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## CLIL METHODOLOGY IN TEACHING CANADIAN LITERATURE IN TERTIARY EDUCATION: SCAFFOLDING

*The article provides an in-depth analysis of the application of Content and Language Integrated Learning (CLIL) methodology in teaching Canadian literature in tertiary education. CLIL, known for its dual focus on language acquisition and content mastery, offers a valuable framework for exploring modern Canadian cultural narratives while simultaneously enhancing students' linguistic competence. This study emphasizes the crucial role of scaffolding in effectively implementing CLIL within this context. Given the linguistic complexity and cultural unfamiliarity often encountered in Canadian literary texts, scaffolding strategies are essential to support students' understanding and engagement. The article examines various scaffolding techniques in teaching MA students Canadian literature, particularly L. Lanston's novel "Lesia's Dream" by implementing pre-reading activities, contextualized vocabulary support, and interactive discussions, which facilitate both language development and content comprehension together with novel analysis. Additionally, the study explores the dynamic nature of scaffolding in CLIL University classrooms, highlighting the need for adaptive, responsive teaching approaches that cater to students' evolving needs. In this regard, Scaffolding in literature and language teaching emerges as a valuable asset, enriching students' interpretative perspectives and fostering a deeper cultural appreciation. By leveraging multilingual competencies, educators can create more inclusive and engaging learning environments. By analyzing the interplay between scaffolding and CLIL in teaching Canadian literature, the article contributes to the ongoing discourse on integrated language and content instruction, offering practical implications for educators seeking to enhance student outcomes in multilingual and multicultural academic settings.*

**Key words:** CLIL, scaffolding, language learning, content learning, Canadian literature, Laura Langston.

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## МЕТОДИКА CLIL У ВИКЛАДАННІ КАНАДСЬКОЇ ЛІТЕРАТУРИ У ВИЩІЙ ОСВІТІ: ПОЕТАПНА ПІДТРИМКА

*Стаття надає ґрунтовний аналіз застосування методології інтегрованого навчання змісту та мови (CLIL) у викладанні канадської літератури у закладах вищої освіти. Методологія CLIL, відома своїм подвійним фокусом на засвоєнні мови та оволодінні змістом, пропонує цінну основу для дослідження канадських культурних нара-*

тивів, водночас підвищуючи мовну компетентність студентів. У дослідженні підкреслюється важлива роль «скаффолдингу» (підтримки) в ефективному впровадженні CLIL у цьому контексті. Зважаючи на мовну складність та культурну невідомість, з якими часто стикаються у канадських літературних текстах, стратегії скаффолдингу є необхідними для підтримки розуміння та залучення студентів.

У статті розглядаються різноманітні методи скаффолдингу у викладанні канадської літератури студентам магістратури, зокрема аналіз роману Л.Ленстона «Мрія Лесі», шляхом впровадження перед текстових завдань, контекстуальної підтримки словникового запасу та інтерактивних обговорень, які сприяють одночасному розвитку мовних навичок і розумінню змісту разом із аналізом художнього твору. Крім того, дослідження вивчає динамічну природу скаффолдингу в університетських аудиторіях за методикою CLIL, підкреслюючи необхідність адаптивних, чутливих до змін підходів у викладанні, які враховують розвиток потреб студентів. У цьому контексті багатомовність у навчанні мови виявляється цінним ресурсом, збагачуючи інтерпретаційні перспективи студентів і сприяючи глибшому культурному розумінню. Використовуючи багатомовні компетенції, викладачі можуть створювати більш інклюзивне та захоплююче навчальне середовище.

Аналізуючи взаємодію між скаффолдингом і CLIL у викладанні канадської літератури, стаття робить внесок у постійний дискурс про інтегроване навчання мови та змісту, пропонуючи практичні висновки для викладачів, які прагнуть покращити навчальні результати в багатомовних і мультикультурних академічних умовах.

