EFFECTIVE IMPLEMENTATION OF THE CLIL METHOD IN TEACHING ENGLISH TO FINE AND APPLIED ARTS STUDENTS: OPPORTUNITIES, CHALLENGES, AND SOLUTIONS

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Abstract: This paper presents a comprehensive analysis of the effective implementation of Content and Language Integrated Learning (CLIL) in teaching English to students of Fine and Applied Arts. A literature-based approach was used to investigate how CLIL methodology can be applied in arts education, highlighting practical and pedagogical opportunities, common challenges, and potential solutions. The Introduction outlines the background and significance of CLIL in the context of arts education. The Methods section explains the literature review approach, focusing on recent (2015–2025) scholarly sources. The Results detail key opportunities such as enhanced language proficiency, content knowledge gains, increased student motivation, and enriched higher-order thinking through art-integrated tasks. Challenges identified include insufficient teacher training, language proficiency gaps, scarcity of tailored materials, and the difficulty of balancing content and language objectives. The Discussion offers solutions and best practices, including specialized teacher training, collaborative planning, multimodal instructional design, and scaffolding strategies to support art-specific vocabulary and content. It is concluded that, despite certain challenges, CLIL represents a promising approach for Fine and Applied Arts students to learn English in a meaningful context, preparing them for global academic and professional engagement in the arts. All claims are supported by recent academic literature, and recommendations are provided to inform educators and institutions on implementing CLIL in arts programs effectively.

Keywords: CLIL, pedagogy, foreign language, instruction, content, language skills, arts, creativity, terminology, concepts, teacher, student, challenges, solutions.

Аннотация: В данной статье представлен всесторонний анализ эффективного внедрения метода предметно-языкового интегрированного обучения (CLIL) при преподавании английского языка студентам, обучающимся изобразительным и прикладным искусствам. Исследование основано на обзоре литературы и направлено на изучение того, как методика CLIL может применяться в художественном образовании, с акцентом на практические и педагогические возможности, распространенные проблемы и потенциальные решения. В разделе «Введение» описывается значимость метода CLIL в контексте преподавания искусств. В разделе «Методы» объясняется, каким образом проводился обзор новейших (2015–2025 гг.) научных источников по теме. В разделе «Результаты» выявлены ключевые возможности: повышение уровня владения языком, улучшение знаний по профильным дисциплинам, рост мотивации учащихся, развитие навыков высокого порядка мышления через интеграцию художественных заданий. В то же время определены и проблемы, включая недостаточную подготовку преподавателей, дефицит языковой компетенции у студентов, нехватку адаптированных учебных материалов, а также сложности балансирования целей обучения содержанию и языку. В разделе «Обсуждение» предложены решения и лучшие практики: специализированное обучение преподавателей, междисциплинарное планирование, использование мультимодальных методов обучения и поэтапное «scaffolding» - сопровождение для

освоения терминологии и содержания в области искусства. В заключение отмечается, что, несмотря на определенные трудности, метод CLIL представляет собой перспективный подход к обучению английскому языку студентов факультетов изящных и прикладных искусств, позволяющий сделать изучение языка осмысленным и готовя их к участию в глобальном академическом и профессиональном сообществе в сфере искусства. Выводы подкреплены новейшей научной литературой, а также представлены рекомендации для преподавателей и учебных заведений по эффективному внедрению CLIL в программы художественного образования.

Ключевые слова: CLIL, педагогика, иностранный язык, обучение, содержание, языковые навыки, искусство, креативность, терминология, понятия, учитель, студент, проблемы, решения.

