



IES Emilio Alarcos (Gijón)  
CPR de Gijón-Oriente  
Belarmino Corte



- Historia CPR
  - La Casa del Maestro (1984)
  - Centro de Profesores (1985)
  - CPR (competencias educativas . 2001)
- Plantilla estable (12 asesorías)
- Proyectos exitosos anteriores
- Necesidades y demandas de formación (centros del convenio MEC-BC)
- Incorporación del alumnado del CP Atalía al IES Emilio Alarcos



- **Contactos con instituciones con experiencia en CLIL y con prestigio internacional.**
- **Socios:**
  - CPR de Gijón - Coordinador
  - C.P. Atalía - Gijón
  - IES Emilio Alarcos - Gijón
  - OPEKO (Centro Nacional para la Formación Continua en Educación) – Tampere (Finlandia)
  - Hofstad Lyceum (Secundaria) – La Haya (Holanda)
  - ES Camilo Castelo Branco – Carnaxide (Portugal)
  - Servicio de Inspección Educativa de Cluj (Rumanía)



## ■ Otros centros (aportación de buenas prácticas, apoyo y experimentación):

Red de formación de Asturias (7 CPR + Sformación)

CEP Aleksanteri (Finlandia)

CES Sampola (Finlandia)

CEP Tamela (Finlandia)

Universidad de Jyväskylä, Centro de Formación

Permanente. ***Evaluación externa: D. Marsh*** (Finlandia)

La Plataforma Europea Holandesa (Agencia de la Haya)

CES do Lumiar (Portugal)

CEPyS Mihai Eminescu (Rumanía)

CES Gheorghe Sincai (Rumanía)





## ■ Personas implicadas directamente:

CPR de Gijón: 7

CP Atalía: 8

IES Emilio Alarcos: 10

Finlandia: 9

Holanda: 11

Portugal: 8

Rumanía: 13

**TOTAL: 66 (profesores, profesoras, equipos directivos)**



## ■ Coste, financiación, evaluación

**Coste total: 507.061 €**

**Aportación europea: 372.814 € (máximo permitido)**

**Evaluación: 4 sobre 5 (80%)**

Criterion	Score
Objectives, results and products	4
Coherence between work plan and activities carried out	4
Partnership	4
Project management	4
Financial management	4
Evaluation	4
Dissemination	5



## ■ Objetivos

El principal objetivo de este proyecto es identificar indicadores de calidad y compartir ejemplos de buenas prácticas escolares en la enseñanza y aprendizaje de CLIL / AICLE (Aprendizaje integrado de contenidos en lengua extranjera).

Análisis de las necesidades del profesorado en secciones bilingües

Puesta en común de nuestra experiencia

Estudiar modelos de buenas prácticas en nuestros países



## ■ Objetivos generales

- Analizar el estado actual de las secciones bilingües y centros con currículo integrado para evaluar una diversidad de prácticas educativas
- Recoger ejemplos de trabajo real utilizados en secciones y proyectos escolares bilingües en nuestros países
- Realizar una publicación con modelos de buenas prácticas que cubran la L1 y L2 de las instituciones participantes
- Evaluar nuestro progreso en un mini-curso y en un proceso de lectura crítica
- Trabajar con profesorado en activo para recoger ejemplos de buenas prácticas CLIL
- Ofertar un curso internacional de formación del profesorado para divulgar nuestros hallazgos
- Difundir el proyecto a través de nuestras redes regionales y nacionales
- Proporcionar información de interés en Internet a través de una página web (Español / Inglés)



## ■ Buena práctica CLIL

La buena practica CLIL se produce en aquel entorno educativo donde se consigue obtener un valor añadido en la calidad del aprendizaje, al darle al aprendiz la ayuda que necesita para progresar. Para ello, los educadores deben tomar en consideración las siguientes dimensiones o razones CLIL, que están relacionadas entre sí:

- ↳ *Dimensión del Contenido*
- ↳ *Dimensión de la Lengua*
- ↳ *Dimensión de la Integración*
- ↳ *Dimensión del Aprendizaje*
- ↳ *Dimensión del Entorno*
- ↳ *Dimensión de la Cultura*

Marsh, D. 2002; The European Dimension. Actions, Trends and Foresight Potential. Informe compilado por la Universidad de Jyväskylä, Finlandia, para la Comisión Europea (DG EAC)



LISTA DE CONTROL con criterios de calidad para establecer ejemplos de buena práctica CLIL (benchmarking = parámetros de referencia)		
DIMENSIÓN del CONTENIDO	Escala de valores	Notas, comentarios, ejemplos...
1) Acorde con el currículo	0 1 2 3 4 5	
2) Incluye temas transversales	0 1 2 3 4 5	
3) Trabaja con materiales auténticos en ambas lenguas (L1 + L2)	0 1 2 3 4 5	
4) El profesorado domina la materia de la asignatura	0 1 2 3 4 5	
5) Se adapta al nivel de desarrollo cognitivo del alumnado	0 1 2 3 4 5	
6) Usa una gama amplia de apoyos visuales, TIC, recursos	0 1 2 3 4 5	
DIMENSIÓN de la LENGUA	Escala de valores	Notas, comentarios, ejemplos...
1) El profesorado domina la L1 y la L2	0 1 2 3 4 5	
2) Consolidación y mejora de la L1 del alumnado	0 1 2 3 4 5	
3) Progreso en la lengua meta	0 1 2 3 4 5	
4) Competencias socio-lingüísticas, variedad de registros	0 1 2 3 4 5	
5) Puesta en valor de otras lenguas (habilidades comunicativas generales)	0 1 2 3 4 5	
6) Aprovecha en clase el potencial de los hablantes políglotas	0 1 2 3 4 5	





## ■ Productos

Guía de buenas prácticas: alemán, español, finés, francés, inglés, italiano, neerlandés, portugués y rumano.

