to be of significant importance in shaping a successful language learner: "what goes on inside the classroom and what goes on outside of the classroom" (Richards, J.C., 2014, 5). Conventionally, "the classroom world was where language was learned, and the world beyond the classroom was where language was used" (Nunan, 2014, 3). Yet, some SLA researchers might be biased: they "become accustomed to the idea that classrooms are the natural place for learning to take place" (Benson, 2011, 8). Indeed, past SLA research mainly focused on students' learning experiences inside the classroom; however, today, there is a growing body of literature surrounding how students learn across different social settings (Sundqvist, & Sylvén, 2014). In particular, there is a rising interest in "the effectiveness of language learning beyond the classroom" (Benson & Reinders, 2011, 7). There is an urgent need to stop considering language learning as limited to the classroom and to acknowledge that the language learning process can take place at any time and in any location, including the home and the community (Hyland, 2004). In particular, it appears that successful language learners usually interact with numerous out-of-school learning activities, thus fulfilling the socio-psychological needs, which are intrinsic in language learning (Lai & Gu, 2011). Indeed, when the learning process happens only in the classroom, the progress of language students might be limited, particularly if we compare their productive skills with their receptive skills (Benson & Reinders, 2011). Yet, Nunan and Richards suggest the limitations of classroom-based learning might be alleviated if we provide students with out-of-school learning opportunities (2015, quoted in Tavakoli et al., 2016, 153). Teachers have encouraged to further the research in this sense, aiming to connect students' learning experiences inside and outside the classroom (Greenhow, Robelia, & Hughes, 2009). How learners interact with different environments is now recognised as a primary factor in affecting language learning. The focus on traditional academic learning activities is now considered too narrow, and it is, therefore, shifting to incorporate language learning beyond the classroom. In conclusion, "the wise learner will be well-advised to adopt the view that classroom and out-of-class learning are equally important" (Benson, 2011, 7).

2.1.2. Formal, non-formal, and informal language learning

This paragraph aims to clarify what language learning beyond the classroom is. In the previous paragraph, we have already established how learners' application of their developing skills beyond the classroom environment is vital in their second language acquisition. Yet, what does "beyond the classroom" actually mean?

The definition of language learning beyond the classroom is a major terminological and theoretical issue which has preoccupied researchers for two decades (Van Marsenille, 2015). In particular, researchers warn about the danger of describing language learning beyond the classroom "in terms of what it is not" (Benson & Reinders, 2011, 1). To demonstrate this point, Benson (2011, 9) listed some of the descriptors adopted to define language learning beyond the classroom: "out-of-class", "out-of-school, "after-school", "extracurricular", "extramural", "non-formal" and "informal", "self-instructed", "non-instructed", "naturalistic", "independent", "self-directed" and "autonomous". Thus, Benson (ibidem) underlined how all these terms still belong to a classroom-centred *Weltanschauung*. Therefore, it is suggested to disregard these alternative terms and prefer the more comprehensive umbrella-term "language learning beyond the classroom" (ibidem).

Let us now provide a brief overview of the informal/non-formal/formal debate. The descriptor "non-formal learning" appeared as early as the 1970s (Van Marsenille, 2015) as opposed to formal learning and informal learning. Nevertheless, the distinction between informal/non-formal/formal learning is still not always clear (Benson, 2011). Besides, some researchers only distinguish the two concepts of informal and formal learning; while others introduce a third concept: non-formal learning. Furthermore, this body of literature is split into two different approaches: on one side, the researchers who understand informal and formal learning as neat polar contraries (Colley, Hodkinson & Malcolm 2002; Greenfield & Lave, 1982; UNEVOC, 2008; both quoted in Fazzi, 2019, 9-11); whereas, on the other side, researchers who understand the concepts of informal/non-formal/formal

learning in their hybrid complexity (Ellenbogen, 2002, 2011; Golding, Brown & Foley, 2009; Hofstein & Rosenfield, 1996; McGivney, 1999; Rogoff et al., 2916; Umphress et al., 2006; all quoted in ibidem). We can surmise that researchers find themselves surrounded by a "terminological jungle" in which overlapping ideas are "conceptualised in different ways, as a result of different underpinning theories of learning" (Fazzi, 2019, 8). Thus, Van Marsenille (2015) advises that we should rely on the distinctions established by the official journal of the European Union (European Commission, 2012) to seek terminological clarity. Here come the formal definitions:

> "*Formal learning* means learning which takes place in an organised and structured environment, specifically dedicated to learning, and typically leads to the award of a qualification, usually in the form of a certificate or a diploma; it includes systems of general education, initial vocational training, and higher education" (ibidem).

> "*Non-formal learning* means learning which takes place through planned activities (in terms of learning objectives, learning time) where some form of learning support is present (e.g., student-teacher relationships); it may cover programmes to impart work skills, adult literacy and basic education for early school leavers; very common cases of non-formal learning include in-company training, through which companies update and improve the skills of their workers such as ICT [i.e., Information and Communication Technologies] skills, structured online learning (e.g., by making use of open educational resources), and courses organised by civil society organisations for their members, their target group or the general public" (ibidem).

> "*Informal learning* means learning resulting from daily activities related to work, family or leisure and is not organised or structured in terms of objectives, time or learning support; it may be unintentional from the learner's perspective; examples of learning outcomes acquired through informal learning are skills acquired through life and work experiences,

project management skills or ICT skills acquired at work, languages learned and intercultural skills acquired during a stay in another country, ICT skills acquired outside work, skills acquired through volunteering, cultural activities, sports, youth work and through activities at home (e.g., taking care of a child)" (ibidem).

The European Centre for the Development of Vocational Training (CEDEFOP) starts from the definitions noted above and use them as a launching pad to deep into the issue of intentionality. Indeed, the European Centre for the Development of Vocational Training described both formal learning and non-formal learning as carried out *intentionally* by the learner (CEDEFOP, 2007, 15). In contrast, informal learning is mostly an experience characterisable as non-intentional, incidental, or random (ibidem). Hence, *intentionality* is indicated as the dimension that discriminates between formal, informal and non-formal learning (ibidem).

We have already established how intentionality represents a crucial dimension;. However, aside from intentionality, we are faced with other possible alternative frameworks for explaining language learning beyond the classroom. Certainly, the informal/non-formal/formal debate sparked interest also in the field of applied linguistics: researchers in this field outlined diverse basic parameters of language learning beyond the classroom. In particular, Benson (2011) proposes a framework entailing four analytical dimensions and two analytical constructs of language learning beyond the classroom. The four dimensions and the two constructs are interconnected. The four analytical dimensions are 1) *location*, 2) *formality*, 3) *pedagogy*, and 4) *locus of control*. The two analytical constructs are 1) *setting* and 2) *mode of practice*. Indeed, Benson asserted that: "defining language learning beyond the classroom as a field of inquiry (…) is to say that it is centrally concerned with location for language learning other than the classroom and with relationships between these locations and aspects of formality, pedagogy, and locus of control" (Benson, 2011, 12).

Let us now illustrate in more detail Benson's four analytical dimensions of language learning beyond the classroom.

a) *Location* is the setting where language learning takes place. It is the dimension we refer to when we describe learning as "out-of-class", "out-of-school, "after-school", "extracurricular" and "extramural". Usually, when these terms are employed, there is an implication of subordination to classroom learning and classroom teaching. These terms are frequently utilised to designate "non-prescribed activities that students carry out independently to broaden their knowledge of a subject" (ivi, 9), as, for example, "attendance at private tutorial schools after the school day is finished" (ibidem), or "the one-to-one tutorial lessons that younger students often take from older students in the home" (ivi, 10). Remarkably, out-of-class language learning can also refer to after-school initiatives that take place in school after the school day is finished, but are "less formal than regular lessons and possibly organized by students themselves" (ivi, 9): a few examples can be found in FL activities involving debates, performances, public speaking competitions, and school magazines.

b) *Formality* is involved when we talked about "non-formal" and "informal" learning, thus in contrast with "formal" learning, which is understood as academic and institutionalised. Benson's understanding of non-formal education includes "classroom or school-based programmes that are taken for interest and do not involve tests or qualifications" (Benson, 2011, 10). On the other hand, informal learning occurs through "non-institutional programmes or individual learning projects" (Benson, 2011, 10) and "outside of organised courses" (Livingstone, 2006, 211, quoted in ibidem).

c) *Pedagogy* comes into play when we adopt the terms "self-instructed", "non-instructed" and "naturalistic" learning. These descriptors diverge from "instructed" language learning on a dimension interested in the kind of pedagogy employed in language learning beyond the classroom. For "instruction", we intend "a particular kind of pedagogy, involving formal processes, such as the sequencing of material, explicit explanation, and testing" (Benson, 2011, 11). To exemplify the

concepts of "self-instructed" and "non-instructed", Benson used the example of television: when FL learners watch a TV show in a FL, "the show is teaching them the language, but not […] instructing them" (ibidem). On the other hand, when FL learners watch a TV show that is explicitly designed to teach the FL, then "instruction is taking place" (ibidem). Benson suggested instructed and naturalistic learning "lie at two ends of a pedagogical continuum" (ibidem).

d) *Locus of control* is the dimension we refer to when employing the terms "independent", "self-directed", and "autonomous". It is the dimension encompassing who takes the initial decision to participate or engage in language learning, as well as who is in charge of decision-making during the learning process. When the learning and teaching process is dependent and directed by an external authority, the locus of control belongs to the teacher: an example is provided by younger students who only learn the FL because it is part of the compulsory school curriculum. On the other hand, when the locus of control belongs to the learner, the student is in charge of the learning process independently from the presence of a tutor: an example is provided by older students (e.g. university students and adult learners) who spontaneously choose to study foreign languages for "self-improvement or recreation" (ivi, 12).

Let us now illustrate in more detail Benson's two analytical constructs of language learning beyond the classroom (ivi, 13).

a) *Setting* is not to be considered merely the geographical location in which the learning experience occurs, rather it should be considered as a socially anchored space where the learner is surrounded by "particular kinds of physical, social or pedagogical relationships with other people (teachers, learners, others) and material or virtual resources" (ibidem). It can be deduced that, in describing a setting, we should include also the dimensions of formality, pedagogy and locus of control, as well as the physical description of the geographical space where the learning occurs.

b) *Mode of practice* is to be considered as a "set of routine pedagogical processes that deploy features of a particular setting and may be characteristic of it" (ivi, 13). From this definition, it can be deduced that:

- the dimensions of formality, pedagogy and locus of control are intertwined together in modes of practice;
- the dimensions of formality, pedagogy and locus of control may "take a different form, and thus constitute a distinct mode of practice, in each setting" (ivi, 14);
- more than one mode of practice might be sustained in one specific setting: modes of practice and settings are relatively independent from each others in language learning beyond the classroom.

Benson provides an example to illustrate better *setting* and *mode of practice*, which are "two distinct but connected concepts" (ivi, 13).

"Classrooms, self-access centres, computer labs, language cafés, spaces in the home, community and street, and virtual spaces on the internet, are all examples of settings that can be described in terms of their features and affordances. A conversation between language learners could take place in any of these settings, although it would take a different form, and thus constitute a distinct mode of practice, in each setting. Similarly, settings typically support a range of modes of practice: a classroom, for example, may support both teacher-fronted formal instruction, or less formal, student-directed task-based activities, just as a self-access centre might support individual self-directed use of self-instructional materials or group activities led by a teacher" (ivi, 14).

In describing the informal/non-formal/formal debate, for some researchers, the location where the learning experience occurs is inadequate in itself to label it as informal/non-formal/formal, because "the physical setting is only one of a number of factors governing learning" (Eshach, 2007, 173). Dierking (1991, 4) goes as

far as to say that "the distinction traditionally made between informal and formal learning may not be appropriate […], learning is learning, and it is strongly influenced by setting, social interaction, and individual beliefs, knowledge, and attitudes". Within this landscape, Eshach (2007) differentiates three types of learning: informal, non-formal, and formal; thus, he suggests his own criteria to distinguish them. He does not take into account only physical differences (i.e., the location or setting), but, instead, embraces four other factors: "motivation, interest, social context, and assessment" (Eshach, 2007, 173). See Table 1 for an extensive list of features suggested by Eshach for distinguishing informal, non-formal, and formal learning.

Table 1: Differences between Formal, Non-formal, and Informal Learning (Eshach, 2007, 174)

Formal	Non-formal	Informal
Usually at school	At institution out of school	Everywhere
May be repressive	Usually supportive	Supportive
Structured	Structured	Unstructured
Usually prearranged	Usually prearranged	Spontaneous
Motivation is typically more extrinsic	Motivation may be extrinsic but it is typically more intrinsic	Motivation is mainly intrinsic
Compulsory	Usually voluntary	Voluntary
Teacher-led	May be guide or teacher-led	Usually learner-led
Learning is evaluated	Learning is usually not evaluated	Learning is not evaluated
Sequential	Typically non-sequential	Non-sequential

Furthermore, Eshach proposes a last and pragmatic criterion to distinguish between informal and non-formal learning: "the frequency to which we attend a place where the learning occurs" (ivi, 174). It seems reasonable to deduce that contexts we experience in our day to day life (i.e., homes, streets, etc.) are to be considered as informal learning settings; while we should consider as non-formal learning settings those contexts we seldomly experience (i.e., aquariums, planetariums, zoos, and museums) and where the activity is usually prearranged and structured.

In brief, let us now isolate the features that, according to Eshach (ibidem), distinguish the contexts beyond the classroom in which non-formal language learning can occur:

- non-formal language learning happens in organisations, institutions, and circumstances beyond the realms of formal or informal education;
- non-formal language learning takes place in a manner which is simultaneously structured and flexible in terms of learning objectives, time, and contents;
- non-formal language learning is mediated, just as formal language learning, through some kind of learning support;
- non-formal language learning should stimulates intrinsic motivation for the learner.

See Figure 1 for some examples of non-formal out-of-school learning contexts provided by Eshach (ibidem). Although these examples pertain the field of science learning, whereas we are interested in language learning, we are confident that Eshach's categorisation might be generalised and applied more broadly to most subjects. Within this landscape, what interests us is that Eshach (2007, 174) affirms that the museum setting is to be categorised as a non-formal learning context, particularly when students visit the museum as part of a school field trip (see Figure 1).

Figure 1: Informal and Non-formal learning dichotomy (Eshach, 2007, 174)
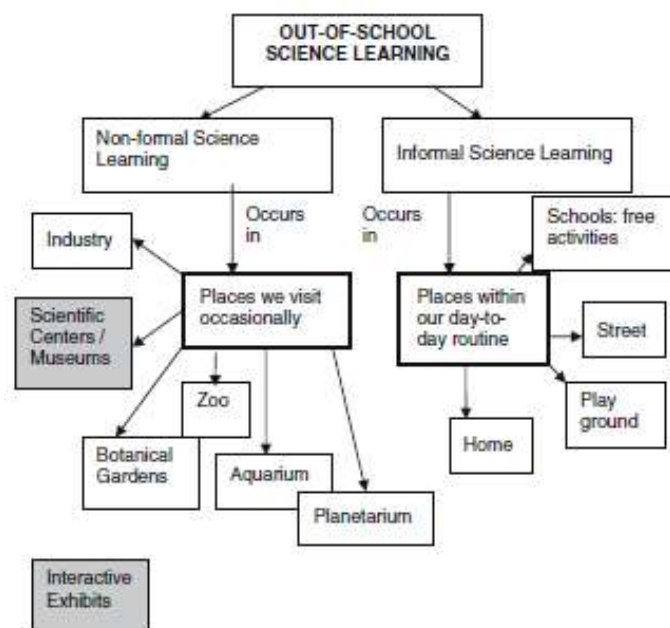
This paragraph aimed to describe what language learning beyond the classroom actually is, as well as briefly overview the informal/non-formal/formal debate. It seems reasonable for us to recognise non-formal language learning according to the distinctions established by the official journal of the European Union (European Commission, 2012) and by Eshach (2007). It is worth noticing, though, that this methodological choice was taken for reasons of convenience, as the actual reality of language learning beyond the classroom is hybrid and multidimensional (Benson, 2011).

In the next paragraph, we will provide an outline of some non-formal learning settings beyond the classroom that have attracted significant consideration in empirical research, highlighting the impact that these non-formal language learning contexts have on learners' language development and affective factors.

2.1.3. Research on non-formal language learning

In the previous paragraph, we have elucidated what language learning beyond the classroom is; thus, we have summarised the informal/non-formal/formal debate. Henceforth, we will identify non-formal language learning according to the distinctions established by the official journal of the European Union (European Commission, 2012) and by Eshach (2007) (see paragraph 2.1.2.). This paragraph aims to provide an overview of some non-formal learning settings beyond the classroom that have attracted significant consideration in empirical research, highlighting the impact that these non-formal language learning contexts have on learners' language development and affective factors.

In her doctoral research, Fazzi (2019, 24) identifies a selection of valuable non-formal language learning contexts which have interested researchers in recent years. We expanded the aforementioned selection through the addition of some more examples of empirical research on non-formal language learning. The ultimate selection presents language learning activities/projects which variate in

their different methodological designs, however they are all related through the non-formal nature of their context.

a) *Summer camp.* In this context, learners might be involved in "both formal activities (classroom-based), and non-formal activities (i.e. sport, theatre, arts and crafts, sightseeing trips)" (ibidem). Researchers investigated the outcome of an English language summer camp targeted to 149 adulescent Chinese students (Wighting, Nisbet & Tindall, 2005) and reported how students perceived the summer camp as a positive experience. Various features were appreciated as beneficial: (1) the camp context was relaxed, original, and entertaining; (2) the camp pedagogical framework was interactive; (3) the camp provided an occasion to speak the foreign language for authentic purposes; (4) the camp provided an occasion to speak the foreign language with native speakers; and (5) the camp provided an occasion to grow precious relationships with the fellow students as well as with the educators.

b) *Computer-mediated communication employing Tandem learning methodology.* This non-formal language learning project requires for language students to work in pair with tandem partners and engage in computer-mediated communication; it has interested researchers as a tool to promote the development of various linguistic skills (Appel & Mullen, 2002). Sasaki (2015) researched the benefits of tandem learning for Japanese and American adulescent FL language students and reported that communicating through email tandem might prove beneficial for learners (1) to develop reciprocity and autonomy; (2) to learn about their partner cultural background, (3) to benefit from their partner's knowledge and experience; (4) to improve their communicative ability in their partner's native language; and (5) to develop language awareness as well as awareness of cultural aspects of language.

Stickler and Emke (2011) researched the benefits of tandem learning for adult language learners and reported that communicating through email tandem proved beneficial for learners (1) to mature their digital, social, and

metalinguistic competencies; (2) to boost their learning autonomy; (3) to develop language awareness; (4) to develop an awareness of their own learning progress; and (5) to capitalise on their own awareness and use it to advance further in the learning process.

c) *Cooking class employing Experiential learning methodology.* Schiattone (2016) developed a cooking class experience where multiple hands-on lessons were followed up by classroom lessons about the experience. This small non-formal project was targeted to Chinese students learning Italian as an L2 and reported that this experience proved beneficial for learners (1) to develop language skills; (2) to boost their motivation; (3) to develop metalinguistic awareness; and (4) to improve their FL performance.

d) *Community service employing Service learning methodology.* Canuto (2016) researched the effects of a language project combining classroom learning with volunteer work achieving community goals. The research unveiled how the target learners (i.e., Canadian university students learning Italian as a FL) benefitted from the experience and reinforced (1) empathetic collaboration with the community; (2) motivation; (3) communicative competence; (4) interest towards the language; (5) metacognitive skills; (6) a sense of civic responsibility and personal value; and (6) intercultural competence.

e) *Urban game employing CLIL methodology.* This non-formal language learning project required for language students to engage in "an outdoor thematic game that is inspired by historical events, literature, films, computer games or fictional stories, in which public space is used as game-board" (Pitura & Terlecka-Pacut, 2018). Pitura and Terlecka-Pacut (2018) designed an urban game activity set in the city of Cracow in Poland and targeted to FL adulescent students. This experience proved beneficial for learners to increase (1) English knowledge; (2) English skills; (3) historical knowledge; (4) teamwork; (5) self-efficacy awareness; and (6) digital skills.

f) *Lab course on molecular biology employing CLIL methodology.* This non-formal language learning project consisted of merging CLIL fundamentals and practical experimentation in an out-of-school lab. German secondary school students learning English as a foreign language were required to engage in hands-on experimentation in an extra-scholastic laboratory as part of a class on molecular biology, carried out using English both in class and during the lab experience (Rodenhauser & Preisfeld, 2015, 2018). Researchers discovered that (1) students' cognitive achievement concerning biological content knowledge was not negatively affected by the CLIL methodology; and (2) the application of CLIL to the out-of-school lab was equally beneficial for both students with a positive biological self-concept and students with a positive linguistic self-concept.

g) *Museum visits for second language learners.* Museum learning targeting English for Speakers of Other Languages (ESOL) has been widely acknowledged in several countries as a valuable instrument for supporting ESOL students of different ages. In the 90s, "a museum-based curriculum unit in visual arts was offered to American students whose native language was not English" (Shoemaker, 1998). This project proved to be extremely beneficial for the ESOL students and for their school teachers: (1) students familiarised with the museum environment; (2) they grew accustomed to art concepts; (3) they were encouraged to speak the language for authentic purposes in a relaxed and enjoyable environment; (4) their linguistic motivation was elicited; (5) cultural inclusion was enhanced; and (6) their school teachers perceived the experience as a "unified and satisfying project" (ivi, 45).

A similar project was designed and carried out in the United Kingdom to exploit the self-access language learning possibilities that museums present to students whose native language was not English (Cooker & Pemberton, 2010). This "small-scale materials development and evaluation project" (ibidem) proved beneficial because it generated (1) positive affective reactions in the learners; (2) a cognitively challenging,

engaging and flexible language learning opportunity; and (3) a familiarity with the museum artefacts and art concepts.

Another project was set in the United Kingdom and targeted to adult migrants, asylum seekers, and refugees, who are learning English for Speakers of Other Languages (Clarke, 2012). In this doctoral research, Clarke suggests that learning in museums can (1) improve competence in the target language, (2) provide social space within which to engage in positive dialogue, (3) foster learners' self-concept and self-confidence, (4) promote social inclusion, and (5) challenge social isolation.

h) *Museum visits for foreign language learners*. Non-formal language learning in museums is valuable not only for supporting ESOL students, but also for stimulating foreign language acquisition.

American museums have been interested in seeking an intersection with the study of foreign languages in primary through post-secondary education (Wilson, 2012). In particular, it is understood that museums, as cultural institutions, could represent a precious instrument for targeting the teaching of culture and encouraging the cultural dimension of foreign language learning, helping students to navigate "the complex interactions between language and culture, familiar and foreign, self and other" (ivi, 51).

In recent years, non-formal foreign language learning museum projects have been flourishing in Italy: CLIL programmes in Italian museums have gained momentum as an opportunity for students to merge the learning of a foreign language with the learning of the museum cultural content as part of school-trips targeting students in primary through post-secondary education (Fazzi, 2014, 2018, 2019; Fazzi & Lasagabaster, 2020). The integration of CLIL and museum-based pedagogies is believed to hold "incredible potential in promoting students' confidence and self-efficacy as English users" (Fazzi, 2019, 331). In particular, it was revealed how both the CLIL museum experience and the use of English beyond the classroom triggered students' positive attitudes (Fazzi & Lasagabaster,

2020). More specifically, it was discovered that students' positive attitudes revolved around four dimensions: (1) the novelty of engaging with unique and original museum artefacts and specimens; (2) the opportunity to use the foreign language outside of school and interact with people authentically in preparation for future study experiences and career plans; (3) the playful and engaging nature of the visit methodology; and (4) the nurturing effect on students' self-concept as language users outside the classroom.

As a result of our scrutiny in search of non-formal language learning contexts beyond the classroom, we stumbled upon some innovative non-formal out-of-school CLIL initiatives which have been spreading across Italy in recent years (see Table 2). The range of languages exploited in these initiatives embraces English, Spanish, French, German, and, in one extraordinary case, even Latin (i.e., Original History Walks in Pavia).[1]

Table 2: Examples of non-formal CLIL initiatives beyond the classroom in Italy

District	City	Initiative
Emilia-Romagna	Bologna	Original History Walks[2]
	Ferrara	Original History Walks[3]
	Parma	Original History Walks[4]
		Original History Walks (Busseto)[5]
	Piacenza	Original History Walks[6]

---

[1] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-pavia/
[2] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-bologna/
[3] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-ferrara/
[4] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-parma/
[5] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-parma/#busseto
[6] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-piacenza/

Liguria	Genoa	Original History Walks[7]
Lombardy	Mantua	Original History Walks[8]
	Milan	Original History Walks[9]
	Monza	Original History Walks[10]
	Pavia	CLIL outings[11]
		Original History Walks[12]
		Original History Walks (Vigevano)[13]
		Original History Walks (Voghera)[14]
Piedmont	Alessandria	Original History Walks (Casale Monferrato)[15]
	Turin	Original History Walks[16]
		CLIL Astronomy Workshops in the Gran Paradiso National Park[17]
Tuscany	Florence	Original History Walks[18]
	Siena	Original History Walks[19]
		Original History Walks (San Gimignano)[20]
Veneto	Verona	Original History Walks[21]

When discussing the benefits of language learning in non-formal settings beyond the classroom, however, it is necessary to bear in mind the difficulties

---

[7] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-genova/

[8] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-mantova/

[9] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-milano/

[10] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-milano/#monza

[11] Information retrieved from: https://www.iviaggiditels.it/scuole/uscite-didattiche-pavia/

[12] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-pavia/

[13] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-vigevano/

[14] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-pavia/

[15] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-casale-monferrato/

[16] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-torino/

[17] Information retrieved from: http://www.diesse.org/cm-files/2019/09/10/proposta-clil---2019-2020.pdf

[18] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-firenze/

[19] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-siena/

[20] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-siena/#sangi

[21] Information retrieved from: https://theoriginalhistorywalks.org/le-citta-history-walks/uscite-didattiche-a-verona/

encountered by school teachers in bridging the gap between the knowledge and skills acquired by students at school and outside the classroom walls. Interestingly, there are two pivotal aspects that associate all the non-formal language learning experiences listed above (i.e., summer camp, computer-mediated tandem learning, cooking class, community service, urban game, lab course on molecular biology, museum visit for L2 and FL learners). Indeed, (1) *the role of the teacher* and (2) *the role of follow up lessons* are fundamental in designing a successful non-formal pedagogical activity/project (Fazzi, 2019). First of all, to bridge the gap between language learning inside and outside the classroom, the role of the teacher is pivotal in "supporting students to exploit the language affordances" presented by the activity/project (ivi, 38). Second, during the activity/project, students "experience" the vocabulary, but it is only during the follow-up lessons that said vocabulary is systematised and expanded.[22]

Above, we have briefly overviewed a selection of non-formal language learning activities/projects beyond the classroom. From this selection, it might be surmised that, in recent years, L2/FL/CLIL educational initiatives *at the museum* have been extensively exploited as an instrument to advance students' language expertise. Among said L2/FL/CLIL museum initiatives, we are specifically concerned with the investigation of CLIL museum programmes in the Italian scenario. In the following chapters, we will delve further into this topic.

---

[22] With specific regard to non-formal language learning in the museum context, Fazzi (2019) developed a pedagogical framework that integrates CLIL pedagogies and museum-based pedagogies with the purpose of enabling teachers in capitalising on their students' language learning inside and outside the classroom walls.

2.2. CONTENT AND LANGUAGE INTEGRATED LEARNING

In the previous chapter, we have already explained the concepts of language beyond the classroom and non-formal language learning. In particular, in paragraph 2.1.3., we acknowledged how recent empirical research on non-formal language learning recognised the beneficial effects of engaging in a CLIL museum visit for FL learners' linguistic development.

This chapter aims to delve into the topic of CLIL. In paragraph 2.2.1., we will define what CLIL is, as well as what CLIL is not; thus, we will attempt to explain the reasons behind the CLIL surge in popularity in recent years. Subsequently, we will discuss the implementation of CLIL as a Language education policy in Europe (paragraph 2.2.2.) and in Italy (paragraph 2.2.3.). Finally, in paragraph 2.2.4., we will delve into the essential factors which school teachers should acknowledge when executing CLIL in the classroom.

2.2.1. CLIL: a definition

This paragraph aims to provide a definition of CLIL (namely *Content and Language Integrated Learning*), as well as an explanation for its growing popularity in recent years.

Content and Language Integrated Learning is an umbrella term indicating an educational methodology which integrates the learning of a subject (e.g., Art History, Science, etc.) with the learning of a second language or a foreign language (Coonan, 2010, 2014a, 2014b, 2014c, 2015, 2016, 2017; Coyle, Hood & Marsh, 2010; Dalton-Puffer, 2007; Marsh, 2002, 2012). This term first emerged in 1994 (Marsh, Maljers & Hartiala, 2001) within the European background and, since then, it has steadily attracted more and more interest among SLA researchers, language teachers, and, ultimately, policymakers (Cinganotto, 2016; Coyle, Hood & Marsh, 2010; Leone, 2015). We can define CLIL as follows:

"CLIL is an educational approach in which various language-supportive methodologies are used which lead to a dual-focused form of instruction where attention is given both to the language and the content" (Coyle, Hood & Marsh, 2010,21)

From this definition, it can be deduced that CLIL is neither a novel practice of language education nor a novel practice of subject education: it is a pioneering blend of both. Indeed, to achieve good practice in the teaching and learning process, schools across the world are now realising how they should not concentrate only on the content or only on language, because "each is interwoven, even if the emphasis is greater on one or the other at a given time" (Coyle, Hood & Marsh, 2010, 17). That *interwoven* feature is where the innovation of the CLIL educational methodology lays.

CLIL is related to a range of existing educational practices through some shared elements and fundamental theories. This range includes Bilingual Education, Language Immersion, English as an Additional Language (EAL), Experiential Learning (EXL), Content-based Language Teaching (CBLT), Communicative Language Teaching (CLT), and Task-Based Learning (TBL) (ivi, 20). In particular, Coyle, Hood and Marsh (ibidem) underlined that CLIL stands on the shoulders of two giants:

- *Communicative Language Teaching*, as CLIL offers an opportunity for students to participate in authentic *communication* with their peers and teachers in regards to a non-linguistic subject (e.g., Art History, History, Science, etc.);
- *Task-Based Learning*, as CLIL offers an opportunity for students to participate in authentic tangible *tasks*, which "translates mental reality into social action" (Balboni, 2010, 39): "knowing the language" is converted into "knowing how to work with language".

Dalton-Puffer (2007, 3) goes as far as saying that CLIL is "the ultimate dream of Communicative Language Teaching and Task-Based Learning rolled into one". However, CLIL is not synonymous with the practices listed above, as there are

some essential dissimilarities. As established above, CLIL builds on the essence of good practices found in major existing language teaching approaches; although, simultaneously, it is structurally innovative, as it offers a learning experience which is holistic and dual focused in nature (ibidem). As mentioned above, this *integrated* feature of Content and Language Integrated Learning is where the innovation of the CLIL educational methodology lays.

Furthermore, the use of the foreign language in CLIL is more authentic than the use of the foreign language in another traditional learning approach. Indeed, the Communicative Approach involves the use of authentic activities, materials and purposes; nevertheless, they are employed merely as a test in training the students for utilising the foreign language in the world outside the classroom (Coonan, 2012, 98). In contrast, the learning of a foreign language through the CLIL approach allows for greater authenticity, with particular attention for authentic contents, authentic materials, authentic interaction, and authentic context (Wolff, 1997). In particular, the CLIL context presents three aspects of increased authenticity compared with the traditional FL teaching context: (1) contents relate to real life, (2) contents are multifaceted, and (3) the foreign language employed as a medium of instruction allows for less ambiguity (ibidem).

We can surmise that CLIL is emerging as an appreciated educational approach (Cinganotto, 2016; Coyle, Hood & Marsh, 2010; Leone, 2015). It might be suggested that the increase of CLIL success depends on the fact that its methodology appears to hold potential both from (1) the educational point of view and (2) the operational point of view. Let us clarify these two points. *First*, the educational success of CLIL rests "in the content and language learning outcomes realised in classrooms" (Coyle, Hood, and Marsh, 2010, 18). *Second*, "the operational success of CLIL has been in transferability, not only across countries and continents but also across types of school" (ibidem).

We are interested in further examining the second statement. With this purpose in mind, in the next paragraphs, we will discuss the development of CLIL in Europe (see paragraph 2.2.2.). Then, we will narrow down our focus to the development of CLIL in Italy (see paragraph 2.2.3.). Subsequently, in chapter

2.3.3., we will debate how "types of school" might also be interpreted in a broader sense and how this category might stretch to embrace various educational settings beyond the school. Indeed, researchers believe that, when CLIL practice is justified and sustained by a clear and rigorous theoretical foundation, then the CLIL educational approach is flexible and adjustable to different settings (ivi, 17). In particular, in paragraph 2.3.3., we will concentrate our attention on CLIL transferability to the museum setting.

2.2.2. CLIL development in Europe

"The European Commission is very keen to promote language learning and linguistic diversity across Europe so as to improve basic language skills. It is working with national governments to meet an ambitious goal: enabling citizens to communicate in 2 languages other than their mother tongue." (European Commission, 1995, 47)

In the previous paragraph, we have provided a definition of CLIL (namely Content and Language Integrated Learning), as well as an explanation for its surge in popularity in recent years. This paragraph aims to discuss the emergence and development of CLIL in Europe.

In the previous paragraph, we have already established how CLIL emerged in the mid-1990s as a form of bilingual education. Shortly after, CLIL was acknowledged by the European Union (EU), the Council of Europe (CoE), and the European Commission (EC) as a pioneering and efficacious opportunity for increasing plurilingual competency among the citizens of all European countries (Leone, 2015). The interest of European institutions in CLIL can be appreciated by scrutinising the modern needs in the educational field. Researchers invite us to consider how "globalisation and the forces of economic and social convergence" considerably exerted influence "on who learns which language, at what stage in their development, and in which way" (Coyle, Hood & Marsh, 2010, 19).

Within this increasingly globalised landscape, in recent years, the European Commission matured the decision to invigorate multiculturalism and active citizenship across Europe. For this purpose, the European Commission indicated that European citizens should "be able to acquire and keep up one's ability to communicate in at least two Community languages in addition to their mother tongue" (European Commission, 1995, 47). In this scenario, L2 and FL learning programmes were strongly encouraged by the European Commission, which, in particular, supported the adoption of the CLIL educational methodology in European classrooms.

Thanks to the CLIL implementation in European classrooms, students are offered an opportunity to develop their FL skills and practice them in authentic communicative contexts (e.g., a class presentation, a poster, a research project, etc.), thus advancing in their FL proficiency. The final purpose is to equip 21st-century professionals with the best language learning tools, as well as overall educational expertise, within the landscape of a globalised economy (Coyle, Hood & Marsh, 2010, 19; Leone, 2015).

To attain the commitments mentioned above, according to Leone (2015, 46), there are roughly three levels at which CLIL is being interpreted: the supranational level, the national level, and the local level". Dalton-Puffer (2007, 3) articulates that the European Union (EU), the Council of Europe (CoE), and the European Commission (EC) funded numerous "transnational initiatives" with the purpose of "exchanging and coordinating information on CLIL among different countries in order to disseminate best practice and instigate professionalisation". These transnational initiatives include, but are not limited to, conferences, exchange programmes, Erasmus Plus programmes, information networks, information platforms, seminars, working groups, etc. (ibidem). Concurrently to these transnational initiatives, Dalton-Puffer (ibidem) underlines the emergence of what she defines as "substantial grassroots activities". This expression refers to a range of activities/projects that might be designed by individual teachers or teams of teachers, actualised in individual school curricula, or implemented by local educational institutions (ibidem). According to Dalton-Puffer (ibidem), these grassroots activities and projects represent "the main body of CLIL activity".

Dalton-Puffer's observations are consistent with research concerning the development of CLIL within the Italian landscape. In particular, Leone (2015, 57) claims that, in Italy, "it is not uncommon for European policies to be picked up by individual teachers before they receive official support from national authorities".

Dalton-Puffer's and Leone's endorsement for the implementation of grassroots CLIL projects by local educational institutions in Italy is of particular interest for us. Indeed, as anticipated in the introduction (see chapter 1), the current dissertation is concerned with the relationship between CLIL museum projects and the Italian secondary education curriculum.

Let us now move on and outline, in the next paragraph, what is the Italian situation in regards to the implementation of CLIL in the secondary education curriculum.

2.2.3. CLIL in Italy

"The introduction of CLIL was a real revolution for Italian upper secondary schools, confirming the understanding of CLIL as a driving force for innovation and revolution that impacts all stakeholders in a school community" (Mehisto, Marsh & Frigols-Martín, 2008, quoted in Cinganotto, 2016, 384).

In the previous paragraph, we have already discussed the emergence of CLIL in Europe. This paragraph aims to narrow down our focus; we will thus concentrate on the implementation of CLIL in the Italian secondary education curriculum.

In light of the endorsement of the CLIL approach by the European Union, many European countries have experimented CLIL methodology in recent years (Cinganotto, 2016; Leone, 2015). In Italy, Cinganotto (2016, 383) affirms that the CLIL potential has been recognised in the early 1990s by northern Italian schools, which first trialled CLIL in international and bilingual classrooms. Over the years, Italian policymakers have acknowledged how implementing a CLIL approach in Italian schools could prove beneficial for enhancing (1) students' motivation

towards foreign language learning, (2) students' motivation towards content learning, (3) additional language competences, and (4) overall learning outcomes (Coyle, Hood & Marsh, 2010). This acknowledgement paved the way for the School Reform of 2009,[23] which, among other school innovations, also introduced CLIL as compulsory in upper secondary school (Bier, 2016; Cinganotto, 2016; Leone, 2015; MIUR, 2010a). Cinganotto (2016, 383) explained how this relatively new Italian school policy is multi-focused and layered; that is, it only touches the final year(s) of *licei* and *istituti tecnici* according to specific guidelines. Let us state here the abovementioned guidelines, as reported by Cinganotto (ibidem):

- *Istituti tecnici.*[24] In the fifth and final year, the teaching of a subject in a foreign language is to be implemented; the subject must be relevant to the specialised school curriculum. During that school year, the chosen non-linguistic subject should be taught in CLIL for the entire curriculum.