Annotatsiya: Ushbu maqolada Tasviriy va amaliy san'at yo'nalishida tahsil oluvchi talabalarga ingliz tilini o'qitishda mazmun va til integratsiyalashgan o'qitish (CLIL) usulini samarali joriy etish bo'yicha chuqur tahlil keltirilgan. Tadqiqot ilmiy adabiyotlar sharhiga asoslanib, san'at ta'limida CLIL metodikasini qo'llashning amaliy va pedagogik imkoniyatlarini, uchraydigan qiyinchiliklarni hamda ularning yechimlarini o'rganadi. Kirish qismida san'at ta'limi kontekstida CLIL usulining ahamiyati va mohiyati yoritiladi. "Metodlar" bo'limida mavzu bo'yicha 2015–2025 yillardagi ilmiy manbalar tahlil qilingani bayon etiladi. "Natijalar" bo'limida CLIL yondashuvining asosiy imkoniyatlari aniqlangan: til kompetensiyasini oshirish, mazmun (san'at sohasi) bo'yicha bilimlarni chuqurlashtirish, talabalarning o'quv motivatsiyasini kuchaytirish, hamda san'atga oid topshiriqlar orqali oliy darajadagi fikrlash qobiliyatlarini rivojlantirish. Shu bilan birga, qator muammolar aniqlangan, jumladan o'qituvchilarning yetarlicha tayyorgarlik ko'rmagani, talabalar til bilimidagi bo'shliqlar, maxsus tayyorlangan darslik va materiallar yetishmasligi, shuningdek, mazmun va til maqsadlarini birlashtirishdagi qiyinchiliklar. "Muhokama" bo'limida ushbu muammolarning yechimlari va ilg'or tajribalar taklif etiladi: o'qituvchilar uchun maxsus malaka oshirish, til va san'at mutaxassislarining hamkorlikda dars rejalashtirishi, multimodal (ko'rish, eshitish va amaliy) o'qitish uslublarini qo'llash, san'atga oid atama va mazmunni o'zlashtirish uchun bosqichma-bosqich qo'llab-quvvatlash ("scaffolding") strategiyalaridan foydalanish. Xulosa o'rnida qayd etilishicha, ayrim qiyinchiliklarga qaramay, CLIL usuli san'at yo'nalishi talabalari uchun ingliz tilini mazmunli o'rganishning istiqbolli uslubidir; ushbu yondashuv talabalarning til o'rganish jarayonini boyitib, ularni san'at sohasida xalqaro akademik va kasbiy hamjamiyatga tayyorlaydi. Keltirilgan xulosalar zamonaviy ilmiy adabiyotlar bilan tasdiqlangan bo'lib, san'at ta'limi dasturlarida CLIL metodini samarali joriy etish bo'yicha tavsiyalar bilan mustahkamlangan.

Kalit so'zlar: CLIL, pedagogika, chet tili, ta'lim, mazmun, til ko'nikmalari, san'at, ijodkorlik, terminologiya, tushunchalar, o'qituvchi, talaba, qiyinchiliklar, yechimlar.

Introduction

Content and Language Integrated Learning (CLIL) is a pedagogical approach whereby students learn a subject through a foreign language, simultaneously developing content knowledge and language skills. In a CLIL class, an additional language (such as English) serves as the medium of instruction for a non-language subject, enabling learners to acquire domain-specific concepts while practicing the target language. Over the past two decades, CLIL has gained widespread adoption in various educational contexts and is generally regarded as successful in enhancing students' language proficiency without detriment to subject learning. CLIL's dual focus on content mastery and language development offers an enriched learning experience, equipping students with interdisciplinary cognitive and communicative skills vital for success in a globalized world.

While CLIL programs have traditionally been implemented in subjects like science, mathematics, and history, there is a growing interest in extending CLIL to the Fine and Applied Arts. Arts education – encompassing disciplines such as visual arts, design, crafts, and media – presents unique opportunities for integrating language and content. Creative arts subjects often involve rich visual materials, hands-on projects, and cultural content, all of which can provide an

engaging context for language learning. Recent research suggests that the arts may be particularly well suited for CLIL due to their emphasis on creativity and student-centered learning, which align with CLIL's pedagogical aims. For example, a case study in a middle school in China demonstrated the successful use of The Arts as the content subject for CLIL, attributing positive student outcomes to the teacher's skillful implementation of art-specific pedagogies. This finding indicates that Fine Arts content, when taught through English, can effectively motivate learners and promote deep learning, if teaching approaches are appropriately adapted.

However, implementing CLIL in Fine and Applied Arts is not without challenges. Art and design students often deal with specialized terminology and abstract concepts, which can be difficult to grasp in a foreign language. Moreover, art instructors may not have formal training in language pedagogy, and English instructors may lack expertise in art content, complicating the integration. There is a need to carefully balance the dual objectives: ensuring that students learn key art concepts (such as art history, theory, or techniques) while simultaneously improving their English proficiency. If not executed effectively, CLIL classes risk becoming either too focused on content (with language learning relegated to a secondary role) or overly focused on language drills at the expense of substantive art learning. Recognizing these concerns, this study aims to analyze the opportunities that CLIL that offers in the context of arts education, the challenges educators and students face in this specific context and possible solutions or best practices to overcome these challenges.