Curso Comenius: “BeCLIL Project. Good practice in Content and Language Integrated Learning”

## ■ Resultados

Módulos de formación del profesorado: 6 actividades de formación CLIL con la participación de más de 300 profesores coincidiendo con los encuentros transnacionales: Gijón, Tampere, La Haya, Lisboa y Cluj-Napoca.

Página web del proyecto.

Actividades de difusión y valorización (conferencias, seminarios, artículos en prensa especializada e internet...)







## ■ Repercusión directa

Cambios en el modelo formativo del profesorado de enseñanza bilingüe. Metodología CLIL dentro de un contexto de aprendizaje constructivo como característica general de todas las actividades de formación relacionadas con las lenguas extranjeras, tanto para las disciplinas lingüísticas como no lingüísticas.

Formación del profesorado de los centros bilingües.

Incremento de la coordinación y puesta en común del profesorado implicado en los proyectos, tanto a nivel de centro como entre etapas: infantil, primaria, secundaria.



# **CLIL Good practice**

## **Teaching women's history through English**



Elena BIAÍN – IES Emilio Alarcos

# CLIL Good practice

## Teaching women's history through English

### Introduction



- “ Content and Language Integrated Learning
- “ Challenge: creative & motivating teaching
- “ Literacy: Non-fiction
- “ Cross-curricular
- “ One-week lesson plan (5 hours)

# CLIL Good practice

## Teaching women's history through English

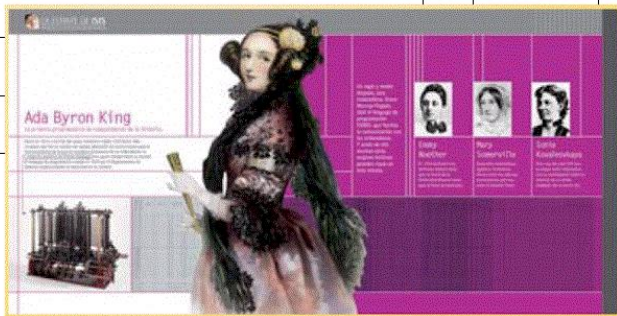
### Description

The lineage of Isis  
HERSTORY: Women in the history of science

Name: .....

1. Please, write information about the women in science from the reading of the panels:

	Who was she ?	What did she discover? Was she recognized?	When	Others
Hipatia				
Hildegarda von Bingen				
Ada Byron				



- Brainstorm & browse books
- Grammar in action
- Visit to the exhibition:
- Panels: Translation
- Interaction with the teachers
- Feedback lesson. Draft and redraft for portfolios

# CLIL Good practice

## Teaching women's history through English

### Computer lesson

#### WEBQUEST

Enter the page [www.distinguishedwomen.com](http://www.distinguishedwomen.com) and search by subject.

Who were these women? What did they do? What obstacles did they face?

Activism and social work

Adventure and Exploration

Agriculture and horticulture

Anthropology

Architecture

Art

Aviation and Space Exploration

Government and politics

Human Rights

Invention

Literature and poetry

Music

Philosophy

Photography

Screen and stage

*Olympe de Gouge*

*Freya Stark*

*Vandana Shiva*

*Jane Goodall*

*Zaha Hadid*

*Artemisia Gentileschi*

*Valentina Tereshkova*

*Pharaoh Hatshepsut*

*Mary Wollstonecraft*

*Gertrude Belle*

*Virginia Woolf*

*Clara Schumann*

*Simone de Beauvoir*

*Annie Leibovitz*

*Jane Campion*

WebQuest: Reading and writing

Internet research

Worksheet

Portfolio

Computers available

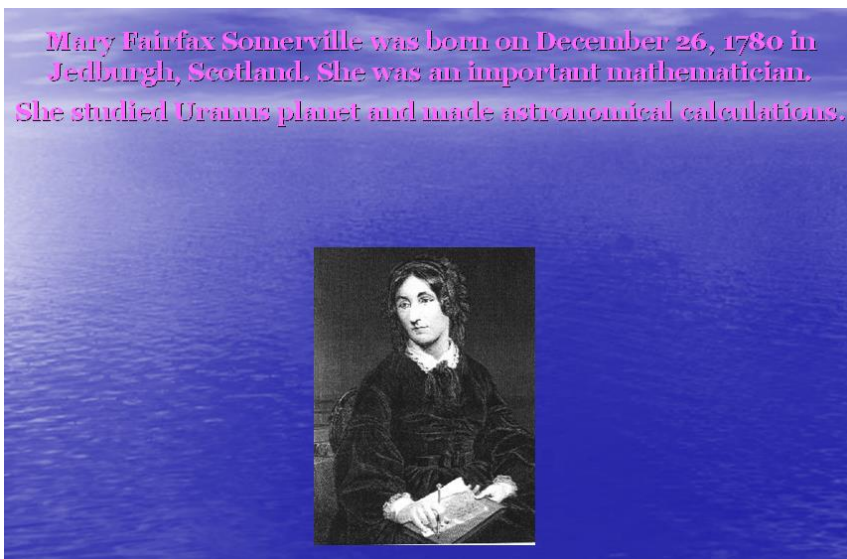
Homework



# CLIL Good practice

## Teaching women's history through English

### Oral presentation



- “ PowerPoint presentation or role-play
- “ Filming for self-evaluation (oral exam)
- “ Self-evaluation
- “ Printed and displayed
- “ Transferred to other fields of knowledge: religions, music, ...
- “ Transferred to other school outings: Botanical Gardens, Aquarium, Museums,...

