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An analysis of textbook materials for the integrated teaching of History and English in Secondary Education

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Abstract

The importance of CLIL and the great interest around it can be understood by the new demands in education and the changing social and economic forces that affect the use of languages in applied contexts today. The TFM here presented intends to establish the key elements of CLIL methodology, reviewing the theoretical and methodological frameworks informing CLIL methodology in order to identify its basic characteristics for all material designs to fulfill.

The main aim of this paper is to examine to what extent they are applied in a text-book for History used in CLIL- learning today in a 2nd year of Compulsory Secondary Education course. For that, a list of ten criteria has been developed to be used as a relevant tool for teachers when choosing a potentially effective CLIL textbook for their classes. They will follow the guidelines of two existing CLIL models in terms of SLA and content support. Finally, possible niches for improvement will tried to be detected, always in order to increase students' interest for the subject and to help their content and language learning.

Key words: *CLIL, criteria for analysis, content, Compulsory Secondary Education, History.*

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1. INTRODUCTION: PURPOSE AND OBJECTIVES

In an increasingly globalized and interdependent world, multilingualism stands as an articulating element of society, which means that its role in school will be key when it comes to training new citizens of the future. In this context the development of communicative competence becomes a priority in teaching and CLIL (Content and Language Integrated Learning) research has become the center of attention, since it exceeds the mere learning of a language and allows the student to develop communication skills, also facilitating subsequent learning.

The present dissertation intends to establish the key elements of CLIL methodology and to examine to what extent they are applied in a coursebook for History used in CLIL- learning today in a particular school in Aragon (Spain) and to suggest improvements, when possible, in regard to certain deficiencies detected. The chosen textbook is *History, Series Explore*, from Santillana and Richmond for 2nd year of Compulsory Secondary Education.

There have been three reasons that have led us to choose this subject of study. First, it responds to our academic interest in multilingualism in all its manifestations, as well as in the process of learning languages in general terms. On the other hand, it gives us an opportunity to analyze this learning model and its methodology and to examine how it is being addressed for teaching History. Finally, it allows us to critically examine real materials with the intention of analyzing their contents with the intention of detecting possible niches for improvement always in order to increase students' interest for the subject and their learning of both content and language.

The Content and Language Integrated Learning (henceforth CLIL) methodology is a cognitive challenge for students, who are expected to develop their basic interpersonal communication skills and their competence in cognitive-academic language, expanding their facets of thinking. Consequently, it will prepare students to cope with this changing world and will help them develop a sense of global citizenship, having experiences which they could not have had in a monolingual setting.

We examine the given materials in order to know whether they will allow us to deal with concepts, language and procedures at different levels or not. This way we can grade the adequacy of the tasks for CLIL teaching, and decide how to enrich this material for the development of specific competences in the subject of History. We are also planning to shed more light on how CLIL meets SLA requirements and how content can be supported.

Once the materials of study were defined, we set the following objectives:

- To review the theoretical and methodological frameworks informing CLIL methodology in order to identify its basic characteristics for all material designs to integrate.
- To undertake the analysis of the Curriculum for History in Compulsory Secondary Education, with special attention to the 2nd year: its contents, key competences and evaluation criteria.
- To develop a list of nine criteria to be used as a basic tool for analysis of a History textbook of 2nd year of ESO.
- To establish this list of criteria as a relevant tool for teachers when choosing a CLIL textbook for their classes, with special attention to motivation

Finally, we will turn our attention to the teachers' opportunities to guide their students in the process of learning History in a second language, so they can perceive English not as an added difficulty but as a vehicle of getting access to extra knowledge and sources. For that, we will apply our research tool to the analysis of book activities, reserving a special space for those criteria that seek to focus specially on motivation.

2. THEORETICAL AND CURRICULAR FRAMEWORK

The importance of CLIL and the great interest around it can be understood by the new demands in education and the changing social and economic forces that affect the use of languages in applied contexts today. We live in an increasingly globalized society in which economic and social exchanges have a significant impact on the learning of English as lingua franca, which is conceived as a difficult mission by many educational systems around the world. In fact, the European Union policies even advocate the use and command of two other languages apart from the native one (reflected in the 22nd May 2019 Council of Europe Recommendation) what has driven CLIL to be seen as one of the most appropriate tools to achieve this objective in the fastest way. But, what exactly is CLIL?

2.1. What is CLIL?

Content and Language Integrated Learning (CLIL) is defined as a dual-focused educational approach in which an additional language, such as English in this case, serves as a vehicular tool for learning and teaching both content and language (Ball et. Al., 2015:5) These two components are interrelated, even if a deeper attention is put on one or another at a specific time. That is to say, CLIL is not a new form of language education but a fusion of content and language learning in an innovative way, overcoming the mere teaching of a subject in English. It is then an educational dual-focused approach that uses several foreign language methodologies to serve the teaching of specific subject content in a second language. As Eurydice, the European publisher and descriptor of national education systems, indicated in 2006, this twofold aims calls for the development of a special approach to teaching a subject with the support of a foreign language and not despite a foreign language.

The term CLIL was adopted in 1991 within the European Educational Space context to describe and design good practice in different school bilingual environments where learning and teaching were developed in a second language (Marsh, Maljers and Hartiala, 2001). But CLIL is much more than bilingual education, because it enables learners to master specific language terminology and prepares them for future studies/working life through the support for formal and informal language and cognition. This way, CLIL is

pursuing the acquisition of a wide range of subject competences (from History, for example) and at the same time the improvement of a second language. But since content has always involved language and vice versa, the interest in CLIL lies on the interpretation of the word ‘integration’, which indicates the teacher is responsible providing language support and scaffolding cognition.

2.2. What CLIL model do we use?

CLIL in Aragon is regulated by the BRIT-Model in Order ECD/823/2018, of 18th May. This model of Linguistic Competence of and in Foreign Languages must respond to the training needs of students with the aim of favoring and develop the necessary communicative competence in foreign languages to reach the B2 level of the Common European Framework of Reference for Languages at the end of compulsory schooling.

Since CLIL is always content-driven, it involves different models which can be applied in a variety of ways with diverse kind of learners. Maybe one of the most well-known is the 4 Cs Model (Coyle, Hood and Marsh, 2010), which is a pedagogical approach based on four components: Content, Communication, Cognition and Culture. This model builds on the synergies of integrating learning (cognition and content) and language learning (communication and cultures). According to this model and referring to Content, students learn an academic subject (eg: Egyptian art) through an additional language support and they have communication as the central point of content and cognition. For fostering Communication, students receive language instruction, such as specific vocabulary support, although the syllabus is not language oriented. (eg: the language of reasoning: why was Nubia important to Egypt?).

CLIL practitioners must also consider Cognition when planning a learning sequence: the instruction must develop critical thinking, which is possible providing texts and activities for students to reflect and answer questions that imply a reasoning process. For example, when hypothesizing, they could be asked a question considering the conceptual connections they could be ready to do, such as thinking about what would have happened if the Egyptians had not developed an alphabet. We could use Bloom’s Taxonomy (1956) to identify different levels of critical thinking since cognition is referred to the higher order

and lower order thinking skills. Those levels of critical thinking are classified into levels of complexity and specificity, according to cognitive, affective and sensory domains. Learning at higher levels depends on the acquisition of knowledge and skills of certain lower levels.

To work cultural aspects students are encouraged to see themselves as citizens of the world, so they can develop an international awareness and global understanding of History. (Ground and Guerrero, 2014:32). That is, if we go back to the example mentioned above, learners could be required to find out whether there is an evidence of Egyptian art in their country and how it arrived there, how Egyptians influenced their philosophy and medicine, which letters of the alphabet come from Egypt, etc.). Nevertheless, there is not a single way of meeting and teaching CLIL. Other authors developed their own model based on the difficulty of the tasks, such as Ball et. al. (2015).

The Competency model (Ball, Kelly and Clegg, 2015) is focused basically on planning contents, language and procedures at different levels in order to grade the difficulty of the tasks. This way, language and contents are both a vehicle for the development of specific competences in every subject.

The intellectual challenge of CLIL implies a cognitive integration that combines different types of knowledge: factual, conceptual, and procedural. One way of integrating these three dimensions consists on using learning tasks, designing our instruction around them and assessing our students according to the results they get after working on them. This concept of task comes from the teaching-learning process for foreign languages, in which tasks are presented as a tool for learning and a way to converge with the curriculum.

To design a task for CLIL can seem a difficult work, but it is possible to do it in a very similar way we design a task for an EFL classroom (Ellis, 2003). A CLIL task must have a clear and specific objective what students must do and what it is for) for example, students need to prepare a poster about the Fall of Rome highlighting their main actors and its consequences for Europe during the next three centuries. They will present it orally in front of the class at the end of the month). Instructions for learner activity must be very clear and be visually attractive and simple. It will always require interaction among students for them to produce their own language, which will facilitate their understanding of the concepts of the subject. Moreover, in CLIL, any task will have a triple projection in three different

dimensions: they will teach *conceptual* content, by means of *procedural* choices (Ball et. Al., 2015) but using specific *language* from the discourse content. So, content, procedure and language will have to be considered as an integrated type of content, that is, a means to an end, which is that of developing specific competences for the History area. For this reason, content, procedure and language will have to be taken into account when both designing tools and planning priorities.

There are different ways of conceptualizing these mentioned three dimensions. Ball, Kelly, and Clegg (2015) proposed a model using the example of a mixing desk. The CLIL teacher will have to regulate the different difficulty factors in a task in every moment of the didactic sequence, also choosing to which dimension he/she gives priority depending on the learning objectives. The dimension with the highest volume is the dimension that the teacher makes the most relevant. This model is valid for fine-tuning evaluation but also for designing tasks and estimating their difficulty, in a similar way the Cummins matrix (1984) does: used to measure the combination of cognitive and linguistic levels of the different tasks of a unit.

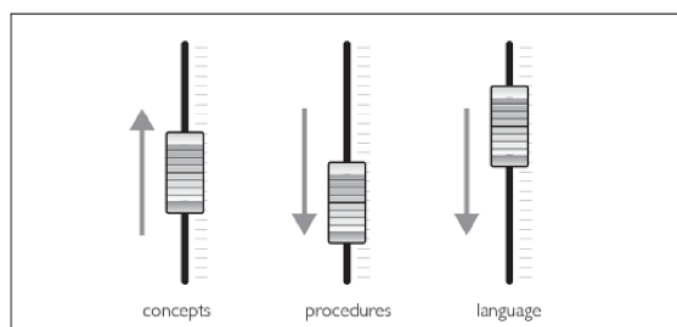


Fig.1 The CLIL mixing desk. (Ball et. al., 2015)

If we just think in the traditional way of learning, the apprentice is conceived as a passive subject that receives content transmitted by the teacher. That is, the apprentice should not build this content, but should reproduce it. But if the CLIL teacher turns up the procedural and language volume control by, for example, reading a relevant text by turns aloud (eg. the fall of Rome), drawing students' attention to specific language (Barbarians, socioeconomic tensions, state crisis, etc.), elaborating a vocabulary list in class and writing a text, the students may integrate that content more deeply.

In any case, both CLIL models try to establish the different types of content (cultural, cognitive, conceptual...) or the different dimensions we need to take into account when planning, although they are just a mere introduction to the great possibilities offered by this methodology. Every teacher could create a particular CLIL model within their own possibilities and always oriented to the particularities of the group to teach, in the line of matching course design to context (Hedge, 2000). A differentiating and most relevant element would be the nature of the subject of History, which is very linguistic, so the language will require more relevance than in other subjects.

It is precisely this aspect what we have set as a main objective for this paper and will address in section 3: the design of a tool or own CLIL model that serves as a reference for other professionals to teach both language and History content to students in the future. A tool that we are going to apply to the analysis of a Unit Plan from the already mentioned textbook for students of 2nd ESO searching for an improvement in the quality of the tasks and content presented.

2.2. How CLIL meets and supports SLA

The use of language in CLIL is basically connected with most of Second Language Acquisition (SLA) requirements for L2 learning. Therefore, there will be necessary to pay attention to the input guidance and to interaction, without forgetting we must make the output comprehensible while we focus on form and give feedback to our students.

CLIL teachers first need to identify/establish the language of the subject, being aware of what types of language occur in each lesson at three different levels: there is a language related to the subject area (in History we could think of the term 'regime'); another is crosscurricular, referred to as general academic language (for example, 'It's a type of political institution which...'), and finally, there is language that forms the speech of the classroom, what we could call the 'interactional language' of communication between the people of the lesson, also known as 'peripheral language' (Lozanov,1978). Following with our example in History we could say this is a subject which moves learners away from the 'here and now', that is to say, look back in time to establish ties and connections with the present (Obj.GH.5 of the curriculum: '*Identify and locate in time and space the relevant*

historical processes and events in the history of the world, Europe, Spain and Aragon to acquire a global perspective of the evolution of Humanity’) That is, there is a defect focusing on the past that influences discourse relating in the teaching and learning of the subject. The kind of language needed for History (historical terms, proper nouns, titles, foreign words, speculative statement, passive, language of inference and uncertainty...) will drive to a key aspect in this matter: the need for the History teacher talk to create ‘hypothetical questions’ as a common aspect of the discourse and also as a challenge for non-native learners of English. (‘If Augustus had not won the Battle of Actium, what would Egypt be like today?’).

2.2.1. Input

There are authors such as Roth (2005) that go further on this questioning. For Roth, these questions should not just appear during the class or when reading theoretical explanations in the textbook; there should also be a space at the beginning of the class to ask previous-knowledge questions and talk about what students already know, including hypothesis. Learners will always have some prior understanding of the new learning and some idea of what language to use to express their initial ideas, however undeveloped. So, we need to be aware of the fact that learners dealing with new content need to be able to express their basic comprehension of the content before they can develop their understanding further. We can then begin to look at the scaffolding and instruments to provide input at this discovery stage assisting them in gradually broadening their understanding of content through the L2 (models, full scripts, word clouds, KWL charts, jigsaw tasks, etc.). The idea is to provide students with a ‘message of abundance’ (Gibbons, 2005) in order to make the discourse comprehensible.