Methods

This research was conducted as an integrative literature review of scholarly sources focusing on CLIL implementation in Fine and Applied Arts education. We surveyed peer-reviewed journal articles, conference proceedings, doctoral dissertations, and authoritative reports published between 2015 and 2025. The literature search was performed using academic databases and search engines, with keywords such as "CLIL and art education," "content-language integrated learning in fine arts," "CLIL challenges," and "arts-based CLIL". Priority was given to sources that specifically addressed the intersection of language learning and arts content, as well as general CLIL studies that provided insights applicable to the arts context.

In total, dozens of sources were screened, and a representative selection of recent and relevant literature was analyzed in depth. These include case studies of CLIL in art and design classes, surveys of teacher and student attitudes toward CLIL, experimental research on CLIL outcomes, and theoretical papers on CLIL pedagogy and materials design. Notably, studies from a range of educational settings (primary, secondary, and tertiary) and different countries were considered, reflecting the global interest in CLIL. For instance, research from Europe and Asia has documented CLIL programs in subjects like art history, visual arts, and design, providing a rich basis for comparison. The inclusion of multiple contexts allows for identification of common themes as well as context-specific factors.

Data from the literature were extracted regarding three focal areas: (1) documented opportunities/benefits of using CLIL with art students, (2) reported challenges/problems encountered in these implementations, and (3) proposed solutions or recommendations to improve CLIL practice in the arts. We employed a qualitative content analysis to categorize findings under these themes. Given that this is a literature-based analysis, no new experimental data were collected; instead, existing findings were synthesized to draw generalizable conclusions. The reliability of the findings was ensured by cross-verifying claims across multiple sources and giving precedence to peer-reviewed evidence. All sources used in the analysis are cited in text using the bracketed citation format and are listed in the References section. Through this method, our study achieves a comprehensive and up-to-date overview of effective CLIL implementation for Fine and Applied Arts students, grounded in current scholarly discourse.

Results

Opportunities for CLIL in Fine and Applied Arts Education

The literature reveals several significant opportunities and advantages of implementing CLIL in the context of Fine and Applied Arts. First and foremost, CLIL can lead to enhanced

language proficiency for art students without compromising their learning of art content. Studies consistently report that students in CLIL programs outperform their non-CLIL peers in various language skills such as fluency and vocabulary breadth. For example, a CLIL intervention in a primary school art history project (focused on Byzantine art and culture) found that after 30 sessions, students showed notable improvements in English communicative skills while simultaneously gaining content knowledge about art history. Importantly, gains were recorded not only in language abilities but also in subject-specific understanding, indicating that learning art through English can be a "two-for-one" educational experience where both domains reinforce each other. This holistic development of language and content skills is often cited as a hallmark benefit of CLIL.

Another opportunity lies in increased student motivation and engagement. Integrating art content with language learning tends to create a more vibrant and meaningful classroom atmosphere. Artistic themes and creative activities provide an authentic context that can stimulate learners' interest far more than generic language exercises. Researchers have observed that students often feel more relaxed and curious when exploring art topics in a foreign language class, as the focus on creative content reduces the anxiety associated with language learning. In the Japanese university context, it has been suggested that incorporating arts into English instruction can counteract problems of low motivation and reluctance to communicate, common in traditional EFL (English as a Foreign Language) classes. Martello (2017) and Tiley (2022) report that CLIL courses blending art and language foster higher student engagement and enjoyment, which in turn can lead to better learning outcomes. Thus, CLIL's application in fine arts taps into students' innate creative interests, rendering the language learning process more enjoyable and purposeful.

Finally, CLIL offers cultural enrichment opportunities, especially relevant to Fine Arts. Art is inherently tied to culture, history, and identity, and teaching art in English allows students to access and discuss a wide range of cultural materials from the English-speaking world and beyond. In the Byzantine art CLIL project, for instance, learners not only practiced English but also learned about the history and cultural context of Byzantine icons and architecture. This cross-cultural content naturally embeds the "Culture" component of the CLIL 4Cs, fostering intercultural awareness and appreciation. For students of applied arts (like design or architecture), CLIL courses can introduce them to international perspectives, global design movements, and technical terminology in English, thereby preparing them for participation in a global arts community. Mastering English in their field opens up access to worldwide exhibitions, research, and collaborations. In summary, the opportunities afforded by CLIL in arts education include integrated learning outcomes (language and art content), motivational and cognitive benefits, and broader cultural horizons.