# CLIL Good practice

## Teaching women's history through English

### Assessment



<b>Interaction</b>	<b>20%</b>
<b>Reading</b>	<b>20%</b>
<b>Writing</b>	<b>20%</b>
<b>Speaking</b>	<b>30%</b>
<b>Attitude</b>	<b>10%</b>
<b>TOTAL</b>	<b>100%</b>



# CLIL Good practice

## Teaching women's history through English

### Why have I chosen this as a CLIL good practice?



- “ **Content dimension:** authentic & self-made materials, ICT
- “ **Language dimension:** diversified vocabulary, bilingual skills
- “ **Integration dimension:** coordination
- “ **Learning dimension:** autonomy, variety of methods, freedom to choose
- “ **Environment dimension:** reality of the city they live in
- “ **Cultural dimension:** awareness of other social and cultural contexts. Richer perspective of history

# Un libro digital para CLIL



Premio Santillana 2010

### Bilingual Teaching

Science & Technology

## Science & Technology

Teaching science is teaching about the future



Framework
History & Geography
Communication & the media
Citizenship
Science & Technology
Health & Nutrition, The human...
Technology & the future
Global warming
The arts
Literacy
Students' portfolio
INDEX

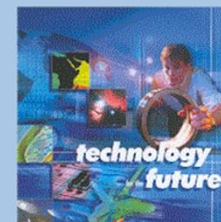
Science & Technology | Technology & the future | Introduction

Curriculum links literacy: non-fiction, technology and science

Level 3<sup>rd</sup> of ESO

Framework
History & Geography
Communication & the media
Citizenship
Science & Technology
Health & Nutrition, The human...
Technology & the future
Introduction
Tasks
Process
Plenary
Links
Global warming
The arts
Literacy
Students' portfolio
INDEX

Our future will be shaped by the new technologies more than ever before in history. The new ICT (Information and Communication technologies) are essential for any young person who wants to have a good job in the future. Besides ICT is one of the most powerful weapons nowadays to understand our world and many of the scientific and social issues which affect our life.



Science & Technology | Technology & the future | Tasks

Curriculum links literacy: non-fiction, technology and science

Level 3<sup>rd</sup> of ESO

In this lesson you will reflect on the importance and influence of technology in our society.

You will listen, read and write on important issues related to new technologies.

You will read and do quizzes on space and the solar system.

You will read, listen and write about inventions past and future.



MINISTERIO DE EDUCACIÓN, CULTURA Y DEPORTE



Erasmus+





# ERASMUS+: LENGUAS

## JORNADAS INFORMATIVAS

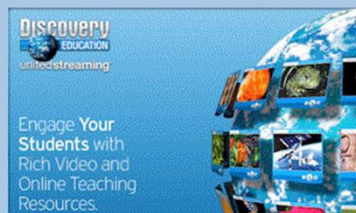
### Science & Technology | Technology & the future | Process

Curriculum links literacy: non-fiction, technology and science  
Level 3<sup>rd</sup> of ESO

#### Speaking

**Speak** about what life will be like in the future. Think of:

- Technology: computers, robots...
- The media
- Houses
- Transport
- Daily life



You can watch some videos on technology at <http://dsc.discovery.com/beyond/player.html>.

#### Reading

Read [this text](#) on Big Brother from 1984, the book written by **George Orwell**.

#### Writing

Describe a future society dominated by technology.

#### Listening (digital board)

Watch the beginning of the famous science-fiction film *Blade Runner* where it shows a city of the future, you can use this [worksheet](#).



### Science & Technology | Technology & the future | Plenary

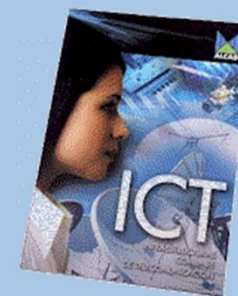
Interactivity Curriculum links literacy: non-fiction, technology and science  
Role Level 3<sup>rd</sup> of ESO

Have you enjoyed this lesson?

What issues interest you most?

What other topics would you include in a lesson about technologies and the future?

Suggest new ways of approaching the topic and some activities to learn more on the different areas related to ICT.



### Science & Technology | Technology & the future | Links

Curriculum links **literacy: non-fiction, technology and science**

Level **3<sup>rd</sup> of ESO**

#### Science web quests

[http://www.webquestuk.org.uk/LIBRARY FILES/Science\\_1.htm](http://www.webquestuk.org.uk/LIBRARY FILES/Science_1.htm)

A resourceful page to teach several **science lessons**

<http://www.teach-nology.com/themes/science/>

A web quest on a **city in space**

<http://projects.edtech.sandi.net/mission/iss/>

A web quest **come to my planet**

<http://www.webquestuk.org.uk/Solar System/astronomy.html>

A web quest on **polar ice caps**

<http://edweb.sdsu.edu/courses/EDTEC596/Units/Pole/main.html>

A lesson on **spacewalk**

[http://news.bbc.co.uk/cbbcnews/hi/newsid\\_6310000/newsid\\_6319600/6319613.stm](http://news.bbc.co.uk/cbbcnews/hi/newsid_6310000/newsid_6319600/6319613.stm)

A multimedia tour of **the solar system**

<http://www.nineplanets.org/>

Explore the **sciences and technology of ancient civilizations**

#### Technology resources

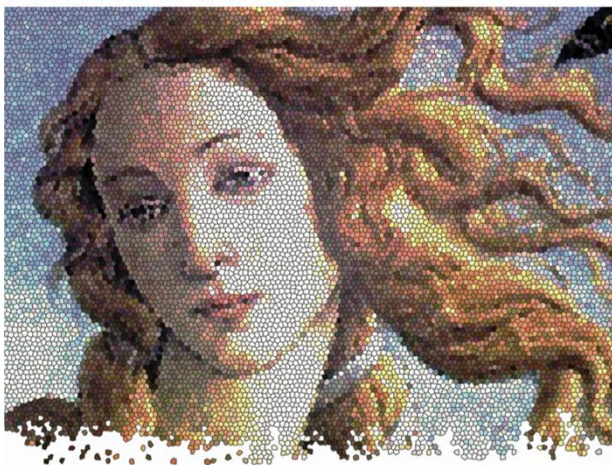
[http://drb.lifestreamcenter.net/ed\\_resources.htm](http://drb.lifestreamcenter.net/ed_resources.htm)

