

Authentic Sources and Approaches for French Teaching in CLIL Contexts

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Abstract

This article critically explores the current state of Content and Language Integrated Learning (CLIL), focusing on the integration of French as a Foreign Language (FFL). A key concern is the evolving complexity of CLIL teacher education, especially the need for educators to master subject-specific microlanguages. Successful CLIL depends on the use of authentic materials, appropriate pedagogical strategies, and a strong understanding of the discursive norms within different academic disciplines.

To ground these concepts, the article presents a case study involving university students in visual and performing arts. In this interdisciplinary context, French is taught through a CLIL module combining cinema studies and theatre. The case study highlights how the performing arts can facilitate both language acquisition and deep content learning, encouraging multimodal engagement and intercultural competence.

The findings emphasize the effectiveness of using audiovisual materials, project-based learning, and performance tasks to foster active, meaningful learning experiences. Additionally, the study stresses the importance of preparing future CLIL educators to meet the dual demands of teaching both content and language across varied educational settings.

The analysis is rooted in foundational and recent research, drawing on scholars such as Paolo Balboni, Peeter Mehisto, David Marsh, Do Coyle, and Graziano Serragiotto. It also incorporates contemporary theoretical and empirical insights from Christiane Dalton-Puffer, Ana Llinares, and Yolanda Ruiz de Zarobe, whose work continues to shape the fields of CLIL pedagogy, assessment, and discourse analysis.

Keywords: CLIL, Teacher education, Performing arts, Multimodal learning, Intercultural awareness

1. Introduction

Today's scholars and educational experts consider multilingualism to be a great cultural, social, and economic advantage and promote it through language learning at all levels of society. In this perspective, CLIL/EMILE offers an additional means of promoting this process of multilingualism and, above all, is an additional opportunity to improve foreign language learning skills, as it is a communicative method. However, this approach requires formal adequacy and precision in the use of micro-language by the teacher. Reflections on the teaching of a French Language II course within the Bachelor's Degree in Visual Arts, Music, and Performing Arts focus on a humanistic micro-language that requires proficiency. When the micro-language is authentic, it becomes extremely useful for teaching/learning purposes.

We will examine the use of a teaching aid, *Palmarès Cahier Cinéma*, which features content tailored to the course and appropriate film-related terminology. We will then reflect on teaching FLE through theatrical performance — an extracurricular activity that involves different teaching/learning dynamics, as it requires personal engagement from the learner, unlike the use of a structured tool like *Palmarès*. Today, the issue of teacher training has become a priority in the CLIL/EMILE approach, especially with regard to language use. It has therefore become important to emphasize the need for teachers to set an example of precise and perfect language use and for this example to be reliable and appreciated. The communicative method does not require formal perfection so much as correctness in nomenclature.

The first section outlines CLIL/EMILE, with a focus on the French and Italian contexts, to highlight the evolution of European projects, particularly in areas like theatre and cinema. The second section explores the educational implications of CLIL/EMILE, addressing the teacher's role, integration, and the use of authentic materials, drawing from both foundational and recent research. The third section discusses methodological choices, referencing key scholars such as Do Coyle, Dagmar Abendroth-Timmer, Claudio Balboni, Silvia Minardi, Carmel Mary Coonan, and Graziano Serragiotto and present practical activities in which university students engaged with French cinematographic language through content- and language-integrated teaching. The study also examines, in the final section, extracurricular theatre practice in French, showing its positive impact on learner motivation, engagement, and language acquisition.

2. The EMILE and the CLIL

The European Commission has long supported CLIL (Content and Language Integrated Learning), attracting significant interest in France. Across Europe, CLIL has been adapted in diverse ways to enhance language skills, subject competence, and student mobility. In France, partial CLIL implementation—especially through DNL (non-language subject) teaching—has shown cognitive and communicative benefits. Numerous EU projects have promoted CLIL, notably the ECML's 2009 CLIL-CD project aimed at developing a common framework for teacher training. France's commitment to CLIL is evident in its national education policies and ongoing efforts to train DNL teachers, though challenges remain, particularly around teacher preparation and workload. CLIL initiatives have extended beyond traditional classrooms to include creative domains like theatre and cinema. Projects involving acting and filmmaking as

language-learning tools have been piloted in several European countries, producing strong engagement and intercultural learning outcomes.