**Ключові слова:** CLIL / ПМІН, скаффолдинг, навчання мові, навчання предмету, канадська література, Лора Ленстон.

**Establishing the problem.** The integration of language and content instruction has gained significant traction in higher education, particularly through the adoption of the Content and Language Integrated Learning (CLIL) methodology. CLIL combines subject matter with language instruction, fostering both linguistic competence and disciplinary knowledge. In the context of Canadian literature, tertiary education presents a unique opportunity to apply this methodology, enabling students to explore cultural narratives while enhancing language proficiency. However, the successful implementation of CLIL in this field demands effective scaffolding strategies to address challenges such as linguistic complexity and cultural unfamiliarity.

**Previous research.** CLIL is an educational approach that combines subject matter instruction with language learning, aiming to develop both content knowledge and language proficiency simultaneously. The theoretical underpinnings of CLIL are influenced by several key educational theories. CLIL is rooted in constructivist and socio-cultural theories of learning, emphasizing the interplay between language acquisition and content mastery. Vygotsky's (1978) (Vygotsky, 1978) concept of the Zone of Proximal Development (ZPD) underpins scaffolding in CLIL, highlighting the role of guided support in fostering independent learning. CLIL promotes collaborative learning and scaffolding, where interaction with peers and instructors supports language development and content mastery.

Also, CLIL aligns with Communicative Language Teaching principles by emphasizing meaningful communication and the use of language in context, facilitating authentic language acquisition. Drawing from Cognitive Learning Theories, CLIL encourages higher-order thinking skills, such as analysis, synthesis,

and evaluation, by engaging students in cognitively demanding tasks that require both content understanding and language use. As Mehisto et al. (2008) argue "CLIL promotes deeper cognitive engagement by requiring learners to process and produce language in meaningful contexts" (Mehisto et al., 2008: 17).

The **purpose** of this article is to suggest effective strategies for implementing CLIL methodology in general and scaffolding techniques in particular in teaching Canadian literature as a University course. By emphasizing the crucial role of scaffolding, the article aims to provide educators with practical techniques to enhance students' language acquisition and content comprehension.

**Main issues.** CLIL as a term and methodology originated and evolved in Europe in the mid-1990s, following a shift in European language policies that encouraged multilingual education. The European Commission and the Council of Europe emphasized the importance of linguistic diversity and proficiency in multiple languages as part of the broader goal of European integration.

In European educational environments there have been introduced a variety of terms, such as bilingual education /instruction, content-based language teaching, immersion, language bath, language shower and others (Marsh, 2002: 57). The official conceptualization of CLIL as an 'umbrella' term was largely shaped by David Marsh, who defined it as "a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language" (Marsh, 2002; Coyle et al., 2010: 1). This approach emphasizes the simultaneous acquisition of subject-specific knowledge and language skills, fostering a more integrated learning experience.

As Genesee argues, integrating content and language instruction is more effective and beneficial for

learners than teaching them separately. “Language is acquired most effectively when it is learned for communication in meaningful and significant social situations” (Genessee, 1987: 3). Additionally, combining content with second language instruction provides a meaningful basis for mastering new language structures and patterns while simultaneously supporting social, cognitive, and linguistic development. This approach ensures that second language learning significantly contributes to the educational context. Moreover, integrating second language instruction with authentic content and communication acknowledges the unique nature of functional language use (Genessee, 1994).

According to Marsh (2002), CLIL encompasses “any activity in which a foreign language is used as a tool in the learning of a non-language subject” (Marsh, 2002: 58). This definition highlights the use of a foreign language as a medium for teaching subjects other than the language itself, promoting both content mastery and language proficiency.

As a comprehensive construct of CLIL, Coyle (2007) proposed the 4Cs framework, which demonstrated the interrelationship between content (subject matter), communication (language), cognition (learning and thinking), and culture (cultivating intercultural awareness) (Coyle, 2007): **Content:** In CLIL, lessons are designed around familiar topics, enabling students to expand their subject knowledge while being prepared for upcoming material. **Communication:** CLIL educators minimize their own speaking since students are more likely to learn by interacting with peers. Group work encourages students to communicate using as much of the new language as possible. **Cognition:** The approach promotes independent thinking. Teachers pose questions that stimulate cognitive skills such as analysis and creativity, which are crucial for students’ future professional lives. **Community or Culture:** CLIL emphasizes the relevance of learning by connecting educational content to real-world contexts, helping students understand its practical applications.