One of the key points of our work is how to present input in an efficient way. A CLIL teacher will have to guide learners in their learning process of the subject and through the lesson input demands. These refer to listening, watching and reading skills required to complete a task in an L2. For example, the difficulty of understanding the discourse of the teacher is much higher when faster spoken language is present. The same happens with understanding written texts, something that is usually more challenging when long sentences with multiple clauses occur. These factors can make the process of decoding the

message and arriving at the correct meaning difficult for learners, particularly in L2, so the teacher need to adapt input according to the necessities of the class.

Moreover, we must remember that, as classroom based SLA research evidences, although learners may already know the language rules, this does not mean they are able to use them in communicative interaction (Lightbrown, 2000). Therefore, a CLIL teacher must improve the input buy different techniques, which can be applied according to their learners' necessities. As an example, they could use bold letters, underlining, or italics to highlight specific formulas used in a subject such as History or set sentences, employing similar techniques as those Smith (1993) identifies for teaching SLA, so students can use them both in written and oral sentences.

Furthermore, authentic materials (Obj.GH.9.: *Search, select, understand and relate verbal, graphic, iconic, statistical and cartographic information, coming from diverse sources, including historical sources and those provided by the physical and social environment, media and information technologies*) can also help a CLIL teacher to support content by bringing the characteristics of real-world speech into the classroom, so information become comprehensible and the vocabulary of the subject closer to the learner in this decoding process. It seems to be the norm that for classes to use textbooks and videos on the Internet designed for native speakers, which are normally authentic but not realistic or relevant for our non-native students. But CLIL can offer authenticity of 'response' and 'interaction' somehow in the sense historians also read a text about a certain topic and a discussion follows (Obj.GH.10: *'Carry out collaborative tasks, research projects and debates about the current social reality with a constructive, critical and tolerant attitude, adequately substantiating opinions and valuing dialogue, negotiation and decision making'*). This is precisely what historians normally do, so CLIL students would practice an 'authentic' or real kind of speech in which academic and formal vocabulary would be openly discuss and decode and therefore would get closer and help content to be understood (Richards 2006:20).

Our learners also need to get access to comprehensible input and models of new language through the same information in a variety of ways (what is known as *multimodality*) (Krashen, 1982), so they can fix new content and internalize the new vocabulary associated. This way, watching introductory videos to a specific topic and commenting them aloud in

class can be of great help. Later, the same information can be presented through real materials, such as an interview to a historian who talks about our topic, or can be presented by schemas or film reviews showing the battle, period of time or character we are learning about. But there can be some reluctance if students still do not feel familiar with the new vocabulary.

To use L1 can be useful in these cases, especially when approaching a new topic for the first time. L1 could have a support function for explanation but could also have a learning function, as it can help to build up lexicon and to foster students' metalinguistic awareness (Ball et. Al., 2015).

In the following subsection we are going to focus attention on the importance of interaction in the classroom as a means to achieve a more effective learning.

2.2.2. Interaction

Regarding to interaction, there must be a mediation or vehicular language between the learner and new knowledge, with the teacher scouring input content (Ball et. al., 2015). This way, the teacher can provide examples of language and vocabulary looking out the learners' production and feeding their observation in terms of output, as well as giving the necessary scaffolding. This principle would be directly connected to the Obj.GH.8: (*'Acquire and use the specific vocabulary and the notions of causality, change and permanence that Geography and History contribute so that their incorporation into the usual vocabulary increases precision in the use of language and improves communication'*) from the Aragonese Curriculum for History (2nd ESO), which pursues to increase precision in the use of language, which may lead to improved communication at the same time. (Crit.GH.3.17).

CLIL sessions normally need to be communicative, according to Ball et. al, (2015). Students usually first get confidence through speaking about a specific subject and they will not be totally convinced that they understand a concept until they have expressed it in their own words (Ball et. Al, 2015). This is a crucial observation on the relationship between self-expression and cognitive development. So, if we accept this principle, then CLIL teachers need to encourage and promote oral interaction in their classrooms, which requires

creating an 'affective environment' in order to encourage learners to interact in the L2. In other words, CLIL instruction requires teachers to create conditions that make our learners feel comfortable enough for such interaction to take place, and this could be done by designing and implementing a variety of potentially engaging communicative activities or tasks, such as role-playing specific subject-related scenarios, speaking in pairs or groups for sharing ideas, reading aloud or answering open-closed teacher questions for the class. This way, CLIL learners need to rethink language having opportunities to use what has been called 'stretched language' (Swain, 1985): the language produced by situations where they need struggle to make themselves understood in a foreign language, moving out of their comfort zone. All these kind of activities can help learners to increase their motivation and to extend what they have learnt about the content of the subject, stablishing relationships between schemas and new concepts (through oral exposure and debates, for example). Therefore, they can be ready for the following assessment from the teacher and distinguish whether they got the objectives of the lesson or not.

In addition to this kind of activities described, it is basic to help teachers with a set of tools for the ongoing process of matching support with tasks according to specific learner needs. This is when supporting output seems necessary.

2.2.3. Supporting output

Swain (1985) contends that people learn a language by noticing when it is used incorrectly. If noticing happens, the learner then corrects themselves and can use language making use of the grammatical rules for increased accuracy and precision. As she explains, "*sometimes, under some conditions, output facilitates second language learning in ways that are different form, or enhance, those of input*" (Swain and Lapkin, 1995:371). That is, our students' self-production when communicating can help them notice their own limits and lacks. They will look for correction within their own resources, not just centered on the received input.

With this in mind, we need to find ways to support CLIL learners in the output skills of speaking and writing. CLIL practice normally runs along the naturalistic path of going from the first skill to the second, although written production might in some cases provide a safer framework for speaking. So although these two skills are often focused on in the class

separately, there is a high interconnection between both, since students need to know some linguistic structures which are common to both writing and speaking. As mentioned before, teachers need to encourage oral interaction in their classrooms through different speaking activities so students can express a concept in their own words and understand it properly. This way they will feel safe enough to trespass all those ideas and concepts from the oral discourse to the written text.

Individual talk, open and closed questions, speaking in groups or reading aloud are some of the activities the teacher can use to support output in class, at the same time he/she provides scaffolding for language support through sentence starters, full scripts, speaking frames, substitution tables or jigsaw tasks.

Learning about History in L2 is challenging for both teachers and learners in terms of output, because it involves developing knowledge and understanding in a non-native language of different aspects such as chronology, characters, social structures, changes in the past and how they influence the present, interpreting sources, analyzing causes and consequences, linking historical periods and reaching conclusions. Dealing with this variety of subject specific concepts and skills requires an extra effort from students since they need to develop an awareness of different linguistic strategies as we are going to see now.

For internalizing all these aspects when they are related to a specific topic (eg. the Baroque in Europe), CLIL learners have to learn to develop language skills to be fluent in speaking, reading and writing in L2, and they have to do that at the same time as they learn the new curricular subject content/concepts for 2nd E.S.O. (absolutism, scientific revolution, the 30 Year War, etc.). This also includes the language for informal social interaction and not just the academic and formal grammar we use when we write about school subjects. This means that, although they do not need to become language experts, subject teachers have to teach these skills deliberately. For grammar, it would be useful to build an awareness of the types of sentence that occur frequently in History and to support learners when they require to produce it themselves. On the other hand, vocabulary can be taught by paying attention to its function and nature, so students can use it in oral and written contexts. At the same time, there must be a place for teaching discourse markers, that is to say, those phrases used to organize ideas in both written texts and conversations, since they are necessary for supporting both speaking and writing.

2.2.4. Focus on form

To provide students with content knowledge and enhance L2 proficiency, it is necessary to focus on form within CLIL lessons, so that integration of both content and language is effectively carried out. In order to explore the idea of the focus on form, we can draw on Ellis (2001), who differentiates between Focus-on-FormS, which is the traditional approach to grammar teaching, and Focus-on-Form which is drawing the attention of the learner to language while doing a communicative activity or focused on meaning. For Pérez-Vidal (2007), most CLIL lessons are sometimes too communicative, by which he means that lessons tend to draw attention primarily to meaning and negotiation of meaning, leaving language apart and using it as a mere vehicle to communicate and not as a goal itself. Eventually, this will negatively affect learner output. In order to prevent this and help learners to focus on form, we need to require them to produce comprehensible output, at the same time as we provide negative feedback (Mariotti, 2006). These two elements need to be integrated in CLIL lessons if we want our learners to communicate with effectivity, for what we will also have to provide them with feedback

2.2.5. Effective feedback in CLIL: assessment for learning

Another important aspect to consider is the question of assessment, since we have language and content as key components. Given that the term 'CLIL' emphasizes both aspects as if they were equal partners, deserving the same attention. To answer this question we should think of what type of CLIL system we are implementing: soft CLIL or hard CLIL. Soft CLIL is 'language led', so the assessment measures will need to reflect this. The problem lies on how far language teachers should go in their content-based extension. But in Hard CLIL, we cannot talk about assessing the language, given the subject-based objectives and overall aims of the curriculum. Normally, the process-led tendencies of CLIL give more importance to the practice of continuous and formative assessment and just look at the aspect of the language particularity in CLIL-based summative testing, identifying the ways in which teachers can warrant fairness for learners being assessed in L2 (Ball, Kelly and

Clegg, 2015). Considering our educational environment, we will have to consider the Brit-Aragón regulation, which says language should only be valued and assess positively.

This does not mean that teachers should not evaluate it, but they cannot penalize students for their faults. Nevertheless, this is an unsolved issue: because they cannot express themselves well, they cannot develop their understanding of the concepts correctly.

The Order ECD/65/2015, of 21st January, which describes the relationships between competencies, content and evaluation criteria, indicates that to evaluate complex content, complex tools have to be used. This is the essence of CLIL: the presence of competency contents. (Ball et. Al, 2015). An option to assess in CLIL is the use of rubrics, preserving a room for language as the only real transversal component which is common to all subject areas and competences and leaving the rest for contents, being both the vehicles for developing the curricular competences.

3. METHODOLOGY

3.1. Procedure

To achieve the mentioned objectives in section one, the working method has been as follows:

First, a literature research was carried out among the existing materials referred to CLIL in the Faculty of Education and Maria Moliner Libraries, as well as consulting online resources through Europeana (the European Digital Library). After that, we focused on a deep reading of the materials selected having the RD 1105 2014 on the Basic Curriculum for Secondary Education into account and its application in Aragon through the Order ECD/489/2016, of 26th May, in order to know exactly the main assessment criteria, aims and competences for History in the Second Year of Compulsory Secondary Education.

After reading the main references, we created several proposals of organizational scheme around which to start working in a draft, until we found the one that best served to achieve our objectives, scheme from which we developed the body of this work. We borrowed a 2nd year of ESO text-book used for CLIL lessons and we chose a unit about a topic that fits our personal interests (the Baroque Europe) since we know the contents better. We examined all the activities of the lesson and classified them according to their nature: activities to work individually, activities to work in groups, activities suitable for both modalities, activities for activating previous knowledge, multimodality activities and activities to support language. From that point, we established a list of nine criteria, which introduce concrete proposals for application in order to cover the main aspects of the Competency Model (Ball et. Al, 2015): contents, language and procedures at different levels, but also having the 4 C's model (Coyle, Hood & Marsh, 2010) into account. Once we had our list of criteria, we examined activities one by one looking for those which meet any or several of them, reflecting the number and page of the activity in the table in appendix. With all the information collected we were able to write our results and conclusions.

3.2. Materials

After establishing a conceptual framework that allows understanding CLIL methodologies briefly and in a clear way, we have designed our Research Tool. This tool does not follow any specific CLIL model but tries to put together some of the necessary requirements for meeting students' necessities when facing learning in a second language. Nevertheless, it takes into consideration some of Coyle's et al. 4 C's model areas (2010), specially the support to content and communication, and the Competency model (Ball, Kelly and Clegg, 2015), working contents, language and procedures at different levels in order to grade the difficulty of the tasks, becoming a vehicle for the development of specific competences in the subject of History. We intend this tool to be relevant and applicable to any material analysis to be done in the subject of History for CLIL contexts too.

Our Research Tool has served us for analyzing the present unit (number 9 from the textbook) entitled as *Baroque Europe*, which pursues to reach the last two contents of Block 3 from the Aragonese Curriculum for History in 2nd ESO: *The 17th century in Europe: authoritarian, parliamentary and absolute monarchies. The Thirty Years War, the Austrians and their policies: Felipe III, Felipe IV and Carlos II / Baroque art: main manifestations of the culture of the 16th and 17th centuries*. These contents fit assessment criteria Crit. GH.3.14. 'Understand and differentiate medieval monarchical regimes and modern authoritarian, parliamentary and absolute monarchies', Crit. GH. 3.15, 'Know features of the internal policies of the European monarchies (in particular, of the Hispanic monarchy of the Habsburg) and foreign policies of the European states of the sixteenth and seventeenth centuries', Crit. GH.3.16 'Know the importance of some authors and works of these centuries' .and Crit. GH.3.17.' Discuss the importance of Baroque art in Europe and meet authors and representative works of art and literature. Use historical-artistic vocabulary with precision, inserting it in the appropriate context'. All of them need to develop the key competencies established in the mentioned curriculum, which can be found in Appendix 2.

3.3. The textbook chosen

The textbook we have analyzed in this work has been specially designed for implementing the CLIL methodologies in a History course year in a Spanish school. Even so, it lacks many of the aspects that could make it really efficient as we will see in the forthcoming section. The book's name is *History, Series Explore*, from Richmond-Santillana, for 2nd ESO and it is divided in nine units or lessons, covering each one a different period of the Universal History from the early Middle Ages to the Baroque. The book is reinforced with a final glossary of useful historical terms and an appendix for Romanesque and Gothic architecture and arts. It also reserves a two-page initial space to introduce the structure of its lessons and activities, showing pictures and terms that are developed next to the main text in order to reinforce input.

Although we have chosen Unit 8 (Baroque Europe) due to our personal interest in the matter, all units from the book follow one same structure: two introductory pages with large images and questions to activate previous knowledge and a square with the main objectives of the lesson. Next, the book develops its content in English as any other textbook would do it in Spanish, with activities presented on the sidelines. Every unit finishes with four pages reserved for complementary activities of greater extension.

