

APPENDIX

Appendix 1: Assignments used as evidence of the necessity of improvement

- 1.1. [*Portfolio Practicum 3: Evaluación e innovación de la docencia e investigación educativa en lenguas extranjeras, inglés*]: [<https://bit.ly/2NoYQ2T>]

- 1.2. [*Portfolio Prácticum 2: Diseño curricular y actividades de aprendizaje en lenguas extranjeras, inglés*]: [<https://bit.ly/2KUlhw>]

- 1.3. [*Research Paper. How can the type of task affect students' motivation?: Evaluación e innovación docente e investigación educativa en inglés*]: [<https://bit.ly/2FPzxB1>]

Appendix 2: Didactic proposal

The following lesson would be implemented in the humanities' group in the second year of *Bachillerato*. As has been previously mentioned, the entrance examinations to university made it impossible to implement an interdisciplinary project of these dimensions. However, the theoretical framework that lies the foundations for the development of this project claim and guarantee that its implementation would be possible, appropriate, and probably a success regarding students' motivation and engagement.

The ensuing learning sequence is intended to last 10 lessons of 1 hour and 40 minutes each, except for the final lesson, that will last 50 minutes. Because of the interdisciplinary nature of the project and the tight schedule of students in the last year of *Bachillerato*, I decided that it was perhaps a better option to do the two hours in a row (instead of doing one hour of history of art and one hour of English separately the same day) in order to make the best possible use of the time. There would be two lessons dedicated to the project per week, leaving students with one hour of the English subject and two hours of history of art.

I am aware of the demands that this projects would make upon learners. It is ambitious and challenging, and it would require students to work more than they are used to. However, both CLIL and PBL literature, and even section 31 of the curriculum approve this kind of methodology in *Bachillerato*. These, along with what has been previously exposed in the Justification and Proposal section, the main reasons why I decided to go ahead with this project, which is described below:

2.3. Lesson Plan: description of activities

Lesson 1: Activation stage	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To recognise the kind of language needed to complete the project successfully • To skim an email so as to grasp the main idea of the challenge • To describe the role they will assume during this project
Thinking skills (Bloom's taxonomy)	Remembering: Defining the topic and identifying relevant information (LOTs) Understanding: understanding their cooperative roles within their groups and expressing them to their teammates (LOTs)
Materials (see appendix 2.4.1.)	Wordcloud, email, PPT presentation, papers with group names, cooperative roles flashcards, compass point worksheet, and success criteria.

Stage aims	Description of activities + timing
<ul style="list-style-type: none"> - To present the topic - To present the most important vocabulary of the project 	Wordcloud (20'): <u>Procedure:</u> <ol style="list-style-type: none"> 1. Teacher (T) shows a wordcloud with the most important vocabulary of the unit. 2. Then, T asks a set of questions so as to activate students' (Ss') previous knowledge and engage them in the learning process: <ul style="list-style-type: none"> - <i>Are all of these words familiar to you?</i> - <i>What do you think is going to be the main topic of the unit?</i> - <i>As you can see this person seems to be a painter ... Can you guess who she or he is?</i> - <i>Okay... so what can you tell me about Goya?</i>
<ul style="list-style-type: none"> -To present the challenge - To motivate students and engage them in the learning process 	Presentation of the challenge (20'): <u>Procedure:</u> <ol style="list-style-type: none"> 1. T shows Ss an email she has received from the teacher of the upcoming English students to introduce the challenge. 2. Ss skim the text so as to identify the purpose and main ideas of the challenge. 3. T will lead Ss to the options of an audio guide and poster, presenting them as the best options. 4. Within their groups, Ss do a rally coaching and explain to each other what they think the challenge is about.
<ul style="list-style-type: none"> - To present students with Goya's 5 artistic periods - To interact with members of other groups and agree on the cooperative roles within their groups 	Jigsaw task (30'): <u>Procedure:</u> <ol style="list-style-type: none"> 1. T explains that students will be divided into five different groups, which correspond to the five different artistic periods of Goya's career. Then, T projects a summary of each of the periods. 2. T randomly gives each group a folded paper with the period they are becoming experts in.

	<ol style="list-style-type: none"> 3. Taking into account personality traits and competences, T gives every Ss a flashcard with the description of the role that they will assume within their group during the project. 4. Ss with the same role get together to decide which are their main responsibilities regarding their position in their groups. 5. Experts return to their teams and share their findings to their teammates, so that all Ss know what they have to do and what is expected from them.
<ul style="list-style-type: none"> - To make students aware of the learning process - To use the compass point to establish the success criteria of the project 	<p>Compass points + success criteria (25'):</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss individually complete the compass point worksheet. 2. Ss discuss within their group what they think they will need to learn by the end of the project 3. Ss and T agree on the success criteria of the project, which will be hanged on the wall so Ss have them present throughout the entire process

Lesson 2: Discovering Goya's artistic periods (Learning centres)	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> To address their own learning at a greater degree of sophistication, taking advantage of the several input opportunities that the learning centres provide. To apply newly introduced input through a variety of practical tasks.
Thinking skills (Bloom's taxonomy)	Analysing: explaining to others their findings, questioning new information, or illustrating in visual organisers their thinking processes (HOTs).
Materials (see appendix 2.4.2.)	Life of the Virgin in the Cartuja de Aula Dei pictures, See-Think-Wonder Chart, Goya's tapestries portraying traditional games, concept grouping of paintings, <i>Goya's Ghosts</i> EdPuzzle activity, <i>Third of May 1808</i> , <i>How to Describe a Painting</i> worksheet, <i>Black Paintings</i> EdPuzzle, and graphic organiser video.
Classroom organisation	Learning centres

Stage aims	Description of activities + timing
<ul style="list-style-type: none"> - To become familiarised with Goya's first period - To interact orally and negotiate meaning - To develop listening and reading subskills such as skimming and scanning 	A. Goya's first artistic period (20') <u>Procedure:</u> <ol style="list-style-type: none"> Ss are presented with the <i>Life of the Virgin in the Cartuja de Aula Dei</i> series, and will have to put the different paintings into chronological order considering the episode of the Virgin's life they are representing. Ss complete a See-Think-Wonder Chart to document their thinking.
<ul style="list-style-type: none"> - To become familiarised with Goya's second period - To interact orally and negotiate meaning 	B. Goya's second artistic period (20') <u>Procedure:</u> <ol style="list-style-type: none"> Ss are presented with different cartoons for tapestries by Goya that portray traditional games of the period. Ss will have to match each painting with the game it represents and with the explanation of the painting and game. Ss then open an envelope containing a set of 15 paintings belonging to the period plus the name of the four different categories they belong to. In a concept group organiser they will have to put the paintings in the category they belong to, and establish a number of grouping rules.
<ul style="list-style-type: none"> - To become familiarised with Goya's third period - To develop listening subskills such as skimming and scanning to get the gist of the video - To develop the research skills necessary to complete the task. 	C. Goya's third artistic period (20') <u>Procedure:</u> <ol style="list-style-type: none"> Ss watch an EdPuzzle of a scene of the film <i>Goya's Ghosts (2006)</i> which depicts the process Goya undertook when creating an etching. They are given the different steps of the process, that they have to put in the correct order as the questions in the video appear. Ss investigate the series to which the etching Goya is making on the video belongs to

<ul style="list-style-type: none"> - To become familiarised with Goya's fourth period - To write a description of the <i>Third of May 1808</i> 	<p>D. Goya's fourth artistic period (20'):</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss are presented with the <i>Third of May 1808</i> which they will have to observe and appreciate in order to write a description. 2. Ss write a description of the painting of about 120 words , with the help of the <i>How to Describe a Painting</i> worksheet provided by the teacher, and the use of the internet.
<ul style="list-style-type: none"> - To become familiarised with Goya's fifth period - To develop listening subskills such as skimming and scanning to get the gist of the video 	<p>E. Goya's fifth artistic period (20'):</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss will watch an EdPuzzle video about Goya's Black Paintings. 2. Ss complete the graphic organiser about <i>Saturn Devouring his Son</i>. 3. Ss finish the video and answer the remaining questions.

Lesson 3: Extending and deepening knowledge about their period	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To apply their knowledge in the development of their own explanations • To choose important information and construct new ideas about their particular period.
Thinking skills (Bloom's taxonomy)	Applying: choosing and determining what makes some information more important than another (HOTs) Analysing: deconstructing and constructing new ideas, categorising, organising and structuring new information (HOTs).
Materials (see appendix 2.4.3.)	Round Robin sheet, Thinkchart organiser, teacher's notes and links, concepts and graphic organiser.
Classroom organisation	Group work

Stage aims	Description of activities + timing
- To provide scaffolding for the new information to be acquired	Round Robin (10') <u>Procedure:</u> 1. T explains that each group is going to deepen understanding in the period they are experts in. 2. Following a Round Robin routine, students discuss about what they have learnt about their period and what they consider is the most important information.
- To deepen students' understanding through communication and thinking - To develop the learning to learn competences, and cultural awareness and expressions.	Inquiry-based learning (1h 20') <u>Procedure:</u> 1. T provides each group with a Thinkchart organiser that they will have to complete as they investigate their topic. 2. T also provides Ss with some notes and useful links to make their inquiry easier. 3. T explains that Ss will use their findings to write a poster about their period. They will have to explain the main characteristics and describe one of the paintings belonging to that period.
- To familiarise students with the most important vocabulary of the unit	Concept and graphic organiser (10') <u>Procedure:</u> 1. Ss are given cards with concepts, notions, and expressions that have appeared during their inquiry and are important to understand the life of Goya. 2. Ss complete the concept organiser with the different words, dividing them in as many categories as possible.