Key projects—such as the CELV program, the multilingualism study from Nancy University, and initiatives by the University of Venice—have explored CLIL’s effectiveness in both primary and secondary education. These studies highlight improvements in learners’ oral skills, motivation, and academic performance. Recent research confirms CLIL’s value as a pedagogical approach that merges language acquisition with content learning. It fosters not only linguistic competence but also intercultural awareness and deeper academic engagement. CLIL thus represents a shift toward more integrated and meaningful language education across Europe.

Research from recent years has increasingly emphasized the role of multilingualism, learner autonomy, and inclusive pedagogy in CLIL environments. There is a clear focus on designing learning environments that are student-centered, cognitively challenging, and linguistically accessible. These studies suggest that when CLIL is well-implemented—with appropriate scaffolding, differentiated instruction, and collaboration between content and language teachers—it can lead to significant improvements in both language development and cognitive engagement. In addition, the integration of technology in CLIL has opened new possibilities for innovation. Digital tools, virtual exchanges, and online content platforms have expanded access to authentic materials and made it easier to implement task-based and project-based learning approaches in multilingual classrooms. These tools are increasingly used to support personalized learning paths, real-time feedback, and cross-cultural communication. Furthermore, CLIL initiatives often promote values such as democratic participation, global citizenship, and mutual respect among learners from diverse backgrounds. As such, they align with broader educational goals related to equity, inclusion, and preparing students for life in an interconnected world.

In summary, recent developments in CLIL and language education reflect an ongoing transformation in how we approach language teaching. The focus is not only on improving language proficiency, but also on leveraging language as a tool for deeper understanding, critical thinking, and intercultural dialogue. These innovations point toward a future in which language education is more integrated, reflective, and responsive to the complex realities of today’s learners.

3. Authentic Material and the Role of the Teacher

Nowadays, knowledge of a language is understood as a communication skill; the relationship between language and communication is one of the most complex aspects of human behavior. Language must be understood as a tool for communication and learning, and it must be used to improve one’s skills. Learning a language and the subject taught through that language is based on a positive attitude and, therefore, on the learner’s motivation to learn. EMILE (*Enseignement d’une Matière par l’Intégration d’une Langue Étrangère*) is based on effective teaching methods that help build students’ confidence and foster a positive attitude toward learning foreign languages.

The great advantage of CLIL is that it offers the opportunity to learn a language by practicing it in a natural, authentic situation—whether learning the foreign language itself or a subject in that language—and the CLIL method involves switching between languages according to learning needs. In fact, the best way to achieve good learning results is to experience everyday situations firsthand, allowing learners to acquire the language through practice, in other words, to assimilate the language naturally. During a so-called “classical” or “traditional” language course, learners understand the basic elements and structure of the target language, but the transition from theory to practice is often unfeasible due to a lack of time and resources. Instead, the importance and usefulness of CLIL lies precisely in providing a pragmatic situation in which to teach, thus facilitating the use of the active language as a tool for authentic communication in everyday situations.

In fact, EMILE teaches students to reflect on a subject of study in a foreign language, rather than learning a language for its own sake as the main object of learning. The principle of integration is fundamental to CLIL: teaching a subject with the integration of a foreign language contributes to studying a subject, learning a foreign language, but also to improving one’s skills in the mother tongue. According to a 2007 article, CLIL is based on the integrated development of linguistic and subject-specific knowledge, which evolves through their continuous and mutual interaction.

Bi- and multilingualism are strengths in the construction of knowledge. The term integration does not refer only to language, but involves different areas: the cognitive, linguistic-communicative, and socio-political-symbolic levels. As Anne-Claude Berthoud states, the idea of integration cuts across all European language projects and is, in fact, present in all European acronyms that refer to this type of teaching: in addition to the well-known CLIL and CLIL, there are also CLIC (*Content and Language Integrated Classrooms*), AICL (*Apprentissage intégré du contenu et de la langue*), and BILD (*Bilingual Integration of Languages and Disciplines*). The project in which the scholar took part together with Laurent Gajo aimed at the integration of disciplinary and linguistic structures and questioned the nature, places, and ways in which this integration could take place, bearing in mind that different types of knowledge interacting with each other produce equally different levels of integration.

The effectiveness of learning to use a foreign language as a vehicle depends on how the teacher manages the content: they must stimulate interest, motivation, and enjoyment in the subject being studied by highlighting its key points. In the project proposed by Laurent Gajo and Anne-Claude Berthoud, it is clear that teachers must develop a series of strategies to help learners achieve fluency in speaking, i.e., the ability to formulate ideas. Teachers generally tend to focus on vocabulary: they provide lists of words, teach how to use a dictionary, and give a comprehensive approach to reading texts. The acquisition of terms is encouraged through work on morphology, learning to use context and multimodality, translation, and the use of examples.

