Art: a weapon of transformation

(a tool for advocacy and change)

GEP2: 2024-2025

INS Tremp

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IDENTIFICATION OF THE GEP PROJECT	
TITLE	**Art: a weapon of transformation**
STUDENTS' CEFR LEVEL (A1, A2...)	**B1**
GRADE	**4th of ESO**
CONTENT AREA(S)	**History (Social Science)**
NUMBER OF SESSIONS (4, 6 OR 9)	**7**
TEACHER(S) INVOLVED	**Íngrid Pérez, Marta Gómez**
KEYWORDS	**Interwar art, social problems, art functions,**

OUR PROJECT

INTRODUCTION

Good morning everyone!

*Today, we're starting an exciting project that will take us back in time—to the period between World War I and World War II. The teachers of this project are excited to present this project in which you should create a piece of art. But first, you will know this era, known as the **interwar period**, which was a time of massive change. People were questioning old ways of thinking, artists were experimenting like never before, and new forms of music, literature, and visual arts were born.*

Do you know some song, movie, book, influencer, picture or painting which reflects today's society? How does it do that?

*Our project will explore **how art reflected the emotions, struggles, and hopes of this period—and how we can translate that essence into today's world**. You will get to combine what you learn in **English, Music, and History** to create something unique.*

*By the end of this project, you'll create your own artistic expression inspired by interwar art but with a **modern twist**. It could be a song, a poem, a digital artwork, you will see it on the next sessions.*

So, are you ready to dive into the past to create the future? Let's get started!

DRIVING QUESTION:

How can we compare the functions of the art from the interwar period with the current art and transfer its essence into nowadays language by reporting some social problems of the scholar community and expressing it into a public exhibition?

FINAL PRODUCT

A public exhibition in the cultural center of the village comparing interwar period art and nowadays art. How can art contribute to society?

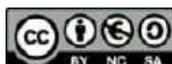|				
LESSON PLANNING				
SDGs *Specify if your project focuses on any of them*	**SDG 5. Achieve gender equality and empower all women and girls** **SDG 10. Reduce inequality within and among countries** **SDG 16. Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels**			
	Extret del nou curriculum (en Català)		**Developed by the teacher (in English)**	
ÀREA *Especifica les àrees/matèries que treballa el teu projecte*	**COMPETÈNCIES ESPECÍFIQUES** *Prioritza'n entre 3-5 (extretes del nou curriculum) Copia i enganxa del nou currículum. Subratlla la part rellevant de la competència d'acord amb el que treballaràs al projecte.*	**SABERS** *Prioritza entre 3-5 sabers (extrets del nou curriculum) Copia i enganxa'ls (del nou currículum.) i subratlla la part rellevant d'acord amb el que treballaràs al projecte.*	**LEARNING OBJECTIVES** *Create 3-5 objectives that integrate both content and language) By the end of the project, students will be able to… (Use these resources to write integrated objectives. See this list of discursive verbs and these lists of action verbs (document_1 and document_2).*	**ASSESSMENT CRITERIA & TOOLS** *Write at least 5 assessment criteria. Make sure they are specific, connected to your learning objectives and that they assess both content and language. For each criteria you create, specify the number of the assessment criteria in the curriculum and the assessment tool you will use*
Llengua estrangera	***Competència específica 3*** *: Produir textos orals i multimodals amb coherència, claredat i registre adequats, atenent les convencions pròpies dels diferents gèneres discursius, i participar en interaccions orals variades, amb autonomia, per expressar idees, sentiments i conceptes, construir coneixement i establir vincles personals.* ***Competència específica 5:*** *Produir textos escrits i multimodals amb adequació, coherència i cohesió, aplicant estratègies elementals de planificació, redacció, revisió, correcció i edició, amb regulació dels iguals i autoregulació progressivament autònoma, i atenent les convencions pròpies del gènere discursiu triat, per construir coneixement i*	● ***Bloc: Les llengües i els seus parlants.*** - ***Saber:*** *Anàlisi i valoració de la llengua estrangera com a mitjà de comunicació interpersonal i internacional, font d'informació, i com a eina de participació social i d'enriquiment personal, en situacions de la vida personal, social i acadèmica, incloses les xarxes socials i els mitjans de comunicació.*	***Students will be able to …*** ***1. Report on the transformative capacity of art regarding the social problems that arise in the educational community.***	*Objective 1.* ***Assessment criteria 1.1.*** *Organize an artistic exhibition that serves as a speaker to highlight social problems linked to the educational community.* ***Assessment tool:*** *Rubric* ***Curriculum criteria:*** *Llengua estrangera. 5.2 and Ciències socials 2.1.* ***Assessment criteria 1.2.*** *Synthesize information on the topics chosen creating posters, paintings, photographs, music and audiovisual material drawing inspiration from the use and purpose of the same artistic manifestations during the interwar period.* ***Assessment tool:*** *Rubric and Checklist*

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	donar resposta de manera informada, eficaç i creativa a demandes comunicatives concretes.		*2. Describe critically a reality of the present using art as a communicative channel starting from the treatment of analogous or similar realities during the studied period.* *3. Define the main characteristics and functions of art in the interwar period focusing on the context of the moment (music, painting, photography, cartelism)'.*	*Curriculum criteria: Llengua estrangera 3.2, 3.3 and Ciències socials 2.1 and Music 1.1* **Objective 2** **Assessment criteria 2.1.** *To justify, through art and explanatory texts, the choice of social problems through the impact they have on the territory with the purpose of encouraging reflection, awakening awareness and involving the community.* **Assessment tool:** *Rubric* *Curriculum criteria: Llengua estrangera 5.1 and Ciències socials 8.4.* **Objective 3** **Assessment criteria 3.1.** *Describe and compare the main artistics manifestations of the interwar period* **Assessment tool:** *Writing activity, Portfolio, Quiz.* **Curriculum criteria:** *Llengua estrangera 3.3 and Ciències Socials 7.2 and Music 1.2.*
Ciències Socials ...	***Competència específica 2:*** *Indagar i argumentar a partir de problemes socials rellevants, locals i globals, per desenvolupar un pensament crític i respectuós amb les diferències, que contribueixi a la construcció de la identitat individual i col·lectiva i a la consecució d'un present i un futur més just i inclusiu* ***Competència específica 7:*** *Identificar els fonaments que sostenen les identitats personals i col·lectives des d'una perspectiva intercultural, respectant els sentiments de pertinença, i valorar les diverses manifestacions culturals i artístiques i el patrimoni material i immaterial per contribuir a la cohesió social i als valors que emanen d'una ciutadania europea responsable i solidària.* ***Competència específica 8:*** *Analitzar les formes de vida i els fets i fenòmens socials, passats i presents, des de la perspectiva de gènere, i comprometre's en la igualtat d'oportunitats, la participació efectiva i la responsabilitat compartida de totes les persones en la societat i l'entorn, superar estereotips i rebutjar qualsevol forma de discriminació i violència.* *...*	● ***Bloc: Tècniques i mètodes de recerca de les ciències socials.*** *- **Saber:** Ús de mitjans, gèneres i formats digitals diversos per crear continguts i comunicar resultats de recerques.* ● ***Bloc: Desigualtats i justícia social.*** *- **Saber:** Identificació de les desigualtats i injustícies en el context local i global.* ●***Bloc: Conflictes i violències al món actual.*** *- **Saber:** Establiment de relacions causals en alguns conflictes i violències del segle XX i XXI i de les seves conseqüències en el present.*		
Música	***Competència específica 1:*** *Analitzar produccions musicals a través de l'escolta activa, la identificació d'elements i la reflexió per entendre'n l'evolució i funcions dins la cultura.*	● ***Bloc C: Contextos i cultures musicals.*** *- **Saber:** Identificació de les característiques estilístiques i socials dels principals gèneres del repertori més rellevant del patrimoni cultural i musical.*		

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CONTENT (KNOWLEDGE AND SKILLS)
To complete this project, we will cover the following content

CONTENT-RELATED KNOWLEDGE	CONTENT-RELATED SKILLS
The main art functions from the Interwar period. The main historic events from the Interwar period. Music functions in a soundtrack.	Analytical skills. Team working skills. Ability to work with digital applications like sound recording and mixing, video edit and graphic design. Ability to create artistic material as a medium for communicating a social reality. Find and select documentary sources to collect information on the chosen topic

CONTENT-OBLIGATORY LANGUAGE

See the Foreign Language curriculum of the year you have chosen and select:
1. *Indispensable language items (terminology, academic language)*
2. *Discourse genres (narrative, argumentative, instructional, explanatory, etc.) and text types (a recipe, a news article, an ad, a slogan…)*
3. *Interactional language*

1. *Art vocabulary. Art genres, art functions and art manifestations from the interwar period.*
2. *Descriptive text. An exhibition guide.*
3. *Sentence starters for expressing and confronting point of views.*

4.   *verb tenses*
5.   *Specific vocabulary about video creation and the assembly of an exhibition*

REFERENCES

COMMENTS (OPTIONAL)

USEFUL ABBREVIATIONS YOU CAN USE

SKILLS	R: Reading	S: Speaking	L: Listening	W: Writing	I: Interaction	
INTERACTION	T-S: Teacher-Student	S-S: Student-Student	SG: Small Groups	WG: Whole Group	S-E: Student-Expert	S-W: Student-World
ASSESSMENT	PA: Peer Assessment	SA: Self-Assessment	TA: Teacher Assessment	AT: Assessment Tools		

UNIT OVERVIEW

SESSION	ACTIVITIES	TIMING	SKILLS	INTERACTION	ICT	ASSESSMENT
1	*Introductory activity: Functions of art. Role playing*	*20'*	*S I*	*S-S / SG / WG / T-S*		*Write the **name** of the assessment tool and add the **link** to the original document.*
	Match each piece of art in its place	*15'*	*R*	*S-S / SG / WG / T-S*		
	Verbal boxing	**20'**	**S I**	**S-S**		[Peer assessment](#)
	Presenting the driving question	**5'**	**L**	**T-S**		

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SESSION	ACTIVITIES	TIMING	SKILLS	INTERACTION	ICT	ASSESSMENT
2	*To present the driving question*	*10'*	*L*	*T-S*		
	Expert groups. Knowing interwar period main pieces of art.	**30'**	**I - W**	**S-S, T-S, SG**		
	Final quizz	**10'**	**L - R**	**T-S**		**AT**
	To present the final product	**10'**	L	**T-S**		
3	**Let's choose the topic**	*15'*	*L - R - S*	*WG, T-S, S-S*	*Mentimeter*	
	Which art support will be used in the creation?	**10'**	**I**	**WG**		
	To start the searching process	**35'**	**I - S**	**SG, S-S, T-S**		
4	*Organize the group tasks*					
	Group experts	**10'**	**W-I- R**	**T-S S-E**		

		Work Time	50'	R - S -W -I	S-E		
5		*Understand the main functions of music in a soundtrack*	*10'*	*R - L*	*S-S, T-S*		
		To search the sounds of an historical period	20'	I - R - L	SG TS SS		
		To create and mix the soundtrack	30'	L- I	SG TS SS		**Checklist**
6		To create our own works of art	1h	I -W -S -R	SE SS TS		TA **Rubric P** **Rubric Ph** **Rubric Pa** **Rubric A**
7		To assembly the exhibition	1h (+1h)	I -S	SE SS TS		**Project Rubric** PA-TA

SESSION PLANNING

SESSION 1:

OBJECTIVES OF THE SESSION: *Introduce main art functions and the driving question of the project.*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION:

1. Indispensable language items (vocabulary and grammar)

Art Functions & Purposes vocabulary: Political Expression, Propaganda, Criticism of Society, Aesthetic Appeal, Social Awareness, Revolutionary Ideas, Emotional Impact.

Descriptive Art vocabulary: Composition, Contrast, Perspective, Color Palette, Symbolism, Brushstrokes, Texture, Light and Shadow

Abstract, Realistic, Distorted, Geometric, Bold, Muted, Dynamic, Minimalist.

2. Genre and text type

Persuasive language.

A play for a brief piece between the two teachers presenting the functions of art.

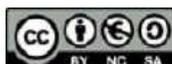**3. Interactional language (class management and language for discussing)**

Sentence starters for a discussion.

Action verbs for description: depict, convey, critique, Create, Reflect, Inspire, Engage.

Sentence structures included in the language support for the Verbal boxing.

SESSION	ACTIVITIES *Include : Name and description; **Links** to materials (including language support) and to assessment tools, if any.*	📅	⚙️	💬	💻	📋
1.1	***Introductory activity: Functions of art. Role playing*** *Two teachers will introduce the main functions of art through some objects and characters.* *Each function will have an object related:* *Propaganda → Speaker* *Aesthetic → Collar* *Claim or complaining → Palestinian scarf* *Didactic → Sport jacket* *Expressive/Personal → Beret* *Commemorative → Crown* *Each teacher will perform its character in order to introduce each art function. The script of the play is [here.](#)*	*20*	*S I*	*S-S / SG / WG / T-S*		
1.2	***Match each piece of art in its place*** *Each student will receive a [card with an image of a piece of art](#). In the board there will be a [chart](#) with the main art functions and four artistic genres. Each card would have a colour sticker on the back.* *Individually, students should guess which is the art function and genre of his/her card. Then, they will have to look for the peers who have the card with the same colour sticker to make groups of four. They will receive an extra card and they will have a discussion about the function of art pieces included in the cards. They will have [language support](#)in a piece of paper.* *Finally, Students will paste his/her card in the right place on the board with blue tack. The whole group will discuss the meanings and function of the art pieces.*	*15*	*R*	*S-S / SG / WG / T-S*		

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1.3	**Verbal boxing** In groups, they will have to defend one art function. They will be distributed in six groups, according to the main art functions. Each student will be in a different group depending on the art function he/she has filled in the previous chart. Using the accessories given by the teacher (same accessories used in the introductory activity) they will "battle" in a discussion "ring" where one of the students will have to defend his function. Each student in each group will receive a number from 1 to 4 and they should participate only when the teacher says his/her number. Before the discussion, each group will receive 10 minutes in order to read the language support and to prepare the main arguments. Out loud, the whole group will also read the assessment criteria included in the language support so they would know how they will be evaluated. Example: Verbal boxing between propaganda and aesthetic function. Teacher uses a dice and picks a number from 1 to 4. The two students of each group who have that number enter the ring (four chairs connected by a string). They will have 3 minutes to discuss which is the most important function. During this time, the teacher can pick another number and they should enter or exit the ring. After that, the rest of the groups and teacher will decide who is the winner. They will raise the red or blue card depending on their decision. For the discussion, they will receive language support and assessment criteria	20	S I	S-S		**Peer assessment**
1.4	**Presenting the driving question.** How can we compare the art functions from the interwar period with the current art and transfer its essence into nowadays language by reporting some social problems of the scholar community and expressing it into a public exhibition?	5	L	T-S		

SESSION 2:

OBJECTIVES OF THE SESSION: *To present the final product and to identify the main characteristics of the interwar period art.*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION: Sentence Structures & Useful Phrases
1. Indispensable language items (vocabulary and grammar)

Describing an Artwork

- *This painting represents…*
- *The use of colors suggests…*
- *This piece was created in response to…*
- *The artist intended to…*
- *One of the most striking features is…*
- *The contrast between light and dark emphasizes…*
- *This artwork conveys a message of…*

Comparing Interwar and Contemporary Art

- *Unlike interwar art, modern art tends to…*
- *Both movements focus on… but in different ways.*
- *While propaganda posters used bold typography, digital media today uses…*
- *Surrealist art explored dreams, whereas contemporary artists might use…*
- *In contrast to early 20th-century photography, today's digital photography allows…*

Explaining Art Functions

- *Art has always served as a means of… (political protest / personal expression / social commentary).*
- *During the interwar period, artists aimed to… whereas today, they…*
- *This movement influenced modern graphic design because…*
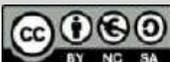
- *Today, social media serves a similar function to propaganda posters by…*

2. Genre and text type

Descriptive text. A text summarizing the main features of each art manifestation/support.

3. Interactional language (class management and language for discussing).

Language for activation: "Can anyone remind us what we discussed last time?" "By the end of this lesson, you should be able to clearly explain an artwork's function and present your ideas effectively."

Language for giving instructions: "For this writing task, I want you to analyze which are the main characteristics of an art manifestation." "Make sure your writing is clear, organized, and includes strong supporting details."