3.4. Research tool

Based on the previous steps and on our research of the literature, we have developed a tool in order to be able to analyze the adequacy of the book design to the CLIL methodology. For that, we have established our own ten interconnected criteria for analysis which we believe should serve as a guide to determine whether the presentation of content and language in the book is compatible with CLIL or not. To elaborate each criterion we have identified some questions that also help to make it more applicable.

These criteria are included in the following table (see Appendix 1 for extra information). It has been tried, therefore, that the criteria serve to know whether the activities meet SLA necessities and they support language and content acquisition. In appendix we also provide an example of the activities from the textbook meeting these criteria, something that will be

deeply developed in the following section, and when possible, a proposal for improvement will be presented as well.

CRITERIA (with references)	SLA* supported by CLIL	ASPECTS TO COVER
<p>Crit. 1. Learners get opportunities to use ‘stretched language’ (Gibbons, 2005:26) with moments of struggle that push them to rethink (Swain, 2000).</p>	<p>INT / CO / FOR /FEED</p>	<p>-Do students face a gap in L2 within their materials so they become aware and modify their output? -Do materials give the chance for receiving feedback after formulating a hypothesis?</p>
<p>Crit. 2. Materials give access to comprehensible input and models of new language through the same information in a variety of ways (multimodality) (Krashen, 1982) and support output at same time.</p>	<p>IP/ CO / FOR</p>	<p>-Do materials contain specific terminology and its equivalent in informal language? -Do materials offer the same information in different channels?</p>
<p>Crit. 3. SS get opportunities to build on the resources of their mother tongue, using L1 in a strategic way (Gibbons, 2015:24).</p>	<p>INT/ CO/ FOR</p>	<p>-Do materials give SS the opportunity to seek information in L1 before starting a new subject? -Can SS express any idea in L1 when they do not get content in L2?</p>
<p>Crit. 4. Activities / content promote work in groups and pairs to use extended language creating an exploratory space in which to make thinking and reasoning explicit. (Gibbons, 2005:32)</p>	<p>INT/ CO/ FOR/ FEED</p>	<p>-Do materials give the opportunity to work in groups or pairs? -Do materials inform appropriately about the language SS need to use? -Do SS can feel motivated to express their reasoning receiving any kind of language support such as ‘starting sentences’?</p>
<p>Crit. 5. Materials foster cognitive fluency through the scaffolding of content, language and learning skills. (Ball et al. 2015:196)</p>	<p>IP/ INT/ CO/ FOR/ FEED</p>	<p>-Do materials offer any support to make content more comprehensible? -Do materials offer language vocabulary lists or thinking charts that support the assimilation of content?</p>
<p>Crit. 6. Activities need to be attractive to increase students’ motivation (Dörnyei, 1994:281).</p>	<p>FOR / CO</p>	<p>-Are activities visually attractive? -Are activities related to SS interests? -Are activities designed to show how the content they teach can be useful</p>

		for daily life?
Crit. 7. Materials provide a 'message of abundance' (Gibbons, 2005:42), referring to visuals, diagrams, significant landmarks, a landmark of keypoints and similar tools.	IP / CO / FOR	- Do materials offer graphics, tables, schemas or similar to make content more comprehensible?
Crit. 8. Materials help SS to establish relations between new concepts and previous knowledge or experiences they already had. (Ball et. al. 2015:75)	IP / INT/ CO/ FEED	-Do materials provide word clouds, think charts, KWL charts or similar support so SS can remember what they already know? -Do pictures help to activate previous knowledge? -Do the questions presented help to activate previous knowledge?
Crit. 9. Activities help to make formal/academic writing explicit for SS and to convert it into informal language giving a model for use (Marsh, 2008).	CO/ FOR	-Do activities ask SS for rewriting academic texts into informal or rethinking both? -Are the rules to write an academic text clear enough through activities?

***SLA Support:** IP (Input) / INT (Interaction) / CO (Comprehensible Output) /FOR (Focus on Form) /FEED (Feedback)

4. RESULTS, DISCUSSION AND SUGGESTIONS FOR IMPROVEMENT

As for acquiring a new content in History with a CLIL methodology is basic to integrate content and language, we are going to focus attention on how the analyzed activities help to acquire and support SLA and content learning.

The analyzed unit is organized as any other single unit of the textbook, presenting information in a traditional way as most of Spanish text-books for History also do. From my own experience as a private History teacher, I have worked with the text book *GH Historia 2.1 from Vicens Vives*, and I have observed the same structure and activity design in both of them.

In our CLIL book, textual presentation of curricular content is very plain, with important terminology in bold characters though. This enhances input and makes it more salient. However, most of activities in this unit do not meet even one of the criteria we have selected regarding to what a CLIL material should look like in order to fulfill its mission. That is to say, to learn History contents in L2 and reinforcing competences in this non-native language at same time. Our learners do not need to learn grammar necessarily, but to develop communicative functions to which they need grammar for. This way, it would be useful to build and awareness of the most common types of sentence that frequently occur in this kind of historical texts (eg. sentence starters) and to support learners to produce them by themselves.

4.1. How CLIL is this unit?: analyzing activities through the criteria tool

One of the main aspects of providing language support is the analysis of the cognitive and language demands of units and materials. Students will have to pay attention to and follow the sequence of ideas in the presentation of the topic, giving importance to the signals the teacher uses to make the organization of the discourse clear. They will also need to learn some new vocabulary and to use it along with the necessary grammar to perform specific communicative functions when talking in groups. To achieve all this, the teacher can talk in a way that helps students to understand, by graduating the difficulty according to the

student and allowing them to use L1 in a strategic way when necessary in order to rethink content.

This idea of paying attention to language and to rethink it is closely connected to our Crit. 1 *Learners get opportunities to use 'stretched language' (Gibbons, 2005:26) with moments of struggle that push them to rethink (Swain, 2000)*. For that, activities such as n. 2 from p. 157 and n. 1 from p. 158 force students to make a reinterpretation of the language they have seen in the theoretical body. They need to look at the pictures of the domestic system and jobs and to produce their own message after answering the questions. They also need to search for information to reinterpret it when writing a biography of a *valido* in 17th century. The first case would also be connected to Crit. 4 *content promote work in groups and pairs to use extended language*. Gibbons, 2005:32.

As for Crit. 3 *SS get opportunities to build on the resources of their mother tongue, using L1 in a strategic way*, (Gibbons, 2015:24) there are no activities in the unit oriented this way, as it could be an introductory activity that allows them to investigate the historical context in advance. This way, they could seek for information in their mother tongue (Spanish in our case) on the Internet or in libraries. The most appropriate activity in the textbook to meet this criterion is placed at the beginning of the unit and is entitled *Find Out About*: students must investigate some terms without any specific pattern (eg. the scientific revolution, the Spanish Golden Age, etc.)

The unit starts with an attempt of previous knowledge activation through questions that foster reflection, but this is not exclusive of the CLIL methodology but of tasks in general. CLIL is really nothing new. It draws on principles and procedures that are associated with the communicative approach and meaningful learning.

We would also like to highlight some specific positive aspects of the unit that has little to do with our criteria but we find important for content presentation. This is the appropriate use of appealing pictures the book does, which are very visual and descriptive. Some of them present content support through language definitions or indications with arrows nearby (introductory pages and p. 166, 168, 169)

Iconic descriptor such as dialogue balloons, keys, stairs or CD's are used to indicate the nature of every activity, which also helps target learners to understand how to proceed. The same effect is produced by the use of schemas and diagrams, which make content easier at first glance (p. 158-159 with the lives of the Habsburg and most relevant facts in their time, or p. 163 where we find the political system of the United Provinces). But all this visual support has very little to do with CLIL methodology specifically, since they are common to any kind of activities available in most of text books from any subject of today. It would be more oriented towards it if they introduced multimodality in presenting input. Apart from diagrams, activities could give links to videos (maybe authors could create their own videos, images or exercises with interactive maps in a CD annexed). This way they could make input comprehensible (Krashen, 1982) and even clarify the context of the Baroque through film recommendation. For this period of History there are relevant, informative films they could watch in English with/without subtitles such as *Barry Lyndon* (1975), *Caravaggio* (1986) or *The man in the iron mask* (1998). Subtitling in the L2 serves also for enhancing input.

A key aspect in CLIL is the support and active participation of the teacher in the learning and teaching process, both presenting content and providing scaffolding for content and language when necessary. None of the activities of the unit has been designed to work with the teacher together, but to work individually or in groups of students, considering the teacher as a mere controller (Harmer, 1991:236). The unit meets the curriculum content and assessment criteria, but it is very far from meeting CLIL requirements.

Many speaking activity types are possible. As an example we can consider to read articles from historical magazines aloud and to ask for instructions among groups in order to design a final poster. To organize role-playing specific subject scenarios (eg. a dialogue between a doctor from the 17th century and one of the 21st century) or to ask open and closed questions from teacher to class and from student to student (about the consequences of a population growth in the past and now) can also be useful.

As far as Crit. 2. is concerned (*materials give access to comprehensible input and models of new language through the same information in a variety of ways (multimodality)* Krashen, 1982), new language (especially new terminology) is introduced within the main text through the use of bold letters and italics. Another way of presenting vocabulary in the

book is through the use of arrows and terminology within a square next to a picture, that is to say, annotated visuals (p. 166 and 172). Nevertheless, this activity does not meet criteria 1 and 2, since input and vocabulary are only presented in one same way instead of using other techniques, such as information gaps, speaking frames, videos, word lists, substitution tables or sentence starters for learners to complete.

In the next section we will focus on applying criteria 6 to 9 especially related to student motivation.

4.2. Activities and motivation: engaging students

Questioning can be very positive in CLIL-oriented activities since it stimulates learners' interest and thinking. However, to make questioning effective, we have to give our students time to think; we must handle wrong answers assertively; and, finally, we need to help students to understand that wrong answers are always opportunities to learn. The activities of this unit present several questioning proposals in groups, especially at the introductory pages, but most questions are designed to be answered individually.

Activities need to be more communicative, that is, more oriented towards a task-type model, in order to create a warm ambience in which to discuss (Crit.6). Here, opportunities to use a 'stretched language' (as we indicate in our Crit. 1) will come up and the teacher will be able to provide scaffolding to content, language and learning skills. (Crit. 5: *Materials foster cognitive fluency through the scaffolding of content, language and learning skills*, Ball et al. 2015:196). So, students could give explanations to the topics proposed. For example, they could offer their vision about the Palace of Versailles in p. 155 or express personal attitudes towards the people's ways of life living there. They also can expose disadvantages or advantages of absolutism in that time, likes and dislikes, or how to link this palace to similar constructions they have visited in our country. This would promote the use of functional language, that is, what students need in different daily situations, integrating all language skills.

Crit. 6 *Activities need to be attractive to increase students' motivation* (Dörnyei, 1994:281) can encompass all the activities in the unit, and possibly the whole textbook. Activities are not as attractive as they could be, especially considering all the digital media and resources

that are available nowadays. Along the unit, we have observed that there are some activities which consist on listening to CDs or searching information on the Internet (introductory exercise on page 154 and activities 3 from p. 157, act. 1 on p. 158, act. 1 on p. 164, act. 1, 2 and 3 from p. 165 and act. 8 from page 171), but they are mere traditional activities which substitute written sources for digital ones. They seem to be there as it was necessary to meet the curriculum dispositions about the digital competence but they do not add any value to the teaching-learning process in CLIL. In this matter the Aragonese Curriculum indicates that the teaching of Geography and History is no longer understood without the incorporation of Information and Communication Technologies, which carry their own baggage of knowledge, skills and attitudes necessary to function safely and critically in the digital world.

These activities should go a step forward and promote discussion in class from the different results obtained in the search, introducing the possibility to prepare a project to present in front of the class at the end of the lesson. For example, in act. 1 from p. 158 they can prepare a poster under the title ‘the Duke of Lerma and its political connections: the city of Lerma as the new Spanish Versailles’, so they can feel free to work on information they consider relevant making learning more significant. Moreover, these activities could be more interactive: presenting graphics, visuals, diagrams and links to videos. They could help classifying terms (‘How many classes of baroque constructions do you know?’) or promoting creative thinking imagining situations (*What if...?*/ ‘What would have happened in Spain if the country had won the Thirty Year War?’).

This way the activities would also meet Crit. 4, *Activities / content promote work in groups and pairs to use extended language creating an exploratory space in which to make thinking and reasoning explicit.* (Gibbons, 2005:32) because they would make reasoning explicit, and Crit. 7 *materials provide a ‘message of abundance’*, (Gibbons, 2005:42). Here, the teacher needs to have an active role, interacting patiently with students when giving feedback to their discussion, but also when presenting new contents and ideas in class. If the teacher moves fast from one idea to another, students will get lost as they are hearing an explanation in a foreign language. According to Gibbons (2015), for creating that ‘message of abundance’, small bites of information can be given and repeated several times. In addition, visual representation can accompany the spoken message and terms can be written with different colour-codes on the blackboard. This could be done, for example,

for presenting the Spanish and Austrian possessions after the Thirty Year War, instead of just answering questions 1 to 4 in p. 160 on the notebook individually.

Activation is also essential both in CLIL and SLA, as in any other learning field. To understand what students already know about the subject they are going to learn, it is helpful to introduce the new topic at same time as the teacher becomes aware of the type of language they already know or in which areas he/she needs to emphasize. We have found that the only exercise meeting partially Crit. 8, *materials help SS to establish relations between new concepts and previous knowledge or experiences they already had*, Ball et. al. 2015:75) is the introductory sections *Work with the image* and *How do we know?* in p. 154-155. They establish a series of questions in which SS need to interact with a picture that serves as a presentation of the coming content in the lesson. That gives them also the opportunity to expand what they deduce from it or from the information they got on the Internet previously. Nevertheless, these sections are designed in an ambiguous manner, since they can be approached individually or as a group class dynamic. There is no reference to the teacher in the unit, so conversation or debates in which to make input or previous knowledge explicit are not assured.

For meeting Crit. 8 it would have been interesting to use visual resources such as a word cloud (with nouns and adjectives as well as specific terminology, eg. *Baroque, absolutism, power, war, migration, luxury, epidemic, Morisco, hegemony, King, Westphalia, centralization...*). Another interesting activity could consist on matching concepts and definitions, fill-in the gaps or using a KWL thinkchart (What I know, What I want to know, What I learned). KWL charts are graphic organizers that help students organize information before, during, and after a unit or a lesson, so SS can have a very clear picture of their individual process of learning. We do not find such an activity as the one of matching concepts and definitions until p. 162 activity 1, and just as a result of a previous reading of the body content explaining the absolute monarchy of Louis XIV. Even so, this is just a traditional activity which has been used for teaching History in English.