The concept of authentication, first discussed by Peter Hanse (2000), has evolved to emphasize terminology, defining authenticity as socially validated, relevant situations and materials. In this view, language is meaningful only in relation to content, and teachers must

guide learners through pre-learning, learning, and post-learning stages, addressing potential challenges along the way. Carmel Mary Coonan (2002) emphasized the need for authentic, engaging materials and greater contextualization in communication. According to Mario Cardona (2008), CLIL fosters a more natural communication environment, shifting focus from form to content. Graziano Serragiotto's (2008) research further underlines the critical role of teacher competence, especially in supporting learners' oral production.

Building on these foundational insights, more recent research continues to explore and refine the role of authentic materials, authentication processes, and methodological frameworks within CLIL and EMILE contexts, particularly with regard to teaching French as a foreign language. These studies confirm earlier theories while introducing new perspectives on the complex interplay between content, language, and pedagogy.

In particular, scholars such as Jean-Claude Beacco (2019) reconsider the concept of *authenticité* not as an inherent quality of materials, but as a pedagogical construct shaped through classroom interaction. This perspective highlights that language gains meaning when it is anchored in content, stressing that authenticity must be brought to life through teaching practices that prompt learners to engage critically with real-world discourse. Similarly, Audrey Freytag-Lauer (2024) has reinterpreted the authentication process as a form of didactic mediation, requiring the teacher to scaffold both linguistic input and subject-specific content. Her research on *lots immersifs* in secondary schools highlights the importance of balancing cognitive accessibility with discursive authenticity. She argues that the teacher's role extends beyond selecting appropriate materials to facilitating their semiotic recontextualization—a process that aligns with a three-phase instructional model involving pre-learning, learning, and post-learning stages.

The importance of teacher mediation is further emphasized in Letizia Cinganotto's study of CLIL teacher training programs in international mobility settings. Her findings suggest that professional development must foreground not only subject-specific language but also skills in adapting authentic materials to varying learner profiles, particularly in plurilingual and multicultural classrooms. Echoing Serragiotto's (2008) concerns about the centrality of the teacher's competence in guiding oral production, Cinganotto underscores the need for teacher expertise in managing functional language across content domains.

From a learner-centered perspective, recent empirical research by Valerio Ferrero (2023) demonstrates that authentic audio-visual materials, when used in task-based modules, significantly enhance learner engagement and foster a deeper understanding of disciplinary content. His study, conducted in Italian primary schools using French as the vehicular language, supports Coonan's (2002) call for contextualized communication. Ferrero's data also highlight how performative and visual narratives—such as short films and dramatized scenes—can bridge the gap between linguistic form and conceptual understanding, particularly when accompanied by structured post-task reflection activities.

Moreover, Emma Creed et al. (2024) contribute to the discussion by examining teacher perspectives on bilingual instruction in UK schools. Although their study is not exclusively focused on French, their analysis of teacher strategies across various bilingual settings

confirms that methodological flexibility, cultural contextualization, and the didactic adaptation of authentic materials remain critical variables in achieving dual-focused learning outcomes. Taken together, these more recent studies reinforce the view that authenticity in CLIL is not merely a property of texts, but rather a pedagogical process—one that depends on the dynamic interaction between teachers, learners, language, and content. This approach calls for a rethinking of teaching materials not as static inputs, but as semiotic tools whose educational value emerges through carefully designed learning sequences. In this framework, the teacher's methodological choices and their capacity for didactic mediation are central to enabling learners to navigate the complex relationship between language authenticity, content acquisition, and communicative purpose.

4. Approaches and Methodologies: Palmarès Methodology for a CLIL Approach in the Field of Cinema

The question of which methodology to adopt is considered a problem of considerable importance by scholars, as it is believed to determine the outcome of the foreign language learning process. Do Coyle (1999) has formulated pioneering reflections in this regard, such as the importance of transnational and international approaches, and the consequent long-term planning that takes into account not only language and content, but also learner autonomy, social interaction, and thought processes.