This framework considers association of the abovementioned elements of CLIL such as learning – association of content with cognition, language learning – integration of communication with cultures, and intercultural experiences (Takashi, 2013: 308). Snow, Met, and Genessee (1989) emphasized the importance of systematically considering content-obligatory language – essential for comprehending subject matter – and content-compatible language, which can be naturally taught within a subject while also requiring additional practice (Mehisto et al., 1989: 201). To effectively implement this approach and clarify

the connection between content and language goals, Coyle, Hood, and Marsh (2010) introduced three key categories: language **of** learning, which involves analyzing the language needed to understand fundamental concepts and skills related to the subject; language **for** learning, which includes strategies to help learners use the foreign language effectively; and language **through** learning, which focuses on the language and cognitive engagement necessary for successful learning (Coyle, 2010: 113).

Recently, a fifth principle known as **Competence** was added to the 4C-principle CLIL approach, enhancing the overall effectiveness of the CLIL methodology. This addition emphasizes that CLIL teachers should consider what their students will be capable of doing after the lesson, whether it relates to the subject matter or the language they are acquiring (Coyle, 2010: 113).

Thus, CLIL methodology became an essential component of language policies in various European countries, influencing curriculum design in subjects such as science, history, and mathematics.

By the early 2000s, CLIL had gained significant traction in European primary, secondary, and tertiary education. The European Framework for CLIL Teacher Education (2007) reinforced the importance of preparing educators to teach both language and content effectively. Countries such as Finland, Spain, the Netherlands, and Germany adopted CLIL in diverse ways, tailoring it to national educational priorities. CLIL was particularly successful in regions with strong bilingual education traditions, such as Catalonia and the Basque Country in Spain. Its implementation varies depending on institutional goals, student demographics, and available resources. In European higher education the CLIL approach is primarily focused on curriculum design, teacher training and assessment practices.

The application of CLIL in literature teaching has gained attention in recent years, particularly as educators explore ways to integrate language and content learning in multilingual classrooms. CLIL provides a dual focus on subject matter and linguistic development, making it an effective approach for teaching literature to bilingual and multilingual students in tertiary education.

Research suggests that literature is a powerful tool for language acquisition because it provides rich linguistic input and fosters critical thinking skills (Coyle, 2007). Teaching literature through CLIL enhances both language proficiency and cultural literacy, helping students develop communicative competence while engaging with literary texts (Dalton-Puffer, 2007). Unlike traditional language teaching methods,

which often focus on grammar and vocabulary in isolation, CLIL-based literature instruction immerses students in authentic texts, facilitating meaningful language use and cognitive development.

Furthermore, literature in CLIL contexts supports deeper engagement with linguistic structures and stylistic choices, as students are encouraged to analyze narratives, themes, and rhetorical devices while simultaneously developing their reading and writing skills. According to Ball, Kelly, and Clegg (2015), CLIL-based literature instruction promotes critical thinking and problem-solving skills by encouraging students to interpret and discuss texts in a foreign or second language (Ball et al., 2015). This aligns with Vygotsky's sociocultural theory, which emphasizes the role of interaction in learning.

Another key advantage of CLIL in literature education is its ability to increase motivation and engagement. As Mehisto, Marsh, and Frigols (2008) argue, students are more likely to invest effort in language learning when it is embedded in meaningful, subject-based contexts. Literature provides a compelling medium for language learning, as students can relate to characters, explore complex narratives, and engage in discussions that extend beyond the mechanics of the language itself (Mehisto, 2008).

Canada's linguistic and cultural diversity makes its literature an ideal subject for CLIL instruction. Canadian literature is deeply rooted in multicultural themes, postcolonial narratives, and diverse linguistic influences, providing rich material for bilingual and multilingual learners.