- *Licei.*[25] In the fifth and final year, the teaching of a subject in a foreign language is to be implemented; any subject from the school curriculum can be preferred. During that school year, the chosen non-linguistic subject should be taught in CLIL for the entire curriculum.

---

[23] *Riforma degli Ordinamenti della scuola superiore*, *Decreto del Presidente della Repubblica*, D.P.R. n. 88-89 dated 15 March 2010, and subsequent implementation decrees (MIUR, 2010a).

[24] *Istituti tecnici* can be approximately translated as "technical schools". Among the Italian various kind of upper secondary schools, *istituti tecnici* are the ones which equip students for employment in a technical or administrative capacity in agriculture, industry or commerce. The first two years of *istituti tecnici* cover a standard syllabus and include a certain amount of practical training through workshops, laboratories, and internships. In the last three years, the student selects a specialised curriculum and the class time devoted to practical training expands. The majority of Italian students enrol in *istituti tecnici* compared to other kinds of upper secondary schools.

[25] *Licei* is a category of the Italian upper secondary school system. *Licei* comprehends different sub-types with various curricula, syllabus and specializations. These includes *liceo artistico* (i.e., "Arts school") which is the most artistic oriented one, *liceo classico* (i.e., "Classics school") which focuses on humanities, and *liceo scientifico* (i.e., "Science school") with the emphasis on physics, chemistry and natural sciences. *Licei* are considered to offer demanding academic curricula, where Latin and one modern language (usually English) are studied to a high level.

- *Licei linguistici.*[26] In the final three years, the teaching of two subjects in two foreign languages is to be implemented. During those school years, the chosen non-linguistic subjects should be taught in CLIL for the entire curriculum.

The Reform came into effect in the 2010/2011 school year. However, the compulsory introduction of CLIL in upper secondary schools as promoted by the Italian Ministry of Education is a complex and challenging process. Thus, it was not actualised immediately: the implementation of CLIL became compulsory only in the 2014/2015 school year (MIUR, 2014). Furthermore, as a result of (1) the novelty of the CLIL methodology and (2) the lack of fully qualified teachers, the Italian Ministry of Education issued transitional guidelines[27] for that school year (ibidem). According to said guidelines, CLIL methodology should be employed for delivering the teaching of at least 50% of the non-linguistic subject (e.g., Art History, History, Science, etc.) curriculum; furthermore, "the topics covered through the FL had to be assessed during the State Examination, at the end of high school" (Bier, 2016, 400).

Within the transitional guidelines framework (ibidem), it was also advised to embrace two actions for ensuring the success of the CLIL project in the school context: (1) the creation of a Team CLIL and (2) the creation of schools networks. According to Cinganotto (2016, 388), a Team CLIL is a workgroup including "different professionals" who cooperate with the content teacher. With regards to those "different professionals" mentioned above, in paragraph 2.2.4., we will describe the specific competence and expertise required for a CLIL teacher to be qualified, according to the Italian Ministry of Education (MIUR, 2012).

---

[26] *Licei linguistici* can be approximately translated as "language schools". Among the Italian various kind of upper secondary schools, the *liceo linguistico* is the most language oriented one; students in a *liceo linguistico* are required to study three foreign languages.

[27] *Norme transitorie a.s. 2014-15*, Nota MIURAOODGOS, prot. n. 4969, dated 25 July 2014 (MIUR, 2014).

2.2.4. Teaching in CLIL in Italian secondary school

"Teachers have found that content and language integrated learning is about far more than simply teaching non-language subject matter in an additional language in the same way as the mother tongue... [It] is not a matter of simply changing the language of instruction." (Marsh, Enner & Sygmund, 1999; quoted in Coyle, Hood & Marsh, 2010, 56)

In the previous paragraphs, we considered how CLIL has emerged (paragraph 2.2.1.), and why it was adopted as a Language education policy in Europe (paragraph 2.2.2.) and Italy (paragraph 2.2.3.). In the present paragraph, we will present the crucial issues that should be considered by school teachers when contemplating the implementation of a CLIL activity/project in their class.[28]

As anticipated in the introduction (see chapter 1), the current dissertation is interested in the relationship between CLIL museum projects and the Italian secondary education curriculum. The implementation of CLIL methodology usually encounters a suitable environment in the secondary education curriculum, which allows for sophisticated activities/projects to be actualised (Coyle, Hood & Marsh, 2010, 45). It is suggested that at the stage of secondary education, the CLIL implementation benefits from four factors (ibidem):

- students' language competence,
- students' cognitive level,
- students' intrinsic motivation towards new technologies,
- attitudes towards globalisation, future education, and future career plans on the part of students, parents and school.

Let us delve further into the four factors mentioned above. *First*, from a linguistic point of view, in general, secondary education students (14-19 years of age) should have already acquired the language competence necessary to participate

---

[28] For a comprehensive literature overview of the various theoretical CLIL frameworks available, please see the rigorous scrutiny conducted by Cinganotto (2016).

in the CLIL activity/project. Regardless, Cinganotto (2016) reassures CLIL learners and affirms that it is not required nor expected for them to already be fully proficient in the foreign language before the beginning of the activity/project. This might trigger "positive engagement and motivation for students" (Cinganotto, 2016, 377). *Second*, from a cognitive point of view, students of that age should, on average, have acquired more advanced learning skills than younger students. *Third*, in students within this age group, the use of innovative technologies usually triggers intrinsic motivation for communicating "across languages and often borders" (Coyle, Hood & Marsh, 2010, 45). Therefore, new technologies might represent a potential learning resource to support students' learning process: new technologies could be exploited to engage in authentic communication with their peers and teachers in the CLIL language. Indeed, "motivation plays a key role in the attainment of learning objectives and CLIL methodology can install a hunger to learn and to communicate in the student" (Cinganotto, 2016, 377). *Fourth and finally*, the attitudes of the students, the parents and the school towards globalisation energise the introduction of CLIL within this age group. Generally, secondary education students might have matured (or might be maturing) an appreciation for the role of foreign language learning in preparation for future study experiences and career plans. In particular, the vocationally based study is considered to be a profitable investment for their future endeavours.

When discussing the introduction of CLIL within this age group, it is necessary to highlight that English is the language predominantly utilised in CLIL initiatives across countries and continents (Coyle, Hood & Marsh, 2010, 45). This is due, as we have mentioned above, to the attitudes towards globalisation, future education, and future professional employment on the part of students, parents and schools. Vocational curricula are considered to be particularly valuable to equip students' for their future endeavours and being able to use more than one language is now acknowledged as an added value "because of globalisation and the changing nature of working life" (ivi, 49). Furthermore, vocational curricula hold "incredible potential in promoting students' confidence and self-efficacy as English users" (Fazzi, 2019, 331). That is because, if, for example "some of the

students may not have achieved well in earlier language learning, the opportunity to learn content through CLIL can provide a second chance to access the CLIL language (Coyle, Hood & Marsh, 2010, 48).

We have described above the four factors that, according to researchers (ibidem), allow for sophisticated CLIL activities/projects to be introduced in the suitable environment offered by the secondary education curriculum. From those four factors, it seems reasonable for us to deduce that school teachers should strive for the activity/project to encounter the following four criteria:

- adequateness for students' foreign language competence;
- adequateness for students' cognitive level;
- meaningful exploitation of students' motivation;
- meaningful exploitation of students' attitudes towards globalisation, future education, and future career plans.

However, when discussing the implementation of the CLIL teaching approach in the classroom, it is crucial to signpost how "one size does not fit all" (ivi, 36). The choice of a CLIL activity/project is mostly contingent "on the reasons for wishing to introduce the approach and the capacity to implement CLIL which is available within an educational setting" (ibidem). In particular, we believe it is important to concentrate our attention on the afore-mentioned "capacity to implement CLIL which is available within an educational setting". In regard of said "capacity", it is crucial that, when contemplating the implementation of a CLIL activity/project in the classroom, the school consider the issues represented by seven contingent operating factors (ibidem). Let us illustrate in detail these seven factors.

a) *Teacher availability*. In designing and implementing a CLIL activity/project, the starting point should be reaching an agreement between the school teachers about how they will combine forces and work together – whether independently or through cooperation.

b) *Teacher's language proficiency*. The teacher's input and role during the class should be planned according to FL fluency levels of said teacher.

c) *Students' language proficiency*. The design and implementation of the CLIL activity/project should be planned according to FL fluency levels of the target students.

d) *Time availability*. The objectives of the CLIL activity/project should be set in consideration of the amount of time available. Furthermore, the time availability should determine both when the CLIL teaching occurs within the school curriculum and for how long the CLIL teaching occurs over the school year.

e) *Content and language mode of combination.* An agreement should be reached between the school teachers on how to handle the integration of content and language on a practical level. Researchers (ivi, 38) provided three useful examples to illustrate this point better: the integration might be actualised "through language-learning preparation before the CLIL course, language learning embedded in the CLIL course, or language learning parallel to the CLIL course".

f) *Assessment agreement*. The objectives of the CLIL activity/project should be set in consideration of how teachers intend to assess the learning processes at the end of the activity/project. The assessment might be formative or summative; concentrated on content only, concentrated on language only, or concentrated on the integration of content and language. Indeed, researchers discovered that the failure of the educational system to acknowledge the CLIL experience in assessment systems might complicate the successful engagement of students in the activity/project (ivi, 49).

g) *Connection with an authentic "beyond the classroom" dimension*. When planning and implementing a CLIL activity/project, school teachers should strive for linking what happens within the classroom walls with the students' reality outside the classroom. Coyle, Hood, and Marsh (ibidem) suggest networking with students/teachers/visitors from outside the school/country. This connection might enable authentic task-based communication.

Furthermore, teachers should be equipped to cope with the interplay of those seven contingent operating factors during their CLIL classes. Eventually, they should prioritise particular dimensions according to the given situations, "depending on the specific aims, the setting, and the context in which the particular teaching action is taking place" (Cinganotto, 2016, 379).

As established above, (a) *teacher availability* and (b) *teacher's language proficiency* are crucial issues that should be carefully considered before planning and implementing a CLIL activity/project in the classroom (ibidem). With regards of this two factors (i.e., *teacher availability* and *teacher's language proficiency*), researchers agree that, within the current Italian landscape, the situation is extremely problematical (Bier, 2018; Cinganotto, 2016).

According to the Italian School Reform,[29] which we mentioned in paragraph 2.2.3., teaching in CLIL does not directly involve the foreign language teachers. Actually, the responsibility for the implementation of CLIL in schools lies on the shoulders of the non-linguistic subject (e.g., Art History, History, Science, etc.) teacher (Bier, 2016; MIUR, 2010b). For this purpose, the non-linguistic subject teacher (henceforth referred to as content teacher) is required to embody three dimensions of expertise: subject competence, language competence, and teaching competence. More specifically, in 2012, the profile of the Italian CLIL teacher was defined by the Italian Ministry of Education through a specific Decree[30] which identified the exact competence and expertise required for a CLIL teacher to be qualified (MIUR, 2012). The list of necessary competences was established by the Italian Ministry of Education in Italian (ibidem); for the English version, we report in Table 3 the translation delivered by Cinganotto (2016, 385).

---

[29] *Decreto Ministeriale*, D.M. n. 249 art. 14 dated 10 September 2010 (MIUR, 2010b).
[30] *Decreto Direttoriale*, D.D. n.6 dated 16 April 2012 (MIUR, 2012).

Table 3: Italian CLIL teacher profile (Cinganotto, 2016, 385)

Language dimension:
The teacher
- has a C1 level of competence in the foreign language (CEFR)
- is able to manage, adapt and use subject materials in the foreign language
- has a mastery of the specific subject language (specific lexicon, discourse types, text genres and forms) and of the subject concepts in the foreign language.

Subject dimension:
The teacher
- is able to use the subject knowledge according to the national curricula of the relevant school level
- is able to teach the subject content integrating language and content.

Methodological dimension:
The teacher
- is able to plan CLIL paths in cooperation with language teachers and teachers of other subjects
- is able to find, choose, adapt, create materials and resources to enhance the CLIL lesson also using ICT
- is able to plan a CLIL path autonomously, using methodologies and strategies aimed at fostering the learning of content through the foreign language
- is able to identify, create and use assessment tools which are consistent with CLIL methodology.

In light of this profile, for Italian content teachers, the situation is extremely challenging, if we reflect on all the fields of specific expertise to be mastered (Bier, 2018; Cinganotto, 2016). In particular, content teachers encounter many difficulties in training for the teaching in CLIL: "the training demands are very high and for some teachers, the two training pathways (one in the target language and the other on CLIL methodology) are too time-consuming" (Cinganotto, 2016, 393). Furthermore, while they are training for the teaching in CLIL, "teachers also have to keep up with their existing work, as well as family commitments" (ibidem). Therefore, at the present time, the number of teachers fully qualified for the teaching of CLIL in Italy is currently insufficient to guarantee CLIL classes throughout the country (Bier, 2018). Besides, Fazzi (2019, 68) adds that "teachers struggle to create strong networks inside their school, and across different schools".

In this paragraph, we have established some of the operational difficulties encountered by school teachers in the design and implementation of CLIL in the Italian secondary education curriculum. These issues are of particular interest for us, for they will emerge again in the qualitative data collected and analysed within the current research project (see chapters 4 and 5).

2.3. THE MUSEUM

A specific language learning opportunity is the core focus in this dissertation: the museum as a non-formal context for the integrated learning of content and language beyond the classroom.

In chapter 2.1., we clarified why learning a FL beyond the classroom walls is vital for the student's linguistic development (see paragraph 2.1.1.); we explained why the school trip at the museum is categorised as a non-formal learning experience (see paragraph 2.1.2.); we described how empirical research on non-formal language learning acknowledged the benefits of engaging in a CLIL museum visit for learners' linguistic and psychological growth (see paragraph 2.1.3.).

In chapter 2.2., we defined what CLIL is and why this educational approach is surging in popularity in recent years (see paragraph 2.2.1.); we discussed the implementation of CLIL as a Language educational policy in Europe (see paragraph 2.2.2.) and in Italy (see paragraph 2.2.3.); we delved into the crucial issues encountered by school teachers when implementing CLIL in the classroom (see paragraph 2.2.4.).

Finally, this chapter aims to tackle the core focus in this dissertation: we will describe the Italian reality concerning the museum as a non-formal context for the integrated learning of content and language beyond the classroom. In paragraph 2.3.1., we will address the value of field trips to museums from three angles: the Italian Government organs' perspective, the museum organisation's perspective, and the school teachers' perspective. Thus, in paragraph 2.3.2, we will tackle the issue of teaching in the museum for an audience of students visiting the museum as part of a field trip. In the following paragraph (2.3.3.), we will focus specifically on the implementation of CLIL in Italian museums; thus we will briefly introduce other sorts of non-formal out-of-school CLIL initiatives which have been spreading across Italy. Lastly, in paragraph 2.3.4., we will tackle the difficulties laying in the organisation of a field trip to a museum in the Italian scenario, with particular consideration for the issue of school-museum communication.

2.3.1. The value of field trips to museums

"Museums have retained the potential to engage students, to teach them, to stimulate their understanding, and most important, to help them assume responsibility for their own future learning" (Gardner, 1993, 202).

In paragraph 2.1.2., we outlined how Eshach (2007) conceptualised the school field trip to the museum as a non-formal learning occasion (see Figure 1), where the activity is usually prearranged and structured (ibidem). In paragraph 2.1.3., we have established how empirical research on museum language learning acknowledged the benefits of engaging in a museum visit for both the linguistic and psychological growth of L2 and FL learners. This paragraph aims to address the educational value of field trips to museums from three angles: the Italian Government organs' perspective, the museum organisation's perspective, and the school teachers' perspective. In particular, we are predominantly interested in how school teachers evaluate the educational significance of school field trips to museums.

The literature concerning museum education often describes the museum itself as an educational institution for "preserving, gathering, displaying, communicating, and interpreting knowledge materials on artefacts that have historical values for the purpose of learning and public view" (Jo Chiung Hua Chen, 2016, 165). Furthermore, the museum is viewed as a non-formal learning institute which offers a meaningful environment "for public dialogue" (ibidem) and which holds the capacity to enhance "different kinds of knowledge, from art to history, from science to technology" (Mastandrea & Maricchiolo, 2016, 5). Through the museum experience, visitors of all ages might gain substantial benefits, as, in addition to knowledge, the museum experience might offer "different perspectives of the world beneficial to enrich their mental openness" (Mastandrea et al., 2016, 142). Moreover, the intersection of museum education and foreign language education holds potential to expands people's cultural horizons, as well as perform an important role in visitors' life (Wilson, 2012).

Although museum educational services address lifelong learning and learners of all ages, the current dissertation is mainly concerned with museum learning programmes dedicated to school students in Italy. Under this perspective, it is relevant for us to recall the School Reform of 2009,[31] which we cited in paragraph 2.2.3. (MIUR, 2010a). This reform paved the way for other subsequent school innovations. In particular, we are interested in the First National Plan for Education to Cultural Heritage[32] (MiBACT, 2015), a regulatory innovation which was issued in Italy in 2015 by the Ministry of Education, University and Research (MIUR)[33] in collaboration with the Ministry of Cultural Heritage and Activities (MiBACT)[34]. The aforementioned regulatory innovation offered an institutionalised instrument for Italian schools and museums to foster:

- "the acknowledgement of the role of cultural heritage in citizen's education" (De Luca, 2016, 94), which is an aspect recurrently appealed to in the School Reform of 2009;
- "the building of educational paths putting the museum and the cultural heritage at the centre" (ibidem).

This initiative is designed to be renewed yearly with an annual follow-up revitalization, starting from 2015 onwards. Accordingly, the First National Plan for Education to Cultural Heritage[35] (MiBACT, 2015), was renewed through the Second National Plan for Education to Cultural Heritage[36] (MiBACT, 2016) and the Third National Plan for Education to Cultural Heritage[37] (MiBACT, 2017). If appropriately applied, this initiative could foster the creation of a genuine partnership between the school and the museum (De Luca, 2016, 94).

---

[31] *Riforma degli Ordinamenti della scuola superiore*, *Decreto del Presidente della Repubblica*, D.P.R. n. 88-89 dated 15 March 2010, and subsequent implementation decrees (MIUR, 2010a).

[32] *Primo piano nazionale per l'educazione al patrimonio culturale* (MiBACT, 2015)

[33] *Ministero dell'istruzione, dell'università e della ricerca*

[34] *Ministero per i beni e le attività culturali e per il turismo*

[35] *Primo piano nazionale per l'educazione al patrimonio culturale* (MiBACT, 2015)

[36] *Secondo piano nazionale per l'educazione al patrimonio culturale* (MiBACT, 2016)

[37] *Terzo piano nazionale per l'educazione al patrimonio culturale* (MiBACT, 2017)

Thus, we can surmise that there is a general consensus between MIUR and MiBACT in highly appraising museum learning experience as a meaningful enrichment of classroom learning. Indeed, a substantial part of the educational provision of Italian museums consists in delivering learning opportunities for schools (Mastandrea & Maricchiolo, 2016); thus, it appears necessary for museums to possess an instrument for exploring "the power of museum pedagogy" employed during school trips (Hooper-Greenhill, 2007, i). This instrument is provided by the Generic Learning Outcomes (GLOs) framework[38] which offers a "toolkit" to allow "staff in museums, archives and libraries to draw up a picture of the learning that occurred in their organisations" (ivi, 44). The GLOs framework conceptualises learning through the lenses of socio-cultural and constructivist theories; it identifies five areas of influence which are invested by the museum learning experience, and it enables the evaluation of said museum learning experience (ibidem). Let us now register the five aforementioned areas of influence which are identified by the Generic Learning Outcomes (GLOs):

- knowledge and understanding;
- skills;
- enjoyment, inspiration, creativity;
- attitudes and values;
- action, behaviour, progression.

Hooper-Greenhill (ivi, 10) underlines how "while learning outcomes can be observed in individuals, generic outcomes of learning […] could be used as broad categories for the aggregation of individual learning experiences". This framework highlights how the museum learning experience is a "multidimensional phenomenon, of which the acquisition of knowledge is just one dimension" (Fazzi, 2019, 48).

---

[38] The Generic Learning Outcomes (GLOs) framework was developed by the Research Centre for Museums and Galleries (RCMG) of the University of Leicester, United Kingdom. Available at: https://le.ac.uk/rcmg.

The observation mentioned above (i.e., the museum learning experience is a multidimensional phenomenon) is consistent with empirical research conducted in recent years in Italian museums. De Luca (2016) worked in partnership with an Italian art gallery[39] in order to explore students' educational outcomes resulting from their school trips. We will delve in De Luca's (2016) research more thoroughly in paragraph 2.3.4.; for now, we are interested in recording how her work (ibidem) exposed that the implementation of an innovatively designed museum visit[40] (MiBACT, 2014, 158) was beneficial not only for the Italian secondary education students, but also for the museum organisation itself (De Luca, 2016). Indeed, said museum learning programme was advantageous from multiple angles:

a) students expressed an overall enjoyment for the museum experience;
b) students expressed a desire to return to the museum on their own in the future;
c) students demonstrated an increment of interaction with their peers, as well as with the adults, in comparison with the school context;
d) students expressed a shift in perspective regarding their idea of the museum institution;
e) students demonstrated an increment of their subject-specific competence;
f) teachers expressed an overall enjoyment for the museum experience;
g) the museum organisation gained a deeper understanding of secondary education students' perspective on the museum itself.

From De Luca's findings, we can surmise two thought-provoking considerations. The first one regards students' desire to return to the museum unaccompanied in the future: it is confirmed that "some of them, for sure, did it" (ivi, 93). The second

---

[39] *Galleria Nazionale d'Arte Moderna e Contemporanea*, Rome, Italy. Information available online at: https://lagallerianazionale.com/en/.

[40] "Che cos'è un museo" (i.e., What is a museum?) was an educational project implemented at the *Galleria Nazionale d'Arte Moderna e Contemporanea* in Rome, Italy, for the school year 2014-2015, and dedicated to secondary schools.

observation regards the museum's novel understanding of students' perspectives: for secondary school students' interest and curiosity to be aroused, it is not necessary to organise "spectacular initiatives", as the museum potential lays in the renovation of "the tool-box" (ibidem).

We have already established how the Italian Government organs acknowledged the educational value of school trips to the museum and issued official regulations to promote cultural heritage education nationally. We have also accredited how the museum organisations channel their efforts in delivering learning opportunities for schools. Now, it is indispensable to address how school teachers evaluate the educational significance of school field trips to museums.

Studies on museum education recognised the importance of teachers' perspectives, for "the perceptions that teachers hold of a museum and of the issues they face in the planning and implementation of field trip visits profoundly influence the kind of visits their classes experience" (Anderson, Kisiel & Storksdieck, 2010, 367). In the Nineties, Michie (1995, 1998) studied how teachers evaluate school field trips and developed two observations: (1) teachers generally consider school field trips as a meaningful learning experience for their students, and (2) the teachers' standpoints perform a crucial role in the organisation of school field trips. Let us dig further into the literature concerning said teacher' standpoints. An unpublished research report[41] collected teachers' observations concerning school field trip visiting the Minnesota History Center and the Science Museum of Minnesota; it was discovered that four decisive factors influence whether teachers plan a school trip or not (Jamison, 1998, quoted in Anderson, Kisiel & Storksdieck, 2010, 367). These four factors were:

- the venue location,
- the quality of the exhibits and programmes,
- the safety and security of students,
- the relevance of the field trip experiences to the school curriculum.

---

[41] Infocus Marketing Research prepared for the Science Museum of Minnesota and Minnesota Historical Society, St. Paul, MN, USA.

The fourth and latter factor (i.e., the relevance of the field trip experiences to the school curriculum) is what predominantly interests us. Anderson, Kisiel & Storksdieck (2010) conducted a study for understanding teachers' perspectives concerning school field trips to museums in three different countries. Their efforts unveiled how the connection of the field trip experience to the school curriculum always impacts the choice to participate in said field trip: it is the so-called "curriculum fit" effect. Furthermore, the researchers discovered a common ground in all three countries: the "curriculum fit" was classified by teachers as "the highest priority issue of trip planning" (ivi, 377). Furthermore, the 'curriculum fit' effect might sometimes be necessary to defend the "legitimacy" of the museum trip with school administration (ibidem). These results are consistent with other studies, which confirmed that "the more tightly linked to the curriculum, the more likely it is the learning outcomes will be perceived as important" (Hooper-Greenhill, 2007, 11). From these observations, we might surmise that, if the museums' provision is not aligned to the contents which have been addressed in the classroom, students might fail to meaningfully engage in the museum visit: thus, their learning experience might result insignificant. However, it is necessary to be aware of the inherent contradiction of the "curriculum fit" effect (Anderson, Kisiel & Storksdieck, 2010, 377):

> "despite this apparent need and verbal endorsement for curriculum fit by most teachers […], there was little evidence in the investigations to suggest that curriculum fit was implemented to any major degree. [..] while teachers understand that their field trip should be related to the curriculum, there may be other factors that ultimately shape the field trip experience." (ivi, 378)

This paragraph addressed how the Italian Government organs, the museum organisations and the school teachers assess field trips to museums. In the next paragraph, we will tackle the issue of teaching in the museum (see paragraph 2.3.2.).

2.3.2. Teaching in the museum

"It is important that the museum is not just a passive collection of wonderful objects but a springboard into the community" (Esteve-Coll, 1991, quoted in Hooper-Greenhill, 1994, 1).

In the previous paragraph, we have provided a brief outline of how the Italian Government organs, the museum organisations and the school teachers assess the museum learning experience. It is now necessary to explicate how this learning experience is actualised in the museum context. How do you teach students in the museum?[42]

Nowadays, the cultural mission of museums is not limited to the "care for objects", but it embraces "the care for people" (ibidem). This educational mission requires tackling "the complex issue of the relationship between the preservation of objects and their use in education" (ibidem). Indeed, museum objects represent the key to unleashing the museum potential as a meaningful learning environment. Dudley (2009) recognises the "object" category as an umbrella-term indicating a range of cultural items which are collected by museums. This range includes both tangible (i.e., artefacts, artworks, animal specimens, natural objects, etc.) and intangible (i.e., oral traditions, performing arts, etc.) objects. In designing L2/FL/CLIL educational activities/projects at the museum, both tangible and intangible objects can be exploited to stimulate positive engagement and active participation on the part of the visiting students (Fazzi, 2019).

Furthermore, according to Hooper-Greenhill (1994, 3), museum objects can be interpreted as "communication systems, looking at the physical aspects, including space, text, colour, images and objects; and the intellectual aspects, including the ideas, concepts, levels, associations and meanings". This is of particular interest if we consider that "our perceptual experience of the world is richly multimodal" (Stein and Meredith, 1993, quoted in Levent and Pascual-Leone,

---

[42] For a comprehensive literature overview of museum-based pedagogy and of the theories underlining learning in the museum, see Fazzi (2019).

2014, xvi): in brief, the perceptions elicited at the museum by different sensory channels can produce a richer and multidimensional learning experience. "In the past, museum visitors have been content to stroll through the displays and have rarely sought more than a tangential visual experience of objects. Now, there is a clear and consistent demand for a close and active encounter with objects and exhibits" (Hooper-Greenhill, 1994, 6). What is necessary, nowadays, is a "physical experience using all those senses" (ibidem). In this regard, Fazzi (2019, 55) suggests that "a variety of educational tools is available" (e.g., forums, guided tours, hands-on activities, lectures, workshops, etc.) and we just need to wisely select and adapt the right one to fit the needs of the specific audience.

We briefly outlined how teaching at the museum benefits from an object-based approach for delivering a meaningful learning experience to the students visiting. Indeed, in 1994, Hooper-Greenhill (1994, 1) claimed that a teaching approach that capitalises on "the objects cared for in museums" could enhance "the quality of life for all". However, it is necessary to explicit the strategies involved in teaching with objects when we aim to actively engage students with museum collections. In a study published the same year, Hooper-Greenhill (1991, 126-128) affirmed that an object-based teaching approach should develop in three holistic steps:

a) the first step invites the students to utilise all of their senses and concentrate on their perceptions in order to collect "as much data as possible about the object under analysis" (ibidem);

b) the second step requests the students to discuss the data through the subjective lenses of previous knowledge and experience. Thus, students should share their insights with their peers (ibidem);

c) the third step encourages the students to formulate personal "hypotheses and deductions (ibidem).

Above, we have provided a brief sketch of the complexity of teaching in the museum context. Building on this understanding, we can infer how also the role of the museum educator is challenging. Within the Italian landscape, in the last

few years, there has been increasing attention for the museum not only as a place for artworks conservation but also as a provider of education. In 2001, the Ministry of Cultural Heritage and Activities (MiBACT)[43] issued the Ordinance on the standards of quality for museums[44] to regulate the professional profile of the Museum Education Manager[45] (MiBACT, 2001). This document appoints to the role of Education Manager the following areas of responsibility: heritage education, scientific dissemination and management of educational activities, training and coordination of teachers and educational staff (Fazzi, 2019). In 2005, the Italian branch of the International Council of Museums (ICOM-Italia) issued the National map of the museum professions[46] to update the profile of the Education Manager and standardise the profile of the Museum Educator[47] (ICOM-Italia, 2005). This document describes the two professional profiles as follows:

- the Education Manager should design and coordinate educational initiatives; communicate with schools, universities and other educational stakeholders; and mediate with research centres (ICOM-Italia, 2005);
- the Museum educator should deliver the educational initiatives designed by the Education Manager and strategically adapt them to the specific characteristics and needs of the audience (ibidem).

Additionally, Italian museum educators should hold a Bachelor degree in a subject that is related to the museum, as well as a qualification in heritage education, and a certificate of knowledge of at least one foreign language (ibidem). De Luca (2016, 92) affirmed that, building on these regulations, professional qualifications and training courses have been thriving with the

---

[43] *Ministero per i beni e le attività culturali e per il turismo*

[44] *Atto di indirizzo sui criteri tecnico-scientifici e sugli standard di funzionamento e sviluppo dei musei*, D.M. dated 10 May 2001 (MiBACT, 2001).

[45] *Responsabile del servizio educativo del museo.*

[46] *Carta Nazionale delle professioni museale*, issued in 2005, revised in 2008 (ICOM-Italia, 2005).

[47] *Educatore museale.*

determination, on various levels, to create a new generation of fully-qualified education managers and museum educators.

Furthermore, Hooper-Greenhill (2007, 184) underlined that experienced museum educators should "routinely use a range of teaching styles during one school visit"; they should "use objects, buildings, sites, materials and specialised individuals such as actors, artists or curators as part of their teaching repertoire"; they should be "highly skilled at teaching for multiple personalised outcomes through adopting an open-ended, enquiry-based and activity led approach"; they should represent a model of teaching expertise to inspire, through their examples, "school teachers to explore some of these creative teaching methods". In conclusion, the training demands for becoming a fully-qualified museum educator in Italy are really challenging and, according to De Luca (2016, 93), these essential professional figures "hardly find their own identity and location".

Above, we have addressed the issue of teaching in the museum context for an audience of students visiting the museum as part of a field trip. In the next paragraph (2.3.3.), we will focus specifically on the implementation of CLIL in Italian museums. Afterwards, we will briefly introduce other sorts of non-formal out-of-school CLIL initiatives which have been spreading across Italy.

2.3.3. CLIL at the museum: the Italian scenario

In the previous paragraph, we have already addressed the issue of teaching in the museum for an audience of students visiting the museum as part of a field trip. This paragraph aims to focus specifically on the implementation of CLIL in Italian museums. Afterwards, we will briefly introduce other sorts of non-formal out-of-school CLIL initiatives which have been spreading across Italy.

Initially, the engagement of most academics was absorbed by the application of CLIL within the classroom walls (Coonan, 2010, 2014a, 2014b, 2014c, 2015, 2016, 2017; Marsh, 2002; Sylvén, 2015). Today, however, the efforts of some researchers are directed on how the integrated learning of content and language

may also occur beyond the classroom walls (Fazzi, 2014, 2018, 2019; Fazzi & Lasagabaster, 2020; Pitura & Terlecka-Pacut, 2018; Rodenhauser & Preisfeld, 2015, 2018; Sundqvist & Sylvén, 2014; Sundqvist & Sylvén, 2016; Sylvén & Sundqvist, 2012).

Indeed, as we have already established in paragraph 2.2.1., "the operational success of CLIL has been in its transferability, not only across countries and continents, but also across types of school" (Coyle, Hood & Marsh, 2010, 18). We argue that "types of school" might be interpreted in a broader sense and that this category might stretch to embrace various educational settings beyond the school. Undoubtedly, researchers believe that, when CLIL practice is justified and sustained by a clear and rigorous theoretical foundation, then the CLIL educational approach is flexible and adjustable to different settings (ivi, 17). In particular, in this paragraph, we will concentrate our attention on CLIL transferability to the museum setting.

In paragraph 2.2.2., we described how the European Commission (1995, 47) promoted the growth of L2 and FL learning programmes across Europe and, in particular, strongly encouraged the adoption of the CLIL educational methodology in European classrooms. This plea for enhancing language learning stimulated the proliferation of L2 and FL learning programmes also among other educational providers *beyond the classroom*. Above all, this plea was acquiesced by museum institutions across Europe. This phenomenon might be rooted in the belief that the intersection of museum education and foreign language education holds potential to expands people's cultural horizons, as well as perform an important role in their life (Wilson, 2012). Furthermore, some of the European museums did not just offer a FL tour for their visitors: they took one step further and incorporated the CLIL methodology to their language learning programmes with the purpose of improving both students' content (e.g., Art History, History, Science, etc.) and FL (e.g., English, Spanish, French, etc.) competence. However, starting from 2010, CLIL museum programmes seem to have flourished predominantly in Italy, as Italian museums promptly "committed to aligning their educational provision to the school curriculum and its changes" (Fazzi, 2019, 92). Indeed, the spreading of CLIL museum programmes in other European countries

is not comparable to their diffusion in Italy: a possible explanation is that "the recent emergence of CLIL in Italian museums' educational provision seems to be a direct consequence of CLIL becoming mainstream in Italy" (Fazzi, 2018, 520).

In her doctoral research, Fazzi (2019, 93) provided a selection of five examples of CLIL museum programmes actualised in museums across Italy (see table 4).

Table 4: Examples of CLIL museum programmes in Italy, adapted from Fazzi (2019, 93-94)

Museum
Museo Maffeiano (Verona)
Museo storico italiano della Guerra (Trento)
Villa Carlotta (Como)
Museo degli usi e costume della Gente trentina (Trento province)
Museo Galileo (Florence)

We expanded this five-items selection through the addition of some other examples of Italian museums which deliver an occasion for both students and teachers to "taste" and familiarise with the CLIL methodology in an out-of-school non-formal context. These examples are registered in alphabetical order in Table 5).[48] Our selection presents projects which variate in their different actualisation but are all related through two commonalities: the type of venue (i.e., an Italian museum) and the methodological approach embraced (i.e., CLIL methodology).

---

[48] Table 5 is the result of a scrutiny of the Italian museum scenario conducted to the best of our knowledge. Nonetheless, CLIL museum programmes have been spreading across Italy in recent years, therefore our selection might need updating and might fail to record some of the existing CLIL museum programmes.

Table 5: Examples of CLIL museum programmes in Italy

District	City	Museum
Friuli Venezia Giulia	Pordenone	Museo civico d'arte di Palazzo Ricchieri[49]
	Udine	Galleria d'Arte Antica del Castello di Udine (Civici Musei)[50]
		Museo Archeologico del Castello di Udine (Civici Musei)[51]
		Museo Etnografico del Friuli di Palazzo Giacomelli (Civici Musei)[52]
		Museo d'Arte Moderna e Contemporanea di Casa Cavazzini (Civici Musei)[53]
Lazio	Rome	Museo Civico di Zoologia[54]
		Museo Nazionale Romano di Palazzo Massimo[55]
Lombardy	Brescia	Museo d'Arte Orientale (Mazzocchi Collection)[56]
	Como	Villa Carlotta[57]
	Lecco	Museo Civico di Storia Naturale Don Michelangelo Ambrosioni (Merate)[58]

---

[49] Information retrieved from: https://www.geetrips.com/it/activities/a-day-at-the-museum-quando-l-arte-incontra-l-inglese-gt_art_337.

[50] Information retrieved from: http://www.civicimuseiudine.it/images/didattica/Didattica2019/CIVICI_UDINE_BROCHURE_DIDATTICA_def.pdf.

[51] Information retrieved from: http://www.civicimuseiudine.it/images/didattica/Didattica2019/CIVICI_UDINE_BROCHURE_DIDATTICA_def.pdf.

[52] Information retrieved from: http://www.civicimuseiudine.it/images/didattica/Didattica2019/CIVICI_UDINE_BROCHURE_DIDATTICA_def.pdf.

[53] Information retrieved from: http://www.civicimuseiudine.it/images/didattica/Didattica2019/CIVICI_UDINE_BROCHURE_DIDATTICA_def.pdf.

[54] Information retrieved from: http://www.myosotisambiente.it/myosotis-home/scuole/.

[55] Information retrieved from: https://www.coopculture.it/en/scuole_attivita.cfm?id=337.

[56] Information retrieved from: https://www.iccoccaglio.gov.it/news/clil-i-nostri-alunni-presentano-il-museo-mazzocchi-in-inglese/.

[57] Information retrieved from Fazzi (2019, 93-94).

[58] Information retrieved from: http://www.demetra.net/servizi/educazione-ambientale-e-culturale/uscitescuolaprimaria-2019-2020/.

