

HANDBOOK
English version for translation



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

This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

HANDBOOK

CONTENT AND LANGUAGE INTEGRATED LEARNING INSPIRED BY DRAMA PEDAGOGY

SHORT VERSION

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Preface

PlayingCLIL: Aims and objectives

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

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

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

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

PART 1

1. Principles of Content and Language Integrated Learning

1.1. What is CLIL?

CLIL (Content and Language Integrated Learning) is an educational approach which consists in teaching the content of a subject and a foreign language simultaneously. This duality provides different opportunities regarding the balance given to both content and language in a CLIL lesson. The scope in which these possibilities are developed moves from an extreme in which the emphasis put on content is higher than on language (strong approach), to the other extreme where the emphasis relies more on language than on content (weak approach).

However, the crucial point is not the priority of content over language or vice versa, but rather how both are organised and related. In terms of teaching language, CLIL teachers have to build in the foreign language the kind of language learners need to be able to access subject-specific ideas, notions, concepts, and to understand the subject-specific procedures to create knowledge and to use the kind of discourse specific for the subject. Thus, the way CLIL is seen has shifted from learning 'Content and Language' to 'Integrated Learning'.

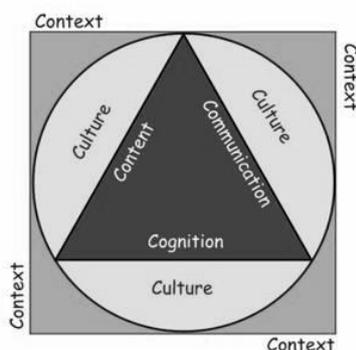
1.2. Learning is an active process of making sense

In playingCLIL we understand learning as an active mental process of making sense of the world. This process, which is constantly evolving and is open-ended, is conducted while we learn for ourselves with the purpose of understanding and giving meaning to experience. It can resemble the construction of a house, where we need different components to build it, bringing them into a functional relation to each other. Moreover, along the process we may start again and repeat the methods, and experience tells us that we must follow some steps. Going back to the metaphor of the house, learning will show us that the foundation is built before the ground- and upper-floor, and the roof is put on last.

In this process, learners need to be involved, as learning can occur if they take part in meaningful interaction with others. Therefore, the task for CLIL teachers is to enable learners to become engaged in meaningful interaction in a foreign language regarding topics and problems posed by the curriculum of the subject.

1.3. The fundamental principles of CLIL

There are some fundamental principles in CLIL which we think of as pillars that support our understanding of this approach. On the one hand, Coyle et al. (2010) present a framework formed by what they consider the four main components of CLIL: content (subject matter), communication (language learning and using), cognition (thinking processes) and culture (intercultural understanding and global citizenship).



The 4 Cs Framework by Coyle et al. (2010)

These four elements are tightly intertwined and appear in specific context. Learning the content contributes to language development (Gajo, 2007), unless the content is both unfamiliar and difficult to the learner, in which case the influence can be negative. Content learning also involves the development of thinking skills, both high order (HOTS) and low order (LOTS) thinking skills (Krathwohl, 2002). Likewise, being CLIL a method which aims at developing people's subject-related literacies by introducing them to the discourse of subjects and their typical ways of creating knowledge – albeit in a foreign language –, also has a societal and cultural dimension. Addressing this dimension should finally be a given of each CLIL pedagogy.

Regarding communication, we can distinguish three different types of language which come into play when we develop a CLIL lesson: The language of learning is the type of language that learners have to acquire in order to be able to access the content of the subject. The language for learning is the language that learners will need to use during the lessons, so that they can do the activities efficiently. The language through learning is the new language that we acquire through the new knowledge that we learn (Mohan and van Naerssen, 1997).

CLIL teachers need to balance cognitive and linguistic demands, so that the learning of both content and language may be effective. Learners have to be cognitively and linguistically challenged, and for this we will make use of scaffolds which will support the learning process. These scaffolds are designed to provide enough support for learners to succeed in a task in which they would not succeed without a scaffold. Scaffolds can be used when learners are ready for a new challenge but not yet able to master its complexity independently.