Lesson 4: Discovering and planning how to write a poster

Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To understand the main characteristics that make a good poster. • To reflect on their own writing progress, creating a first draft which they can use to write their final poster.
Thinking skills (Bloom’s taxonomy)	Understanding: comparing different posters, gathering new information, and commenting on the process. Analysing: explaining to others their findings, questioning new information, or illustrating in visual organisers their thinking processes (HOTs)
Materials (see appendix 2.4.4.)	Poster WAGOLLS, Compare and Contrast chart and cheat sheet, imagined scenario text, group writing assignments, round robin talking chips, and KWL chart.
Classroom organisation	Group work

Stage aims	Description of activities + timing
<ul style="list-style-type: none"> - To develop students’ learning to learn and civic competences. - For students to learn how to speak as a transaction and using communication strategies. - To develop listening and reading subskills such as skimming and scanning. 	<p>Pre-writing: poster WAGOLLS (20’): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss are presented with two different WAGOLLS: a good one, and a bad one. 2. Ss have to complete within their groups a Compare and Contrast chart establishing the main differences between the two posters. 3. T will provide Ss with a cheat sheet so as to make sure they all understand.
<ul style="list-style-type: none"> - To reflect upon the importance of having a clear audience, purpose, and voice in their posters 	<p>Pre-writing: identifying audience, purpose, and voice (25’): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. T reads an imagined scenario to Ss. 2. Then, T gives a different writing assignment to each group. 3. T makes Ss identify and reflect on the audience, voice and purpose of their writing assignments. 4. Afterwards, each group reads their assignment to the rest of the class, so as to see the main differences regarding audience, voice and purpose between them. 5. T makes Ss identify and reflect on the audience, voice and purpose of their posters by launching the following questions: <ul style="list-style-type: none"> - <i>Who is your poster for?</i> - <i>What is its main purpose?</i> - <i>Which voice are you going to adapt when writing it?</i>
<ul style="list-style-type: none"> - To help students find what they want to say - To help students identify priorities in what they have to say 	<p>Pre-writing: generating and organising ideas. Round robin (5’): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Doing a Round Robin routine, and using talking chips so as to ensure equal participation, students brainstorm about what they want their poster to include.

<p>- To organise important information into sentences and paragraphs</p>	<p>Drafting (40'): <u>Procedure:</u> 1. Ss write their first poster drafts using all the information they have been gathering during the lesson</p>
<p>- To reflect on the learning process</p>	<p>Reflection: KWL Chart (10'): <u>Procedure:</u> 1. Ss complete the KWL chart individually.</p>

Lesson 5: Planning how to write a poster	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> To organise and manage demonstrations of learning, give, and receive feedback on peers' drafts. To use their classmates' feedback as a useful tool to improve and write their final drafts.
Thinking skills (Bloom's taxonomy)	Evaluating: assessing their classmates' drafts, arguing, debating, and reflecting upon the main characteristics that make a good poster, detecting faults and grading their classmates (HOTS)
Materials (see appendix 2.4.5.)	Feedback carousel, video tutorial on how to use Canva.
Classroom organisation	Group work

Stage aims	Description of activities + timing
- To make students aware of the evaluation criteria	Assessment (10'): <u>Procedure:</u> 1. T asks Ss to look at the success criteria they formulated on the first lesson and that is still hanged on the wall. 2. T will provide Ss with a Feedback Carousel sheet which Ss will have to use to give concrete suggestions for improvement and feedback on their classmates' posters. All this feedback must be aligned with the success criteria established by themselves.
- To make students assess their classmates by using the feedback carousel sheet - For students to learn how to speak as a transaction and develop subskills such as arguing with their teammates on the feedback they are giving	Feedback carousel (50'): <u>Procedure:</u> 1. Each group will present their posters in a different corner of the room. 2. Groups will rotate clockwise through the room, stopping on each poster and reviewing them completing the feedback carousel sheet of each group. Ss will provide their classmates with some formative feedback so as to make the activity more meaningful. 3. T also rotates to annotate suggestions for improvement to give students more feedback.
- To receive and accept classmates' and teacher's feedback	Revising and editing (25'): <u>Procedure:</u> 1. Ss read T and other Ss' feedback in order to design the final version of their posters.
- To present students with the Canva website, which they will use to create their final drafts.	Preparing the final version of their posters (15'): <u>Procedure:</u> 1. T plays a tutorial video on how to use Canva . 2. Within their groups, Ss investigate on the different uses and tools of the application so as to be familiar with it.

Lesson 6: Creation publication and assessment stages	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> To use their classmates' and teacher feedback as a useful to improve and write their final drafts. To reflect on their own writing process, using a checklist to ensure themselves that their poster meets the expectations set at the beginning of the project.
Thinking skills (Bloom's taxonomy)	Creating: to write a compose a final version of their posters (HOTs) Evaluating: assessing their work and others' work, arguing, commenting, or debating on the writing process (HOTs)
Materials (see appendix 2.4.6.)	Poster checklist, and group self-assessment checklist.
Classroom organisation	Group work

Stage aims	Description of activities + timing
- To develop the learning to learn competences that allow them respecting other students' feedback as a great opportunity to personal and academic development.	Creation: final drafts (1h 10') <u>Procedure:</u> 1. With the help of a checklist provided by T, Ss create the final version of their posters.
- To share their final posters and show them to the rest of the classroom - To allow students' appreciate other groups' work	Publication (20') <u>Procedure:</u> 1. Ss send their poster to T so as to print them and have them ready at the end of the project 2. Ss present their posters to the rest of the classroom, with groups rotating so as to see everyone's work
- To develop the social and civic competences and the learning to learn competences that enable students assess themselves as individuals and as a group.	Assessment (10') <u>Procedure:</u> A. Ss complete a group self-assessment checklist which they will hand to T at the end of the lesson.

Lesson 7: Discovering how to create an audio guide (Learning centres)	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> To address their own learning at a greater degree of sophistication, taking advantage of the several input opportunities that the learning centres provide. To apply newly introduced input through a variety of practical tasks.
Thinking skills (Bloom's taxonomy)	Analysing: explaining to others their findings, questioning new information, or illustrating in visual organisers their thinking processes.
Materials (see appendix 2.4.7.)	Izi.Travel EdPuzzle, izi.Travel webpage, Thinkchart organiser, 'How to write the script of an audio guide' blog entry, plus one activity sheets, and 'I used to think... Now I think...' routine, British Museum audio guide, important aspects checklist, Goya Museum webpage, Museum activities chart, compass point routine, and painting chart.
Classroom organisation	Learning centres

Stage aims	Description of activities + timing
<ul style="list-style-type: none"> - To understand how to create a museum audio guide - For students to learn how to speak as a transaction to solve information-gap activities - To develop listening and reading subskills such as skimming or scanning 	<p>A. Creating a museum audio guide: the basic steps (20'): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss watch the izi.Travel EdPuzzle and answer the question. 2. Then, Ss are redirected to the izi.Travel webpage. 3. After skimming the text to look for the general idea, SS will have to complete a Thinkchart organiser considering their findings and implications for future implementation.
<ul style="list-style-type: none"> - To understand how to write the script of an audio guide - To develop reading subskills such as skimming or scanning 	<p>B. How to write the script of an audio guide (20'): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss read the blog entry 'How to write the script of an audio guide' and complete a plus one sheet until all the members of the group have participated. 2. Afterwards, Ss individually fill in an 'I used to think...Now I think...' routine.
<ul style="list-style-type: none"> - To listen how real audio guides sound like 	<p>C. Listen to real audio guides: The British Museum (20'): <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss listen to a real audio guide from the British museum. 2. Then, Ss complete a chart so as to consider the aspects that are considered most important to include in an audio guide.
<ul style="list-style-type: none"> - To get familiarised with the Goya museum webpage 	<p>D. Investigate your museum: choosing activities <u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss are given time to investigate the Goya Museum's Webpage so as to get familiarised with it.