	Milan	Castello Sforzesco[59]
		Civico Museo Archeologico[60]
		Fondazione Musei Civici[61]
		Museo del Novecento[62]
	Monza	Musei Civici[63]
	Pavia	Ecomuseo della Roggia Mora (Vigevano)[64]
		Kosmos, Museo di Storia Naturale dell'Università di Pavia[65]
		Museo della Tecnica Elettrica[66]
		Museo per la storia dell'Università[67]
		Palazzo Certosa[68]
	Varese	MAGA: Civica Galleria d'Arte Moderna (Gallarate)[69]
Piedmont	Turin	Castello di Rivoli, Museo d'Arte Contemporanea[70]
		Fondazione Sandretto Re Rebaudengo[71]
		Museo dell'Astronomia e dello Spazio del Planetario[72]

[59] Information retrieved from: https://adartem.it/scuole/luoghi/castello-sforzesco-milano/.

[60] Information retrieved from: https://www.spazioaster.it/pdf/ASTER_Scuole-SECONDARIE-II-GRADO_2019.pdf.

[61] Information retrieved from: http://www.ipac.regione.fvg.it/userfiles/file/Formazione_Codroipo_Fazzi.pdf.

[62] Information retrieved from: http://www.didatour.it/wp-content/uploads/2019/09/Didatour-Annuario-2019-2020.pdf.

[63] Information retrieved from: http://www.ipac.regione.fvg.it/userfiles/file/Formazione_Codroipo_Fazzi.pdf.

[64] Information retrieved from: https://www.iviaggiditels.it/scuole/uscite-didattiche-pavia/.

[65] Information retrieved from: https://www.admaiora.education/it/mostre-ed-eventi/museo-di-storia-naturale-di-pavia/scuole-e-gruppi.

[66] Information retrieved from: https://www.iviaggiditels.it/scuole/uscite-didattiche-pavia/.

[67] Information retrieved from: https://www.iviaggiditels.it/scuole/uscite-didattiche-pavia/.

[68] Information retrieved from: https://www.iviaggiditels.it/scuole/uscite-didattiche-pavia/.

[69] Information retrieved from: http://www.didatour.it/wp-content/uploads/2018/09/Didatour-Annuario-2018-2019.pdf.

[70] Information retrieved from: https://www.castellodirivoli.org/wp-content/uploads/2016/09/sintesi-attivita%CC%80-con-imm-2016.pdf.

[71] Information retrieved from: https://docplayer.it/18992604-Nome-del-museo-fondazione-sandretto-re-rebaudengo-indirizzo-via-modane-16-10141-torino-tipologia-di-museo-fondazione-per-l-arte-contemporanea.html.

[72] Information retrieved from: http://www.planetarioditorino.it/infinito/attivita-didattiche.

		Museo nazionale del Risorgimento italiano[73]
		Polo Astronomico di Alpette (PAA)[74]
Sardinia	Oristano	Antiquarium Arborense[75]
Trentino South Tyrol	Trento	Museo di arte moderna e contemporanea di Trento e Rovereto (MART)[76]
		Museo delle Scienze (MUSE)[77]
		Museo degli usi e costume della Gente trentina[78]
		Museo storico italiano della Guerra[79]
		Museo di Riva del Garda (MAG - Museo Alto Garda)[80]
		Galleria Civica G. Segantini di Arco (MAG - Museo Alto Garda)[81]
Tuscany	Florence	Museo Galileo[82]
Veneto	Padua	Orto Botanico[83]
	Venice	Ca' Pesaro, Galleria Internazionale d'Arte Moderna (MUVE)[84]
		Ca' Rezzonico, Museo del Settecento veneziano (MUVE)[85]

---

[73] Information retrieved from: http://www.museorisorgimentotorino.it/pdf/depliant_didattica.

[74] Information retrieved from: http://www.diesse.org/servizi/news/2019/09/10/uscite-didattiche-progetto-accoglienza-clil-nel-parco-gran-paradiso.

[75] Information retrieved from: http://www.ipac.regione.fvg.it/userfiles/file/Formazione_Codroipo_Fazzi.pdf.

[76] Information retrieved from: http://www.mart.trento.it/report2018.

[77] Information retrieved from: https://www.muse.it/it/impara/informazioni-pratiche/Catalogo-attivita-educative/Documents/Muse%2013-14%20libretto%20didattica.pdf.

[78] Information retrieved from Fazzi (2019, 93-94).

[79] Information retrieved from Fazzi (2019, 93-94).

[80] Information retrieved from: http://static.museoaltogarda.it/news/175/documents/20190927124132.pdf.

[81] Information retrieved from: http://static.museoaltogarda.it/news/175/documents/20190927124132.pdf.

[82] Information retrieved from Fazzi (2019, 93-94).

[83] Information retrieved from: https://www.alliancefr.it/padova/progetti-unesco/.

[84] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.

[85] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.

		Casa di Carlo Goldoni (MUVE)[86]
		Museo Correr (MUVE)[87]
		Museo del Vetro a Murano (MUVE)[88]
		Museo di Palazzo Mocenigo (MUVE)[89]
		Museo di Storia Naturale di Venezia Giancarlo Ligabue (MUVE)[90]
		Palazzo Ducale (MUVE)[91]
		Palazzo Fortuny (MUVE)[92]
		Palazzo Grassi (Pinault Collection)[93]
		Punta della Dogana (Pinault Collection)[94]
	Verona	Museo Maffeiano[95]

According to our scrutiny of the Italian museum scenario, CLIL initiatives appear to be spread unevenly across the Italian peninsula: the vast majority of them are implemented in northern-Italian museums. On the other hand, we discovered only a few examples of CLIL museums initiatives delivered in the rest of Italy: two in Rome, one in Florence and one in Oristano, Sardinia. While it is undeniably possible that our scrutiny failed to detect some other initiatives developed in central and southern Italy, it is also plausible that, for now, CLIL museum programmes remain mainly a northern Italian reality.

---

[86] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[87] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[88] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[89] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[90] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[91] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[92] Information retrieved from: https://www.visitmuve.it/it/servizi-educativi/per-la-scuola/scuola-di-lingua/.
[93] Information retrieved from: https://www.palazzograssi.it/it/education/scuole/st_art-arte-e-lingua/.
[94] Information retrieved from: https://www.palazzograssi.it/it/education/scuole/st_art-arte-e-lingua/.
[95] Information retrieved from Fazzi (2019, 93-94).

It is interesting to notice that English as a FL occupies a central role among the examples of CLIL museum programmes listed above. Indeed, as mentioned in paragraph 2.2.4., English proficiency is acknowledged as particularly significant in equipping students' for their future endeavours "because of globalisation and the changing nature of working life" (Coyle, Hood & Marsh, 2010,49). However, our selection of CLIL museum programmes embraces the exploitation of other foreign languages as, for example, Spanish, French, and German.

A remarkable initiative is the CLIL museum project promoted by a local primary school at the Museo d'Arte Orientale in Brescia: the museum visit was designed and delivered by the primary school students for an audience composed of other students and their families.

It is necessary to address one final element: among the examples, most of the activities/projects are implemented in northern-Italian museums. We registered only a few examples of CLIL museums initiatives delivered in the rest of Italy: two in Rome, one in Florence and one in Oristano, Sardinia (see Table 5). While it is undeniably possible that our scrutiny failed to detect some other initiatives developed in central and southern Italy, it is also plausible that, for now, CLIL museum programmes remain mainly a northern Italian reality.

The diffusion and success of CLIL museum experiences in Italy and Europe are certainly owed to the numerous immediate beneficial effects on the language learner. As already established in paragraphs 2.1.3. and 2.2.3., the integration of CLIL and museum-based pedagogies holds great potential in promoting students' confidence, students' self-efficacy, students' motivation towards foreign language learning, students' motivation towards content learning, students' additional language competences, and students' overall learning outcomes (Fazzi, 2018, 2019; Fazzi & Lasagabaster, 2020;).

However, when designing and delivering CLIL in the museums, many complications and obstacles are encountered. For this reason, in the next paragraph (2.3.4.), we will address the difficulties laying in the organisation of a field trip to a museum in the Italian scenario, with particular consideration for the issue of school-museum communication.

2.3.4. Difficulties in the organisation of a field trip: the issue of school-museum communication in Italy

"The success of museum and gallery education services is closely geared to the efficacy of relations outside the museum". (Hooper-Greenhill, 1991, 93)

We have already established how museums are to be considered important places for public dialogues and non-formal learning institutes (see paragraph 2.3.1.). The significance of museums' educational value is nowadays widely acknowledged (Mastandrea & Maricchiolo, 2016), and there is a surge of widespread initiatives targeted to various kinds of visitors. As the European Commission strongly encourages the development of L2 and FL learning programmes across Europe (see paragraph 2.2.2.), some Italian museums have proceeded accordingly. Indeed, a specific educational initiative has gained momentum as a destination for school field trips: the museum visit as an occasion for students to integrate the learning of content and language beyond the classroom (see paragraph 2.3.3.).

However, our attention is not concentrated on the students: the central core of this dissertation is the understanding of teachers' perspective and of the relationship they develop with the museum organisation. On this regard, Mathewson-Mitchell (2007, 2) warns that "despite a commonality of educational orientation and obvious potential learning relationship, […] school-based education has experienced *difficulties* in exploiting the distinctive learning environment and opportunities provided by museums in optimal ways". What are these *difficulties* that allegedly prevent teachers from meaningfully capitalising on said learning opportunities?

In paragraph 2.3.1., we mentioned how Michie (1995, 1998) conducted some studies concerning how teachers perceive school field trips. In the same studies, Michie (ibidem) isolated three obstacles that might undermine teachers' efforts:

- teachers' lack of support from school administrations;
- teachers' lack of time to prepare meaningful scaffolding materials;
- teachers' ineffective communication with the field trip venue.

Hooper-Greenhill (1994, 159) identified a fourth possible obstacle: the cost of the field trip might be unaffordable for the students; therefore, the teachers might be unable to organise it. On this regard, Fazzi (2014, 115) reported that, in some Italian museums, "school groups have to pay both the entrance ticket and the guided visit".

For overcoming the four obstacles described above, it seems reasonable to advise three potential solutions: (1) school administrations should acknowledge the educational value of school field trips for student learning, (2) teachers' preparation of scaffolding materials should be supported by professional development training programmes, and (3) museum-school communication should be strengthened and cultivated (Anderson, Kisiel & Storksdieck, 2010; Michie, 1995, 1998). However, the third and latter solution is what interests us the most for the sake of our research project, for we believe that "communication between the field trip venue and schools plays an important role in teachers' planning for field trips" (Anderson, Kisiel & Storksdieck, 2010, 367).

These observations lead us to question how museums and school in Italy are currently communicating. In her doctoral research, De Luca (2009) scrutinises the interaction among school, youth and contemporary art museums within the Italian scenario, with specific attention for the connection of museum learning programmes to the secondary education school curriculum. De Luca's research operated in three directions: (1) she conducted a survey to assess and quantify schools' presence in an art gallery in Rome, Italy;[96] (2) she observed some school museum tours occurring in the same art gallery and adopting a non-formal, dialogical, co-learning approach; and (3) she administered several questionnaires to secondary education teachers and students to collect their

---

[96] *Galleria Nazionale d'Arte Moderna e Contemporanea,* Rome, Italy. Information available online at: https://lagallerianazionale.com/en/.

perspectives about the role of the museum as an educational resource (ibidem). In her research, De Luca (ibidem) addressed two research problems: (1) how to design a school trip to the museum to nurture the students' learning process and encourage a spontaneous use of the museum collection; and (2) which instruments should the museum offers to teachers to facilitate them in their teaching efforts. De Luca (ibidem) isolated five critical issues encountered by secondary education students and teachers when engaging with museum learning programmes:

a) students' difficulty in contextualising and understanding exhibitions and artworks due to their scarce artistic and historical competence;

b) teachers' difficulty in connecting the museum visit to the school curriculum;

c) teachers' difficulty in actualising long-term and complex projects in cooperation with the museum organisation;

d) teachers' difficulty in creating a fertile relationship with the museum organisation;

e) teachers' difficulty in coinciding the school timetable with the museum project timetable.

From De Luca's (ibidem) results, it seems reasonable for us to infer two assumptions: (1) the difficulty encountered by students could be neutralised with a scaffolding combination of pre-visit and post-visit activities, and (2) the difficulties encountered by teachers could be neutralised by strengthening and cultivating museum-school communication.

While De Luca's observations date back to 2009, the museum education landscape in the central Italian context appears unchanged. The benefits and difficulties identified by De Luca in 2009 are consistent with the results achieved by the same researcher in 2016. As already mentioned in paragraph 2.3.1., in her more relatively recent work, De Luca (2016) renovates her partnership with the

same art gallery,[97] with the goal of planning, implementing and evaluating an innovative and thoughtfully designed museum visit[98] for secondary schools (MiBACT, 2014, 158). Specific attention is devoted to the interplay among the school teachers, the students and the museum. This research collected both quantitative and qualitative data through the record of schools' presence in the art gallery, students' questionnaires, teachers' questionnaire, teachers' interviews, and direct observation of the school museum tours (ibidem). De Luca's (ibidem) efforts aimed to address three research problems: (1) to what point secondary schools are interested in capitalising on the museum's learning experience; (2) why today students appear indifferent to the museum visit; and (3) which tools and approaches could arouse young visitors and foster their learning process. De Luca's research unveiled nine critical issues encountered by museum educators, secondary education teachers and secondary education students when engaging with museum learning programmes.

a) Museum organisations present their educational activities/projects as "a sort of rich and captivating catalogue"; they appear to care about "the economic and financial aspects" (ibidem).

b) Museum educators "hardly find their own identity and location" within the landscape of museum educational services (ivi, 93).

c) Teachers are hindered in the organisation of school trips to the museum by "the pressure of scholastic deadlines" (ivi, 92).

d) "Schools go to the museum […] carelessly" (ibidem). For offering a meaningful learning experience, the school visit to the museum should be incorporated into a well-designed educational path. According to De Luca (ibidem), a good amount of secondary schools organise trips to the museum for their classes; however, "since to go often to the museum is not possible, the wish to visit it all prevails, with unavoidable

---

[97] *Galleria Nazionale d'Arte Moderna e Contemporanea*, Rome, Italy. Information available online at: https://lagallerianazionale.com/en/.

[98] "Che cos'è un museo" was an educational project implemented at the *Galleria Nazionale d'Arte Moderna e Contemporanea* in Rome, Italy, for the school year 2014-2015, and dedicated to secondary schools.

negative effects on the possibility for students to appreciate, remember and learn something from the visit".

e) Teachers are untrained for "the use of museum at school" (ibidem). In particular, there is a tendency either for (1) teachers being dependent on the museum educators and choosing among pre-packed activities without incorporating the museum visit as a meaningful integration to the school curriculum; or for (2) teachers autonomously taking the students to the museum and just delivering a frontal lesson on the museum artefacts.

f) Teachers reveal a "poor disposition to imagine museum as an instrument to be used crosswise, and not only by the teachers of the addressed disciplines for exclusively curricular widening" (ibidem).

g) Before engaging in De Luca's museum visit, students revealed a prescriptive vision of the museum experience. They considered the museum as "an authoritative institution where one goes to learn, because […] «it is right» or «it is good for you»" (ivi, 93). They contemplated the museum visit as part of the school framework and perceived it as comparable to a classroom lesson.

h) As a result of engaging in De Luca's museum visit, students revealed a positive shift in their perception of the museum experience, as well as an increased awareness of their knowledge acquisition and application of different skills and abilities (ibidem).

i) The role of school-museum communication is vital for co-designing a meaningful educational path to nurture students' acquisition of knowledge, skills, and abilities.

De Luca's observation about the tendency for teachers to be dependent on the museum educators and choosing among pre-packed activities without incorporating the museum visit into the school curriculum is consistent with results of previous studies concerning teachers' opinions. It was discovered that teachers often play a passive role in the delivery of museum learning experiences

(Mathewson-Mitchell, 2007, 7), ranging "from actively working with students in small groups, to monitoring student behavior, to leaving students to fend for themselves as teachers took a break from teaching" (Griffin, 1994, quoted in Anderson, Kisiel & Storksdieck, 2006, 367). Mathewson-Mitchell (2007, 7) encouraged teachers to "take responsibility for […] museum visits" and to prepare students through pre- and post-visit activities.

In view of this, from De Luca (2016)'s results, it seems reasonable for us to infer 4 assumptions: (1) students' initial negative attitude towards the museum experience could be neutralised with pre-visit activities to trigger positive expectation and motivation; (2) the pressure of scholastic deadlines could be attenuated if teachers could reach an assessment agreement to acknowledge the CLIL museum experience in the school assessment systems; (3) some of the difficulties encountered by school teachers and museum educators could be neutralised with an accurate training for "the use of museum at school" and *vice versa* " (De Luca, 2016, 92); and, finally, (4) some of the difficulties encountered by teachers could be neutralised by strengthening and cultivating cross-context museum-school communication.

Although De Luca's investigation does not relate the language learning research field, we still consider it of great interest for us, for her results pertain the relationship between the school and the museum in Rome, the capital of Italy. Thus, it seems reasonable for us to assume that her findings can be generalised (in a cautious way) and applied to other museum learning programmes dedicated to secondary education students within the Italian landscape. Indeed, while De Luca's observations are circumscribed to an art gallery in Rome, the Italian museum education landscape appears homogeneous: the benefits and difficulties identified by De Luca in the central Italian context are consistent with the results achieved by Fazzi in the northern Italian context (Fazzi, 2014, 2018, 2019; Fazzi & Lasagabaster, 2020).

Fazzi (2014) focused her attention on the evaluation of CLIL museum programmes in Venice, Italy. Her efforts detected how, in many cases, students failed to meaningfully engage during the CLIL museum programme due to

inadequate communication between school teachers and museum educators. In particular, it was exposed how "in many cases, teachers and museum educators were not on the same page" (Fazzi, 2018, 528) and how this lack of communication might cause various concerns on many levels. Let us illustrate the six critical issues isolated by Fazzi (2018).

a) The school's expectations might be discrepant with the reality of the museum project.

b) The school and the museum might not share the same educational objectives.

c) The school might fail to provide the students with appropriate pre- and post-visit scaffolding, which is indispensable to cultivate and sustain their CLIL experience at the museum.

d) The museum contents might be disconnected from the school curriculum. As we anticipated in paragraph 2.3.1., this disconnection might be problematic as "the more tightly linked to the curriculum, the more likely it is the learning outcomes will be perceived as important" (Hooper-Greenhill, 2007, 11). Furthermore, the 'curriculum fit' effect might sometimes be necessary to defend the "legitimacy" of the museum trip with school administration (Anderson, Kisiel & Storksdieck 2010, 377).

e) The museum might be uninformed of students' foreign language competence. The result might be a discrepancy between students' language abilities and the complexity of the tasks they are supposed to execute.

f) The museum might be uninformed of students' subject-specific competence. The result might be a discrepancy between students' cognitive abilities and the complexity of the tasks they are supposed to perform.

Consequently, the six critical issues listed above might result, during the museum visit, in a lack of students' engagement. From Fazzi (2014, 2018, 2019)'s efforts,

one methodological element emerged prominently among other findings: the urge for a solid cross-context school-museum collaboration.

In this paragraph, we have established how inadequate communication between the school and the museum might result in a negative outcome for the students' learning experience during the school trip at the museum (De Luca, 2009, 2016; Fazzi, 2014, 2018, 2019; Michie, 1995, 1998). Bearing in mind our core focus (i.e., contributing to the fulfilling of the CLIL museum visit full potential), we trust it is crucial to concentrate our attention on the teachers' perspective. Indeed, investigating teachers' views is of paramount importance in contributing to the success of CLIL museum programmes, given that, if the teachers are uninformed or unaware of their potential, they will not organise the school trip to the museum in the first place. The understanding of visitors' points of view was already a concern for museums as early as the 1930s; this type of research has subsequently been developed and refined, giving rise to a considerable number of publications (Mastandrea & Maricchiolo, 2016). Understanding visitors' opinions and what they are seeking in the museum experience is crucial in museum marketing, as these factors influence to a large degree the success of a museum project (ibidem). Therefore, understanding school teachers' opinions concerning the CLIL experience at the museum seems relevant for researchers, for museum institutions and, ultimately, for the teachers themselves. Yet, we still know very little about how Italian secondary school teachers perceive and evaluate the potential benefits of integrating CLIL activities at the museum in their school curriculum; hence, this dissertation aims to investigate their points of view.

3. THE STUDY

Researchers are always faced with three decisions when developing a research design: "determining the research question […], developing a rationale […], and selecting an appropriate approach" (Murray, 2009, 48). Accordingly, in this chapter, we aim to outline what we have investigated, why we have investigated it, and how we have investigated it. In paragraph 3.1., we will provide a rationale for the main focus (i.e., teachers' thoughts about the CLIL museum experience). In paragraph 3.2., we will outline the methodological research approach of the current project. In paragraph 3.3., we will outline the three research questions for our study. In paragraph 3.4., we will describe the subjects involved in the research (i.e., Italian secondary school teachers). In paragraph 3.5., we will provide a factual description of the data collection instrument used (i.e., a questionnaire containing both closed-response items and open-ended items). In paragraph 3.6., we will describe the sampling method used, details about piloting the questionnaire and procedures used to administer the questionnaire. In paragraph 3.7., we will explain how we analysed our quantitative data (see paragraph 3.7.1.) and our qualitative data (see paragraph 3.7.2.).

3.1. RESEARCH RATIONALE

In this paragraph, we will clarify why we researched teachers' thoughts about CLIL museum programmes.

Investigating teachers' thoughts is of paramount importance in SLA research, as they largely influence the success of L2 and FL learning (Dörnyei, 2005; Skehan, 1991). In recent years, a growing body of literature is investigating the area of CLIL from the students' perspective (Barrios & Acosta-Manzano, 2020; Nieto Moreno De Diezmas, 2018; Roiha, 2019; Sylvén, 2015; Van Marsenille, 2015).

Concurrently, another body of literature is researching the area of CLIL from the teachers' perspective (Bier, 2016, 2018; Campillo, Sánchez & Miralles, 2019; Coonan, 2007; Hashmi, 2019; Infante, Benvenuto & Lastrucci, 2009; Nieto Moreno De Diezmas, 2018; Piacentini, Simões & Vieira, 2019; San Isidro-Smith & Lasagabaster, 2019). Yet, we still know very little about how teachers perceive and evaluate the potential benefits of integrating CLIL activities at the museum in their school curriculum.

Researchers exposed how students' lack of engagement during the museum visit might be due to inadequate communication between teachers and museum educators (De Luca, 2009, 2016; Fazzi, 2014, 2018, 2019; Michie, 1995, 1998) (see paragraph 2.3.4.). Furthermore, "museums often struggle to understand the needs of teachers, who make the key decisions in field trip planning and implementation" (Anderson, Kisiel & Storksdieck, 2006, 365). "Museum personnel ponder how to design their programmes to serve educational and pedagogical needs most effectively, and how to market the value of their institutions to teachers" (ibidem).

Hence, research on teachers' views about the implementation of CLIL at the museum is direly needed, given that, if the teachers are uninformed or unaware of the potential of the visit, they will not organise the school trip to the museum in the first place. The present study aims at filling the gap in this field of research, namely, what Italian secondary school teachers think about the CLIL museum programme.

3.2. RESEARCH METHODOLOGY

In this paragraph, we aim to outline the research approach of the current project. Heigham and Croker (2009, 321) describe a research approach as "a tradition […] which employs generally accepted research methods". The afore-mentioned

"accepted research methods" are defined as "a systematic and rigorous way of collecting and analysing information (Heigham and Croker, 2009, 321).

The current research can be described as a *exploratory study mixing QUAN-QUAL research methodology* (Dörnyei, 2007, 42) through the exploitation of an online-administered questionnaire consisting of both closed-response items and open-response items.[99] Let us illustrate this point in detail below.

First, this research project aims to be an *exploratory study*, for "the goal is not to try to prove or disprove something; rather, the aim is to explore and then describe in rich detail the phenomenon that is being investigated" (Ivankova & Creswell, 2009, 137). Furthermore, "when studying a topic which has been little explored" (ivi, 139), an exploratory approach is considered the most suitable option, for it "helps to define the boundaries and the main aspects of the case and lays the groundwork for subsequent studies by helping define questions and hypotheses" (Heigham and Croker, 2009, 313). Therefore, the exploratory approach appeared to us as the most adequate one to answer our three research questions. In summary, the current research project can be described as an *exploratory* study for the following two reasons:

- it might help to delineate the main aspects of a subject (i.e., teachers' thoughts about the CLIL museum visit), which is still mostly uncharted;
- it aims to explore new ideas and discover new insights into the subject mentioned above.

Second, the current project mixes *QUAN-QUAL research methodology*, as it aims to collect both quantitative data (through closed-response items) and qualitative data (through open-response items) through an online-administered questionnaire. Dörnyei (2007, 44) explains mixed method research as "some sort of a combination of qualitative and quantitative methods within a single research project". Brown (2009, 201) affirms that, for seeking an understanding of "what people are thinking about a particular topic or issue", two of the available tools

---

[99] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

are closed-response items and open-response items in questionnaires. Indeed, collecting both quantitative and qualitative data allows to better address "the complexity of the modern world" (Ivankova & Creswell, 2009, 139) for "words can be used to add meaning to numbers and numbers can be used to add precision to words" (Dörnyei, 2007, 45). With this methodological framework in mind, we embraced:

- a QUAN research method. We collected numerical data through closed-response items;
- a QUAL research method. We collected textual data through open-response items on questionnaires, as "open-response questionnaire items are primarily exploratory" (Brown, 2009, 201). They are "best suited for exploratory research, where, at the beginning, the researcher may not know what the central issues are on a particular topic or even what specific questions need to be asked" (ivi, 200). Furthermore, we thought open-response items were a suitable tool to solicit and collect teachers' thoughts in their own words and in an unstructured manner.

We chose to use both a quantitative and a qualitative approach, for "the meaningful integration of both quantitative and qualitative data can provide a depth and breadth that a single approach may lack by itself" (Ivankova & Creswell, 2009, 136). In particular, by merging the strengths of quantitative and qualitative research, we wished to neutralise their corresponding weaknesses. We aimed for quantitative data to counterbalance our qualitative results, which might appear as excessively context-specific and drawn from unrepresentative samples. Concurrently, though, our quantitative results might appear to be "more rigid and structured" (Corbin & Strauss, 2007, 17) as well as "overly simplistic, decontextualised and […] failing to capture the meaning that actors attach to their lives and circumstances" (Dörnyei, 2007, 45). Therefore, we aimed for qualitative data to counterbalance these weaknesses "by adding depth to the quantitative results and thereby putting flesh on the bones" (ibidem).

We collected quantitative and qualitative data alongside each other and through the same questionnaire; we used quantitative data from closed-response items as a backdrop for understanding qualitative data from open-response items. Quantitative and qualitative data were discussed concurrently at the data interpretation stage (see chapter 5), for in mixed method research "the qualitative should direct the quantitative and the quantitative feedback into the qualitative in a circular, but at the same time evolving, process with each method contributing" (Corbin & Strauss, 1998, 34). We objectively analysed the numerical data using statistical techniques; in particular, we only used descriptive analysis and not inferential analysis: we let the numeric results answer our research questions. The interpretative analysis of the textual data intensely involved the subjectivity of the researcher's, because of the nature of the qualitative approach, which is "self-reflective" (Heigham & Croker, 2009, 315), as well as "fluid, evolving, and dynamic" (Corbin & Strauss, 2007, 17).

All the methodological choices described above were informed by the aspiration of achieving corroborated conclusions for our research questions. We will now move forwards and illustrate in the next paragraph (3.3.) the three research questions which constitute the core of this research project.

3.3. RESEARCH QUESTIONS

In this section, we outline the three research questions for our study. Some investigation has already been conducted in this specific field (i.e., museum content and language integrated learning *in the Italian context*) (Fazzi, 2014, 2018, 2019; Fazzi & Lasagabaster, 2020). Yet, to our knowledge, no previous study exists which has explicitly focused on Italian secondary school teachers' thoughts about the CLIL museum experience. Hence, the current research attempts to bridge this research gap.

We have already established how, in many cases, the lack of engagement on the part of the students during the CLIL museum programme was due to inadequate

communication, on many levels, between teachers and museum educators (see paragraph 2.3.4.). Moreover, previous studies indicate that this lack of communication might have profound repercussions. With an eye on this body of research, we have drawn three hypotheses: the lack of communication might lead to a *lack of information*, *lack of relevance*, and *lack of cooperation*. Let us illustrate these three hypotheses in detail:

a) *lack of information*. Many teachers might be unaware of the existence of CLIL museum programmes and, for this reason, they will not organise the school trip to the museum in the first place;

b) *lack of relevance*. The museum visit might be disconnected from the school curriculum and, thus, inadequate for students' foreign language and subject-specific competences. This disconnection might result in a limited engagement on the part of the students during the museum visit;

c) *lack of cooperation*. Teachers might be unprepared for the specificity of the CLIL museum programme and, consequently, there might be a lack of effort in organising the museum visit as an efficacious foreign learning opportunity.

Therefore, the first proposition for our research project is to investigate whether Italian teachers are aware of the existence of CLIL museum programmes. The second proposition is to survey those teachers who did engage in the CLIL museum experience and investigates their thoughts about how the CLIL museum experience fitted into the school curriculum. The third proposition is to survey those teachers who did engage in the CLIL museum experience and investigates their thoughts about what the role of the school teacher is in making a CLIL museum tour successful.

Our research project has, therefore, three overarching research questions.

a) Are Italian secondary education teachers informed about the existence of CLIL museum programmes, and do they participate in them?

b) What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?

c) What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?

To answer the first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes, and do they participate in them?*), we devised the following five closed-response items and one open-ended item:[100]

- *Conosce la metodologia CLIL?* [101]
- *Utilizza la metodologia CLIL nelle sue lezioni in classe?* [102]
- *Conosce la metodologia CLIL applicata nel contesto dei musei?* [103]
- *Esistono percorsi CLIL attivi nei musei della regione in cui lavora?* [104]
- *A quanti percorsi CLIL ha partecipato all'interno di un museo con le sue classi?* [105]
- *Indichi quali sono i percorsi che conosce nella regione in cui lavora: può bastare il nome del museo dove il percorso CLIL è attivo e la lingua che viene utilizzata in tale percorso.* [106]

To answer the second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*), we devised the following six closed-response items and three open-ended items. Some of the items directly address the research question at matter. Other items do not directly address the research

---

[100] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[101] Translation: *"Are you familiar with the CLIL methodology?"*

[102] Translation: *"Do you apply the CLIL methodology during your classes?"*

[103] Translation: *"Are you familiar with the CLIL methodology implemented in the museum context?"*

[104] Translation: *"Are there any CLIL museum programs in the district where you work?"*

[105] Translation: *"How many CLIL museum visits have you taken part in with your students?"*

[106] Translation: *"Please, list all the programs that you know of in the district where you work. It is sufficient to write the name of the museum and the language used."*

question at matter; however, they are utilised for cross-referencing purposes, for contextualising, and for adding precision to our results.

- *In che lingua straniera si è svolto il percorso CLIL a cui ha partecipato? Se ha partecipato a più percorsi in lingue diverse, indichi tutte le lingue.[107]*

- *Quale disciplina era coinvolta nel percorso CLIL al museo a cui ha partecipato? Se ha partecipato a più percorsi di tipi diversi, indichi tutti i tipi. [108]*

- *Che classe (o classi) ha accompagnato al museo per partecipare ai percorsi CLIL? Se ha partecipato a più percorsi con classi diverse, indichi tutte le classi.[109]*

- *Indichi per quale ragione il percorso CLIL al museo è stato ritenuto adatto proprio per questa classe (o classi).[110]*

- *In che momento dell'anno scolastico si è svolto il percorso CLIL al museo? Se ha partecipato a più percorsi in momenti diversi, indichi tutti i momenti.[111]*

- *Indichi per quale ragione il percorso CLIL al museo è stato svolto in un determinato momento dell'anno scolastico.[112]*

- *In che modo il percorso CLIL al museo si integrava al curriculum scolastico della classe con cui ha partecipato? Se ha partecipato a più percorsi, indichi tutte le alternative applicabili.[113]*

---

[107] Translation: *"Which foreign language was used during your CLIL museum visit(s)? If you participated in more than one visit, please specify all the languages used."*

[108] Translation: *"Which subject was involved during your CLIL museum visit(s)? If you participated in more than one visit, please check all the applicable alternatives."*

[109] Translation: *"Which high school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all participating grades."*

[110] Translation: *"Please, specify why you thought the CLIL museum visit was suitable for this/these specific grade/grades."*

[111] Translation: *"At what time of the school year did the museum visit take place? If you participated in more than one program, please check all the applicable alternatives."*

[112] Translation: *"Please, explain why you chose to organize the CLIL museum visit in that particular time of the school year."*

[113] Translation: *"Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more than one program, please check all the applicable alternatives."*

- *Ritiene che il percorso CLIL sia utile per approfondire e integrare le conoscenze pregresse degli studenti?*[114]
- *In che modo il percorso CLIL al museo influisce sul processo di apprendimento degli studenti?*[115]

To answer the third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*), we devised the following 4 open-ended items:

- *Quale pensa debba essere il ruolo dell'insegnante prima e durante e dopo il percorso CLIL al museo?*[116]
- *Nella sua opinione, di che strumenti necessita l'insegnante per integrare con successo l'esperienza CLIL al museo nel curriculum scolastico?*[117]
- *Quali criticità bisogna tenere in considerazione quando si organizza un percorso CLIL al Museo?*[118]
- *Come si potrebbero eventualmente prevenire tali difficoltà?*[119]

3.4. RESEARCH PARTICIPANTS

In this section, we will describe the subjects of the study. The participants involved in the survey were professors teaching high school students in Italy (i.e.,

---

[114] Translation: *"In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?"*

[115] Translation: *"In your opinion, how does the CLIL museum visit influence the students' learning process?"*

[116] Translation: *"In your opinion, what is the teacher's role before, during and after the CLIL museum visit?"*

[117] Translation: *"In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?"*

[118] Translation: *"In your opinion, which critical issues must be kept in mind when organising a CLIL program at the museum?"*

[119] Translation: *"In your opinion, how could these critical issues be prevented and overcome?"*

Italian secondary school teachers). Each participant was kindly invited to fill out our online questionnaire about teachers' thoughts about the implementation of CLIL in the museum context.[120]

The actual participants were 195 high school professors. An additional 8 participants were reached by our survey, but their data were excluded because their questionnaires were unusable (i.e., 3 participants submitted incomplete questionnaires and 5 participants submitted erratic or unreliable answers).

The age range went from 21 to over 61 years of age: 12,3% (n=24) of them were 21-30 years of age, 12,8% (n=25) of them were 31-40 years of age, 22,6% (n=44) of them were 41-50 years of age, 35,9% (n=70) of them were 51-60 years of age, and 16,4% (n=32) of them were over 61 years of age.

Figure 2: Teachers' responses to Question 29 (In which Italian district do you work?; n=195)

---
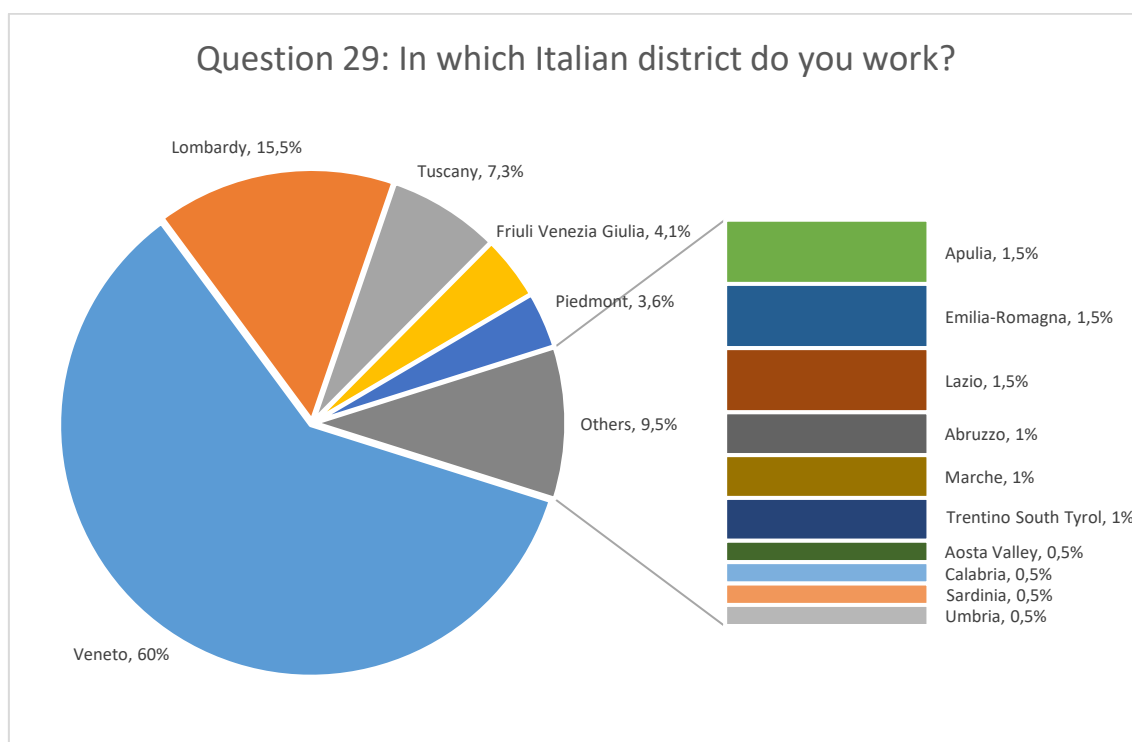
[120] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

As we can visualise in Figure 2, the majority of the respondents were from northern Italy, with 60% (n=117) of them from the Veneto, 15,5% (n=30) of them from Lombardy, 4,1% (n=8) from Friuli Venezia Giulia, and 3,6% (n=7) from Piedmont. On the other hand, there was an extremely low response rate from central and southern Italy, with 7,3% (n=14) of the respondents from Tuscany and the remaining 9,5% (n=19) distributed as follows: 3 participants from Apulia, 3 from Emilia-Romagna, 3 from Lazio, 2 from Abruzzo, 2 from Marche, 2 from Trentino South Tyrol, 1 from Aosta Valley, 1 from Calabria, 1 from Sardinia, and 1 from Umbria. Unfortunately, it appears our survey failed to reach any participant from Basilicata, Campania, Liguria, Molise, and Sicily. The large incidence of northern-Italians among the sample is easily explained: the researcher who authored the survey is based in Veneto; furthermore, the questionnaire was heavily advertised on Ca' Foscari online platforms (e.g., Facebook groups, Moodle forums, etc.) and Ca' Foscari students were encouraged to cooperate in sharing the questionnaire among their relatives and acquaintances. This explains why most of the participants were based in northern Italy. The unrepresentativeness of our sample will be listed among the limitations of the study (see paragraph 6.2.).