When providing scaffolding, teachers characteristically aim for handing over the performance on a given task to the learners, as their skills at problem solving are growing. What is important for CLIL teachers is involving learners in subject-related activities in a meaningful way, through the medium of a language in which the learners are not fully proficient. Therefore, there are three dimensions which need to be supported through scaffolding: language, content and interaction (Bonnet, 2007). Learners' abilities for interaction are a factor which must be taken into account in the CLIL approach. Interaction is a field of competence which is often not sufficiently highlighted in CLIL-methodology handbooks, and which we believe playingCLIL addresses in a way which is rather unique.

2. Practical considerations and how to play

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

Mantra

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

Define your space

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

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

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

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

Introduce your Activity

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

Model

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

Play

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

Review, refine, repeat and eliminate

When you have played a round of a game you may share or refer to learning expectations, asking players to evaluate or elaborate in a further round of play. Playing a game once introduces the players to a new set of rules. When they have the opportunity to play again they will be more skillful. It is worthwhile to repeat a **playingCLIL** game many times with different language and content generating new learning experience for the players.

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

PART 2: PlayingCLIL games

In this section you will find five of the games that have been adapted for the CLIL classroom. Each one comes with a grid that contains some general characteristics and requirements which need to be taken into account before the game is played.

Explaining the grid

- Age:** This is a minimum recommendation Please bear in mind that almost all of our games are played by native speaking adults. They are neither too easy linguistically, nor too childish in their playfulness.
- Language level:** Minimum requirement using the European framework.
- Time:** Minimum time needed expressed in minutes. Allow for all players to have a turn and preparation where required.
- Space:** We can perform the game in a delimited area of the classroom (stage). Pairs or clusters can play without moving the furniture (classroom). Some games are best played outdoors or in a sports hall (open space).
- Content and Language:** Our CLIL value. Related to learning objectives and applicable to both language and subject content.

Alphabet islands

Introduction	A game that gets players moving around the classroom while having to form instant opinions. It encourages mind and body coordination.				
Age	5+	Level	A1	Time	5-10 min
Space	Open space				
Content and language	When the game is played based on preferences, players have to be creative in their justification of their answer. In the variation of the game where there is only one acceptable answer, players need to quickly remember and apply their knowledge of the content so as to get to their island fast.				

Getting ready

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

take another form of sea-bound transport. On an established signal players are to make their way to the island of their choice. If they find themselves alone on an island then they should reach out and form a bridge to another island with inhabitants! No one should be alone on an island as the whole point is the conversation to take place.

Playing

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

PlayingCLIL examples

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

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

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

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

Threesomes

Introduction	Players in a circle can sharpen their creative associative abilities with this simple activity. The game can also be used to activate players' existing knowledge of a specific topic or field. The level of difficulty can be modified by the choice and scope of the topic (from everyday objects to abstract concepts or complex systems).				
Age	5+	Level	A1	Time	5-10 min
Space	Open space				
Content and language	Players need to remember terms associated with a specific concept and use their bodies to create a matching representation. They are initially expected to use simple copulative sentences, although more complex structures may occur if players are asked to justify their pose. Emphasis could also be placed on the pronunciation of content-related terms.				

Getting ready

The teacher explains that threesomes are a collection of three loosely related things.

All players stand in a circle.

Players must say who/what they are and mime it (freeze).

After Player 1 steps into the circle, stating what they are and representing that thing, Player 2 adds something related and Player 3 finishes the sequence.

The teacher should model this.

Playing

Example

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

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

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

Variation I: Player 1 leaves the scene taking one of the other players with him/her. The remaining player becomes the starting point of new chain of associations.

Variation II:

a) The group stays with one topic but each element can only be used once. Players can be asked to come up with as many relevant associations as possible within a given time-limit.

b) Two groups standing in a circle each compete against each other; the teacher nominates the topic.

Variation III: After each round, players can be asked to explain their addition to the threesome.

PlayingCLIL examples

Subject: History

Topic: Sixteenth century

Player 1: — *I am the Printing Press.*

Player 2: — *I am the Bible.*

Player 3: — *I am William Caxton.*

Subject: Biology

Topic: Food Chain

Player 1: — *I am a worm.*

Player 2: — *I am a bird.*

Player 3: — *I am a cat.*

Famous film freeze frames and historic moments freeze frames

Introduction	This activity requires players to sequence a series of events and to identify key actions and how they are linked. It involves planning, discussion and performance. The audience can become active by describing freeze frames and hypothesising about what they depict				
Age	12+	Level	B1	Time	30 min
Space	Stage				
Content and language	Players need to remember events or processes and apply their knowledge of the context to the creation of their frames. During preparation, they have to interact and agree on the best way to represent the scenes. Observers need to analyse the representation in order to guess the concept behind the frames				

Getting ready

The teacher explains that the task is to represent an event in History or Cinema in a limited number of connecting freeze frames.

