Culture through Comparison: Creating Audio-visual Listening Materials for a CLIL Course*

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Abstract

Authentic listening has become a part of CLIL materials, but it can be difficult to find listening materials that perfectly match the language level, length requirements, content, and cultural context of a course. The difficulty of finding appropriate materials online, financial limitations posed by copyright fees, and necessity to produce intellectual work led to the idea of designing videos specifically for a university level CLIL course. This article presents a brief overview of current approaches to creating CLIL materials, gives rationale for recording of CLIL audio-visual materials, and discusses their challenges. It provides an example of audio-visual materials design for listening comprehension taking into consideration educational and cultural contexts, course content, and language learning outcomes of the program. In addition, it discusses advantages and limitations of created audio-visual materials by contrasting them with authentic materials of similar type found on YouTube. According to a pilot survey, language used in recorded CLIL videos is easier to understand than the language used in YouTube videos. The content of CLIL videos is more related to students' life and they experience more positive emotions while watching them. CLIL videos bridge the gap between the concepts studied and a local culture making the learning more meaningful and enjoyable.

Key words: CLIL materials; culture; foreign language; listening; video recordings.

La cultura a través de la comparación: la creación de materiales audiovisuales de escucha para un curso AICLE

Resumen

La escucha de textos auténticos se ha convertido en una parte de los materiales AICLE, pero puede ser difícil encontrar materiales de escucha que coincidan perfectamente con el nivel de lengua, los requisitos en cuanto a longitud, contenido y contexto cultural de un curso específico. La dificultad de encontrar materiales apropiados en línea, las limitaciones financieras impuestas por las tarifas de derechos de autor y la necesidad para producir trabajo intelectual condujeron a la idea de diseñar videos específicamente para un curso AICLE de nivel universitario. Este artículo presenta una breve descripción de los enfoques actuales para la creación de materiales AICLE, fundamenta algunos principios para la grabación de material audiovisual de AICLE y analiza los retos en este proceso. También, proporciona un ejemplo de diseño de materiales audiovisuales para la comprensión auditiva teniendo en cuenta los contextos educativos y culturales, el contenido del curso y los resultados del programa de aprendizaje de la lengua. Además, el artículo analiza las ventajas y restricciones del material audiovisual creado, contrastándolo con materiales auténticos de corte similar que se encuentran en YouTube. Según la encuesta de la fase de pilotaje, el lenguaje utilizado en los videos AICLE grabados es de más fácil comprensión que el lenguaje utilizado en los videos de YouTube. El contenido de los videos AICLE está más relacionado con la vida de los estudiantes, y son ellos quienes reportan experimentar emociones más positivas mientras los ven. El uso de los videos AICLE reduce la brecha entre los conceptos estudiados y la cultura local, lo que gesta un aprendizaje más significativo y agradable.

Palabras clave: materiales AICLE; cultura; lengua extranjera; escucha; grabaciones de audio.

A cultura por meio da comparação: a criação de materiais audiovisuais de escuta para um curso AICLE/CLIL

Resumo

A escuta de textos autênticos se converteu numa parte dos materiais da AICLE/CLIL, mas pode ser difícil encontrar materiais de escuta que coincidam perfeitamente com o nível de língua, os requisitos quanto a longitude, conteúdo e contexto cultural de um curso específico. A dificuldade de encontrar materiais apropriados on-line, as limitações financeiras impostas pelas tarifas de direitos autorais e a necessidade para produzir trabalho intelectual conduziram à ideia de desenhar vídeos especificamente para um curso AICLE/CLIL de nível universitário. Este artigo apresenta uma breve descrição das abordagens atuais para a criação de materiais AICLE/CLIL, fundamenta alguns princípios para a gravação de material audiovisual da AICLE/CLIL e analisa os desafios nesse processo. Também proporciona um exemplo de desenho de materiais audiovisuais para a compreensão auditiva que considerem os contextos educativos e culturais, o conteúdo do curso e os resultados do programa de aprendizagem da língua. Além disso, este artigo analisa as vantagens e as restrições do material audiovisual criado, contrastando-o com materiais autênticos de corte similar, que se encontram no YouTube. De acordo com a enquete da fase piloto, a linguagem utilizada nos vídeos AICLE/CLIL gravados é de mais fácil compreensão do que a utilizada nos vídeos do YouTube. O conteúdo dos vídeos AICLE/CLIL está mais relacionado com a vida dos estudantes e são eles que relatam experimentar emoções mais positivas enquanto os veem. O uso dos vídeos AICLE/CLIL reduz a brecha entre os conceitos estudados e a cultura local, o que gera uma aprendizagem mais significativa e agradável.

Palavras-chave: cultura; escuta; gravações de áudio; língua estrangeira; materiais AICLE/CLIL.