<ul style="list-style-type: none"> - To decide which activity they are going to do in their upcoming visit to the museum 	<ol style="list-style-type: none"> 2. Afterwards, T gives a sheet with the different activities that the museum offers to <i>Bachillerato</i> students. As the next week they are paying a visit to the Museum, they have to investigate the museum's webpage to decide which activity they would like to do best. After each group has voted, the teacher will communicate the activity chosen.
<ul style="list-style-type: none"> - To select the painting they are going to describe in their audio guide - To use speaking as a transaction to select a painting that all members of the group like 	<p>E. Think about the art: Select the painting you are going to explain in your audio guides (20')</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss choose a painting they would like to describe in their audio guide. 2. Ss complete the chart with the most relevant data about that painting, just like they would do in the audio guide.

Deepening stage: Fieldwork	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To apply their knowledge about the life and art of Goya to the places and paintings they see. • To identify the features of the different artistic periods of Goya in the different paintings. • To select and identify the paintings they are going to describe in the audio guide.
Thinking skills (Bloom's taxonomy)	Analysing: deconstructing and constructing new ideas, categorising, organising and structuring new information (HOTs).
Classroom organisation	Fieldwork

Stage aims	Description of activities + timing
<ul style="list-style-type: none"> - For students to appreciate in the first person the paintings they are going to describe. - For students to appreciate the Aragonese heritage. 	<p>Visit to the Goya Museum</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss will visit the Goya Museum and will carry out one of the activities proposed 2. Afterwards, they will follow a guided tour for the entire museum and will have time to select the paintings they are going to describe. 3. Because of the proximity to the museum and the relevance in Goya's artistic career, Ss will visit the Pilar Basilica to appreciate frescoes in the cupola and the vaults.

Lesson 8: Planning the writing and recording of an audio guide	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To differentiate the main components of an audio guide script • To think about their own process of writing, brainstorming and creating first drafts to do so • To use their experience in the museum to make responsible choices in their scriptwriting
Thinking skills (Bloom's taxonomy)	Evaluating: assessing their classmates' drafts, arguing, debating, and reflecting upon the main characteristics that make a good audio guide, detecting faults and grading their classmates (HOTs)
Materials (see appendix 2.4.8.)	Round Table sheet, audio guide script, and peer-assessment checklist.
Classroom organisation	Group work

Stage aims	Description of activities + timing
- To help students find out what they want to talk about - To help students identify priorities in what they have to say	Pre-writing: generating and organising ideas. Round table (10'): <u>Procedure:</u> 1. T gives each group a paper with the questions 'what do you want to talk about in your audio guides?' 2. Following the Round Table routine, Ss brainstorm their ideas while passing the paper until everyone has participated as many times as possible
- To organise information into sentences and paragraphs	Drafting (45'): <u>Procedure:</u> 1. T presents the script of the audio guide of the British Museum they heard in one of the learning centres in lesson 7 with the different parts highlighted in different colours so as for Ss to appreciate it. 2. Using the sample, and paying special attention to the layout, Ss begin to draft their ideas about their audio guide.
- To receive and accept classmates and teacher's feedback	Peer-assessment and feedback (15'): <u>Procedure:</u> 1. Ss pass their draft to the group on their right, and receive that from the group on their left. 2. T gives a checklist for students to give feedback and assess their classmates.
- To receive and accept classmates and teacher's feedback	Revising and editing (15'): <u>Procedure:</u> 1. Ss read other Ss' feedback in order to design the final version of their posters.
- To respect other students' feedback and see them as an opportunity for personal and academic development.	Creation: final drafts (15'): <u>Procedure:</u> After considering their peer and teacher assessment, Ss engage in the writing of their scripts' final draft.

- To use an appropriate format and writing conventions to create an appropriate script

Lesson 9: Creation publication and assessment stages	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To use their classmates' and teacher feedback as a useful tool to improve and write their final audio guide scripts. • To use the appropriate language, pronunciation, and intonation to record the guides.
Thinking skills (Bloom's taxonomy)	Creating: to write and record the final version of their audio guides (HOTs)
Materials (see appendix 2.4.9)	e-mail for logging in, password, and teacher's examples.
Classroom organisation	Group work

Stage aims	Description of activities + timing
- To learn how to speak as performance and develop subskills related to this sort of speaking, such as presenting information in an appropriate sequence and maintaining the audience's engagement.	<p>Creation: recording themselves (1h 30'):</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss follow one by one the basic steps for creating an audio guide with the help of the izi.Travel website and the Think chart they created with findings and implications. 2. T has created the Goya Museum object to save Ss time, and has added them as editors of the Museum. T shows them how the e-mail they have received must look like. 3. Ss download the izi.Travel app in their phones, log in and start working with the izi.Travel content management system immediately after completing their registration. 4. To avoid that somebody outside the classroom can edit the museum webpage, T has made it private and gives students the password and edit the museum. 5. T has created an example, which is projected for Ss to see it clearly.
- To share their final audio guides so the rest of the classroom can listen to the, - To allow students' appreciate other groups' work	<p>Publication (10'):</p> <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 1. Ss upload their recordings to the izi.Travel app 2. Ss now listen each of the audio guides that the classmates have upload and take a look at how the Goya Museum object looks with all the audio guides.

Lesson 10: Assessing and reflecting on the process	
Expected learning outcomes of the lesson	At the end of this lesson, students will be able: <ul style="list-style-type: none"> • To assess their teammates critically according to the criteria of the peer evaluation form • To evaluate the group as a whole cooperative unit, answering the question of the group self-evaluation checklist • To understand the learning process they have been through after listening to the teacher’s feedback • To reflect on the learning process
Thinking skills (Bloom’s taxonomy)	Evaluating: assessing and grading their work and peers work, arguing, commenting, and debating.
Materials (see appendix 2.4.10)	Peer evaluation form, group checklist, poster rubric, audio guide checklist, and ‘I used to think... now I think...’ routine.
Classroom organisation	group work, whole class discussion

Stage aims	Description of activities + timing
- To help SS develop critical thinking skills by evaluating their teammates work	Peer-evaluation form (10’): <u>Procedure:</u> 1. Ss individually complete the peer evaluation form so as to evaluate their teammates’ work
- To help Ss think about the learning process and evaluate their work as a team	Group self-evaluation checklist (10’): <u>Procedure:</u> 1. In groups, Ss complete the checklist that evaluates their work and progress as a cooperative group
- To accept the teacher’s feedback as the best way to culminate the project and the learning process.	Feedback (20’): <u>Procedure:</u> 1. T provides groups with feedback on the posters and audio guides making reference to the rubric and checklist used to evaluate Ss
- To provide opportunities for students’ reflection about the learning process	Reflection (10’): <u>Procedure:</u> 1. Students complete an ‘I used to think... now I think...’ thinking routine with their thoughts about eh project.

2.4. Materials


2.4.1. Lesson 1

Wordcloud:



Email (presentation of the challenge):

I need your help!!!! Recibidos x 🖨️ 🔗

 **PHOEBE HANNIGAN** <phoebhannigan@gmail.uk> 11:22 (hace 2 horas) ☆ ↩️ ⋮
para mí ▾

🌐 inglés ▾ > español ▾ Traducir mensaje Desactivar para: inglés x

Dear Raquel,

I am writing in reference to our forthcoming visit to Spain. My students are very excited about the trip, and they are all learning about Zaragoza's precious culture in order to make the most of their visit. I have realised that they are particularly interested in Goya and would love to visit the Goya's Museum (Camón Aznar Museum). Unfortunately, this museum does not provide any service in English during that week.

I have written to the director of the museum, who has told me that if we could find anyone who helped us to follow the tour of the museum, they would be very glad to receive us. So I was wondering if your students from bachillerato could help us. I know that they are very well-learned about history of art, and I am sure that they would not mind to make our forthcoming trip more enjoyable.

I know they are very busy with their entrance examination and so on, so I was thinking that instead of guiding us themselves throughout the museum, they could prepare some audio guides, which is less time demanding and perhaps more enjoyable! The process of recording themselves might be very funny. Of course it is **up to them to decide** how they would like to help us. I am only giving ideas. They could also prepare some support materials to help them, like posters, pamphlets, or even drawings. The director will be very glad to provide the museum's facilities for them to rehearse and decide which works and aspects of his career to present.

Thank you for your patience and cooperation, and if you have any questions or concerns, don't hesitate to let me know. I look forward hearing from you.

Best Regards,
Phoebe

[Sure, I'd be happy to!](#) [What do you think?](#) [Sorry, I won't be able to help.](#)

Summary of the 5 artistic periods (PPT):

FIRST PERIOD (1746-1775)



This period covers the time between his birth in Fuendetodos (Saragossa), to his formation in the Drawing Academy of Saragossa, his perceptive trip to Italy to keep on training and educating himself, his **first religious paintings** in Saragossa (a mixture of baroque and classicism), and his definite installation in Madrid to work for the **Royal Factory of Tapestries**.

SECOND PERIOD (1775-1792)



His work focuses on the **completion of his sketches for the Royal Factory of Tapestries**. Goya took advantage of his time in Madrid to know the painting collections of the Court, studying above all Velázquez. His increasing success enabled him to **develop his portrait painter side**.