Players form groups of 5 or 6.

The teacher may provide topic cards for the groups. Groups are not to reveal the subject of their task.

Playing

In the classic version of the game, players select a famous movie. It is not necessary that everyone in the group has seen it.

From the movie they must select four of the most emblematic scenes.

In their group they must recreate these scenes as freeze frames. Everyone must be in every scene. Players can play objects, chairs, tables, trees, etc. They do not talk.

When the four freeze frames have been rehearsed the group is asked to present the frames in front of the wider group.

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

The teacher may then wish to ask the players to take positions again to explain each scene to the wider group.

PlayingCLIL examples

Subject: History/Politics

Topic: The fall of the Berlin Wall in November 1989

Freeze frame 1: Monday-demonstrations

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

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

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

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

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

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

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

Press conference

Introduction	A highly motivating and creative game, which enhances deduction and reasoning, and provides an excellent activity to practise questions and answers.				
Age	12+	Level	B1	Time	10-30 min
Space	Stage				
Content and language	The journalists will have to remember facts about the character chosen and create questions providing useful hints for the interviewee to analyse and guess his or her identity. It is a good activity for the practice of intonation and grammatical features of questions.				

Getting ready

Player 1 is asked to leave the room. Before they leave they are told that on return they will find themselves in a press conference facing a barrage of questions which they must answer until they can discover who or what they are.

The group in the room chooses an identity for the player who has left. They will be journalists and their questions and attitude should provide indications as to who the mystery guest might be.

The teacher guides the group toward the type of questions they could ask which could help reveal the hidden identity without directly stating it.

Playing

Player 1 enters the room and the group will really play journalist characters, identifying the media outlet they represent. They can take photographs and jostle to ask the next question.

Player 1 will answer each question posed by the journalists and through this process they will try to guess their identity. Game ends when the player guesses who they are.

PlayingCLIL examples

Subject: History

Topic: Historical figures

For example if player 1 is Alexander the Great, the group could ask him to strike a pose and comment on how he looks like his statue or ask him if he always knew he was going to be great, etc.

It can also be developed with non-human figures.

Subject: Geography

Topic: Africa

If player 1 is the river Nile, questions could be: How do you feel about all your crocodiles? Do you never get tired of carrying all the tourists? Are you really longer than the Amazon?

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

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

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

No, you can't take me!

Introduction	An activity in which players represent components of a system or parts of a process and need to describe their function and stress their importance.				
Age	12+	Level	B1	Time	30 min
Space	Stage				
Content and language	During the teamwork players will interact and give reasons. As we move into a more complex discourse we can allow the use of subordinate clauses (so that, in order to, because...). At a less advanced level learners can practise the present tense giving general statements about the function and characteristics of the entity.				

Getting ready

Break the class into teams; each team is given a challenge to represent a process, an event or a place; part of the challenge is to establish relationships, order and status.

The team must identify the components, parts or conditions, which make up the system or sequence.

Players in the team then take on the role of one of the components and practise being that thing in an order agreed on by the team, physically connecting to visually represent the whole.

Players must think and discuss in their team why their component is not only important but also indispensable to the integrity or functioning of the whole. How and why they connect to the people they touch and their contribution to the overall entity.

In their discussion, teams should consider to ask themselves what would happen if component parts were not there.

When playing starts teams should not state what they are, nor name the individual components.

Playing

The teacher or a member of another team takes the role of developer or virus and attempts to remove one of the components-

When challenged, each player replies, "No, you can't take me!"

"Why not?" The player answers, without mentioning the name of their object, in this form: "If you take me away..." followed by something that would go wrong without the object.

Once all the players have had their say, the audience tries to guess what the subject of the challenge is, and which component each player represents.

With advanced players dialogue can be opened as to whether the reasons to not be taken away are compelling. The audience can vote to take away an unconvincing part.

PlayingCLIL examples

Subject: Biology

Topic: The digestive system

1st scene: The teacher forms teams and sets the task.

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

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

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

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

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

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

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Annex

Language levels according to the Common European Reference for Languages

Proficient User	C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
	C1	Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.
Independent User	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
Basic User	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

Table 1: Common Reference Levels: global scale