INTRODUCTION

This paper aims to provide a brief theoretical overview of and discussion of practical applications for materials design in CLIL courses, paying special attention to audio-visual materials for listening comprehension. It also illustrates topics in the design of listening materials: the rationale for recording specialized videos for content learning and listening comprehension in a CLIL class, their elaboration process, and types of listening comprehension exercises. Additionally, the paper presents a comparison of data from a pilot survey on students' perceptions of YouTube videos and videos purpose-designed for a CLIL course. Finally, it discusses the respective benefits and challenges of using both types of materials.

CLIL and foreign language learning

Content and Language Integrated Learning (CLIL) emerged as a concept in early 1990s. It is a "dual-focused educational approach in which an additional language is used for the learning of both content *and* language" (Coyle, Hood & Marsh, 2010, p. 1). CLIL differs from traditional language-teaching approaches in being content-driven. However, CLIL uses various language-supportive methodologies to promote both content and language learning. CLIL is developed in diverse educational settings and there is no single CLIL pedagogy (Coyle et al., 2010). Depending on the priority given to either the content-based material or the language taught, there are different terms used for CLIL (Coyle, 2007). A wide range of CLIL courses can be classified in two groups: content-lead ("hard") and language-lead ("soft") CLIL courses (Bentley, 2010). The balance of these components is determined by a context of a specific context of a CLIL course (Coyle et al., 2010).

In order to provide a conceptual base supporting CLIL approach, Coyle (1999, as cited in Coyle, 2007) developed the 4Cs framework: *content*, *communication*, *cognition*, and *culture*. In essence, the 4Cs propose that:

> It is through progression in knowledge, skills and understanding of the content, engagement in associated cognitive processing, interaction in the communicative context, the development of appropriate language knowledge and skills

as well as experiencing a deepening intercultural awareness
that effective CLIL takes place (Coyle, 2007, p.550).

The framework of the 4Cs is intended to help increase students' talking time and reduce teachers' talking time, to include further skills such as reasoning, creative thinking and evaluating. CLIL puts culture at its core and "encourages stronger links with values of community and citizenship" (Bentley, 2010, p. 6).

The literature discussing practical CLIL applications has touched numerous issues: content and language integration (Snow, Met & Genesse, 1989:205, cited in Coyle et al., 2010); dialogical learning for speaking (Wells, 1999); teachers' and students' challenges in CLIL courses (Creese, 2005); promotion of learner's autonomy, usage of multimedia, and collaborative work (Bentley, 2010); teaching grammar in context; vocabulary and grammar choice; authentic materials; collaborative activities promoting active learning and scaffolding; linguistic genre application to reading in CLIL (Coyle et al., 2010). CLIL courses are content-driven, but additional (or foreign) language learning is the key component: it represents communication in the 4Cs framework. The conceptual representation of the Language Triptych ("language *of* learning, language *for* learning and language *through* learning") establishes connections between content objectives and language objectives (Coyle et al., 2010, p. 36). In terms of practical application of CLIL to material design, Coyle et al. (2010) provide a Tool Kit to help design and implement CLIL in the classroom, considering conceptual components of the Language Triptych and the 4Cs. The sub-stages of a CLIL lesson to teach the concepts include "*meeting input*, *processing input* and *producing a response*" (Coyle et al., 2010, p. 96).

Examples of designed material include texts with concepts, diagrams and visual aids, but there has been little discussion of the usage and modification of audio and video materials, though authors do recognize that contentious texts, such as audio and video materials, require more concentration and more developed listening skills. Ball, Kelly, and Clegg (2015) suggest keeping in mind three components that should be present in CLIL tasks: conceptual and procedural, and linguistic. Even though these are tangible and practical elements that can be assessed, they are not easy to

implement in "soft" CLIL classes that have specific language learning outcomes based on skills, especially applied to listening materials. CLIL aims to integrate learning processed instead of fragmenting it into skills (Miller, 2007). Consequently, "soft" CLIL courses need to seek guidance from mainstream pedagogies of foreign language acquisition (e.g. LSP, ESL/EFL, ELT).

The Internet contains immeasurable quantities of first-hand information, and it has been considered as an important source of potential materials for CLIL courses (Coyle et al., 2010).

Why design audio-visual materials specifically for CLIL?

The accessibility of mobile technology and the Internet makes foreign language learning a more active process. For example, students have been involved in digital materials creation and have been developing their language skills through Project-Based Language Learning (Hanson-Smith, & Marzio, 2006). Teachers have been encouraged to search for potential CLIL materials on the Internet, select them, and modify if needed (Coyle et al., 2010).

Video-sharing sites such as YouTube have opened immense opportunities for language teachers in terms of variety of and accessibility to authentic materials that can be used in a CLIL environment. Teachers are motivated to use audio-visual materials coming from reliable sources—such as CNN and the BBC—as well as other online audio-visual materials with authentic language. For instance, Choi (2015) describes the process of creating a video listening comprehension package based on students' preferences in terms of video content, difficulty level, and a preferred accent. Overall, the reviewed literature provides CLIL foreign language teachers with instructions on how to use videos found on the Internet, but does not motivate them to create their own videos, even though there are reasons why they should, especially when they are applying CLIL in tertiary education. The reasons are not obvious at first sight, but they are important in the long run, taking into account current educational trends, a particular disciplinary/educational/curriculum and/or cultural context, copyright fees, and demands for increased intellectual production from university professors.