The institution background of the participants was reasonably homogeneous: 21,5% (n=42) of the participants indicated they work in a *Liceo scientifico*; 14,9% (n=29) of them in a *Liceo linguistico*; 13,3% (n=26) of them in an *Istituto professionale Settore dei servizi*; 12,3% (n=24) of them in an *Istituto tecnico Settore tecnologico*; 9,2% (n=18) of them in an *Istituto tecnico Settore economico*; 7,2% (n=14) of them in a *Liceo artistico*; 6,7% (n=13) of them in a *Liceo classico*; 4,6% (n=9) of them in an *Istituto professionale Settore industria e artigianato*; 2,1% (n=4) of them in a *Liceo delle scienze umane*; and 0,5% (n=1) of them in a *Liceo musicale e coreutico*. Finally, the remaining 7,7% (n=15) of the respondents stated they work in an *Other* non-specified institution.

Among the sample, 72,8% (n=142) of the participants identified themselves as teachers of non-linguistic subjects (e.g., Italian literature, Latin, Maths, Chemistry, Physical Education, etc.); they were not asked to specify which one. The minority

of the respondents were language teachers, with 27,2% (n=53) of the participants teaching a second or a foreign language (e.g., English, French, Russian, etc.).

We did not request our participants to indicate their gender, as we believe this dimension does not affect teachers' thoughts towards the integration of CLIL and the museum context. We tried to follow the guidelines provided by emerging research in best practices for surveying gender in questionnaire-based research. It is suggested to remove embarrassing and biased questions entirely when those questions are not an impacting variable in the study (Dean Brown, 2009). Researchers have a responsibility to "promote attentiveness toward the fluidity of gender expressions" (Spiel, Haimson & Lottridge, 2019, 62).

3.5. RESEARCH INSTRUMENT

In this paragraph, we will describe the instrument used to collect the data.[121] We chose the questionnaire format as it represents a suitable tool for the collection of data (Oppenheim, 1992). Moreover, questionnaires represent a particularly appropriate tool to gather data concerning the considerations and thoughts of the respondents (Fraenkel & Wallen, 2000).

To our knowledge, no previously existing questionnaire has been designed to collect the information we were interested in (i.e., quantitative and qualitative data describing Italian secondary school teachers' thoughts about the CLIL museum experience). Consequently, we designed our own questionnaire; Google Form was the tool employed.

The questionnaire was drafted in Italian following Dörnyei's indications about writing effective items (Dörnyei & Taguchi, 2010 Dörnyei & Csizér, 2012). We paid attention to the following aspects: length, layout, selecting and sequencing

---

[121] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

the items, and writing appropriate instructions. In devising the items, we tried to avoid three possible issues: ambiguous words, ambiguous questions, and questions that were likely to elicit the same answer by every respondent.

The questionnaire was composed of four main parts, including title, instructions, questionnaire items and a final "thank you". We decided to include both closed-response items and open-ended items. When designing a questionnaire that contains both closed-response items and open-ended items, Brown (2009, 201) suggests to adopt three strategies:

> "try to (a) limit the number of open-response items; (b) make open-response items optional; and (c) put the open-response items at the end of the questionnaire so that respondents who quit will still have filled out the earlier parts of the questionnaire." (Brown, 2009, 201).

We proceeded accordingly. The questionnaire items consisted of 37 questions: among these, 24 were closed-response items, and 13 were open-ended items.

The 37 questionnaire items were organised in 10 sections: our respondents were not supposed to answer all of them; they were automatically directed from one section to the next one based on the answers provided. Teachers' open-response answers depended on their closed-response answers; therefore, they had to be collected concurrently.

The 24 closed-response items offered our participants with a choice of alternative options. Our purpose was to collect "straightforward" information, as "coding and tabulation of close-ended questions […] leave no room for later subjectivity" Dörnyei (2010, 26).

The 13 open-ended items offered our participants with scope to develop their answers. Our purpose was to collect open-text information from our participants, so they could express their considerations and thoughts freely. Responding to open-response items might be a frustrating and time-consuming experience for some participants (Brown, 2009, 201), therefore, the open-ended questions were

concentrated towards the end of the questionnaire so as not affect the respondents' participation in a negative way (Dörnyei, 2010, 48).

Our aim was to collect three types of information: 1) *behavioural*, 2) *attitudinal*, and 3) *factual*, (Dörnyei & Taguchi, 2010). We devised *behavioural questions* (e.g., Question 9*: How many CLIL museum visits have you taken part in with your students?*) to explore the respondents' personal teaching history concerning CLIL. We developed *attitudinal questions* (e.g., Question 22: *In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?)* aiming to investigate teachers' thoughts. We devised *factual questions* (e.g., Question 31: *Which subject do you teach?*) to inquire about the respondents' socio-demographic characteristics (e.g., age, years of experience in the teaching field, etc.) with the sole purpose of providing background information relevant to interpreting the findings of the survey. The 7 factual questions eliciting socio-demographic information were put at the end of the questionnaire, to avoid inducing an "off-putting" influence on the participants (Dornyei, 2007, 111).

3.6. DATA COLLECTION

In this paragraph, we aim to outline how we collected the data.

As described in paragraph 3.5., the instrument of our choice was a questionnaire containing both closed-response items and open-ended items.[122] The questionnaire was administered in Italian, and the data were collected in Italian. The researcher then translated each item and each answer into English before including them in this dissertation. Dörnyei (2010, 50) points out:

---

[122] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

"In a detailed description of the translation strategies and procedures used in a large-scale European research project […], Harkness (2008b) recommends a committee-based translation approach in producing the final version of a translated questionnaire. The proposed committee structure consists of three different sets of people: Translators […], Reviewers […], Adjudicators […]". (Dörnyei, 2010, 50)

However, in this small-scale research project, we had limited resources available to us. Therefore, the researcher attended the translation process autonomously and independently. In doing so, we aimed to respect two purposes: "(a) the need to produce a close translation of the original text so that we can claim that the two versions are equivalent, and (b) the need to produce natural-sounding texts in the target language" (Dörnyei, 2010, 51).

Let us now illustrate how we collected the data. The questionnaire was an open, self-recruitment, anonymous online survey, to which the participants received a link and request to participate. The contact period was springtime; the questionnaire was online and accepting answers from the 22nd of April 2020 up to the 11th of May 2020. Google Form was the tool employed to collect the answers. Participants were selected through non-probability sampling, more specifically through snowball sampling (Dörnyei, 2010; Young, 2016). First, we recruited "a small number of people who were in the interest group for the project in the first instance" (Young, 2016, 171): they were contacted through social networks, online platforms, and online forum groups. Then, we used this initial group as a source to further recruit other respondents by inviting the first participants to encourage their acquaintances to complete the survey as well. Answering was voluntary and anonymous; teachers could choose whether they wanted to participate or not, and they could drop out at any time.

3.7. DATA ANALYSIS

In this paragraph, we will illustrate how we analysed our data. As described in paragraph 3.2., within the current study, we collected both numerical data through closed-response items on the questionnaire and textual data through open-ended questions on the questionnaire.[123] The collection of quantitative and qualitative data was accomplished concurrently through the same questionnaire. We used closed-response items on the questionnaire as a backdrop to interpret the qualitative data. Each questionnaire submitted by the participants was automatically numbered with a unique identification code by Google, following a sequential order (i.e., the order in which the questionnaire were submitted).

The analysis of closed-response and open-ended items will now be debated separately.

3.7.1. Quantitative analysis procedure

In this paragraph, we will outline how we analysed the quantitative data collected.

Google Forms automatically tabulated the participants' responses in one Excel sheet. Moreover, it automatically calculated the percentages for the close-response items. Then, using the percentages provided by Google Forms, the researcher autonomously created the graphs through Word. This numeric information was scrutinised through the statistical analysis; in particular, we only used descriptive analysis and not inferential analysis: we let the numeric results answer our research questions.

---

[123] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

3.7.2. Qualitative analysis procedures

In this paragraph, we will describe how we analysed the qualitative data collected. We understand interpretative analysis as "the researcher's explanation of why participants behave or think in the way that they do. In qualitative research, this is usually based on the data, and is developed through inductive thinking" (Heigham & Croker, 2009, 314). Dörnyei informs us that the afore-mentioned "inductive thinking" usually respects the standard sequence of "coding for themes, looking for patterns, making interpretations, and building theory" (Ellis & Barkhuizen, 2005; quoted in Dörnyei, 2007, 246). In scrutinising this textual data through the interpretative analysis, the researcher strived to keep a "flexible, data-led, and […] artful" mindset (Dörnyei, 2007, 244) in order to "discover patterns that are revealing and interesting" (Brown, 2009, 210). Accordingly, we aimed to deduce a small number of the afore-mentioned "revealing and interesting" patterns from our initial amount of qualitative data. For our qualitative research to meet quality criteria, we strived for our procedures to be systematic and formalised; therefore, we carried out three operations: *data reduction*, *data display*, and *data interpretation* (Miles, Huberman & Saldaña, 2014 quoted in Dörnyei, 2007, 245). Dörnyei (2007) suggest tackling these three operations by dividing the analytical process into smaller steps. Let us now describe the steps in detail.

1) *Data reduction:*

- *transcribing the data*. Our first step was creating a table for each open-response question of the questionnaire and then transcribing teachers' open responses into it. This step was operated through Word. Then, we assigned a unique identification code to each one of the teachers' open responses. The code was formed of alphanumeric characters: a number accompanied the letter T (short for teacher) in sequential order (i.e., the order in which the respondents submitted the questionnaire).

Through the transcription process, we became acquainted and familiarised with our data meticulously;

- *pre-coding and coding.* While transcribing the data first and analysing the data after, we started coding for themes and looking for patterns. In particular, while transcribing, we were alerted for noticing possible opportunities for clustering responses around a theme. Afterwards, while analysing, we controlled the clustering of information previously emerged and amended them when necessary; we also detected new themes.

2) *Data display:*

- *data display.* We decided to present our findings for open-response items by organising them in tables. Tables were built to display the separation of data into themes visually. Indeed, the immediate visualisation of themes was of great help for the researcher in growing ideas;

- *growing ideas.* At this stage, the data were coded for themes and patterns already. As suggested by Dörnyei (2007, 255), it was time for reflecting on our analytical process, "chasing and checking themes, seeking synthesis or patterns" (Richards, L., 2014, 185), and for "opening up the […] data to further analysis and interpretation". This step was operated through "purposive reading" (Dörnyei, 2007, 250) with a "repeated-short-exposure approach" (Brown, 2009, 211): we read through the data repeatedly for short periods over a span of a couple of weeks. We tried to avoid "preconceived hypotheses or ideas […] in order to allow multiple interpretations of participants' individual experiences" (Ivankova & Creswell, 2009, 137). At this stage, we made use of post-it were we annotated ideas that formed in our mind "at odd moments, even when […] no looking at the data" (Brown, 2009, 211).

3) *Data interpretation:*

- *interpreting the data.* Interpreting the data is "the hardest process to describe" (Plummer, 1983, quoted in Murray, 2009, 51), for it is "a creative endeavor which tends to be circular rather than linear (Murray, 2009, 51). Indeed, "data interpretation is also an iterative process" (Dörnyei, 2007, 257) and our ongoing interpreting effort started at the initial pre-coding and coding stage. However, it was merely near the end of our research that we were finally able to single out "the overarching theme or themes" that are the central core of our dissertation (ibidem). At this stage, we developed "increasingly abstract analytical insights into the underlying meanings" (ibidem);

- *drawing conclusions.* At this stage, we had already noticed how some themes and patterns surfaced during our analytical process. Drawing conclusions "requires seeing the big picture, making sense of your data, […] chasing and checking themes, seeking synthesis or patterns, and justifying what you claim to see" (Richards, L., 2014, 185). In summary, we aimed to "taking stock of what we have got" while simultaneously protecting "the subtlety of meanings that we have worked so hard to uncover" (Dörnyei, 2007, 257). In reporting (see chapter 4) and discussing (see chapter 5) the qualitative results, we provided the reader with a brief selection of relevant quotes extracted from respondents to support the patterns and illustrate meaningful points.

4. RESULTS

In this chapter, we will report and analyse the data retrieved from teachers' questionnaires. For more clarity, the results will be organised into three paragraphs. In paragraph 4.1., we will report the results concerning our first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*). In paragraph 4.2., we will report the results concerning our second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*). In paragraph 4.3., we will report the results concerning our third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*).

4.1. RESULTS FROM THE FIRST RESEARCH QUESTION

In order to answer the first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*), we collected data through a questionnaire.[124] As explained in paragraph 3.3., we devised five closed-response items and one open-ended item. Here are the five closed-response items:

- *Conosce la metodologia CLIL?* [125]
- *Utilizza la metodologia CLIL nelle sue lezioni in classe?* [126]
- *Conosce la metodologia CLIL applicata nel contesto dei musei?* [127]

---

[124] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[125] Translation: *"Are you familiar with the CLIL methodology?"*

[126] Translation: *"Do you apply the CLIL methodology during your classes?"*

[127] Translation: *"Are you familiar with the CLIL methodology implemented in the museum context?"*

- *Esistono percorsi CLIL attivi nei musei della regione in cui lavora?* [128]
- *A quanti percorsi CLIL ha partecipato all'interno di un museo con le sue classi?* [129]

Here is the open-ended item:

- *Indichi quali sono i percorsi che conosce nella regione in cui lavora: può bastare il nome del museo dove il percorso CLIL è attivo e la lingua che viene utilizzata in tale percorso.* [130]

Let us now describe the results collected through our five closed-response items.

Figure 3: Teachers' responses to Question 3 (Are you familiar with the CLIL methodology?; n=195), Option a (Very much; n=47), Option b (Enough; n=93), Option c (Not particularly; n=36), and Option d (Not at all; n=19)

Question 3: Are you familiar with the CLIL methodology?

9,70%
24,10%
18,50%
47,70%

■ Very much   ■ Enough   ■ Not particularly   ■ Not at all

---
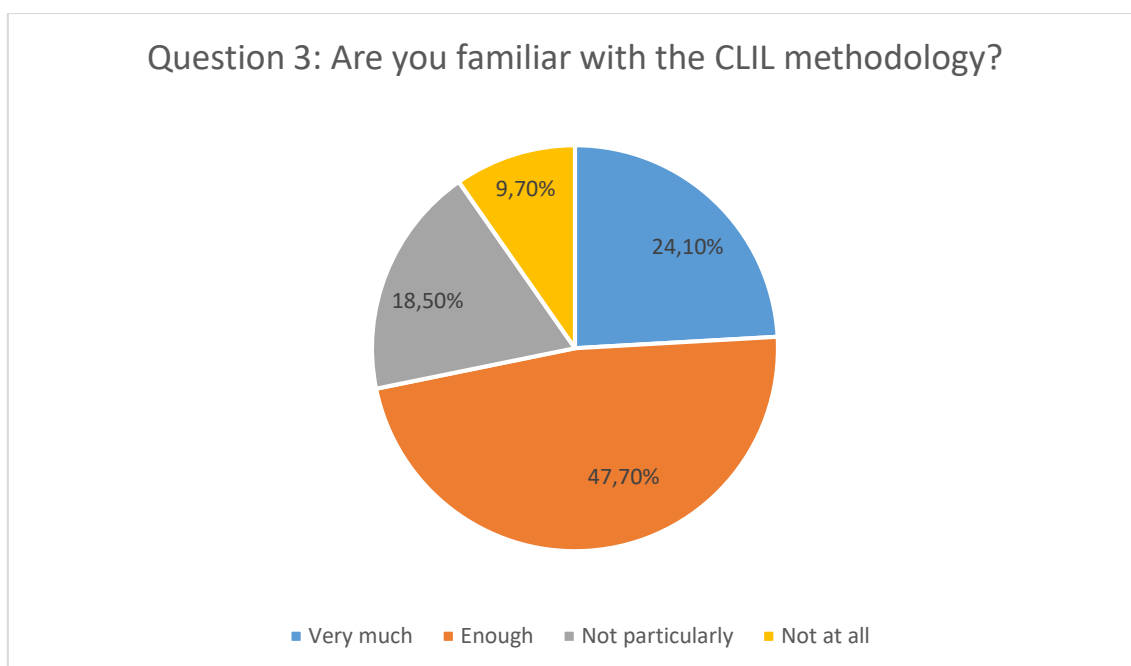
[128] Translation: *"Are there any CLIL museum programs in the district where you work?"*

[129] Translation: *"How many CLIL museum visits have you taken part in with your students?"*

[130] Translation: *"Please, list all the programs that you know of in the district where you work. It is sufficient to write the name of the museum and the language used."*

The first closed-response item (i.e., Question 3: *Are you familiar with the CLIL methodology?*) was answered to by 195 participants. 47,7% (n=93) of them indicated they are familiar *enough* with it; 24,1% (n=47) of them answered they are *very* familiar with it; 18,5% (n=36) of them responded they are *not particularly* familiar with it; and 9,7% (n=19) of them stated they are *not at all* familiar with it. As can be seen in this graph, respondents predominantly answered positively to our question, with nearly three-quarters of them indicating that they are (very much/enough) familiar with the CLIL methodology.

The 19 participants who stated they were *not at all* familiar with the CLIL methodology were not allowed to continue. They were automatically piloted to the end of the questionnaire to provide their socio-demographic information.

Figure 4: Teachers' responses to Question 4 (Do you apply the CLIL methodology during your classes?; n=176), Option a (Very much; n=15), Option b (Enough; n=32), Option c (Not particularly; n=48), and Option d (Not at all; n=81)
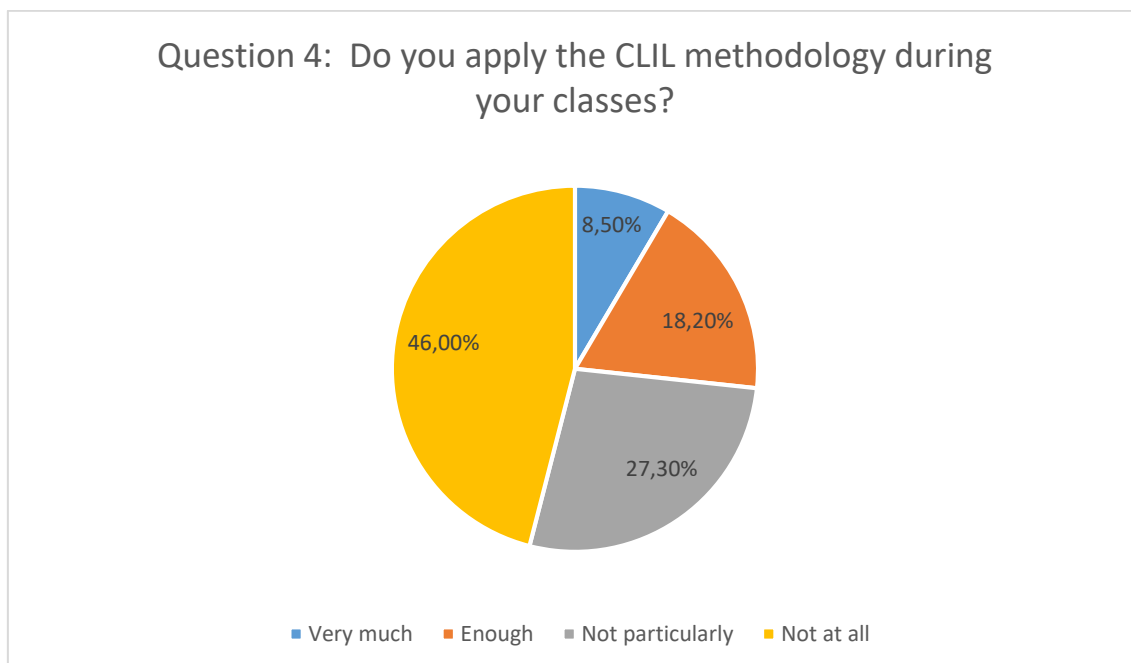
The second closed-response item (i.e., Question 4: *Do you apply the CLIL methodology during your classes?*) was answered to by 176 participants. 46% (n=81) of them indicated they do *not at all* apply it; 27,3% (n=48) of them replied

they do *not particularly* apply it; 18,2% (n=32) of them responded they apply it *enough*; and 8,5% (n=15) of them answered they apply it *very much*. As can be seen in this graph, respondents predominantly answered negatively to our question, with nearly three-quarters of them indicating that they do not (at all/particularly) apply the CLIL methodology during their classes.

Figure 5: Teachers' responses to Question 5 (Are you familiar with the CLIL methodology implemented in the museum context?; n=176), Option a (Very much; n=3), Option b (Enough; n=16), Option c (Not particularly; n=69), and Option d (Not at all; n=88)
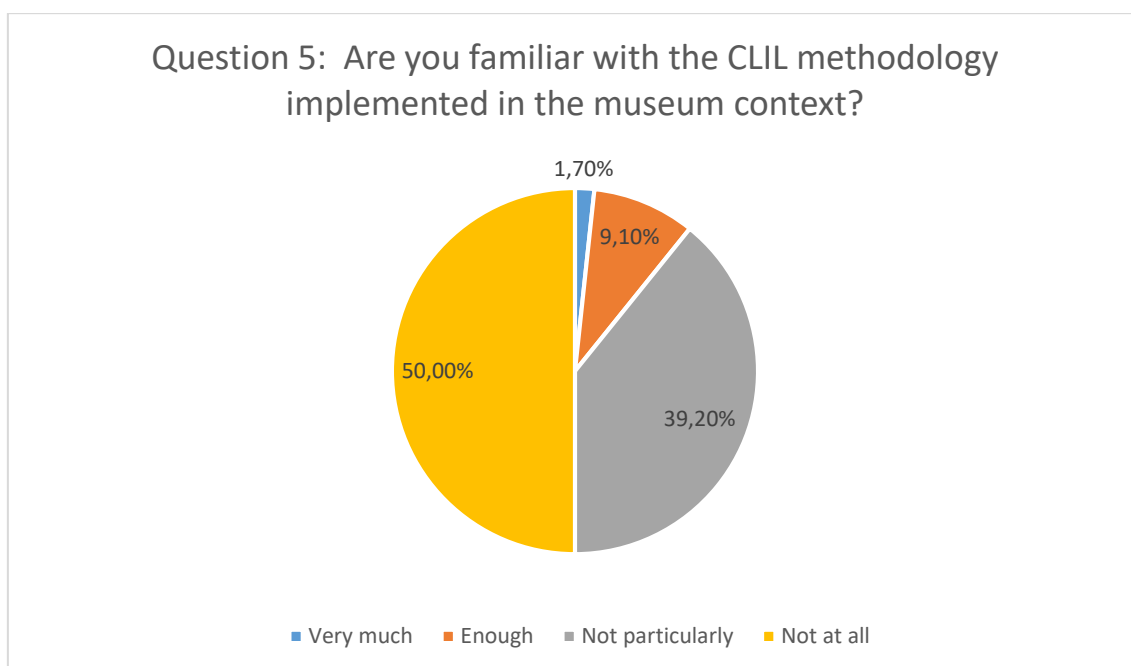
The third closed-response item (i.e., Question 5: *Are you familiar with the CLIL methodology implemented in the museum context?*) was answered to by 176 participants. 50% (n=88) of them indicated they were *not at all informed of the existence of CLIL programmes in the museum context*. 39,2% (n=69) of them responded they are *not particularly* familiar with the CLIL methodology implemented in the museum context. 9,1% (n=16) of them replied they are familiar *enough* with it. The remaining 1,7% (n=3) stated they are *very much* familiar with it. As can be seen in this graph, respondents mostly answered negatively to our question, with nearly 90% of them indicating that they are not

(at all/particularly) familiar with the CLIL methodology implemented in the museum context.

The 88 participants who stated they were *not at all informed of the existence of CLIL programmes in the museum context* were not allowed to continue. They were automatically piloted to the end of the questionnaire to provide their socio-demographic information.

Figure 6: Teachers' responses to Question 6 (Are there any CLIL museum programmes in the district where you work?; n=88), Option a (Yes, there are; n=19), Option b (No, there are not; n=5), and Option c (I do not know; n=64)
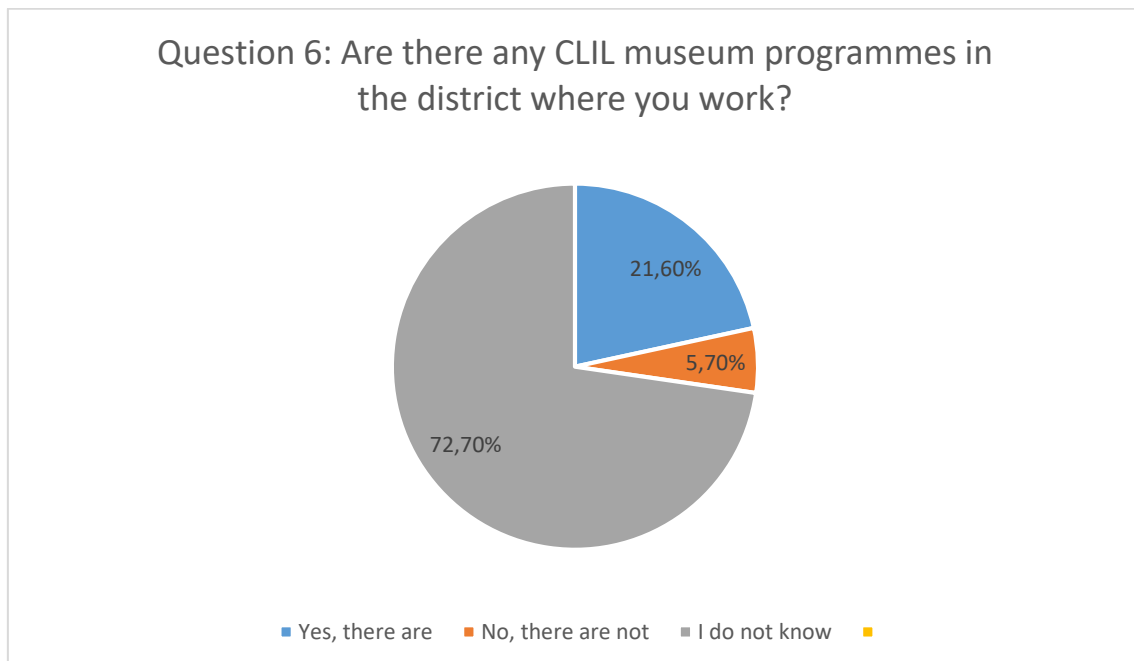
The fourth closed-response item (i.e., Question 6: *Are there any CLIL museum programmes in the district where you work?*) was answered to by 88 participants. 72,7% (n=64) of them answered they *do not know*; 21,6% (n=19) responded *yes, there are*; 5,7% (n=5) of them responded *no, there are not.* As can be seen in this graph, respondents predominantly answered negatively to our question, with nearly three-quarters of them indicating that they were uninformed about the possible existence of CLIL programmes near them and with nearly 6% of them saying that such CLIL programmes are not available in the museums near them:

89

less than 22% of the respondents stated that there are CLIL museum programmes in the district where they work.

Figure 7: Teachers' responses to Question 9 (How many CLIL museum visits have you taken part in with your students?; n=88), Option a (0; n=64), Option b (Less than 5; n=21), Option c (Between 5 and 10; n=0), Option d (More than 10; n=1), and Option e (Other; n=2)
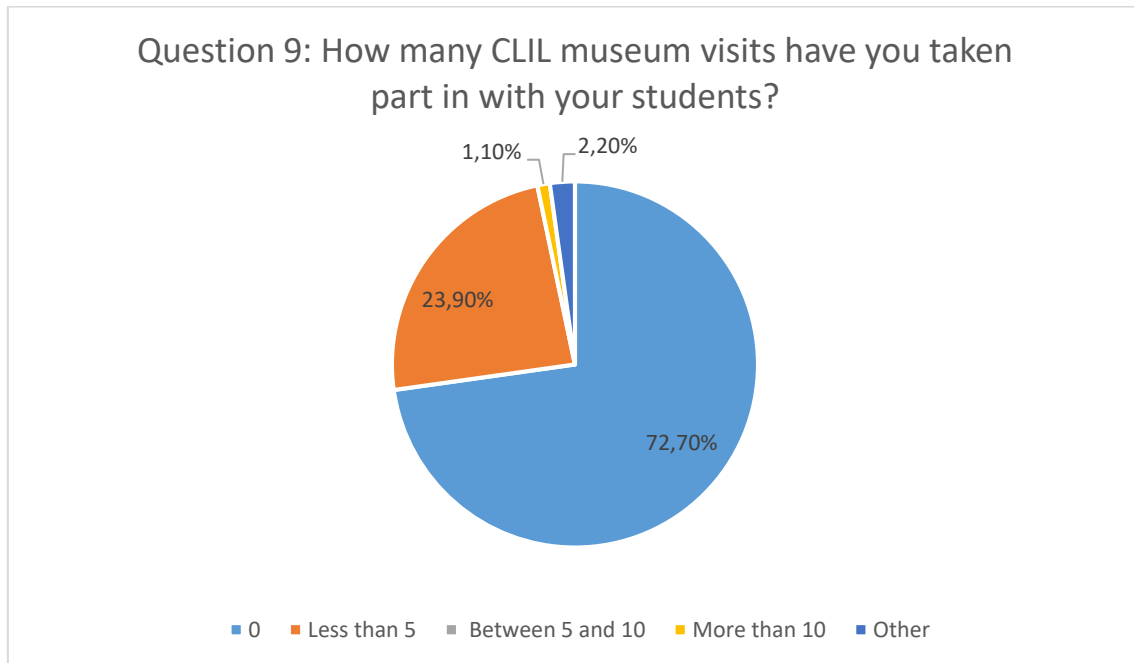
The fifth closed-response item (i.e., Question 9: *How many CLIL museum visits have you taken part in with your students?*) was answered to by 88 participants. 72,7% (n=64) of them indicated they have taken part in *0* visits; 23,9% (n=21) of them answered that they have taken part in *less than 5* visits; and 1,1% (n=1) of them stated to have taken part in *more than 10* visits. The remaining 2,2% (n=2) indicated *other* as their answer and then detailed further: T145 specified "abbiamo organizzato con colleghe percorsi CLIL all'estero per le nostre classi",[131] while T180 specified "ho solo assistito alla loro presentazione".[132] As can be seen in this graph, respondents mostly answered negatively to our

---

[131] Translation: *"My colleagues and I organised some CLIL museum programs abroad for our students."*

[132] Translation: *"I have only winessed to their presentation"*

question, with nearly three-quarters of them indicating that they have never participated in any CLIL museum visit. Only about one-quarter of the respondents have been involved in some way (either as a chaperon, as an organiser, or as a witness) in a CLIL museum visit.

The 64 participants who indicated they have never taken part in any CLIL museum visit were not allowed to continue. They were automatically piloted to the end of the questionnaire to provide their socio-demographic information.

Let us now describe the results collected through our one open-response item.

Table 6: Teachers' open responses to Question 7 (Please, list all the programmes that you know of in the district where you work. It is sufficient to write the name of the museum and the language used.)

Teacher	Response Question 7
T23	MUVE: Fondazione Musei Civici, Venice
T52	Unspecified various museums in Venice
T53	Museo Bottacin, Padua
T66	MAGA: Civica Galleria d'Arte Moderna di Gallarate, Varese, English language. Various museums in Milan
T76	Museo di Geografia, Padua. Orto Botanico, Padua Museo di Storia Naturale e Archeologia di Montebelluna, Treviso
T90	Pinacoteca di Brera, Milan
T91	Museo Nazionale Romano di Palazzo Massimo, Rome, English language
T93	Museo Correr, Venice, English language
T142	Fondazione Sandretto Re Rebaudengo, Turin
T144	Pinacoteca di Brera, Milan, English language
T150	Ca' dei Carraresi, Treviso. Museo Santa Caterina, Treviso
T157	Gallerie d'Italia, Milan
T158	Gallerie d'Italia, Milan
T161	Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci, Milan

T165	Civico Museo Archeologico, Milan
T168	MUVE: Fondazione Musei Civici, Venice
T169	MANA: Museo Archeologico Nazionale di Altino, Venice
T179	Museo M9: Museo Multimediale del '900, Venice. MUVE: Fondazione Musei Civici, Venice
T180	Unspecified themed guided tours in Verona

The sixth item was an open-response question (i.e., Question 7: *Please, list all the programmes that you know of in the district where you work. It is sufficient to write the name of the museum and the language used.*) and was answered to by 19 participants. All of the 19 respondents indicated one or more museums, although not all of the respondents indicated the language used in the CLIL programmes. Teachers' responses are reported in Table 6 in chronological order (i.e., the order in which they responded). Seven museums from the Venice area were pointed out: we collected three mentions for the *Fondazione Musei Civici* (T23, T168, T179); one mention each for the *Museo Correr* (T93), the *Museo Archeologico Nazionale di Altino* (T169), and the *Museo Multimediale del '900* (T179); finally one teacher mentioned unspecified *various museums in Venice* (T52). Respondents indicated seven museums from the Milan area: two mentions each for the *Pinacoteca di Brera* (T90, T144) and the *Gallerie d'Italia* (T157, T158); one mention each for the *Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci* (T161) and the *Civico Museo Archeologico* (T165); and one generic mention for unspecified various museums in the Milan area (T66). Three museums from Padua were pointed out: the *Museo Bottacin* was named once (T53), and so were *Museo di Geografia* and the *Orto Botanico* (both by T76). Respondents indicated three museums from the Treviso area: the *Museo di Storia Naturale e Archeologia di Montebelluna, Treviso* (T76); the *Ca' dei Carraresi* and the *Museo di Santa Caterina* (both by T150). Finally, the *Civica Galleria d'Arte Moderna in Gallarate* (T66), the *Museo Nazionale Romano di Palazzo Massimo* in Rome (T91), and the *Fondazione Sandretto Re Rebaudengo* in Turin (T142) were all mentioned once. One respondent indicated unspecified *themed guided tours* in Verona (T180). See Table 6 for a clearer picture of the

teachers' responses. It is evident how the respondents predominantly mentioned museums located in Northern Italy and, more specifically, from the Veneto district; there was only one mention for a Central Italy museum (T91, the *Museo Nazionale Romano di Palazzo Massimo* in Rome) and no mention for any museum in Southern Italy. This phenomenon could be explained by the large incidence of northern-Italians among the sample of Italian secondary school teachers who participated in our research (see paragraph 3.4.)

4.2. RESULTS FROM THE SECOND RESEARCH QUESTION

In order to answer the second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*), we collected data through a questionnaire.[133] As explained in paragraph 3.3., we devised six closed-response items and three open-ended questions. Some of the items directly address the research question at matter. Other items do not directly address the research question at matter; however, they are utilised for cross-referencing purposes, for contextualising, and for adding precision to our results.

Here are the six closed-response items:

- *In che lingua straniera si è svolto il percorso CLIL a cui ha partecipato? Se ha partecipato a più percorsi in lingue diverse, indichi tutte le lingue.[134]*
- *Quale disciplina era coinvolta nel percorso CLIL al museo a cui ha partecipato? Se ha partecipato a più percorsi di tipi diversi, indichi tutti i tipi.* [135]

---

[133] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[134] Translation: *"Which foreign language was used during the CLIL museum visit? If you participated in more than one visit, please specify all the languages used."*

[135] Translation: *"Which subject was involved during the CLIL museum visit? If you participated in more than one visit, please check all the applicable alternatives."*

- *Che classe (o classi) ha accompagnato al museo per partecipare ai percorsi CLIL? Se ha partecipato a più percorsi con classi diverse, indichi tutte le classi.*[136]
- *In che momento dell'anno scolastico si è svolto il percorso CLIL al museo? Se ha partecipato a più percorsi in momenti diversi, indichi tutti i momenti.*[137]
- *In che modo il percorso CLIL al museo si integrava al curriculum scolastico della classe con cui ha partecipato? Se ha partecipato a più percorsi, indichi tutte le alternative applicabili.*[138]
- *Ritiene che il percorso CLIL sia utile per approfondire e integrare le conoscenze pregresse degli studenti?*[139]

Here are the three open-response items:

- *Indichi per quale ragione il percorso CLIL al museo è stato ritenuto adatto proprio per questa classe (o classi).*[140]
- *Indichi per quale ragione il percorso CLIL al museo è stato svolto in un determinato momento dell'anno scolastico.*[141]
- *In che modo il percorso CLIL al museo influisce sul processo di apprendimento degli studenti?*[142]

Let us now describe the results collected through our six closed-response items.

---

[136] Translation: *"Which high school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all participating grades."*

[137] Translation: *"At what time of the school year did the museum visit take place? If you participated in more than one program, please check all the applicable alternatives."*

[138] Translation: *"Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more than one program, please check all the applicable alternatives."*

[139] Translation: *"In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?"*

[140] Translation: *"Please, specify why did you think the CLIL museum visit was suitable for this/these specific grade/grades?"*

[141] Translation: *"Please, explain why you chose to organize the CLIL museum visit in that particular time of the school year."*

[142] Translation: *"In your opinion, how does the CLIL museum visit influence the students' learning process?"*

The first closed-response item (i.e., Question 11: *Which foreign language was used during the CLIL museum visit?*) was answered to by 24 participants: 83,3% (n=20) of them indicated *English*; 16,7% of them (n=4) mentioned *French*; and 8,3% (n=2) of them answered *Spanish*. As can be visualised in this graph, English as a FL occupies a dominant role among the languages exploited in CLIL museum programmes. This is consistent with the literature we mentioned in paragraph 2.2.4.: English proficiency is acknowledged by students, parents, schools, and museums as particularly significant in equipping students' for their future endeavours "because of globalisation and the changing nature of working life" (Coyle, Hood & Marsh, 2010,49).