One of the defining features of Canadian literature is its multicultural perspective. Canada's literary canon includes works that address themes of immigration, identity, and cultural hybridity, making it an ideal content area for CLIL (Kamboureli, 2000: 5). Twentieth-century Canadian authors Michael Ondaatje, Margaret Atwood, and Dionne Brand examine concepts of language and identity, offering valuable material for CLIL classrooms to encourage conversations about linguistic diversity.

Contemporary Canadian writers of the XXIst century, most notably Laura Langston (Langston, 2003), offer rich linguistic and literary input, exposing students to a variety of cultural contexts and narrative styles raising the questions of survival, adaptation, assimilation and search of identity which become salient in immigrant books.

Moreover, immigrant literature in Canada provides an opportunity for students to engage with oral traditions of ethnic minorities, multilingual storytelling, and themes of cultural preservation. Thomas King

and Eden Robinson weave Indigenous languages and oral storytelling methods into their writing, providing rich material for CLIL-focused discussions on preserving and revitalizing languages.

CLIL approaches to teaching Canadian literature not only support language learning but also promote critical literacy, prompting students to analyze how language shapes meaning and influences power relations. Many Canadian literary works challenge hegemonic narratives, making them ideal for critical discourse analysis in CLIL settings. For example, Margaret Atwood's *The Handmaid's Tale* offers opportunities for discussing gendered language and dystopian rhetoric, while Joy Kogawa's *Obasan* presents a historical account of Japanese internment in Canada, allowing students to engage in historical and sociolinguistic analysis.

Additionally, the CLIL approach to Canadian literature aligns with project-based learning, where students can engage in comparative analyses, creative writing exercises, and digital storytelling projects that deepen their understanding of both content and language.

Implementing CLIL in higher education poses several challenges, including the alignment of linguistic and content objectives. Dalton-Puffer (2007) notes that "the dual focus of CLIL creates a tension between the need to develop subject knowledge and the requirement to scaffold language learning" (Dalton-Puffer, 2007: 112). This is particularly pertinent in the context of Canadian literature, where linguistic nuances and cultural references demand tailored instructional approaches. To minimize these challenges, teachers should use scaffolding as a temporary support.

Scaffolding is widely accepted as beneficial to student learning and as a cornerstone of effective CLIL instruction, encompassing strategies such as pre-teaching vocabulary, using visual aids, and facilitating collaborative learning. Scaffolds can differ in their forms ranging from pre-planned and fixed to spontaneous and adaptable. Educators employ scaffolds flexibly, relying on continuous assessment, adaptive assistance, and gradual withdrawal of support (Dominquez, Svihla, 2024: 139). Gibbons (2002) asserts that "scaffolding bridges the gap between students' existing knowledge and the demands of the curriculum" (Gibbon, 2002: 99).

In Cherkasy Bohdan Khmelnytsky National University the Educational Scientific Institute of Foreign Languages offers a Secondary Education MA curriculum for students – future teachers of the English language and literature. The desired outcome of the curriculum is successful devel-



opment of a good command of the English language, literature of the English speaking countries being an inseparable part of MA education. In the frameworks of the literature course master students are immersed into Canadian literature of the XXIst century represented by modern Canadian writers who focus on immigrant experiences, rich in diverse cultural contexts of different ethnic groups. Thus, for Canadian literature, scaffolding may include contextualizing historical events and contexts, clarifying some cultural phenomena, simplifying complex texts, understanding the mindset and values of ethnic groups, and encouraging intercultural dialogue.

Master students are offered to read the book "Lesia's Dream" by Laura Langston. The book was published in 2003 and almost immediately shortlisted for a number of Canadian awards, being the winner of the 2006 Kobzar literary award for bringing forth the issues of Ukrainian heritage in Canada. For precise understanding of the plot and character analysis it is required to read up about the reasons for Ukrainian immigration to Canada at the beginning of the XXth century. Scaffolding is essential here in a CLIL classroom, particularly when students are engaged with complex reading material. At B2-C1 levels, learners are advanced enough to handle sophisticated texts and discussions but still require targeted support to develop both their language and content knowledge effectively. Scaffolding techniques eliminate challenges that may hinder text comprehension and analysis, particularly students may lack the knowledge of: 1) historical and cultural background of the events described; 2) some theoretical notions and terms necessary for precise analysis; 3) political and cultural vocabulary related to the definite ethnic group; 4) the author's motives to write this work. Thus, there are some practical strategies tailored to this context.