Current educational approaches have embraced videos as an essential part of modern education, which tightly incorporates technology into

the curriculum and gives preference to a student-centered learning process. Video recording has become acceptable across many disciplines, leading to a development of *flipped learning* pedagogies that integrate video recording/production as essential components (Network, 2014; Sams & Bergmann, 2013). Recently, flipped learning has received a wide support from both practitioners and learners (Fulton, 2012). Another modern pedagogy supporting video design is life-long learning education through MOOCs (massive open online courses). Experience acquired in a MOOC is considered part of teachers' professional development (Garreta-Domingo, Hernández-Leo, Mor, & Sloep, 2015), and the creation of online lecture videos is recognized as one of the most valuable aspects of its alliance with flipped learning (Ziegenfuss, 2016). As for foreign language learning, there are plenty of educational videos explaining grammar, vocabulary or foreign language learning strategies shared on YouTube, but they belong to traditional methods of foreign language instruction. Thus, recent trends in education give CLIL teachers good reasons for follow them, especially to create their own videos that meet the needs of particular educational and cultural circumstances in their courses.

It is not easy to find a video that meets the requirements for listening comprehension in terms of content, language, culture-related appropriateness, complexity, length, and learners' interests and needs. Despite the fact that there is a large number of video clips available on YouTube on many topics, the quantity does not make searching for them easier. In fact, there is too much material. For example, in September 2016, a search for the word 'culture' returned 213 million results; 'Colombian culture' returned 183,000 results. These numbers are constantly growing. The options are so plentiful that teachers would need to spend countless hours trying to locate the right video. When a teacher needs to create a new CLIL course from scratch, as is often the case, the time spent on a given video search is then multiplied by the number of videos required for a course. The search becomes even more difficult if the video is to be part of listening comprehension assessment.

News reports/interviews or clips from different analytical, informational, or educational programs are often used in foreign language classrooms. They are not lengthy, have a predictable vocabulary and structure, can be

searched by area of interest, use standard accents with excellent diction, and match audio and visual requirements. CLIL teachers may use on-line materials without infringing copyright law by following recommendations offered in the work of Talab and Butler (2007), but as technology is not always reliable and the online content can disappear, there is a need to download videos and store them correctly (Jones & Cuthrell, 2011). Copyright fees are not disclosed publicly (by CNN or BBC corporations); they can sometimes be affordable if the materials are used for educational and non-profit purposes, or even waived. It is easier to obtain copyright permissions from individuals than from major news corporations. Another option is using videos registered under Creative Commons licenses, though these too may nevertheless impose legal restrictions (Fiesler, Feuston, & Bruckman, 2015). Hence, the legal usage of videos in the classroom is often restricted by copyright laws or limited by financial constraints even for those institutions that can afford copyright clearance.

Considering that CLIL teachers need to design additional materials and activities to supplement video usage in class, in the long run, using videos from YouTube without copyright clearance does not contribute to teachers' professional development, at least formally, because materials created based on these videos cannot be displayed publicly without copyright permissions. Without permissions to use the original video, the texts, or products that derive from these, such materials cannot be published. Therefore, in the setting of tertiary education, in which university professors are expected to conduct research, publish articles, write student manuals, and perform other academic duties (Guzmán, 2010), designing materials based on YouTube videos becomes a time-consuming task with no tangible end product. In the case that a university professor requires a large number of videos for an entire CLIL course, these materials have to be updated constantly to keep pace with a changing environment, which makes the collection of listening package materials expensive and tedious work.

Furthermore, creating videos for a CLIL class is a way to tailor audio-visual materials to match educational and cultural contexts, providing university professors with an opportunity to align their responsibilities for teaching courses and producing intellectual work.

Challenges for CLIL materials

One of the main difficulties in terms of designing CLIL materials is that, in CLIL, teachers are responsible for finding and evaluating appropriate written and oral texts that contain accurate and relevant information, designing meaningful tasks, and prioritizing content and language goals. CLIL practitioners need to combine the content and language objectives to "select and prioritize *what* will be taught and *how* within the context of their schools and institutions" (Coyle et al., 2010, p. 65) and develop a learning environment that is linguistically accessible while also being cognitively demanding.