THIRD PERIOD (1792-1808)



Illness and deafness. This period is characterised by a deeper and more critical view, reflected in **'The Caprichos' series**, the **'San Antonio de Florida' frescoes**, and in his best **self-portraits**.

FOURTH PERIOD (1808-1819)



The War of Independence and new relapses influence meaningfully on his oils 'The charge of mamelukes -The second of May-', 'The third of May', in the engravings 'The disasters of the war' and 'Bullfighting', and in his new portraits.

FIFTH PERIOD (1819-1828)



The bitterness of deception and his old age influence the **black paintings**, which portray intense, haunting themes, reflective of both his fear of insanity and his bleak outlook on humanity. He returns to calm in his **themes of exile**.

Papers that T gives to each group randomly:

FIRST PERIOD (1746-1775)

SECOND PERIOD (1775-1792)

THIRD PERIOD (1792-1808)

FOURTH PERIOD (1808-1819)

FIFTH PERIOD (1819-1828)

Cooperative roles flashcards:

<p style="text-align: center;"><u>LEADER</u></p> <ul style="list-style-type: none">❖ You have to organize the final poster of your team.❖ You have to make sure that your poster meets the standards set out by the teacher (consult the rubric when necessary)❖ You have to make sure too that any specific objectives stipulated by your group are met.❖ Make sure your partners are punctual and complete their assigned roles.❖ You have to say things like: <i>“Let’s hear from _____ next!”</i> <i>“That’s interesting, but let’s get back to our task.”</i> <i>“Should we move on to the next question?”</i>	<p style="text-align: center;"><u>RECORDER / SECRETARY</u></p> <ul style="list-style-type: none">❖ You have to take notes whenever the group meets and keep track of the resources and data you are employing.❖ You have to distribute these notes among your partners highlighting the poster’s most relevant sections.❖ You have to say things like: <i>“I think I heard you say _____; is that alright?”</i> <i>“How would you like me to write this?”</i> <i>“Did we get all of the learning issues down?”</i>
<p style="text-align: center;"><u>TIME KEEPER</u></p> <ul style="list-style-type: none">❖ You have to make sure that your group stays on track and gets through reasonable amount of material in a given period.❖ You are the one in charge of the group adjusting to the deadlines set by the teacher.❖ You have to organise the group schedule and make sure that everyone stays on it.❖ You have to say things like: <i>“We only have 5 minutes left in this class period. Are we ready to write our meeting summary for today?”</i> <i>“The project is due in two days. We should have our final draft ready by noon tomorrow. That way, everyone can review it and we’ll have time to incorporate changes before we turn it in”</i>	<p style="text-align: center;"><u>ACCURACY COACH</u></p> <ul style="list-style-type: none">❖ You have to make sure of the group understanding and that all team members are familiar with all aspects of the poster.❖ You have to locate valid and legitimate resources and inform your partners about them.❖ You have to revise the poster to ensure accuracy and completeness, although all team members will have some responsibility in that respect.❖ You have to ask things like: <i>“Where did you find that information?”</i> <i>“Is this information accurate?”</i> <i>“Did you investigate all the learning issues on your list?”</i>

ENCOURAGER / HARMONISER

- ❖ You have to praise and comment upon your partners' work.
- ❖ You have to encourage group members to contribute ideas and thank them for their participation.
- ❖ You have to make your partners feel that their contributions are worthwhile.
- ❖ You are the one responsible to solve conflicts between members if necessary.
- ❖ It is important for you to prevent miscommunication among you team members.
- ❖ You have to say things like:

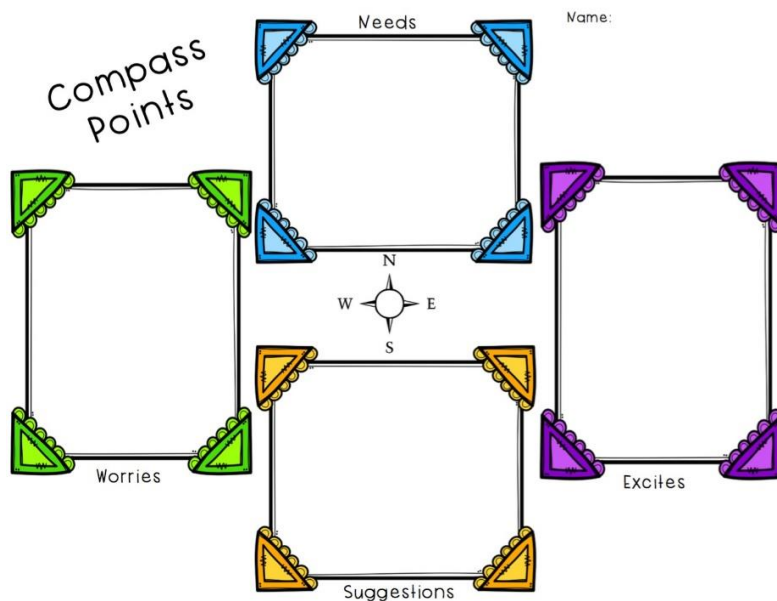
"That's a good idea. Would you explain it a little more?"

"I think ____ didn't mean to offend you.

We are all partners here and don't want conflicts to arise"

"I think you offended _____. You should apologise"

Compass point worksheet:



Success criteria:

- Students' audio guides include background information.
- In the explanation, students include enough description so that it is clear they are experts about the topic.
- The pronunciation and intonation of students' is good enough for native students to understand the explanation.
- Students' posters include a clear audience, purpose, and voice so that everyone understands who is being addressed and why.
- Students' posters make a good use of visual aids and incorporate a clear sequence that is easy to follow.

2.4.2. Lesson 2

Learning centre A

Life of the Virgin in the Cartuja de Aula Dei pictures:



Saint Joachim and Saint Anne with Angels



Birth of the Virgin Mary



Marriage of the Virgin



Visitation



Circumcision of Christ






Presentation of Jesus at the Temple and the Purification of the Virgin



The Epiphany



See-Think-Wonder Chart:

See 	Think 	Wonder 

Learning centre B

Goya's tapestries portraying traditional games:

	<p>BLIND MAN'S BUFF</p>	<p><i>Using only the touch, whoever stands in the centre of the circle is blindfolded and must recognize the player who has pointed with the spoon. The tapestry would decorate the infantas' bedroom in the El Pardo palace.</i></p>
	<p>THE SWING</p>	<p><i>The Rococo gardens never lacked this game. It was ideal for the ladies to relax and show their legs to their suitors in each swing. Goya's painting is located in the Sierra Madrileña. This tapestry was intended for the the prince's bedroom in the palace of El Pardo.</i></p>
	<p>CARD GAMES</p>	<p><i>Since the Renaissance, cheats, rascals and gulfs are protagonists of European art. In this painting, some rogues are looking at one of the players' cards. The tapestry would also be for the dining room of the princes in the palace of El Pardo.</i></p>
	<p>'EL PASO'</p>	<p><i>Children were placed crossed, bending their backs and heads. When the jumper surpassed all, he distanced himself from the line. And the one that did not jump or hit the donkey stayed in its place and freed the donkey who happened to swell the group of jumpers; to the tail of it.</i></p>

	<p style="text-align: center;">PLAYING AT SOLDIERS</p>	<p>A group of children are having fun imitating grown-ups. Despite his ragged clothes, the boy in the centre of the composition is imitating a king, surrounded by other children who are pretending to be his vassals. One of them is even kneeling before the king, perhaps swearing his allegiance.</p>
	<p style="text-align: center;">LOOKING AT NESTS</p>	<p>The children are carrying out their search with the help of long canes and by standing on top of one another so that one boy can get to the very top of the structure. The cloudy sky has been rendered in touches of lilac, pink and grey paint.</p>

Concept grouping of paintings:

Paintings:







Group names (categories or concepts):

HUNTING SCENES

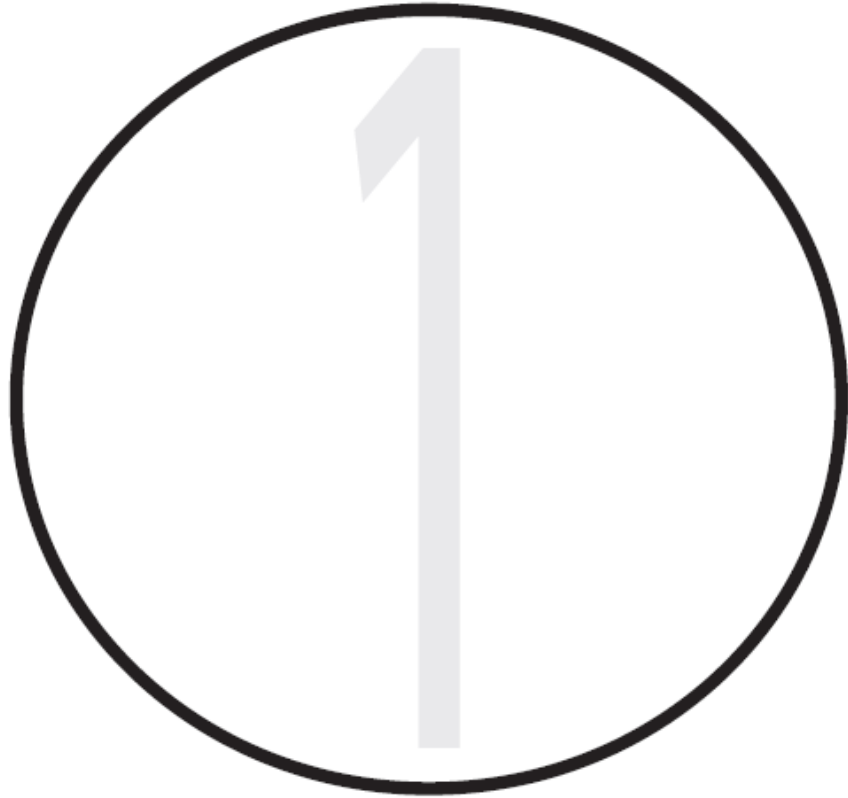
PAINTINGS FOR THE ALAMEDA OF OSUNA

RUSTIC AND COMICAL SCENES

THE FOURS SEASONS

Concept Chart

Group Name (concept)