Site with **links for science**

<http://mimosa.pntic.mec.es/csanjuan/1Ciencia.htm>

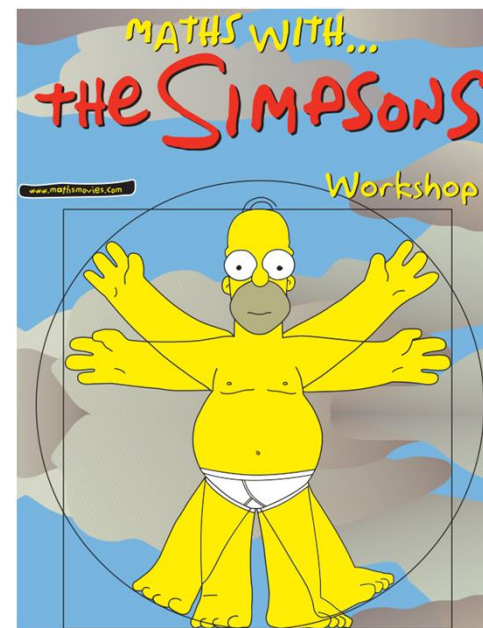
# mathsLAB

## Martmatics



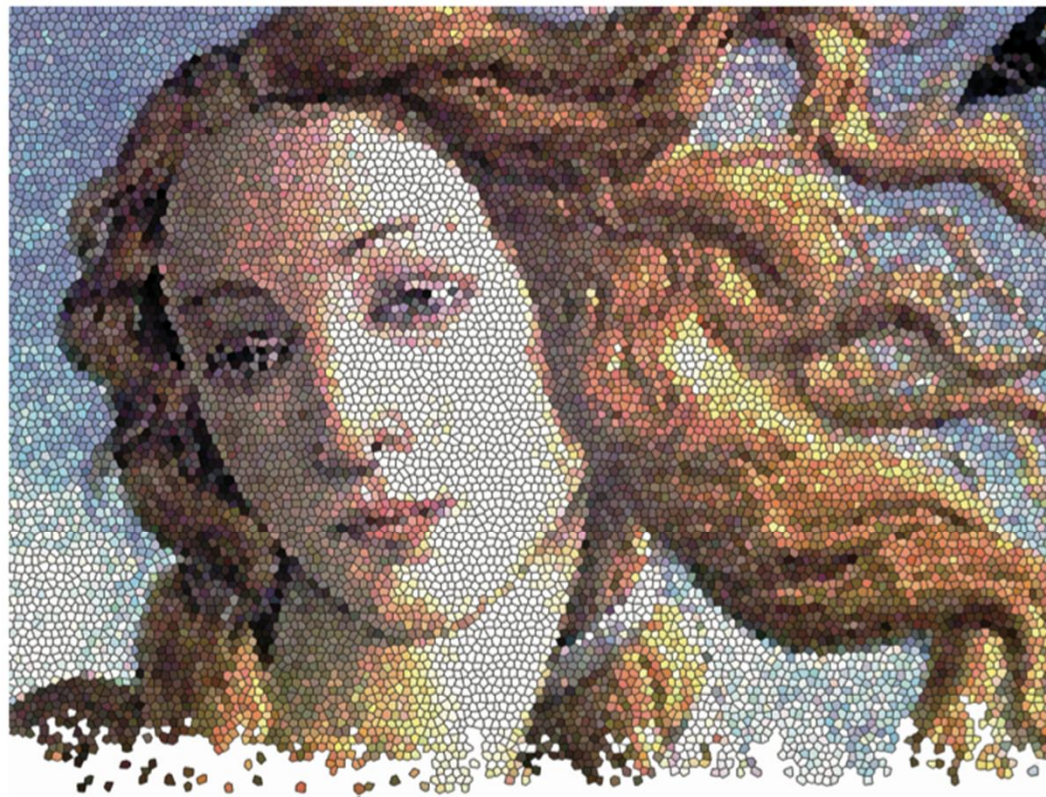
## Suertes

La Estadística  
y el azar  
en nuestras vidas





# Martmatics



*A presentation by Fernando Corbalán*

MATHS LAB



1

# In Search for Beauty: *The Common Territory of Art and Mathematics*

«Mathematics is the archetype of the beauty of the world».

Johannes Kepler, astronomer (1571-1630)

«A mathematician, like a painter or poet, is a maker of patterns. If his patterns are more permanent than theirs, it is because they are made with ideas. [...] The only material a mathematician works with is ideas. As a consequence, it is very likely that the patterns a mathematician creates will last for a long time, as ideas are slower to get old than words. The mathematician's patterns, like the painter's or the poet's must be beautiful; the ideas, like the colours or the words must fit together in a harmonious way. Beauty is the first test: there is no permanent place in this world for nasty mathematics from an esthetical point of view».

Godfrey H. Hardy, mathematician (1877-1947)

«Equations are important to me, because politics is for the present, but an equation is something for eternity».

Albert Einstein, physicist (1879-1955)

«Numbers provoke my imagination they strengthen, activate and stimulate it. I feel their activity in my body, in my senses, they provoke new images [...]. I can say that all of my works since 1953 are consciously related to numbers, they stem from them».