There is acceptance of translated materials from L1 curricula and materials coming from native speaker course books, as well as materials written by teachers or downloaded from the Internet (Bentley, 2010). Readily available CLIL or commercial materials are scarce (Coyle et al., 2010; Moore, & Lorenzo, 2007), even though the bank of these materials is growing. Creating CLIL materials is not easy, demanding considerable expertise from teachers (knowledge of content subject, foreign language and key notions of CLIL approach). Moreover, it is time-consuming (Laborda, 2011), especially when teachers have to make their courses from scratch (Morton, 2013) and constantly update them. In Morton's study, 90% of teachers reported that they had to designing all materials for their CLIL courses by themselves. Reviewing designed CLIL materials, Gómez (2015, pp. 18-19) discovered that CLIL is biased towards writing skills, and there is a lack of a systematic approach towards the methodological application of CLIL in the classroom.

Existing materials often require substantial adaption because of the differences between different educational contexts. Some subject areas (e.g. history or arts) are culturally biased (Morton, 2013) and cannot be applied universally. In addition, the requirements for high-quality CLIL materials include a connection between students' lives, community, target learning, and different cultures, while avoiding stereotyping related to factors such as race, ethnicity, socioeconomic status, gender, and age-related stereotyping (Mehisto, 2012). An association should be created between CLIL learners' life experiences and the learning materials: students should be able to "recognize themselves in the materials" (Mehisto, 2012, p. 29).

To conclude, CLIL materials design is intellectually and professionally stimulating, and creating high quality materials can be a demanding project.

Listening skills and audio-visual materials in a CLIL course

CLIL does not provide a set formula for selecting sources or designing materials. It makes teachers responsible for adjusting their courses to particular educational contexts (Coyle et al., 2010, pp. 65-68). CLIL is primarily concerned with content and language integration, leaving the methodology for addressing particular communicative skills, such as listening, out of the discussion. According to Papaja (2013), so far nothing particular has been suggested about how listening skills should be developed in the CLIL environment. Liubinienė (2009) proposed including listening strategies used by effective listeners into CLIL classes in order to develop core comprehension strategies: metacognitive, cognitive, and socio-affective. These strategies come as a by-product of content learning during a relatively long exposure to authentic audio input. According to Coonan (cited in Oddone, 2011), it is the teacher's responsibility to teach the students how to listen and read in a foreign language. In "soft" CLIL courses, teachers need to ensure equal progress of all language skills, including listening skills.

Even though listening is the most used skill in everyday life, speaking has been given preference; listening is often not explicitly taught (Miller, 2003). Analyzing several studies on development of foreign language proficiency, Tschirner (2016) concluded that proficiency levels in interpretative modalities tend to be lower than productive ones. In particular, listening and reading proficiency is lower during the first years of studies. Moreover, it takes longer to attain proficiency in listening than in reading. The results also showed that listening proficiency was lower than reading proficiency at almost all levels and across all languages considered in Tschirner's study, suggesting that there is a need to develop equitable ways to improve listening proficiency in all foreign language courses (Tschirner, 2016). Thus, practitioners of foreign language teaching should complement their CLIL approach with specific listening comprehension strategies.

A proliferation of content-sharing Web sites, such as YouTube, has contributed greatly to the variety of listening materials that can be used in

CLIL classes. Amongst other types of authentic materials that can be found are lectures, interviews, recordings from conferences, news reports, and video blogs. Despite the fact that some researchers are opposed to the use of authentic materials because of their possible cultural bias and/or linguistic complexity, there is a general support for the use of authentic materials in the CLIL classroom, as their benefits overweigh the drawbacks. One such benefit can be an increase in student motivation, as authentic materials can help keep them interested in the topic and expose them to real language use (Al Azri & Al-Rashdi, 2014).

The growing number of studies researching the usage of authentic audio-visual materials in class emphasizes their benefits and effectiveness in improving listening comprehension. Authentic video materials tend to increase students' attentiveness leading to better listening comprehension results (Hamdan, 2015). Kirana (2016) found that audio-visual materials are more effective at improving listening comprehension than standard listening teaching methods, although some earlier studies came to inconclusive results on this issue (Gruba, 1993; Başal, Gülözer, & Demir, 2015). Authentic videos have different influences on the development of listening skills, depending on the students' language level. Kim (2015) concluded that intermediate and advanced proficiency students benefit most from learning with videos, even though students of all proficiency levels (low, intermediate and advanced) found videos interesting and effective.

Videos possess a number of characteristics that can be viewed as beneficial or detrimental. Canning-Wilson's survey (2003) showed that students often use visual clues rather than auditory input to help them comprehend video material. Other authors consider audio-visual materials to be useful for language learners (Wright, 1976:1, as cited in Çakir, 2006), as videos bring a spectrum of communicative situations into the classroom that can contribute to learning about different cultures (Çakir, 2006) and increase familiarity with non-verbal communication clues.