Language for managing student Work & Encouraging Engagement: "Please work individually/pair up/discuss in small groups before writing." "If you're stuck, try asking yourself: What is the artist trying to communicate? Who is the audience?" "Let's share some ideas before we start writing. What are some possible functions of art?"
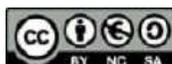
Language for Giving & Receiving Feedback on Writings: "I liked how you explained…" "I think you could clarify your point about…" "Could you explain more about why you chose this artwork?" "Your analysis was strong because… but maybe you could add…"

Language for the transition to presentation: "Now that you've written your analysis, let's prepare to present your final project."

SESSION	**ACTIVITIES** *Include : Name and description; Links to materials (including language support) and to assessment tools, if any.*					

2.1	*Driving question activity (activation activity) Compare the artworks proposed. Try to identify its function. Do you recognize the purpose of the artist? To which historical moments it references?* *Follow that presentation.*	*10'*		*T-S*		
2.2	***Expert groups. Knowing interwar period main pieces of art.*** The students will have a canva presentation in the classroom with a brief history and the main characteristics of artistic manifestations from the interwar period. The text will be treated in the English class. Teacher will give a card (different from the previous session) with a piece of art from the interwar period. The links of the images are on that document.. There will be five different art supports: Audiovisual, Photography, Poster art, Painting and Music. Audiovisual and music cards will have only the name of the piece of art and students should search his/her work of art in the Classroom. They should walk through the class searching for peers with different art supports and create an heterogeneity group of five. The students with the same art support will sit together, they will be the experts on that matter. With a guide provided by the teacher, they should describe the main characteristics of their art genre by comparing their cards and finding common features. They will write those characteristics in the sheet provided by the teacher. Then, each student will come back with his/her group of five and tell the other members which are the main characteristics of that art genre.	30`	W-I	S-S S-E		AT
2.3	**Final quizz**	10'	R-L	T-WG	Kahoot	AT

	The teacher will display a [quiz Kahoot](#) with some statements related to one or more than one art genre. Each group will participate at the kahoot platform.					
2.4.	**Presenting the Final Product** Teacher will present the final product of the project. That will be [displayed on the board](#) with a previous [countdown](#). Each student will be invited to think of one topic for the exhibition which should be a real problem from their environment. They should think of one topic, write it and deliver it in the next session.	**10'**	**L-W**	**T-S**		

SESSION 3:

OBJECTIVES OF THE SESSION: *Choose the topic and the art support of the Final Product and find information about the topic and the art support chosen.*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION:
1. Indispensable language items (vocabulary and grammar)

Votation & Decision-Making vocabulary: Vote, voting, votation, proposal, candidate, majority, minority, ballot, anonymous vote, consensus, debate, argument, opinion, agreement, disagreement, justify, persuade.

Research & Art Project vocabulary: Topic, theme, concept, sources, reliable, evidence, analysis, interpretation, creativity, inspiration, artistic expression, techniques, materials, aesthetic, impact.

Grammar & Structures

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Justifying Choices: "We chose this because... / This is important due to…"

Reporting Research Findings: "According to... / The data shows that…"

Making Suggestions: "What if we…? / We could consider…"

Conducting a Vote: "Raise your hand if... / Let's count the votes."

2. Genre & Text Type

For the Votation: Persuasive Speech or Proposal Presentation (to defend ideas).

For the Research Activity: Informational Report or Presentation (to organize findings) and also annotated visuals or Mind Maps (to summarize information for the art project).

3. Interactional language (class management and language for discussing).

Classroom Management: "Let's focus now." "Let's respect each other's opinions." "Time to vote! Raise your hand if…"

Language for Discussion & Collaboration: "What do you think about…? Can you explain your reasoning? That's an interesting perspective. Let's find a compromise. We need to consider different viewpoints. Let's summarize your key ideas."

SESSION	ACTIVITIES					

	Include : Name and description; **Links** to materials (including language support) and to assessment tools, if any.					
3.1	***Let's choose the topic*** *Teacher will present the topics on the board. They will vote on their favourite topic using the* [mentimeter platform](#)*. The three more voted options will pass to the final round and then, the persons who have proposed those topics should have to express why it is so important for them.* *The whole class should vote again and choose the topic.* *As there are three group classes of 4th of ESO, each class group will choose a different topic. On the whole, there will be three different topics.*	*15'*	*L-I*	*T-WG*	*Mentiment er platform*	

3.2	**Which art support will be used in the creation?**
	Now it's time to create the final groups and to assign an art support to each group. While teacher will play the [Charles Chaplin parody of Hitler's speech from the The Great Dictator movie.](#) *Students will walk around the class. There will be* [20 cards](#) *of 4 different topics placed on a table in the centre of the classroom. Each student will choose one card. By combining the 4 cards of the same colour, you will get an image (of a poster, a photograph, a painting or a documentary). Students will have to find the right partners with the correct targets in order to complete the puzzle and know which artistic manifestation and which group has touched them. (Arbitrary criterion) The four art supports are:*
	    a) *Painting*
	    b) *Photography*
	    c) *Poster art*
	    d) *Audiovisual*
		10'	*I-L*	*S-S T-S*		

3.3	**To start the searching process** *Each group will start searching information about their topic and examples and ideas for their art support. For the searching, they will receive a* [guide](#) *from the teacher with questions they should answer. It should be noted that they will finish the art creation in the art class.*	*35'*	*R-W*	*S-S*		*AT*

SESSION 4: The roles of the group work

OBJECTIVES OF THE SESSION: *To organize the roles of the working group and to plan the steps of the exhibition process.*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION:
1. Indispensable language items (vocabulary and grammar)

Vocabulary

Art Manifestations & Exhibition vocabulary: Artistic movement, exhibition, installation, performance art, visual arts, contemporary/traditional art, concept, symbolism, technique, interpretation.

Roles in the Work Group vocabulary:

a) *Writers: narrative, description, caption, storytelling, script, coherence, editing, draft, revise, structure.*
b) *Curators: selection, curation, collection, arrangement, theme, relevance, interpretation, audience engagement, artifact.*
c) *Designers: layout, typography, visual identity, color scheme, composition, contrast, proportion, sketch, digital rendering.*
d) *Sound Recorders: ambient sound, voiceover, recording, mixing, editing, background sound, atmosphere, audio balance, microphone.*

Grammar & Structures

Describing Art Manifestations: This piece represents... / The artist conveys... / The main theme is...

Discussing & Deciding in Expert Groups: We should focus on... / One possibility is... / I suggest that we...

Agreeing & Disagreeing: That's a great idea! / I see your point, but... / Maybe we could consider...

Describing the Exhibition Plan: Our exhibition will include… / The visitors will experience…

2. Genre & Text Type

For Expert Group Discussions:

- Decision-Making Notes (to record agreements).
- Curatorial Statements (for the exhibition concept).

For the Final Creation:

- Exhibition Labels & Descriptions (for the artworks).
- Script or Narrative Text (for audio recordings or guides).

3. Interactional language (class management and language for discussing).

Recording the Audio Guide (Introduction & Transitions)

- *Welcome to our exhibition on…*
- *In this section, we explore…*
- *Moving on to the next artwork, we see…*
- *This piece connects to today's art because…*
- *To conclude, this artwork demonstrates…*

Classroom Management: *Let's organize into our roles. Time to meet with your expert groups. Now, go back to your original group to apply your ideas. Let's start creating!*

Language for Discussion & Collaboration: *What's the best way to present this? How does this element connect to our theme? Does this choice reflect our artistic vision? Can we adjust this to improve the outcome?*

SESSION	ACTIVITIES *Include : Name and description;* ***Links*** *to materials (including language support) and to assessment tools, if any.*	🗓️	⚙️	💬	💻	📋
4.1	***Organize the group tasks*** *The teacher will explain the heading of the final activity (exhibition) in which general and specific items to all groups will be specified, according to the artistic manifestation chosen by each team of reporters. In each class there will be 4 groups. Each group will have chosen one of the artistic manifestations in the 3rd session. Each group will have 4 specific roles, thus constituting expert groups. So the instructions (classroom) will be discussed for each expert group (screenwriters, sound technicians, graphic designers, curators). Each class (4 groups per class) will present a social problem linked to the territory that it wants to claim, denounce or make known through one of these 4 artistic manifestations: poster, painting, photography and audiovisual. The aim is to present a theme through the four artistic manifestations studied. Therefore a total of 3 subjects (3 classes) exposed through the creative support of poster, painting, photography and an audiovisual that can be shared on social networks.* - *Writers. They will write the main text of the exhibition, justifying the connections between the topic chosen and their art production. They will also include the art work title and the name of their creators.* - *Designers. They will choose the typography, template, shape, size and main characteristics of the information panels. They will also justify the design and connect it to the topic.*	*10'*	*W-S-I*	*S-S* *T-S*		

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	- *Curators. They should be in charge of the assembly and decide which brackets to use in order to fix the artworks and the informative panels.* - *Sound technicians: they should record the recordings of texts in Catalan and English, upload it on the internet and generate a QR for the exhibition.* *Previously, each group should think of a necessary quality for each role. The teacher will write it on the board and roles should be distributed according to these needs.* *It is important to note that, parallel to that activity, during that week they will produce the artwork in the art class/Social Science class.*						
4.2	**Group experts.** The groups should be divided into expert groups, depending on the role assigned in the previous activity. They will discuss: a) Writers: How they will justify the topic and the art supports. They will share their thoughts and try to create a model for the four groups. How it is important to write a short description for each exhibit piece. [Explanatory text instructions](). Writers and designers will also have to make a small script (in the English class) to explain to the public on the day of the exhibition. However, they will be able to practice on the day of the assembly (session 6) since on that day the students will assess each other. Each group will explain their stand as if they were the guides of a museum. It is important to divide the explanation among each of the group members. At that time one of the accompanying teachers will be charged so that the 4/5 members of each group can present orally.	15'	W-R-S-I	S-E T-S			

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	b) Designers: How will be the template for the four groups? Which colours, shape, typography or general design. Instructions for designers c) Curators: How they present the work according to the place and the brackets used. Instructions for preparing and exhibition. d) Sound techniques: How will they record the text? Which application should they use? How will they create a QR for the file? Instructions for technicians						
4.3	**Work time** Each group member will return with their teammates. They will work together and design the materials for the exhibition.	35'	S-W	S-S			

SESSION 5:

OBJECTIVES OF THE SESSION: *To create a soundtrack for the exhibition*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION:

1. Indispensable language items (vocabulary and grammar)

Vocabulary for the Soundtrack & Audio Production: Composition, soundtrack, score, background music, sound effects (SFX), ambient sound, mixing, editing, fade-in/out, transition, rhythm, tone, melody, harmony, volume, balance, reverb, distortion, compression, equalizer, export, diegetic music, music functions.

Historical Music & Sounds from the Interwar Period vocabulary: Jazz, swing, big band, folk, classical, cabaret, propaganda music, radio broadcast, wartime speeches, newsreels, sound archives, phonograph, vinyl, spoken word, orchestration, cultural influence.

Technology & Software vocabulary: Audio track, timeline, waveform, MP3, WAV, synchronization, looping, clipping, rendering, audio interface, mixing board, digital audio workstation (DAW).

Grammar & Structures:

Describing Soundtracks: This soundtrack conveys a... mood. The music enhances the theme by... The sound effects create a sense of...

Researching Historical Music & Sounds: During the Interwar Period, music reflected... This speech was significant because... This style of music was popular due to...

Making Decisions in Groups: We should include... to match the exhibition theme. Let's adjust the volume levels for better balance. Does everyone agree on this final mix?

Editing & Exporting the Final Track: We need to cut the noise before exporting. Let the background music fade out smoothly. Does this transition sound natural?

2. Genre & Text Type

For Learning About Soundtracks: Informational Texts & Listening Guides (to analyze soundtrack elements).

For Researching the Interwar Period: Historical Research Notes (summarizing key musical elements).

For the Final Soundtrack Creation: Production Notes or Mixing Plan (explaining editing decisions).

3. Interactional language (class management and language for discussing).

Classroom Management: "*Let's start by analyzing the characteristics of a soundtrack. Now, research historical music and sounds from the Interwar Period. Time to start mixing and editing your soundtracks. Make sure to export your final track before the deadline.*"

Language for Discussion & Collaboration: *What mood should our soundtrack create? Which historical sounds best fit the exhibition? Should we add more ambiance or keep it minimal? How does this transition sound? Does the speech stand out clearly, or is it too quiet? Let's test how the soundtrack works with the exhibition visuals.*

SESSION	ACTIVITIES *Include : Name and description; **Links** to materials (including language support) and to assessment tools, if any.*	📅	⚙️	💬	💻	📋
5.1	*In this session, students will create a soundtrack for the exhibition. As the activity will take place in the music class and is an optional subject, only some of the students of each class group will be in that class.* *We will create groups. The students will join other classmates from the same class group. All the A students will create one group, the B class students another and the same as the C group students.* **Understand the main functions of music in a soundtrack** *Each group will create a soundtrack for the exhibition. They will receive a [brief presentation](#) of the main characteristics of a soundtrack, which we have introduced previously in catalan.* *They should read it in pairs.*	*10'*	*R*	*T-S* *S-S*		

5.2	**To search sounds of an historical period.**
	They will search different kind of sounds from the period and classify it into three specific categories:
	   a) Speeches from the period.
	   b) Music from the period.
	   c) Sound recordings from the period.
		20'	**L-W**	**S-S**		

	d) Sounds that don't come from the historical period but can illustrate the period. They will share a folder and upload different sound files with a brief description. Some sound files can be downloaded from youtube or other pages. As they have done research into art throughout the period and also they have studied the main historical events from the period, they will search for sounds related to the period. They should also use sounds which can be related with the social issue chosen. They will receive as a model, a previous list of sounds from the 50s.						
5.3	**To create and mix the soundtrack** To create the audio clip. They can use the SoundTrap application which they already know from previous activities. At the end, they will upload the mp3 file with a short description of each sound used and its relation with the topic. They should work collaboratively. The students will receive a checklist for self-assessment of the task. They should fill the checklist during the activity as a group before delivering the work on the Classroom platform.	30'	**W-I Create**				**SA Checklist**

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SESSION 6:

OBJECTIVES OF THE SESSION: To create our own works of art

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION: Instructive text (should, have to, might...)

1. Indispensable language items (vocabulary and grammar):

Specific vocabulary related with: Nouns and adjectives

-audiovisual: *storylines, script, dialogue, interviews, impactful, visual elements, black and white or sepia tones, grainy texture, stark lighting contrasts, voice-over narration, dramatic score or ambient sounds, emotional tone, compelling story*

-poster art *(typography, bold, striking fonts, contrasting colors , powerful images, icons, composition, slogan, direct slogan, catchphrase.*

-painting: *oil paints, acrylics, watercolors, collage, cut-out images, newspaper clippings, fabric, photographs, mixed-media artwork, visual metaphors, symbols, color scheme, composition (movement, tension, balance), slogan, quote, single powerful word.*

-photograph: *Framing, close-up shots, action shots, authentic moments, lighting, dramatic effect, high contrast (light & shadow), sharpness, graininess, unconventional angles, low/high perspectives, emotional core, raw expressions, moments of human connection, background, setting visual reality, emotional weight, facial expressions, body language.*

2. Genre and text type

- **Instructional texts:** following step-by-step guides on how to create different types of artistic works.
- **Persuasive texts:** writing slogans or short texts that support a social cause.
- **Narrative texts:** creating short film scripts or storytelling through audiovisual pieces.
- **Descriptive and analytical texts:** analyzing historical posters, photography, and artworks from the interwar period (canva presentation)

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3. Interactional language (class management and language for discussing).

Classroom Management: *In this class you will have to create your own artistic piece through which you will make visible a social problem in your environment. Each group will have specific instructions to be able to create the poster, painting, photograph or audiovisual. Make sure you follow each step and trust your creativity. It is not incompatible.*

Classroom Instructions:

- *Take a look at the examples from the interwar period.*
- *Gather all the materials you need before starting your work.*
- *Discuss with your group and agree on the composition and message.*
- *Make sure your artwork conveys a clear message.*
- *Remember to review and refine your final work before presenting it*

Language for discussion and collaboration: Does your artistic piece have a similar aesthetic to the works studied from the interwar period? Does the work use the elements of the chosen manifestation? Does your work attract the attention of the audience? (Show it to your classmates to check) Is the message it conveys clear and direct?