Firstly, students are provided with the historical and cultural background: they are required to do pre-reading and pre-listening scaffolding assignments and activate their prior knowledge: they receive the task to read about major Ukrainian immigrant groups in Canada to connect their existing knowledge with new literary themes and cultural contexts. Students have to find out: 1) the reasons of Ukrainian immigration to Canada at the beginning of the 20<sup>th</sup> century; 2) Why Canada was a better option for Ukrainians to immigrate; 3) Whether the first wave of Ukrainian immigration to Canada was legal; 4) about the life of the first Ukrainian immigrants in Canada. The text of the assignment is obtained from the original Internet resource and given in picture 1.

Picture 1

## Major Immigrant Groups: the Ukrainians

The first Ukrainians came to Canada in the early-1890s. Between 1896 and 1914, 170,000 Ukrainians made the trip from the overpopulated Austrian provinces of Galicia and Bukovyna to Canada. Many left their homelands to settle on the western prairies. They left their homeland because of heavy taxes and decreasing land areas available for farming. As a result, many of the farmers were badly in debt.

Canada was a more favourable option for settlement over the United States of America. American regulations were more difficult for immigrants to meet. Also, native-born Americans were often hostile to new arrivals, and there was a limited amount of land available. The Canadian government also employed leaders of the Ukrainian community, such as Joseph Oleskiw, Kyrolo Genik, and Reverend Nestor Dmytriw, to produce work urging Ukrainians to acquire free land in Canada, to save funds to operate a farm on this land, and adopt Western styles of dress in order to fit into Canadian society more easily. These would help make the immigration experience easier.

Many Ukrainians came to Canada under a secret agreement between the Canadian Government and the North Atlantic Trading Company. The North Atlantic Trading Company secretly received a payment from the government for every Ukrainian immigrant that it successfully directed to Canada. Steamship and railway companies actively recruited non-British agriculturally-based immigrants. Thousands of Ukrainians were willing to sell their land and most of their possessions to purchase a ticket with these companies for the cramped and difficult passage to Canada.

When they arrived in Canada, the Ukrainians continued to face hardships. Those who could not make a living off of the land often died. Many were concerned that the size of the land that they were awarded (160 acres) was too large to establish a close-knit community like the ones they enjoyed in their homeland. They faced persecution from native-born Canadians who discriminated against the Ukrainians because they spoke a foreign language and had different customs. Those who lived in cities, such as in Winnipeg's north end, faced more of this treatment. This attitude grew stronger in 1914 with the outbreak of the First World War when Austria-Hungary, the homeland of Ukrainian immigrants, became known as the enemy.

<https://www.timetoast.com/timelines/ukrainian-immigration-to-canada>

By completing this reading task, the students learn some episodes of Ukrainian history related to immigration and social environment, discussing these issues in small groups. Then, they are offered to watch the video from youtube with a pre-watching, while-watching, and post-watching tasks to further broaden the outlook on the life of Ukrainian immigrants in Canada. Before watching, students are supposed to work with the vocabulary – to explain the meaning of some words and phrases related to political vocabulary; while watching they need to note down the context of this vocabulary; after watching they have to discuss in pairs the questions provided. For better consolidation of the material, students are

asked to prepare a presentation about key moments of Ukrainian immigration to Canada. The task is given below in picture 2.