Other works have analyzed the difficulties faced by foreign language learners in understanding L2 audio-visual materials. Ling (2011) reports on strategies utilized by Chinese-speaking learners to comprehend video materials, concluding that there is no difference between the application of verbal and non-verbal strategies for video comprehension. In subsequent

study, Ling (2014) addresses video-comprehension difficulties in terms of the cognitive processing model that students have while viewing an on-line video-based English program. The most common problems reported by learners were fast speech, word recognition, the speaker's paralinguistic features, and reading captions while listening to narration simultaneously. Other problems related to listening comprehension include attention failure (Goh, 2000) and varied accents (Hasan, 2000). Sweller (2005, cited in Ling, 2014) suggested that learners can experience cognitive overload, as video-based materials are rich in providing multiple information. In addition, Rost (2002, cited in Ling, 2014) argued that a lack pragmatic knowledge may result in a misunderstanding of the speaker's intention; there also may be a disconnect between the visual and auditory information in the videos (Cross, 2009).

When choosing audio-visual materials and creating listening comprehension-related tasks for a CLIL class, in addition to a new and cognitively challenging content, there are multiple factors that need to be taken into account. Liubinienė (2009), Papaja (2013), and Vilkancienė (2011) identify the various requirements for audio-visual listening comprehension materials, including:

- authenticity of the tasks and materials;
- background knowledge of the topic;
- complexity of language structures;
- concentration of student's periods and length of the video;
- dialects or foreign accents;
- speech rate;
- vocabulary;
- comprehension from a single hearing;
- response immediately after the message.

In addition, the quality of the sound, as well as the relative of volume of voices and background noise have to be taken into account. Not all videos with relevant content match the requirements for appropriate listening comprehension materials for second language learners.

Researchers in the field of listening comprehension highlight the importance of following an appropriate of pre-, while- and post-pedagogical cycle of listening instruction (Vandergrift, 2003a; Vandergrift, 2003b; Kra-

jka, 2006; Cross, 2009); incorporation of bottom-up activities (Siegel & Siegel, 2015); teaching metacognitive listening strategies (Kurita, 2012; An & Shi, 2013; Zarrabi, 2016); using metacognitive activities in classroom (Goh, 2014; Elk, 2014); and applying different techniques for listening comprehension using videos (Shahani & Tahriri, 2015). Other suggestions for teachers who use audio-visual materials that can be applied to a CLIL context include the following:

- Authentic videos should be carefully chosen to minimize difficulties with language comprehension and interest in content (Kim, 2015);
- Segments of videos should be broken down to work on micro- and macro-listening skills (Canning-Wilson, 2003);
- More demanding tasks should be avoided, at first (Oddone, 2011).

Additionally, teachers need to develop lesson plans, glossaries, and other supplementary materials to facilitate learning and enhance students' listening comprehension skills.

In conclusion, creating and using the listening audio-visual materials that contribute to listening comprehension and content-learning in a CLIL context are complex tasks that require expertise, skills, and substantial time investment from teachers.

METHOD

Design of a video for a CLIL course

This part of the paper discusses the process of producing a video recording for a CLIL class, as well as factors were taken into consideration before, during, and after the recording process. It provides examples of such videos, and the designed materials that accompanied them.

The idea to create videos for a course emerged because of two aforementioned factors: the difficulty of finding appropriate audio-visual materials that meet very specific requirements, and the need for professional growth. As the result of this project, a YouTube playlist *Cultures and Societies* was created, consisting of 30 videos recorded for a CLIL course, available on YouTube under Creative Commons license (Zhyrun, 2015). These videos are being used for learning cultural content, as well as for listening

comprehension and assessment. All the videos are complemented with a vocabulary list of unfamiliar words, listening comprehension exercises, and discussion questions intended to develop the topics further. The videos are embedded into a larger course structure that includes reading materials and writing tasks.

Educational context

International Relations English V (IRE5, "Cultures and Societies") is a "soft" CLIL, university-level course; that is, it is a language course with specific language-oriented learning outcomes that is taught through a discipline. Learning outcomes for listening and content in the course state that learners should learn to:

- Analyze, question, and evaluate (make inferences, draw conclusions, and form opinions from) audiovisual materials;
- Compare cultures in terms of gender, power, and economy.

The IRE5 course is the first CLIL course among 4 courses being offered at the same institution that are mandatory for all International Relations students, as they are a part of the International Relations undergraduate program curriculum. The IRE5 course is designed for students in the 5th semester, for which they earn three (or two) academic credits. Even though the target population is 5th-semester students, it is up to students to decide when to enroll in the course, and there is usually a variety of students in terms of age and level of education (from 16 to 25 years old, and from the 1st through 9th semesters).

Students are expected to be at B1.3 level of English, according to CEFR (Common European Framework of Reference) classification, but the level of students in terms of language proficiency also varies, from A2 to B2 levels. Students are either placed at a given level according to the results of a proficiency test or they are continuing their education having passed a previous IRE4 course, which is an English-language course with a textbook and a minimum emphasis on content.

Course content

The IRE5course content takes its roots from intercultural communication and anthropology, analyzing culture as a factor that may cause division

of society and exclusion of certain cultural and gender groups from power circles. The course is divided in several modules that include materials discussing the concepts shown in Table 1.