Challenges in Implementing CLIL for Arts Students

Despite the promising opportunities, the implementation of CLIL in Fine and Applied Arts comes with a set of challenges that educators and institutions must address. A primary challenge identified is the insufficient preparation and support for teachers. Effective CLIL teaching in art requires educators who are not only proficient in English but also skilled in integrating language teaching with art content. Many art teachers, however, are subject specialists with little training in language pedagogy, while language teachers may lack background in art and design. Studies have shown that teachers often feel ill-equipped for CLIL due to limited training and resources. For instance, a survey of university instructors by Cinganotto (2016) and others found that a lack of teacher education in CLIL methodologies and inadequate teaching materials were major impediments to adopting CLIL. In practical terms, an art teacher might struggle with how to teach, say, Renaissance art history in English without training in simplifying language or scaffolding content, and an English teacher might struggle to design language lessons around complex art topics. This gap in teacher preparedness is compounded by the fact that CLIL is still more common in primary/secondary settings than in higher education, meaning many tertiary-level art educators have few models or precedents to follow. Furthermore, institutional support in terms of providing collaborative planning time, team-teaching arrangements, or CLIL-specific professional

development is often lacking. Teachers report a need for greater administrative backing and opportunities to collaborate with colleagues (for example, an English instructor teaming up with an Art lecturer) to successfully plan and deliver CLIL lessons. Without such support, individual teachers may find the workload and challenge of CLIL too great, leading some to revert to traditional approaches or pure English-medium instruction (EMI) rather than true integration.

Another key challenge is the language barrier faced by both students and teachers in a CLIL art class. Fine Arts subjects at advanced levels can involve specialized and abstract terminology (e.g., terms like chiaroscuro, iconography, fibula, or post-modernism) which may not have direct equivalents in the students' first language, let alone be easily understood in a second language. Learners with lower English proficiency may struggle to grasp complex concepts when instruction and materials are in English. Indeed, recent research highlights that learning subject-specific vocabulary in a CLIL context presents several challenges: teachers might focus on delivering art content and assume language acquisition will happen naturally, resulting in insufficient explicit language support for difficult terms. Students can be left to "grapple with complex subject-specific vocabulary without adequate linguistic support", leading to superficial understanding. From the teacher's perspective, limited English proficiency can also be an issue – some art teachers are non-native English speakers who may feel uncomfortable using English extensively in class. A 2025 study by Ellederová and Denysenko, examining an interdisciplinary CLIL program, found that language barriers for both students and teachers impeded effective teaching and learning in technical subjects. We can extrapolate that similar issues arise in arts education: if a teacher cannot confidently explain or discuss art topics in English, or if students cannot follow those explanations, the dual goal of CLIL is undermined. This challenge underscores why CLIL requires a certain minimum language proficiency and why ongoing language support is crucial for all participants.

Solutions and Best Practices

The literature not only identifies challenges but also proposes a range of solutions and best practices to enhance the effectiveness of CLIL in Fine and Applied Arts education. One crucial solution is to invest in teacher training and development specifically for CLIL. Ensuring that teachers have the requisite competencies was highlighted in the European Framework for CLIL Teacher Education and echoed in recent studies. Professional development programs can be designed to improve both subject teachers' English proficiency and language teachers' understanding of art content. For example, workshops can be held for art instructors on CLIL techniques, such as scaffolding language (through visuals, gestures, simplified texts, glossaries) and encouraging student communication in the target language. Likewise, English teachers can be trained in basic art concepts and terminology, enabling them to craft language exercises that relate to art topics. A common suggestion is to implement team-teaching or teacher collaboration models. In practical terms, a language teacher and an art teacher can plan lessons together, with the language teacher focusing on linguistic objectives (vocabulary, functional language for critique, etc.) and the art teacher ensuring the content's accuracy and depth. This collaborative approach addresses the knowledge gap each teacher might have, and it was reported to increase confidence in delivering CLIL lessons (teachers feel supported and can learn from each other). Furthermore, institutional support in the form of reduced teaching loads or allotted planning time for CLIL courses can greatly facilitate such collaboration and preparation of materials.