Picture 2

Pre-watching. Explain the meaning of the following words and phrases:

- *poorly educated villagers*
- *to seize the property*
- *to place somebody in concentration camps*
- *the victims of one's stateless ness*
- *to do without*
- *to be involved in creation of Canadian WWI Internment Recognition Fund*
- *internment camps*

While-watching. Watch the video and note down the context of the above mentioned vocabulary:  
<https://www.youtube.com/watch?v=w5tJYMEwdsE>

After-watching 1. Discuss with your partner the following questions:

- *Who were the first Ukrainian immigrants in Canada?*
- *When was the first immigration wave to Canada?*
- *Why were the first Ukrainian immigrants arrested?*
- *Why did the Canadian government apologize to Ukrainian immigrants?*
- *Who is Andrew Hladyshesky?*
- *What did he stumble across in his father's archive?*

After-watching 2. Tell your partner about the first Ukrainian immigrants in Canada.

After-watching 3. Make a presentation on key moments of Ukrainian immigration to Canada.

Secondly, the students are introduced into necessary theoretical terms and notions, specifically the professor gives a short lecture on *national identity* specifying the key elements of national identity – language, literature, music, historical memory, religion, holidays, clothes, food, etc. Students learn that national identity is defined as a system of deeply rooted into consciousness of people commonly shared ideas or beliefs about the history and culture of the definite nation. The issue of national identity becomes especially urgent in the times of globalizations and in such multicultural countries as Canada, which is abundant in ethnic groups with diverse national identities successfully coexisting in one country. It is stated that in Canada the notion of national identity is represented by the theory of “double vision”, coined by the well-known Canadian literary critic, scholar and writer N. Frye (Frye, 1991). Double vision is displayed by immigrants possessing some elements of their ethnic identity together with the newly acquired Canadian identity formed in the process of survival, adaptation and assimilation to the Canadian environment. Students attention is drawn to the fact that the enu-

merated above elements of national identity become markers of national identity of characters in the novel to be read. Another important issue to be clarified is the idea of *survival* suggested by the prominent Canadian literary critic and writer M. Atwood (Atwood, 1977). The idea of *survival* demonstrates four patterns of behavior of characters in Canadian literature that are aimed firstly at physical survival, then – spiritual.

Then, there is time to find out some biographical data about the author – Laura Langston. Students are given the task to make a report or Powerpoint presentation about her with the emphasis on her motives to delve into some episodes of Ukrainian history. Students learn interesting facts about her relation to Ukraine and her intention to write in English about Ukrainian culture in Canada. This stage is of paramount importance for precise understanding of the plot and general idea of the novel.

Thirdly, there comes chunking the text: the novel consisting of twenty two chapters is divided into 4 equal manageable sections to be read during four lessons. Each section is supported with the vocabulary to be clarified; vocabulary exercises to be done; guiding questions to help students focus on key ideas and themes; tables to be completed to facilitate character analysis. Examples of the tasks are provided in pictures 3, 4, 5, 6.

Picture 3

Read the fifth, the sixth and seventh chapters of the book, find English/ Ukrainian equivalents of the following words and phrases; recount the situations where these words and phrases are used.

**Chapter 5**

p. 47 to chuckle

p. 48 to work as a hired hand; to nudge; defiantly

**Chapter 6**

p. 55 to look disgusted, to feel slighted

p. 57 to give somebody's shoulder an encouraging squeeze

**Chapter 7**

p. 59 a peddler, an adjoining farm

p. 63 hunger pangs

Picture 4

Find synonyms for the given phrases using the basic vocabulary:

*to be on guard; to frown at; to deposit; to move bit by bit*

Using the basic vocabulary, provide the appropriate antonym to each phrase or word from the list below:

*to to redeem; to make a compliment; to become confident; to state the facts accurately*

Picture 5

**Complete sentences with the lesson vocabulary:**

1. The unexpected explosion in the distance caused everyone \_\_\_\_.
2. The loud thunderclap made her \_\_\_\_ jump in surprise.
3. His face was \_\_\_\_ as he looked at the artwork he despised.

Picture 6

Discuss with your partner the following questions related to the lesson chapters:

Describe the jail where Lesia's Dad and brother were kept. Who were heading for the jail together with Lesia? How did they look like? How was Lesia treated by the guard in the jail? What issues did Lesia discuss with her Dad and brother? Describe the Holy Eve dinner. What dishes were served? Where did this dinner take place? Was Lesia in high spirits during the Holy Eve dinner?