Table 1. Concepts studied in IRE5 course

Course Modules	Key concepts
Introduction to culture	Culture; symbol; hero; superstition; myth; ritual; subculture; cultural values; cultural norm; social class; ethnic group; cultural identity; religion; Hofstede cultural dimensions; perception and culture; time perception; high/low context culture; concept of face; religion.
Culture, Power and Economy	Power; official language; minority languages; inclusion /exclusion; elite; dominant minority; cultural values in IR.
Culture and Women	Human Development Index; gender empowerment index; life expectancy; education; women empowerment; violence; political participation; dowry; labor force; female mutilation; poverty line; arranged marriage; microfinance.

Format

Videos for the IRE5 course are recorded in the form of interviews, but without the visible participation of an interviewer. The majority of the videos provide answers to written questions on the topics studied in the IRE5 course and represent a monologue on these themes. The information provided through the videos exemplifies the concepts under study and expresses personal interpretations and understandings of the issues, rather than strictly factual academic information.

Participants and countries

The participants in the interview videos are foreigners (university professors and exchange students) who accepted invitations to participate in the project. They were provided with a list of questions for discussion, informed (both orally and in writing via email) about the principal objectives of these interviews, and given a link where they could see edited videos. During three days in May 2015, 15 people from 7 countries were interviewed: 9 were from the United States; others were from Finland, South

Korea, United Kingdom, Brazil, Denmark, and Poland. Participants could choose to answer any number of questions.

Video recording and editing

Videos were recorded with the help of CEDU (Centro para la Excelencia Docente Uninorte) within the program "Digital Educative Materials". After recording, a teacher listened to the interviews and made a plan to assemble them into finalized videos, based on common themes in the answers, as shown in Table 2.

Table 2. Example of video editing

No	Title of a ready-made video	Recorded video files	Time in the videos	Duration of an edited video	Topic and concepts	Name/ Country of the person
Culture and Perception						
1	Culture and Perception (6)	00005	0:13-4:58	4:45	1. Collectivistic culture vs individualistic culture Perception, comparison between Colombian culture and the country of origin.	

The CEDU team edited the recordings, assembled them into suggested chunks, and added music, titles, and participants' names. In addition to the themes, the lengths of the videos were important. The final videos are between 3 and 10 minutes long. Some further editing was necessary after piloting videos in class: changes in the titles, lengths, and sequencing within the course.

Materials design

Listening comprehension materials that accompany CLIL videos formed an indispensable part of this project, as the objectives of the IRE5 course were twofold: learning both the relevant content and the foreign language.

CEFR mini-skills descriptors (North, 2014, pp.193-194) were taken into account while creating listening comprehension materials. The pre-listening activities usually connected to the text or topic under discussion. This is when students familiarized themselves with key content concepts. Thus, most pre-listening activities did not relate directly to the listening, as the content came from other sources. Pre-listening activities included a review of unknown vocabulary that was to be used in the video and prediction activities. The while-listening activities aimed at developing the course's learning outcome goals and included exercises in answering True/False statements; multiple choice questions; choosing, matching and completing information; correcting errors; and note taking (see Appendix B). Almost all exercises supported one-time listening, with a few exceptions. After piloting the materials with students, transcripts were added to 10 videos that were found to be problematic due to the speaker's accent, speed, the complexity of the topic, or the quantity of details provided by the speaker.

RESULTS

This section of the paper compared students' reported perceptions after watching both types of videos: those designed specifically for a CLIL course, and others found on YouTube with similar content, format, and length. It is emphasized that the data discussed in this section is drawn from a preliminary pilot survey of student views on the design of audio-visual materials for CLIL, and more in-depth research on this and related topics is intended for the future.

Summary of students' perceptions

The data provided below comes from a preliminary pilot study that consisted of a small-scale, self-reported online survey implemented through Google Docs (https://docs.google.com/). The data was collected to support the design of audio-visual CLIL materials presented at the 6th Biennial CLIL Symposium, held at the Universidad del Norte in Barranquilla, Colombia, 9-10 September 2016. It describes the perceptions and attitudes of participating students from the IRE5 course (n=15) after their listening to both purpose-produced CLIL videos and other videos of similar content, format, and length

drawn from YouTube. The YouTube videos form part of the IRE5 course and were carefully selected for content and language learning in a CLIL course.

The survey contained 11 questions about students' attitudes towards the content and language of the videos (see Appendix A). The provided information includes data reported on 6 videos: 3 designed for a CLIL class, and 3 sourced from YouTube on similar topics and in a similar format. Surveys were anonymous, only asking information about participants' ages and genders. There were 15 students who participated in the survey, aged between 16 and 21 years, 25% male and 75% female. The surveys were completed immediately after they had viewed the videos.