To overcome student and teacher language barriers, scaffolding strategies and supportive use of L1 are recommended. Scaffolding refers to the support given to students to help them accomplish tasks they otherwise might not manage in a foreign language. In the context of art CLIL, scaffolding can include pre-teaching key vocabulary (e.g., names of artistic techniques or elements of design) before tackling a complex reading or discussion. Visual aids are especially powerful in art education; teachers can use images, diagrams, and even real art objects to convey meaning without solely relying on verbal explanation. This multimodal input helps students grasp content even if some English words are unfamiliar. Translated glossaries or bilingual word lists of critical terms can be provided, so that encountering a difficult term does not derail content

understanding. Some studies also advocate judicious translanguaging – allowing brief switches to the students' native language for clarification of especially difficult concepts – as a pragmatic solution to ensure content is learned correctly while students are still developing English proficiency (especially important in complex theoretical topics in art). Meanwhile, for teachers, ongoing language support (such as language courses for faculty, or having a co-teacher to assist with English) can mitigate their anxiety and improve their classroom language use. Ellederová & Denysenko (2025) emphasize the necessity of support mechanisms to overcome language challenges for educators, implying that institutions should encourage an environment where teachers can continuously improve their language skills and have resources like language consultants or mentors.

Regarding the challenge of balancing content and language, one best practice is explicit planning of dual objectives at the lesson and curriculum level. CLIL experts recommend that for each lesson, teachers articulate both content outcomes (e.g., "learn the principles of perspective drawing") and language outcomes (e.g., "use vocabulary of depth and distance such as foreground, background, vanishing point") and then design activities that naturally marry the two. By clearly defining these objectives, teachers are less likely to neglect one or the other. In classroom practice, a strategy to maintain balance is to adopt the CLIL 4Cs framework (Content, Communication, Cognition, Culture) as a guide in lesson design (Coyle et al., 2010). For example, in an art lesson on Impressionism: Content – students learn about Impressionist painting techniques; Communication – students describe paintings and express opinions in English; Cognition – students compare different artists' styles and justify which they prefer (analytical thinking); Culture – students learn about the historical context of 19th-century France and how it influenced art. Solving the materials scarcity issue has also been a focus of recent work. One approach is the development of tailor-made CLIL materials for arts, often through educator collaboration or academic projects. Chrysanthi Tsantari's 2017 dissertation, for example, provides a comprehensive overview of designing CLIL materials for art classes, which can serve as a guide for practitioners. Her work outlines how to create lesson plans that intertwine art objectives with language exercises, and suggests adaptation of authentic art texts to different language levels. Similarly, other educators have shared lesson plans (e.g., through EU projects like CLIL for Art and Music, or teaching resource websites) that can be used as models. Teachers are encouraged to use a multimodal approach to materials, combining text with images, audio, and even tactile experiences. For example, an art CLIL lesson might include a short reading about a famous artist (with simplified language and glossary), high-quality images of that artist's works for discussion, a video clip of a documentary (with subtitles in English), and a creative task where students produce something inspired by that style. This variety caters to different learning styles and keeps students engaged, while also reinforcing comprehension through multiple channels. Ball (2018) and others stress the importance of providing contextually relevant, high-quality resources – meaning materials should be directly related to the art curriculum and culturally appropriate for the learners. If published textbooks are not available, digital resources from museums or educational websites (many large museums have English content that can be adapted for classroom use) can fill the gap.

Discussion

The findings of this literature-based analysis underscore that the CLIL method, when applied to Fine and Applied Arts education, holds significant promise but requires careful implementation to be effective. It is evident that opportunities and challenges are two sides of the same coin: the aspects that make CLIL in arts attractive (such as its interdisciplinarity and use of creative content) also introduce complexities that must be managed. In this discussion, we integrate the results to provide a cohesive understanding of how to maximize CLIL's benefits for art students while overcoming its difficulties, and we relate these insights to broader educational principles.

Firstly, the opportunity for enriched learning in CLIL-arts programs is clear. Through CLIL, art students can achieve dual gains – improving English proficiency and deepening their art

knowledge. This aligns with constructivist learning theories, which posit that students learn best when new knowledge is connected to meaningful contexts. Art provides that meaningful context for language: instead of learning English in isolation, students use it to discuss paintings, describe techniques, and express their artistic opinions. This contextual learning leads to more durable language acquisition, as vocabulary and structures are tied to interesting content. Furthermore, as referenced above, CLIL can foster higher-order thinking by engaging students in analysis and creation in the target language. In essence, well-implemented CLIL transforms the classroom into a content-rich language immersion environment, akin to a real-world setting where English is the medium to pursue one's passion (art, in this case). This can be incredibly motivating – a factor that should not be underestimated, since motivation is a key driver in second language acquisition success. The discussion of motivation resonates with Krashen's Affective Filter hypothesis, which suggests that learners acquire language more effectively when they are relaxed and motivated. By leveraging students' interest in art, CLIL lowers the affective filter; indeed, Korosidou & Griva (2014) observed students feeling at ease and enthusiastic in an arts-based CLIL project. As a result, students' willingness to communicate in English increased, which is critical for language development.