Students need to develop not just subject language awareness, but general academic language awareness. Subject specific vocabulary is just the first layer of language when teaching a subject as History. There is another layer which can make the learning process even more difficult and this is the academic language with all its fixed structures, wealth of

verb phrasing (opposed to the predominant noun-phrasing in subject vocabulary) and pre-established expressions and formulas. Thus, general academic language is cross-curricular. That is to say, it is valid for all subjects and for future learning in any field of knowledge. Furthermore, unlike subject specific language, this is mostly invisible on the unit and needs to become visible so students can organize and assimilate it.

Although there is no unit activity that meets Crit. 9. *activities help to make formal/academic writing explicit for SS and to convert it into informal language giving a model for use* (Marsh, 2008) the teacher can take advantage of activities 3 from p. 157, 1 from p. 158 and 1 in p. 164 to guide SS towards academic resources on the Internet, directing the learners' attention to the main formulas and grammar constructions they present and allowing SS to put them into their own words. After that, SS could create an 'Academic manual' for personal use, or a glossary, in which they could write down all the academic formulas they find and their 'translation' into informal language, so they can use the language they learn in different contexts according to the demands.

We must not forget that general academic language is closely related to thinking skills within subject areas, so teachers should be able to identify the functions of language involved in those thinking areas by consulting their curricular documents: for example, to comprehend, to identify, to understand, language of the literature, the world of art, from politics, from social sciences such as statistics or sociology, etc.

In general terms and in order to finish our analysis, we would like to highlight the better adequacy of the last four pages of the unit, dedicated exclusively to activities related to the content seen along the previous pages. These activities try to be more interactive, with a schema to complete in activity 1 from p. 170, which as a review of the whole unit and helps students to organize their information more clearly in four main points, though there is still no support to language in it. On the other hand, activity 7 of p. 171 requires a higher attention and the activation of inductive skills on the students' part, since they have to explain the subject of the Dutch painting from Rembrandt, as well as make connections with what they know about the scientific revolution in the 17th century. It would be interesting to take advantage of this activity offering language samples to use for analyzing materials, or an example of how to analyze the picture using informal language and how to do it when writing an academic extract. The activity could give them statements such as

‘There are three kinds/forms/types/classes/categories of, this can be divided /classified / articulated into three forms/types/classes, etc. Learners in CLIL programs need this language to be made clearly visible to them.

5. CONCLUSIONS

Having the appropriate materials when working in a CLIL classroom is essential to achieve the content and language aims of the subject. In general terms, the teacher has too much to pay attention to in the classroom: timing, teaching methodology, presenting content, language attention, class management, etc. This is why counting on an appropriate textbook which is well designed according to CLIL parameters can facilitate the teacher's labor.

Based on the analysis of Unit 9 of the History textbook of Santillana-Richmond after a deep reading of all collected CLIL materials we can draw a number of conclusions:

The textual presentation of curricular content seems to be very traditional since it follows the same structure of most Spanish History textbooks. Furthermore, it does not pay particular attention to specific tools that can support content and language acquisition, as CLIL pursues.

Content is simply presented for students to read it and to answer questions related, with a slight attempt of knowledge activation at the two introductory pages of the unit. For that, the textbook offers a list of questions to work individually or in group, in which they have to infer or guess some content from the pictures, so all the weight of the CLIL competences falls on the teacher's ability to make them valuable.

The analysis of the cognitive and linguistic demands of lessons and the introduction of forms of language support are normally the things which subject teachers are least accustomed to doing. Most of the exercises do not encourage communication with the teacher, so its ability to guide content and support language appears to be very limited. This way, it is difficult to use extended language creating an exploratory space in which to make thinking and reasoning explicit. In most of cases, talking activities in groups will consist on students using a mix of Spanish and English and the teacher acting as a controlling figure.

Furthermore, SS could get into the rest of the lesson content much faster if the textbook also provided think charts for helping students not just to activate previous knowledge but for guiding their learning process, at the same time, as well as other tools such as word

clouds or activities to match the beginning of a sentence with its ending. This would facilitate also the use of L1 to express some difficult ideas or concepts at first, in order to create their own working tools to help them during the rest of the lesson (such as glossaries), while helping to make formal/academic writing more explicit.

In this Unit we cannot find any activities or techniques which provide students with the necessary scaffolding in the use of the language, such as sentences starters, word lists or substitution tables, which can help students in their writing and speaking process.

All these suggestions could improve the quality of the CLIL text-book analyzed, since they can help both the materials and the teacher to support content, cognition and language in a more efficient way. At the same time, they would increase students' motivation, since they would perceive English not as an added difficulty, but as a vehicle for getting access to 'extra' knowledge and sources in international contexts that can help them in their future careers. In the end, the main purpose of CLIL is to prepare students to face the world of today, in which English is omnipresent, so they can perceive and use this language as a vehicular language with which to overcome any barrier that prevents access to the information and its content.

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7. APPENDIX

Criteria [identify source(s) with references]	SLA supported by CLIL					DATA. Examples from textbook: number of activity, page, brief description.
	I P	I N T	C O	F O R	F E E D	
Crit. 1. Learners get opportunities to use ‘stretched language’ (Gibbons, 2005:26) with moments of struggle that push them to rethink (Swain, 2000).						n. 2 from p. 157 and n. 1 from p. 158
Crit. 2. Materials give access to comprehensible input and models of new language through the same information in a variety of ways (multimodality) (Krashen, 1982) and support output at same time.						p. 166 and 172
Crit.3. SS get opportunities to build on the resources of their mother tongue, using L1 in a strategic way (Gibbons, 2015:24).						-----
Crit.4. Activities / content promote work in groups and pairs to use extended language creating an exploratory space in which to make thinking and reasoning explicit. (Gibbons, 2005:32)						n.1 from p. 156 n. 2 from p. 157 n.2 from p. 159 n.5 and 6 from p. 161

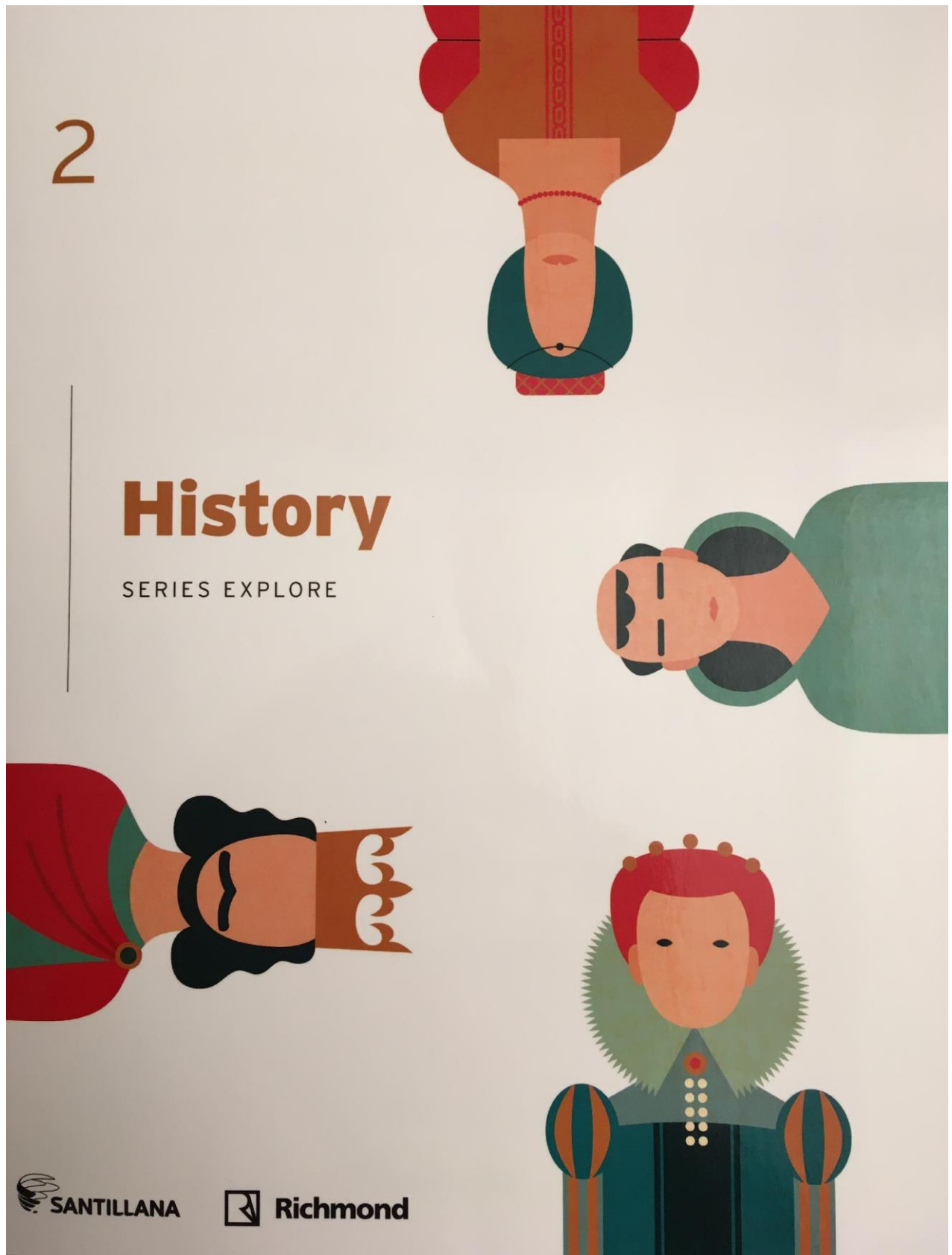
		n.1 from p. 166 n.1 from 173
Crit. 5. Materials foster cognitive fluency through the scaffolding of content, language and learning skills. (Ball et al. 2015:196)	IP/ INT/ CO/ FOR/ FEED	Schema from p. 163, 169 and 171.
Crit. 6. Activities need to be attractive to increase students' motivation (Dörnyei, 1994:281).	FOR / CO	n. 1 from p. 170 n.2 from p. 157 n. 2 from p. 167
Crit.7. Materials provide a 'message of abundancy' (Gibbons, 2005:42), referring to visuals, diagrams, significant landmarks, a landmark of keypoints and similar tools.	IP / CO / FOR	-----
Crit.8. Materials help SS to stablish relations between new concepts and previous knowledge or experiences they already had. (Ball et. al. 2015:75)	IP / INT/ CO/ FEED	Introductory questions from p. 154-155. n. 2 from p. 157 n. 2 from p. 159 n. 1 from p. 169
Crit.9. Activities help to make formal/academic writing explicit for SS and to convert it into informal language giving a model for use (Marsh, 2008).	CO/ FOR	n. 3 from p. 157, n. 1 from p. 158 and n. 1 in p. 164.

APPENDIX 2: CURRICULUM OF ARAGON FOR HISTORY (2ND YEAR E.S.O.)

GEOGRAFÍA E HISTORIA	Curso: 2º
BLOQUE 3: La Historia.	
<p>CONTENIDOS:</p> <p><i>La Edad Media:</i> Concepto de 'Edad Media' y sus sub-etapas: Alta, Plena y Baja Edad Media. La caída del Imperio Romano en Occidente: división política e invasiones germánicas. Los reinos germánicos. El imperio Carolingio. El feudalismo. El Imperio Bizantino (Oriente). El Islam y el proceso de unificación de los pueblos musulmanes. La Península Ibérica: la invasión musulmana (Al. Ándalus) y los reinos cristianos. La Plena Edad Media en Europa (siglos XI, XII y XIII). Del feudalismo al renacer de la ciudad medieval. La evolución de los reinos cristianos y musulmanes: Emirato y Califato de Córdoba, Reinos de Castilla y de Aragón (conquista y repoblación). La expansión comercial europea y la recuperación de las ciudades. El arte románico, gótico e islámico. La Baja Edad Media en Europa (siglos XIV y XV). La crisis de la Baja Edad Media: la 'Peste Negra' y sus consecuencias.; Al-Ándalus: los Reinos de Taifas. Reinos de Aragón y de Castilla.</p> <p><i>La Edad Moderna:</i> El Renacimiento y el Humanismo; su alcance posterior. El arte renacentista. Los descubrimientos geográficos: Castilla y Portugal. Conquista y colonización de América. Las monarquías modernas. La unión dinástica de Castilla y Aragón. Los Austrias y sus políticas: Carlos V y Felipe II. Las "guerras de religión", las reformas protestantes y la contrarreforma católica. El siglo XVII en Europa. Las monarquías autoritarias, parlamentarias y absolutas. La Guerra de los Treinta Años. Los Austrias y sus políticas: Felipe III, Felipe IV y Carlos II. El arte Barroco. Principales manifestaciones de la cultura de los siglos XVI y XVII.</p>	
CRITERIOS DE EVALUACIÓN	COMPETENCIAS CLAVE
Crit.GH.3.1. Identificar, clasificar y valorar las fuentes históricas para reconstruir el pasado.	CSC-CCL-CD
Crit.GH.3.2.Reconocer y explicar las características de cada tiempo histórico y ciertos acontecimientos que han determinado cambios fundamentales en el rumbo de la historia, diferenciando períodos que facilitan su estudio e interpretación.	CMCT-CAA
Crit.GH.3.3. Entender que hechos y procesos se producen a lo largo y a la vez en el tiempo (diacronía y sincronía) a través de mapas medievales.	CAA-CSC