Pablo Palazuelo, artist (1915-2007)



«How close is the process of scientific creation to the art! Artists and scientists not only share the process but also many ambitions: the ambition of universality, beauty, coherence, rigour, reaching the elegance and conciseness of a mathematical formula [...] we feel very close, but while scientists generate great certainties that will perish, artists try to communicate [...] eternal doubts».

Oscar Tusquets, architect and designer (1885-1955)

«Symmetry, either defined in a wide or restricted sense, is an idea by means of which the man through the ages has tried to comprehend and create order, beauty and perfection».

Hermann Weyl, mathematician (1885-1955)

«The forms that best express beauty are: order, symmetry and precision».

Aristoteles, philosopher (384-322 B.C.)

«The laws of symmetry are some of the richest sources of artistic creation».

Maurits Cornelius Escher, artist (1898-1972)

«Mathematicians may generate eternal certainties but like to believe that their doubts will perish».

José Luis Fernández Pérez, mathematician

Martmatics

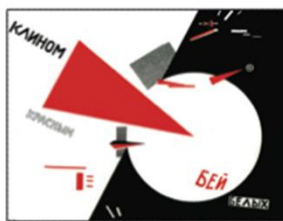
## 2 Elementary Shapes

«Geometry is like a keyboard of graphic language: curves, either regular or irregular, lines, angles, circles, arcs are the few universal elements that can express everything».

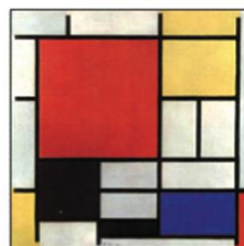
J. Torres-García

The elementary shapes (lines, triangles, quadrilaterals, circles...) sometimes appear directly in paintings, drawings, engravings, etc. They constitute the fundamental core of some paintings and pictorial movements.

Here are some representative examples:



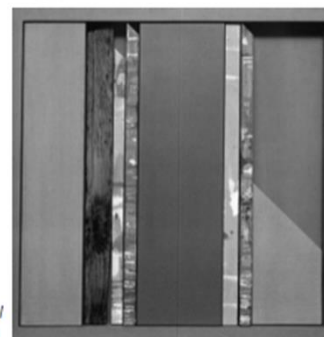
Beat the Whites with the Red Wedge.  
Lissitzky, 1919.



Composition A  
Piet Mondrian, 1921.



Supremacist Painting. Eight Red Rectangles  
Malevich, 1915.



Alistado y diagonal  
Gerardo Rueda, 1920.



If then III  
Charo Pradas, 1994.



Paris Review Poster.  
Roy Lichtenstein, 1966.

Martmatics



# 3 The Golden Ratio

Are all rectangles alike? That depends on how you look at them...

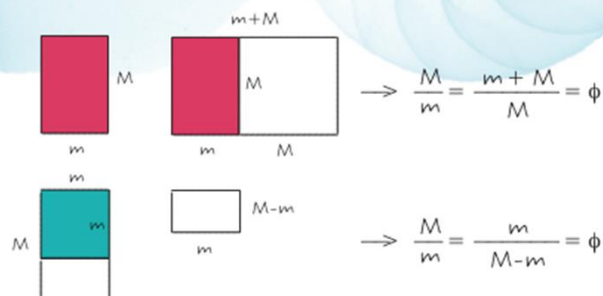
It has generally been accepted that some rectangles are alike only if the ratio of their sides is the same. For example, the rectangles of the following figure are NOT alike:



We'll now see a rectangle that was and still is very important in art: the Golden Rectangle (GR).

A rectangle is **GOLDEN ONLY** if by adjoining a square section whose side is the same as the longest side of the rectangle, we obtain another rectangle of the same shape. If from a golden rectangle you cut off a square whose side length is equal to the shortest sides, the piece that remains is also a Golden Rectangle.

The quotient between the longest and shortest side of a GR is called the golden number  $\phi$ .

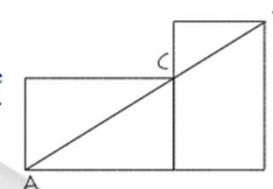


Martmatics

To you, happy prison of the retina,  
golden section, heavenly quadrature,  
mysterious fountain of measure  
that the harmonic universe originates.

Rafael Alberti

A rectangle is golden if when we place it as in the figure and draw the line through AB, we pass through C.

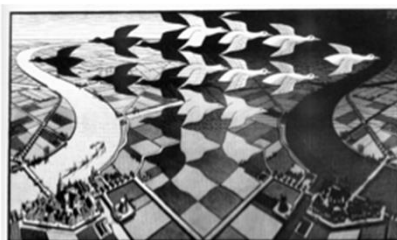


As you can see, the same thing happens with credit cards: they are golden rectangles.

# 22 M.C. Escher

Maurits Cornelius **Escher** (1898-1972), a Dutch designer and engraver, was for a long time an artist difficult to classify. While art critics generally ignored him, some mathematicians were surprised by how Escher managed to materialize the essence of some rather abstract concepts. The general public has kept on buying his prints, a real world-wide bestseller.

Nothing captured Escher's imagination more than the **regular partition of surfaces** -remember what you saw in the poster on **Tessellations**. In 1936 he visited the Alhambra in Granada, and studied its ornaments very closely. After experimenting with translation, rotation and reflection of motives, he composed pictures like *Day and Night* (1939).



*Day and Night* (1939) is possibly the most popular of Escher's prints. Some of the favourite themes of the artist are present in this picture: the regular partition of the plane (the black and white birds complement each other), the symmetry between the town in daylight and the one in the night, the cultivated fields, surfaces that transform themselves into birds, solids, and the ideas of change and cycle (metamorphosis).