Next, students are asked to make a list of quotations from the lesson chapter and link them to the character that said it. At the lesson they discuss with their partners how these quotations characterize characters using lesson vocabulary. This stage of Scaffolding helps students organize and synthesize information from the text. Moreover, guided annotation aims at focusing on imagery, tone, or symbolism. The example of the task is given in picture 7.

Picture 7

Character	Description/ quotation

Then comes such a stage of Scaffolding as think-aloud: students are given the assignment to analyze the problems tackled by the author, the general idea and the theme of the novel providing arguments by the quotations they have previously noted down. This activity helps students develop their own critical thinking skills. Here students start to identify the problem of immigrant national identity and slowly come to the examples of episodes exemplifying double vision of the main character Lesia. This is prompted by teacher's task to comment on Lesia's quotation, given in picture 8.

Picture 8

**Comment on:**

*I am more than Canadian, I am more than Ukrainian. We are not born at once, but by bits. The body first and the spirit later., which amply demonstrate*

Post-task Scaffolding as collaborative reflection facilitates group discussions or debates and deepens their understanding of the text's themes, thus encouraging multiple perspectives. Here come handy sentence starters or discussion scaffolds showing agreement or disagreement, which is given in picture 8, and a number of thought provoking questions, that are exemplified in picture 9.

Picture 8

Asking for opinion	Agreeing	Disagreeing
What is your opinion of...? I wonder if you remember... What do you think is the problem between...? Would you rather... or...?	I agree with you Exactly. Absolutely. That's exactly what I think. There is no doubt about it	I see What you mean but... I totally disagree with you I see things rather differently Not necessary.
Clarification	Correcting and responding	Delaying
What do you mean by saying...? What is wrong with? Sorry, I didn't catch that. I don't quite see what you are getting at	There seems to be misunderstanding here. Let me put it another way. Do you? Are you? Really? Let's get it from the start.	Well, let me think. Ok, I see. Let me see..

Picture 9

**Discussion scaffolds:**

*How is the idea of "survival" employed in the novel?  
How is the theory "double vision" represented in the novel?  
Do the characters display Ukrainian-Canadian identity? How?  
How is Ukrainian culture represented in the novel?*

Next Scaffolding writing tasks involves making character analysis and writing a book review supported by teacher's character analysis plan and phrases to be used extensively in the review. These prompts are exemplified in pictures 10–11.

Picture 10

**Character analysis scaffolds:**

- Introduction (give reasons why you have chosen this character)
- Character's background (social position, personal history)
- Physical appearance
- Personality
- Type of the character (protagonist/ antagonist, love interest, confidant, tertiary, foil)
- Development of the character and the role in the plot
- Problems raised and solved by the character
- Conclusion



Picture 11

**Book review scaffolds:**

*The book opens with a fascinating portrayal of ...*  
*The book's chapters are laid out in ... main sections.*  
*One of the chief delights of the book is ...*  
*The author shares her experience as well as her inner thoughts on...*  
*The author talks about the joys and fears of .../ invites the reader to share the pleasure/ sorrow of/ can't rest unless he/she knows the reader is paying attention to...*  
*The story proper begins in/ What gives the story its momentum is ...*

Usually, this type of assignment is applauded by master students as it gives them a lot of possibilities for creative writing and expressing themselves. The recommended length of the written tasks is six hun-

dred words. Furthermore, the teacher motivates students to submit their book reviews (with some modification) to literary journals, to make a report at the conference or post it online as feedback to the writer.

**Conclusions.** This article offers some scaffolding techniques in teaching Canadian literature as a University course. Implementing CLIL and scaffolding approach to teaching MA students the course of Canadian literature eliminates challenges and supports students' understanding and involvement. Scaffolding techniques prove successful in acquisition of subject-specific knowledge and in developing language skills fostering a more integrated approach. Language is learnt more effectively when it is taught in important contextual environments, at the same time, literary texts are comprehended by MA students more successfully when supported by scaffolding prompts.

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