- *I think this composition works well because...*
- *Maybe we could add more contrast to make it more dramatic.*
- *This slogan is powerful, but we might need to simplify it.*
- *The lighting in this photograph reminds me of interwar photography.*
- *What do you think about using a different angle to create more impact?*

Presenting the Artwork:

- *Our artwork represents [social issue] by using [technique/style].*

- *We were inspired by [artist/style] from the interwar period.*
- *We chose this color scheme because it symbolizes…*
- *The main message we want to convey is…*
- *The emotional impact of our work comes from…*

SESSION	ACTIVITIES *Include : Creating our piece of art as Name and description; **Links** to materials (including language support) and to assessment tools, if any.*	📅	⚙️	💬	💻	📋
6.1	**Creating our own works of art** Two sessions (Social Science and tutoring session) will have been dedicated to design/edit the poster, painting, photography and audiovisual. Each group will have instructions for the realization of their artistic creation (support of the chosen social problem). In the previous session, each group will be asked to bring the necessary material for their artwork for the next session. In fact the instructions will be hanging in the classroom. To begin, recover the subject you want to claim and search the image bank from the interwar period for those relevant to the artistic manifestation you will have to work on in order to find aesthetic inspiration. Agree on the necessary material for the next class in case you don't have it. *[Audiovisual Instructions](#)* *[Audiovisual Rubric](#)* *[Poster art Instructions](#)* *[Poster art Rubric](#)*	*10'*	*S-I*	S I		

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	Painting Instructions *Painting Rubric* *Photograph Instructions* *Photograph Rubric*					
6.2	Design the sketch/script/composition/colors/technique of your creation according to the message you want to convey. Finally, and following the instructions, you can make your creation. Keep in mind to translate the essence of the art manifestation into a nowadays language (social network, audiovisual language, etc.)	**40'**	**W-D (design, create, record))**	**S-S** **I**		
6.3	Review and refine: Step back and review your creation. Check the following: -Does it communicate the message clearly? -Is it eye-catching? -Does the aesthetic align with the interwar style while addressing a contemporary issue? Polish any areas that need improvement and make sure your design is visually appealing and easy to read.	**10'**		**S-S**		**Rubric** **T-A**

SESSION 7:

OBJECTIVES OF THE SESSION: *To assembly the exhibition*

CONTENT-OBLIGATORY LANGUAGE FOR THE SESSION: Instructive text (should, have to, might...)

1. Indispensable Language Items (Vocabulary and Grammar)

Vocabulary:

- Exhibition-related terms: curator, gallery, section, assembly, display, artwork, stand, poster, installation, labels, explanatory posters, QR code, lighting, layout, visitors, hang, stick, arrange, tools, hook, attack, record, making off, set up, arrange, panels, fix.
- Art techniques and media: painting, photography, audiovisual, design, framing, brushstrokes, texture, composition.
- Social issues vocabulary: awareness, injustice, equality, historical reference, contemporary issue, message, interpretation.
- Video production terms: footage, editing, transitions, captions, subtitles, background music, ambient sound.

Grammar & Structures:

1. **Imperative forms** (for giving instructions): "Hang the artwork at eye level." "Test the equipment."
2. **Present continuous** (for describing ongoing actions): "We are setting up the exhibition." "The technician is recording the process."
3. **Present perfect** (for completed actions relevant to the present): "We have already printed the explanatory posters."
4. **Passive voice** (for formal descriptions): "The artwork is displayed in a well-lit space." "The video is being edited."
5. **Comparatives and superlatives** (for describing elements of the exhibition): "This layout is more effective." "The most striking painting is placed in the center."

2. Genre & Text Type

- **Genre:** Informative and instructional (for the curator and technician instructions), persuasive (for the exhibition promotion), descriptive (for artwork explanations).
- **Text Type:** Instructions, exhibition labels, explanatory texts, social media posts, promotional posters, oral presentations (museum-style guided tour).

3. Interactional Language (Class Management & Language for Discussing)

Class Management:

- Giving instructions: "Let's organize the space first." "Check if everything is in place."
- Checking progress: "Have you finished setting up the stand?" "Do we need to adjust the lighting?"
- Encouraging collaboration: "Let's work together to finalize this section." "Everyone should contribute to the explanation."
- Managing materials: "We need to collect all materials before leaving." "Make sure the laptop is charged."

Language for Discussing & Justifying Choices:

- Expressing opinions: "I think this layout works best." "In my opinion, the lighting should be adjusted."
- Justifying artistic decisions: "We chose this theme because it reflects a contemporary issue." "This color scheme symbolizes..."
- Giving constructive feedback: "Maybe we could rearrange the posters for better visibility." "The audio explanation should be clearer."

SESSION	ACTIVITIES *Include : Creating our piece of art as Name and description;* **Links** *to materials (including language support) and to assessment tools, if any.*	📅🕐	⚙️	💬	💻	📋
7.1	**Preparing the exhibition.** We will go from the institute to the cultural center of the village (10') with all the material needed to organize the exhibition. Once there the curator of each group (4 groups per class - 12 groups) will organize his/her group and give them instructions on how to assemble the exhibition). There will be 4 sections with 3 groups in each: a section for posters, a section for paintings, a section for photography and a section for audiovisual creation. Each group will	1h (+1h) **50'**	*S-I*	*S-S* *S-E*		

	have the necessary equipment to set up the exhibition (poster, laptops, labels, explanatory posters, personalized decoration and a poster with the chosen theme. Accompanying teachers: music teacher, history teacher, English teacher and plastic teacher. [Curators Instructions](#)					
7.2	While the curators run the installation, the technicians will make a recording of the assembly that will subsequently be disseminated on social networks. Their job will be to record the making off and make a time lapse on a fast camera. To make a perfect timelapse you will need: 1 - A tripod, mobile phone 2 - Good planning 3 - Choose a good angle and frame 4- the charged (or spare) batteries [Technicians Instructions](#) [Language support during the assembly](#) (for the assemblers)	**50'** **(during the installation)**	**I**	**S-S** **S-E**		
7.3	Once the installation is finished, each group will explain their exhibition as if they were a museum guide (4 maximum). It is important to divide the explanation between each of the group members (the script will be done in one of the English sessions). At	**50'**	**I-S**	**S-S** **S-T**		**PA** **TA**

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				S-W		Rubric
	that time the video of the making off will be recorded by one of the accompanying teachers so that the 4/5 members of each group can present orally. The teachers in the project will evaluate the different groups and the different groups will co-assess each other. In the last 10' of the hour we will come back to the school. PROJECT RUBRIC					

ANNEXES

Each annex corresponds to the teaching materials created. For each activity, paste the worksheets that you have created and the screenshots of your on-line materials.
See example below:

ANNEX 1

Session 1, activity 1

Script of the play

 What is the role of art?

-It's obvious! Art is used to express myself. I need to communicate my emotions through color, brush strokes, writing, movement... If I am sad I identify myself with decadent landscapes of dark tones, while if I am happy I capture my joy in an explosion of saturated colors in a euphoric melody. Don't you?

The true function of art is subjective and personal. Art is the language of the heart. "Every good painter paints what he is." as Jackson Pollock would say (expressive/personal)

-Nonsense! Art has always served to highlight the great characters and the most significant moments of history! Could you imagine Rome without the propaganda of the emperors and the buildings of the roman games? Look at the Coliseum! Art has to be pragmatic and functional and be at the service of political institutions in order to control the people. Through art we write the most important chapters of human history. (propaganda/commemorative)

-Are you listening to yourself? I disagree at all! Individual experience is also part of the story! Art should serve to denounce social problems and the authorities' abuses. Art must serve the common people. Art has the duty to claim social justice. The purpose of art should be to build a better world. (claim and complain)

-Oh my God! Stop talking nonsense! People have always had bad taste. Think about religious art and its deeply indoctrinating and spiritual message. Without the Church and the great European monarchies, there would be no more than a little part of the artistic heritage. And of course the art would not have the same quality if the patrons had not been rich! (didactic/indoctrinating)

-What about the Greeks? They achieved formal perfection through the idealization of nature with a purely aesthetic and contemplative purpose, and all for the good of the community! The Romans copied its essence and the Caesars perverted it for their favor and benefit!

-Darling, everyone knows that the aesthetic criteria and concept of beauty depend on the historical context and the eyes that admire it! Fortunately trends change and art has to adapt to the new times and the real world (aesthetic)

Then you're giving me reason, my friend… Ha, ha, ha!

"There is no must in art because art is free." Wassily Kandinsky

Session 1, activity 2

CHART: Connect artistic genres with its purposes						
	Propaganda function	*Aesthetic function*	*Claims or complaining function*	*Didactic / Indoctrinating*	*Expressive function*	*Commemorative function*
Photography						
Poster art						
Painting						
Sculpture						

(For each activity, paste here the worksheets that you have created, the screenshots of your on-line materials and the links to the original materials)

Pictures included in the cards

Reloj vias de Chema Madoz. 2000

The Flower Thrower - Banksy, XXI century

Stained glass window of the nativity - Cathedral of Girona.

The Fighting Temeraire tugged to her last berth to be broken

Anonymous, s.XIII	**up, J.M.W. Turner, 1838**
Pantocrator from Sant Climent de Taüll - Master of Taüll, XII century.	**Napoleon crossing the Alps - Jacques Louis David, XVIII century**
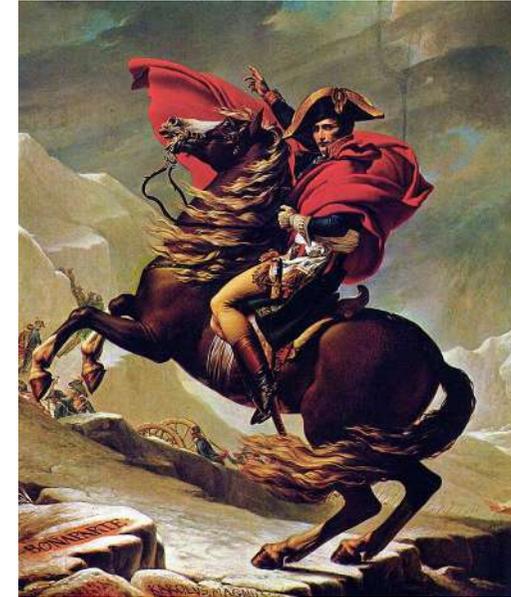
The music lesson - Johannes Vermeer, XVII century

Ingres's Cello - Man Ray, 1924

| The Ambassadors - Hans Holbein the Younger, 1533 | Las Meninas - Velázquez, 1656 |

| If you tolerate this your children will be next - Anonymous. 1930 | Gioconda - Leonardo da Vinci, 1797 |
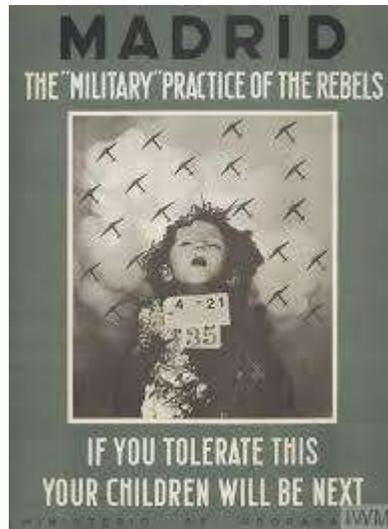
The frontal of Saints Quirze and Julita of Durro - Anonymous, s.XII	**El 3 de mayo en Madrid. F. de Goya, 1814**
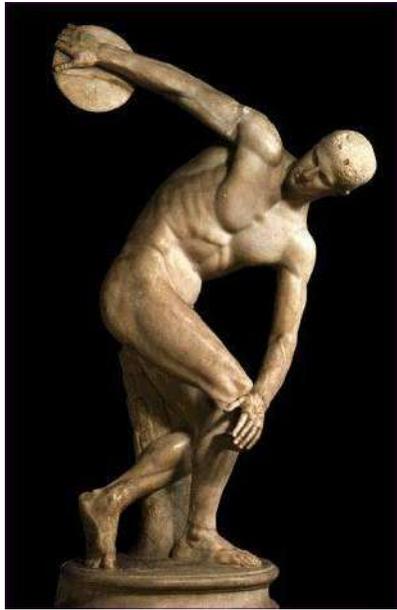
Discobolus - Myron, 455 a.C.	**David - Donatello, 1440**

| We can do it - J. Howard Miller, 1943 | Forwards! Let us destroy the German occupiers - V. A. Nikolajew, 1944 |

| **Les milícies us necessiten - Cristóbal Arteche, 1936** | **Anís del mono Poster art - Ramon Casas, s.XX** |
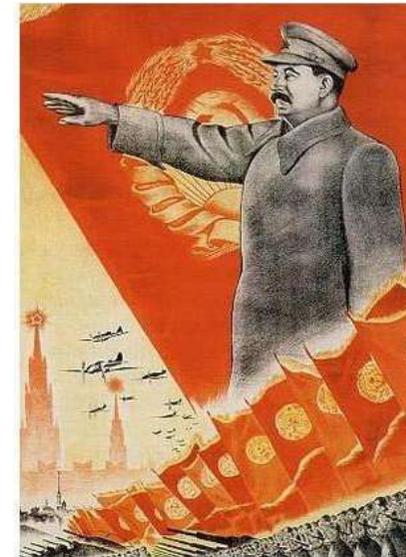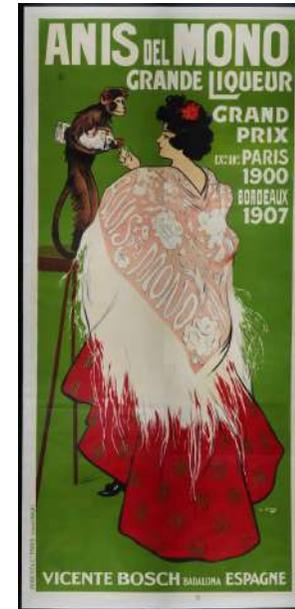
The birth of Venus - S. Botticelli, 1480s	**August de Prima Porta - Anonymous s. I a. D.**
Judith beheading Holofernes - Artemisia Gentileschi, 1612	**The dog - Goya 1819-1823**

Wanderer above the sea of Fog - C.D. Friedrich 1818

Language support - art genres and functions

Art vocabulary

Aesthetic function - To satisfy the internal needs of the viewer for sensory enjoyment, based on personal, cultural or temporal taste.

Claims or complaining function - The one who seeks to denounce unjust situations

Didactic / Indoctrinating function - through the images, the artist teaches people some aspect of reality for the purpose of training them,

Propaganda function - Art can be used to spread a political message or ideology.

Expression function - Art satisfies the need to externalize their desires, emotions, fears, thinking and ideology

Poster art - Painting - Sculpture -

About the **colours**: Dark, vibrant, soft, contrasting, rich, pastel, monochrome, cold, cool, warm.

Shapes & **Lines**: Geometric, organic, sharp, curved, angular, fluid, fragmented, symmetrical, asymmetrical.

Textures: Rough, smooth, matte, textured, layered.

Language for descriptions

This piece of art / work of art represents / depicts …

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[1] Public domain image from rawpixel.com

[2] Public domain image from https://www.stockvault.net/photo/219556/lib/utils/zlib/trees

[3] Public domain image from https://images.app.goo.gl/o1DZzw7cpo1DkK7a9

As we can observe …

We can see / appreciate …

I personally/strongly believe that this work of art wants/has as function to convince/indoctrinate/move …

The piece portrays …

The use of specific colors/shapes/symbols may suggest …

Looking at this piece, one might feel joy/fear/

Language for comparisons

Whereas / While…

On the one hand … On the other hand …

However …

Although …

Session 1, Activity 3

Language support for Verbal Boxing.

LANGUAGE SUPPORT

For the verbal boxing activity

ART FUNCTION

Let's guess you are an artist. You should defend your art purpose and show to other students that this art function is the better.

Here, you can find some expressions and language examples you can use in your discussion.

ASSESSMENT CRITERIA

Note the assessment criteria for the discussion:

- Students will use accurate language.
- You should expose argumentations.
- You must refute your opponent's arguments and demonstrate that yours are the better.
- You should respect your opponents, don't talk over his/her speech and use polite language.