Grouping Rules:

Learning centre C

Goya's *Ghosts* EdPuzzle activity:



<https://edpuzzle.com/media/5cf775ea9dc78f411128ffff>

Putting the drawing face-down on the plate

Taking the ground off the plate

Damping the paper and putting wax-like ground on the plate

Pressing a sheet of damp paper over the inked plate so as to pick up the lines of ink.

Putting the plate into acid so as furrows are eaten away by the acid

Running the paper and plate through a press

Inking the plate so the furrows would hold ink even after the plate is wiped

Working over the lines on this ground with an etching needle

Investigate the Series to which the etching Goya is making in the video belongs.

(Answer: *The Caprichos*)

Learning centre D

Third of May 1808:



Third of May 1808

How to describe a painting worksheet:

1st paragraph: details of the painting

- Title
- Artist
- Materials
- Size
- Location

*The painting is a portrait/self-portrait/
historical painting, etc.*

It dates from...

It measures..... and it is painted in...

It is housed in...

2nd paragraph: description

- Subject matter
- Structure

*Lines are straight/curving, and shapes are
geometric/spherical/linear...*

*Brushstrokes are broad/loose/fine/
blended, while texture is rough/smooth...*

3rd paragraph: technique and colours

*Colours are pale/bright/, brilliant/soft,
light/dark...*

4th paragraph: interpretation

- Theme
- Symbols
- Atmosphere

It symbolises/stands for/represents...

*The theme of the painting is life and
death/myth/a historical event...*

Adjectives that might be useful to describe the atmosphere: *peaceful, gloomy, sad, serene, violent...*

Learning centre E
Black Paintings edpuzzle:



<https://edpuzzle.com/media/5cf68481cecd854076a459c2>

Graphic organiser video:





<p><i>Saturn Devouring his Son</i></p>	<p>Findings? What did you learnt about this Greek myth?</p>	<p>Painters? Name some of the painters who also got inspired by this Greek myth.</p>	<p>Wonderings? What puzzles you about this picture? Is there anything that strikes you?</p>
			

2.4.3. Lesson 3

Round Robin sheet:

What do you know about this period?
Which information do you consider most important?

Thinkchart organiser:

ARTISTIC STAGE N° _____	DISCOVERIES  What did you find out about this artistic period?	RELEVANCY  Which information do you consider most important?	ARTWORKS  Which paintings did you like most? Name three and describe them	SO WHAT  How can you apply this? What are the implications for your presentation?
COMPLETE THIS COLUMN WITH SOME CONTEXT INFORMATION				

Teacher's notes and useful links:

FIRST PERIOD (1746-1775)

This period covers the time between his birth in Fuentedetodos (Saragossa), to his formation in the Drawing Academy of Saragossa, his perceptive trip to Italy to keep on training and educating himself, his **first religious paintings** in Saragossa (a mixture of baroque and classicism), and his definite installation in Madrid to work for the **Royal Factory of Tapestries**.

The first period takes place mainly in Saragossa, except for his **instructive** visits to Madrid (1763 and 1766), and to Italy (1769-1771). It is not a surprise, then, that he found **like-minded people** with his same interests in the city of Saragossa.

His closest friends during this period were the painters Francisco de Bayeu and Manuel Eraso, the sculptors Juan Adán and Carlos Salas, and the architect Agustín Sanz.

Francisco de Bayeu (1734-1795) was a painter from Saragossa and one of the most important figures in the life of Goya. He was his master, **artistic advisor**, guardian, and brother-in-law. In 1770-71, he managed an early trip to Italy. But on his return to Spain, he found work with the court of Carlos III - through Bayeu.

Religious painting was one of the most **noteworthy features** in Goya's early work. It was the first style he explored, and he kept up developing this genre regularly until 1790. Goya switch **from illustrating traditional, famous religious themes to an "enlightened" religiosity**, more confidential and considerably passionate without insincere or unnatural elements.

From his early youth until 1775, Goya composed minor religious works, with a **late Baroque and Rococo aesthetic**. He also painted substantial compositions that revealed his creative and imaginative gifts. Works such as the **fresco of the Adoration of the Name of God** (1771-1772) in the cupola of the Basilica del Pilar, or the scenes of the life of the Virgin in the church of the **Carthusian monastery of Aula Dei** (1772-1774), both in Zaragoza, are worthy examples.

After his time in Italy to promote his education in 1771, Goya **was commissioned** to paint the **vault** over the small choir of the Basilica del Pilar in Zaragoza. With its accomplishment, the painter made evident his virtuosity with the art of fresco painting.



The work in its final execution present the standards of Late Baroque Catholic religious art. On both sides appear groups of angels directing the attention to the main scene, in which prevails the symbol of the Christianity Trinity and Godhead: an equilateral triangle inscribed with the **Tetragrammaton** in Hebrew. As a result of the different altitudes in which the groups are placed, the ultimate effect is quite static, dictated by an arrangement in the shape of an "X", the result of Goya's aim to have the power coming in from the outside to the centre.

Goya's representations in the Aula Dei, were a cycle of 11 elements made in 1774 in oil on the walls of **the Charterhouse of Aula Dei**, close to Zaragoza. The artist's elaboration is divided into large designs on the walls. The collection is devoted to **the history of the Virgin Mary with reference to the childhood of Christ**. The design of the scenes is a special arrangement: the access wall is dedicated to the presentation of San Joaquin and Santa Ana, and from there the story develops sequentially in the facades of the two sides, so to follow the evolution of the episodes presented **pictorially**, we must observe the scenes alternately looking left and right as the ship approaches the **shrine**.



Key vocabulary:

Artistic advisor	Asesor o consejero artístico
To be commissioned (ordered by [sb])	Ser encargado, contratado
Enlightened	De mente abierta, liberal (from <i>Enlightenment</i>)
Fresco	The art or technique of painting on a moist plaster surface
Instructive	Instructivo, educativo, informacional
Like-minded people	Personas afines, con los mismos gustos
Noteworthy features	Rasgos notables o destacables
Pictorially	By using pictures
Royal Factory of Tapestries	Real Fábrica de Tapices
Shrine	Santuario, altar
Tetragrammaton	Hebrew word for God
Vault	Bóveda, cúpula

Useful links:

InfoGoya: The Adoration of the Name of God on the cupola of the coreto of the Basilica del Pilar: <https://goya.unizar.es/InfoGoya/Work/Coreto.html>

La Gloria or Adoration of the Name of God. Francisco de Goya Lucientes: <https://www.youtube.com/watch?v=LoMtOnCSdx4>

InfoGoya: Goyas in Aragón. Goya and the Carthusian church of the Aula Dei: <https://goya.unizar.es/InfoGoya/Work/Cartuja.html>

SECOND PERIOD (1775-1792)

CARTOONS FOR TAPESTRIES

His work focuses on the **completion of his sketches** for the **Royal Factory of Tapestries**. Goya took advantage of his time in Madrid to know the painting collections of the Court, studying above all Velázquez. His increasing success enabled him to **develop his portrait painter side**.

Goya spent more than 15 years working for the Royal Factory of Tapestries, time in which he was able fulfil **more than 63 preparatory cartoons**. For the most part, the cartoons were **painted by hand in oil on canvas**, addressing **optimistic issues of vital content**. The figures are related to a kind and friendly nature, with scenes depicting traditional and everyday issues.