The second closed-response item (i.e., Question 12: *Which subject was involved during the CLIL museum visit?*) was answered to by 24 participants. Each participant could select more than one option. 70,8% (n=17) of them indicated *Art History*; 41,7% (n=10) specified *History*; 33,4% (n=8) responded *Science*. The remaining 8,4% (n=2) of them answered *Other* and then specified "Letteratura".[143] As can be visualised in this graph, Art History occupies a dominant role among the subjects involved in CLIL museum programmes, whereas Science appears to be rarely involved.

---

[143] Translation: *"Literature"*.

Question 13: Which high-school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all the applicable alternatives.

First year — 8,30%
Second year — 4,20%
Third year — 29,20%
Fourth year — 33,30%
Fifth year — 45,80%
Other — 4,20%
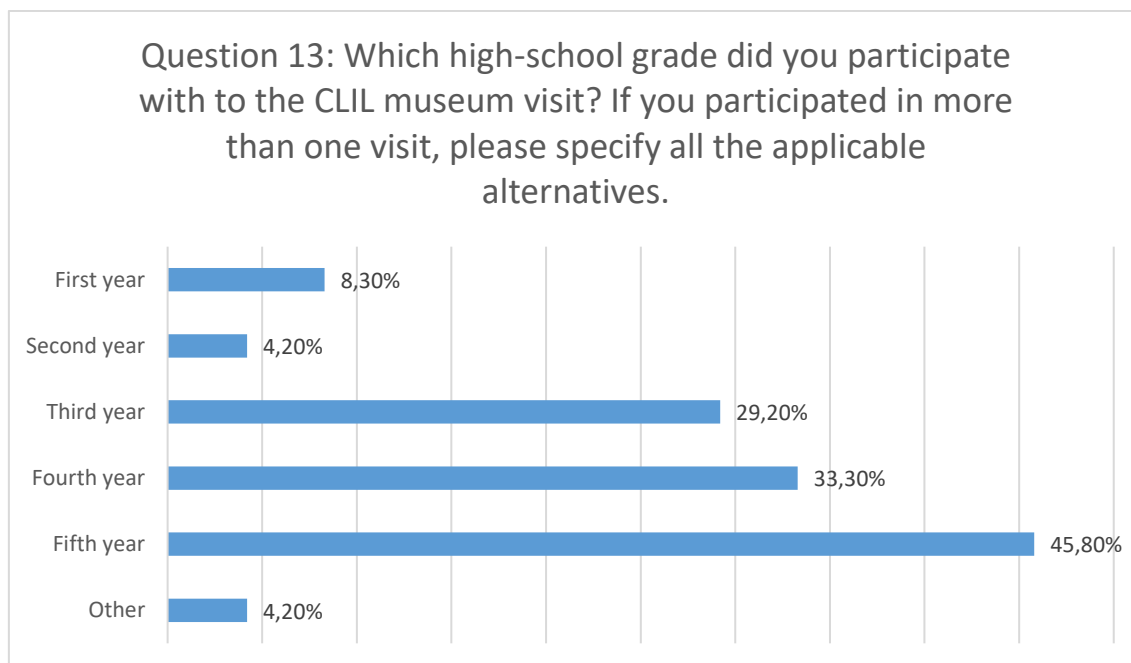
The third closed-response item (i.e., Question 13: *Which high school grade did you participate with to the CLIL museum visit?*) was answered to by 24 participants. Each participant could select more than one option. *First year* was selected by 8,3% (n=2) of the respondents; *Second year* was pointed out by 4,2% (n=1) of them; *Third year* was indicated by 29,2% (n=7) of them; *Fourth year* by the 33,3% (n=8) of them; and *Fifth year* by 45,8% (n=11) of them. It is worth noticing that 4,2% (n=1) of the respondents selected the option *Other* and then specified "Nessuna, ho solo assistito ad una presentazione dell'attività" (T180).[144] As can be visualised in this graph, the upper secondary education years (i.e., third, fourth, and fifth year) occupy a dominant position among the teachers' responses; in particular, nearly half of the respondents specified *Fifth year*. These

---

[144] Translation: *"None of them, I have only witnessed to the presentation of the program"*

results are notable for they are aligned with the modifications to the school curriculum established by the School Reform of 2009[145] (see paragraph 2.2.3.).

Figure 11: Teachers' responses to Question 15 (At what time of the school year did the museum visit take place? If you participated in more than one programme, please check all the applicable alternatives; n=24), Option a (First half of the first semester; n=4), Option b (Second half of the first semester; n=5), Option c (First half of the second semester; n=15), and Option d (Second half of the second semester; n=3)
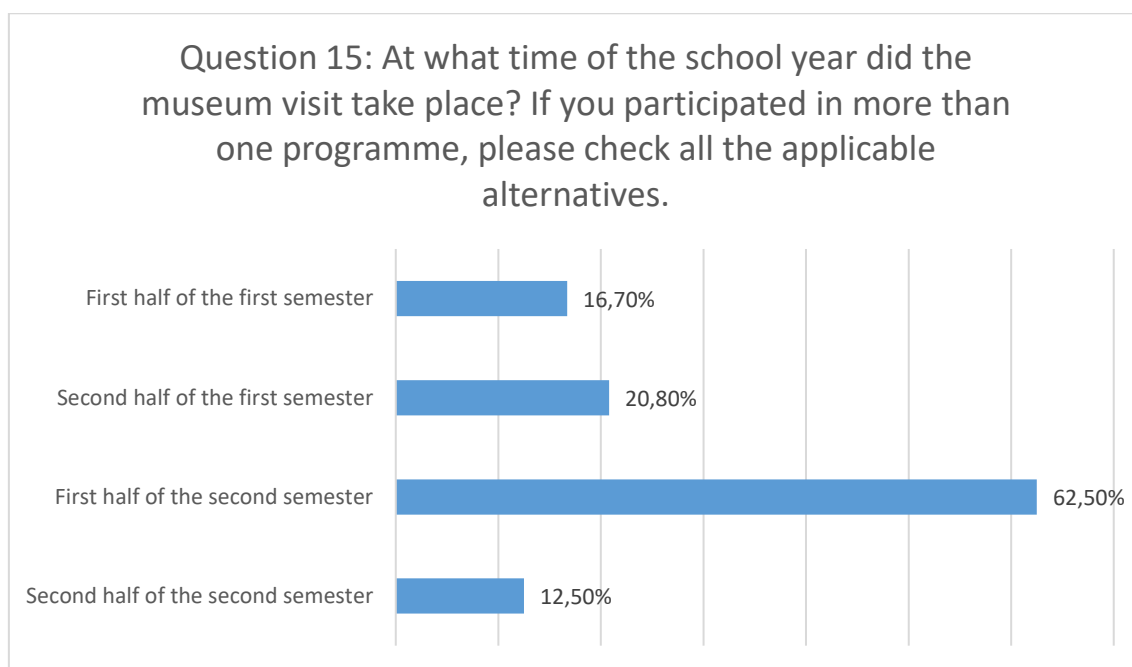
The fourth closed-response item (i.e., Question 15: *At what time of the school year did the museum visit take place? If you participated in more than one programme, please check all the applicable alternatives*) was answered to by 24 participants. Each participant could select more than one option. 62,5% (n=15) of the respondents indicated *first half of the second semester*; 20,8% (n=5) of them answered *second half of the first semester*; 16,7% (n=4) of them responded *first half of the first semester*; and 12,5% (n=3) *second half of the second semester*. As can be seen in this graph, respondents predominantly indicated the central

---

[145] *Riforma degli Ordinamenti della scuola superiore*, *Decreto del Presidente della Repubblica*, D.P.R. n. 88-89 dated 15 March 2010, and subsequent implementation decrees (MIUR, 2010a).

months of the school year, avoiding both the early months in the beginning and the late months towards the end of the school year. In particular, the first half of the second semester appears in a dominant position as it was indicated by approximately two-thirds (62,5%; n=15) of the respondents. These results are impressive since they appear consistent with the literature concerning how the pressure of scholastic deadlines impacts teachers in the organisation of school trips to the museum by (see paragraph 2.3.4).

Figure 12: Teachers' responses to Question 17 (Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more than one program, please check all the applicable alternatives; n=24), Option a (Content learning; n=14), Option b (Foreign language learning; n=8), Option c (Integrated learning of content and foreign language; n=15), Option d (The museum visit was not related to the school curriculum; n=0), and Option e (Other; n=1)
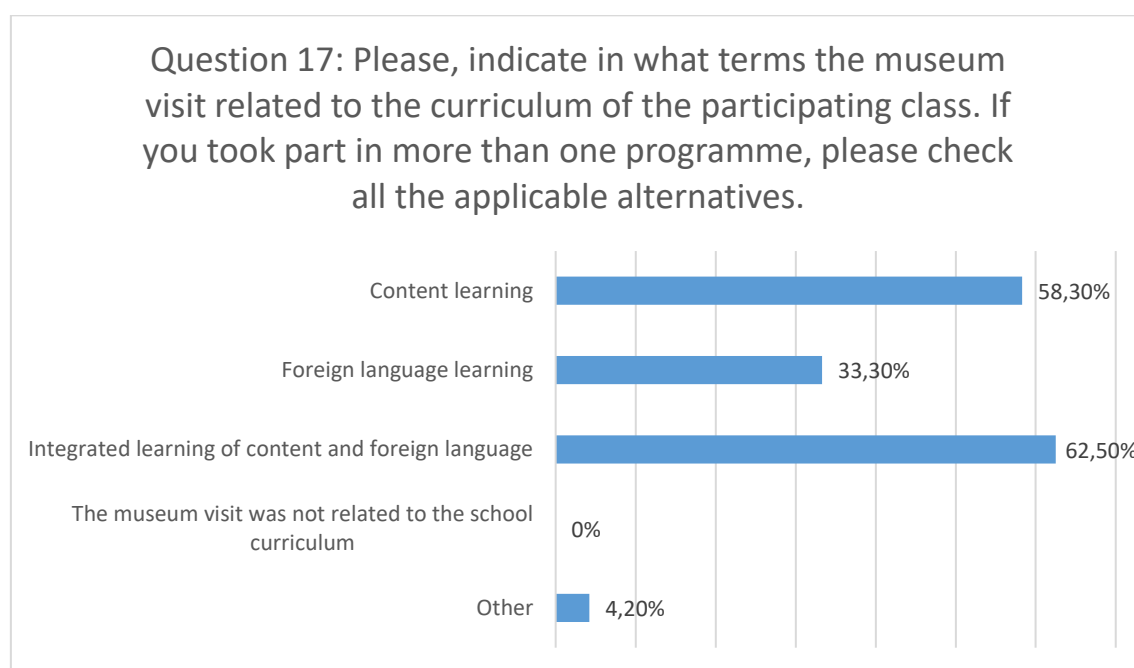
The fifth closed-response item (i.e., Question 17: *Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more th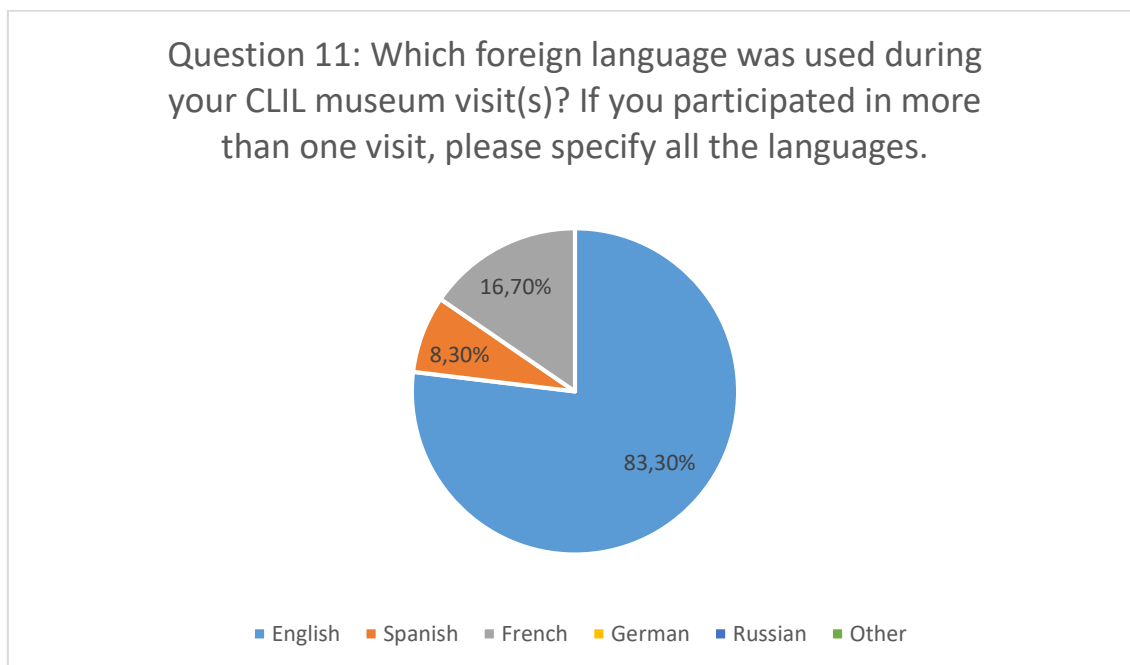an one program, please check all the applicable alternatives*) was answered to by 24 participants. Each participant could select more than one option. 62,5% (n=15) of the participants indicated *integrated learning of content*

and foreign language. 58,3% (n=14) of them replied *content learning*. 33,3% (n=8) pointed out *foreign language learning*. Only 4,2% (n=1) of them responded *Other*. Nobody answered that *the museum visit was not related to the school curriculum*. It is interesting to notice how the teachers' responses are consistent with the so-called "curriculum fit" effect: as we explained in paragraph 2.3.1., the connection of the visit to the school curriculum is usually considered a priority by teachers when planning a trip.

Figure 13: Teachers' responses to Question 18 (In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?; n=24), Option a (Very much; n=9), Option b (Enough; n=14), Option c (Not particularly; n=1), and Option d (Not at all; n=0)
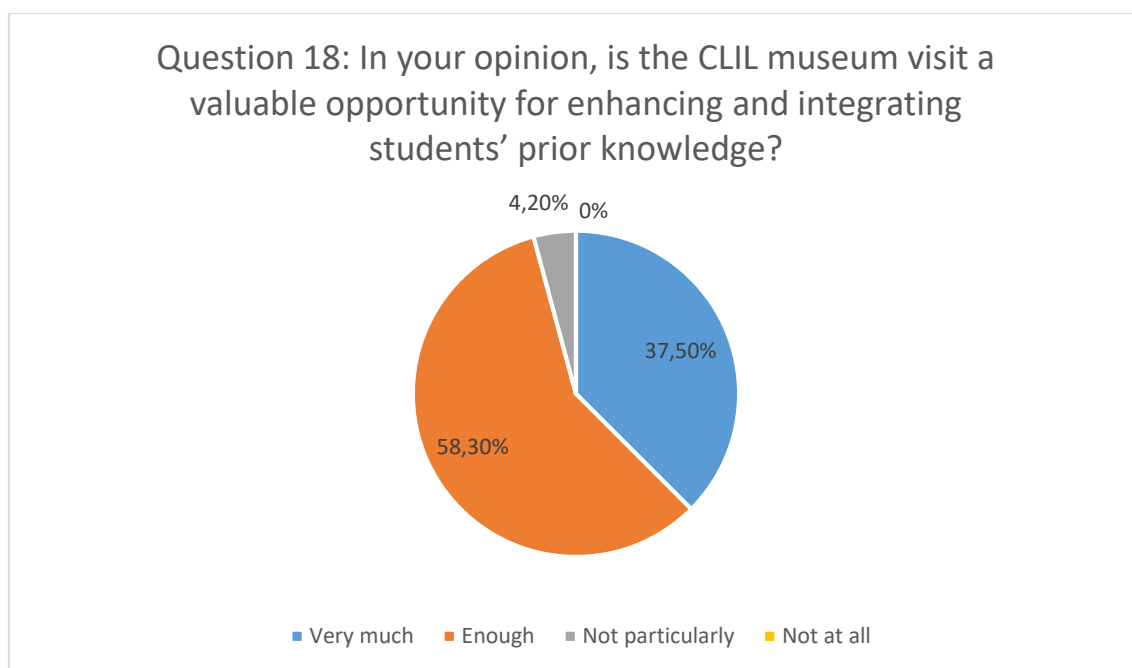
The sixth closed-response item (i.e., Question 18: *In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?*) was answered to by 24 participants. 58,3% (n=14) of them answered *enough*; 37,5% (n=9) of them replied *very much*; 4,2% (n=1) indicated *not particularly*. As can be visualised in this graph, the massive majority of the respondents answered positively to our question, with nearly 96% of them

indicating that they consider the CLIL museum visit a (very much/enough) valuable opportunity.

Let us now describe the results collected through our three open-response items.

Table 7: Teachers' open responses to Question 14 (Please, specify why did you think the CLIL museum visit was suitable for this/these specific grade/grades.)

Teacher	Response Question 14
T23	Stavamo studiando il sistema binomiale[146]
T34	Poiché insegno in un liceo scientifico con una sezione CLIL[147]
T64	Per l'esame di Stato[148]
T65	Adeguato al programma di studi scolastico[149]
T66	Competenze linguistiche possedute (quinta); tematica trattata (in linea con la terza); classe prima come esperienza di approccio al museo[150]
T93	Opere d'arte significative[151]
T110	Per l'argomento[152]
T111	Perché accompagnata dal proprio docente di lingua e dal proprio lettore[153]
T141	Si integrava nel percorso di Alternanza Scuola Lavoro[154]
T145	Queste erano le classi dello scambio con le classi inglesi[155]
T153	Rilevanza di due mostre per il programma svolto[156]

---

[146] Translation: "*We were studying the binomial system*"

[147] Translation: "*Because I teach in a Liceo scientifico with a CLIL class*"

[148] Translation: "*For the State exam*"

[149] Translation: "*Suitable for the school study programme*"

[150] Translation: "*Acquired linguistic skills (fifth year); topic (in line with third year); first year as an experience to approach museums*"

[151] Translation: "*Meaningful works of art*"

[152] Translation: "*For the topic*"

[153] Translation: "*Because the class was accompanied by their language teacher and their mother tongue lecturer*"

[154] Translation: "*It integrated the Alternanza Scuola Lavoro project*"

[155] Translation: "*These grades participated to the exchange programme with English schools*"

[156] Translation: "*Two exhibitions were relevant for the school curriculum*"

T155	Si era rivelato un tentativo di applicazione dell'insegnamento CLIL in mancanza di un docente abilitato a scuola[157]
T157	Nessuna alternativa[158]
T158	Essendo le classi degli ultimi due anni di corso, gli studenti avrebbero potuto seguire con maggior facilità avendo, in teoria, più padronanza della lingua[159]
T165	Inerente all'accoglienza alunni tedeschi per un progetto di scambio tra classi[160]
T167	Classe Esabac con doppio diploma[161]
T176	Attinenza con il programma di arte in quinta[162]
T178	Fornisce un concreto esempio a metà percorso liceale[163]
T181	Livello LS studenti e capacità lettura opera d'arte, oltre alla tematica adatta alla 5 classe[164]

The first open-response item (i.e., Question 14: *Please, specify why you thought the CLIL museum visit was suitable for this/these specific grade/grades*) was answered to by 22 participants. Teachers' responses are reported in Table 7 in chronological order (i.e., the order in which they responded). In analysing teachers' responses to Question 14, 8 teachers indicated reasons of a practical nature (e.g., kind of school, or pressure of deadlines for the final exams) (T34, T64, T66, T141, T145, T165, T167, and T178). 8 teachers pointed out the alignment of the CLIL museum visit to the school curriculum and the suitability for students' subject-specific competences (T23, T65, T66, T93, T110, T153, T176, T181). 3 participants responded that the CLIL museum visit was considered

---

[157] Translation: "*It was an attempt to apply CLIL teaching, as the school lacked a certified teacher*"
[158] Translation: "*No alternative*"
[159] Translation: "*Being the last two grades of the course, students could have followed easily, having (theoretically) more fluency with the language*"
[160] Translation: "*In regard to the welcoming of German students for a class exchange programem*"
[161] Translation: "*Esabac curriculum with double diploma*"
[162] Translation: "*Pertinence with the Art curriculum in fifth grade*"
[163] Translation: "*It provides a practical example halfway through the Liceo course*"
[164] Translation: "*FL students' level and ability to read a work of art, besides the topic was suitable for fifth grade*"

adequate for students' foreign language competences (T66, T158, and T181). 2 teachers responded that their choice was due to the lack of teaching resources (T155 and T157). See Table 7 for a clearer picture of the teachers' responses.[165] These responses are of great interest, for they expose and confirms some issues which have already been treated in the literature concerning: the pressure of scholastic deadlines and how it impacts teachers in the organisation of school trips to the museum (see paragraph 2.3.4); the "curriculum fit" effect and how it is usually considered a priority by teachers when planning a trip (see paragraph 2.3.1.); the issue of compatibility between students' subject-specific competence and the complexity of the tasks they are supposed to perform (see paragraph 2.3.4); the issue of compatibility between students' language abilities and the complexity of the tasks they are supposed to execute (see paragraph 2.3.4); and the lack of fully qualified CLIL teachers and the impossibility to guarantee CLIL classes in schools throughout Italy (see paragraph 2.2.4.).

Table 8: Teachers' open responses to Question 15 (Please, explain why you chose to organise the CLIL museum visit in that particular time of the school year)

Teacher	Response Question 15
T23	Perché era in coordinamento con il curriculum[166]
T34	Prima dell'inizio dell'anno scolastico per evitare che gli allievi perdessero lezioni con altri colleghi[167]
T64	Perché il secondo quadrimestre nelle quinte è sempre molto impegnato[168]
T65	Disponibilità museo[169]
766	Possibilità di accoglienza da parte del Museo[170]

---

[165] 3 participants (T16, T133, and T160) submitted erratic and/or inconsistent answers. Thus, their responses were excluded and are not reported in Table 7.

[166] Translation: "*Because it was in coordination with the curriculum*"

[167] Translation: "*Before the beginning of the school year to avoid students missing classes with colleagues*"

[168] Translation: "*Because the second four-month term in fifth grades is always very busy*"

[169] Translation: "*Museum availability*"

[170] Translation: "*Availability to be welcomed by the museum*"

T93	Compatibilità tempi/argomenti[171]
T111	Per approfittare della mostra[172]
T133	Le date erano state decise dal museo, non abbiamo scelto noi insegnanti[173]
T141	Per non appesantire lo studio dei ragazzi[174]
T145	Era all'interno di uno scambio con classi di una scuola inglese[175]
T153	Coincidenza con i tempi delle mostre[176]
T155	Proposta dell'istituzione museale[177]
T158	Per opportunità: il museo aveva proposto i percorsi in certi mesi dell'anno[178]
T160	È consentito in quello[179]
T165	Accoglienza alunni tedeschi per scambio[180]
T168	Condizioni climatiche favorevoli per uscite[181]
T176	Disponibilità del museo[182]
T178	In occasione di altre attività[183]
T180	In relazione al programma e ai tempi scolastici[184]
T181	Periodo di riavvio del secondo periodo didattico, libero da verifiche[185]

[171] Translation: "*Time/topics compatibility*"

[172] Translation: "*To take advantage of the exhibition*"

[173] Translation: "*The dates were decided by the museums, we teachers did not choose*"

[174] Translation: "*In order not to burden pupils' study*"

[175] Translation: "*It was within an exchange programme with classes from an English school*"

[176] Translation: "*Compatibility with the exhibitions schedule*"

[177] Translation: "*Proposed by the museum organisation*"

[178] Translation: "*Availability: the museum proposed visits in certain months of the year*"

[179] Translation: "*It was allowed in that period*"

[180] Translation: "*Welcoming of German students for exchange programme*"

[181] Translation: "*Favourable weather conditions for school trips*"

[182] Translation: "*Museum availability*"

[183] Translation: "*On occasion of other activities*"

[184] Translation: "*In connection with the school curriculum and schedule*"

[185] Translation: "*Restart of the second term, a period free from tests*"

The second open-response item (i.e., Question 15: *Please, explain why you chose to organise the CLIL museum visit in that particular time of the school year.*) was answered to by 22 participants. Teachers' responses are reported in Table 8 in chronological order (i.e., the order in which they responded). 8 teachers answered that the choice depended on the museum organisation (T65, T66, T111, T133, T153, T155, T158, and T176). 5 participants indicated reasons of a practical nature (e.g., other school obligations, or weather conditions) (T145, T160, T165, T168, and T178). 4 teachers answered they picked a time when missing days of school would not have been inconvenient for their colleagues and their students (T34, T64, T141, and T181). 3 teachers mentioned the alignment of the CLIL museum visit to the school curriculum (T23, T93, and T180). See Table 8 for a clearer picture of the teachers' responses.[186] What interests us is how, once more, the teachers' responses mention the issue of the "curriculum fit" effect (see paragraph 2.3.1.) and the pressure of scholastic deadlines (see paragraph 2.3.4). Furthermore, another issue was mentioned here for the first time: when the school wants to book a visit, the availability of the museum institution is restricted based on term-times of the school year.

Table 9: Teachers' responses to Question 19 (In your opinion, how does the CLIL museum visit influence the students' learning process?)

Teacher	Response Question 19
T16	Usare una lingua e conoscerla meglio in tutte le sue espressioni anche tecniche[187]
T23	Osservano e ascoltano qualcosa di diverso dalla semplice lezione e questo li aiuta a focalizzare e ricordare i concetti[188]

---

[186] 2 participants (T16 and T110) submitted erratic and/or inconsistent answers, thus, their responses were excluded and are not reported in Table 8.

[187] Translation: "*Using a language and familiarising with it, in all its expressions, even the technical ones*"

[188] Translation: "*They observe and listen to something different from the simple class and this helps them focus and remember concepts*"

T34	Utilizzare proprie conoscenze e competenze in lingua straniera in un contesto diverso dalla scuola, quindi non protetto[189]
T64	Allargano gli orizzonti culturali ed usano la lingua straniera in contesti comunicativi diversificati acquisendo soft skills[190]
T65	Coinvolgimento completo inerente la didattica[191]
T66	Maggior agilità rispetto alla lezione frontale solita; possibilità di maggiore creatività[192]
T76	Stimola interesse e la curiosità[193]
T93	Sentire una spiegazione specifica in lingua originale[194]
T110	Integrazione lingua straniera e altre materie[195]
T111	Coniugare l'apprendimento della lingua con la fruizione del patrimonio artistico[196]
T133	Ampliare le loro conoscenze[197]
T141	È un'esperienza che permette un maggiore protagonismo dei ragazzi[198]
T145	Imparare in contesto, imparare in modo interdisciplinare, si spera anche task-based o project-based[199]
T153	Interesse per la disciplina arte spinge ad acquisire competenze linguistiche[200]
T155	Ascolto in lingua[201]

---

[189] Translation: "*Applying their knowledge and competences in a foreign language in a context different from school, therefore not protected*"

[190] Translation: "*They broaden their cultural horizons and use the foreign language in different communicative contexts, acquiring soft skills*"

[191] Translation: "*Complete involvement, pertinent to education*"

[192] Translation: "*More agility than the usual frontal class; chance for more creativity*"

[193] Translation: "*It inspires interest and curiosity*"

[194] Translation: "*Listening to a content-specific explanation in a particular language*"

[195] Translation: "*Integrating a foreign language with other subjects*"

[196] Translation: "*Combining learning a language with fruition of artistic heritage*"

[197] Translation: "*Expanding their knowledge*"

[198] Translation: "*It is an experience that allows more active participation from pupils*"

[199] Translation: "*Learning within a context, learning in an interdisciplinary way, hopefully even in a task-based o project-based way*"

[200] Translation: "*Interest in the art subject pushes them into acquiring linguistic skills*"

[201] Translation: "*Listening in the foreign language*"

T157	Contesto inusuale e stimolante, meno ansie da prestazione[202]
T158	Cimentarsi in modo vivo soprattutto con la lingua straniera. Per alcuni studenti è motivo di maggiore attenzione. Per altri è il disastro: la non precisa conoscenza della lingua acuisce la tentazione di distrarsi[203]
T160	Interdisciplinare[204]
T165	La consapevolezza dell'utilizzo concreto di una lingua straniera[205]
T167	Arricchimento interculturale[206]
T176	Accresce la motivazione, rende gli studenti più attivi[207]
T178	Motivazione[208]
T180	Esercitare la lingua, essere coinvolti in un'esperienza, confrontarsi con i contenuti in ambiente diverso[209]
T181	Mettere in pratica le competenze sia di discipline non linguistiche sia di lingua straniera in modo integrato[210]

The third open-response item (i.e., Question 19: *In your opinion, how does the CLIL museum visit influence the students' learning process?*) was answered to by 24 participants. Teachers' responses are reported in Table 9 in chronological order (i.e., the order in which they responded). 8 teachers referred to the positive novelty of the museum compared to classroom-bound learning and mentioned task-based learning and competences development (T23, T34, T64, T65, T66, T145, T165, and T180). 8 teachers mentioned several psychological aspects,

---

[202] Translation: "*Unusual and stimulating context, less performance anxiety*"
[203] Translation: "*Challenging themselves in a lively way, particularly with a foreign language. It is a cause of more attention for some students. For some others, it's a disaster: the inaccurate knowledge of the language intensifies distractions*"
[204] Translation: "*Interdisciplinary*"
[205] Translation: "*Awareness of using a foreign language in an authentic way*"
[206] Translation: "*Intercultural enrichment*"
[207] Translation: "*It increases motivation, it makes students more active*"
[208] Translation: "*Motivation*"
[209] Translation: "*Practising the language, being iengaged in the experience, challenging themselves with contents in a different environment*"
[210] Translation: "*Putting into practice both the skills related to the non linguistic subject and foreign language skills in an integrated way*"

including the boosting of motivation and the lowering of the affective filter (T66, T76, T141, T157, T158, T165, T176, and T178). 7 teachers commented about the chance of integrating different subjects and the interdisciplinary nature of the visit (T65, T110, T111, T133, T153, T160, and T181). 4 teachers pointed out the chance of being exposed to authentic language and acquiring specific vocabulary (T16, T93, T155, and T180). 3 teachers referred to the intercultural horizon of the experience (T64, T158, and T167). See Table 9 for a clearer picture of the teachers' responses. It is interesting to notice how the elements indicated by the teachers in their responses are consistent with the beneficial aspects discussed in the literature: the novelty of the out-of-school learning context stimulates positive affective factors (see paragraph 2.1.3.); the nature of the CLIL visit is integrative, holistic nature and task-based (see paragraph 2.2.1); CLIL at the museum reinforces the use of authentic language and the acquisition of subject-specific vocabulary (see paragraph 2.2.1).

4.3. RESULTS FROM THE THIRD RESEARCH QUESTION

In order to answer the third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*), we collected data through a questionnaire.[211] As explained in paragraph 3.3., we devised the following 4 open-ended questions:

- *Quale pensa debba essere il ruolo dell' insegnante prima e durante e dopo il percorso CLIL al museo?*[212]

---

[211] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.
[212] Translation: *"In your opinion, what is the teacher's role before, during and after the CLIL museum visit?"*

- *Nella sua opinione, di che strumenti necessita l'insegnante per integrare con successo l'esperienza CLIL al museo nel curriculum scolastico?*[213]
- *Quali criticità bisogna tenere in considerazione quando si organizza un percorso CLIL al Museo?*[214]
- *Come si potrebbero eventualmente prevenire tali difficoltà?*[215]

Let us now describe the results collected through our four open-ended items.

Table 10: Teachers' responses to Question 21 (In your opinion, what is the teacher's role before, during, and after the CLIL museum visit?)

Teacher	Response Question 21
T16	Di supporto e di aiuto[216]
T23	Entusiasta e curioso aiutante[217]
T34	Preparazione in anticipo, raccolta dell'impatto dell'esperienza attraverso feedback, nonché occasione per approfondire aspetti trattati durante il percorso CLIL[218]
T64	Raccogliere materiali, sensibilizzare il consiglio di classe, organizzare l'uscita didattica, fare il feedback dell'esperienza con gli studenti attraverso lavori di gruppo[219]
T65	Interazione con gli alunni ed approfondimenti circa lo studio[220]
T66	Introduzione; raccolta di feedback[221]

---

[213] Translation: *"In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?"*

[214] Translation: *"In your opinion, which critical issues must be kept in mind when organising a CLIL programme at the museum?"*

[215] Translation: *"In your opinion, how could these critical issues be prevented and overcome?"*

[216] Translation: "*Of support and help*"

[217] Translation: "*Enthusiastic and curious assistant*"

[218] Translation: "*Preparation in advance, collection of the impact of the experience through feedback, as well as chance to delve into the aspects dealt with during the CLIL visit*"

[219] Translation: "*Preparing materials, sensitising the class board, organising the school trip, collecting feedback of the experience with students through group projects*"

[220] Translation: "*Interaction with students and in-depth analysis regarding the learning experience*"

[221] Translation: "*Introduction; feedback collection*"

T93	Facilitatore[222]
T110	Attività di motivazione e preparazione[223]
T111	Deve sempre comunque preparare l'uscita e poi, dopo lo svolgimento, discuterla in classe[224]
T133	Il docente dovrebbe spiegare agli studenti cosa vedranno e durante il percorso affiancarli[225]
T141	Dovrebbe essere disposto a imparare, ponendosi alla pari con gli studenti in quanto a curiosità e disponibilità alla ricerca[226]
T145	L'insegnante è organizzatrice, pianificatrice di percorsi, facilitatrice di comunicazione, le solite cose che l'insegnante dovrebbe essere[227]
T153	Preparazione, stimolo, guida, ascolto[228]
T155	Preparazione e buona conoscenza del percorso museale[229]
T157	Predisporre obiettivi e livelli con l'erogatore, informarsi sui contenuti, programmare attività di verifica dirette o indirette[230]
T158	Primo: prepararsi sul metodo CLIL per comprenderne strategie e finalità. Secondo: la proposta museale non deve inserirsi come aggiunta improvvisa ma essere ben pensata all'interno di un percorso, una esperienza già iniziata in classe. Terzo: il CLIL al museo deve essere atteso dai ragazzi e in questo l'insegnante deve aiutare/favorire questa attesa[231]

---

[222] Translation: "*Facilitator*"

[223] Translation: "*Motivational activities and preparation*"

[224] Translation: "*The teacher has to prepare for the trip and then, after the visit, discuss it with the class*"

[225] Translation: "*The teacher should explain to students what they will see and support them during the visit*"

[226] Translation: "*Teachers should be open to learn, considering themselves as a peer to students in regards of curiosity and research attitude*"

[227] Translation: "*The teacher is an organizer, visit planner, communication facilitator, so the usual things that a teacher should do*"

[228] Translation: "*Preparation, encouragement, guidance, listening*"

[229] Translation: "*Preparation and good knowledge of the museum visit*"

[230] Translation: "*Agreeing on goals and levels with the museum guide, inform themselves on contents, plan direct or indirect evaluation activities*"

[231] Translation: "*First: prepare themselves on CLIL methodology to understand strategies and goals. Second: the museum does not have to fit in the school curriculum as a random improvised*

T160	Osservatori e preparatori[232]
T165	Fornire lessico base di materia in lingua[233]
T167	Motivatore e intermediario[234]
T176	Molto importante il ruolo preparatorio alla visita, di facilitatore durante la visita, di stimolo per gli studenti a condividere quanto appreso con la scuola dopo la visita[235]
T178	Una guida che metta al centro l'alunno[236]
T180	Preparazione della classe a lessico specifico e contenuti[237]
T181	Preparare la classe a costruire il "prodotto" che vuole ottenere al Museo[238]

The first open-ended item (i.e., Question 21: *In your opinion, what is the teacher's role before, during, and after the CLIL museum visit?*), was answered by 23 participants. Teachers' responses are reported in Table 10 in chronological order (i.e., the order in which they responded). In analysing teachers' responses to Question 21, we will organise the data into three categories: a) before the visit, b) during the visit, and c) after the visit.

a) *Before the visit*, the teacher should act as a stager and lay the basis for the experience, according to 16 participants (T34, T64, T66, T110, T11, T133, T145, T153, T155, T157, T158, T160, T165, T176, T180, and 181). In detail, the teacher should be trained in CLIL methodology and ascertain the CLIL visit is appropriate with the school curriculum (T157 and T158),

---

addition, but it has to be a well-thought addition fitting within the school curriculum, an experience already started in the classroom. Third: the students should look forward to the CLIL visit at the museum and the teacher should help/encourage their expectations*"

[232] Translation: "*Observers and preparator*"

[233] Translation: "*Provide basic subject-specific vocabulary in the foreign language*"

[234] Translation: "*Motivator and mediator*"

[235] Translation: "*The preparation role before the visit is very important, facilitator role during the visit, encouraging students to share what they have learnt at the museum with their classmates after the visit*"

[236] Translation: "*A leader putting the student at the centre*"

[237] Translation: "*Class preparation on subject-specific vocabulary and contents*"

[238] Translation: "*To lay the foundations for the students to build the "product" teachers want to achieve at the museum*"

as well as inform students about what the experience is about (T133) and provide them with subject-specific vocabulary (T180). 4 participants (T110, T153, T158, and T167) responded that, before to the visit, teachers should motivate their students and stimulate a flux of positive psychological reactions, particularly eagerness towards the school trip at the museum (T158). Finally, 3 participants (T64, T145, and T158) responded that, before the visit, the teacher is supposed to organise the school trip logistically.