SENTENCE STARTERS

- **Agreeing**: "I completely agree because..."
- **Disagreeing**: "I see your point, but I think..." "I see your point, but have you considered…?"
- **Asking for Clarification**: "Could you explain what you mean by...?" ""Can you give an example of what you mean?"
- **Giving Opinions**: "In my opinion, I believe..."
- **Clarification**. "What do you mean by…"
- **Express your opinion**: "From my point of view…" "in my point of view…" "In my opinion, I believe that…" "From my perspective, it seems that…" "I strongly believe that…"
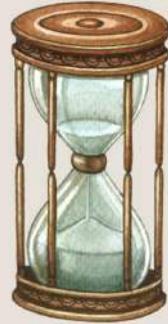
SENTENCE STARTERS

- **Express contrasting opinion:** "That's a great idea, but you should consider…" "I see your point, but I have a different opinion…" "You make a good point, but I think there's more to consider..." ""Yes, that makes sense. However, I wonder if..."
- **Providing examples:** "For instance…", "For example…", "A good example of this is..."
- **Summarizing:** "To sum up, I think…" "All in all…" "To wrap things up…" ""Here's a quick recap of our points..."

VOCABULARY

1

SENTENCE STRUCTURES
The artist is influenced by...
The inspirations comes from...
Throughout history, artists have believed...

Purpose or role: What is the goal of the artist.

2
Context: Circumstances in which an art work is created or viewed.
Content: The Subject matter of the piece of art
Style: Distinctive appearance.
Symbolism: The use of symbols to represent ideas.

VOCABULARY

3
ACTION VERBS
Depict: To represent or show in a work of art.
Convey: To communicate or express a message.
Critique: To analyze and evaluate.
Create: To bring something into existence.
Reflect: To mirror or represent.
Inspire: To stimulate creativity or thought.
Engage: To capture the interest or attention of an audience.

Sentence Starters:

- **Agreeing**: "I completely agree because..."
- **Disagreeing**: "I see your point, but I think..." "I see your point, but have you considered…?"
- **Asking for Clarification**: "Could you explain what you mean by...?" ""Can you give an example of what you mean?"
- **Giving Opinions**: "In my opinion, I believe..."
- **Clarification**. "What do you mean by…"
- **Express your opinion:** "From my point of view…" "in my point of view…" "In my opinion, I believe that…" "From my perspective, it seems that…" "I strongly believe that…"
- **Express contrasting opinion:** "That's a great idea, but you should consider…" "I see your point, but I have a different opinion…" "You make a good point, but I think there's more to consider..." ""Yes, that makes sense. However, I wonder if..."
- **Providing examples: "**For instance…", "For example…", "A good example of this is..."
- **Summarizing:** "To sum up, I think…" "All in all…" "To wrap things up…" ""Here's a quick recap of our points..."

ANNEX 2

Session 2, activity 1

Driving question presentation

Session 2, activity 2

CANVA PRESENTATION
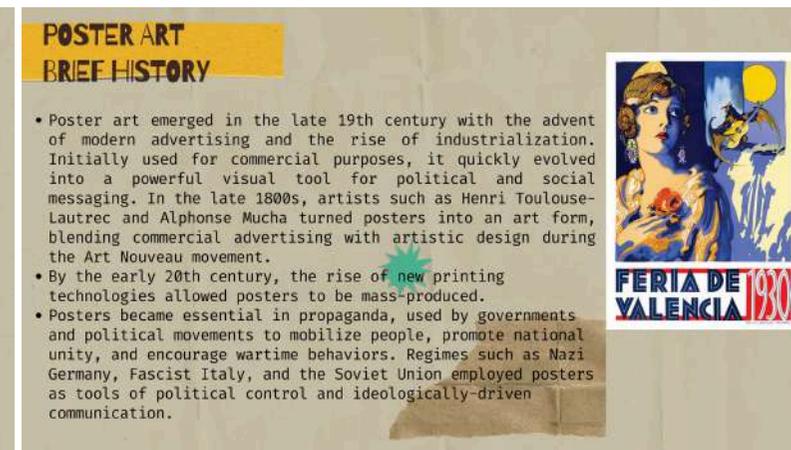
POSTER ART CHARACTICS

- Bold and Simple Visuals: Strong, striking images that capture attention quickly.
- Use of Color: Vibrant, contrasting colors to make posters eye-catching and easily readable from a distance.
- Clarity and Directness: Clear, straightforward designs to convey messages instantly.
- Emotional Appeal: Posters often aimed to provoke emotional responses, such as patriotism, fear, or solidarity, especially during wartime.
- Iconography and Symbolism: Use of recognizable symbols to reinforce messages.
- Mass Production:Technological advancements in printing allowed for large-scale reproduction, making posters an accessible and effective communication tool.
- Political and Social Messaging: promoting ideologies, national unity, war efforts, and social behaviors.
- Influence of Art like Art Nouveau, Constructivism, and Art Deco, adapting their styles to public communication.

PAINTING BRIEF HISTORY

The interwar period (1918-1939) was a time of great artistic experimentation and innovation in painting, influenced by the aftermath of World War I, political upheavals, and the rise of modernity. Following the horrors of the war, artists sought new ways of representing the changing world around them, moving away from traditional forms of art and embracing abstraction, expressionism, and surrealism.

PAINTING CHARACTERISTICS

- **Abstraction:** Artists like Kandinsky and Mondrian rejected traditional representational art in favor of geometric shapes and pure color.
- **Expressionism:** Emphasis on conveying emotional and psychological states through distorted forms, exaggerated color, and bold brushstrokes (e.g.Kirchner, Edvard Munch).
- **Surrealism:** Dream-like, often illogical imagery that explored the unconscious mind, fantasy, and the bizarre (e.g., Salvador Dalí, René Magritte, Max Ernst).
- **Dada and Anti-Art Movements:** A radical rejection of traditional aesthetics and values, often with absurd, chaotic compositions that questioned the nature of art itself (e.g., Marcel Duchamp, Hannah Höch).
- **Political and Propaganda Art:** Art used as a tool for political agendas, particularly in Fascist Italy, Nazi Germany, and the Soviet Union. Realism and idealized depictions of power, nationalism, and labor were common (e.g., Socialist Realism, Nazi art).
- **Art Deco:**A revival of decorative, stylized forms in response to the industrial age, blending modernist aesthetics with luxury and craftsmanship (e.g., Tamara de Lempicka, Jean Dunand).
- **Social Realism:**Focus on depicting the lives of ordinary people, especially workers, peasants, and the struggle of the lower classes, often with a focus on social and political themes (e.g., Diego Rivera, Grant Wood).
- **Geometric Abstraction and Constructivism:** Exploration of geometric shapes, lines, and forms as a way to express a new, modern vision of the world, particularly in Russia (e.g., Kazimir Malevich, El Lissitzky).

PHOTOGRAPHY BRIEF HISTORY

Photography began in the early 19th century with the invention of the first practical photographic processes which allowed multiple prints from a negative. Throughout the 19th century, photography became more accessible increasing its popularity.

In the late 19th century, the invention of Kodak's box camera in 1888 allowed ordinary people to take and develop their own photographs, democratizing photography. The introduction of color photography, with the Autochrome plate in 1907, was a significant milestone, though black-and-white photography remained dominant for many years. During the interwar period, the development of 35mm film and more portable cameras made photography even more widespread, and new genres like photojournalism and documentary photography reflected major historical events such as the Great Depression and the rise of fascism.

By the mid-20th century, digital photography began to emerge, but it wasn't until the late 20th century that it began replacing traditional film photography. Today, digital cameras and smartphones make photography easy and instantaneous, continuing to evolve in the digital age.

PHOTOGRAPH CHARACTERISTICS

- CAPTURE OF REALITY: TO CAPTURE A MOMENT IN TIME, PRESERVING VISUAL REALITY WITH A HIGH DEGREE OF ACCURACY.
- TECHNOLOGICAL EVOLUTION.
- BLACK-AND-WHITE DOMINANCE UNTIL THE MID-20TH CENTURY.
- COLOR PHOTOGRAPHY: THE INTRODUCTION OF COLOR PHOTOGRAPHY (AUTOCHROME, KODACHROME, ETC.) REVOLUTIONIZED THE MEDIUM, ADDING DEPTH AND REALISM TO IMAGES.
- DOCUMENTARY AND PHOTOJOURNALISM: PHOTOGRAPHY PLAYED A KEY ROLE IN DOCUMENTING HISTORICAL EVENTS AND SOCIAL ISSUES, ESPECIALLY DURING THE 20TH CENTURY, WITH PHOTOGRAPHERS LIKE ROBERT CAPA CAPTURING THE HUMAN EXPERIENCE.
- ARTISTIC EXPRESSION: PHOTOGRAPHY BECAME A TOOL FOR ARTISTIC EXPRESSION, ALLOWING PHOTOGRAPHERS LIKE ANSEL ADAMS, MAN RAY, AND DIANE ARBUS TO EXPERIMENT WITH COMPOSITION, LIGHT, AND SUBJECT MATTER.

AUDIOVISUAL

BRIEF HISTORY

During the interwar period (1918-1939), cinema and documentary film experienced notable growth and evolution. During this time, cinema became established as a mass communication medium and began to be used for purposes beyond entertainment, such as political propaganda and visual journalism. Documentaries became more popular, focusing on social, political, and economic events of the era, such as the Great Depression, the rise of fascist regimes, and the impact of World War I. In Germany, the "propaganda film" movement under the Nazi regime produced films that promoted totalitarian ideals, while in other places, such as the Soviet Union, documentary cinema was used to promote communist ideology.

AUDIOVISUAL CHARACTERISTICS

- **Political propaganda**: Cinema and documentaries were used to spread political ideologies, such as Nazi totalitarianism and Soviet communism.
- **Social and political realism**: They focused o[n] depicting social realities and the effects o[f] events like the Great Depression and World War I.
- **Technical and stylistic innovation**: New technique[s] in editing and visual storytelling wer[e] experimented with, such as Soviet montage.
- **Tool for social change**: Documentaries aimed t[o] influence public opinion and promote socia[l] change.

MUSIC

BRIEF HISTORY

- DURING THE INTERWAR PERIOD (1918-1939), MUSIC UNDERWENT SIGNIFICANT CHANGES. JAZZ AND SWING BECAME EXTREMELY POPULAR, ESPECIALLY IN THE UNITED STATES, WITH ARTISTS LIKE LOUIS ARMSTRONG.
- AT THE SAME TIME, CLASSICAL MUSIC SAW THE RISE OF MODERNIST COMPOSERS LIKE IGOR STRAVINSKY, ARNOLD SCHOENBERG, AND BÉLA BARTÓK, WHO BROKE AWAY FROM 19TH-CENTURY TRADITIONS.
- THE FILM INDUSTRY ALSO CONTRIBUTED TO THE DEVELOPMENT OF MUSIC, WITH COMPOSERS LIKE MAX STEINER AND ERICH WOLFGANG KORNGOLD CREATING ORIGINAL SCORES FOR MOVIES.
- MUSIC WAS ALSO USED AS A POLITICAL TOOL, WITH NAZI GERMANY AND THE SOVIET UNION EMPLOYING IT FOR PROPAGANDA PURPOSES. IN GERMANY, COMPOSERS LIKE RICHARD STRAUSS COLLABORATED WITH THE REGIME, WHILE IN THE SOVIET UNION, DMITRI SHOSTAKOVICH FACED PRESSURE FROM THE GOVERNMENT.

MUSIC CHARACTERISTICS

- RISE OF JAZZ AND SWING: JAZZ AND SWING BECAME POPULAR, ESPECIALLY IN THE U.S., WITH ARTISTS LIKE DUKE ELLINGTON AND LOUIS ARMSTRONG.
- MODERNISM IN CLASSICAL MUSIC: COMPOSERS LIKE STRAVINSKY AND SCHOENBERG EMBRACED NEW STYLES, BREAKING FROM TRADITIONAL FORMS.
- MUSIC AS POLITICAL TOOL: MUSIC WAS USED FOR PROPAGANDA IN NAZI GERMANY AND THE SOVIET UNION, WITH COMPOSERS FACING POLITICAL PRESSURES.
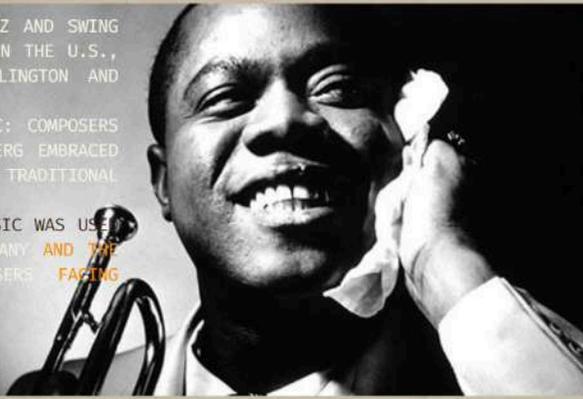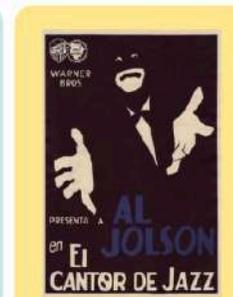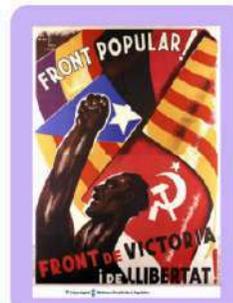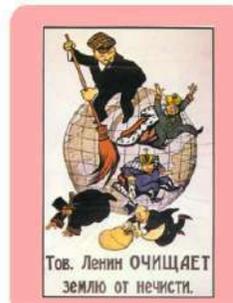
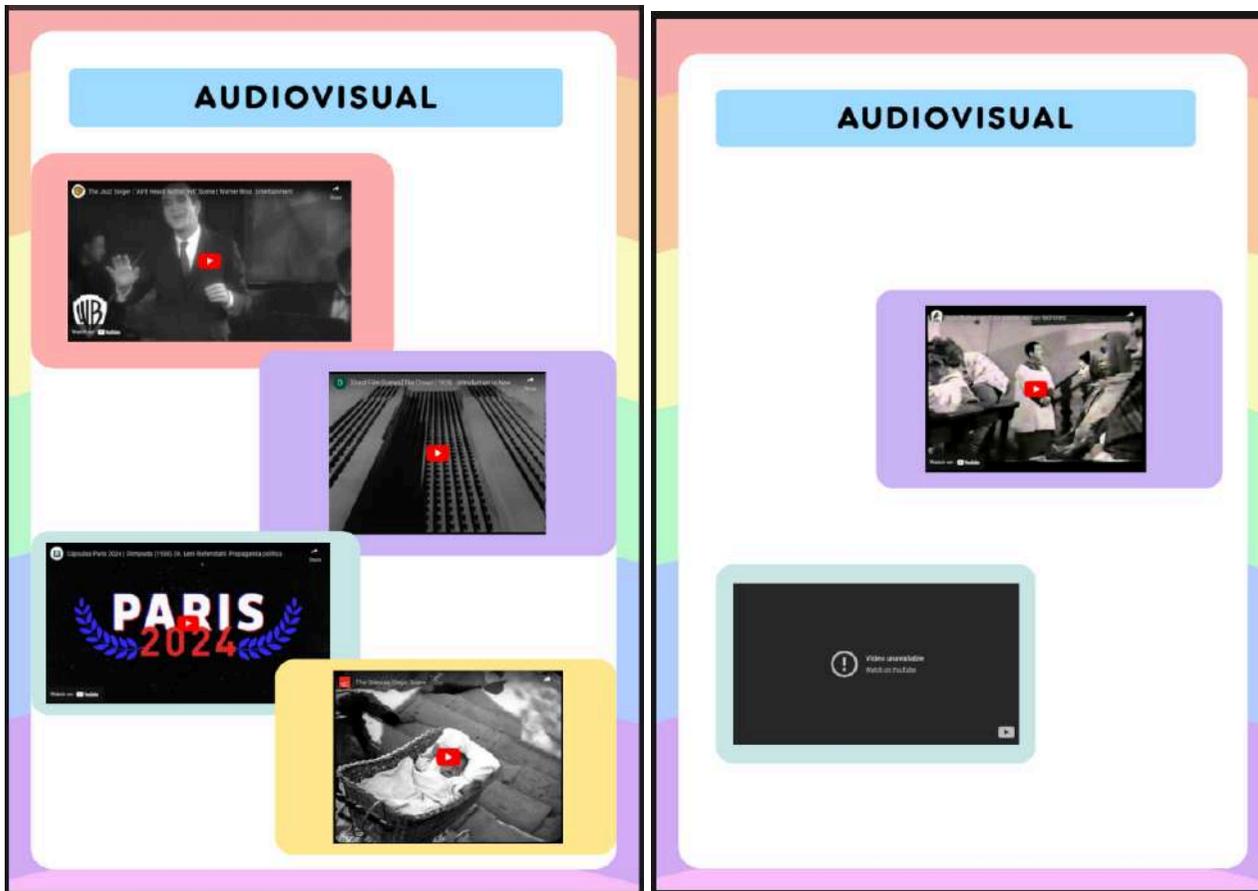*Cards of Interwar art manifestations*
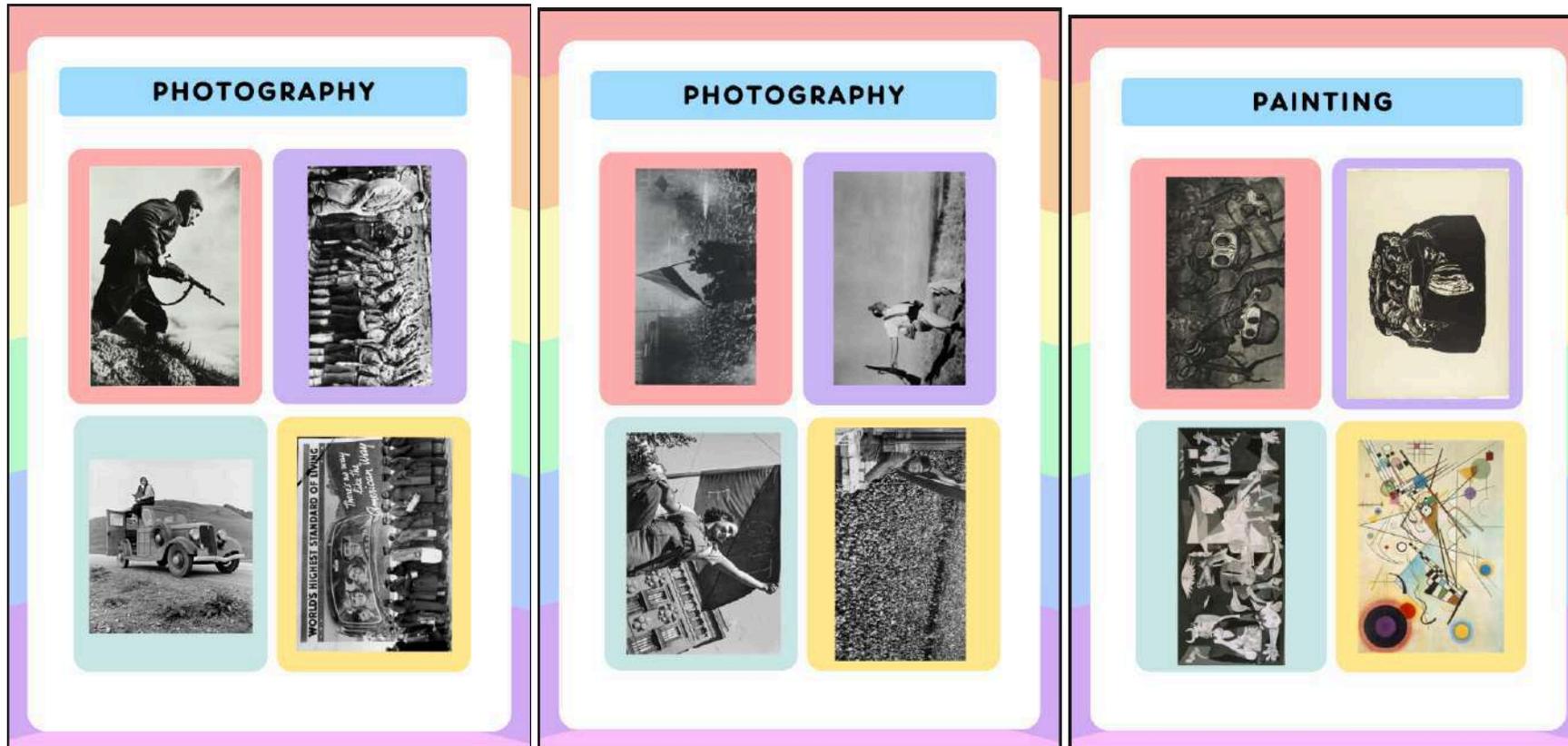
PAINTING