Broadly speaking, it could be said that the **artistic evolution of Goya** during these years was the following:

1. The first cartoons were of a very **conventional composition** (pyramidal). The **colour spectrum** was **quite limited** and the figures had to be excessively **silhouetted** so as to transfer them to tapestry. See *The Parasol* (1777) and *Dogs on a leash* (1775).
2. The final cartoons had **smaller and more delicate figures, a wider colour spectrum**, and **brush-strokes** that made them similar to the Velázquez, accentuating the light and without highlighting details. This entailed a serious problem for when transferring the paintings to tapestry. See *The Hermitage of San Isidro* (1788) and *The Meadow of San Isidro* (1788)



The Parasol (1777)



Dogs on a leash (1775)



The Hermitage of San Isidro (1788)



The Meadow of San Isidro (1788)

FIRST SELF-PORTRAITS

The success of his cartoons gained Goya the King and Queen's sympathy. As a result of his **entrance to the Palace**, Goya was able to contemplate and study Velázquez, whose works Goya will reproduce in his engravings in 1788. Velázquez was for Goya the epitome of free artist, ardent defender of nature, but also able to reproduce 'magical effects' with his daring brush-strokes and his convincing rendering of the atmosphere.

Nobility had early on posed for a portrait, offering Goya their friendship, and introducing him into a **social environment that was richer than even before**. Thus, Goya won the favour of the Duchesses of Osuna and Alba, enjoying between 1783 and 1792 years of happiness, and **devoting himself to the genre that gave him fame an honour: the self-portrait**. There were collective and individual portraits, full-length or busts, standing, seating, or leaning. With his unique mastery, by 1786 he was already the painter of Charles III, becoming in 1789 Charles IV's **chief court painter** and starting a splendid series of portraits of the Royal Family.

During the 1780s, the portraits were still cool and majestic, with arrogant and distant attitudes related to the rococo. There were others with more English conventions, fashionable and refined, but all of them with a combination of lights and shadows, and a range of different tones in order to give a sense of depth. The brush-strokes had an abstract effect on the portrait, but were totally convincing when appreciated at the proper distance.



The Family of Charles IV (1800)



The Court of Floridablanca (1783)



Manuel Osorio Manrique de Zuñiga (1788) or The Boy in Red

Key vocabulary

Brush-strokes	Pinceladas
Colour spectrum	Range of colours (espectro de colores)
Court painter	Artist who painted for the members of a royal or noble family (pintor de cámara)
Oil on canvas	Óleo sobre lienzo
Preparatory cartoons	Cartones preparatorios
Silhouette	Silueta, contorno
Sketch	Boceto

Useful links:

List of Francisco Goya's tapestry cartoons:

https://en.wikipedia.org/wiki/List_of_Francisco_Goya%27s_tapestry_cartoons

FRANCISCO DE GOYA (1746-1828): first suites of tapestry cartoons for the princes of Asturias in Madrid, 1775 to 1778: <https://johnpwalshblog.com/2016/12/01/francisco-de-goya-1746-1828-the-first-suites-or-series-of-tapestry-cartoons-for-the-princes-of-asturias-in-madrid-1775-to-1778/>

InfoGoya: Tapestries: <https://goya.unizar.es/InfoGoya/Work/Tapices.html>

Goya: The Portraits review –the artist in an extraordinary new light:

<https://www.theguardian.com/artanddesign/2015/oct/11/goya-the-portraits-review-national-gallery-astonishing-show-radical-truthfulness>

InfoGoya: Portraits. The Royal Family (from Charles III to Ferdinand VII):

<https://goya.unizar.es/InfoGoya/Work/FamiliaReal.html>

THIRD PERIOD (1792-1808)

THE CAPRICHOS

Illness and deafness. This period is characterised by a deeper and more critical view, reflected in 'The Caprichos' series, the 'San Antonio de Florida' frescoes, and in his best **self-portraits**.

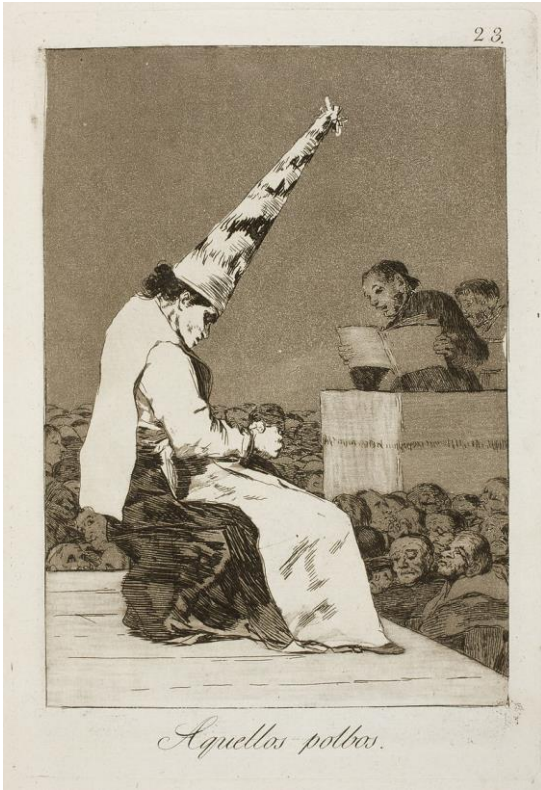
When Goya was 47, he suffered from a **life-threatening illness** that lasted ten months. This incident resulted in a profound hearing loss and deafness, that together with the historic events of the period, **changed his character and disposition**, as well as his paintings.

In 1797 he produced his **Caprichos series** from paintings that he made in 1792, where his fantasy, imagination, and critical eye achieved levels of expression never known in Spanish art.

The Caprichos series was not a commissioned work. Instead, they looked like **an intimate diary where Goya drew his thoughts, experiences, and concerns that were later engraved**. They expressed so much freedom of thought that they were **condemned by the Spanish Inquisition**, though he managed to save the original ones by entrusting them to the King.

The series can be analysed by looking at the contents of the **engravings**. On the one hand, **there are engravings of clear enlightened content**, which criticise the vices and bad habits of society, and which commit themselves to the ideas of the Enlightenment: **in the face of** social fraud, the truth; in the face of the irrational, reason; in the face of human vices, the triumph of good.

On the other hand, **there are engravings which criticise the Spanish Inquisition** (*Those specks of dust*), prostitution, or even specific individuals. **There are others addressing ignorant doctors and teachers** (*Of what ill will he die? Or Might not the pupil know more?*), **and a lot of them judge the vices** (greed, lust, gluttony...) **of the Church people** (*They are hot*). Moreover, there a group of engravings with a more complex **critique towards superstition and the magical world of witches** (*There is plenty to suck, or Pretty teacher*).



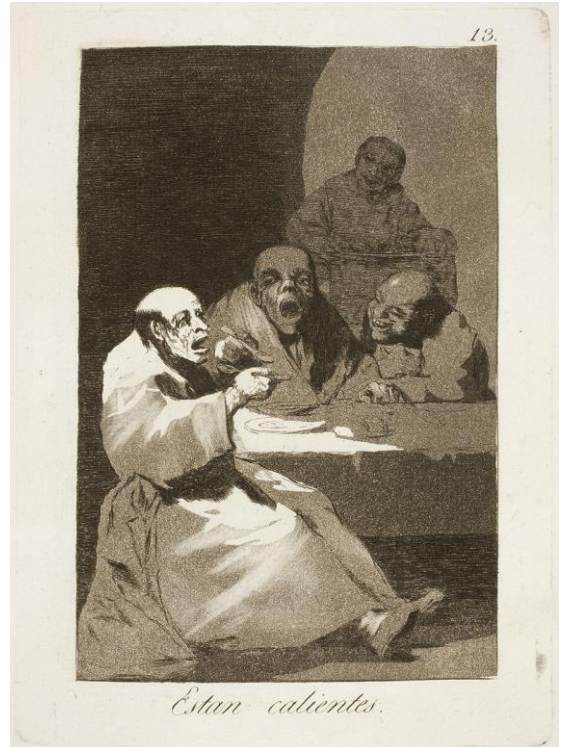
Those specks of dust (Capricho nº 23)



Of what ill will he die? (Capricho nº 40)



*Might not the pupil know more?
(Capricho nº 37)*



They are hot (Capricho nº 13)

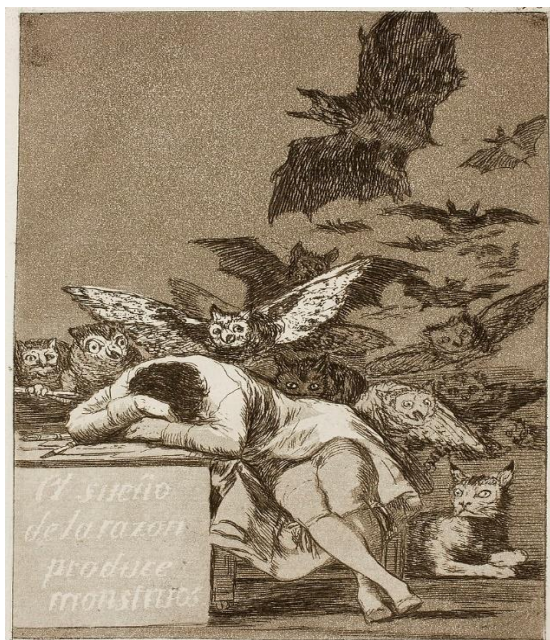


There is plenty to suck (Capricho n° 45)



Pretty teacher (Capricho n° 68)

Apart from the criticism, there are engravings that also count on the artist's fantasy and creativity, **making use of some modern aesthetic elements which will lay the foundations for Romanticism: disturbing atmospheres** with the night as the main protagonist, creatures of the night (devils, goblins, cats...), and an irrational world that can be real and horrific.