Table 3. Survey data comparing students' perception and attitudes toward videos

Content of the video reflects the topic studied in class							
	CLIL %			YouTube %			
	1	2	3	Av.	1	2	3	Av
Strongly agree	46,2	62,5	50	52,9	33,3	63,6	44,4	47,1
Agree	53,8	37,5	50	47,1	66,7	27,3	44,4	46,1
Neither agree or disagree	0	0	0	0	0	9,1	11,1	6,7
Content of the video relates to international relations studies/professional needs of IR students							
	CLIL %			YouTube %			
Strongly agree	30,8	62,5	33,3	42,2	33,3	54,5	44,4	44
Agree	69,2	37,5	66,7	57,8	66,7	36,4	55,6	52,9
Neither agree or disagree	0	0	0	0	0	9,1	0	3
The content of the video is related to Colombian culture							
	CLIL %			YouTube %			
Strongly agree	15,4	75	33,3	41,2	16,7	36,4	22,2	25
Agree	15,8	25	66,7	35,8	58,3	36,4	33,3	43
Neither agree or disagree	23,1	0	0	8	8,3	18,2	22,2	16
Disagree	7,7	0	0	2,6	16,7	9,1	11,1	12
Strongly disagree	0	0	0	0	0	0	11,1	3,7
The content of the video is new, interesting and engaging							
	CLIL %			YouTube %			
Strongly agree	23,1	75	33,3	43,8	33,3	45,5	44,4	41,1
Agree	61,5	25	66,7	51,1	50	36,4	44,4	43,6
Neither agree or disagree	15,4	0	0	5,1	16,7	9,1	11,1	12,3
Disagree	0	0	0	0	0	9,1	0	3

Information in the video motivates me to express my opinion about it and participate in discussion							
	CLIL %			YouTube %			
Strongly agree	7,7	62,5	33,3	35	33,3	45,5	44,4	41
Agree	76,9	37,5	50	55	58,3	36,4	44,4	46
Neither agree or disagree	15,4	0	16,7	11	8,3	9,1	11,1	9,5
Disagree	0	0	0	0	0	9,1	0	9,5
I identify myself with the information from the video							
	CLIL %			YouTube %			
Strongly agree	7,7	50	33,3	30	16,7	45,5	33,3	31,8
Agree	61,5	50	50	53,8	58,3	36,4	33,3	42,6
Neither agree or disagree	30,8	0	16,7	16	25	18,2	22,2	22
Disagree	0	0	0	0	0	0	11,1	11
When I watch this video my emotions are mostly:							
	CLIL %			YouTube %			
Positive	38,5	87,5	33,3	53	41,7	18,2	33,3	31
Neutral	61,5	12,5	66,7	47	58,3	72,7	55,6	62
Negative	0	0	0	0	0	9,1	11,1	10
Language used in the video in general is:							
	CLIL %			YouTube %			
Difficult to understand	7,7	0	0	2,6	8,3	0	11,1	6,5
Challenging, but of moderate difficulty	30,8	0	16,7	16	50	63,4	33,3	40
Easy and very comprehensible	61,5	100	83,3	82	41,7	63,6	55,6	53,6

According to the survey data, students perceived that both types of videos were connected to their major and the topics studied in the course. The designed CLIL videos were perceived as more connected to Colombian culture, whereas videos drawn from YouTube were perceived to discuss concepts in a broader international context; this was in fact the designed intent. There was little difference between the purpose-designed and You-Tube-sourced videos in terms of participants' perceptions of their novelty and engagingness, though a greater number of students considered the CLIL videos to be more interesting and, in fact, students were more prone to have opinion about the purpose-designed videos. On average, students experienced more positive emotions when they watched the purpose-designed CLIL videos. Participants also found the language in the CLIL videos easier to understand than that of the YouTube-sourced videos.

DISCUSSION

Advantages and limitations of CLIL videos

The content of the purpose-designed CLIL videos generally related to Colombian culture, particularly to the Caribbean region, and reflected subjective opinions on possibly controversial topics. For this reason, these videos cannot be applied universally, even within the same country. The content is not academic, as the interviewees were not necessarily experts in the topics. Thus, there is a need for complementary learning materials that come from more reliable academic sources. Using new, up-to-date academic sources may help teach students to compare and contrast information and generate critical discussion about differences between individual perceptions and objective facts. Web-sharing sites, such as YouTube, may have more materials with experts' opinion on variety of topics, which can help complement the course with more scholarly content.

Even though much of the video content is of a less (or non-)academic nature, the language requirements match students' language proficiency level and complement the content requirements of the course. According to the CEFR listening micro-skills descriptor (North, 2014), students at the B1+ level should be able to understand interviews on familiar topics with relatively slow and clear delivery. Thus, the format of the audio-visual materials used in this study was appropriate for the language level of the participating students.

One of the other benefits of the video format that recorded audio-visual materials can be used either with or without the visuals (i.e. a video's audio component can be on its own). This approach can be useful for teachers who wish to assess auditory input without accompanying visual clues. Of course, some CLIL videos can provide important socio-cultural information about the speaker; for example, when a participant speaks about his/her cultural identity or expresses experiences connected to racial discrimination, it can be important for learners to see the speaker to better understand their context. Nevertheless, in many cases, a visual component is not necessary; the audio input alone can be enough to comprehend the message.