It is significant to notice how the teachers' responses point out to elements already debated in the literature: the "curriculum fit" effect (see paragraph 2.3.1.); the issue of CLIL teacher training (see paragraph 2.2.3.); the importance of pre-visit activities to provide scaffolding and eliciting positive affective factors to sustain the CLIL museum experience (see paragraph 2.3.4); and logistic difficulties in the organisation of a field trip (see paragraph 2.3.4).

b) *During the visit*, according to 7 respondents (T16, T23, T93, T133, T145, T167, and T176), the teacher should be a facilitator and mediate communication. According to respondent T153, the teacher should be a leader. Finally, according to 2 respondents (T153 and T160), the teacher's role is limited to listening and observing. These results are interesting as the large predominance of the respondents (n=8) stressed the need for teachers to be actively involved during the visit and not be dependent on the museum educators; whereas, on the other hand, only one-fifth (n=2) of the respondents designated a role for the teacher (see paragraphs 2.1.3. and 2.3.4).

c) *After the visit*, according to 3 respondents (T34, T64, and T66), teachers are supposed to collect students' feedback about the experience. 2 participants (T111 and T176) responded teachers should promote a fruitful discussion in order to share the freshly acquired knowledge among the students. 2 participants (T34 and T65) answered teachers should cultivate students' freshly acquired knowledge through follow-up activities. 1 participant (T157) responded teachers should monitor students' learning

through formative assessment. See Table 10 for a clearer picture of the teachers' responses. What strikes the eye as you read these responses is how teachers value post-visit activities as an instrument for collecting feedback, sharing opinions, reinforcing new knowledge through follow-up activities, and assessing the students' learning development: this is consistent with literature on the topic (see paragraph 2.3.4).

Table 11: Teachers' responses to Question 22 (In your opinion, which tools does a teacher need to successfully integrate the CLIL museum visit into the school curriculum?)

Teacher	Response Question 22
T23	Conoscenza della lingua e spirito d'adattamento[239]
T34	Informazioni su quanto verrà svolto, contatti precedenti con formatore del museo[240]
T64	Accesso al museo multimediale in classe e schede per la valutazione che siano affidabili e condivise con i docenti del consiglio di classe[241]
T65	Buona formazione e coinvolgimento[242]
T66	Aver già pianificato secondo un percorso chiaro per obiettivi, tempistiche, modalità[243]
T93	Ottima conoscenza della lingua veicolare[244]
T110	Aggiornamento[245]
T111	Di maggiori informazioni e di maggiore preparazione linguistica[246]
T133	Schede didattiche inerenti al percorso svolto da consegnare agli alunni[247]

---

[239] Translation: "*Language knowledge and adaptability*"

[240] Translation: "*Information on what will be done, previous contacts with the museum guide*"

[241] Translation: "*Access to multimedia museum in the classroom and reliable assessment forms, shared with the teachers in the class board*"

[242] Translation: "*Good training and involvement*"

[243] Translation: "*Having already planned a clear visit according to goals, time schedules, modality*"

[244] Translation: "*Excellent knowledge of the language used as a medium of instruction*"

[245] Translation: "*Training update*"

[246] Translation: "*More information and more linguistic preparation*"

[247] Translation: "*Didactic sheets pertaining the visit to be handed down to the students*"

T141	L.I.M. (lavagna interattiva multimediale)[248]
T145	I soliti strumenti con cui insegniamo la lingua anche in classe per creare contesti comunicativi realistici. In un Museo i contesti comunicativi sono reali e motivanti, coinvolgenti[249]
T153	Collaborazione tra colleghi, materiale informativo su vari supporti[250]
T155	Una buona padronanza linguistica, la conoscenza dei contenuti museali, la possibilità di verificare le forme di apprendimento degli studenti derivate dalla visita[251]
T157	Incentivi professionali ed economici. Il volontariato non può reggere nel tempo e riduce l'efficacia[252]
T158	Conoscere la lingua straniera, iniziare a lavorare si alcuni termini specifici in classe; far vivere fin dalla prima classe la possibilità della lingua straniera come qualcosa di quotidiano[253]
T160	Sapere lingua e materia[254]
T165	Metodologia CLIL e ottime conoscenze linguistiche[255]
T167	Laboratorio linguistico[256]
T176	Conoscere l'offerta museale, conoscere bene la lingua con cui si lavora[257]
T178	Deve approfondire l'argomento[258]

---

[248] Translation: *"Multimedia interactive whiteboard"*

[249] Translation: "*The usual tools with which we teach the foreign language also in the classroom, to create authentic communicative contexts. In a museum the communicative contexts are authentic and stimulating, engaging*"

[250] Translation: "*Collaboration with colleagues, informative material on different platforms*"

[251] Translation: "*Good language fluency, knowledge of museum contents, possibility to assess the students' ways of learning after the visit*"

[252] Translation: "*Professional and economic incentives. Volunteering work is not sustainable long term and reduces effectiveness*"

[253] Translation: "*Knowing the foreign language, starting working on specific vocabulary in the classroom; since the first class making the students experience the foreign language as an everyday experience*"

[254] Translation: "*Knowing language and subject*"

[255] Translation: "*CLIL methodology and excellent linguistic skills*"

[256] Translation: "*Language workshop*"

[257] Translation: "*Knowing the museum offer, knowing well the language you work with*"

[258] Translation: "*The teacher should delve into the topic*"

| T180 | Conoscenze relative al tipo di esposizione che si sta visitando[259] |
| T181 | Materiali autentici, testi per la contestualizzazione e insegnante o conversatore madrelingua LS[260] |

The second open-ended item (i.e., Question 22: *In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?*), was answered to by 23 participants. Teachers' responses are reported in Table 11 in chronological order (i.e., the order in which they responded).[261] 9 participants (T23, T93, T111, T155, T158, T160, T165, T176, and T181) said a teacher needs solid foreign language competence. 6 participants (T34, T66, T111, T153, T176, and T180) underlined the importance of school-museum communication, primarily concerning the museum offer and the array of artifacts covered by the school visit. 4 participants (T155, T160, T178, and T180) pointed out the need for solid subject-specific competence on the part of the teachers. 5 participants (T64, T133, T153, T155, and T181) mentioned the need for materials provided by the museum to the school: said materials should include tools for informing and contextualising the visit (T133, T153, and 181), as well as assessment tools for the after-visit stage (T64 and T155). 4 participants accentuated the importance of positive psychological aspects: teachers' flexibility (T23), active participation (T65), and motivation (T157); as well as students' involvement and motivation (T145). 3 participants indicated the need for technological tools, such as online access to digital objects at school (T64), a multimedia interactive whiteboard (T141), and a language laboratory at school (T167). Finally, 3 participants mentioned the need for teachers to attend a training course (T65) or a refresher course (T110), aiming to acquire a solid competence of the CLIL methodology (T165). See Table 11 for a clearer picture of the teachers' responses. Once more, teachers' responses are aligned with literature on the topic: teachers are expected to master the foreign language, the subject-

---

[259] Translation: "*Knowledge regarding the kind of exhibition you are visiting*"
[260] Translation: "*Authentic materials, texts for contextualisation, and FL mother-tongue teacher or lecturer*"
[261] 1 participant (T16) submitted an inconsistent answer, thus, the response was excluded and is not reported in Table 11.

specific content, as well as the CLIL methodology (see paragraph 2.2.4.); teachers should be motivated and motivate their students (see paragraph 2.3.4.); and school museum communication and scaffolding are considered indispensable (see paragraph 2.3.4.). Furthermore, a novel element is introduced, as teachers mention the need for technological tools and school language laboratory: this could be reconducted to teachers' necessity of support from school administrations (see paragraph 2.3.4.).

Table 12: Teachers' responses to Question 24 (In your opinion, which critical issues must be kept in mind when organising a CLIL program at the museum?)

Teacher	Response Question 24
T16	Preparazione prima in classe[262]
T23	La conoscenza degli studenti della lingua[263]
T34	Che il formatore non necessariamente sia bravo del punto di vista linguistico e non sempre adatto a coinvolgere in modo attivo gli alunni[264]
T64	Le solite difficoltà di organizzare un'uscita didattica e il riconoscimento del lavoro svolto da parte degli altri docenti nonché il conteggio delle ore curricolari ed extra-curricolari[265]
T65	Buona partecipazione alla didattica[266]
T66	Livello linguistico dei discenti[267]
T93	Interesse degli studenti[268]
T110	Le parole specifiche[269]

---

[262] Translation: "*Preparation in the classroom beforehand*"

[263] Translation: "*Students' language comnpetence*"

[264] Translation: "*That the museum educator is not necessarily good from a linguistic perspective and is not always adequate for actively engaging students*"

[265] Translation: "*The usual difficulties of organising a school trip and the recognition by the other colleagues of the work we achieved, beside counting curricular and extra-curricular hours*"

[266] Translation: "*Good participation to the teaching*"

[267] Translation: "*Students' language proficiency level*"

[268] Translation: *"Students' interest"*

[269] Translation: "*Specific vocabulary*"

T111	Logistica e prenotazioni (tempi)[270]
T133	I costi di tale percorso, la logistica, non tutti i ragazzi lo capirebbero[271]
T141	La distanza del museo dalla scuola, i costi, l'investimento di tempo per l'autoformazione[272]
T145	Cercare di non fare le solite cose da esercizio di scuole, ma imparare con le studentesse e gli studenti e coinvolgerli direttamente con percorsi molto ben pianificati[273]
T155	Il programma museale deve essere fruibile da parte degli studenti; devono capire perché si chiede loro di affrontare un'esperienza formativa per loro nuova[274]
T157	Differenze profonde nei livelli di partenza degli studenti, ricadute scolastiche. Modalità, livelli e tempi delle verifiche, distinguerne gli obiettivi disciplinari conseguiti (es. Storia dell'arte/Inglese)[275]
T158	Disinteresse degli studenti rivolto all'argomento; mancanza di conoscenza dei termini specifici nella lingua straniera; possibilità di distrazione causata dal numero alto di studenti per classe[276]
T160	Lingua[277]
T165	Non portare in gita gli alunni senza adeguata preparazione[278]
T176	Le diverse competenze linguistiche degli alunni[279]

---

[270] Translation: "*Logistics and booking (time)*"

[271] Translation: "*The costs of such a project, logistics, not all students would understand it*"

[272] Translation: "*Distance between museum and school, costs, time investment for teachers' self-training*"

[273] Translation: "*Trying not to do the same school-like practicing things, but learning with the students and engage them directly with very well-planned visits*"

[274] Translation: "*The museum programme must be accessible for students; they need to understand why you are asking them to face a new educational experience*"

[275] Translation: "*Profound differences in the students' starting levels, scholastic relapses. Modalities, levels and schedules of assessment tests, distinguishing the achieved disciplinary aims (i.e., Art History/English)*"

[276] Translation: *"Students' lack of interest about the subject, insufficient subject-specific vocabulary; the high density of students per classroom might possibly induce students' lack of attentiveness"*

[277] Translation: "*Language*"

[278] Translation: "*Do not bring the students on a school trip without adequate preparation*"

[279] Translation: "*Students' inhomogeneous linguistic competences*"

T178	Il livello linguistico degli alunni, sarebbe ottimale la presenza di un madrelingua[280]
T180	Attenzione degli studenti[281]
T181	La conoscenza del contesto culturale e il livello di LS compresa la micro-lingua dell'arte[282]

The third open-ended item (i.e., Question 24: *In your opinion, which critical issues must be kept in mind when organising a CLIL program at the museum?*), was answered by 21 participants. Teachers' responses are reported in Table 12 in chronological order (i.e., the order in which they responded). 9 participants (T23, T66, T110, T157, T158, T160, T176, T178, and T181) pointed out issues related to students' foreign language competence, predominantly their heterogeneous proficiency levels and their insufficient subject-specific vocabulary. 4 participants (T93, T155, T158, and T180) mentioned students' psychological aspects, including interest/lack of interest and attentiveness/lack of attentiveness. 4 participants (T64, T111, T133, and T141) underlined difficulties of practical nature, including the shortage of time, the expensiveness of the school trip, and the excessive geographical distance. 3 participants (T16, T65, and T165) talked about the issue of informing and preparing the students for the experience. Finally, 2 participants suggested that it is important to catch students' interest during the visit (T145), although sometimes museum educators might fail to involve them (T34). See Table 12 for a clearer picture of the teachers' responses. It is significant to notice how, once again, the teachers' responses point out to elements already debated in the literature: the issue represented by students' heterogeneous level of foreign language competence (see paragraph 2.2.4.); logistic difficulties in the organisation of a field trip (see paragraph 2.3.4); and the importance of pre-visit activities to provide scaffolding and eliciting positive affective factors (see paragraph 2.3.4). Furthermore, a novel element is

---

[280] Translation: "*Students' linguistic proficiency level, the presence of a mother-tongue speaker would be optimal*"

[281] Translation: *"Students' attentiveness"*

[282] Translation: "*Knowledge of the cultural context and the FL proficiency level, including the micro language of Art*"

introduced, as teachers mention the need for museum educators to be a charismatic and friendly communicator (see paragraph 2.3.2.).

Table 13: Teachers' responses to Question 25 (In your opinion, how could these critical issues be prevented and overcome?)

Teacher	Response Question 25
T16	Facendo venire l'educatore o guida in classe[283]
T23	Facendo una lezione prima di andare in cui si illustrano le parole chiave[284]
T34	Contattando il formatore, ricevendo schede di lavoro ed informazioni dettagliate[285]
T64	Con una maggiore sensibilizzazione ai progetti CLIL da parte del Collegio Docenti e con un referente in ogni scuola superiore[286]
T65	Preparando in anticipo ed interagendo con gli alunni sulle finalità del corso[287]
T66	Introducendo e focalizzando prima[288]
T110	Con una preparazione adeguata[289]
T112	Agevolando la prenotazione per le scuole[290]
T133	Per quanto riguarda i costi la scuola dovrebbe contribuire, dovrebbero esserci più musei che lo propongono, trovare educatori del museo che conoscano bene la lingua straniera per aiutare nella traduzione[291]

---

[283] Translation: "*Bringing the museum educator into the classroom*"

[284] Translation: "*Having a lesson before the museum visit where you can illustrate the key words*"

[285] Translation: "*Contacting the museum educator, receiving work sheets and detailed information*"

[286] Translation: "*With greater awareness on CLIL projects by the Teachers School Board and with a referent contact person in every high school*"

[287] Translation: "*Preparing in advance and interacting with the students' on the aims of the project*"

[288] Translation: "*Introducing and focusing beforehand*"

[289] Translation: "*With proper preparation*"

[290] Translation: "*Facilitating booking for schools*"

[291] Translation: "*Regarding the costs, the school should contribute; there should be more museum offering the service; finding museum educators that know the foreign language well in order to help with the translation*"

T145	Organizzare bene ed essere flessibili[292]
T155	Una buona programmazione della visita in tutti i suoi aspetti: il percorso, le possibili difficoltà lessicali per argomenti nuovi[293]
T157	Esperienze pregresse e collaborazione, oppure utilizzo di format già predisposti[294]
T158	Generare focolai di domande prima di recarsi al museo (senza interesse e attesa è più difficile che ci sia attenzione); termini specifici nella lingua straniera implicati nel percorso di visita; gruppo studenti non numeroso[295]
T160	Corsi di preparazione[296]
T165	Preparandoli in classe adeguatamente[297]
T176	Con una solida preparazione della visita[298]
T178	Contatto diretto[299]
T180	Coinvolgimento degli studenti[300]
T181	Con simulazioni in aula coinvolgendo i colleghi[301]

The fourth open-ended item (i.e., Question 25: *In your opinion, how could these critical issues be prevented and overcome?*), was answered by 20 participants. Teachers' responses are reported in Table 13 in chronological order (i.e., the order in which they responded). 6 participants (T23, T65, T66, T158, T165, and T180) suggested to "warm up" the students with two aims: providing them with the necessary subject-specific vocabulary and informing them about the

---

[292] Translation: "*Organising well and being flexible*"
[293] Translation: "*A good planning of all the aspects of the visit: itinerary, possible vocabulary difficulties in regards of new topics*"
[294] Translation: "*Previous experiences and collaboration, or utilising pre-existent formats*"
[295] Translation: "*Generating* foci *of questions before going to the museum (with no interest or expectation it is more difficult to get attention); specific vocabulary in the foreign language encountered during the visit; small group of students*"
[296] Translation: "*Training courses*"
[297] Translation: "*Properly preparing the students in the classroom*"
[298] Translation: "*With a solid preparation for the visit*"
[299] Translation: "*Direct contact*"
[300] Translation: "*Engaging students*"
[301] Translation: "*With simulation in the classroom, involving other colleagues*"

purposes of the experience. 5 participants (T16, T23, T155, T157, and T178) underlined the importance of school-museum communication and collaboration. 3 participants recommend improvements of practical nature: the museum visit should be more accessible (T112 and T133), and the students should be clustered in smaller groups (T158). 2 participants (T64 and T181) mention the possibility of cooperating with their school colleagues. Finally, 4 participants (T110, T145, T160, and T176) talk about the importance of preparation in a generical way. See Table 13 for a clearer picture of the teachers' responses.[302] Once more, it appears that teachers consider indispensable to foster school museum communication and develop scaffolding (see paragraph 2.3.4.). Furthermore, teachers mention it would be advantageous for the teachers to cooperate with their colleagues: this is consistent with what we established in paragraph 2.2.4. Finally, a novel element is introduced: it would be strategic for the students to visit the museum in a smaller group rather than with the whole class.

---

[302] 1 participant (T93) submitted an inconsistent answer, thus, the response was excluded and is not reported in Table 13.

5. DISCUSSION

In this final chapter of our dissertation, finally, we will discuss some implications of research findings retrieved from teachers' questionnaires in light of the literature review we outlined in chapter 2. For more clarity, the discussion will be organised into three paragraphs. In paragraph 5.1., we will discuss the results concerning our first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*). In paragraph 5.2., we will discuss the results concerning our second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*). In paragraph 5.3., we will discuss the results concerning our third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*).

5.1. DISCUSSION OF THE FIRST RESEARCH QUESTION

As explained in paragraph 3.3., in order to answer the first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*), we collected data through five closed-response items and one open-ended item.[303]

Here are the five closed-response items:

- *Conosce la metodologia CLIL?* [304]

---

[303] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[304] Translation: *"Are you familiar with the CLIL methodology?"*

- *Utilizza la metodologia CLIL nelle sue lezioni in classe?* [305]
- *Conosce la metodologia CLIL applicata nel contesto dei musei?* [306]
- *Esistono percorsi CLIL attivi nei musei della regione in cui lavora?* [307]
- *A quanti percorsi CLIL ha partecipato all'interno di un museo con le sue classi?* [308]

Here is the open-ended item:

- *Indichi quali sono i percorsi che conosce nella regione in cui lavora: può bastare il nome del museo dove il percorso CLIL è attivo e la lingua che viene utilizzata in tale percorso.* [309]

Although our questionnaire reached a sample of 203 Italian secondary education teachers across the Italian peninsula, only 195 respondents submitted valid questionnaires. These 195 respondents were able to provide valuable data for answering our first research question (see paragraph 4.2.). The results retrieved from their responses offered a complex and multifaceted picture of the interplay between Italian secondary education teachers and CLIL.

In general, the Italian secondary education teachers in our sample demonstrated an encouraging level of familiarity with CLIL methodology, with 71,8% (n=140) of them indicating that they were (very much/enough) familiar with it (see Figure 3 in paragraph 4.1.). This result is consistent with the current Italian regulatory school policy, which, as we discussed in paragraph 2.2.3., enforced CLIL as compulsory in upper secondary school (MIUR, 2010a).

However, only 26,7% (n=47) of the respondents indicated that they actively applied the CLIL methodology in their classes (see Figure 4 in paragraph 4.1.). This result, although negative, is not unexpected; we might assume two possible

---

[305] Translation: *"Do you apply the CLIL methodology during your classes?"*

[306] Translation: *"Are you familiar with the CLIL methodology implemented in the museum context?"*

[307] Translation: *"Are there any CLIL museum programs in the district where you work?"*

[308] Translation: *"How many CLIL museum visits have you taken part in with your students?"*

[309] Translation: *"Please, list all the programs that you know of in the district where you work. It is sufficient to write the name of the museum and the language used."*

explanations for it. *First*, as explained in paragraph 2.2.3., CLIL is not supposed to be implemented in all classes by all teachers: it is only compulsory for one non-linguistic subject in fifth grades of *Licei*[310] and *Istituti tecnici*,[311] and two non-linguistic subjects in third/fourth/fifth grades of *Licei linguistici*[312] (MIUR, 2010a). *Second*, as explained in paragraph 2.2.4., at present, the number of teachers fully qualified for the teaching of CLIL in Italy is currently insufficient to guarantee CLIL classes throughout the country (Bier, 2018). Therefore it is not surprising that a significant incidence (73,3%; n=129) of our respondents claimed they did not (at all/particularly) apply the CLIL methodology during their classes.

However, the justifications we have provided above cannot explain the negative responses concerning teachers' lack of familiarity with the implementation of CLIL at the museum. Indeed, despite a large incidence (71,8%; n=140) of our respondents declared to be familiar with the CLIL methodology in general (see Figure 3 in paragraph 4.1.), the vast majority (89,2%; n=157) of them admitted that they were not (at all/particularly) familiar with its implementation in the museum context. Regrettably, only 10,8% (n=19) of them affirmed to possess a certain level (i.e., very much or enough) of familiarity with CLIL implementation in the museum context (see Figure 5 in paragraph 4.1.). This negative result was

---

[310] *Licei* is a category of the Italian upper secondary school system. *Licei* comprehends different sub-types with various curricula, syllabus and specializations. These includes *liceo artistico* (i.e., "Arts school") which is the most artistic oriented one, *liceo classico* (i.e., "Classics school") which focuses on humanities, and *liceo scientifico* (i.e., "Science school") with the emphasis on physics, chemistry and natural sciences. *Licei* are considered to offer demanding academic curricula, where Latin and one modern language (usually English) are studied to a high level.

[311] *Istituti tecnici* can be approximately translated as "technical schools". Among the Italian various kind of upper secondary schools, *istituti tecnici* are the ones which equip students for employment in a technical or administrative capacity in agriculture, industry or commerce. The first two years of *istituti tecnici* cover a standard syllabus and include a certain amount of practical training through workshops, laboratories, and internships. In the last three years, the student selects a specialised curriculum and the class time devoted to practical training expands. The majority of Italian students enrol in *istituti tecnici* compared to other kinds of upper secondary schools.

[312] *Licei linguistici* can be approximately translated as "language schools". Among the Italian various kind of upper secondary schools, the *liceo linguistico* is the most language oriented one; students in a *liceo linguistico* are required to study three foreign languages.

partly unexpected, although previous research on museum education might offer a possible explanation for it (see paragraph 2.3.4.). Indeed, it was discovered that, in certain circumstances, school-museum communication might be ineffective and, thus, teachers might be uninformed about the museum educational provision (De Luca, 2009, 2016; Fazzi, 2014, 2018, 2019; Michie, 1995, 1998).

The justification provided above enables us to *partially* (although not fully) explain another result. When we inquired whether our respondents knew any CLIL museum programme offered in their area, the predominance of the responses was negative (see Figure 6 in paragraph 4.1.). Indeed, 72,7% (n=64) of the respondents admitted they were uninformed about the possible existence of CLIL programmes near them, while 5,7% (n=5) of them stated that such CLIL programmes were not available at all. Regrettably, only 21,6% (n=19) of the respondents was informed about the existence of CLIL museum programmes in the district where they worked. We suggest there might be two possible explanations for this misinformation. *First*, as mentioned above, it is plausible for us to assume that teachers' unawareness about the existence of CLIL museum initiatives near them might be due to museums' ineffective communication (e.g., promotion, advertisement, etc.) regarding their educational provision. *Second*, it is possible that, in some cases, CLIL museum programmes might be absent in the area where our respondents lived and worked. Indeed, when we scrutinised the Italian museum scenario in paragraph 2.3.3., we realised that CLIL initiatives were not spread homogeneously and consistently across the Italian peninsula (see Table 4 in paragraph 2.3.3.).

This negative scenario worsened when we attempted to assess and quantify schools' attendance to CLIL initiatives in Italian museums. Indeed, when prompted about the amount of CLIL museum visits they participated in, 72,7% (n=64) of the respondents indicated that they had never participated in any CLIL museum visit at all (see Figure 7 in paragraph 4.1.). Only the remaining 27,3% (n=24) of the respondents had been somehow involved in a CLIL museum visit, either as a chaperon or as an organiser.

These results provided a critical scenario for what concerns the gap between school and museum content and language integrated learning. However, one respondent (T145) offered us an encouraging example of resourcefulness by affirming "abbiamo organizzato con colleghe percorsi CLIL all'estero per le nostre classi"[313]. Although most teachers in our sample appeared to be uninformed about the availability of CLIL museum initiatives near them (or, in some other cases, there might be a dearth of accessible CLIL museum initiatives near them), this one response demonstrated how at least some teachers are intrigued by the potential of doing CLIL beyond the classroom — intrigued enough to personally venture in designing and delivering a CLIL activity/project in a museum abroad. This evidence might be considered as an example of what Dalton-Puffer (2007, 3) defined as "grassroots activities", which are independent CLIL initiatives designed by individual teachers and actualised in individual school curricula (see paragraph 2.2.2.).

Finally, let us discuss the list of CLIL museum programmes provided by the respondents (see Table 6 in paragraph 4.1.). We asked our participants to inform us about all the CLIL initiatives they knew about in the district where they worked. As anticipated in paragraph 4.1., it is evident how the respondents predominantly mentioned museums located in northern Italy and, more specifically, in the Veneto district. There was only one mention for a museum in central Italy (T91, the *Museo Nazionale Romano di Palazzo Massimo* in Rome) and no mention of museums in southern Italy. This result, although unrepresentative and not homogenous, was predictable; we isolated two possible explanations for it.

First, as seen in Figure 2 in paragraph 3.4., a significant incidence of our sample of participants was constituted by northern Italian teachers, with 60% (n=117) of them from the Veneto, 15,5% (n=30) of them from Lombardy, 4,1% (n=8) from Friuli Venezia Giulia, and 3,6% (n=7) from Piedmont. On the other hand, there was an extremely low response rate from central and southern Italy, with 7,3% (n=14) of the respondents from Tuscany and the remaining 9,5% (n=19)

---

[313] Translation: *"My colleagues and I organised some CLIL museum programs abroad for our students."*

distributed as follows: 3 participants from Apulia, 3 from Emilia-Romagna, 3 from Lazio, 2 from Abruzzo, 2 from Marche, 2 from Trentino South Tyrol, 1 from Aosta Valley, 1 from Calabria, 1 from Sardinia, and 1 from Umbria. Unfortunately, it appears our survey failed to reach any participant from Basilicata, Campania, Liguria, Molise, and Sicily. The unrepresentativeness of our sample will be listed among the limitations of the study (see paragraph 6.2.).

Second, when we scrutinised the Italian museum scenario in paragraph 2.3.3., we realised that CLIL initiatives were not spread homogeneously across the Italian peninsula: most of the CLIL activities/projects were implemented in northern-Italian museums (see Table 5 in paragraph 2.3.3.). We discovered only a few examples of CLIL museums initiatives delivered in the rest of Italy: two in Rome, one in Florence and one in Oristano, Sardinia. While it is undeniably possible that our scrutiny failed to detect some other initiatives developed in central and southern Italy, it is also plausible that, for now, CLIL museum programmes remain mainly a northern Italian reality.

In this paragraph, we trust to have answered the first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*). We regret to conclude that, according to our results and to the best of our knowledge, the Italian secondary education teachers in our sample seemed to be scarcely informed about the existence of CLIL museum programmes, and they hardly participated in them. This result might be due, in northern Italy, to ineffective communication between the museum and the school (i.e., ineffective marketing and advertising); whereas, in central and southern Italy, there might be a deficiency of CLIL museum programmes in the first place.

5.2. DISCUSSION OF THE SECOND RESEARCH QUESTION

As explained in paragraph 3.3., in order to answer the second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*), we collected data through six closed-response items and three open-ended questions.[314] Some of the items directly addressed the research question at matter. Other items were utilised for cross-referencing purposes, for contextualising, and for adding precision to our results.

Here are the six closed-response items:

- *In che lingua straniera si è svolto il percorso CLIL a cui ha partecipato? Se ha partecipato a più percorsi in lingue diverse, indichi tutte le lingue.*[315]
- *Quale disciplina era coinvolta nel percorso CLIL al museo a cui ha partecipato? Se ha partecipato a più percorsi di tipi diversi, indichi tutti i tipi.*[316]
- *Che classe (o classi) ha accompagnato al museo per partecipare ai percorsi CLIL? Se ha partecipato a più percorsi con classi diverse, indichi tutte le classi.*[317]
- *In che momento dell'anno scolastico si è svolto il percorso CLIL al museo? Se ha partecipato a più percorsi in momenti diversi, indichi tutti i momenti.*[318]

---

[314] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[315] Translation: *"Which foreign language was used during the CLIL museum visit? If you participated in more than one visit, please specify all the languages used."*

[316] Translation: *"Which subject was involved during the CLIL museum visit? If you participated in more than one visit, please check all the applicable alternatives."*

[317] Translation: *"Which high school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all participating grades."*

[318] Translation: *"At what time of the school year did the museum visit take place? If you participated in more than one program, please check all the applicable alternatives."*

- *In che modo il percorso CLIL al museo si integrava al curriculum scolastico della classe con cui ha partecipato? Se ha partecipato a più percorsi, indichi tutte le alternative applicabili.*[319]
- *Ritiene che il percorso CLIL sia utile per approfondire e integrare le conoscenze pregresse degli studenti?*[320]

Here are the three open-response items:

- *Indichi per quale ragione il percorso CLIL al museo è stato ritenuto adatto proprio per questa classe (o classi).*[321]
- *Indichi per quale ragione il percorso CLIL al museo è stato svolto in un determinato momento dell'anno scolastico.*[322]
- *In che modo il percorso CLIL al museo influisce sul processo di apprendimento degli studenti?*[323]

It is worth remembering that, although 195 respondents submitted valid questionnaires, an extensive incidence of them had no direct experience in regards to CLIL initiatives at the museum. Therefore, only a minor amount (27,3%; n=24) of the initial 195 respondents could provide data for answering our second research question (see paragraph 4.2.). The results retrieved from their responses offered a complex and varied picture of teachers' considerations about the connection between the CLIL museum programme and the school curriculum.

95,8% (n=23) of the Italian secondary education teachers in our sample who personally experienced a CLIL museum visit were confident that this FL learning

---

[319] Translation: *"Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more than one program, please check all the applicable alternatives."*

[320] Translation: *"In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?"*

[321] Translation: *"Please, specify why did you think the CLIL museum visit was suitable for this/these specific grade/grades?"*

[322] Translation: *"Please, explain why you chose to organize the CLIL museum visit in that particular time of the school year."*

[323] Translation: *"In your opinion, how does the CLIL museum visit influence the students' learning process?"*

experience represented a valuable opportunity for enhancing and integrating the school curriculum (see Figure 13 in paragraph 4.2.).

The favourable consideration that the CLIL museum experience gained among teachers was motivated by an array of factors that range from the developing of soft skills to psychological aspects of language education (see Table 9 in paragraph 4.2.). Teachers seemed to perceive the CLIL visit as a holistic learning opportunity for students to develop integrated interdisciplinary knowledge, as well as broaden their intercultural horizon, while engaging in authentic and meaningful communication and acquiring subject-specific vocabulary. Indeed, these results are consistent with previous research which we discussed in paragraphs 2.1.3. and 2.2.1. In particular, according to Wilson (2012), the intersection of museum education and foreign language education holds potential to expands people's cultural horizons. Besides, Wolff (1997) affirmed that the learning of a foreign language through the CLIL approach allows for great authenticity in terms of contents, context and interaction. Moreover, according to the experience of the teachers in our sample, students perceived out-of-school museum learning and task-based learning as a novelty, and this originality positively influenced competences development. Finally, some respondents mentioned that students' psychological aspects were also influenced by the museum FL experience, including the boosting of motivation and the lowering of the affective filter. Once more, all the elements indicated by the teachers in their responses are consistent with the beneficial aspects discussed in previous paragraphs. Indeed, the potential of merging CLIL and museum-based pedagogies for activating students' positive attitudes was already unveiled by Fazzi and Lasagabaster (2020), who, among other findings, exposed how students' attitudes benefitted from the positive novelty of the museum environment and the opportunity to use the FL outside of school and authentically.

How exactly did the museum visit relate to the school curriculum? When prompted with this question, all (100%; n=24) the respondents unanimously replied that, in a way or the other, the museum provision and the school curriculum were someway aligned, either through the language learning, or the subject-specific content learning, or the integrated learning of both. No

respondent answered that the museum visit was disconnected from the school curriculum (see Figure 12 in paragraph 4.2.). This result is consistent with the so-called "curriculum fit" effect (Anderson, Kisiel & Storksdieck, 2010). As we explained in paragraph 2.3.1., the connection of the visit to the school curriculum is usually considered a priority by teachers when planning a trip (ibidem), as "the more tightly linked to the curriculum, the more likely it is the learning outcomes will be perceived as important" (Hooper-Greenhill, 2007, 11).

The picture illustrated above appears very favourable. It would seem that, when planning a school field trip at the museum, teachers ranked the connection between the CLIL museum programme and the school curriculum as a priority. However, this favourable picture worsened when we digged more into two directions: (1) how did teachers decide which students should participate in the CLIL museum visit, and (2) why did teachers choose a specific time of the school year as the most suitable one for organising the field trip.

Let us now investigate the first aspect, how teachers decided which students should have participated in the CLIL museum visit. With this aim in mind, we prompted our participants with Question 13 (i.e., *Which high school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all the applicable alternatives*) which was answered to by 24 respondents. Each participant could select more than one option: *First year* was selected by 8,3% (n=2) of the respondents; *Second year* by 4,2% (n=1) of them; *Third year* by 29,2% (n=7) of them; *Fourth year* by the 33,3% (n=8) of them; and *Fifth year* by 45,8% (n=11) of them. As we can visualise in Figure 10 in paragraph 4.2., the predominance of the teachers in our sample indicated to have participated in the CLIL museum visit with their students of upper secondary education years (i.e., third, fourth, and fifth year). In particular, nearly half (45,8%; n=11) of the respondents specified the *Fifth year*. These results could be explained as a spontaneous alignment with the national school policy described in paragraph 2.2.3. Indeed, the modifications to the school curriculum established

by the School Reform of 2009[324] introduced CLIL as compulsory in fifth grades of *Licei*[325] and *Istituti tecnici*,[326] and in third/fourth/fifth grades of *Licei linguistici*[327] (MIUR, 2010a).

However, the justification provided above (i.e., the spontaneous alignment of school trips with the national CLIL policy established in 2009) could not entirely explain the actual reasons why, in reality, teachers select a grade or another. In Table 7 (see paragraph 4.2.), we registered teachers' explanations for selecting a specific class. Among these explanations, the issue of the "curriculum fit" effect (see paragraph 2.3.1.) is certainly mentioned by 8 respondents (T23, T65, T66, T93, T110, T153, T176, T181); however, it is accompanied by other motives of different nature. These alternative explanations corroborate some issues which we have already treated in the literature review of this dissertation. 8 teachers indicated the organisation of school trips to the museum was influenced by reasons of a practical nature (e.g., kind of school, or pressure of deadlines for the final exams) (T34, T64, T66, T141, T145, T165, T167, and T178). It is interesting to notice how De Luca (2009, 2016) had already exposed how Italian secondary

---

[324] *Riforma degli Ordinamenti della scuola superiore*, *Decreto del Presidente della Repubblica*, D.P.R. n. 88-89 dated 15 March 2010, and subsequent implementation decrees (MIUR, 2010a).

[325] *Licei* is a category of the Italian upper secondary school system. *Licei* comprehends different sub-types with various curricula, syllabus and specializations. These includes *liceo artistico* (i.e., "Arts school") which is the most artistic oriented one, *liceo classico* (i.e., "Classics school") which focuses on humanities, and *liceo scientifico* (i.e., "Science school") with the emphasis on physics, chemistry and natural sciences. *Licei* are considered to offer demanding academic curricula, where Latin and one modern language (usually English) are studied to a high level.

[326] *Istituti tecnici* can be approximately translated as "technical schools". Among the Italian various kind of upper secondary schools, *istituti tecnici* are the ones which equip students for employment in a technical or administrative capacity in agriculture, industry or commerce. The first two years of *istituti tecnici* cover a standard syllabus and include a certain amount of practical training through workshops, laboratories, and internships. In the last three years, the student selects a specialised curriculum and the class time devoted to practical training expands. The majority of Italian students enrol in *istituti tecnici* compared to other kinds of upper secondary schools.

[327] *Licei linguistici* can be approximately translated as "language schools". Among the Italian various kind of upper secondary schools, the *liceo linguistico* is the most language oriented one; students in a *liceo linguistico* are required to study three foreign languages.

education teachers struggle to make the school timetable coincide with the museum project timetable. Furthermore, 3 respondents mentioned the issue of compatibility between students' language abilities and the complexity of the tasks to be performed (T66, T158, and T181). We already discussed this aspect in paragraph 2.2.4., where we stated that, according to Coyle, Hood and Marsh (2010), the design and implementation of the CLIL activity/project should be planned according to FL proficiency levels of the target students. Although Coyle, Hood and Marsh (ibidem) were concerned with the classroom setting, their statement is still valid for the museum setting. Indeed, as Fazzi (2014) pointed out, a discrepancy between students' language abilities and the complexity of the tasks they are supposed to execute might result in students' lack of engagement during the CLIL museum experience. Remarkably, a new interesting element was mentioned by 2 respondents (T155 and T157), who affirmed their choice was due to the absence of viable alternatives. In particular, according to T155's response, it was impossible to guarantee the compulsory CLIL educational provision required by the School Reform of 2009 due to the lack of sufficiently qualified CLIL teachers (see paragraph 2.2.4.); therefore, the CLIL museum visit was organised to counterbalance for this deficiency. This evidence might be considered as an example of what Dalton-Puffer (2007, 3) defined as "grassroots activities", which are independent CLIL initiatives organised by individual teachers for individual school curricula (see paragraph 2.2.2.). Considering that, as discussed by Bier (2018) and Cinganotto (2016), the lack of fully-qualified CLIL teachers is an actual problem in Italian schools (see paragraph 2.2.4.), it would be interesting to further research whether CLIL museum programmes could be exploited as an instrument to mitigate this deficiency and guarantee the compulsory provision of CLIL.