POSTER ART

POSTER ART

(For each activity, paste here the worksheets that you have created, the screenshots of your on-line materials and the links to the original materials)

Session 2 , activity 2

(For each activity, paste here the worksheets that you have created, the screenshots of your on-line materials and the links to the original materials)

Panel 1: Audiovisual

Art during interwar period

Audiovisual

Find the main characteristics of the audiovisual pieces by comparing the examples provided

Image with creative commons license. Taken from: https://ca.distintemetsefilm

Main points

The topic: Guess the topic and the purpose of the artist. It represents a specific moment?

The narrative: It is lineal, non-linear or abstract? Is a fiction or documentary piece?

The composition: Does it uses wide or close up shots? The camera is static or in movement? The focus has depth? The lighting is artificial or natural? There are short or long shots? It combines different shots or only few?

The soundtrack: The video has a soundtrack? There are dialogues or music? The dialogues are in off voice? It uses background noises?

Comparison

Compare the different examples

Main differences

Main similarities

Description

Here, describe the main common characteristics of the paintings

Panel 2: Painting

Art during interwar period

Painting

Find the main characteristics of the music by comparing the examples provided

Image with creative commons license. Taken from: https://www.esecom.es/Sold/5169/translate2

Main points

The topic: Guess the topic and the purpose of the artist. It represents a specific moment?

The colours: All the colours are of similar range? They are cold or warm? Do you think they have special symbolism? It uses strong shadows?

The composition: Is it realistic? Which objects appear in the painting? They have symbolism? Is it symetric? There are plenty of details? Is it a clear focus point? The perspective is realistic? It uses strong or diffuse lines? There is a sense of motion or stillness?

The Texture: Are there visible brushstrokes?

Comparison

Compare the different examples

Main differences

Main similarities

Description

Here, describe the main common characteristics of the paintings

Panel 3: Language support

Art during interwar period

Language support

Here you will find language support for the description of art genres

Adjectives
Music and video

Instrumentation	Instrumentació
A shot	Un pla
Video editing	Muntatge de vídeo
High/low tune	Agut / greu
Major/minor key	To major / menor
Lyrics	Lletra (de cançó)
Frame	Enquadrament
Soundtrack	Banda sonora
Lighting	Il·luminació
Unplugged	Acústic
Soundtrack	Banda sonora

Style

General expressions:
The style of the artwork is minimalist/touristic/modern
The paintings are colorful and full of energy
These pieces combines bright colours with abstract elements.
Some of the videos show black and white images.
The pictures are taken very close from the objectives.
In most of the pictures there are only few elements in the frame.

The colours:
The poster uses a palette of reds/greens/oranges...
There are a dominant colour which is...
The blue colours convey a sense of calm
similar range? They are cold or warm? Do you think they have special symbolism?

Adjectives

Inspiring	Inspirador
Balanced	Equilibrat
Layered	en capes
Dinamic	Dinàmic
Monochromatic	Monocromàtica
Abstract	abstracte
Provocative	Provocatiu
Geometric	Geomètrica
Contrasting	Contrastant
Chiaroscuro	Clarobscur
Landscape	Paisatge
Depth	Profunditat
Brushstroke	Pinzellada

Examples

Subject Matter: It depicts a woman wearing a rifle looking at the viewer.
Composition: Dynamic swirls draw the eye through the sky, while the foreground remains grounded.
Color: Vibrant blues and yellows create contrast and energy.
Light and Shadow: Emphasizes the glowing stars and moon, creating an ethereal quality.
Texture: Thick, visible brushstrokes add movement and emotion.
Perspective: A combination of natural and exaggerated forms distorts realism for emotional effect.
Themes: Connection to nature, emotional turbulence, and a sense of wonder.
Mood: Dreamlike and introspective, blending peace and intensity.

Session 2 , activity 3

Final quizz

Quiz	Quiz	Quiz	Quiz

Card 1:
Quiz

Reproduces reality with maximum fidelity

- Poster Art
- Photography
- Audiovisual /Music
- Painting

Card 2:
Quiz

-It uses pigment and binders to reflect a three-dimensional reality

- Poster Art
- Photography
- Painting
- Audiovisual / Music

Card 3:
Quiz

It used to be exhibited in public places: on transport, in buildings, the old telephone booths, shop windows, etc

- Poster Art
- Photography
- Painting
- Audiovisual

Card 4:
Quiz

- At first it captured black and white images. Then it offered them in color

- Poster Art
- Photography
- Painting
- Audiovisual / Music

Quiz

Allows time jumps to the future and the past: flashback and flashforward

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual

Quiz

The sound may be diegetic or extradiegetic

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual

Quiz

It was used in advertising in the late 19th century and early 20th century to promote shows or commercial products.

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual / Music

Quiz

It can include text or be only instrumental.

▲ Poster Art   ◆ Photography
● Painting   ■ Music

Quiz

There can be dialogue between characters or voice-over

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual

Quiz

It has several genres: mythological, still life, portrait, religious, landscape

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual / Music

Quiz

Sometimes it contains folk expressions or references in the recordings.

▲ Poster Art   ◆ Photography
● Painting   ■ Music

Quiz

Often, symbology is very important in order to understand the meaning of the piece of art

▲ Poster Art / Music   ◆ All answers are correct
● Painting / Photography   ■ Audiovisual / Music

Quiz

Currently it is mainly used for advertising

▲ Poster Art   ◆ Photography
● Painting   ■ Audiovisual / Music

Quiz

The subject often depends on the client

▲ Poster Art / Painting   ◆ Photography
● Audiovisual / Music   ■ All answers are correct

Quiz

Through listening it can reach the soul and make you dance.

▲ Poster Art	◆ Photography
● Painting	■ Music

Quiz

It is the art and technique of capturing unique moments through light.

▲ Poster Art	◆ Photography
● Painting	■ Audiovisual / Music

Quiz

It's one of the major graphic art specializations in which lithography or screen printing is used.

▲ Poster Art	◆ Photography
● Painting	■ Audiovisual / Music

Quiz

Real or fictional stories are explained using narrative language.

▲ Poster Art	◆ Photography
● Painting	■ Audiovisual

Quiz

It can be more or less realistic, even abstract and it depends on how the artist interprets the world

▲ Poster Art	◆ Photography
● Painting	■ Audiovisual / Music

Quiz

Images appear in motion

▲ Poster Art	◆ Photography
● Painting	■ Audiovisual

Session 2 , activity 4

Presentation of the Final Product

ANNEX 3

Session 3 , activity 2

Cards for group making

ph	oto	gr	ap	hy

pos	ter	A	r	t

do	cu	men	ta	ry

pa	in	t	in	g
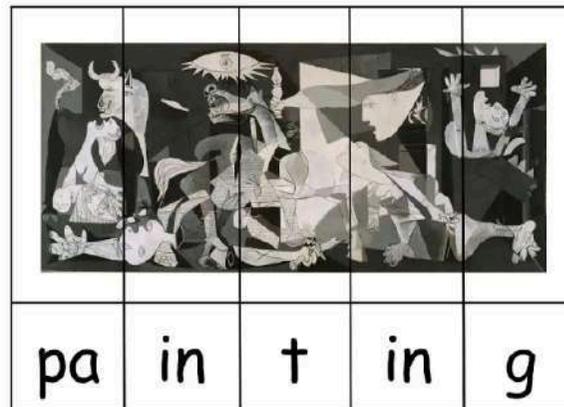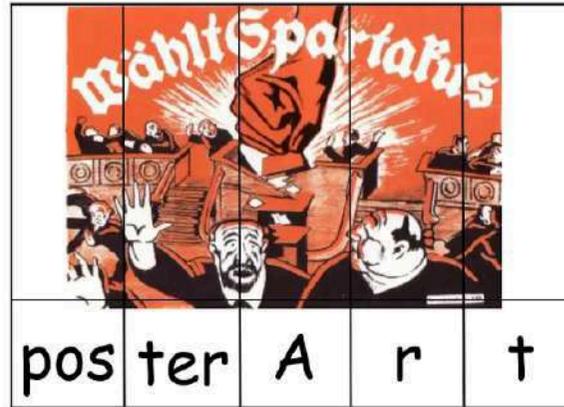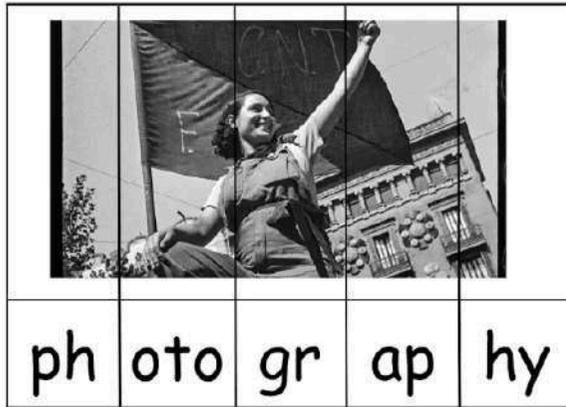
Session 3 , activity 3

Research guide

ANNEX 4

Session 4 , activity 2

Explanatory text instructions

Instructions for Writing the Justification Text

As a writer in your group, your main task will be to write a clear and well-organized text that justifies the choice of the social issue your group has selected and explains how it connects to the artistic manifestation chosen for the exhibition (poster, painting, photography, or audiovisual). The text will serve as an important part of the exhibition, helping the public understand the issue and its artistic representation. Here are the steps you should follow:

1. Justifying the Choice of the Social Issue

You will need to explain why your group chose the particular social problem you are addressing. Use the following guiding questions to help you:

- What social issue did you choose?
- Why is this issue relevant to the community, territory, or the world today?
- What impact does this problem have on society or individuals?
- What motivated you to address this issue through art?

Language tips:

- When presenting the topic, you may use phrases like:
  - "We chose [issue] because..."
  - "This issue affects [people/community/territory] because..."
  - "Our goal is to raise awareness about [issue] because it is a current problem that impacts [specific group]."

2. Explaining the Artistic Representation

Next, you need to explain how the chosen social issue is represented through your artistic form (poster, painting, photography, or audiovisual). You must describe how the artwork reflects the issue and why this form of art is appropriate for conveying your message.

- How does the artwork express the social problem?
- What is the connection between the artistic elements (color, composition, typography, etc.) and the issue?
- Why did you choose this form of art (poster, painting, photography, or audiovisual) to address the issue?

Language tips:

- Use linking words and phrases to connect ideas and make your explanation clear, such as:
  - "Through the use of [color/shape/imagery], we aim to express..."
  - "The composition of the artwork symbolizes..."
  - "The reason we chose [art form] is that it allows us to..."
  - "This design helps emphasize the seriousness of [issue] because..."

3. Vocabulary and Grammar

To make your text clear and effective, you should use appropriate vocabulary, correct tenses, and grammatical structures:

- **Vocabulary**: Use specific language related to the social issue and art. For example:
  - **Social issues**: inequality, poverty, climate change, discrimination, human rights, etc.
  - **Art-related vocabulary**: composition, contrast, symbolism, visual impact, aesthetics, medium, etc.
- **Verbs**: Use **present simple** to state facts or present general ideas (e.g., "Art represents...," "The issue affects..."). Use **present continuous** to describe ongoing actions (e.g., "The community is facing..."). When talking about past events, use **past simple** (e.g., "In the past, the issue was...").
- **Grammar**: Ensure your sentences are clear and coherent by paying attention to subject-verb agreement, punctuation, and article usage. For example:
  - "The artwork addresses the social issue of climate change by using dark colors to symbolize pollution."
  - "We have chosen photography because it captures the raw emotions of the people affected by this problem."

4. Text Structure

Your text should be organized and easy to follow. Follow this structure:

- **Introduction**: Introduce the social problem you are addressing.
    - Example: "The issue of homelessness has become more pressing in recent years, affecting thousands of people in our community."
- **Body**: Justify why this issue is important and how it is represented in your artwork. Describe the artistic choices and explain their significance.
    - Example: "In our painting, we used dark and muted colors to represent the harsh conditions that homeless people face. The chaotic composition reflects the uncertainty and instability in their lives."
- **Conclusion**: End with a statement that ties the social issue and the art together, emphasizing the purpose of the artwork.
    - Example: "Through this painting, we hope to raise awareness of homelessness and inspire others to take action to help those in need."