Dagmar Abendroth-Timmer (2007) found that the most productive methodology adopted with linguistically homogeneous groups is that of bilingual modules designed to provide bilingual teaching of non-linguistic subjects. The main initiatives of a teacher are to expose students to a different language and motivate them to learn it. However, language is a vehicle for teaching a new subject, and therefore the teacher does not focus so much on the level of language achieved, but on learning the subject in question. As far as language is concerned, the aim is to develop specialized language. The bilingual methodology includes various methods of application in linguistically heterogeneous groups, such as the so-called “meeting languages module,” which consists of presenting the basic vocabulary of the subject in two (or more) languages, accompanied by explanations in the respective cultural contexts. A fundamental aspect for the success of this methodology is motivation, which is achieved mainly by keeping the subject as a fixed point of reference and maintaining the method generally adopted by that discipline.

Group work is a well-established practice in bilingual modules with homogeneous groups and, if well directed by the teacher, stimulates students' autonomy and skills development. One of the basic elements of the CLIL methodology involves group work to encourage interaction and mutual cooperation among learners, so that they can help each other. Group work becomes essential during activities based on solving a problem situation: the importance of mutual help between learners becomes apparent when there are difficulties in performing a specific task. The linguistic effort corresponds to the acquisition of specialized language.

It is very important to remember that each learner has their own abilities, aptitudes, and learning styles, which teachers must take into account. However, in a classroom setting, it is difficult to accommodate different learning styles. Generally, the learning profile of the entire

class is taken into consideration, and it may happen that an individual's learning style does not correspond to the approach chosen for the whole class. Therefore, by offering a program that uses other media, CLIL guarantees greater opportunities for a large number of students to learn a language, as it allows them to use a foreign language in a natural context, so that they do not focus on the language, but on the subject—the “other” subject—they are learning. CLIL therefore combines language learning with other subjects, and it is possible to create multiple modes of this ‘mixed’ teaching, which has two main objectives: the subject being studied and the language. This is why CLIL is referred to as ‘dual-purpose teaching’. With CLIL, learners have the opportunity to be actively involved in the learning process.

In outlining an effective methodology, Silvia Minardi highlights several key aspects she considers essential. These include the use of activities that actively support language acquisition, giving priority to reading before writing, and promoting cooperative learning through group and pair work. Emphasis is also placed on selecting meaningful topics and integrating cross-curricular themes to enhance relevance and engagement. Additional crucial elements involve structuring explanations and visual supports clearly, encouraging students to reflect on the learning strategies they employ, and incorporating non-verbal aids to facilitate comprehension. The approach also underlines the value of systematic error correction, the use of feedback tools, and thoughtful assessment practices to support both language and content learning.

The strength of the CLIL (Content and Language Integrated Learning) approach lies in its flexibility and adaptability to a variety of language teaching and learning models. At its core, CLIL is based on the integration of language instruction with the teaching of academic content from other subjects, such as history, science, or geography. What distinguishes CLIL from traditional language education is its dual focus: students learn a foreign or additional language while simultaneously acquiring subject-specific knowledge.

Since its introduction in the mid-1990s, CLIL has been understood not as a single, rigid methodology, but rather as a broad, inclusive educational framework. It encompasses a wide range of teaching practices and settings in which a language other than the students' primary language of instruction is used to teach non-language subjects. This can take many forms depending on the local context, the age of the learners, and the institutional goals. In essence, CLIL creates a learning environment where language is not treated as an isolated subject but is instead used as a vehicle for learning. This dual-purpose model allows students to develop linguistic competence in a meaningful context, promoting deeper engagement with both language and content. The approach encourages active learning, cognitive development, and cross-curricular connections, which can be particularly effective in multilingual and multicultural settings.

Rather than prescribing a fixed methodology, CLIL offers a flexible pedagogical framework that can be adapted to different educational systems and learner needs. Its focus on integrating language and content makes it a powerful tool for fostering both academic success and language proficiency, preparing students for real-world communication and interdisciplinary thinking. Definitions that always highlight the great innovation of CLIL, which is to take into

account the learning environment, i.e., ad hoc contexts that promote learning in an atmosphere of enthusiasm and harmony and, above all, stimulate the use of a language.

