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**ON THE MODEL OF INTEGRATED LEARNING  
IN THE CONTEXT OF DISPLACEMENT  
AND MULTILINGUALISM**

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In times of global migration, social diversity, and linguistic plurality, integrated learning – particularly in the sense of Content and Language Integrated Learning (CLIL) – is gaining increasing political, pedagogical, and societal relevance. Educational institutions worldwide are faced with the challenge of creating learning environments that not only convey subject-specific knowledge but also promote multilingualism, cultural sensitivity, and transversal competencies.

The integrative approach of CLIL aims to convey subject content and foreign languages not separately, but in an interwoven manner. In this model, the foreign language is used not merely as an object of learning but as a *medium* of instruction. Subjects such as natural sciences, art, music, or general studies are taught in the foreign language, with subject-specific and linguistic goals being pursued in parallel and methodically coordinated. Learners are thus linguistically activated in authentic communicative situations, without language itself being the sole focus – a principle deeply rooted in the theory of contextualized and competence-oriented learning.

Our instructional model becomes particularly relevant in the context of current social developments. The admission of numerous Ukrainian children and adolescents into the education system abroad as a result of the war has further intensified the focus on questions of linguistic and academic integration. For many of these children, school represents not only a place of knowledge acquisition but also a space for social arrival, orientation, and identity building. Integrated learning can serve as an important bridge here: it allows access

to educational content through a familiar or partially known language (e.g., English) and simultaneously opens paths toward the gradual acquisition of the German language within academic contexts.

At the same time, the implementation of CLIL in everyday school life places new demands on teacher education. Successful implementation requires not only subject expertise and linguistic-didactic competence but also interdisciplinary planning skills, sensitivity to diversity, and methodological flexibility. This is particularly true for the training of primary school teachers, who are increasingly working with multilingual and heterogeneous groups and must accompany complex integrative learning processes.

Against this backdrop, the present contribution examines the theoretical foundations, didactic potentials, and practical challenges of integrated subject instruction through foreign languages. The focus lies on both conceptual reflections on the CLIL approach and exemplary implementations in artistic and aesthetic subjects. Based on the current need for innovative educational models – especially in the context of integrating refugee children – it is shown how integrated learning promotes subject-specific, linguistic, and personal competencies, what structural conditions must be met, and what significance this form of instruction holds for future-oriented teacher education.

Integrated learning does not represent a compromise between subject and language instruction but rather a mutual enrichment of both domains. It is based on the principle of functional language use, whereby learners experience language not as an abstract structure but as a living tool for mastering real communicative tasks. This form of language acquisition is significantly more motivating than traditional foreign language teaching, as the linguistic input is always linked to subject-related content with immediate relevance to students' lives [1].

Moreover, integrated learning fosters learners' cognitive flexibility by encouraging them to shift between different modes of thinking and expression – both in terms of subject logic and linguistic medium. The ability to access content in a foreign language requires not only receptive language skills but also a high degree of cognitive depth processing. These processes significantly contribute to the development of metalinguistic awareness and interdisciplinary thinking.

Another central advantage of integrated instruction lies in the networking of knowledge. Learning content is not conveyed in isolation but presented in thematically and linguistically coherent learning settings. This creates meaningful contexts in which language is not an end in itself but a means of engaging with subject-specific questions. This approach corresponds to the principles of contextualized and situated didactics, which understand learning as a socially embedded, experience-based, and multimodal process.

Particularly noteworthy is the didactic potential of artistic subjects such as art and music within the CLIL framework. These subjects offer ideal conditions for linguistically supported, cross-curricular learning due to their openness to nonverbal forms of expression, emotional engagement, and creative methods. Working with images, colors, sounds, or forms allows for multiple access points, even with limited language proficiency, and enables individual differentiation according to learners' linguistic levels. For example, an art project on the depiction of natural phenomena can promote artistic skills while simultaneously integrating content from general studies and facilitating the acquisition of subject-specific terminology in a foreign language.

This interdisciplinary linkage of artistic expression, subject learning, and language education makes integrated learning a highly effective instrument for developing school competencies – especially in multilingual, heterogeneous, and migration-sensitive educational contexts.

At the heart of our approach lies an innovative didactic model that methodologically and thematically integrates content from visual arts and the English language. This model goes beyond the classical understanding of CLIL by aiming not only at cognitive and linguistic promotion but also at foregrounding the aesthetic-emotional, creative, and personality-building dimensions of learning. It is based on a holistic educational concept that interweaves cognitive, linguistic, emotional, and motor aspects.

This structure is particularly suitable for multilingual, inclusive, or creative teaching settings at the primary level and can be flexibly transferred to other subjects.

The model is modular and includes the following key components:

- **Thematic Integration:** Relevant subject content from art lessons (e.g., color theory, portrait drawing, representations of nature) is combined with age-appropriate English vocabulary.

- **Action Orientation:** Students acquire language through action, e.g., by drawing, crafting, painting, labeling, or presenting.

- **Linguistic Scaffolding:** Teachers provide differentiated linguistic support (picture cards, sentence starters, audio prompts) to facilitate access to the foreign language.

- **Role and Project Work:** Students engage in project settings where they, for instance, plan their own exhibition, portray an artist, or describe an artwork using English.

- **Reflection and Feedback:** Each unit concludes with a multi-dimensional reflection – linguistic ("What have I learned?"), subject-specific ("How did I create?"), and emotional ("What did I enjoy?").

- The model follows these didactic principles:

– **Multisensory Learning:** Language is mediated not in isolation but in connection with movement, images, sound, material, and emotion.

– **Multilingual Development:** The transition between the mother tongue, German, and English is consciously designed to promote language awareness and transfer skills.

– **Aesthetic Experience:** The art lessons open spaces for nonverbal expression, which is particularly relieving for children with limited language proficiency.

– **Individual Differentiation:** Open task formats and flexible language supports allow all children to participate according to their individual levels.

The aim of our model is not merely foreign language acquisition but the development of an interdisciplinary worldview. Children should be able to reflect and communicate about art, environment, emotions, and identity in a foreign language while also acting creatively and self-effectively. This not only fosters language awareness but also strengthens self-confidence, empathy, and intercultural sensitivity.

Especially for children with refugee experiences this model offers a low-threshold, supportive access to the education system. English often serves as a bridging language, enabling communication even with limited German proficiency. At the same time, creative activities open a safe learning space where children can express themselves, find calm, and process emotional burdens. Thus, the model also incorporates aspects of trauma sensitivity without compromising on subject and language learning quality.

The model can be easily transferred to other subjects (e.g., music, general studies, drama) and is also suitable for use in inclusive, multilingual, or international educational settings. It provides concrete impulses for teacher training by showing how subject expertise, language education, and artistic practice can be seamlessly interwoven – not as an add-on, but as a core didactic principle.

### **Bibliography:**

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