In *Above and Below* (1947) the object of study appears to be the *relativity of perspective*. The concept of perspective, elaborated in the Renaissance, is pushed to its limit (the vertical vanishing point in the zenith or the parallel converging curves), immersing the viewer in perplexity. Escher is «playing» with the very structure of space.

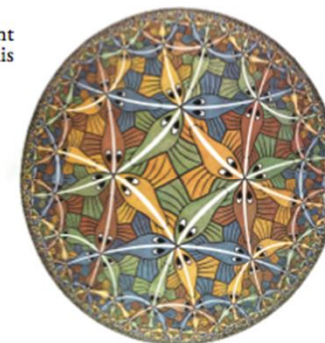


## Martmatics

«Escher's prints have a strange and even abnormal fascinating touch.»  
Bruno Ernst

The approximation to infinity is another recurrent theme in his work. For example, here you see his coloured woodcut *Circular Limit III*.

The fish become infinitesimally small towards the boundary of the disk. Along each curve, fish of the same colour appear to grow and shrink as they approach and leave the centre. Observe that also here the plane is also covered.



Escher also explores drawing as a way of cheating: the artists delights in the manoeuvre, and the spectator lets himself be fooled consciously, just as in the demonstration of a magic sleight of hand. Some tricks are shown here, in *Drawing hands* (1948) and *Art Gallery* (1956).



In *Drawing hands*, Escher - who wrote with the right hand, but drew and engraved with the left - rejoices in the concept of symmetry. The paper, flat, contains the two hands, which have volume, and each in turn draws a hand... on paper! The ideas of cycles and metamorphoses are also very common in Escher's work. All this to fool and surprise the spectator.



If we describe the woodcut *Art Gallery* in a clockwise direction from the top left corner, we feel the vertigo of being inside and then outside, of seeing a flat painting turn into three-dimensional space.



## Activities<sup>1</sup>

### 1. In Search for Beauty:

*The Common Territory of Art and Mathematics*



Do you think that there is any relationship between art and any part of mathematics that you know?

Write a small paragraph about it.

### 3. The Golden Ratio



Check that your Identity Card (ID) is also a Golden Rectangle. Measure it carefully and obtain its dimensions, divide the longest side between the shortest and you will get approximately  $\phi$ .

Take the measures of some rectangles you frequently find (DIN A4 paper, membership cards, bus tickets, notepads, books, calendars, bills...) and check if any are Golden Rectangles.

### 4. Where to find the Golden Ratio



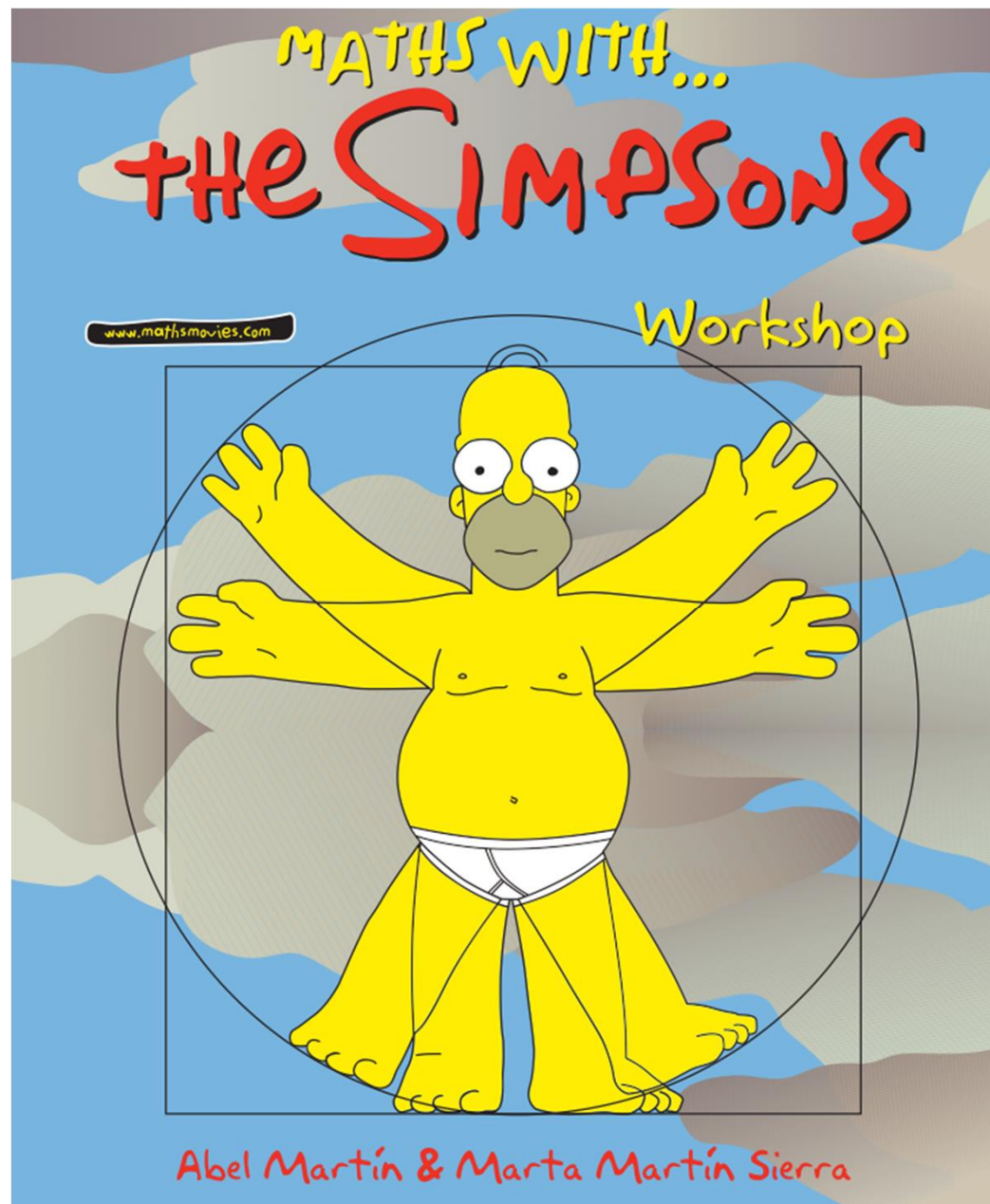
A Fibonacci sequence is a set of numbers where each number is the sum of the two preceding:

1, 1, 2, 3, 5, 8, 13, 21...