GEOGRAFÍA E HISTORIA	Curso: 2º
BLOQUE 3: La Historia.	
Crit.GH.3.4. Describir las características básicas de los reinos germánicos (economía, política y sociedad) y comparar con la civilización romana.	CCL-CSC
Crit.GH.3.5. Caracterizar las principales civilizaciones de la Alta Edad Media en Europa y en el ámbito del Mediterráneo, y comentar textos adaptados reconociendo la dificultad de la escasa cantidad de fuentes históricas de este período.	CCL-CAA-CSC
Crit.GH.3.6. Explicar la organización social y económica feudal, sus causas y sus consecuencias a partir de recreaciones y textos.	CCL-CSC-CAA
Crit.GH.3.7. Comprender y analizar la evolución de Al-Ándalus y de los reinos cristianos, en sus aspectos socio-económicos, políticos, ideológicos y culturales.	CCL-CSC-CD-CCEC
Crit.GH.3.8. Entender el proceso de las conquistas y la repoblación de los reinos cristianos en la Península Ibérica a través de mapas y líneas del tiempo, y explicar elementos culturales propios como el Camino de Santiago o los intercambios entre los reinos cristianos y Al-Ándalus.	CAA-CSC-CCL-CCEC
Crit.GH.3.9. Comprender las funciones diversas del arte en la Edad Media y caracterizar de forma básica el arte islámico, el románico, el gótico y el mudéjar.	CCL-CCEC-CAA
Crit.GH.3.10. Explicar los cambios económicos sociales, políticos y culturales que supone el renacer urbano a partir del siglo XI y XII. Comprender los factores y características de la expansión mediterránea de la Corona de Aragón durante la Edad Media. Entender y describir el concepto de crisis bajomedieval: sus causas y sus consecuencias económicas y sociales.	CCL-CSC
Crit.GH.3.11. Comprender y valorar los elementos de continuidad y cambios en la Edad Moderna respecto a la Edad Media. Identificar la significación histórica y los rasgos propios del Humanismo en las letras y del Renacimiento artístico y científico.	CSC-CCL-CCEC
Crit.GH.3.12. Identificar la aparición del estado moderno y analizar los rasgos en el reinado de los Reyes Católicos como una etapa de transición entre la Edad Media y la Edad Moderna.	CCL-CSC-CIEE
Crit.GH.3.13. Entender, explicar y analizar los procesos de conquista y colonización de América: sus causas y consecuencias políticas, económicas, sociales y culturales.	CCL-CSC-CAA
Crit.GH.3.14. Comprender y diferenciar los regímenes monárquicos medievales y las monarquías modernas autoritarias, parlamentarias y absolutas.	CCL-CSC-CAA
Crit.GH.3.15. Conocer rasgos de las políticas internas de las monarquías europeas (en particular, de la monarquía hispánica de los Habsburgo) y políticas exteriores de los estados europeos de los siglos XVI y XVII.	CCL-CSC
Crit.GH.3.16. Conocer la importancia de algunos autores y obras de estos siglos.	CCL-CCEC
Crit.GH.3.17. Comentar la importancia del arte Barroco en Europa y conocer autores y obras representativas del arte y de la literatura. Utilizar el vocabulario histórico-artístico con precisión, insertándolo en el contexto adecuado.	CCL-CCEC

APPENDIX 3. LEARNING UNIT MATERIALS



History index

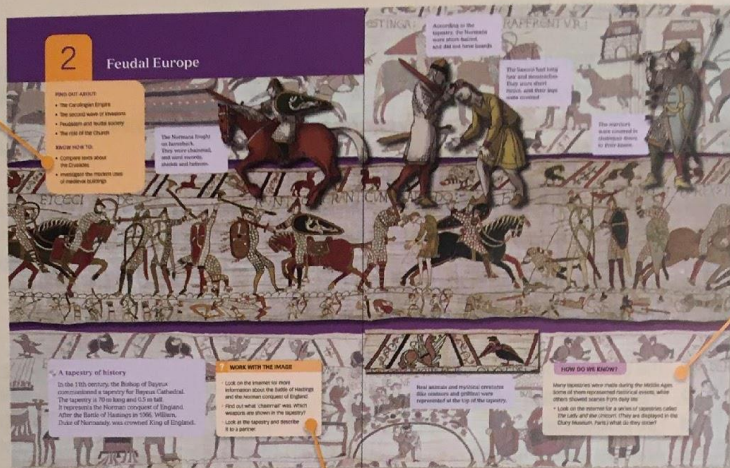
Unit	Contents	Key Competences
1 The Early Middle Ages 6	<ol style="list-style-type: none"> 1. The break-up of the Roman Empire 2. The Germanic kingdoms 3. The Visigoths 4. The Byzantine Empire 	<ol style="list-style-type: none"> 5. The origins of Islam 6. The spread of Islam 7. Islamic society and culture <ul style="list-style-type: none"> • Analyse a Byzantine mosaic • The spread of Islam today
2 Feudal Europe 26	<ol style="list-style-type: none"> 1. The Carolingian Empire 2. The second wave of invasions 3. Feudalism 4. The nobility 	<ol style="list-style-type: none"> 5. The peasants 6. The Church 7. Romanesque art and architecture <ul style="list-style-type: none"> • Analyse Romanesque capitals • The use of medieval buildings today
3 The High Middle Ages 46	<ol style="list-style-type: none"> 1. Economic growth in the High Middle Ages 2. Medieval cities 3. Life in medieval cities 4. Culture of the High Middle Ages 	<ol style="list-style-type: none"> 5. The rise of the monarchies 6. The crisis of the Late Middle Ages 7. Gothic art and architecture <ul style="list-style-type: none"> • The Black Death (I): analyse literary sources • Analyse a Gothic painting
4 Al-Andalus 66	<ol style="list-style-type: none"> 1. The early history of Al-Andalus 2. The fragmentation of Al-Andalus 3. Life in Al-Andalus 4. Andalusí culture and art 	<ul style="list-style-type: none"> • Córdoba (I): investigate the Great Mosque • Córdoba (II): analyse the layout of the city • The Alhambra and Generalife, Granada
5 The Hispanic Christian kingdoms 82	<ol style="list-style-type: none"> 1. The origins of Christian Spain 2. The emergence of the Christian kingdoms 3. Reconquest and settlement 4. The Crown of Castile 	<ol style="list-style-type: none"> 5. The Crown of Aragón 6. The Late Middle Ages 7. The artistic legacy <ul style="list-style-type: none"> • Analyse medieval <i>cantigas</i> • Plan a walking trip on the Way of Saint James
6 The Age of Discovery 102	<ol style="list-style-type: none"> 1. The Age of Exploration 2. The Portuguese expeditions 3. The Castilian expeditions 	<ol style="list-style-type: none"> 4. Pre-Columbian America 5. Social and economic change <ul style="list-style-type: none"> • Analyse sources • The frieze of Holmul
7 Renaissance and Reformation 118	<ol style="list-style-type: none"> 1. What was humanism? 2. New ideas in science and art 3. The <i>Quattrocento</i> 	<ol style="list-style-type: none"> 4. The High Renaissance 5. The spread of the Renaissance 6. The Reformation and Counter-Reformation <ul style="list-style-type: none"> • Religious divisions in the world today • A visit to the Uffizi Gallery
8 The Spanish Empire 136	<ol style="list-style-type: none"> 1. The emergence of the modern state 2. The Catholic Monarchs 3. The beginnings of the Spanish Empire 	<ol style="list-style-type: none"> 4. The organisation of the empire 5. Spanish foreign policy 6. Spanish America <ul style="list-style-type: none"> • Analyse historical clothing • Why did the Indian population decrease?
9 Baroque Europe 154	<ol style="list-style-type: none"> 1. A period of crisis 2. The decline of the Hispanic Monarchy 3. The end of Spanish hegemony in Europe 4. Absolutism in France 	<ol style="list-style-type: none"> 5. The Dutch Republic 6. The rise of Parliament in England 7. The Scientific Revolution 8. Baroque culture 9. The Spanish Golden Age <ul style="list-style-type: none"> • Identify the symbols of absolutism • Analyse symbols • Baroque sculpture
Glossary 175		
Romanesque and Gothic architecture 180		

About this book

The book is organised into 9 units. Every section of a unit helps the students to develop their key competences.

Opening double page: presentation of the unit

The **contents** of the unit are presented at the beginning.



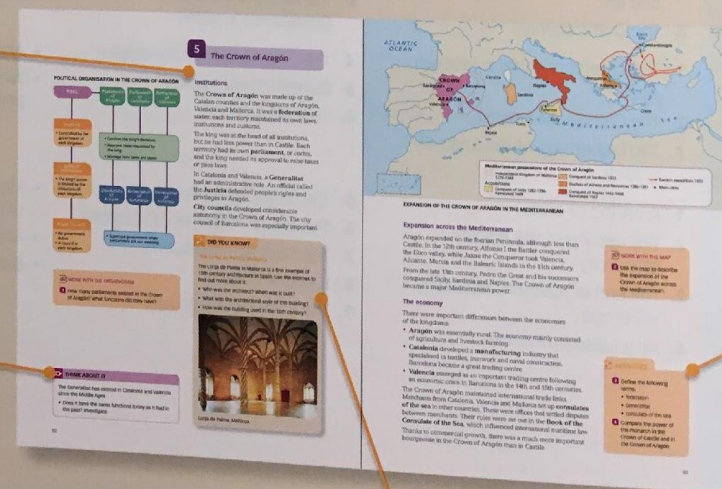
How do we know?: the student is introduced to the techniques and sources of historians.

The **Work with the image** section checks the student's understanding of the visual material and the text.

The content pages

The **main contents** are clearly presented.

Think about it invites the students to reflect on challenging concepts.



A series of **activities** cover all the main contents of the page.

The **Did you know?** section widens the students' range of knowledge.

9

Baroque Europe

FIND OUT ABOUT:

- The decline of the Hispanic Monarchy
- The rise of new powers in Europe
- The Scientific Revolution
- Baroque art and architecture
- The Spanish Golden Age

KNOW HOW TO:

- Interpret a population chart
- Interpret a historical map
- Identify the symbols of absolute power

The Palace of Versailles

King Louis XIV of France ordered his architects to convert a hunting lodge near Paris into a luxurious palace. In 1682 he moved his court there.

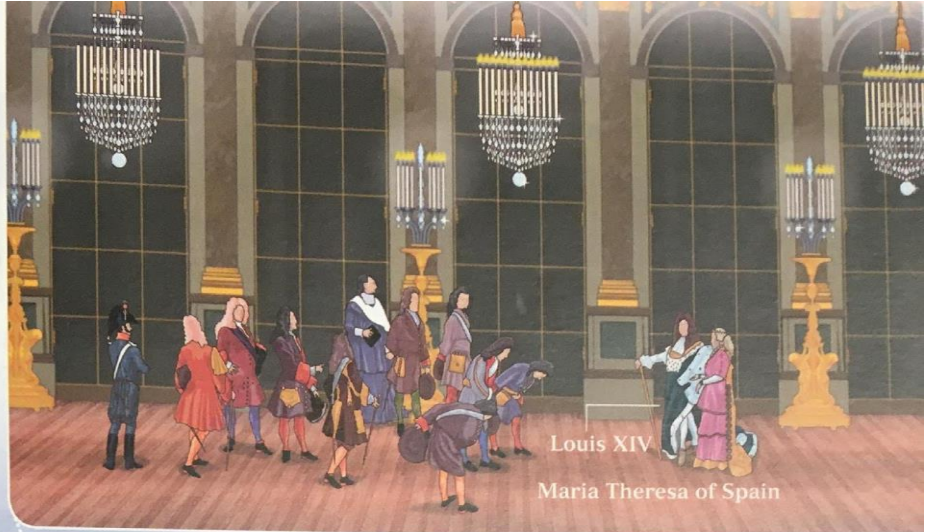
The Palace of Versailles was designed like a city, in which up to 20,000 people could live. Louis XIV's court was intended to display his greatness to the world.





DID YOU KNOW?

So many people lived in the Palace of Versailles that every aspect of daily life had to be carefully planned. This included the king's day.



Hall of Mirrors



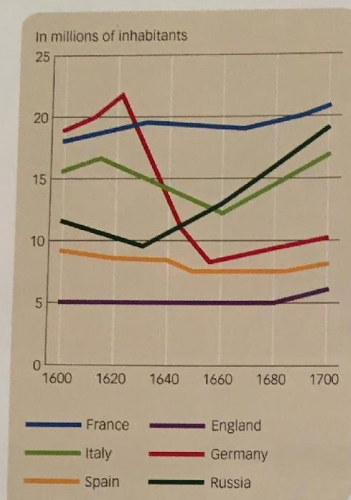
WORK WITH THE IMAGE

- What was the palace like?
- Would you describe this palace as luxurious or austere?
- Why was the king's day so carefully planned?
- Look on the Internet for information about the Palace of Versailles today. Which parts of it can you visit? Make a list.

HOW DO WE KNOW?

- Buildings give us an extraordinary amount of information about the period when they were built. Their size, structure, the reason they were built and their decoration tell us about people's ways of life.
- What information do the images of the Palace of Versailles give us about the people who lived there?
 - Are palaces like this built today? Why? / Why not?

POPULATION GROWTH



MAIN EPIDEMICS OF THE BUBONIC PLAGUE

YEAR	TERRITORY AFFECTED
1596-1603	Most of the Iberian Peninsula
1630	Italy, Central Europe, South of France and Catalonia
1647	East and southeast of the Iberian Peninsula
1652-1653	Catalonia and Aragón
1655-1656	Italy
1665	London
1676-1686	Most of Spain

WORK WITH THE CHART AND THE TABLE

- 1 Look at the chart and answer the questions.
 - a In which countries did the population vary the most in the 17th century?
 - b When did the population of Germany reach its highest and lowest points?
 - c How many epidemics of bubonic plague were there in 17th century Europe?
 - d Which region of Europe was most affected by epidemics?

1 A period of crisis

Historians sometimes refer to a **crisis** in 17th century Europe because many regions experienced problems in various fields. These included demography, agricultural production, economic growth and social conflicts.

Demographic change

There was little population growth in most of Europe in the 17th century. Excluding Russia, the number of inhabitants in Europe only rose from about 70 million in 1600 to 75 million in 1700.

Population growth was low because of an increase in the **mortality rate**:

- **Famines.** These were caused by bad harvests, and the destruction and confiscation of crops in wartime.
- **Epidemics.** There were epidemics of typhus, cholera and bubonic plague. These affected the south of Europe especially.
- **Wars.** The Thirty Years' War led to the depopulation of large areas in central Europe.

There were also major **migrations**:

- Some people were forced to leave their countries. For example, 200,000 Protestants were **expelled** from France during the reign of Louis XIV.
- Other people **emigrated** voluntarily: around half a million people went to live in America.