Paolo Balboni (2008) identified the elements that contribute to the usefulness of the CLIL method: greater exposure to the language, the authenticity of the language and activities, the comprehensibility of the input through extralinguistic knowledge, a focus on the linguistic form and the content it conveys (Balboni cites Krashen's famous rule of forgetting). Ultimately, for Balboni, it is the foreign language—and not the students—that bends to the logic of the discipline. The CLIL/EMILE approach is based on a change in so-called traditional methodological choices in response to the changing context that occurs from time to time in classrooms. It involves presenting authentic material with the aid of technology and establishes greater communication between teacher and learner in order to clarify teaching objectives aims to simplify content for greater impact on learners and reinforces a cooperative attitude that is conducive to learning. These are just some of the aspects that this type of approach focuses on, as described by D. Marsh, B. Marsland, and T. Nikula (1997).

Teaching arts subjects through a foreign language, such as cinema in French, is a relatively recent development compared to subjects like geography and history. At the University of Salerno (2009–2011), the *Palmarès Cahier Cinéma* was adopted in the second-year Arts, Music, and Entertainment degree course as part of an integrated content and language learning approach. Through film clips, comprehension tasks, and cinema-specific language exercises, students developed oral skills and visual literacy while becoming familiar with cinematic terminology in French. *Palmarès* aims to foster a critical and active attitude toward audiovisual content, using authentic film sequences to promote both language learning and subject knowledge. The textbook includes theoretical explanations, film analysis guides, vocabulary exercises, and speaking/writing tasks, encouraging interaction and deeper engagement with French culture and cinema.

The course reflected key CLIL principles: combining content mastery with language acquisition. Students engaged in an immersive environment where French was the main language of instruction, supported by occasional use of L1. Activities followed a didactic progression—from comprehension to analysis to production—including summaries, discussions, translation of key terms, and creative tasks like inventing scenes. Linguistic goals included mastering specialized vocabulary and recurrent grammatical structures, while communicative goals focused on spoken and written expression. Socio-cultural objectives aimed to increase awareness of different societal perspectives. The course concluded with written reflections, reinforcing both language and content knowledge through multilingual mediation and linguistic contrast.

Overall, this experience demonstrated how integrating cinema into language instruction can enhance learner engagement, promote cross-disciplinary knowledge, and develop both linguistic and cultural competence in meaningful, authentic contexts.

5. Performing Language: The Role of Theatre in CLIL Methodologies

Theatre in CLIL contexts entails distinct pedagogical approaches compared to cinema, despite

both being rooted in contextualized, content-rich learning that supports meaningful language development. In cinematic CLIL, writing often marks the culmination of the learning path, whereas in theatre, learning begins with a fixed textual base and scripted orality. In theatrical DNL (Non-Linguistic Discipline) settings, learners engage deeply with the play's linguistic, literary, historical, and socio-cultural context. The methodology moves from reading and analysis through translation and rehearsal to performance, integrating both L1 and L2 to support comprehension and expression. Group collaboration is key, with students researching elements such as costumes, settings, and music, and integrating non-verbal aspects—movement, staging, color—to enhance interpretative and linguistic outcomes. Error correction is part of an iterative rehearsal process, focused not only on accuracy but also on expressive fluency and dramatic authenticity. Central to this is the acquisition of discipline-specific *microlanguage*, aligned with the lexical approach (Lewis 1993, 1997), where vocabulary is embedded within grammatical and discourse structures to support both subject mastery and language learning.

Recent studies reinforce these principles, particularly the value of authentic materials, teacher scaffolding, and performative methodologies in non-English CLIL settings. Taveau (2023) demonstrates how beginners engage with multimodal texts through scaffolded, creative tasks, confirming the importance of textual authenticity and pluriliteracies. Chen, Zhao, and Dang (2023) explore translanguaging and teacher mediation in planning and delivery, highlighting the role of adapted authentic content in ensuring accessibility. The research in 2024 notes that while CLIL supports communicative fluency, linguistic accuracy—especially in spoken language—requires additional focus, which theatre-based tasks can address. Sercu (2025) further shows that learners in CLIL contexts develop stronger discipline-specific literacy, particularly when engaging with genre-bound authentic texts.

Li, Gao, and Ma (2023) emphasize intercultural competence, showing how teacher-led scaffolding, real-world contexts, and explicit academic discourse foster deeper engagement. Across these studies, the teacher's role emerges as pivotal—not only in selecting materials but in mediating meaning through structured sequences, scaffolding, and adaptation. Authenticity is increasingly viewed as a dynamic, negotiated process shaped by learner experience and task relevance, rather than as an inherent quality of texts. Theatrical CLIL activities—such as recitation and dramatization—offer repeated, meaningful oral practice that bridges the gap between fluency and accuracy, while supporting content learning. The integration of *microlanguage* within authentic genres—scripts, historical documents, or literary texts—facilitates lexical and grammatical development aligned with disciplinary content. This not only enhances linguistic competence but also fosters intercultural awareness, critical thinking, and learner agency.