A summary of advantages and limitations of both kinds of materials is provided in Table 4.

**Table 4. Comparison between designed CLIL
videos and YouTube videos**

CLIL video	YouTube video
More local, connect with the students, encouraging them to participate, but limited in use; Language is easier: Empower students with lower listening comprehension skills; Match content and language course requirements; Subjective, but may enhance critical thinking skills; Designed materials are intellectual property.	More universal, but students have neutral feelings and less willing to express their opinions; Language is more difficult: It is more suited for advanced students; It may be challenging to find a perfect video for the course in terms of content and language; Maybe more academic, thought it depends on a selected video; Permissions or payment for copyright fees are needed.

Of course, the design of effective audio-visual materials for listening can be only a part of a CLIL course's success. Other factors, such as materials selection, task design, and the integration of content and language goals are also important for CLIL courses. Yet, in summary, CLIL videos may be necessary in some contexts and can provide an important link between the content and language for lower-level language learners, whereas more academic YouTube videos can be used as an extension to provide more challenging content and language.

CONCLUSIONS

The 4Cs and the Language Triptych provide a theoretical framework to help design a CLIL course that promote both content and language learning. In CLIL courses, a variety of methodologies can be used to achieve the dual-focused learning objectives. Nevertheless, because the CLIL approach does not make use of a single methodology, and CLIL courses differ in different cultural and educational settings, materials design presents a challenge for CLIL practitioners.

Listening is the most used skill in daily life, and even though it is the most difficult skill to develop (Tschirner, 2016), it is not often explicitly taught in CLIL courses. Coyle et al. (2010) state that "language learning as part of a CLIL curriculum results from a more peripheral attentional focus",

(p. 90). That is why is it important to design tasks carefully to assure language development through the content (Coyle et al., 2010).

Audio-visual materials are more challenging to find and adapt than are written texts because of both their nature and the multiple requirements for second language learning. Listening comprehension tasks are more time-consuming to design, and videos are costly to purchase. These difficulties, the complex language needs of foreign language learners in "soft" CLIL courses, as well as new trends in education, give us reason to view video creation as a vital part of CLIL pedagogy and as playing a role in promoting a more active stance from CLIL teachers.

The results of the small-scale survey presented in this paper show that students experience positive emotions while watching CLIL videos that have been purposefully defined in accordance with the principles exemplified through the 4Cs framework and Language Triptych (Coyle et al., 2010). They also perceive the language used in these purpose-designed CLIL videos as easier to understand than that typically used in YouTube-sourced videos. Further, more in-depth research should reveal more about the design and implementation of videos for CLIL-based pedagogies in terms of connecting the concepts of learning and listening comprehension development with affective factors such as motivation.

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APPENDIX A

Survey questions

      1. Gender: M/F

      2. Age:

      3. Teacher's name:

	Strongly agree	Agree	Neither agree or disagree	Disagree	Strongly disagree	I don´t know
4. Content of the video reflects the topic studied in class						
5. Content of the video relates to International Relations studies/professional needs of IR students						
6. The content of the video is related to Colombian culture						
7. The content of the video is new, interesting and engaging						
8 Information in the video motivates me to express my opinion about it and participate in discussion.						
9. I identify myself with the information from the video.						

10. When I watch this video my emotions are mostly	Positive	Neutral	Negative	Other

11. Language used in the video in general is:	Difficult to understand	Challenging, but of moderate difficulty	Easy and very comprehensible

APPENDIX B

Example of materials for a CLIL class

      Exercise 1. Read the proverbs from different cultures and discuss their meaning. What can you say about these cultures? What is more or less important in the relationships between people of those cultures? What values do these proverbs reflect?

Exercise 4. Research on Colombian and your personal values and complete the table with findings. Discuss them in a group.

Colombian cultural values	Your personal values

- Did you write the same cultural values? How are they similar/different?
- Are your personal values the same as your cultural values?
- Do you have any personal value that contradicts the cultural value?

Exercise 5. Read the text and answer the questions.

1. How do cultures differ in terms of their values towards nature, destiny and time? Provide examples from the text.
2. What does Karma mean in Indian culture? How can it affect behavior of people in society?
3. What society is more traditional: the future, present or past-oriented?

Exercise 7. Listen to the interview and check items the speaker mentions:

> **Video 8:** Time perception (1) (6:05 min)
> **Content:** time perception and interpretation in the US and Colombia;

_____ Different expectations about punctuality

_____ Problems understanding local social norms

_____ Positive emotions while waiting for people

_____ New encounters and unexpected results

_____ Similarities of cultural time concepts

_____ Different time interpretation because of language

Exercise 10. Write a paragraph (150 words) describing cultural values, attitudes towards destiny and nature, and time perception across different cultures.