North-west Europe grew more rapidly than the centre and south of Europe.

The rural economy

Many rural areas suffered from low productivity:

- **Agriculture** became less productive. Land was farmed too intensively using very simple techniques. Consequently, the land became less fertile.
- As a result of **climate** change, frosts and heavy rain alternated with long droughts. Many crops were lost.
- In addition, **demand** for agricultural products decreased so prices fell.

However, in England and in the Low Countries, new agricultural techniques were developed, which increased production.

HOW THE DOMESTIC SYSTEM WORKED

Baroque Europe 9



A. A businessman, generally a merchant, bought the raw material and the tools and delivered them to the peasant families.



B. The peasants made the product at home, when there was less work in the fields. All the family helped.



C. The businessman picked up the finished product and sold it directly. He made large profits because he sold it at the price he wanted.

The economy

- **Craft production.** In the south of Europe, craft production continued to be regulated by associations called **guilds**. However, the **domestic system** spread in north-west Europe. This was a way of obtaining cheaper products more efficiently.
- **Trade.** Before the 17th century, the main economic powers were in the Mediterranean region: Spain, Portugal and Italy. In this period, **England** and the **United Provinces** became important trading nations. They created their own colonial empires and sold their goods in Spain and Portugal's colonial territories.

Social conflicts

Economic pressures increased on many of the poorer groups:

- The states raised **taxes** from ordinary people to pay for their military expenses and the luxuries of the court.
- The **nobles** saw their income decline because of the demographic and agricultural crises. They therefore demanded higher rents and more services from the **peasants**.
- Consequently, the peasants grew poorer and had to sell their lands to pay their debts. The wealthy **bourgeoisie** benefited by buying these lands at low prices.
- People in **towns** and **cities** also grew poorer, as a result of high taxes and the crisis of the guild system.

This situation led to a number of revolts:

- **Urban revolts** were mainly caused by growing taxation and shortage of food in the cities.
- **Peasants' revolts** were in response to pressure from the nobles as well as taxation.

WORK WITH THE IMAGES

- 2 What are the people doing in the images?



Masaniello's Revolt in Naples, a 19th century painting by Giuseppe Mazza.

ACTIVITIES

- 3 Look on the Internet and find the answers to the questions.
 - a Who was Masaniello?
 - b What were the reasons for the revolt?
 - c How did it end?

2

The decline of the Hispanic Monarchy

Felipe III inherited the largest and most powerful empire in the world in 1598. However, he faced some extremely serious problems, which continued during the reigns of his successors **Felipe IV** and **Carlos II**.

Government by the *validos*

A 17th century king was not directly involved in government, but delegated his authority to a **valido** instead. In some ways, a *valido* was similar to a prime minister. However, he was also the king's personal favourite and depended entirely on his favour.

- The **Duke of Lerma** was Felipe III's *valido*. The Duke pursued a peace policy in Europe because he believed that expensive wars could ruin the monarchy financially.
- The **Count-Duke of Olivares** was Felipe IV's *valido* for over 20 years. He attempted to restore Spanish military leadership in Europe, and tried to reform the monarchy.
 - He introduced **financial reforms** to reduce expenses.
 - In 1625 he designed the **Union of Arms** to make all the monarchy's kingdoms (and not just Castilla) share the military expense of a permanent army.
 - He tried to increase **royal power** by restricting the autonomy of the kingdoms.

However, the economic difficulties of the monarchy made it impossible to apply these reforms. They also met strong resistance in the different kingdoms.

Crisis of the monarchy

At the beginning of Felipe III's reign, the position of the **Moriscos** weakened. They were thought to be insincere in their conversion to Christianity and were suspected of collaborating with the Turks. In 1609 the Moriscos were **expelled**, and around 275,000 people left the country. This was disastrous for many regions, which were depopulated.

In the 1640s, rebellions broke out in Catalonia and Portugal. They provoked a serious crisis for the monarchy:

- **Catalonia** rejected the Union of Arms and started a revolt, which was eventually crushed.
- The situation in **Portugal** also grew worse because of the tax pressure from the Union of Arms. Taking advantage of the rebellion in Catalonia, a revolt broke out. With the support of other European powers, Portugal became independent.

DID YOU KNOW?



The Duke of Lerma

Francisco Gómez de Sandoval Rojas, Duke of Lerma (1553-1625) was Felipe III's main *valido*.

He came from a noble family and was brought up in the court of Felipe II, where he made friends with the future king, Felipe III.

In his role as a *valido*, he was in power from 1598 to 1618. Thanks to his position, he accumulated enormous wealth and many posts for himself and his relatives and supporters. This created a system of clientelism.

The king withdrew his confidence in 1618. Lerma retired to his properties and died in Valladolid.

ACTIVITIES

- 1 Look for information about another *valido* of the 17th century and write a short biography.

THE HISPANIC MONARCHY IN THE 17TH CENTURY



Felipe III



The economic crisis

Spain went through a serious economic recession in the 17th century.

- **Agricultural and livestock production** decreased. Population declined in large areas of the countryside and wool production fell.
- **Craft** activities decreased as a result of falling demand, higher taxes and competition from English and Flemish products.
- **Trade** with the Americas decreased as a result of competition from the English and the Dutch. The volume of precious metals coming from America also diminished.

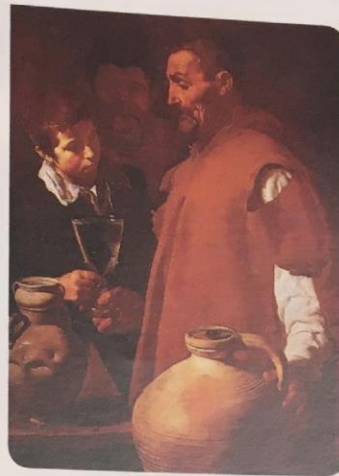
Consequently the revenues of the Royal Treasury fell. The monarchs continued to borrow money to pay for their growing expenses. When they were unable to pay their debts, they declared **bankruptcy**.

The end of the Habsburg dynasty

Carlos II had no children. At the end of his reign, there were two candidates ready to succeed him: **Philip of Bourbon** and **Archduke Charles of Austria**.

Both wanted the immense Spanish Empire, which had territories on several continents.

Carlos II died in 1700. In his will, he named **Philip of Bourbon**, the grandson of Louis XIV of France, as his heir. This led to the **War of the Spanish Succession** (1701-1713), which ended with the victory of the French Bourbon dynasty.



The water seller of Seville, by Diego Velázquez.

WORK WITH THE IMAGE

- 2 What social group did the people in the painting come from? What attitude do you think the painter had towards them?

ACTIVITIES

- 3 What role did *validos* play in the Hispanic Monarchy?
- 4 What were the main reasons for the economic recession in the 17th century?
- 5 Why did the Habsburg dynasty end?



Felipe IV



Carlos II



The Battle of Almansa was decisive victory for the Bourbons in the War of the Spanish Succession.



3

The end of Spanish hegemony in Europe

Peace and war

Felipe III and his *valido*, the Duke of Lerma, followed a peace policy. In this way, they intended to strengthen the Treasury. In 1604 they signed peace with **England**, and in 1609 the **Twelve Years' Truce** with the United Provinces.

However, Felipe IV initiated a much more aggressive policy. In 1621 Spain went back to war against the **United Provinces**. It intervened in the **Thirty Years' War** (1618-1648) as an ally of the Holy Roman Empire against the German Protestant princes.

After a series of Catholic victories, France became concerned that the Hispanic Monarchy would become too powerful. In 1635, it decided to fight on the Protestant side. This changed the course of the war, and the Habsburgs were defeated several times.

The loss of hegemony in Europe

In 1648, the Thirty Years' War came to an end when the **Peace of Westphalia** was signed. Spain recognised the independence of the United Provinces. The war with France continued until 1659. In the **Treaty of the Pyrenees**, Spain ceded different territories in Europe to France.

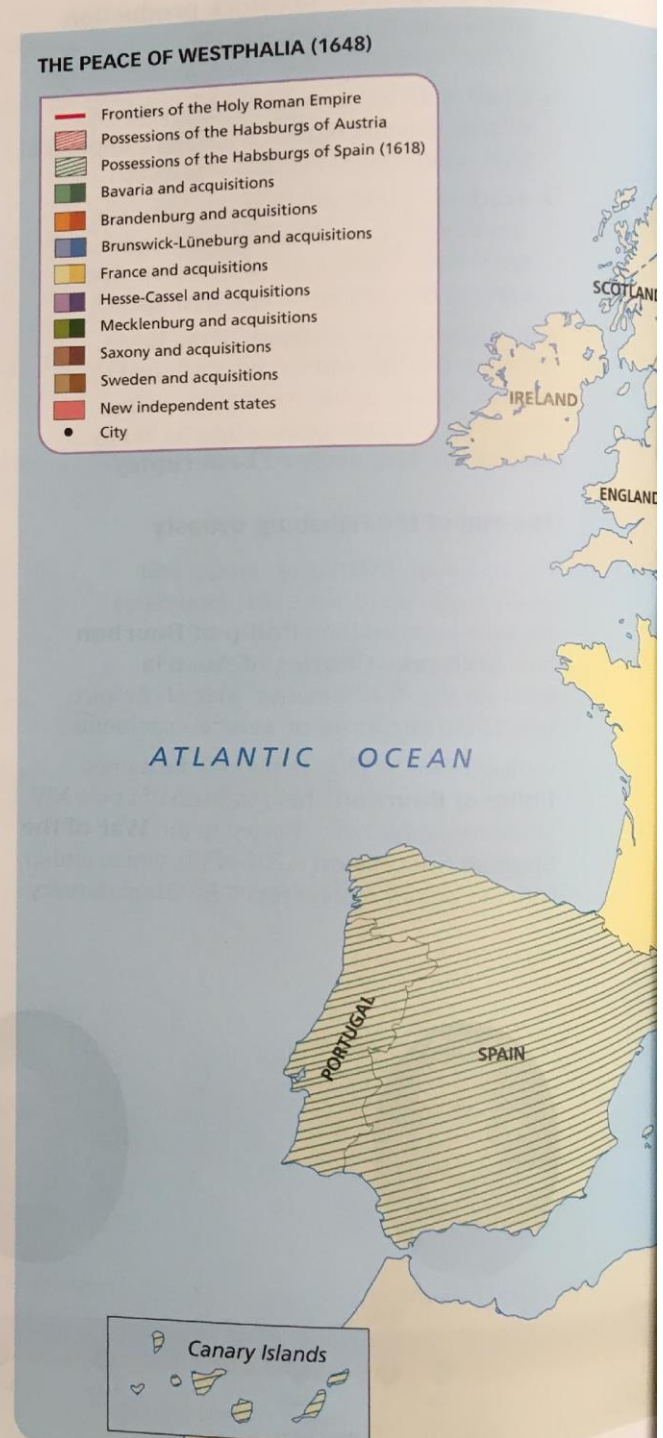
These treaties ended Habsburg domination in Europe, and France became the leading power. However, Spain kept its great empire in America.

ACTIVITIES

- 1 Who fought in the Thirty Years' War?
- 2 Which faction did the Hispanic Monarchy support?
- 3 Why did France join in the war?
- 4 In your opinion, why was the Thirty Years' War costly for Spain?

THE PEACE OF WESTPHALIA (1648)

- Frontiers of the Holy Roman Empire
- ▨ Possessions of the Habsburgs of Austria
- ▨ Possessions of the Habsburgs of Spain (1618)
- ▨ Bavaria and acquisitions
- ▨ Brandenburg and acquisitions
- ▨ Brunswick-Lüneburg and acquisitions
- ▨ France and acquisitions
- ▨ Hesse-Cassel and acquisitions
- ▨ Mecklenburg and acquisitions
- ▨ Saxony and acquisitions
- ▨ Sweden and acquisitions
- ▨ New independent states
- City



THE TREATY OF THE PYRENEES (1659)



WORK WITH THE MAPS

- 5 What possessions did Spain have in Europe in 1618? Which territories did it lose in 1648 and 1659?
- 6 Which two states became independent in 1648? Do they still exist today?

4

Absolutism in France



Louis XIV receives the Prince of Saxony, surrounded by his courtiers.

The absolute monarchy of Louis XIV

In the 17th century, the European monarchs tried to impose **absolutism**, or the divine right of kings. They believed that God had given them their power and that they were his representatives on earth. This gave them the right to exercise unlimited power. The monarch controlled all the powers of the State. He passed the laws, governed and was the supreme judge.

Louis XIV, the Sun King (1643-1715), was the absolutist monarch that other kings imitated. He consolidated his authority in various ways:

- He exercised **power** personally. His ministers could not make decisions without his approval.
- He controlled **the nobles**. He brought them to the court and gave them subsidies and posts.
- He promoted **political centralisation**. He unified the laws and taxes of the kingdom. He also appointed governors in the provinces, who were public servants with extensive powers.
- He imposed **religious unity**. He persecuted Calvinists and subjected the French church to the king's authority.

The hegemony of France

The main aim of Louis XIV's foreign policy was to consolidate France's **hegemony**. France fought wars with Spain, the United Provinces and the Holy Roman Empire. French territories were extended, mainly at the expense of the Habsburgs.

Louis XIV inherited a **colonial empire** in America. (The French had founded Quebec in the early 17th century).

Economic reforms

Louis XIV had very large expenses as a result of his aggressive foreign policy, the construction of Versailles and the maintenance of the court. To meet these expenses, the king's minister, Jean Baptiste Colbert, introduced reforms:

- **Royal factories** were protected by the State. These made luxury products like tapestries and pottery.
- **Trading companies** were given a monopoly of trade with regions in America and Asia.
- **Customs duties** were raised, increasing the price of imported products. This promoted consumption of French products.
- **Regulations** controlled the quality of products.

ACTIVITIES

1 Match the columns.

- | | |
|------------------|--|
| • Absolutism | • A tax on imported products |
| • Hegemony | • A place where luxury products were made |
| • Royal factory | • The domination of a single power |
| • Customs duties | • A form of government where a ruler has all the power |

2 What did Louis XIV do to exercise his authority? List the measures that he took.

3 How did Louis XIV try to extend his territories?

5 The Dutch Republic

The rise of maritime trade

The **United Provinces** were a group of small territories which fought against Spain to obtain their independence. However, in the first half of the 17th century, they became a great economic power. This was mainly the result of the growth of their **trade**.