The sleep of reason produces monsters (Capricho n° 43)



Hobgoblins (Capricho n° 49)

Furthermore, all of them include the expressionist technique of the **grotesque**: the man deformed by his moral vices which **distort** his body and spirit, while still being quite close to reality.



It is time (Capricho n° 80)



Hush (Capricho n° 28)

All in all, it could be said that in *The Caprichos*, Goya reaches modernity: he goes from the neoclassic master who **establishes a canon** and that makes art to serve a didactic purpose, to be a genius who encourages the new techniques and puts them within the reach of the modern man.

THE PORTRAITS

During all those years, Goya resumed his formal work, painting portraits of the Royal Family, aristocrats, generals, archbishops, theatre stars, bullfighters, architects, artists, and friends. Without reducing the social status of the dignitaries that he portraits, **Goya now captures them in a straightforward way**, accurately retouching their facial features and reproducing their apparels with astonishing speed. This ‘illusionism’ contrasts with the more detailed technique employed in the painting of the faces, more precise and accurate. It seems in fact that these characters were as portrayed by the artist, and the contemporaries of Goya **vouch for** the similarity. However, if compared to his workmates, Goya knew how to favour clients, and very few of them would be discontented.



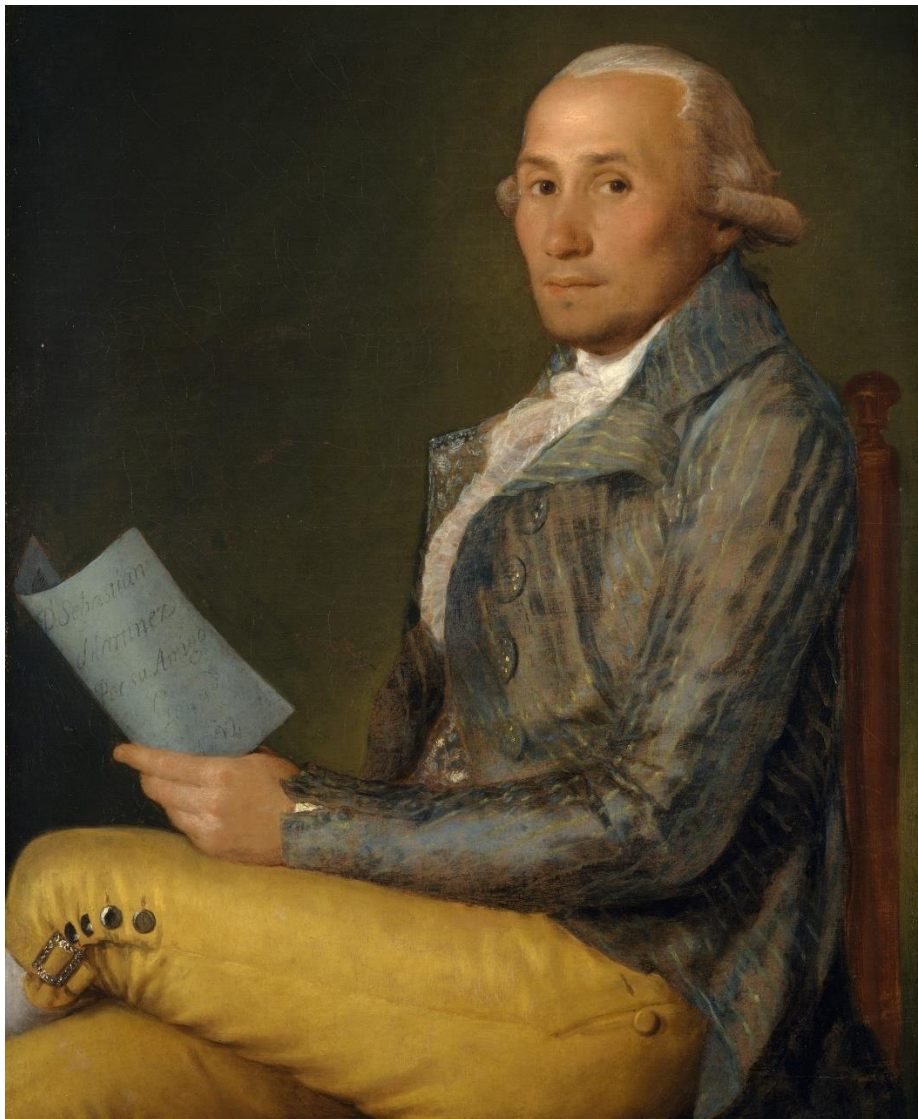
Gaspar Melchor de Jovellanos (1798)



The Duchess of Alba (1797)

Goya was always faithful to the model represented, no matter if it was a commissioned work or of his own accord. **That faithfulness to realism is never betrayed, and he got into psychology of his models.** His portraits reflect the personality and profundity of the human being, independently of their social position and outward appearance. Goya departed from the tradition of the baroque art, Velázquez and Rembrandt.

The *Sebastián Martínez* (1792) portrait is an **illustrative example** of the extraordinary achievements of this period. In this portrait, Goya perfectly gets the shines of light on the silk jacket by means of subtle changes in the tone of the brush-strokes that make up the clothing. The quality of the **silk** is wonderfully captured with a spectrum of blues distributed between the sheet that the trader is keeping, the jacket, and the background. The shaping of the face is more refined and the intensity with which it has been painted contrasts with the liberty and speed of the brush-strokes in the rest of the portrait.



He also portrayed, as has been mentioned, the Royal Family. Among the numerous portraits, *The Family of Charles IV* (1800-1801) stands out as a historical document of priceless value. It is due to the deep psychological study of the characters, the use of colour and the care in the representation that this portrait is considered a universal masterpiece. As if it was a snapshot, over a background with two enormous canvas stands the Royal Family. On the left side, remaining in the background, Goya self-portrays himself painting the canvas, as if it were an homage to Velázquez's *Las Meninas*. The chromatic richness in this painting is exceptional. Unlike neoclassical models, everything in this painting is an explosion of golden, blue, and red colours.



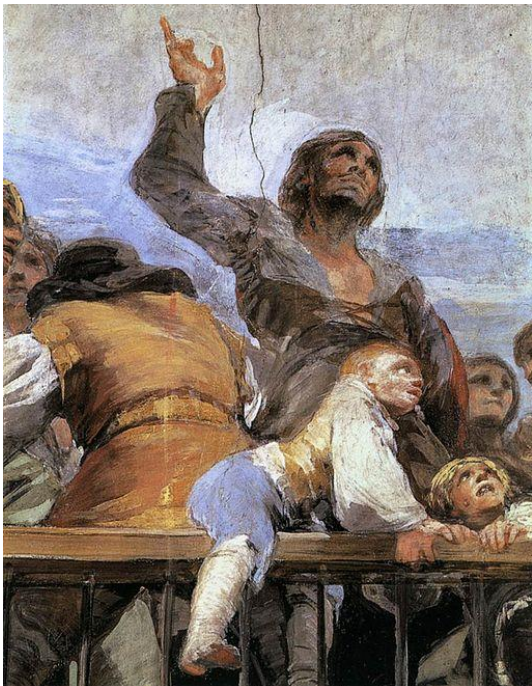
Also from this period are *The clothed maja* and *The nude maja*, which were painted around 1800 and 1803 and the only difference between the two is that in one the woman is fully clothed whilst in the other she is naked. The question of who this lady might be has never been answered, and there are two possible candidates: The Duchess of Alba and Pepita Tudó.

The picture of the female body that Goya portrays so deliberately in *The nude maja* resulted in the painter being questioned by the Spanish Inquisition. In 1815, the Secret Chamber of the Inquisition of Madrid required, in reference to the two majas, that Goya should **be brought before the tribunal** in order to identify them and confirm whether they are his work, for what reason he made them, by commission of whom, and which ends were intended.

Goya painted both majas with a determined gaze, making direct eye contact with the observer. This is quite **unprecedented**. The fact that the model is also wearing modern clothes is also extraordinary. This woman is not obedient, nor passive, nor weak, but has been painted as a **determined and assertive** woman who is proud of her body and **yearns for** being observed.



In 1789, Goya decorated the **dome** of **St. Anthony of La Florida** with beautiful angels and figures full of naturalism and **slyness**. These are the perfect example of **Goya's realistic way of depicting and interpreting religious themes**. The most significant aspect of these frescoes is the fusion he created in them, combining the stories of Anthony, who lived almost five hundred years earlier, and other classical designs such as **cherubs** and angels with the clothing styles and landscapes of Goya's reality.