Language Support for Writing Your Justification Text

1. **Expressing Purpose**:
    - "The goal of this work is to…"
    - "We aim to highlight the importance of…"
    - "The purpose of this piece is to draw attention to…"
2. **Describing the Artwork**:
    - "The artwork uses [color, texture, symbolism] to…"
    - "By incorporating [element], the artwork emphasizes..."
    - "The composition of the work represents…"
3. **Giving Opinions**:
    - "We believe this issue is crucial because…"
    - "In our view, the artwork succeeds in conveying the…"
    - "We think that the visual elements effectively communicate the problem of…"
4. **Providing Evidence**:
    - "Research shows that…"
    - "Statistics indicate that…"

○ "Many people are affected by…"

Instructions for designers

Instructions designers

This group will be responsible for making the template for the explanatory text and justification of the chosen topic. Also the group will be in charge of making the poster for the exhibition and disseminate it on social networks.

Instructions for the Project:

1. Template for the Explanatory Text and Topic Justification (canva)

- **Size and Format:**
  ○ Use a **vertical (A4)** format for the template.
  ○ Make sure to leave proper margins so that the text doesn't go too close to the edge.
- **Sections in the Template:**
  ○ **Topic Title:**
    ■ Place it at the top, centered, using a large and clear font.
  ○ **Explanatory Text:**
    ■ In this section, write a brief description of the chosen topic. It should be clear and understandable to the audience.
  ○ **Justification:**
    ■ Explain why you chose this topic, its relevance, and why it is important for the exhibition.
    ■ Include a small quote or reference if possible.
  ○ **Language:**
    ■ Make sure to include the text in both **English** and **Catalan**, either in separate sections or aligned neatly for clarity.
- **Colors and Design:**

- ○ **Colors:** Use **neutral** colors like white, light grey, or light blue for the background. Make sure the text contrasts well (e.g., black or dark blue text).
- ○ **Typography:** Choose a **legible** and modern font. Examples: **Arial**, **Helvetica**, or **Roboto**. Use larger fonts for titles and smaller ones for the text.
- ○ **Layout:** Use bullet points or bold subtitles to organize the information. Keep the design clean and simple.

2. Creating the Exhibition Poster:

- ● **Elements to Include:**
  - ○ **Exhibition Title**: It should be large and attention-grabbing. Use a bold font.
  - ○ **Date, time, and location of the exhibition**: Place this information clearly and visibly. This is crucial.
  - ○ **Image related to the theme**: Choose a high-quality image that reflects the theme of the exhibition. It should stand out and be relevant.
  - ○ **School or project logo** (if available): Place it in a visible spot, but not in a way that distracts from the main information.
- ● **Colors and Design:**
  - ○ **Colors:** Choose colors that **complement** the theme. If the theme is serious or historical, use subdued tones like **black, grey, burgundy, or dark blue**. If it's more modern or playful, use **vibrant** colors like **orange, green, or purple**.
  - ○ **Typography:** Use fonts that are **legible** from a distance. The title should be in a large, bold font, and the secondary information (date, location) in a simpler, clear font.
  - ○ **Layout:** Ensure the poster has **visual balance**. Don't overcrowd it with too much text or too many images. Maintain proper margins to keep everything well-spaced.
  - ○ **Alignment and Spacing:** Align the text and images neatly. Leave enough space between the different elements of the poster.

3. Social Media Promotion:

- ● **Tasks to Complete:**
  - ○ **Post the poster** on all group and official school social media accounts.
  - ○ **Use hashtags** related to the event, such as #ArtExhibition #SchoolArt #Exhibition [school name], to increase visibility.
  - ○ **Post Timing:** Share it during peak hours (in the morning or after school) to ensure it reaches more people.
- ● **Tips:**
  - ○ **Review the image** before posting to make sure there are no text errors or resolution problems.

○ Be sure to **tag** the school's accounts and other related groups to maximize reach.

Instructions for curators

Instructions for the Curator **(the verb form: imperative)**

Objective:
The curator coordinates and guides their group during the installation of the exhibition. The curator must make sure everything is well-organized and that the artworks are displayed properly.

Before you start, look on the internet for some pictures of galleries and art rooms to inspire you and organize the exhibition of your project.

Requirements for the Curator:

General Organization of the Installation:

● Divide the space into four sections: one for posters, one for photos, one for videos, and one for paintings.
● In each section, there should be two artworks: one from the interwar period (as a historical reference) and one created by the students on a contemporary issue.
● Each stand should have:
    ○ A sign with the title of the artwork and the artist's name.
    ○ A justification of the chosen subject in both English and Catalan.
    ○ A brief explanation of the social issue in both languages.
    ○ A QR code linking to an audio explanation in English and Catalan.

Coordination with Other Curators:

- Coordinate with the other curators to ensure that all sections are well-organized and that the artworks are displayed coherently.

Setup of the Artworks:

- Make sure the artworks are hung or placed on tables at the right height, with nothing blocking the view.
- The artworks must be well-lit, and for the audiovisual section, make sure the equipment works properly. Those groups have to install the laptop. Make sure it is recharged.
- Each piece of art should have a small description, explaining the artist's inspiration or message. This helps visitors connect with the artwork on a deeper level.

Verification of Information:

- Double-check that all signs and QR codes are properly placed and working.
- Ensure the explanations are clear and correct in both English and Catalan.

Final Check Before the Opening:

- Do a final check: Are the artworks secure? Are the explanations clear? Do the QR codes work?
- Organize your group to be ready to receive visitors and explain the artworks during the exhibition.

Creation and Promotion of the Exhibition Poster:

- The group must design a poster announcing the exhibition with the date, time, and name of the project.
- Design eye-catching poster and social media posts to promote the exhibition. Place physical copies in visible locations at school and around the city.
- Design eye-catching posters and social media posts to promote the exhibition. Include details such as the date, time, location, and any special activities.

- Encourage students to share the event on their personal social media accounts and make sure to get the word out to teachers, parents, and the local community.
-

Materials for the Stand:

- Each group is responsible for gathering the materials for their stand: a table (if needed), tape or materials to hang the artworks, and decorations related to the theme (banners, fabrics, related items).
- Make sure the materials are suitable for the space and safe for the artworks.

Support Phrases for the Curator:

At the start of the installation:

- "First, let's divide the space into four sections: posters, photos, videos, and paintings."
- "Let's start placing the artworks in a balanced way."

During the arrangement of the artworks:

- "Let's check if the artworks are at eye level and well-lit."
- "If we can't hang the artworks, we will display them neatly on tables."

About the audiovisual section:

- "Let's test the equipment to make sure the videos and sound work well."
- "Each audiovisual section will need a computer to display the video."

Final checks:

- "Let's double-check that all the signs are correct and the QR codes are working."

- "We're almost ready! Let's make sure everything is secure and ready for visitors."

Regarding the creation and promotion of the poster:

- "We need to design the poster with all the important details: date, time, and the name of the project."
- "Once it's ready, we'll post it on social media, publish it on the school website, and print it out for physical locations."

Securing materials for the stand:

- "Remember, we need to get all the materials for the stand: a table, tape, and decorations."
- "We'll use these materials to make the stand look neat and related to our theme."

Exhibition Layout:

Sections of the Exhibition:

- Four sections: Posters, Paintings, Photographs, and Audiovisuals.
- In each section, there should be two artworks: one from the interwar period and one created by the students on a contemporary issue.

Curator's Responsibilities:

- Coordinate and organize the sections.
- Ensure the artworks are properly displayed, labeled, and well-lit.
- Test the audiovisual equipment and make sure it works properly.
- Verify the QR codes and ensure the audio explanations are ready.
- Secure materials for the stand (table, tape, decorations).

Instructions for sound technicians

Sound Technician Instructions:

1. **Recording the Text:**
   - Use a **smartphone** or **computer** with a microphone to record the text clearly.
   - Make sure the environment is quiet to avoid background noise.
2. **Application to Use:**
   - Use the **Voice Memos** app (for iPhone) or **Audacity** (for computers) to record the audio file.
3. **Creating a QR Code for the File:**
   - Upload the audio file to a cloud service like **Google Drive** or **Dropbox**.
   - Copy the shareable link to the audio file.
   - Use a **QR code generator** (like **qr-code-generator.com**) to create a QR code linking to the file.
   - Print the QR code and place it near the corresponding artwork.

ANNEX 5

Session 5 , activity 1

Presentation. The main characteristics of a soundtrack

Broadly speaking, we can say that music acts on images in three different ways

01 To set times and places

02 To create atmospheres

03 To set the pace for the action.

Some examples

There are some music that we can associate easily to an emotion or a situation:

That music, Yakety sax, is often played in a persecution scene.
https://www.youtube.com/watch?v=DHHckwgCC0

String music with a low tempo is usually related with a love scene, as in the following example:
https://www.youtube.com/watch?v=oksehKMtto

Some examples (2)

The snare drum and the brass instruments played in a characteristic rhythm (long notes alternating with short ones) usually appears in heroic or military themes, as in that very known example from Star Wars movie:
https://www.youtube.com/watch?v=bz6K8t3Xfk

In the Pink Panter movie, swing rhythms with the drums and the piano is used to provide sense of intrigue.
The Pink Panther (1963) title sequence

Diegetic / non diegetic music

The diegetic music

The music that the characters can listen into the screen as we listen as an audience outside the screen.

The non diegetic music

The music that only the audience is able to listen. The characters in the plot can not listen it because it not comes from the story.

DIEGETICA Y EXTRADIEGETICA - Ejemplos de música con explicación.

Session 5 , activity 2

Model of a soundtrack. The sounds from the 50s decade.

Session 5 , activity 3

Self-assessment checklist

CHECKLIST
INTERWAR PERIOD
SOUNDTRACK CREATION

HISTORICAL CONTENT
- [ ] THE SOUNDTRACK INCLUDES ACCURATE HISTORICAL REFERENCES
- [ ] THE CONTENT REFLECTS THE ESSENCE OF THE HISTORICAL PERIOD.
- [ ] ROPA DEPORTIVA

SOUND ELEMENTS
- [ ] INCLUDES AT LEAST ONE SPEECH OR SPOKEN ELEMENT.
- [ ] INCLUDES SOUND EFFECTS RELEVANT TO THE HISTORICAL PERIOD.
- [ ] USES MUSIC APPROPRIATE TO THE TIME PERIOD OR THEME.

AUDIO QUALITY & MIXING
- [ ] SPEECH, SOUND EFFECTS, AND MUSIC ARE WELL-BALANCED.
- [ ] NO SINGLE ELEMENT OVERPOWERS THE REST.
- [ ] VOLUME LEVELS ARE APPROPRIATE AND CONSISTENT.
- [ ] THE TOTAL LENGTH IS BETWEEN 2 AND 4 MINUTES.

CREATIVITY & FINAL REVIEW
- [ ] THE SOUNDTRACK EVOKES EMOTIONS OR TELLS A COMPELLING STORY.
- [ ] THE COMBINATION OF ELEMENTS KEEPS THE LISTENER ENGAGED.
- [ ] THE SOUNDTRACK IS CLEAR AND POLISHED.
- [ ] ALL GROUP MEMBERS CONTRIBUTED TO THE PROJECT.

www.unsitiogenial.es

ANNEX 6

Session 6 , activity 1

Audiovisual instructions

Instructions for Creating an Audiovisual (Short Film, Documentary, TikTok, etc.)

Objective:
Create an audiovisual piece with a maximum duration of **3 minutes** that effectively communicates a **social issue** relevant to your community or territory.

Steps to Follow:

Steps 1, 2 have already been covered in previous sessions

1. **Choose a Social Issue:**
   ○ Pick a **current social issue** that is relevant to your **community or territory**. Some possible themes include **poverty**, **racism**, **mental health**, **climate change**, **refugees**, or **workers' rights**.
   ○ Ensure that your topic is **specific** to the local context but also has global relevance.
2. **Research Audiovisual Content from the Interwar Period:**
   ○ During the **interwar period**, the audiovisual media (films, newsreels, radio, etc.) were often used to spread political, social, or economic messages.Take into account the examples seen in the past sessions.
   ○ **Short Film or Documentary**: You can create a **narrative** or **documentary-style** short that highlights the issue. For a documentary, research and include **real-life stories**, **interviews**, and **footage** that reflect the issue.
   ○ **TikTok-style Video**: For a modern approach, consider a **short-form video** (such as a TikTok-style clip) that communicates the issue quickly and visually. Focus on **clear messaging**, **engaging visuals**, and a **strong emotional tone**.
   ○ Your audiovisual piece should have a **beginning**, **middle**, and **end** that tell a **clear story** and provide a **call to action**, if applicable.
3. **Plan Your Storyline and Script:**
   ○ **Write a Script**: Ensure you have a clear **narrative**. Make sure the script includes the **principal message** you want to communicate.
   ○ If you're using **dialogue or interviews**, make sure the language is **clear**, **impactful**, and **easy to understand**.

- ○ Think about how to create an emotional impact from the start. **How will you grab attention**? Consider using strong visual cues or shocking statements at the beginning.
4. **Visual and Sound Elements:**
   - ○ **Visual Style**: Even though you are creating a modern audiovisual piece, consider incorporating some **visual elements** from the interwar period. For example, use **black and white** or **sepia tones**, **grainy texture**, or **stark lighting contrasts**.
   - ○ **Sound**: Consider using **voice-over narration** that guides the viewer through the social issue, similar to how documentaries from the period were structured. **Music** can also be an important tool to evoke emotions – use a **dramatic score** or **ambient sounds** that align with the tone of the social issue.
   - ○ **Call to Action**: If possible end with a **clear call to action** that encourages the viewer to **think**, **act**, or **reflect** on the issue, similar to how interwar audiovisual pieces aimed to inspire social change.
5. **Editing your audiovisual work:**
   - ○ Focus on **editing** your audiovisual piece with a clear start, middle, and conclusion. Keep your edits ensuring they enhance the **emotional tone** and **impact** of the message.
   - ○ Consider the rhythm—how fast or slow you present the visuals, sound, and information. The rhythm can have a big effect on how the viewer perceives the issue.
6. **Review and finalize:**
   - ○ Once your audiovisual piece is complete, evaluate how well it **communicates** the social issue and whether it **evokes emotion** in the viewer.
   - ○ Ensure that the **visuals**, **sound**, and **narrative** are aligned to create a cohesive and **compelling story**.
   - ○ **Seek feedback** from others to see if your message is clear and impactful.

Audiovisual rubric

Evaluation Criteria

Criterion	Excellent (4)	Good (3)	Acceptable (2)	Not Achieved (1)

Plantilla adaptada de Màster CLIL&FLE - LEd (2020)

1. Technical Skill and Production Quality	The audiovisual piece demonstrates **excellent technical skills**. The **editing**, **sound design**, and **visuals** are professional and the piece effectively evokes emotion.	The audiovisual work is technically sound with good **editing**, **sound design**, and **visuals**. Some minor improvements could be made to enhance the overall impact.	The audiovisual work shows basic technical skill. The **editing** and **visual quality** are not consistent throughout, and the sound may be unclear or distracting.	The audiovisual piece lacks technical quality. **Editing** is rough, **sound** is unclear, and the **visuals** are poorly executed.
2. Clarity and Effectiveness of the Message	The social issue is **clearly communicated** and **well-explained**. The audiovisual piece is highly effective in raising awareness and inspiring action.	The social issue is communicated well but could be expressed more clearly or in more depth. The audiovisual work conveys the issue effectively but not as strongly as possible.	The message of the social issue is somewhat unclear or muddled. The audiovisual piece struggles to communicate the importance of the issue.	The audiovisual work does not effectively communicate the social issue. The message is lost or unclear.
3. Emotional Impact	The audiovisual work **evokes a strong emotional response** from the audience through its **visuals**, **sound**, and **storytelling**. The piece strongly aligns with the emotional tone of the issue.	The emotional response is **present** but could be more intense. The audiovisual piece has emotional depth but does not fully capitalize on the issue's impact.	The emotional tone is weak, and the audiovisual work fails to fully engage the audience.	The audiovisual piece fails to evoke an emotional response and lacks an emotional tone appropriate to the issue.