The Dutch became the main intermediaries in maritime trade. All kinds of products (wood and cereals from the Baltic, iron from Sweden, cloth from England, wine and wool from Spain), were brought to the ports of the United Provinces. They were then sold to other countries.

Two large trading companies were founded: the **Dutch East India Company** and the **Dutch West India Company**. These companies monopolised Asian and American trade and obtained large profits.

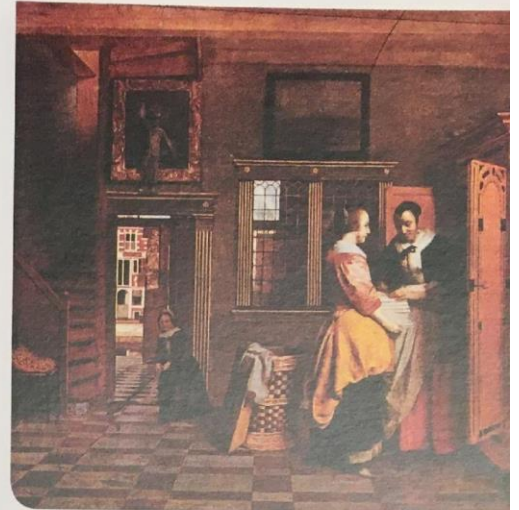
In the second half of the 17th century, the Dutch fought the English in several colonial wars and lost much of their power.

A parliamentary republic

The development of trade led to the rise of a rich **bourgeoisie**, formed by important merchants, bankers or shipyard owners. They lived in luxurious mansions in cities like Amsterdam.

Thanks to their economic power, the bourgeoisie obtained control of Parliament and acquired great political power.

The United Provinces obtained independence from Spain in 1648. It became a **republic** formed by seven provinces, which had their own Parliaments. Representatives from all the provinces met at the **States General**, where they took joint decisions.

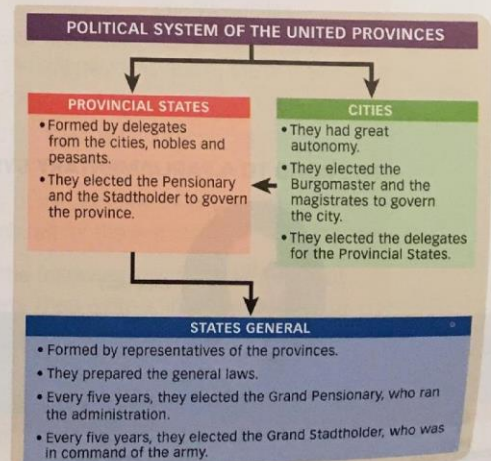


Two women beside a linen chest, with a child, by Pieter de Hooch. Many Dutch painters represented families in wealthy bourgeois homes.

ACTIVITIES

- 1 What were the reasons for the commercial success of the United Provinces in the 17th century?
- 2 List the products that passed through Dutch ports and give their origins.
- 3 Why do you think the bourgeoisie became important?
- 4 What were the functions of the States General?

POLITICAL SYSTEM OF THE UNITED PROVINCES



6

The rise of Parliament in England

DID YOU KNOW?

England's American colonies

The English founded colonies in North America. The first navigators arrived in North America in the 16th century, and the first stable settlements were founded in the 17th century.

Jamestown was the first colony, founded in 1607. In 1620, Plymouth was founded by Puritans, who were escaping religious persecution in England. In 1664, the English took New York from the Dutch, who had called it New Amsterdam.

ACTIVITIES

- 1 Use the Internet to find the answers to the questions:
 - a Where is Jamestown? What is the relationship between Jamestown and Pocahontas?
 - b Who were the Pilgrim Fathers? Where did they settle?
 - c What famous yearly celebration did they initiate? Why?

The road to a parliamentary system

In the first half of the 17th century, the kings of the Stuart dynasty attempted to govern their territories in Great Britain and Ireland as absolute monarchs, without Parliament. However, this decision was very unpopular. The discontent, together with the revolts which broke out in Scotland over religious matters, led to a **revolution** in 1640.

The confrontations turned into a **civil war** in 1642. This ended with the fall of the Stuart dynasty: Charles I was executed and the monarchy was abolished. One of the leaders of Parliament, Oliver Cromwell, came into power and established a **dictatorship**.

After Cromwell's death, Parliament restored the monarchy. However, a second revolution, the **Glorious Revolution**, took place in 1688. This led to the deposition of King James II and, a year later, to the approval of a **Bill of Rights**. This Bill restricted the king's power and set out the rights of Parliament, laying the foundations for the separation of powers. It meant that a **parliamentary monarchy** had triumphed in England.

Social changes

The expansion of English trade in this period led to the emergence of a prosperous **bourgeoisie**. This group was mainly made up of merchants who obtained their income from trade and financial activities.

After the civil war, the prestige and importance of the **gentry** (country nobility) was consolidated. In the 17th century, the gentry owned about half of the land in Britain and used modern agricultural methods to obtain maximum profit.

THE ROAD TO A PARLIAMENTARY SYSTEM



Charles I



Oliver Cromwell



England's House of Commons

1642-1649

Civil war

1649-1658

Cromwell's dictatorship

1660

Restoration of the monarchy

1688

Glorious Revolution

1689

Bill of Rights

7 The Scientific Revolution

The scientific method

The importance attached to **reason** by the humanists helped to promote the development of science in the 17th century.

Thinkers of this time believed that truth could be attained through the use of reason (**rationalism**) and experimentation (**empiricism**). The Frenchman **René Descartes** was the main exponent of rationalism, while the Englishman **Francis Bacon** was the main exponent of empiricism.

The **scientific method** was developed in the 17th century and is still used today. According to this method:

- First a **hypothesis** is formulated.
- Then it is **tested** by comparing it with reality through experiments and tests.
- Finally, it is **confirmed**, rejected or revised, according to the results obtained during the testing stage.



Pascal's calculator.



A 17th century microscope.

ACTIVITIES

- 1 Form groups of three.** In groups of three, find out about these great scientists from the period of the Scientific Revolution. Complete the table in your notebooks.

NAME	NATIONALITY	BORN/DIED	ACHIEVEMENTS
Galileo Galilei	.....	1564-1642	.....
.....	English	.....	Law of universal gravitation
Johannes Kepler	.....	1571-1630	.....
.....	.....	1646-1742	Calculated the orbit of a comet
Robert Boyle	.....	.....	Boyle's law
Evangelista Torricelli	.....	1608-1647	.....
.....	French	.....	Calculator
Marcello Malpighi	.....	.....	Greater understanding of anatomy

- 2** Read these statements and match them with the achievements in the table. Then, listen and check your answers.

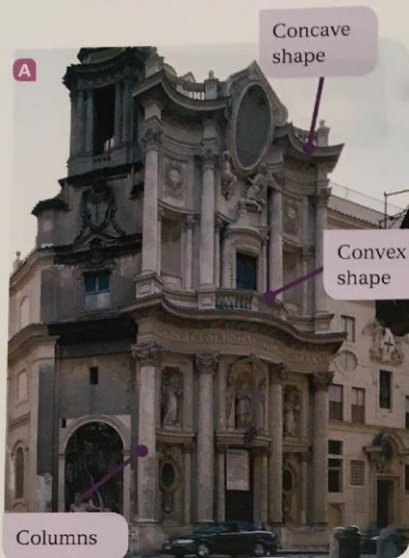
- a It explains the relationship between the pressure and the volume of a gas.
- b It enabled him to discover Jupiter's satellites, sun spots and the surface of the Moon.
- c It is an instrument used in meteorology to measure atmospheric pressure.
- d It had eight dials and could add, subtract, multiply and divide.
- e It explains the reason for the attraction of any two bodies in the universe.
- f There was greater knowledge of animals, humans and plants, as the scientist was one of the first to use a microscope.
- g They explain the movement of the planets around the Sun.
- h The frequency of the appearance of a celestial body was predicted for the first time.

- 3** Choose one of the following scientists and find out more about them. Then write a short description of their life and achievements. Present your findings to the class.


- René Descartes
- Gottfried Wilhelm Leibniz
- William Harvey
- Antonie van Leeuwenhoek

8

Baroque culture



The Church of San Carlo alle Quattro Fontane, by Borromini. A. The facade. B. The interior.

 WORK WITH THE PHOTOS

- 1 Describe the main characteristics of the Church of San Carlo alle Quattro Fontane.

Baroque

Baroque was a European cultural movement that developed during the 17th and 18th centuries. It was influenced by the religious tensions that divided Europe:

- In **Catholic** countries, new attitudes were expressed by an intense spirituality, which affected all areas of life.
- In **Protestant** countries, life was viewed in a more individualistic way. Economic success was highly valued.

Baroque culture

All branches of culture flourished during the Baroque period:

- **Art.** Like Renaissance art, Baroque art was inspired by classical forms. However, Baroque artists attempted to portray reality as it was, without idealising it. Their works were full of movement and contrast.
- **Literature.** Major works were written. This was the age of **Shakespeare** in England and **Molière** in France.
- **Music.** Bach, Handel and Vivaldi were among the greatest composers. The first operas were composed.

In Catholic absolutist states, Baroque art was used as **propaganda** to show the power of the monarch and the vitality of the Counter-Reformation.

Baroque architecture

Baroque architects tried to surprise the viewer. They used the following features:

- **Curved lines** and **spiral columns**.
- **Light effects** on facades by combining recesses and projections in the walls. Open pediments also created an impression of light and shade.
- **Ornamentation** on facades, combining painting, sculpture and architecture.
- **Fine materials** like coloured marble.

Rome, the centre of the Counter-Reformation, was also where the Baroque style of architecture began. Gian Lorenzo Bernini built Saint Peter's Square in the Vatican, and Francesco Borromini designed exceptional churches.

The Baroque style spread rapidly to most of Europe. But in some countries it was simpler than in Italy.

Characteristics of baroque painting

The main characteristics of baroque painting were the following:

- It represented a **range of subjects**, like religion, mythology, portraits and scenes from daily life. New subjects included the **landscape** and the **still life**, which showed objects, food or plants.
- People were represented **realistically**. They were not idealised and might have physical defects.
- Scenes showed **movement** and **energy**.
- The technique of **chiaroscuro** drew sharp contrasts between light and shade.
- It showed strong **emotions**, which were expressed through gestures.

Schools of baroque painting

Although Baroque painting had some common features, there was a wide range of schools and styles:

- **The Italian School.** The outstanding Italian baroque painter was **Caravaggio**. His characters were inspired by ordinary people with all their imperfections. Caravaggio's technique of using light and shade was called **tenebrism**, which was a version of *chiaroscuro*.
- **The Dutch School.** This was greatly influenced by the bourgeois taste of the merchants who commissioned and paid for the paintings. The paintings reflected their lives.

Rembrandt was the most outstanding painter in the Dutch School. He was a master of *chiaroscuro* and his portraits were extremely realistic. **Frans Hals** was a fine portrait painter. **Vermeer** specialised in interior scenes in bourgeois homes.

- **The Flemish School.** This was greatly influenced by Italian painting in its **naturalism**, or realism, and in its attention to detail.

Rubens was the outstanding painter in the Flemish school. His paintings stood out for their rich colour and sense of movement. **Van Dyck** was one of Rubens' disciples. He was famous for his elegant portraits and his use of colour.



Supper at Emmaus, by Caravaggio.



The Night Watch, by Rembrandt.



The Abduction of the Daughters of Leucippus, by Rubens.

ACTIVITIES

- 2 Analyse one of the three paintings on this page. Think about the following aspects: subject, characters and representation of light and movement.

9

The Spanish Golden Age



Façade of the Hospice of Madrid, by Pedro de Ribera.



Saint Isabel of Portugal, by Francisco de Zurbarán.

The Spanish **Golden Age** was the period between the second half of the 16th century and the late 17th century. This was a time of extraordinary cultural achievement.

Literature

Miguel de Cervantes wrote his great novel *Don Quijote*. **Lope de Vega** and **Pedro Calderón de la Barca** wrote famous plays. **Luis de Góngora** and **Francisco de Quevedo** were the leading poets of the time.

Architecture

Architecture was characterised by the use of simple materials, such as bricks or stone, which were covered by **ornate decoration**.

Many buildings were religious, but civil buildings were also constructed. The construction of city squares (or **plazas**) was a characteristic feature of the Spanish Baroque period.

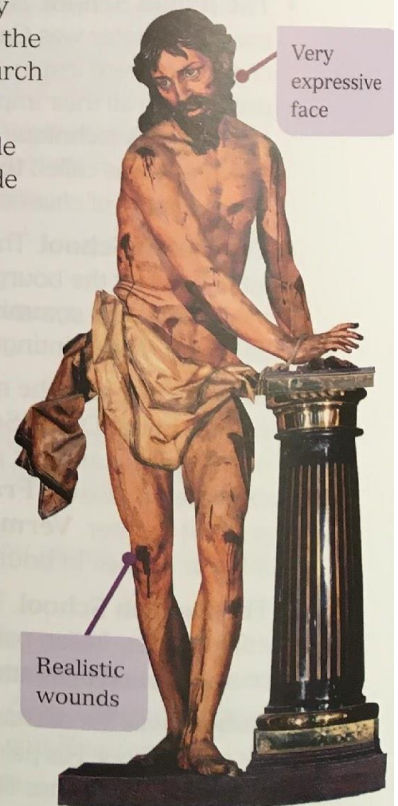
The Churriguera brothers were the outstanding Baroque architects. They created their own style, which was called **churrigueresco** and is characterised by extremely ornate decoration. They built the *Plaza Mayor* in Salamanca, and the Church of San Cayetano in Madrid.

Other notable architects included Pedro de Ribera, who was responsible for the façade of the Hospice of Madrid, and Fernando Casas Novoa, who designed the western façade of the Cathedral of Santiago de Compostela.

Sculpture

The sculptures of the period were mainly **religious**. Many of them were for processions and altarpieces and were made of **polychrome wood** to make them look richer. The sculptures are very expressive and dramatic.

Gregorio Fernández was the main sculptor in Castilla. He made numerous sculptures of Christ at different moments of the Passion. In **Andalusia**, the most notable sculptors were Juan Martínez Montañés, Alonso Cano and Pedro de Mena.