Let us now investigate the second aspect, why teachers chose a specific time of the school year as the most suitable one for organising the field trip. With this aim in mind, we prompted our participants with Question 15 (i.e., *At what time of the school year did the museum visit take place? If you participated in more than one programme, please check all the applicable alternatives*) which was answered to by 24 respondents. Each participant could select more than one option: 62,5%

(n=15) of the respondents indicated *first half of the second semester*; 20,8% (n=5) of them answered *second half of the first semester*; 16,7% (n=4) of them responded *first half of the first semester*, and 12,5% (n=3) *second half of the second semester*. As we can visualise in Figure 11 in paragraph 4.2., the predominance of teachers indicated a preference for the central months of the school year, avoiding both the early months in the beginning and the late months towards the end of the school year. In particular, the first half of the second semester appeared to be the most suitable time as it was indicated by approximately two-thirds (62,5%; n=15) of the respondents.

Teachers provided their own subjective explanations for this preference (see Table 8 in paragraph 4.2.). What interests us is how only 3 respondents mentioned the issue of the "curriculum fit" effect (T23, T93, and T180). On the other hand, 4 of them answered that they picked a date which would not have been inconvenient for their colleagues or for their students (T34, T64, T141, and T181); this kind of response resonates with previous research concerning how teachers are hindered in the organisation of school trips to the museum by "the pressure of scholastic deadlines" (De Luca, 2016, 92). Other 5 respondents indicated reasons of a practical nature, as for example, other school obligations, or weather conditions (T145, T160, T165, T168, and T178). Remarkably, 8 respondents answered that the choice of date depended entirely on the museum organisation because the access to the museum was limited by a set of scheduling restrictions (T65, T66, T111, T133, T153, T155, T158, and T176). We consider this particular evidence of great interest, because, if a set of scheduling restrictions regulates the choice of date, then it might be arduous for teachers to ensure the connection between the CLIL museum programmes and the school curriculum.

Our findings point toward a paradox of pragmatic nature which was already exposed by Anderson, Kisiel and Storksdieck in 2010 (see paragraph 2.3.1). According to these researchers, if teachers' decisions are constrained by several practical limitations and impediments, then it might be impossible for them to prioritise the curriculum fit effect (Anderson, Kisiel & Storksdieck, 2010, 377). Indeed, our results are consistent with these findings:

"while connecting the field trip to the curriculum is reported as a critical aspect of the trip, it may be less influential within the reality of planning and conducting the actual excursion. In fact, the data would suggest that the system (the school, district, or museum) forces teachers to re-examine the field trip within particular constraints. Within this context, making a connection to the curriculum, while a desirable outcome, may be more difficult". (ivi, 379)

In this paragraph, we trust to have answered the second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*). Although, among our 195 initial respondents, only a minor amount (27,3%; n=24) had directly experienced CLIL at the museum, nevertheless, we trust to have offered some valuable insights for advancing our understanding of teachers' perspectives. We conclude that the Italian secondary education teachers in our sample believed that the school trip to the museum should have been connected to the curriculum and supposedly applauded the importance of the "curriculum fit" effect. Nevertheless, our results suggest that, when it came to organising the trip from a logistical point of view, the connection between the CLIL museum programmes and the school curriculum was not prioritised above other aspects. Moreover, our findings suggest that the CLIL museum experience was often disjointed from the school curriculum: it was not structured as a complementary addition for augmenting and extending what the students learnt in the classroom. We suggest that, in reality, there might be alternative pragmatic aspects that ultimately drove teachers in the organisation of the CLIL museum visit. Above all, the fate of the CLIL museum experience appeared to be shaped by the pressure of scholastic deadlines and the scheduling restrictions imposed by the museum itself.

5.3. DISCUSSION OF THE THIRD RESEARCH QUESTION

As explained in paragraph 3.3., in order to answer the third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*), we collected data through the following 4 open-ended questions:[328]

- *Quale pensa debba essere il ruolo dell' insegnante prima e durante e dopo il percorso CLIL al museo?*[329]

- *Nella sua opinione, di che strumenti necessita l'insegnante per integrare con successo l'esperienza CLIL al museo nel curriculum scolastico?*[330]

- *Quali criticità bisogna tenere in considerazione quando si organizza un percorso CLIL al Museo?*[331]

- *Come si potrebbero eventualmente prevenire tali difficoltà?*[332]

It is worth remembering that, although 195 respondents submitted valid questionnaires, an extensive incidence of them had no direct experience in regards to CLIL initiatives at the museum. Therefore, only a minor amount (27,3%; n=24) of the initial 195 respondents could provide data for answering our third research question (see paragraph 4.3.). The results retrieved from their responses provided a composite and multidimensional picture of how the Italian secondary education teachers in our sample perceived their own role in shaping the success of CLIL at the museum as a meaningful learning experience.

---

[328] A blank Italian version of the questionnaire is available in the appendix. An English translation of the questionnaire can also be found in the appendix.

[329] Translation: *"In your opinion, what is the teacher's role before, during and after the CLIL museum visit?"*

[330] Translation: *"In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?"*

[331] Translation: *"In your opinion, which critical issues must be kept in mind when organising a CLIL programme at the museum?"*

[332] Translation: *"In your opinion, how could these critical issues be prevented and overcome?"*

Remarkably, our respondents seemed to endorse for teachers to be actively involved, with different roles, in pre-, during- and post-visit activities.

Before the visit, it was obviously mentioned that teachers should oversee the logistical organisation of the school trip (T64, T145, and T158); however, teachers' responsibilities should not be depleted in that single preliminary task. As can be seen in Table 10 in paragraph 4.3., respondents indicated that teachers should lay the basis for the experience by ascertaining the CLIL visit is appropriately connected to the school curriculum (T157 and T158). Once more, teachers' responses draw attention to the "curriculum fit" effect which we previously discussed (Anderson, Kisiel & Storksdieck, 2010; Hooper-Greenhill, 2007; see paragraph 2.3.1.). According to our respondents, teachers should also provide students with scaffolding and useful subject-specific vocabulary (T180). This evidence is aligned with studies conducted by Michie (1995, 1998), who investigated how teachers perceive school field trips and concluded that, according to teachers, pre- and post-visit scaffolding is indispensable to sustain the field trip learning experience, although, sometimes, teachers do not have the time to prepare meaningful scaffolding materials (see paragraph 2.3.1.). Furthermore, respondents affirmed that teachers should adequately prepare their students by informing them about what to expect from the experience and by stimulating a flux of positive psychological reactions, particularly eagerness and motivation towards the school trip at the museum (T110, T133, T153, T158, and T167). Previous empirical research on non-formal language learning confirmed the importance of pre-visit activities to provide scaffolding and eliciting positive affective factors to sustain the CLIL museum experience (Fazzi, 2019; see paragraph 2.3.4). In particular, the CLIL beyond the classroom appear to positively influence students' self-concept and self-efficacy awareness (Fazzi & Lasagabaster, 2020; Pitura & Terlecka-Pacut, 2018; Rodenhauser & Preisfeld, 2015, 2018). Besides, "CLIL methodology can install a hunger to learn and to communicate in the student" (Cinganotto, 2016, 377; see paragraph 2.2.4.). Finally, one respondent (T158) mentioned that, to serve students better during the museum visit, the school teacher should be trained in the CLIL methodology. This response touched a problematical point as the number of teachers fully

qualified for the teaching of CLIL in Italy is currently insufficient (Bier, 2018; Cinganotto, 2016; see paragraph 2.2.3.).

During the visit, only 2 respondents designated a passive role for the teacher and seemed to believe the teacher's role should be limited to listening and observing (T153 and T160). Contrarywise, the other respondents emphasised the need for teachers to be actively involved during the visit — by acting as a leader, as a facilitator and as a mediator of communication (T16, T23, T93, T133, T145, T167, and T176) — and not be dependent on the museum educators. These responses can be visualised in Table 10 in paragraph 4.3. These results draw attention to issues already discussed by previous research which we cited in paragraph 2.3.4. In particular, Griffin (1994, quoted in Anderson, Kisiel & Storksdieck, 2006, 367) discovered that "teacher involvement in student learning in a museum ranged from actively working with students in small groups, to monitoring student behaviour, to leaving students to fend for themselves as teachers took a break from teaching". Therefore, our findings, which designated various (and sometimes discordant) degrees of teachers' involvement, are actually aligned with literature on the topic.

After the visit, our respondents asserted teachers should take responsibility for the learning outcome of the CLIL museum experience through post-visit activities (see Table 10 in paragraph 4.3.). In particular, teachers endorsed post-visit activities as an instrument for collecting feedback about the experience (T34, T64, and T66), promoting a fruitful discussion and the sharing of knowledge among the students (T111 and T176), reinforcing the freshly acquired knowledge through follow-up activities (T34 and T65), and evaluating the students' learning development through formative assessment (T157). These results are very promising because, as demonstrated by Wolins, Jensen, and Ulzheimer (1992, quoted in Anderson, Kisiel & Storksdieck, 2006, 367), the teachers' involvement in the classroom is a crucial factor "in affecting the strength and vividness of visit recollections".

As we have established above, our results suggest that the Italian secondary education teachers in our sample indicated they should play an active role pre-,

during- and post-visit at the museum. In light of this evidence, it was necessary for us to dig further in two directions: 1) which instruments were necessary for teachers to be enabled in their active role, and 2) which critical issues hindered teachers in performing their active role. We trusted them to answer for themselves.

First, let us describe teachers' suggestions on which instruments were necessary for them to make the CLIL museum visit a meaningful learning experience for their students (see Table 11 in paragraph 4.3.). According to our respondents, teachers should possess several fields of expertise: they should be well-trained (T65 and T110), know the CLIL methodology (T165), and master both the foreign language (T23, T93, T111, T155, T158, T160, T165, T176, and T181) and the subject-specific content (T155, T160, T178, and T180). Remarkably, these competences appeared to be aligned with the official profile of the Italian CLIL teacher, which, as defined through a specific Decree[333] by the Italian Ministry of Education (MIUR, 2012), should embody three dimensions of expertise: subject competence, language competence, and CLIL methodology competence. Moreover, 4 participants accentuated the importance of positive psychological aspects on the part of teachers: teachers' flexibility (T23), active participation (T65), and motivation (T157). Furthermore, school administration should equip teachers with instruments such as a multimedia interactive whiteboard (T141) and a language laboratory at school (T167). We think that teachers' need for technological tools and school language laboratories could be interpreted as a necessity for support from school administrations (Anderson, Kisiel & Storksdieck, 2010; Michie, 1995, 1998; see paragraph 2.3.4.). On the other hand, 5 participants (T64, T133, T153, T155, and T181) mentioned the museum should equip teachers with pedagogical materials, which should include tools for contextualising the visit (T133, T153, and 181), assessment tools for the after-visit stage (T64 and T155), and online access to digital museum objects at school (T64). Finally, 6 participants (T34, T66, T111, T153, T176, and T180) underlined the importance of school-museum communication. These results are supported

---

[333] *Decreto Direttoriale*, D.D. n.6 dated 16 April 2012 (MIUR, 2012).

by previous studies on the topic. For instance, Michie (1995, 1998) demonstrated that teachers' efforts might be undermined by two obstacles: lack of time to prepare meaningful scaffolding materials and ineffective communication with the field trip venue (see paragraph 2.3.4). Michie's findings were reinforced by subsequent research, which confirmed that "communication between the field trip venue and schools plays an important role in teachers' planning for field trips" (Anderson, Kisiel & Storksdieck, 2010, 367).

Second, let us describe teachers' insights on which critical issues hindered their job (see Table 12 in paragraph 4.3.) and on how to overcome those issues (see Table 13 in paragraph 4.3.). 9 respondents pointed out issues related to students' foreign language competence, predominantly their heterogeneous proficiency levels and their insufficient subject-specific vocabulary (T23, T66, T110, T157, T158, T160, T176, T178, and T181). On the other hand, 4 participants mentioned issues related to students' psychological aspects, including interest/lack of interest and attentiveness/lack of attentiveness (T93, T155, T158, and T180). Finally, 3 participants indicated issues related to informing and preparing the students for the experience (T16, T65, and T165). Respondents also isolated some possible solutions for overcoming the problems mentioned above. 4 participants talked about the importance of preparation in a generical way (T110, T145, T160, and T176), whereas some other respondents (T23, T65, T66, T158, T165, and T180) suggested to "warm-up" the students with two aims: providing them with the necessary scaffolding and subject-specific vocabulary and informing them about the purposes of the experience (see paragraph 2.3.4). Furthermore, it was mentioned the importance of catching students' interest during the visit (T145) and that, sometimes, museum educators might fail to involve them (T34). In light of this, it was recommended for students to be clustered in smaller groups during the visit (T158). Some respondents also indicated other issues of practical nature, including the shortage of time, the expensiveness of the school trip, and the excessive geographical distance (T64, T111, T133, and T141). These findings are corroborated by previous research (see paragraphs 2.3.1. and 2.3.4.). De Luca (2016, 92) exposed that "the pressure of scholastic deadlines" obstacles teachers in the organisation of school

trips to the museum; Hooper-Greenhill (1994, 159) determined that the cost of the field trip might be an impediment for the students, as in certain circumstance "school groups have to pay both the entrance ticket and the guided visit" Fazzi (2014, 115); and Jamison (1998, quoted in Anderson, Kisiel & Storksdieck, 2010, 367) asserted that the venue location might be an offputting factor for teachers planning a field trip. According to some of our respondents, these issues could be mitigated by teachers through cooperation with their school colleagues (T64 and T181) and through a more fruitful school-museum communication and collaboration (T16, T23, T155, T157, and T178). With regard to the first aspect (i.e., cooperation between colleagues), Fazzi (2019, 68) stated that "teachers struggle to create strong networks inside their school, and across different schools" (see paragraph 2.2.4.). With regard to the latter (i.e., school-museum communication and collaboration), 2 respondents (T112 and T133) suggested that the museum visit should be more economically and geographically accessible and it should be easier for schools to prearrange and book the visit. It is important to notice how, once again, the teachers' responses stressed that the cost of the field trip (Fazzi, 2014, 115; Hooper-Greenhill, 1994, 159) and the venue location (Jamison, 1998, quoted in Anderson, Kisiel & Storksdieck, 2010, 367) might impede the organisation of the school trip to the museum (see paragraphs 2.3.1. and 2.3.4.).

In this paragraph, we trust to have answered the third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*). Although, among our 195 initial respondents, only a minor amount (27,3%; n=24) had directly experienced CLIL at the museum, nevertheless, we trust to have offered some valuable insights for advancing our understanding of teachers' perspectives. All of our 24 respondents unanimously asserted teachers should take responsibility for the learning outcome of the CLIL museum experience and then explained which instruments they need in order to do so. We conclude that our respondents considered that their role in shaping the success of the CLIL museum experience should be active, leading, and meaningful. Moreover, according to our respondents, this role should involve the design and delivery of

pre, during and post-visit activities. Nevertheless, our respondents also highlighted that, in certain circumstances, their meaningful intervention might encounter some obstacles. To mitigate (and eventually overcome) these difficulties, we encourage for teachers to be fully supported by school administrations, to nurture cooperation among school colleagues, and, above all, to cultivate a more fruitful school-museum communication. Indeed, we trust that both the school teachers and the museum educators would "benefit from close and sustained relationships, and wherever possible this should be an important objective in the delivery of museum school services" (Hooper-Greenhill, 1991, 162).

6. CONCLUSION

Our research project was designed for seeking an understanding of Italian secondary education teachers' perspective about the CLIL museum experience with three overarching aims in mind. *First*, we aimed to understand whether teachers are informed about the existence of CLIL museum programmes. *Second*, we aimed to investigate teachers' views about how the CLIL museum experience fits into the school curriculum. *Third*, we aimed to explore teachers' opinions about what the role of the school teacher is in making a CLIL museum tour successful.

This exploratory research was conducted through the online administration of a questionnaire targeted at Italian secondary school teachers. Our questionnaire reached a sample of 203 Italian secondary education teachers across the Italian peninsula; among them, only 195 respondents submitted valid and reliable questionnaires. As seen in Figure 2 in paragraph 3.4., the majority of the 195 respondents were from northern Italy, with 60% (n=117) of them from the Veneto, 15,5% (n=30) of them from Lombardy, 4,1% (n=8) from Friuli Venezia Giulia, and 3,6% (n=7) from Piedmont. On the other hand, there was an extremely low response rate from central and southern Italy, with 7,3% (n=14) of the respondents from Tuscany and the remaining 9,5% (n=19) distributed as follows: 3 participants from Apulia, 3 from Emilia-Romagna, 3 from Lazio, 2 from Abruzzo, 2 from Marche, 2 from Trentino South Tyrol, 1 from Aosta Valley, 1 from Calabria, 1 from Sardinia, and 1 from Umbria. Unfortunately, it appears our survey failed to reach any participant from Basilicata, Campania, Liguria, Molise, and Sicily. The unrepresentativeness of our sample will be listed among the limitations of the study (see paragraph 6.2.).

The 195 respondents were able to provide valuable data for answering our first research question (see paragraph 4.2.). Nonetheless, an extensive incidence of them had no direct experience in regards to CLIL initiatives at the museum. Therefore, only a minor amount (27,3%; n=24) of the initial 195 respondents

could provide data for answering our second research question (see paragraph 4.3.).

Our results inspire a reflection on whether the CLIL museum visit is structured as a meaningful addition for augmenting the school curriculum, on what complications teachers face when organising a field trip to the museum, and ultimately, on the partnership between Italian schools and Italian museums. Our findings appear to sketch a picture with still some dark corners, particularly concerning the state of school-museum communication (and, subsequently, collaboration) in Italy.

6.1. SUMMARY OF THE FINDINGS

As regards the first research question (i.e., *Are Italian secondary education teachers informed about the existence of CLIL museum programmes and do they participate in them?*), 195 respondents were able to provide valuable data for answering it (see paragraph 4.1.). Our findings suggest that the Italian secondary education teachers in our sample hardly participate in CLIL museum programmes. For what concerns northern Italy, this result might be due to ineffective school-museum communication: it might be possible that museums fail to effectively promote and advertise their educational provision among (local) schools. In this scenario, teachers would not organise CLIL museum visits for their students because they are scarcely informed (or not informed at all) about the existence of this initiative in the first place. This conclusion is consistent with previous research on the topic (Fazzi, 2014, 2018, 2019). However, the scenario in central and southern Italy appears diverse. According to our scrutiny of museum educational provisions across Italy and according to the results collected through our questionnaire, we discovered there might be a dearth of CLIL museum programmes in central and southern Italy. While it is undeniably possible that our scrutiny failed to detect some initiatives developed in central

and southern Italy, it is also plausible that, for now, CLIL museum programmes remain mainly a northern Italian reality.

As regards the second research question (i.e., *What do Italian secondary education teachers think about the connection between the CLIL museum programmes and the school curriculum?*), 24 respondents were able to provide valuable data for answering it (see paragraph 4.2.). Our results suggest that the 24 Italian secondary education teachers in our sample supposedly applaud the importance of the "curriculum fit" effect. Indeed our respondents appeared to believe that the school trip to the museum should be meaningfully connected to the curriculum and augment it. Nevertheless, our findings indicate that, when it comes to organising the CLIL museum visit from a logistical point of view, the curriculum fit is not prioritised above other aspects. We suggest that, in reality, there might be alternative aspects that ultimately drive teachers in the organisation of the field trip. The fate of the CLIL museum experience appears to be shaped by the pressure of scholastic deadlines and the scheduling restrictions imposed by the museum itself. This conclusion is consistent with previous research on the topic (Anderson, Kisiel & Storksdieck, 2010).

As regards the third research question (i.e., *What do Italian secondary education teachers think about their own role in designing the museum visit as a meaningful learning experience?*), 24 respondents were able to provide valuable data for answering it (see paragraph 4.3.). Our results suggest that the 24 Italian secondary education teachers in our sample believe that their role in shaping the success of the CLIL museum experience should be active, leading, and meaningful. Indeed, all of our respondents unanimously asserted teachers should take responsibility for the learning outcome of the CLIL museum experience, through the design and delivery of pre, during and post-visit activities.. Nevertheless, according to them, their meaningful intervention is hindered by many practical and logistical difficulties. For these obstacles to be neutralised, we encourage teachers to nurture cooperation among colleagues, school administrations to fully support their teachers, and, above all, museums to cultivate a more fruitful communication with schools. Additionally, we suggest museums to ensure their educational provision is aligned to the necessities of the

teachers, at least at the marketing stage, because, currently, there might be a "lack of mutuality and an absence of dialogue" (Mathewson-Mitchell, 2007, 3). Indeed, "if a museum is committed to support teachers' CLIL delivery in the classroom, then it has to learn from the teachers themselves what they need and expect from a CLIL museum visit" (Fazzi, 2019, 301). This conclusion is consistent with previous research on the topic (De Luca, 2009, 2016; Fazzi, 2014, 2018, 2019; Michie, 1995, 1998).

6.2. LIMITATIONS OF THE STUDY

Although this research project was conducted to the best of our efforts, it is necessary to acknowledge its several limitations concerning instrument design, sampling, low response rates, and "over-claims for what data from a small sample can really say about a population" (Young, 2016, 1).

The first limitation regards the instrument design of our research project. At first, we believed that the most adequate data collection instrument would have been a focus group discussion, as it would have enabled us to explore a topic which little has been researched as of today. Nevertheless, due to logistic reasons, we decided to exploit an alternative instrument of research: we developed and administered an online questionnaire, as it was more practicable in terms of time and effort. However, questionnaires have some serious limitations. Indeed, survey methodologies are feasible, even for very inexperienced researchers, because they enable to access and analyse large amounts of data in a relatively short time (ibidem). However, for the very same reasons, Young (ibidem) also claims that the questionnaire instrument is the most misused single method. On this regard, Dörnyei (2010, 7-9) lists the disadvantages of exploiting a questionnaire as a research instrument: the simplicity and superficiality of answers, the risk of unreliable and unmotivated respondents, possible respondent literacy problems, no opportunity to correct the respondents' mistakes, self-deception, social desirability and acquiescence bias, the halo and

the fatigue effects. Nevertheless, we trust that, despite the latent dangers listed above, the legitimacy of this research project was not compromised.

The second limitation regards the scientificity of our research project in terms of sampling of the participants, which was unrepresentative and not homogenous (see Figure 2 in paragraph 3.4.). As explained in paragraph 3.7., participants were selected through non-probability sampling, more specifically through snowball sampling (Dörnyei, 2010; Young, 2016). First, we recruited "a small number of people who were in the interest group for the project in the first instance" (Young, 2016, 171): they were contacted through social networks, online platforms, and online forum groups. Then, we used this initial group as a source to further recruit other respondents by inviting the first participants to encourage their acquaintances to complete the survey as well. The consequence of our unrepresentative sampling is that our results provide a picture of the northern Italian landscape; whereas we remain uninformed about the current scenario in central and southern Italy.

The third limitation regards the low response rate to our online-administred questionnaire. As explained in paragraph 3.4., our questionnaire reached 203 participants: among them, 195 respondents were able to provide valuable data for answering our first research question. Nonetheless, an extensive incidence of them had no direct experience in regards to CLIL initiatives at the museum. Therefore, only 27,3% (n=24) of the initial 195 respondents could provide data for answering our second research question (see paragraphs 4.2. and 4.3.).

The low response rate exposes us to the vulnerability of "over-claims for what data from a small sample can really say about a population" (ivi, 1). Nevertheless, we trust that the legitimacy of this research project was not compromised by the low response rate, given that this might be interpreted as a corroboration of the complexity of school-museum cooperation (see paragraph 2.3.4.).

Hoping to neutralise the "potential pitfalls" (ibidem) that we mentioned above, we chose to collect data through both closed-response and open-response items, for merging the strengths of quantitative and qualitative research. As explained in paragraph 3.2., we aimed for quantitative data to counterbalance our qualitative

results, which might appear as excessively context-specific and drawn from unrepresentative samples. Concurrently, though, our quantitative results might appear to be "more rigid and structured" (Corbin & Strauss, 2007, 17) as well as "overly simplistic, decontextualised and […] failing to capture the meaning that actors attach to their lives and circumstances" (Dörnyei, 2007, 45). Therefore, we aimed for qualitative data to mitigate these weaknesses "by adding depth to the quantitative results and thereby putting flesh on the bones" (ibidem).

Despite its several limitations, we trust that this research project might have offered some valuable insights for advancing our understanding of teachers' perspectives, as well as for how to serve their educational needs most effectively.

6.3. FURTHER RESEARCH

Our research project is an exploratory study and, as such, we hope it might serve as "the groundwork for subsequent studies by helping define questions and hypotheses" (Heigham and Croker, 2009, 313). As mentioned in paragraph 6.2., our research is hampered by the use of an unrepresentative sample: a more throughout quantitative investigation across the country might provide a more accurate account of the state of CLIL in Italian museums.

We also trust that further qualitative enquiry on the topic is necessary; in particular, it would be advantageous to conduct focus-group research to address the problematical issue of school-museum communication and partnership. The focus-groups could involve participants from different backgrounds: secondary education teachers, school administrators, museum educators and museum education managers. In particular, considering that the lack of fully-qualified CLIL teachers is an actual problem in Italian schools (Bier, 2018; Cinganotto, 2016), it would be interesting to explore whether CLIL museum programmes could be exploited as an instrument to mitigate the deficiency and guarantee the compulsory provision of CLIL in upper secondary school, as required by the School Reform of 2009 (MIUR, 2010a).

REFERENCES

Anderson, D., Kisiel, J. & Storksdieck, M. (2010). "Understanding Teachers' Perspectives on Field Trips: Discovering Common Ground in Three Countries". In: *Curator, The Museum Journal* (pp. 365-386), Volume 53, Issue 1, January 2010. (DOI: 10.1111/j.2151-6952.2006.tb00229.x)

Appel, C. & Mullen, T. (2002). "A new tool for teachers and researchers involved in e-mail tandem language learning". In: ReCALL (pp. 195-208), Volume 14, Issue 2, November 2002. (DOI: 10.1017/S0958344002000228)

Balboni, P. (2010). *Language Teaching Research Based on The Theory of Models, Documents in Language Acquisition and Learning n. 7*. Perugia, Italy: Guerra Edizioni.

Barrios, E. & Acosta-Manzano, I. (2020). "Primary students' satisfaction with CLIL and perceived CLIL linguistic difficulty". In: *Journal of Multilingual and Multicultural Development* (pp. 1-14), Volume N/A, May 2020. (DOI: 10.1080/01434632.2020.1759610)

Benson, P. (2011). "Language learning and teaching beyond the classroom: An Introduction to the field". In: Benson, P. & Reinders, H. (Eds.). *Language beyond the Classroom* (pp. 7-16). London, UK: Palgrave Macmillan.

Benson, P. & Reinders, H. (Eds.) (2011). *Language beyond the Classroom*. London, UK: Palgrave Macmillan.

Bier, A. (2016). "An Inquiry into the Methodological Awareness of Experienced and Less-experienced Italian CLIL Teachers". In: *EL.LE, Educazione Linguistica. Language Education* (pp. 395-414), Volume 5, Issue 3, November 2016. (DOI: 10.14277/2280-6792)

Bier, A. (2018). *La motivazione nell'insegnamento in CLIL*. Venice, Italy: Edizioni Ca' Foscari. Available at: https://edizionicafoscari.unive.it/media/pdf/books/978-88-6969-214-7/978-88-6969-214-7_0FiwNdg.pdf. Last access: 17/06/2020.

Brown, J.D. (2009). "Open-Response Items in Questionnaires". In: Heigham, J. & Croker, R. A. (Eds.). *Qualitative Research in Applied Linguistics: A Practical Introduction* (pp. 200-219). Basingstoke, UK: Palgrave Macmillan.

Campillo, J.M., Sánchez, R. & Miralles, P. (2019). "Primary Teachers' Perceptions of CLIL Implementation in Spain". In: *English Language Teaching* (pp. 149-156), Volume 12, Issue 4, March 2019. (DOI: 10.5539/elt.v12n4p149)

Canuto, L. (2016). "Service learning: dai fondamenti teorici ai benefici per lo studente di lingua straniera". In: *EL.LE, Educazione Linguistica. Language Education* (pp. 231-250), Volume 5, Issue 2, July 2016. (DOI: 10.14277/2280-6792/ELLE-5-2-3)

CEDEFOP, European Centre for the Development of Vocational Training (2007). *Recognition and Validation of Non-formal and Informal Learning for VET Teachers and Trainers in the EU Member States*. Luxembourg: Publications Office of the European Union. Available at: https://www.cedefop.europa.eu/en/publications-and-resources/publications/5174. Last access: 06/05/2020.

Cinganotto, L. (2016). "CLIL in Italy: a general overview". In: *Latin American Journal of Content and Language Integrated Learning* (pp. 374-400). Volume 9, Issue 2, July-December 2016. (DOI: 10.5294/laclil.2016.9.2.6)

Clarke, S.N. (2012). *Adult Migrants and English Language Learning in Museums: Understanding the Impact on Social Inclusion*. Unpublished Doctoral Thesis, The University of Edimburgh, Scotland. Available at: https://era.ed.ac.uk/handle/1842/8866. Last access: 13/07/2020.

Cooker, L., & Pemberton, R. (2010). "Self-access language learning in museums: A materials development project". In: *Studies in Self-Access Learning Journal* (pp. 87-99), Volume 1, Issue 2, September 2010. Available at: https://sisaljournal.org/archives/sep10/cooker_pemberton/. Last access: 13/07/2020.

Coonan, C.M. (2006). "Taking the matter to task". In: *RILA, Rassegna italiana di linguistica applicata* (pp. 55-70), Volume 1, January 2009.

Coonan, C.M. (2007). "Insider views of the CLIL class through teacher self-observation-introspection". In: *International Journal of Bilingual Education and Bilingualism* (pp. 625-646), Volume 10, Issue 5, January 2007. (DOI: 10.2167/beb463.0)

Coonan, C.M. (2010). "CLIL e facilitazione dell'apprendimento delle lingue straniere". In: Caon, F. (Ed.). *Facilitare l'apprendimento dell'italiano L2 e delle lingue straniere* (pp. 129-141). Turin, Italy: UTET.

Coonan, C. M. (2012). *La lingua straniera veicolare*. Turin, Italy: UTET.

Coonan, C.M. (2014a). "Le basi Glottodidattiche del CLIL". In: *LA RICERCA* (pp. 17-20), Volume 6, June 2014.

Coonan, C.M. (2014b). "I principi di base del CLIL". In: Serragiotto, G. (Ed.). *I quaderni della ricerca 14: Fare CLIL: Strumenti per un insegnamento integrato di lingua e di disciplina nella scuola secondaria* (pp. 17-35). Volume 14. Turin, Italy: Loesher Editore.

Coonan, C.M. (2014c). "Un ampliamento di prospettiva: il CLIL di lingua straniera". In: Balboni, P.E. & Mezzadri, M. (Eds). *I quaderni della ricerca: Italiano L1 come lingua di studio* (pp. 79-88). Volume 15. Turin, Italy: Loesher Editore.

Coonan, C.M. (2015). "Questioni linguistiche in CLIL". In: Langé, G. & Cinganotto, L. (Eds.). *I quaderni della ricerca: E-CLIL per una didattica innovativa* (pp. 29-38). Volume 18. Turin, Italy: Loesher Editore.

Coonan, C.M. (2016). "CLIL and higher education in Italy: Desirable? Possible?". In: De Marco, A. (Ed.). *Lingua al plurale: la formazione degli insegnanti* (pp. 137-148). Perugia, Italy: Guerra Edizioni.

Coonan, C.M. (2017). "CLIL Teacher Education: Issues and Direction". In: *Language Teacher Education* (pp. 1-16). Volume 4, Issue 2, August 2017.

Coonan, C.M. & Ricci Garotti, F. (2019). "Uno studio qualitativo". In: Wolff, D. & Virdia, S. (Eds.). *Il CLIL nella scuola primaria. Una ricerca quali-quantitativa nel contesto trentino* (pp. 69-103). Trento, Italy: Editore Provincia Autonoma di Trento – IPRASE.

Corbin, J.M. & Strauss, A. (1998). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (1st ed.). Los Angeles, USA: SAGE Publications.

Corbin, J.M. & Strauss, A. (2007). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (3rd ed.). Los Angeles, USA: SAGE Publications.

Coyle, D., Hood, P. & Marsh, D. (2010). *CLIL: Content and language integrated learning.* Cambridge, UK: Cambridge University Press.

Dalton-Puffer, C. (2007). *Discourse in Content and Language Integrated Learning (CLIL) Classrooms.* Amsterdam, Netherlands: John Benjamins Publishing Company.

De Luca, M. (2009). *I giovani e i musei.* Unpublished Doctoral Thesis, The Sapienza University of Rome, Italy.

De Luca, M. (2016). "Museum and young people". In: Mastandrea, S. & Maricchiolo, F. (Eds.) (2016). *The role of the Museum in the education of young adults: motivation, emotion and learning* (pp. 79-94). Rome, Italy: Roma TrE-Press.

Del Pozo Beamud, M. (2018). "Exploring motivation and CLIL, a literature review". In: *Odisea, Revista de Estudios Ingleses* (pp. 123-136), Volume 19. (DOI: 10.25115/odisea.v0i19.2483)

Dewaele, J.M. (2018). "Online questionnaires". In: Phakiti, A., De Costa, P., Plonsky, L. & Starfield, S. (Eds.). *The Palgrave Handbook of Applied Linguistics Research Methodology* (pp.269-286). London, UK: Palgrave Macmillan.

Dierking, L.D. (1991). "Learning theories and learning style: An overview". In: *Journal of Museum Education* (pp. 4-6), Volume 16, Issue 1, 1991.

Dörnyei, Z. (2005). *The psychology of the language learner*. Hillsdale, New Jersey: Lawrence Erlbaum Associates.

Dörnyei, Z. (2007). *Research methods in applied linguistic*. Oxford, UK: Oxford University Press.

Dörnyei, Z. & Taguchi, T. (2010). *Questionnaires in second language research: Construction, administration, and processing* (2nd ed.). London, UK: Routledge.

Dörnyei, Z., & Csizér, K. (2012). "How to design and analyze surveys in SLA research". In: A. Mackey & S. Gass (Eds.). *Research methods in second language acquisition: A practical guide* (pp. 74-94). Malden, MA: Wiley-Blackwell.

Dörnyei, Z. & Ryan, S. (2015). *The psychology of the language learner revisited*. New York, New York: Routledge.

Dudley, S. (2009). *Museum Materialities: Objects, Engagements, Interpretations*. London, UK: Taylor and Francis.

Elgort, I. & Nation, I.S.P. (2010). "Vocabulary learning in a second language: Familiar answers to new questions". In: Seedhouse, P., Walsh, S. & Jenks, C. (Eds.). *Conceptualizing learning in applied linguistics* (pp. 89-104). London, UK: Palgrave Macmillan.

Eshach, H. (2007). "Bridging in-school and out-of-school learning: Formal, non-formal, and informal education". In: *Journal of science education and technology* (pp. 171-190), Volume 16, Issue 2, April 2007. (DOI: 10.1007/s10956-006-9027-1)

European Commission (1995). *White Paper on Education and Training: Teaching and Learning Towards the Learning Society*. Publications Office of the European Union. Available at: https://op.europa.eu/en/publication-detail/-

/publication/d0a8aa7a-5311-4eee-904c-98fa541108d8/language-en. Last access: 09/05/2020.

European Commission (2012). *Commission staff working document: Language competences for employability, mobility and growth*. Publications Office of the European Union. Available at: https://op.europa.eu/it/publication-detail/-/publication/b389a753-50d7-489a-b09e-715c373530cc. Last access: 05/05/2020.

Falk, J.H. & Dierking, L.D. (2000). *Learning from Museums. Visitor Experiences and the Making of Meaning*. Plymouth, UK: Altamira Press.

Fazzi, F. (2014). *A museum Study Programme for students of a foreign language, issues in planning and implementation*. Unpublished Master Thesis, University Ca' Foscari of Venice, Italy. Available at: http://dspace.unive.it/handle/10579/4710. Last access: 14/07/2020.

Fazzi, F. (2018). "Museum learning through a foreign language: the impact of internationalization". In: Coonan, C.M., Ballarin, E. & Bier, A. (Eds.). *IV DILLE Conference. La didattica delle lingue nel Nuovo millennio, Le sfide dell'internazionalizzazione* (pp. 519-537). Venice, Italy: Edizioni Ca' Foscari. (DOI: 10.14277/6969-227-7/SR-13-31)

Fazzi, F. (2019). *CLIL beyond the classroom: A pedagogical framework to bridge the gap between school and museum content and language integrated learning*. Unpublished Doctoral Thesis, University Ca' Foscari of Venice, Italy. Available at: http://dspace.unive.it/handle/10579/14979. Last access: 14/07/2020.

Fazzi, F. & Lasagabaster, D. (2020). "Learning beyond the classroom: students' attitudes towards the integration of CLIL and museum-based pedagogies". In: *Innovation in Language Learning and Teaching* (pp.1-13), Volume N/A. (DOI: 10.1080/17501229.2020.1714630)

Fraenkel, J.R. & Wallen, N.E. (2000). *How to design and evaluate research in education* (8th ed.). Boston, USA: McGraw Hill.

Gardner, H. (1993). *Multiple intelligences: The theory in practice.* New York, USA: Basic Books.