4. Reference to Audiovisual Styles of the Interwar Period	The audiovisual work is **clearly inspired** by the **audiovisual techniques** of the **interwar period**, such as dramatic lighting, narration, visual contrasts, and public service messages.	The work has some elements that are inspired by the **interwar audiovisual style**, but the reference is subtle or not fully explored.	The reference to the **interwar period** is weak or unclear. There is no clear connection to the historical audiovisual aesthetic.	The audiovisual piece shows no reference to the **interwar period** or its stylistic techniques.
5. Creativity and Originality	The audiovisual piece is **highly creative** and **original**, offering a fresh perspective on the social issue while referencing the **interwar audiovisual style**.	The piece shows good creativity but could offer more **innovative ideas** or fresh approaches. The **interwar reference** is effective but could be more original.	The audiovisual work is somewhat basic, relying on familiar approaches. The connection to the **interwar period** is minimal.	The audiovisual piece lacks creativity and originality. It fails to stand out or bring new ideas to the subject.
6. Relevance and Connection to the Social Issue	The audiovisual work is **extremely relevant** and strongly connects the issue to the community or territory, while also inspiring thought or action.	The work is relevant and connects to the social issue but may not explore it as deeply or locally.	The relevance to the social issue is weak, and the work doesn't make a strong connection to the community or territory.	The audiovisual work lacks clear relevance to the social issue and does not connect to the community.

Poster art instructions

Instructions for Creating a Poster on a Social Issue

Objective: Design a poster that addresses a **current social issue** that is relevant to your community or territory. The poster should be inspired by the **aesthetic style** of posters from the **interwar period** (1918-1939), using visual elements like typography, color, and imagery to communicate your message clearly and effectively.

Steps to Follow:

Steps 1, 2 and 3 have already been covered in previous sessions

1. **Choose a Social Issue** that affects your community or territory. This could be anything from environmental concerns, social justice, mental health awareness, to issues like poverty, gender equality, or discrimination.
2. **Research the Issue:**
   ○ Understand the **importance** of the issue you chose.
   ○ Explore how it impacts people in your community and how it can be addressed.
   ○ Consider how you can raise awareness or inspire action through your poster.
3. **Look at Posters from the Interwar Period:**
   ○ Study posters from the **1920s and 1930s** to understand the **aesthetic** of the time. These posters were often **propaganda**, **revolutionary**, or **denunciatory** in nature.
   ○ Pay attention to their **typography** (font style and size), **color choices**, **imagery**, **composition**, and **slogans**.
4. **Design Your Poster:**
   ○ **Typography:** Use bold, clear, and striking fonts to make your message stand out. Consider using large fonts to draw attention to key phrases.
   ○ **Color:** Use **contrasting colors** to highlight important elements and evoke emotions. For example, **red** can suggest urgency or conflict, while **yellow** might symbolize hope or attention.
   ○ **Imagery:** Incorporate **powerful images or symbols** that resonate with the message of your social issue. This could include **illustrations, icons, or photographs** that communicate the issue strongly.

- ○ **Composition:** Arrange the elements of your poster dynamically. Create a sense of movement or urgency to grab the viewer's attention. Consider the balance between text and images.
- ○ **Slogan:** Craft a short, **direct slogan** or **catchphrase** that summarizes the main idea of your poster. It should be concise and memorable, like a call to action or a thought-provoking statement.
5. **Ensure Clarity of Message:** Your poster should clearly communicate the **social issue** you are addressing and make the viewer understand its importance. Avoid overcrowding your design. Focus on **clarity and simplicity**.
6. **Review and Refine:**
- ○ Take a step back and review your poster. Does it clearly communicate the message? Does it grab attention? Is the aesthetic aligned with the **interwar period style** while addressing a **contemporary issue**?
- ○ Refine any areas that need improvement, and ensure your design is visually compelling and easy to read.

Poster art rubric

Criterion	Excellent (4)	Good (3)	Acceptable (2)	Not Achieved (1)
1. Characteristics of the poster as an artistic manifestation	**a) Use of typography**: The typography is striking, clear, and well integrated with the design. **b) Use of color**: Colors are used symbolically, with strong contrasts in line with the period. **c) Visual composition**: The arrangement of visual elements is balanced and dynamic, typical of interwar poster art.	**a) Use of typography**: The typography is clear and appropriate, although it could have more impact. **b) Use of color**: Good use of color, though not always as symbolic or contrasting as in period posters. **c) Visual composition**: The poster has a good composition, but could improve in dynamics or element balance.	**a) Use of typography**: The typography is legible, but lacks visual impact. **b) Use of color**: Color use is basic, with little attention to contrast or symbolism. **c) Visual composition**: The arrangement of elements is somewhat static, or space isn't used effectively.	**a) Use of typography**: The typography is hard to read or doesn't fit the poster style. **b) Use of color**: Colors are poorly chosen or don't relate to the interwar poster style. **c) Visual composition**: The composition is poor or disorganized, with little harmony in element placement.
2. Clarity and effectiveness of the message	The message of the poster is clear, direct, and effectively communicated to the audience, respecting the purpose of the poster.	The message is understandable but could be more direct and effective.	The message is somewhat unclear or doesn't convey the topic clearly.	The message is confusing or difficult to interpret, preventing the poster from fulfilling its purpose.

3. Reivindicative, propagandistic, or denunciative function (parallels with the reference poster)	The poster excels at fulfilling the named function, just like a poster from the interwar period. The chosen topic is clearly linked to a social, political, or economic cause and is effectively presented. **(Includes elements such as striking typography, contrasting and symbolic colors, powerful or iconic images, dynamic visual composition, and a direct slogan).**	The poster performs well in its reivindicative, propagandistic, or denunciative function, but could deepen the connection with the social issue. **(Some key visual elements, such as impactful typography or powerful images, are missing or not well executed).**	The poster addresses the reivindicative or propagandistic function, but the relationship with the social issue isn't clearly defined or is superficial. **(Some visual elements, like images or the slogan, are absent or not highlighted enough).**	The poster does not fulfill the reivindicative, propagandistic, or denunciative function, or it does not clearly relate to a relevant social issue. **(Lacking key visual elements like impactful typography, symbolic colors, images, or a direct slogan).**
4. Aesthetic comparison with the interwar poster	The poster has a similar visual aesthetic to the posters of the interwar period, especially in terms of typography, color usage, imagery or symbols, and visual composition. The **current social issue** chosen is clearly linked to the territory or community and is highly relevant.	The poster shows a good aesthetic reference to the style of interwar posters, although some visual elements could be more emphasized. The chosen **current social issue** is relevant, but the connection with the territory or community is not fully clear.	The poster presents some visual elements that remind of interwar posters, but the aesthetic connection is unclear. The **current social issue** is indicated, but the relationship with the territory or community isn't fully explained.	The poster has no clear reference to the aesthetic of interwar posters, and the chosen **current social issue** has no evident connection to the territory or community.

5. Creativity and originality	The poster is highly creative and original, presenting a unique and visually impactful proposal.	The poster shows creativity and originality, although some elements are more conventional or common.	The poster shows little creativity or resembles other examples without adding something new.	The poster lacks creativity, being a repetition of very common ideas or without originality.

Painting instructions

Instructions for Creating a Painting (or Collage) on a Social Issue

Objective: Create a **painting** (or collage) that **reinterprets and addresses a current social issue** relevant to your community or territory. The artwork should aim to **manifest, expose, or advocate** for the issue, using the **visual language of art** to communicate the message clearly, emotionally, and effectively.

Steps to Follow:

Steps 1, 2 and 3 have already been covered in previous sessions

1. **Choose a Social Issue:** Select a **current social issue** that is important in your community or territory. This can be anything from environmental problems, human rights violations, social inequalities, discrimination, or economic challenges. Choose a topic that you feel passionate about and that can be represented powerfully through art.
2. **Research the Issue:**
   - Investigate the **roots** and **impact** of the issue you've chosen. Learn about the people affected, the causes, and the possible solutions.
   - Reflect on how this issue can be expressed **visually**, and how art can be a **tool for advocacy** and change.
3. **Explore Art and Painting Styles:**

- Consider **art movements** or **styles** that have historically been used to express social, political, or cultural themes (such as **expressionism**, **surrealism**, **social realism**, or **propaganda art**).
- Pay attention to the **use of color**, **form**, **composition**, and **symbolism** in those works.

4. **Decide on the Technique:**
   - **Painting:** You can use **oil paints**, **acrylics**, or **watercolors** to create your artwork. Choose the medium that best expresses the mood or intensity of your issue. For example, **acrylics** can offer bold, vibrant colors, while **watercolors** might be more subtle.
   - **Collage:** You can use **cut-out images**, **newspaper clippings**, **fabric**, **photographs**, or other materials to create a **mixed-media artwork** that tells your story. Collages are excellent for conveying complex themes by combining different textures and images.

5. **Visual Concept and Message:**
   - Think about how you can **symbolize the issue**. What **visual metaphors** or **symbols** can represent the topic? (e.g., broken chains for freedom, scales for justice, Earth imagery for environmental concerns).
   - The **color scheme** is important. For example, **red** may symbolize urgency or conflict, **green** might represent nature or growth, and **blue** could symbolize peace or sadness. Choose colors that will convey the emotional tone of the issue.
   - **Composition:** How you arrange your elements is crucial. You can create a sense of **movement**, **tension**, or **balance** through the layout. Consider where the viewer's eyes should go first and how they'll travel around the artwork.

6. **Incorporate Symbols and Icons:**
   - Use symbols that are widely understood and resonate with the social issue you are representing. These could be traditional **icons** or **modern symbols** related to your theme.
   - Think about including figures, faces, hands, or objects that emphasize the impact of the issue and help tell a story or convey emotion.

7. **Add Text (Optional):**
   - If you want, you can add **words** or **short phrases** to your artwork. A **slogan**, **quote**, or even a **single powerful word** (e.g., "justice," "change," "hope") can reinforce your message. However, be careful not to overcrowd the piece with too much text—let the **visual elements** carry the main message.

8. **Reflect and Refine:**
   - Once your painting or collage is complete, step back and reflect. Does it convey the message clearly? Is the issue easily identifiable? Does the piece invoke emotion or provoke thought?
   - Make any adjustments needed to enhance the composition, clarity, or impact of your artwork.

Painting rubric

Rubric for Evaluating a Painting (or Collage) on a Social Issue

Criterion	Excellent (4)	Good (3)	Acceptable (2)	Not Achieved (1)
1. Artistic Expression and Technique	The artwork shows excellent technical skill, using color, composition, and form in a deliberate, effective way to communicate the social issue. The chosen medium (paint or collage) is used creatively, with a high level of craftsmanship.	The artwork demonstrates good technical skill. The use of color, composition, and form effectively communicates the issue, but some areas could be more refined or polished.	The artwork shows basic technical skill, but it lacks depth in color use, composition, or medium application. The execution is functional but lacks artistic finesse.	The artwork lacks technical skill or is poorly executed. Color, composition, and medium use are either ineffective or not well thought out.
2. Clarity and Effectiveness of the Message	The social issue is communicated very clearly and powerfully through visual elements. The artwork makes the viewer immediately understand the significance of the issue, leaving a strong impression.	The message of the social issue is mostly clear and understandable. Some viewers may need more time to interpret the artwork's message.	The message of the social issue is somewhat unclear or hard to understand. The viewer may struggle to grasp the core idea of the painting.	The message is lost or too vague, and the social issue is not clearly communicated.

3. Visual Impact and Emotional Power	The painting or collage evokes a strong emotional response, compelling the viewer to think about the issue deeply. It uses dramatic visual elements—such as contrast, texture, and symbolism—to engage the viewer.	The artwork evokes some emotional response, though not as strongly or immediately. The visual elements help communicate the issue, but the emotional impact could be deeper.	The painting or collage has limited emotional impact. Some elements are effective, but the overall piece lacks a strong emotional connection.	The artwork does not evoke a noticeable emotional response and fails to engage the viewer in any meaningful way.
4. Symbolism and Use of Visual Elements	The artist uses powerful **symbols**, **images**, and **metaphors** that directly support the social issue being addressed. The visual elements are meaningful, and their arrangement enhances the message.	The artist uses relevant symbols and images, but they may not be as strong or clear in their connection to the issue. Some elements may seem less purposeful or integrated.	The use of symbols and images is superficial or unclear. The visual elements may feel disconnected from the social issue or lack depth.	There is little or no use of meaningful symbols, images, or metaphors. The visual elements fail to contribute to the message.
5. Creativity and Originality	The artwork demonstrates a high level of **creativity** and **originality**. The artist brings a fresh perspective to the social issue, offering new ways of thinking about the topic.	The artwork is original and shows creative effort, but it might rely on familiar themes or techniques. It presents the issue in a unique way, but not fully.	The artwork shows some creativity, but it heavily relies on clichés or lacks new ideas. The approach to the issue feels somewhat predictable.	The artwork lacks originality and creativity, relying on very common or unoriginal ideas that don't offer new insight into the issue.

6. Relevance and Connection to the Social Issue	The social issue chosen is **highly relevant** and directly connected to the local community or territory. The artwork clearly addresses the issue, contributing meaningfully to the conversation around it.	The social issue chosen is relevant and connected to the local community, but the connection may not be fully developed or could be made clearer.	The social issue is somewhat relevant to the community, but the connection is weak or not fully explored. The issue's significance isn't clearly addressed.	The social issue seems irrelevant or disconnected from the community, and the artwork doesn't provide any meaningful context or message about it.
7. Aesthetic Qualities	The overall aesthetic of the painting or collage is compelling and visually striking. The elements of color, composition, texture, and space are well balanced and pleasing to the eye.	The artwork has good aesthetic qualities, with solid use of color and composition. Some areas could be more visually engaging or refined.	The aesthetic qualities are basic, with weak color choices or unbalanced composition. The overall look could be more polished and engaging.	The artwork lacks aesthetic appeal. The color, composition, and overall presentation are poor, detracting from the impact of the piece.

Photography instructions

Instructions for Creating a Photograph on a Social Issue

Objective:
Capture a powerful photograph that **reflects a current social issue** relevant to your community or territory. Your photograph should effectively communicate the essence of the issue .

Steps to Follow:

Steps 1, 2 have already been covered in previous sessions

1. **Choose a Social Issue:**
   ○ Identify a **current social issue** affecting your community or territory. Possible themes include **inequality**, **environmental challenges**, **human rights**, **social justice**, or **healthcare**.
   ○ Ensure the social issue you select is relevant today but can be represented in a way that reflects the style of **interwar period photography**.
2. **Research the Interwar Period Photography:**
   ○ Study how photographers in the **interwar period (1918-1939)** used their images to convey powerful social, political, and economic messages. Some iconic photographers from this time include **Dorothea Lange**, **Man Ray**, and **Henri Cartier-Bresson**.
   ○ Look at how these photographers captured **human struggles**, **protests**, **war** or **economic crisis** through emotive expressions, social settings, and dynamic compositions.
   ○ Pay attention to **black-and-white images**, **sharp contrasts**, **dramatic lighting**, and **raw emotional expression** that were often used to highlight the seriousness of social issues.
3. **Plan the Composition and Style:**
   ○ **Framing**: Plan how to **frame** your subject, following the visual impact seen in the **interwar period**. Use **close-up shots**, **action shots**, or **documentary-style photographs** that capture **authentic moments**.
   ○ **Lighting**: The lighting should create a **dramatic effect**. Consider using **high contrast** (light and shadow) to enhance emotional depth, as many interwar photographers did to emphasize the gravity of the subject.
   ○ **Angles**: Use **unconventional angles** or **low/high perspectives** to create tension, make the viewer feel a sense of urgency, or make the subject appear more imposing, as seen in many social protest photos from the era.
   ○ **Focus on the Emotional Core**: Much like the photographs of the interwar period, the emotion in your photograph should resonate strongly. Capture **raw expressions**, **motion**, or **moments of human connection** that convey the intensity of the issue.
4. **Symbolism and Subject Matter:**
   ○ Select **symbols** or **elements** related to your social issue that are powerful and immediately recognizable. Consider **gestures**, **signs**, or **symbols** that were commonly used in interwar period photographs to convey strong political or social messages.
   ○ **Context**: Be mindful of your **background**. The **setting** of the photo can serve as an important backdrop to your subject, as was common in documentary photography of the time. Whether you're photographing a protest, a social gathering, or an individual, the context should speak to the issue.
5. **Capture the Emotion of the Moment:**

- ○ Like many photos from the interwar period, aim to capture not only the **visual reality** but also the **emotional weight** of the subject. Use facial expressions, body language, and environment to evoke the emotional tone of the issue you're portraying (e.g., **suffering**, **hope**, **defiance**).