The ratios between each number and the preceding one, like  $8/5$ ,  $13/8$ ,  $21/13$ , etc., are a good approximation to  $\phi$ . The approximation gets better and better the farther we go along in the sequence. In the preceding poster you have found approximate values of  $\phi$ . Do the quotients of the Fibonacci sequence get closer and closer to these values?

# ERASMUS+: LENGUAS

## JORNADAS INFORMATIVAS



### PEOPLE'S HEIGHT

Who shot Mr Burns? (Part 2) Season 7

www.mathsmovies.com

You may have asked yourself at some point in your life whether Homer is very tall, tall or simply average. Perhaps you have never asked yourself if you are taller than Bart or taller than Lisa. This is a good time to find answers. During season 7, the first episode features our friends in front of a panel where their heights are shown in feet.

**If 1 foot is equal to 0.3048 metres...**

- 1 What is your height in metres?
- 2 What is Homer's approximate height?
- 3 What is Marge's height, including her hair?
- 4 What is Marge's height, not including her hair?
- 5 What is Bart's height?
- 6 What is Lisa's height?
- 7 What is Maggie's height?
- 8 Give your opinion regarding the characters' height. Do you believe these heights are normal?

**COMPARE YOURSELF TO THEM.** Draw a picture in the space indicated above on the right with a silhouette representing your height.

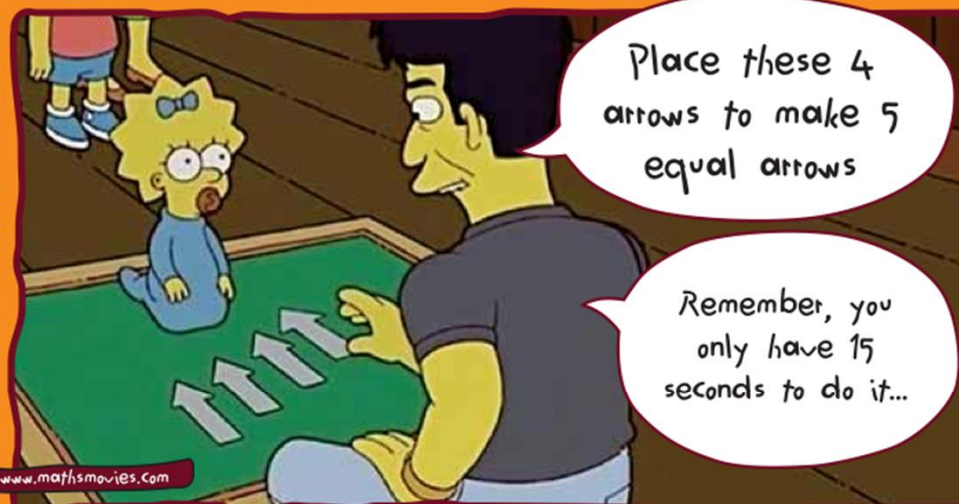


### PUZZLES

Various answers are possible, however, there is always one which is simpler, more interesting and more ingenious than the others.

Given the intelligence shown by little Maggie when answering questions with the letters in a puzzle, they return to the prestigious nursery to carry out other tests to discover the baby's IQ.

Smart and Smarter - Season 15



However, Maggie does it correctly even before he can finish his sentence.

HOW DID SHE DO IT? MAKE YOUR SUGGESTION.



### PUZZLES

This scene features Maggie who has a little cuddly toy rabbit that the dog is trying to bite, grab and tear to shreds. On the other hand, Maggie adores the colours of some poisonous capsules for rats and wants to eat them. Homer struggles to keep each of them in their place and behave properly.

[www.mathsmovies.com](http://www.mathsmovies.com)



Gone Maggie gone - Season 20

Let's see, I have to carry the baby, the dog and the poison to the other side of the river but I can only carry one thing at a time. I can't leave Maggie on her own with the poison, and I can't leave the dog on his own with Maggie. And now, who's going to help me with this puzzle?

How did he manage to take the three of them to the other side using the boat, one by one, in such a way that nobody ate anyone else when they were left on their own?



### THE LANGUAGE OF MATHS

This is a marvellous scene in which symbols come to life and speak to Lisa, however, never better said, by using authentic and "metaphoric" mathematical language.

Mathematical language is a **UNIVERSAL** language



We're going to ask the calculator a few questions! Observe the syntax you use to communicate with it!

- 1 Each of the thirteen people who are in Apu's Kwik-E-Mart will give two euros to Bart who, by the way, doesn't have any cash on him. How much in total does Bart have now?
- 2 Homer arrives and gives him another one hundred and twelve euros. How much does Bart have now?
- 3 When he leaves he has to distribute his money with other two people. How many euros are left for Bart now?
- 4 Mr Burns's bank asks him to return the sixty euros he owes. How much does the boy have left?
- 5 What is the significance of this quantity?
- 6 If we have three units and we add five to them and we divide the result by the difference between 3.23 and 1.89, what is the result?
- 7 If Homer takes 5 pieces of pizza each of which are cut into three pieces, and then 12 pieces of pizza each of which are cut into 5 pieces, how much will he have eaten in total?