Christ tied to a column, by Gregorio Fernández.

DID YOU KNOW?

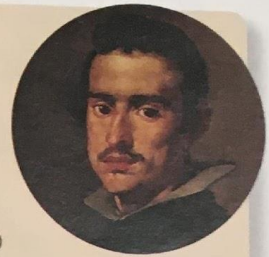
Diego Velázquez

Diego Velázquez (1599-1660) was born in Seville where he was educated and trained. His style was greatly influenced by tenebrism and realism.

He was a painter in Felipe IV's court and painted many portraits of the royal family and people from the court. He was expert at showing people's personalities.

During his trips to Italy, he learnt more about perspective and the nude. This is reflected in the perfection of his later works, such as *Las Meninas* and *The Spinners*.

Velázquez painted portraits of the royal family. He also painted everyday scenes (*The Water Seller*), mythological scenes (*The Triumph of Bacchus*) and historical scenes (*The Surrender of Breda*). All of his paintings showed his capacity to represent depth, and he was a master in the use of light and colour.

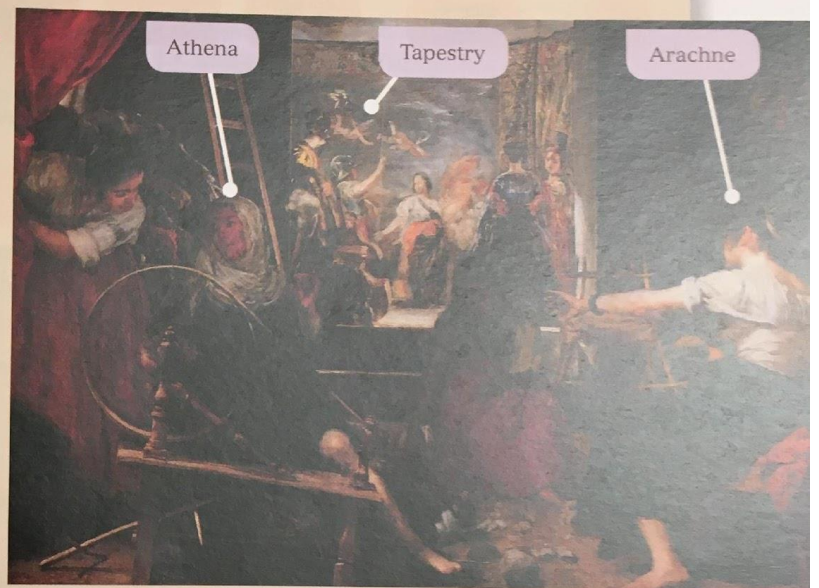


Self-portrait, by Diego Velázquez.

The Spinners or The Fable of Arachne

The painting shows a scene from mythology. Arachne told the goddess Athena that she could weave the most beautiful tapestry. But her tapestry included images that Athena did not like. The goddess was angry and turned Arachne into a spider, forcing her to weave all her life.

There are two scenes in the painting. In the foreground, Arachne is working while Athena, disguised as an old woman, looks on. The tapestry made by Arachne is in the background.



Painting

Spanish Baroque painting was used as propaganda for the Counter-Reformation. Consequently, many **religious works** were created. The Spanish school was characterised by its realism, emotion and use of symbolic messages.

In addition to **Diego Velázquez**, there were other important artists:

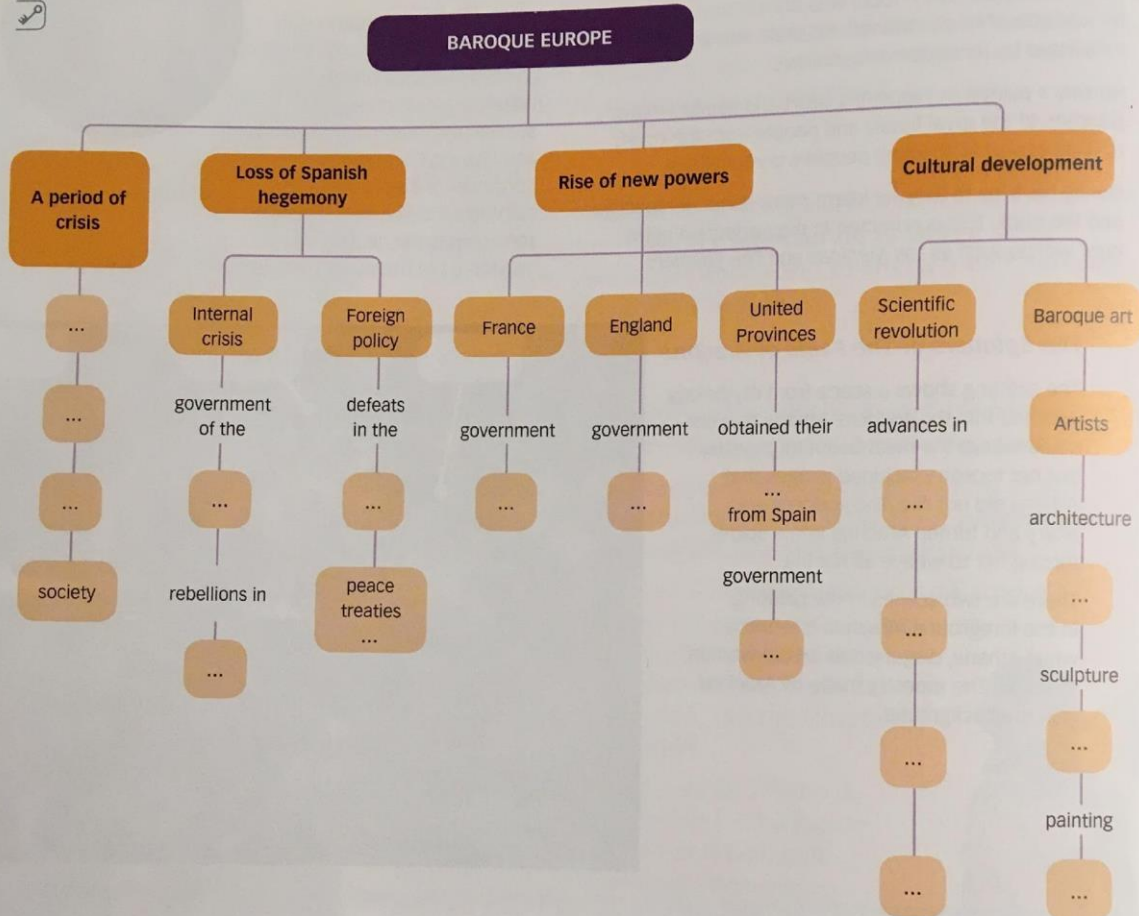
- **José de Ribera**, *Spagnoletto*, imitated Caravaggio's naturalism, but used more colour.
- **Francisco de Zurbarán** painted still lifes, religious scenes and portraits of saints for monasteries and convents.
- **Bartolomé Esteban Murillo**'s early works were realistic and tenebrist. His later paintings were more tranquil and intimate.

ACTIVITIES

- 1 What was the Golden Age? Why do you think it was given this name?
- 2 List the main features of Spanish Baroque architecture, sculpture and painting.
- 3 Choose one famous person from the Spanish Golden Age. Prepare a fact file on their life and work.

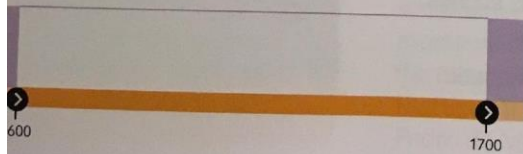
ACTIVITY ROUND-UP

1 Copy and complete the table.



2 Write down the dates of these events and put them in chronological order. Then, put them on the timeline.

- Peace of Westphalia
- Beginning of the reign of Louis XIV
- Union of Arms
- Expulsion of the *Moriscos* from Spain
- Treaty of the Pyrenees
- Twelve Years' Truce
- Bill of Rights in England
- Rebellion in Portugal



3 Explain the meaning of these terms.

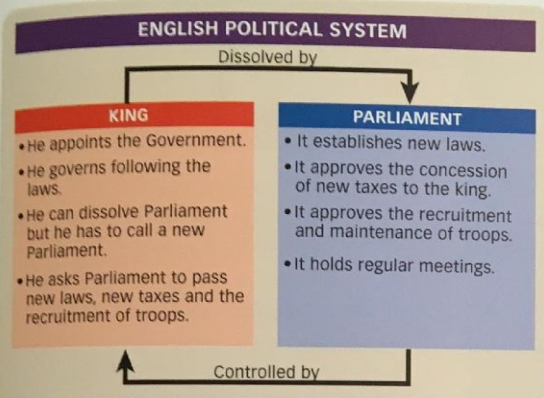
- *Valido*
- Twelve Years' Truce
- States General
- Absolutism
- Baroque
- Domestic system

4 Briefly explain the historical role played by the following people in the 17th century.

- Count-Duke of Olivares
- Louis XIV
- Velázquez
- Bernini
- Felipe III
- Galileo

5 How did the Thirty Year's War affect the Hispanic Monarchy?

- 6 Analyse the English political system.
- What powers does the King have? Does he have power over everything?
 - What is the function of Parliament?



The Anatomy Lesson of Doctor Tulp, by Rembrandt.

- 7 Look at the painting and answer the questions.
- What is the subject of the painting? Is there a relationship between the subject and the Scientific Revolution of the 17th century? Explain your answer.

THE LEGACY OF THE BAROQUE PERIOD

The Baroque period left us a very important legacy:

- **The Parliamentary system.** Today this is the political system used in many countries in the world.
- **The scientific method.** Modern science continues to make progress thanks to experimentation.
- **Art.** Baroque artists perfected the technique of perspective.
- **Literature.** The plays written in the Golden Age are still performed today.

- 8 **The Parliamentary system.** Look on the Internet and answer the questions.

- What is Spain's system of government?
- What powers does the Crown have?
- What powers does Parliament have?

- 9 **The artistic legacy.** Look at the two paintings of *Las Meninas*. How many years' difference is there between the two paintings? Why do you think Picasso painted *Las Meninas*? How did he reinterpret Velázquez's painting?



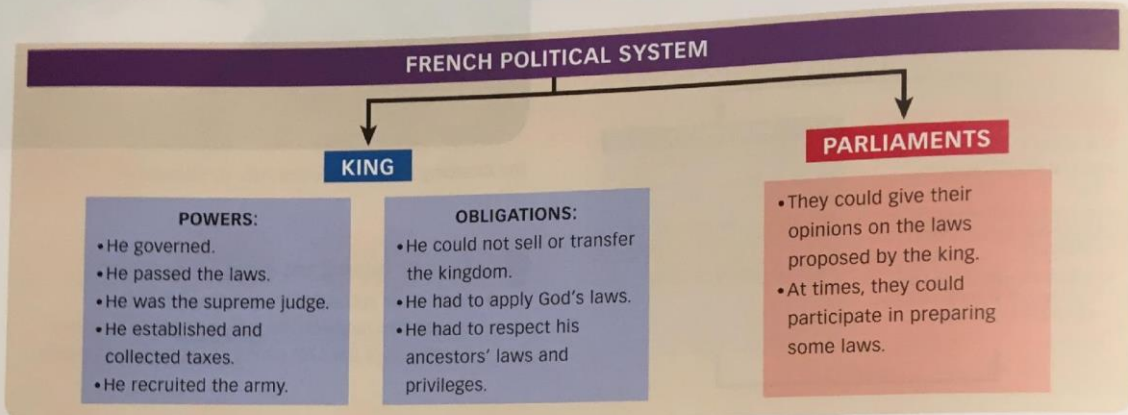
A fragment of *Las Meninas*, by Diego Velázquez (1656).



A fragment of *Las Meninas*, by Pablo Picasso (1957).

THINK LIKE AN HISTORIAN. **Analyse symbols**

During the reign of Louis XIV, the French political system worked in the following way:



Parliament had very little power, while the king could make all the decisions because he believed he had the divine right to do so.

However, the king wanted to show that he was a modern monarch. He ordered some works of art to show this, as propaganda. In this portrait, Louis XIV is dressed in the latest fashion but he is surrounded by all the symbols of his absolute power.

- 1 List the symbols of power represented in Rigaud's painting and explain what they mean.
- 2 Describe the clothes of Louis XIV. Do you think they are expensive? Why? / Why not?
- 3 What image do you think Louis XIV wanted to display?
- 4 Work with a partner. Find videos of the King of Spain's Christmas speech on the Internet. Describe the scene and explain the symbols which surround him.



Louis XIV, by Hyacinthe Rigaud, 1701.

Investigate Baroque sculpture

Baroque sculptures were in many forms: portraits, tombs, altarpieces, monumental fountains and so on.

The main characteristics of Baroque sculpture were as follows:

- Most of the subjects were **religious**, although the sculptors also made **portraits** and sculptures of **mythological** scenes.
- **Groups** of figures became more important.
- The sculptures were very **realistic**. The sculptors tried to represent the physical features and the personality of the subject.
- The subjects showed very **strong emotions**, with exaggerated gestures.
- The figures gave a sensation of dynamic **movement**.
- The folds in the clothing and the movement of the figures accentuated the contrasts between **light** and **shade**.
- The sculptures were very **dramatic**. The figures often reached out into the surrounding space. They were made to be viewed from different angles.

Gian Lorenzo Bernini was the outstanding Baroque sculptor. He created the *Ecstasy of Saint Teresa*, *David* and a number of fountains in Rome.



The Ecstasy of Saint Teresa, by Bernini.

1 Analyse the *Ecstasy of Saint Teresa*.

With a partner, think about how the sculptor represents movement and emotion. Pay special attention to Saint Teresa's clothing.

2 Think about Baroque sculpture.

- What elements of Baroque sculpture made it more realistic?
- How were Baroque sculptures different from earlier sculptures?
- In what ways was Baroque sculpture similar to Baroque art and architecture?

3 In groups, look for information on the Internet about Bernini. Prepare a project.

- Prepare a fact file on Bernini's life with the following information:
 - The dates of his birth and death.
 - His professions.
 - His most notable works.
 - Any other information you find interesting.
- Choose one of Bernini's fountains and find a photo. Write a short description, with the following information:
 - Its name.
 - Its location.
 - What it represents.