6. **Edit and Enhance the Aesthetic:**
   - ○ Consider converting your photograph to **black and white** to mimic the style of interwar photographs. Pay attention to **contrast**, **sharpness**, and **graininess** to create a more gritty, impactful image.
   - ○ Keep edits subtle, enhancing the core message without overshadowing it. **Shadows** and **highlight** adjustments should serve to emphasize the emotion or context.

7. **Review Your Photo:**
   - ○ Once you've captured your image, take time to evaluate its impact. Does it reflect the essence of the social issue? Does it resonate emotionally, and is the aesthetic evocative of the **interwar period** while still remaining relevant today?

Photography rubric

Criterion	Excellent (4)	Good (3)	Acceptable (2)	Not Achieved (1)
1. Technical Skill and Composition	The photograph demonstrates **excellent technical skill**, using strong composition, framing, and lighting. The **aesthetic** of the **interwar period** is clearly referenced through **sharp contrasts**, **dynamic angles**, and **emotive framing**.	The photograph shows good technical skill, with proper composition and lighting. The **interwar period style** is evident, though some aspects could be stronger.	The photograph shows basic technical understanding, but the **aesthetic elements** of the **interwar period** are not fully captured. The composition could be improved.	The photograph lacks technical skill and doesn't follow key compositional principles. The **interwar style** is not evident or poorly executed.

2. Clarity and Effectiveness of the Message	The social issue is **clearly communicated** through the photograph. The **emotional impact** and **clarity** of the message are enhanced by techniques drawn from the **interwar period**.	The social issue is communicated clearly, though some viewers may need more time to interpret the photograph. The reference to the **interwar aesthetic** works but could be more effective.	The social issue is somewhat unclear. The emotional tone is weak, and the photograph lacks clear **visual storytelling**. The connection to the **interwar period** is weak or unclear.	The message is unclear or lost. The **photographic elements** fail to communicate the social issue, and the **interwar style** is absent or misrepresented.
3. Emotional Power and Connection	The photograph **evokes a strong emotional response** by capturing the raw intensity of the social issue. The **aesthetic choices** reflect the power of **interwar period photography**.	The photograph evokes emotion, but the response may not be as intense or immediate. The emotional connection could be more impactful, though the **interwar style** is still present.	The photograph evokes a mild emotional response. The connection to the social issue and the emotional tone could be stronger, and the **interwar style** is minimally referenced.	The photograph fails to evoke a meaningful emotional response. There is no strong connection to the social issue, and the **interwar style** is missing.
4. Symbolism and Use of Visual Elements	The photograph uses powerful **symbols**, **metaphors**, and **visual elements** that align with the social issue and evoke the **aesthetic** of the **interwar period**.	The photograph uses **symbols** and **visual elements**, though the reference to the **interwar period** could be stronger. The social issue is conveyed with good visual support.	The use of **symbols** or **visual elements** is basic or unclear. The connection to the **interwar period aesthetic** is weak, and the message is not reinforced visually.	The photograph lacks strong **symbolism** or **visual elements**, and the reference to the **interwar period** is not present.

5. Creativity and Originality	The photograph demonstrates high **creativity** and **originality**, offering a fresh perspective on the social issue while effectively drawing from **interwar photography styles**.	The photograph is creative but may rely on familiar approaches. It draws from the **interwar period** style but could take more risks or offer a more unique interpretation.	The photograph shows limited creativity and may resemble common visual approaches. The reference to the **interwar period** is superficial.	The photograph lacks creativity or originality. The **interwar period** style is not evident, and the approach feels uninspired.
6. Relevance and Connection to the Social Issue	The photograph is highly relevant to the social issue and clearly connects it to the community. The **interwar aesthetic** enhances the portrayal of the issue's relevance.	The photograph is relevant, though the connection to the community or territory could be made clearer. The **interwar reference** adds value but could be more evident.	The photograph is somewhat relevant but doesn't fully explore the social issue's connection to the community. The **interwar style** feels weak or disconnected.	The photograph lacks clear relevance to the issue, and the **interwar period** reference is absent or poorly executed.

Plantilla adaptada de Màster CLIL&FLE - LEd (2020)

ANNEX 7

Session 7 , activity 1

Curators instructions

Instructions for the Curator (the verb form: imperative)

Objective:
The curator coordinates and guides their group during the installation of the exhibition. The curator must make sure everything is well-organized and that the artworks are displayed properly.

Before you start, look on the internet for some pictures of galleries and art rooms to inspire you and organize the exhibition of your project.

Requirements for the Curator:

General Organization of the Installation:

- Divide the space into four sections: one for posters, one for photos, one for videos, and one for paintings.
- In each section, there should be two artworks: one from the interwar period (as a historical reference) and one created by the students on a contemporary issue.
- Each stand should have:
    - A sign with the title of the artwork and the artist's name.
    - A justification of the chosen subject in both English and Catalan.
    - A brief explanation of the social issue in both languages.
    - A QR code linking to an audio explanation in English and Catalan.

Coordination with Other Curators:

- Coordinate with the other curators to ensure that all sections are well-organized and that the artworks are displayed coherently.

Setup of the Artworks:

- Make sure the artworks are hung or placed on tables at the right height, with nothing blocking the view.
- The artworks must be well-lit, and for the audiovisual section, make sure the equipment works properly. Those groups have to install the laptop. Make sure it is recharged.
- Each piece of art should have a small description, explaining the artist's inspiration or message. This helps visitors connect with the artwork on a deeper level.

Verification of Information:

- Double-check that all signs and QR codes are properly placed and working.
- Ensure the explanations are clear and correct in both English and Catalan.

Final Check Before the Opening:

- Do a final check: Are the artworks secure? Are the explanations clear? Do the QR codes work?
- Organize your group to be ready to receive visitors and explain the artworks during the exhibition.

Creation and Promotion of the Exhibition Poster:

- The group must design a poster announcing the exhibition with the date, time, and name of the project.
- Design eye-catching poster and social media posts to promote the exhibition. Place physical copies in visible locations at school and around the city.
- Design eye-catching posters and social media posts to promote the exhibition. Include details such as the date, time, location, and any special activities.
- Encourage students to share the event on their personal social media accounts and make sure to get the word out to teachers, parents, and the local community.
-

Materials for the Stand:

- Each group is responsible for gathering the materials for their stand: a table (if needed), tape or materials to hang the artworks, and decorations related to the theme (banners, fabrics, related items).
- Make sure the materials are suitable for the space and safe for the artworks.

Support Phrases for the Curator:

At the start of the installation:

- "First, let's divide the space into four sections: posters, photos, videos, and paintings."
- "Let's start placing the artworks in a balanced way."

During the arrangement of the artworks:

- "Let's check if the artworks are at eye level and well-lit."
- "If we can't hang the artworks, we will display them neatly on tables."

About the audiovisual section:

- "Let's test the equipment to make sure the videos and sound work well."
- "Each audiovisual section will need a computer to display the video."

Final checks:

- "Let's double-check that all the signs are correct and the QR codes are working."
- "We're almost ready! Let's make sure everything is secure and ready for visitors."

Regarding the creation and promotion of the poster:

- "We need to design the poster with all the important details: date, time, and the name of the project."
- "Once it's ready, we'll post it on social media, publish it on the school website, and print it out for physical locations."

Securing materials for the stand:

- "Remember, we need to get all the materials for the stand: a table, tape, and decorations."
- "We'll use these materials to make the stand look neat and related to our theme."

Exhibition Layout:

Sections of the Exhibition:

- Four sections: Posters, Paintings, Photographs, and Audiovisuals.
- In each section, there should be two artworks: one from the interwar period and one created by the students on a contemporary issue.

Curator's Responsibilities:

- Coordinate and organize the sections.
- Ensure the artworks are properly displayed, labeled, and well-lit.
- Test the audiovisual equipment and make sure it works properly.
- Verify the QR codes and ensure the audio explanations are ready.
- Secure materials for the stand (table, tape, decorations).

Session 7 , activity 2

Sound technician instructions

Instructions for the Sound Technician :

Objective:

-As the Sound Technician, your role is to create the making-of video (maximum 2') documenting the setup process of the exhibition. You will also be responsible for editing the footage and sharing it on social media after the exhibition is set up.

1. **Recording the Time-Lapse or Making-Of Video:**
   - **Start recording** the **setup process** from the moment the installation begins. You should capture key moments such as:
     - The initial preparation of the space.
     - The arrangement of the artwork.
     - The collaboration between group members as the exhibition takes shape.
   - Make sure to capture both **wide shots** (to show the overall progress) and **close-ups** (to highlight specific moments, like the details of the artwork being placed or adjusted).
   - Aim to get **shots of the group members** working together, as this adds a personal and dynamic touch to the video.
2. **Creating the Time-Lapse or Making-Of:**
   - Use **smooth transitions** and include short, descriptive captions if necessary, to clarify what is happening at different stages of the setup.
   - **Capture ambient sounds** (background noise or conversations) to create a more immersive experience.
   - If needed, include **background music** that fits the mood of the project but does not overshadow the visuals.
3. **Editing the Video:**
   - Use a video editing program and create a coherent video. You can edit it to fast camera for a fun and effective effect by adjusting the time.
   - Add subtitles with explanations or context when necessary (ex: "Setting up the photo section, "Assembly of the paintings.")
4. **Sharing the Video:**
   - Once the video is edited, **upload it to social media**.
     - The school's **official social media accounts** (Instagram, Facebook, etc.).

- - ■ The school's **website** (if possible).
  - ○ When sharing the video, include the following information in your posts:
    - ■ The **date and time of the exhibition**.
    - ■ The **title** of the exhibition.
    - ■ A brief description of the project and the **theme** being explored (in English and Catalan).

Language Support Phrases for the Technician:

1. **Before the setup starts:**
   - ○ "I'm going to start recording the setup process. Please don't forget to work as usual – I'll be filming in the background."
   - ○ "I need to make sure to capture all the important moments, so please be mindful when setting up."
2. **During the setup:**
   - ○ "I'll be recording the time-lapse. Please continue working as planned."
   - ○ "I'm getting a wide shot of the whole group working together – make sure to get involved!"
3. **For the editing process:**
   - ○ "I'll begin editing the footage now, making sure it's smooth and engaging."
   - ○ "I'll add some captions to explain the process of setting up."
4. **Sharing the video:**
   - ○ "I'll post the final video on social media and the website once it's edited."
   - ○ "Make sure to share the video on your personal social media as well to spread the word about the exhibition."

Language support during the assembly

Language support during the assembly of the exhibitions while some of the students will be recording the making off.

<u>**Verb tenses: Present continuous and past perfect**</u>

The poster art stands:

1. **"We are setting up the posters to explain the concept of our exhibition."**
2. **"We've already placed the main poster, and now we're arranging the smaller ones."**
3. **"I'm attaching the last few posters to the wall."**
4. **"We've finished printing the information, so now we're putting it all together."**

The painting stands:

1. **"We are displaying our paintings on this table for visitors to see up close."**
2. **"I've just hung the painting on the wall."**
3. **"We are placing the paintings in chronological order to show the evolution of the theme."**
4. **"I'm adjusting the frames to make sure everything looks perfect."**

The audiovisual stands:

1. **"We are connecting the equipment to play the video about the social issues we are addressing."**
2. **"I've already set up the projector, and now I'm testing the sound."**
3. **"We're arranging the seating area so people can watch the video comfortably."**
4. **"I'm setting up the speakers to make sure the sound is clear for everyone."**

The photography stands

1. **"We are displaying the photos that show the social issues related to our community."**

2. **"I've already framed (if so) the pictures, and now I'm putting them on the wall."**
3. **"We are explaining how art can raise awareness about social problems in our area."**
4. **"I'm adding descriptions to each photo to explain its significance."**

Other support phrases

1. **"We've been working on this exhibition for weeks, and we're almost done!"**
2. **"I'm making sure everything is in place before the opening."**
3. **"We've already organized the space, and now we're just adding the final touches."**
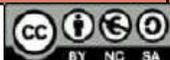4. **"I'm preparing the last display for the exhibition."**

Session 7 , activity 3

Project rubrics

Criteria	NA (Not Acceptable)	AS (Acceptable)	AN (High)	AE (Excellent)
Message Clarity and Topic focusing	The message is not clear or understandable and we can not identify the topic easily.	The message is understandable but lacks clarity in some parts and the topic looks ambiguous.	The message is clear and coherent and the chosen topic is quite well represented.	The message is very clear, well-structured, and easy to understand and the chosen topic is really well focused and represented through the artistic support.

Adequacy of Specific Vocabulary	The specific vocabulary related to the social issue and artistic expression is inadequate or incorrect.	The specific vocabulary is limited and not always appropriate for the topic or artistic medium.	The specific vocabulary is appropriate and relevant to both the topic and the artistic expression.	The specific vocabulary is precise, varied, and demonstrates advanced mastery of both the social issue and the technical elements of the artistic expression.
Grammatical Construction	Frequent grammatical errors make comprehension difficult.	Some grammatical errors exist, but they do not severely affect comprehension.	Few grammatical errors that do not affect overall comprehension.	The grammatical construction is nearly perfect, with no notable errors.
Pronunciation (in QR audio)	The pronunciation is incorrect and makes comprehension difficult.	The pronunciation is understandable but has notable errors.	The pronunciation is clear, with few errors.	The pronunciation is clear and precise, with no errors.
Oral Expression (in QR audio)	Oral expression is monotonous, difficult to follow, and unnatural.	Oral expression is understandable but could improve in fluency and naturalness.	Good oral expression, fluent and appropriate to the context.	Excellent oral expression, fluent, natural, and with appropriate intonation.
Clarity of Explanatory Text (in the presentation)	The text is poorly organized, confusing, and difficult to read.	The text is organized but needs more clarity and better structure.	The text is clear, well-structured, and appropriate for the theme.	The text is excellent, very well-structured, clear, and easy to understand.

Coherence and Cohesion	Lack of coherence and cohesion between ideas makes the text difficult to follow.	Some parts of the text lack coherence or cohesion.	The text is coherent and well-connected between ideas.	The text is completely coherent, fluid, and the ideas are perfectly connected.
Proper Use of Verb Tenses (in audio and texts)	Incorrect or inconsistent use of verb tenses.	Limited use of verb tenses with some errors.	Proper use of verb tenses with few errors.	Precise and consistent use of verb tenses.
Interaction Between Group Members (audio and presentation)	No fluid interaction between group members, making comprehension difficult.	Some interaction, but fluency is minimal or inconsistent.	Good interaction and balanced participation in audio/texts.	Excellent interaction, fluid, and roles are well-distributed.
Assumption of Expert Group Roles (Writers, Designers, Technicians, Curators) **Individual mark**	The assigned roles are not assumed or are incorrectly executed.	The roles are assumed, but with some inconsistencies or lack of commitment.	The roles are well-assumed, with good performance in the assigned responsibilities.	The roles are fully embraced, demonstrating strong commitment and effective execution of responsibilities.

Clarity in the Use of Technical English (in audio and texts)	Technical English is not understood or is used incorrectly.	Technical English is used, but with limitations or errors.	Technical English is used correctly, with some minor improvements needed.	Technical English is used correctly, precisely, and appropriately.
Function of Art (Advocacy, Propaganda, Denunciation)	The artistic expression does not fulfill any of the studied functions (advocacy, propaganda, or denunciation).	The artistic expression partially fulfills one of the functions but is not clearly defined.	The artistic expression clearly fulfills one of the studied functions.	The artistic expression exceptionally fulfills one of the studied functions and communicates it clearly and effectively.
Relation to the Function of Art in the Interwar Period	No connection is established between the function of contemporary art and the function of art in the interwar period.	The connection between contemporary art and interwar art is superficial or incomplete.	A clear and appropriate relationship is established between contemporary art and interwar art, highlighting similarities and/or differences.	The relationship between contemporary art and interwar art is deep, detailed, and demonstrates a profound understanding of both functions. Artistic expressions from both periods are effectively compared and contrasted.

Final Assembly of the Stand or Display	The stand or display is incomplete, disorganized, or lacks visual appeal.	The stand or display is assembled, but some elements are missing or it lacks coherence.	The stand or display is well-assembled, visually appealing, and effectively presents the project.	The stand or display is excellently assembled, highly organized, visually striking, and enhances the project's impact.