[www.mathsmovies.com](http://www.mathsmovies.com)



### THE VITRUVIAN MAN

The Vitruvian Man is a world-renowned drawing created by Leonardo da Vinci around the year 1492, which is accompanied by notes based on anatomy. It depicts a male figure in two superimposed positions with his arms and legs apart and inscribed in a circle and square. It studies the Proportions of Man and is accompanied by notes based on the famed architect Vitruvius (Marcus Vitruvius Pollio) from the 1st Century BC. It is also known as the Canon of Proportions.

**Which method would you use to read easily the previous text?**

**Check the following affirmations in the drawing:**

A man's height must contain 10 faces

If we lie on our backs, with our hands and legs stretched, and with the centre in our belly button, our fingers and toes will touch the circumference of the circle.

The distance from the top of the head to the bottom of the chin is one-eighth of a man's height.

The length of a man's foot is one-seventh of his height.

The distance from the bottom of the chin to the nose is one-third of the length of the head.

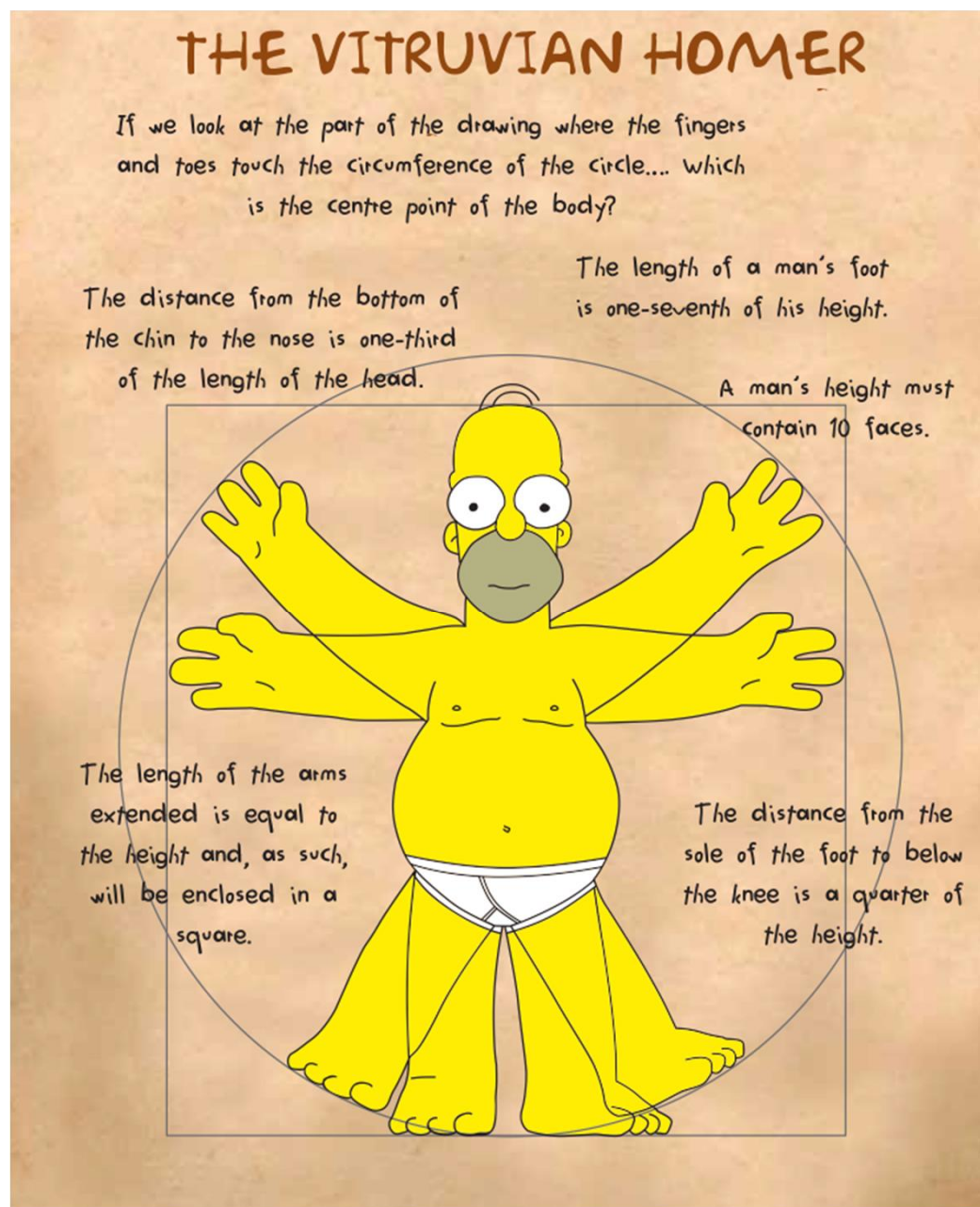
The belly button is the natural central point of the human body

The length of the arms extended is equal to the height and, as such, will be enclosed in a square.

The distance from the sole of the foot to below the knee is a quarter of the height.

Check it for yourselves. Get into pairs: ONE MEASURES AND THE OTHER IS MEASURED.





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## DIAGNÓSTICO DE LAS PRÁCTICAS DE ENSEÑANZA Y APRENDIZAJE INTEGRADO DE LAS LENGUAS EXTRANJERAS

### CONTENIDOS

### Lengua extranjera



... al alumnado y demás docentes que nos permitieron observar el método CLIL en sus clases durante nuestras visitas a los países participantes en el proyecto BeCLIL. Muchas Gracias.



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**Muchas gracias por su atención**