In sum, recent CLIL research deepens earlier insights (Coonan, Serragiotto, Cardona), reaffirming the centrality of authenticity, structured pedagogy, and disciplinary discourse. When supported by informed teacher mediation and contextualized materials, theatre in CLIL becomes a powerful tool for integrated language and content learning.

6. Conclusions

The numerous advantages associated with the introduction of CLIL/EMILE have been repeatedly emphasized by the European Commission. Among these, particular attention in this study has been given to the consolidation of competences in two languages—both the mother tongue and the vehicular (foreign) language. More importantly, CLIL fosters a positive attitude toward language learning, which is a crucial factor in ensuring long-term success in multilingual education. On the one hand, the CLIL/EMILE approach enhances the status of the learners' first language through metalinguistic awareness and contrastive reflection. On the other, the vehicular language—often a foreign language such as French—becomes not only a tool for content acquisition but also a stimulus for intercultural curiosity and linguistic openness. This dual focus contributes to the overarching goal of CLIL: improving both the quality and the efficiency of language learning processes.

Moreover, as demonstrated by recent research (Taveau, 2023; Li et al., 2023; Cinganotto, 2023), the successful implementation of CLIL is contingent not only upon the effective integration of language and content, but also on a constellation of affective and methodological conditions that significantly influence the learning process. Among these, learner motivation emerges as a crucial factor, particularly when it is sustained by project-based, task-oriented, or performative activities that foster active engagement and personal investment in the learning journey. Equally important is the use of dynamic and authentic materials, which serve to enhance learners' involvement by offering them meaningful and context-rich opportunities to interact with the target language. These materials create bridges between the classroom and real-world usage, allowing students to perceive language not as an abstract system but as a living medium embedded in cultural and disciplinary practices.

The role of the learning environment also plays a decisive part. When structured as a collaborative space grounded in mutual trust and cooperation, the classroom becomes a site for shared exploration, where peer interaction supports both cognitive development and linguistic growth. Underlying all of these dimensions is the fundamental role of teacher mediation. Recent studies underscore the importance of the teacher not only as a facilitator but as an active agent of scaffolding—carefully designing and guiding learning experiences that make complex content and discipline-specific language accessible. Through this structured support, learners are able to move progressively from understanding to production, thereby deepening both their content knowledge and their linguistic competence.

Authentic materials—whether literary texts, film extracts, or theatrical scripts—not only support content comprehension but also allow learners to internalize language forms in culturally and contextually rich frameworks. As noted by Cardona (2008) and confirmed by contemporary studies, the development of lexical and disciplinary microlanguages is central to achieving both linguistic and academic goals in CLIL. In light of these findings, theatre-based CLIL activities—such as those explored in this project—emerge as particularly effective. They combine textual, oral, non-verbal, and collaborative dimensions, enabling learners to move beyond surface-level language learning toward deep, integrated, and embodied understanding.

However, the current study is not without limitations. The findings are mainly drawn from

qualitative observation and reflection on specific cases, with a particular focus on theater-based CLIL activities. Therefore, they may not be fully generalizable to different educational contexts, language combinations, or student populations. Furthermore, although the study touches on fundamental affective and methodological variables, it does not offer a longitudinal analysis of student outcomes over time, nor does it systematically evaluate the comparative effectiveness of various CLIL models.

These limitations open up several avenues for future research. Further studies could investigate the long-term impact of different CLIL strategies on linguistic proficiency and content mastery across diverse learner groups. In particular, quantitative or mixed-methods approaches would be valuable in providing a more comprehensive picture of CLIL's effectiveness. Additionally, future research could explore the role of teacher training and professional development in supporting innovative, performance-based CLIL practices. More attention could also be given to learners' perspectives, especially regarding how they perceive and internalize language learning through embodied and multimodal experiences such as theatre.

In conclusion, while this study affirms the pedagogical potential of CLIL/EMILE—especially when grounded in authentic materials, coherent methodology, and a supportive classroom environment—it also highlights the need for further, more systematic research. Only through continued inquiry can the full promise of CLIL as a tool for bilingual education, intercultural dialogue, and learner empowerment be fully realized.

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