However, these advantages only manifest when the implementation is done effectively, and this is where addressing challenges becomes crucial. A recurrent theme in the literature is the central importance of the teacher's role. Teacher efficacy in CLIL is arguably the linchpin of success – a point illustrated vividly by Dinham's (2024) case study, where the art teacher's expertise in "signature pedagogies" of art (e.g., using studio-based learning, critique sessions, and visual thinking strategies) combined with CLIL principles was key to positive outcomes. This indicates that teacher training should focus not only on generic CLIL skills, but also on how to marry them with the pedagogical styles of the art domain. Fine Arts education often relies on mentoring, demonstration, and practice-based learning; thus, training programs or workshops for CLIL teachers in the arts should cover how to conduct, for example, a studio critique in English, or how to guide a hands-on craft project while embedding language instruction. The notion of "signature pedagogies" aligning with CLIL aims is an insightful one: it suggests that rather than forcing arts teaching to resemble a traditional language class, we should identify the strengths of arts pedagogy (such as its experiential nature and emphasis on student expression) and use those as vehicles for language development.

In the discussion of teacher preparedness, we also recognize the need for institutional and policy-level support. Educational institutions considering CLIL for arts curricula should ideally develop a clear implementation plan: this might include providing language classes for art faculty, hiring bilingual art educators, and setting up resource libraries of CLIL materials. Policies that encourage interdisciplinary cooperation – for instance, scheduling common planning periods for language and art teachers or creating small CLIL pilot teams – can make a substantial difference in how smoothly CLIL is adopted. Without such support, teachers might find themselves isolated and overburdened, which can compromise the quality of instruction. It is encouraging that some higher education institutions have started to explore CLIL in specialized fields (like engineering, per Ellederová & Denysenko, 2025); lessons from those experiences (such as the need for flexibility and careful planning noted in that study are equally applicable to arts programs.

The discussion would be incomplete without considering the student perspective. While we have touched on student motivation as a benefit, we must also acknowledge that CLIL demands more from students. They have to learn in two domains at once, which can be cognitively taxing. Early in a CLIL program, some art students might feel frustrated if they cannot express their complex artistic thoughts in English as precisely as they would in their first language. It is therefore crucial to set realistic expectations and create a supportive environment where mistakes are seen as a natural part of learning. The research by Villabona & Cenoz (2022) indirectly highlights that student outcomes depend on whether the teacher leans too much one way; similarly, student satisfaction will depend on whether they feel they are learning both content and language. If they feel their art learning is being shortchanged, they may resent the use of English; if they feel they

are not improving in English, they might question the approach. Thus, gathering student feedback and attitudes, as some studies have done, is a good practice to fine-tune CLIL implementations. In the arts context, student input might reveal, for example, that they want more vocabulary support or that they prefer certain activities (like debates about art pieces) to others (like reading dense theory). Engaging students as collaborators in the CLIL process can help educators strike the right balance.

In conclusion, the effective implementation of CLIL in teaching English to Fine and Applied Arts students is a multifaceted endeavor that requires aligning pedagogical strategies with the unique nature of arts education. The literature confirms that when done well, CLIL can transform art classes into dynamic bilingual learning experiences that yield enhanced language skills, deeper content knowledge, and highly motivated learners. The opportunities are too significant to ignore in an era where interdisciplinary skills and English proficiency are increasingly essential for art professionals. At the same time, recognizing the challenges upfront – and proactively addressing them through the solutions discussed – is key to ensuring that CLIL fulfills its potential rather than becoming a struggle for teachers and students. Future research is encouraged to continue exploring this intersection, perhaps with longitudinal studies on student outcomes in arts CLIL programs or experimental comparisons of different instructional strategies (e.g., comparing an arts CLIL class that heavily uses visual scaffolds versus one that uses more verbal interaction). Such research will further refine best practices. For now, educators can draw on the existing body of knowledge synthesized here to guide their CLIL implementations.

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