Golding, B., Brown, M. & Foley, A. (2009). "Informal Learning: A Discussion around Defining and Researching Its Breadth and Importance". In: *Australian Journal of Adult Learning* (pp.34-56), Volume 49, Issue 1, April 2009.

Graddol, D. (2006*). English next: Why global English may mean the end of "English as a foreign language".* London, UK: The British Council.

Greenhow, C., Robelia, B. & Hughes, J. (2009). "Web 2.0 and classroom research: What path should we take now?". In: *Educational Researcher* (pp. 246-259), Volume 38, Issue 4, January 2009. (DOI: 10.3102/0013189X09336671)

Hashmi, U.M. (2019). "Exploring EFL Teachers' Perceptions of CLIL and Its Implementation in the Saudi EFL Context". In: *International Education Studies* (pp. 114-122), Volume 12, Issue 10, September 2019. (DOI: 10.5539/ies.v12n10p114)

Heigham, J. & Croker, R.A. (Eds.) (2009). *Qualitative Research in Applied Linguistics: A Practical Introduction.* Basingstoke, UK: Palgrave Macmillan.

Hofstein, A. & Rosenfeld, S. (1996). "Bridging the Gap Between Formal and Informal Science Learning". In: *Studies in Science Education* (pp. 87-112), Volume 28, Issue 1, January 1996. (DOI: 10.1080/03057269608560085)

Hooper-Greenhill, E. (1991). *Museum and Gallery Education.* London, UK: Leicester University Press.

Hooper-Greenhill, E. (1994). *Museums and their Visitors.* London, UK: Routledge.

Hooper-Greenhill, E. (2007). *Museums and Education: Purpose, Pedagogy, Performance.* London, UK: Routledge.

Hyland, F. (2004). "Learning Autonomously: Contextualizing Out-of-Class English Language Learning." In: *Language Awareness* (pp. 180-202), Volume 13, Issue 3, October 2004. (DOI: 10.1080/09658410408667094)

ICOM-Italia (2008). *Carta Nazionale delle professioni museale*. Available at: http://www.icom-italia.org/wp-content/uploads/2018/07/ICOMItalia.CartaNazionaleProfessioniMuseali.2005-2006.pdf. Last access: 26/06/2020.

Infante, D., Benvenuto, G. & Lastrucci, E. (2009). "The effects of CLIL from the perspective of experienced teachers". In: Marsh, D., Mehisto, P., Wolff, D., Aliaga, R., Asikainen, T., Frigols-Martín, M.J., Hughes, S. & Langé, G. (Eds.), *CLIL practice: Perspectives from the field* (pp. 156-163). University of Jyväskylä, Finland: Common Communication Network.

Ivankova, N.V. & Creswell, J.W. (2009). "Mixed Methods". In: Heigham, J. & Croker, R. A. (Eds.). *Qualitative Research in Applied Linguistics: A Practical Introduction* (pp. 135-159). Basingstoke, UK: Palgrave Macmillan.

Jo Chiung Hua Chen (2016). "Taiwanese Young Adults' Attitudes Toward Museum Visiting". In: Mastandrea, S. & Maricchiolo, F. (Eds.) (2016). *The role of the Museum in the education of young adults: motivation, emotion and learning* (pp. 165-172). Rome, Italy: Roma TrE-Press.

Kormos, J., Kiddle, T. & Csizér, K. (2011). "Systems of Goals, Attitudes, and Self-related Beliefs in Second Language-Learning Motivation". In: *Applied Linguistics* (pp. 495-516), Volume 32, Issue 5, December 2011. (DOI: 10.1093/applin/amr019)

Lai, C. & Gu, MY. (2011). "Self-regulated out-of-class language learning with technology". In: *Computer Assisted Language Learning* (pp. 317-335), Volume 24, Issue 4, October 2011. (DOI: 10.1080/09588221.2011.568417)

Leone, A.R. (2015). "Outlooks in Italy: CLIL as Language Education Policy". In: *WPEL: Working Papers in Educational Linguistics* (pp. 43-63), Volume 30,

Issue   1,   Spring   2015.   Available   at: https://repository.upenn.edu/cgi/viewcontent.cgi?article=1266&context=w pel. Last access: 14/07/2020.

Levent, N. & Pascual-Leone, A. (Eds.) (2014). *The multisensory museum: Cross-disciplinary perspectives on touch, sound, smell, memory, and space*. UK: Rowman & Littlefield.

Lewis, C.S. (1955).   *The Magician's Nephew*. New York, USA: Macmillan.

Marsh, D. (2002). *CLIL/EMIL - The European Dimension: Actions, Trends and Foresight Potential*. Brussels, Belgium: European Commission.

Marsh, D. (2012). *Content and Language Integrated Learning (CLIL): A Development Trajectory*. Córdoba, Spain: Servicio de Publicaciones de la Universidad de Córdoba.

Marsh, D., Maljers, A. & Hartiala, A.K. (Eds.) (2001). *Profiling European CLIL Classrooms: Languages Open Doors*. University of Jyväskylä, Finland: European Platform for Dutch Education, The Netherlands & University of Jyväskylä, Finland.

Mastandrea, S. & Maricchiolo, F. (Eds.) (2016). *The role of the Museum in the education of young adults: motivation, emotion and learning*. Rome, Italy: Roma TrE-Press.

Mastandrea, S., Maricchiolo, F., Bove, G., Carrus, G., Marella, D. & Perucchini, P. (2016). "Psychological Aspects of Museum Visits for Undergraduate Italian Students" In: Mastandrea, S. & Maricchiolo, F. (Eds.) (2016). *The role of the Museum in the education of young adults: motivation, emotion and learning* (pp. 141-64). Rome, Italy: Roma TrE-Press.

Mathewson-Mitchell, D. (2007). "A Model for School-Based Learning in Informal Settings". In: *AARE annual conference, Fremantle (25th-29th November)* (pp.   1-14).   Available   at: https://www.aare.edu.au/data/publications/2007/mat07094.pdf.   Last access: 23/06/2020.

MiBACT, Ministero per i beni e le attività culturali e per il turismo (2001). Atto di indirizzo sui criteri tecnico-scientifici e sugli standard di funzionamento e sviluppo dei musei, Decreto Ministeriale del 10 maggio 2001. Available at: https://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1310746 917330_DM10_5_01.pdf. Last access: 26/06/2020.

MiBACT, Ministero per i beni e le attività culturali e per il turismo (2014). *Database della cultura, Offerta formativa per le scuole a.s. 2014/2015*. Available at: https://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_21078028 11.html. Last access: 21/06/2020.

MiBACT, Ministero per i beni e le attività culturali e per il turismo (2015). *Il Primo Piano Nazionale per l'Educazione al Patrimonio Culturale a.s. 2015/2106*. Available at: http://www.sed.beniculturali.it/index.php?it/439/piano-nazionale-per-leducazione-al-patrimonio-culturale. Last access: 22/06/2020.

MiBACT, Ministero per i beni e le attività culturali e per il turismo (2016). *Il Secondo Piano Nazionale per l'Educazione al Patrimonio Culturale a.s. 2016/2017*. Available at: http://www.sed.beniculturali.it/index.php?it/439/piano-nazionale-per-leducazione-al-patrimonio-culturale. Last access: 22/06/2020.

MiBACT, Ministero per i beni e le attività culturali e per il turismo (2017). *Il Terzo Piano Nazionale per l'Educazione al Patrimonio Culturale a.s. 2017/2018*. Available at: http://www.sed.beniculturali.it/index.php?it/439/piano-nazionale-per-leducazione-al-patrimonio-culturale. Last access: 22/06/2020.

Michie, M. (1995). "Evaluating teacher perceptions of programs at a field study centre". In: *Science Teachers Association of the Northern Territory Journal* (pp. 82-92), Volume 14, 1995. Available at: http://members.ozemail.com.au/~mmichie/evaluation.html. Last access: 23/06/2020.

Michie, M. (1998). "Factors influencing secondary science teachers to organise and conduct field trips". In: *Australian Science Teacher's Journal* (pp. 43-50), Volume 44, Issue 4, 1998. Available at: http://members.ozemail.com.au/~mmichie/fieldtrip.html. Last access: 23/06/2020.

Miles, M.B., Huberman, A.M. & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). Los Angeles, USA: SAGE Publications.

MIUR, Ministero dell'istruzione, dell'università e della ricerca (2010a). *Riforma degli Ordinamenti della scuola superiore*, *Decreto del Presidente della Repubblica* n. 88- 89 del 15 marzo 2010. Available at: https://www.gazzettaufficiale.it/gunewsletter/dettaglio.jsp?service=1&datagu=2010-06-15&task=dettaglio&numgu=137&redaz=010G0110&tmstp=1276687571279. Last access: 17/06/2020.

MIUR, Ministero dell'istruzione, dell'università e della ricerca (2010b). *Decreto ministeriale n. 249 art. 14 del 10 settembre 2010*. Available at: http://www.miur.it/Documenti/universita/Offerta_formativa/Formazione_iniziale_insegnanti_corsi_uni/DM_10_092010_n.249.pdf. Last access: 17/06/2020.

MIUR, Ministero dell'istruzione, dell'università e della ricerca (2012). *Decreto direttoriale n. 6 del 16 aprile 2012*. Available at: http://2.flcgil.stgy.it/files/pdf/20120419/decreto-direttoriale-6-del-16-aprile-2012-corsi-clil.pdf. Last access: 17/06/2020.

MIUR, Ministero dell'istruzione, dell'università e della ricerca (2014). *Norme transitorie a.s. 2014/15, Nota MIURAOODGOS, prot. n. 4969 del 25 luglio 2014*. Available at: https://www.istruzione.it/allegati/2014/Norme_Transitorie_CLIL_Licei_Istituti_Tecnici_Lug2014.pdf. Last access: 17/06/2020.

Murray, G. (2009). "Narrative Inquiry". In: Heigham, J. & Croker, R. A. (Eds.). *Qualitative Research in Applied Linguistics: A Practical Introduction* (pp. 45-65). Basingstoke, UK: Palgrave Macmillan.

Nieto Moreno De Diezmas, E. (2018). "Students, teachers and management teams in bilingual programmes: shared perceptions and areas of improvement". In: *Journal of English Studies* (pp. 277-297), Volume 17, January 2019. (DOI: http://doi.org/10.18172/jes.3564)

Nunan, D. (2014). "Beyond the classroom: a case for out-of-class language learning". In: Thomson, C.K. (Ed.). *Local connections, global visions: National Symposium on Japanese Language Education Proceedings* (pp. 28-38). Sidney, Australia: The Japan Foundation, October 2016. Available at: https://nsjle.org.au/nsjle/media/2014-NSJLE-00-ALL-PROCEEDINGS.pdf. Last access: 14/07/2020.

Oppenheim, A.N. (1992). *Questionnaire Design, Interviewing and Attitude Measurement*. London, UK: Pinter.

Pérez Cañado, M.L. & Raéz Padilla, J. (2015). "Introduction and overview". In: Marsh, D., Pérez Cañado, M.L. & Raéz Padilla, J. (Eds). *CLIL in Action: Voices from the classroom* (pp. 1-13). Newcastle-Upon-Tyne, UK: Cambridge Scholars Publishing.

Piacentini, V., Simões, A.R. & Vieira, R.M. (2019). "Teachers' view of language(s) in (CLIL) Science education: a case-study in Portugal". In: *Problems of Education in the 21st Century* (pp. 636-649), Volume 77, Issue 5, October 2019. (DOI: 10.33225/pec/19.77.636)

Pitura, J. & Terlecka-Pacut, E. (2018). "Action research on the application of technology-assisted urban gaming in language education in a Polish upper-secondary school". In: *Computer Assisted Language Learning* (pp. 734-763), Volume 31, Issue 7, March 2018. (DOI: 10.1080/09588221.2018.1447490)

Richards, J.C. (2014). "The Changing Face of Language Learning: Learning Beyond the Classroom". In: *RELC Journal* (pp. 5-22), Volume 46, Issue 1, April 2015. (DOI: 10.1177/0033688214561621)

Richards, L. (2014). *Handling qualitative data: a practical guide* (3rd ed.). Los Angeles, USA: SAGE Publications.

Rodenhauser, A. & Preisfeld, A. (2013). "Bilingual (German–English) Molecular Biology Courses in an Out-of-School Lab on a University Campus: Cognitive and Affective Evaluation". In: *International Journal of Environmental & Science Education* (pp. 99-110), Volume 10, Issue 1, January 2015. (DOI: 10.12973/ijese.2015.233a)

Rodenhauser, A. & Preisfeld, A. (2018). "Intrinsic motivation in bilingual courses on molecular biology and bionics in an out-of-school laboratory". In: Gericke, N. & Grace, M. (Eds.). *Challenges in Biology Education Research* (pp. 120-134). Eridob Conference, Karlstad, Sweden: University of Karlstad.

Roiha, A. (2019). "Investigating former pupils experiences and perceptions of CLIL in Finland: a retrospective analysis". In: *Nordic Journal of Studies in Educational Policy* (pp. 1-12), Volume N/A. (DOI: 10.1080/20020317.2019.1586514)

Ruiz Gómez, D. (2015). "A Practical Approach to CLIL in L2 Content-based Courses: Methodological Guidelines for the Andalusian Bilingual Classroom". In: Marsh, D., Pérez Cañado, M.L. & Raéz Padilla, J. (Eds*). CLIL in Action: Voices from the classroom* (pp. 14-30). Newcastle-Upon-Tyne, UK: Cambridge Scholars Publishing.

San Isidro-Smith, X. & Lasagabaster (2019). "Monitoring of Teachers Views on Both CLIL and the Development of Pluriliteracies: A Longitudinal Qualitative Study". In: *English Language Teaching* (pp. 1-16), Volume 12, Issue 2, January 2019. (DOI: 10.5539/elt.v12n2p1)

Sasaki, A. (2015). "E-mail tandem language learning". In: Nunan, D. & Richards, J.C. (Eds.). *Language Learning Beyond the Classroom* (pp. 115-126). New York, USA: Routledge

Schiattone, L. (2016). *Dalla Cina alla cucina: a study on the efficacy of the experiential learning with Chinese students*. Unpublished Master Thesis, University Ca' Foscari of Venice, Italy. Available at: http://dspace.unive.it/handle/10579/9956. Last access: 14/07/2020.

Shoemaker, M.K. (1998). "Art is a wonderful place to be: ESL students as museum learners". In: *Art Education* (pp. 40-45), Volume 51, Issue 2, March 1998. Available at: http://thesis1.weebly.com/uploads/8/3/5/5/8355270/art_is_a_wonderful_esl.pdf. Last access: 14/07/2020.

Skehan, P. (1991). "Individual Differences in Second Language Learning". In: *Studies in Second Language Acquisition* (pp. 275-298), Volume 13, Issue 2, June 1991. (DOI: 10.1017/S0272263100009979)

Spiel, K., Haimson, O.L. & Lottridge, D. (2019). "How to do better with gender on surveys: a guide for HCI researchers". In: *Interactions* (pp. 62-65), Volume 26, Issue 4, June 2019. (DOI: 10.1145/3338283)

Stickler, U. & Emke, M. (2011). "LITERALIA: Towards developing intercultural maturity online". In: *Language, Learning and Technology* (pp. 147-168), Volume 15, Issue 1, February 2011

Sundqvist, P. & Sylvén, L.K. (2014). "Language-related computer use: Focus on young L2 English learners in Sweden". In: *ReCALL* (pp. 3-20), Volume 26, Issue 1, January 2014. (DOI: 10.1017/S0958344013000232)

Sundqvist, P. & Sylvén, L.K. (2016). *Extramural English in Teaching and Learning: From Theory and Research to Practice*. London, UK: Palgrave Macmillan.

Sylvén, L.K. (2015). "CLIL and non-CLIL students' beliefs about language". In: *Studies in Second Language Learning and Teaching* (pp. 251-272), Volume 5, Issue 2, November 2015. (DOI: 10.14746/ssllt.2015.5.2.4)

Sylvén, L.K. & Sundqvist, P. (2012). "Gaming as extramural English L2 learning and L2 proficiency among young learners". In: *ReCALL* (pp. 302-321), Volume 24, Issue 3, September 2012. (DOI: 10.1017/S095834401200016X)

Tavakoli, N., Shakeri, N., Ghanbarzadeh T.I.A.U. & Branch A. (2016). "Language Learning Beyond the Classroom". In: *Journal of International Economy and Business (JIEB)* (pp. 153-162), Volume 4, April 2016. Available at: http://www.psp-ltd.com/JIEB_49_4_2016.pdf. Last access: 14/07/2020.

Tedick, D. & Cammarata, L. (2012). "Balancing Content and Language in Instruction: the Experience of Immersion Teachers". In: *Modern Language Journal* (pp. 251-269), Volume 96, Issue 2, June 2012. (DOI: 10.1111/j.1540-4781.2012.01330.x)

Van Marsenille, A. (2015). *Informal Language Learning: The Perspective of Higher Education Students in Brussels. A Case Study*. EdD thesis The Open University. Available at: http://oro.open.ac.uk/44823/. Last access: 06/05/2020.

Wighting, M.J., Nisbet, D.L. & Tindall, E.R. (2005). "Exploring a Summer English Language Camp Experience in China: A Descriptive Case Study". In: The Asian EFL Journal (pp. 85-108), Volume 7, Issue 4, December 2005. Available at: http://citeseerx.ist.psu.edu/viewdoc/summary?doi=10.1.1.626.4613. Last access: 14/07/2020.

Wilson, B.C. (2012). "Making Human Rosetta Stories: Museums and Foreign Language Learning". In: *Theses*, 230. Seton Hall University Press. Available at: https://scholarship.shu.edu/theses/230/. Last access: 09/06/2020.

Wolff, D. (1997). "Content-Based Bilingual Education or Using the Foreign Language as Working Languages in the Classroom". In: Marsh, D. et al. (Eds). *Aspects of Implementing Plurilingual Education: Seminars and Field Notes*. University of Jyväskylä, Finland: Continuing Education Centre.

Young, T.J. (2016). "Questionnaires and Surveys". In: Zhu Hua (Ed.). *Research Methods in Intercultural Communication: A Practical Guide* (pp. 165-180). Oxford, UK: Wiley. (DOI: 10.1002/9781119166283.ch11)

LIST OF APPENDICES

Appendix A: Italian version of the secondary education teachers' questionnaire

---

Il percorso CLIL al Museo: cosa ne pensano i Professori delle Superiori?

SEZIONE A

Questo questionario è rivolto a tutti i docenti che insegnano (o hanno insegnato) nella Scuola secondaria di secondo grado in Italia. Il questionario è stato progettato al fine di capire quali siano le percezioni dei docenti nei confronti dell'esperienza CLIL condotta al museo.

Questo questionario fa parte di un progetto di ricerca per una tesi di laurea magistrale presso l'Università Ca' Foscari di Venezia. La partecipazione al questionario è anonima e volontaria. I dati raccolti verranno trattati rispettando l'anonimato dei partecipanti e non saranno comunicati a terzi. Alcune generalità verranno richieste alla fine del questionario con il solo scopo di potere analizzare con maggiore precisione i dati raccolti e discernere le diverse tipologie di utente all'interno del campione di indagine.

Se possibile, chiedo gentilmente di aiutarmi nella diffusione del questionario attraverso la condivisione con altri docenti che insegnano (o hanno insegnato) nella Scuola secondaria di secondo grado in Italia.

Se ha domande da pormi, può contattarmi al mio indirizzo email.

     Ringrazio sinceramente,

     Lucia Legnaro

     (lucialgnr@gmail.com)

SEZIONE B

1. Nella sua opinione, il Museo può essere uno spazio utile allo studente per integrare l'apprendimento di contenuti non linguistici (per es. Storia dell'arte, Storia, Scienze, etc.) e di una lingua straniera (per es. Inglese, Spagnolo, Francese, etc.)?
   - o Molto
   - o Abbastanza
   - o Poco
   - o Per niente

2. Perché?

   …………………………………………………………………………………………………

   …………………………………………………………………………………………………

   …………………………………………………………………………………………………

3. Conosce la metodologia CLIL?

- o Molto
- o Abbastanza
- o Poco
- o Per niente, non so cosa sia il CLIL **(VADA ALLA SEZIONE I)**

SEZIONE C

4. Utilizza la metodologia CLIL nelle sue lezioni in classe?

- o Molto
- o Abbastanza
- o Poco
- o Per niente

5. Conosce la metodologia CLIL applicata nel contesto dei musei?

- o Molto
- o Abbastanza
- o Poco
- o Per niente, non sapevo ci fossero percorsi CLIL attivi anche nei musei **(VADA ALLA SEZIONE H)**

SEZIONE D

6. Esistono percorsi CLIL attivi nei musei della regione in cui lavora?

- o Sì, ce ne sono
- o No, non ce ne sono **(VADA ALLA SEZIONE F)**
- o Non lo so **(VADA ALLA SEZIONE F)**

SEZIONE E

7. Indichi quali sono i percorsi che conosce nella regione in cui lavora: può bastare il nome del museo dove il percorso CLIL è attivo e la lingua che viene utilizzata in tale percorso.

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

SEZIONE F

8. Nella sua esperienza, quali sono le difficoltà di un insegnante che vuole partecipare con la classe ad un percorso CLIL in un museo? Si può scegliere più di una opzione.

   ☐ Mancanza di informazione: non so se ci siano percorsi CLIL raggiungibili dalla scuola dove lavoro

   ☐ Distanza geografica: non ci sono percorsi CLIL raggiungibili dalla scuola dove lavoro

   ☐ Mancanza di interesse da parte mia

   ☐ Mancanza di interesse da parte dei colleghi: nessuno è disposto ad accompagnarmi

   ☐ Motivi economici: l'uscita didattica è troppo costosa per i miei studenti

   ☐ Mancanza di tempo: faccio fatica a coprire tutto il programma ministeriale e non ho tempo per uscite didattiche

   ☐ Mancanza di significatività: il percorso CLIL non si integra in modo significativo nel curriculum scolastico

   ☐ Preferenza per altre attività culturali: ho preferito scegliere un'altra uscita didattica

   ☐ Altro, …………………………………………………………………………………………

9. A quanti percorsi CLIL ha partecipato all'interno di un museo con le sue classi?

   o 0 **(VADA ALLA SEZIONE H)**

   o Meno di 5

   o Tra 5 e 10

   o Più di 10

   o Altro, …………………………………………………………………………………………

SEZIONE G

10. Indichi in che museo si è svolto il percorso CLIL a cui ha partecipato: può bastare il nome del museo. Se ha partecipato a più percorsi, indichi tutti i percorsi.

   …………………………………………………………………………………………………

   …………………………………………………………………………………………………

   …………………………………………………………………………………………………

11. In che lingua straniera si è svolto il percorso CLIL a cui ha partecipato? Se ha partecipato a più percorsi in lingue diverse, indichi tutte le lingue.

   ☐ Inglese

   ☐ Spagnolo

   ☐ Francese

   ☐ Tedesco

☐ Russo

☐ Altro, ……………………………………………………………………………………

12. Quale disciplina era coinvolta nel percorso CLIL al museo a cui ha partecipato? Se ha partecipato a più percorsi di tipi diversi, indichi tutti i tipi.

☐ Arte

☐ Storia

☐ Scienze

☐ Altro, ……………………………………………………………………………………

13. Che classe (o classi) ha accompagnato al museo per partecipare ai percorsi CLIL? Se ha partecipato a più percorsi con classi diverse, indichi tutte le classi.

☐ Prima

☐ Seconda

☐ Terza

☐ Quarta

☐ Quinta

14. Indichi per quale ragione il percorso CLIL al museo è stato ritenuto adatto proprio per questa classe (o classi).

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

15. In che momento dell'anno scolastico si è svolto il percorso CLIL al museo? Se ha partecipato a più percorsi in momenti diversi, indichi tutti i momenti.

☐ Nella prima metà del primo semestre

☐ Nella seconda metà del primo semestre

☐ Nella prima metà del secondo semestre

☐ Nella seconda metà del secondo semestre

16. Indichi per quale ragione il percorso CLIL al museo è stato svolto in un determinato momento dell'anno scolastico.

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

17. In che modo il percorso CLIL al museo si integrava al curriculum scolastico della classe con cui ha partecipato? Se ha partecipato a più percorsi, indichi tutte le alternative applicabili.

☐ Apprendimento dei contenuti (per es. Storia dell'arte, Storia, Scienze, etc.)

☐ Apprendimento della lingua straniera

☐ Apprendimento integrato dei contenuti e della lingua straniera

☐ Il percorso era slegato dal curriculum scolastico

☐ Altro, ……………………………………………………………………………………

18. Ritiene che il percorso CLIL sia utile per approfondire e integrare le conoscenze pregresse degli studenti?

o Molto

o Abbastanza

o Poco

o Per niente

19. In che modo il percorso CLIL al museo influisce sul processo di apprendimento degli studenti?

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

20. Raccomanderebbe ad un suo collega di partecipare con una classe ad un percorso CLIL in un museo?

o Sì

o Forse

o No

o Non lo so

21. Quale pensa debba essere il ruolo dell'insegnante prima e durante e dopo il percorso CLIL al museo?

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

22. Nella sua opinione, di che strumenti necessita l'insegnante per integrare con successo l'esperienza CLIL al museo nel curriculum scolastico?

....

....

....

23. Come ha gestito le eventuali difficoltà linguistiche che potrebbe aver incontrato durante il percorso CLIL al museo?

☐ Ho chiesto aiuto all'educatore museale che conduceva il percorso CLIL

☐ Ho richiesto la presenza durante il percorso CLIL del mio collega che insegna Lingue

☐ Ho chiesto la collaborazione degli studenti durante il percorso CLIL

☐ Ho gestito le difficoltà linguistiche in modo autonomo

☐ Non ho incontrato difficoltà linguistiche

☐ Altro, ...

24. Quali criticità bisogna tenere in considerazione quando si organizza un percorso CLIL al Museo?

....

....

....

25. Come si potrebbero eventualmente prevenire tali difficoltà?

....

....

....

26. Esprima un giudizio complessivo sulla sua esperienza di un percorso CLIL al museo.
1 = molto negativo, 10 = molto positivo.

0	1	2	3	4	5	6	7	8	9	10

(VADA ALLA SEZIONE I)

SEZIONE H

27. In futuro le piacerebbe sperimentare con le sue classi un percorso CLIL all'interno di un museo?

o Molto

o Abbastanza

o Poco

o Per niente

28. Può scrivere un commento su cosa si aspetterebbe da un percorso CLIL all'interno di un museo, anche senza averlo mai sperimentato in prima persona? Quali sarebbero le sue opinioni e aspettative?

   ....
   ....
   ....

SEZIONE I

29. In che regione italiana lavora?

   - ☐ Abruzzo
   - ☐ Basilicata
   - ☐ Calabria
   - ☐ Campania
   - ☐ Emilia-Romagna
   - ☐ Friuli Venezia Giulia
   - ☐ Lazio
   - ☐ Liguria
   - ☐ Lombardia
   - ☐ Marche
   - ☐ Molise
   - ☐ Piemonte
   - ☐ Puglia
   - ☐ Sardegna
   - ☐ Sicilia
   - ☐ Toscana
   - ☐ Trentino-Alto Adige
   - ☐ Umbria
   - ☐ Valle d'Aosta
   - ☐ Veneto

30. In che Istituto insegna?

   - ☐ Liceo artistico
   - ☐ Liceo classico
   - ☐ Liceo linguistico
   - ☐ Liceo musicale e coreutico
   - ☐ Liceo scientifico

- ☐ Liceo delle scienze umane
- ☐ Istituto tecnico Settore economico
- ☐ Istituto tecnico Settore tecnologico
- ☐ Istituto professionale Settore dei servizi
- ☐ Istituto professionale Settore industria e artigianato
- ☐ Altro, ……………………………………………………………………………

31. Che disciplina insegna?
- ☐ Lingua straniera (per es. Inglese, Francese, Russo, etc.)
- ☐ Materia non linguistica (per es. Italiano, Latino, Matematica, Chimica, Educazione fisica, etc.)

32. Quale è il suo livello di competenza in inglese?
- ☐ Principiante
- ☐ Intermedio
- ☐ Avanzato

33. Conosce delle altre lingue straniere oltre all'inglese?
- ☐ Sì
- ☐ No
- ☐ Altro, ……………………………………………………………………………

34. Quanti anni ha?
- ☐ Tra 21 e 30
- ☐ Tra 31 e 40
- ☐ Tra 41 e 50
- ☐ Tra 51 e 60
- ☐ Più di 61

35. Quanti anni di esperienza nell'insegnamento ha?
- ☐ Meno di 10 anni
- ☐ Tra i 10 e i 19 anni
- ☐ Tra i 20 e i 29 anni
- ☐ 30 anni o più
- ☐ Altro, ……………………………………………………………………………

36. Se c'è altro che vorrebbe scrivere, lo può fare qui.

………………………………………………………………………………………………………

………………………………………………………………………………………………………

………………………………………………………………………………………………………

SEZIONE J

La ringrazio molto per aver condiviso con me il suo tempo e le sue opinioni. Se possibile, le chiedo gentilmente di aiutarmi nella diffusione del mio questionario attraverso la condivisione con i suoi colleghi che insegnano alle Superiori. Se questo argomento le interessa o se ha domande da pormi, può contattarmi al mio indirizzo email personale.

Buona giornata e buon lavoro!

Lucia Legnaro

(lucialgnr@gmail.com)

Appendix B: English translation of the secondary school teachers' questionnaire

The CLIL museum program: what do high school teachers think?

SECTION A

This questionnaire is targeted to all those who work (or worked) as secondary school teachers in Italy. The questionnaire is aimed at understanding what teachers think about the CLIL experience at the museum. This questionnaire is part of a Master's research project conducted by the University Ca' Foscari of Venice. The participation to the survey is voluntary and anonymous. Collected data will be treated respecting anonymity and will not be shared with third parties. Some socio-demographic characteristics will be asked at the end of the questionnaire with the sole purpose of providing background information relevant to interpreting the findings of the survey.

If possible, please, encourage your colleagues and acquaintances to take part in this survey as well. If there are any questions, please do not hesitate to contact me at my email address.

Thank you for your kind participation,

Lucia Legnaro

(lucialgnr@gmail.com)

SECTION B

1. In your opinion, does the Museum represent a valuable environment for the student to integrate the learning of non-linguistic subjects (e.g., Art History, History, Science, etc.) and foreign language (e.g., English, Spanish, French, etc.)?
   o   Very much
   o   Enough
   o   Not particularly
   o   Not at all

2. Why?
   ………………………………………………………………………………………………
   ………………………………………………………………………………………………
   ………………………………………………………………………………………………

3. Are you familiar with the CLIL methodology?
   o   Very much
   o   Enough
   o   Not particularly
   o   Not at all **(GO TO SECTION I)**

SECTION C

4. Do you apply the CLIL methodology during your classes?

- o Very much
- o Enough
- o Not particularly
- o Not at all

5. Are you familiar with the CLIL methodology implemented in the museum context?

- o Very much
- o Enough
- o Not particularly
- o Not at all, I was not informed of the existence of CLIL programmes in the museum context **(GO TO SECTION H)**

SECTION D

6. Are there any CLIL museum programmes in the district where you work?

- o Yes, there are
- o No, there are not **(GO TO SECTION F)**
- o I do not know **(GO TO SECTION F)**

SECTION E

7. Please, list all the programmes that you know of in the district where you work. It is sufficient to write the name of the museum and the language used.

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

SECTION F

8. In your experience, what are the difficulties encountered by a teacher considering participating in a CLIL museum programmes? You can check one or more of the following options.

- ☐ Lack of information: I do not know whether there are CLIL museum programmes available within reach from the school where I work
- ☐ Geographical distance: there are no CLIL museum programmes available within reach from the school where I work
- ☐ Lack of interest on my part
- ☐ Lack of interest on the part of my colleagues: nobody is willing to participate with me
- ☐ Shortage of money: the school-trip is too expensive.

- Shortage of time: I struggle to keep up with the school curriculum, and I do not have time to participate in school trips

- Lack of relevance: the CLIL museum programmes does not fit with the school curriculum in a relevant way

- Preference for other cultural activities: I chose to participate in school trips of another kind

- Other, …………………………………………………………………………………………………

9. How many CLIL museum visits have you taken part in with your students?
- 0 **(GO TO SECTION H)**
- Less than 5
- Between 5 and 10
- More than 10
- Other, …………………………………………………………………………………………

SECTION G

10. Please, specify in which museum the CLIL visit took place. It is sufficient to write the name of the museum. If you participated in more than one programmes, please specify all the museums visited.

……

……

……

11. Which foreign language was used during the CLIL museum visit? If you participated in more than one visit, please specify all the languages used.
- English
- Spanish
- French
- German
- Russian
- Other, …………………………………………………………………………………………

12. Which subject was involved during the CLIL museum visit? If you participated in more than one visit, please check all the applicable alternatives.
- Art History
- History
- Science
- Other, …………………………………………………………………………………………

13. Which high school grade did you participate with to the CLIL museum visit? If you participated in more than one visit, please specify all the applicable alternatives.

- ☐ First year
- ☐ Second year
- ☐ Third year
- ☐ Fourth year
- ☐ Fifth year

14. Please, specify why you thought the CLIL museum visit was suitable for this/these specific grade/grades.

……
……
……

15. At what time of the school year did the museum visit take place? If you participated in more than one programmes in different moments, please check all the applicable alternatives.

- ☐ First half of the first semester
- ☐ Second half of the first semester
- ☐ First half of the second semester
- ☐ Second half of the second semester

16. Please, explain why you chose to organize the CLIL museum visit in that particular time of the school year.

……
……
……

17. Please, indicate in what terms the museum visit related to the curriculum of the participating class. If you took part in more than one programmes, please check all the suitable alternatives.

- ☐ Content learning (e.g., Art History, History, Science, etc.)
- ☐ Foreign language learning
- ☐ Integrated learning of content and foreign language
- ☐ The museum visit was not related to the school curriculum
- ☐ Other, …………………………………………………………………………………………

18. In your opinion, is the CLIL museum visit a valuable opportunity for enhancing and integrating students' prior knowledge?

- o Very much
- o Enough
- o Not particularly
- o Not at all

19. In your opinion, how does the CLIL museum visit influence the students' learning process?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

20. Would you recommend participating in a CLIL museum visit to your colleagues?

- o Yes
- o Maybe
- o No
- o I do not know

21. In your opinion, what is the teacher's role before, during and after the CLIL museum visit?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

22. In your opinion, which tools does a teacher need to integrate the CLIL museum visit into the school curriculum successfully?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

23. In your experience, how did you handle the linguistic difficulties that you might have encountered during the CLIL museum visit?

- ☐ I asked for colla**b**oration to the museum educator
- ☐ I asked for collaboration to my fellow foreign language teacher
- ☐ I asked for collaboration to the students
- ☐ I handled the linguistic difficulties autonomously
- ☐ I did not encounter any linguistic difficulties
- ☐ Other, ……………………………………………………………………………………

24. In your opinion, which critical issues must be kept in mind when organising a CLIL programme at the museum?

....

....

....

25. In your opinion, how could these critical issues be prevented and overcome?

....

....

....

26. Please, express a general feedback about your experience of the CLIL museum visit.

1 = extremely negative, 10 = extremely positive.

0	1	2	3	4	5	6	7	8	9	10

(GO TO SECTION I)

SEZIONE H

27. In future, would you like to experience and participate in a CLIL museum visit with your classes?

- o Very much
- o Enough
- o Not particularly
- o Not at all

28. Please, tell us about your expectations and opinions about CLIL museum visits, even in the case you have no direct experience. What would you expect from a CLIL museum visit?

....

....

....

SEZIONE I

29. In which Italian district do you work?

- ☐ Abruzzo
- ☐ Basilicata

- ☐ Calabria
- ☐ Campania
- ☐ Emilia-Romagna
- ☐ Friuli Venezia Giulia
- ☐ Lazio
- ☐ Liguria
- ☐ Lombardy
- ☐ Marche
- ☐ Molise
- ☐ Piedmont
- ☐ Apulia
- ☐ Sardinia
- ☐ Sicily
- ☐ Tuscany
- ☐ Trentino South Tyrol
- ☐ Umbria
- ☐ Aosta Valley
- ☐ Veneto

30. In which kind of Italian high school do you work?
- ☐ Liceo artistico
- ☐ Liceo classico
- ☐ Liceo linguistico
- ☐ Liceo musicale e coreutico
- ☐ Liceo scientifico
- ☐ Liceo delle scienze umane
- ☐ Istituto tecnico Settore economico
- ☐ Istituto tecnico Settore tecnologico
- ☐ Istituto professionale Settore dei servizi
- ☐ Istituto professionale Settore industria e artigianato
- ☐ Other, ………………………………………………………………………………

31. Which subject do you teach?
- ☐ Foreign language (e.g., English, French, Russian, etc.)
- ☐ Other subject (e.g., Italian, Latin, Maths, Chemistry, Physical Education, etc.)

32. What is your level of proficiency in English?

- ☐ Beginner
- ☐ Intermediate
- ☐ Advanced

33. Do you know other foreign languages apart from English?

- ☐ Yes
- ☐ No
- ☐ Other, ……………………………………………………………………………………

34. How old are you?

- ☐ Between 21 and 30
- ☐ Between 31 and 40
- ☐ Between 41 and 50
- ☐ Between 51 and 60
- ☐ More than 61

35. How many years of experience do you have in the teaching field?

- ☐ Less than 10 years
- ☐ Between 10 and 19 years
- ☐ Between 20 and 29 years
- ☐ 30 years or more
- ☐ Other, ……………………………………………………………………………………

36. If there is anything you would like to add, please feel free to write it here.

………………………………………………………………………………………………
………………………………………………………………………………………………
………………………………………………………………………………………………

SECTION J

Thank you very much for sharing your time and perspectives. Your cooperation is precious for the good outcome of our research. If possible, please, encourage your colleagues and acquaintances to take part in this survey as well. If you are interested in this research or if there are any questions, please, do not hesitate to get in touch.

I wish you a good day,

Lucia Legnaro

(lucialgnr@gmail.com)