Key vocabulary:

Assertive	Confidently self-assured; positive; dogmatic (asertivo)
Be brought before a tribunal	Compadecer ante un tribunal
Cherub	Querubín (ángel)
Distort	Distorsionar
Disturbing atmospheres	Atmósferas inquietantes
Dome	Cúpula, domo
Engrave	To cut or carve (a text or design) on the surface of a hard object (grabar)
Engraving	The engraved design, impression, or print
To establish a canon	Establecer un canon o modelo
Grotesque	Odd or unnatural in shape, appearance, or character; fantastically ugly or absurd
Illustrative example	Ejemplo o modelo ilustrativo
In straightforward way	De manera directa
In the face of	Ante, frente a
Masterpiece	Obra maestra
Life-threatening illness	Enfermedad terminal
Silk	Seda
Slyness	Astucia
Snapshot	Foto, instantánea
Unprecedented	Never known or done before
Vouch for	Garantizar
Yearn for	Desear

Useful links:

7 Creepy Works from Francisco Goya's 'Los Caprichos' Series:

<https://www.parkwestgallery.com/7-creepy-art-from-francisco-goya-los-caprichos/>

The Goya's Frescoes in San Antonio de Florida: <https://rgnn.org/2016/03/11/the-goyas-frescoes-in-san-antonio-de-la-florida/>

Goya: The portraits: <https://www.historytoday.com/goya-portraits>

The secrets behind Goya's Portraits: <https://theculturetrip.com/europe/united-kingdom/articles/the-secrets-behind-goyas-portraits/>

InfoGoya: San Antonio de la Florida:

<https://goya.unizar.es/InfoGoya/Work/Florida.html>

FOURTH PERIOD (1808-1819)

The War of Independence and new relapses influence meaningfully on his oils ‘**The charge of mamelukes –The second of May–**’, ‘**The third of May**’, in the engravings ‘**The disasters of the war**’ and ‘**Bullfighting**’, and in his **new portraits**.

During the **War of Independence**, a popular rebellion against the French control of Spain began in coming to its climax in a violent encounter fought out in the Puerta del Sol. The Spanish insurgents were **overwhelmed**, and during the night **the French army murdered hundreds of citizens along the Prado promenade in reprisal**. The **gruesome events** of the day were depicted by Goya into well-known prints.

His days in the Court had made of Goya an enlightened person, open to new and advanced ideas, which in many aspects agreed with the thought that **Napoleon Bonaparte** tried to impose throughout Europe. **The somewhat hesitant efforts of renovation by the Spanish government during the Enlightenment fell short in the face of the modernity of the French invaders**. Thus, a good number of Spanish intellectuals, including Goya, saw with some sympathy the possibility that a new order of values could be imposed in Spain. This attitude, together with the fact that he had served José Bonaparte for five years in his position of Court painter, earned Goya the label “**Frenchified**”. From the artistic point of view, the War of Independence translated into Goya’s famous canvasses *The charge of mamelukes –The second of May–*, *The third of May*, the impressive series of engravings *The disasters of the War*, and the enigmatic canvas known as *The colossus*.

Until this moment, war had been depicted by Goya as something beautiful, even romantic, but **the horrors of the war**, with its violations, executions by firing squad, robberies, and sacrileges, were **breeding ground** for Goya to represent war in a very different way: **a host of tragedies**.

THE COLOSSUS

The Colossus (1808-1812), is part of this series of **tragic paintings**. The meaning of the painting, however, continues to be obscure, and conflicting interpretations have been suggested. For some, this horrifying giant rising above the horizon is **the symbol of war which forces humans and animals to leave their houses, the embodiment of Napoleon**

Bonaparte himself. For others, this giant is rather the **protector of Spain against the French intruders**, or instead the people becoming aware of their own strength.



Whatever his message might be, Goya here presents the viewer with a vision of the world collapsing. We see the **private conflict** disturbing the painter. As an ardent defender of the enlightenment and revolutionary values, Goya, like many Spanish people saw Napoleon as the liberator of Spain from the depraved and dishonest Bourbon monarchy. However, **the liberator became the tyrant**. Unsure about his liberal beliefs and his love for Spain, Goya here **unveils his mental distress in this obscure work**.

The Colossus stands out for the intensity in the application of the dark colours and the ferocity of the **stains**, producing an **authentic decomposition of the silhouettes and**

shapes. Thus, the way in which Goya applied colour in this painting was already **revolutionary**. For example, the clouds overcasting the giant's waist are made first with the paint brush, and later on spread out with the **palette knife**. This technique was something unheard of at that time.

Over the plaster of the figures, Goya added some **pigment (colour powder)**, which gives them dynamic strength. The feeling of motion is obtained with these **touches** that seem to detach themselves from the solid figures.

Apart from the general composition, the contrast between the legless giant and the crowd running away is something to be admired. This detail allows the observer to distinguish those little figures, that from a close look are only shapes, as whole humans full of terrors when looked at from some distance.

THE DISASTERS OF WAR

The Disasters of War are **a series of 82 engravings** created between 1810 and 1820. Even though Goya did not reveal his goal when designing the sketches, art historians see them as **a visual outcry against the brutality of the 1808 Second of May Insurrection**, the ensuing Independence War of 1808, and the defeat of the liberal movement as a result of the reestablishment of the Bourbon monarchy in 1814. During the struggles between Napoleon's French Empire and Spain, Goya enjoyed his place as chief court painter to the Spanish Royal Family and kept on making portraits of the Spanish and French rulers. Even though he was **profoundly distressed** by the war, Goya kept secret his beliefs behind his engravings in concerning the war and its consequences. He did not enjoy a good health and was nearly deaf when, at 62, he started to work on the engravings. They were not published until 1863, 35 years after his death. It is reasonable to think that he did not want to publish them, as it could have been politically dangerous to distribute a series of artworks condemning both the French and the re-established Spanish monarchy.

The series was created employing a type of **intaglio printmaking techniques**¹, mainly **etching** for the line work and aquatint for the tonal areas, but also engraving and **drypoint**. As with many other Goya prints, they are sometimes referred to as **aquatints**, but more

¹ **Intaglio printmaking** techniques work by engraving on the surface of a plate (steel, copper etc.) with tools. Afterwards the plate is coated with ink. The surface is wiped clean so that the ink remains only in the engraved areas. Finally a wet paper is pressed against the plate. **Drypoint** and **etching** are some of the intaglio printing methods.

often as etchings. The series is commonly contemplated in three groups which mostly echo the order of their creation. The first 47 address **episodes of the war and portray the aftermaths of the battle both on individual fighters and non-combatants**. The central series (plates 48 to 64) report the **impacts of the misery and starvation** that hit the capital in 1811 and 1812, before the city was redeemed from the French. The last 17 mirror the painful defeat of liberals when **the restored Bourbon monarchy**, heartened by the Catholic Church, said no to the Spanish Constitution of 1812 and fought both state and religious reform. Goya's sets of inhumanities, **famines**, depravity and embarrassment have been defined as the "prodigious flowering of rage". The sequential order in which the engravings develop has driven some to see the pictures very much alike in essence to photography.



And they are fierce (plate 5)



This is bad (plate 46)

64



Carretadas al cementerio.

38

Cartloads for the cemetery (plate 64)

77



Que se rompa la cuerda.

May the rope break! (plate 77)

THE SECOND OF MAY 1808 AND THE THIRD OF MAY 1808

The second of May 1808 was a **delegated task** by the Spanish Government after the French invaders are absolutely retired from Spain in the year 1814.



The Spanish mass is depicted with ordinary blades and bars while the French have proper weapons made to assassinate the enemy. Moreover, they are riding big horses and do not seem frightened of the people surrounding them. The mass, on the other hand, are portrayed as experiencing different emotions. **Outrage, horror, awe, concern, grief and many other emotions are expressed by the crowd.** Two of the protestors are presented with distinction. The first one is injuring a French soldier with a fierce expression while the other is stabbing a horse with his knife. **The soldiers seem merciless and are carrying their swords with the only goal of killing civilians.** It is fascinating to note that only two Spanish civilians are murdered, matching the number of dead French soldiers. **Goya demonstrates his loyalty through a modification of facts and secretly states that the Spanish are submissive to no one.**

Even though this realistic representation of the rebellion did not become famous, The Second of May 1808 is today one of the most studied paintings of Goya due to the

historical relevance it has. Its twin painting – *The third of May 1808*– has even more importance and together they show the **nationalism, devotion and adoration of the Spanish citizens towards their country.**

The Third of May 1808 portrays **soldiers ready to shoot at common people** and the landscape shows that they are brought far away from the town for the execution.



The Spanish crowd outnumbers the French. However, **they have accepted their destiny** and are ready to be executed by **firearm**. **French soldiers**, who are few in number, **are together without showing their faces and assemble in a long row of firing squad, empty of compassion or pity towards the defenceless crowd.** The executioners extend to the Church in the background. There is just one light lighting up the Spanish crowd as well as the French soldiers.

The mass is desperate understanding that they are in a **cellblock for prisoners sentenced to death**. A priest seems to be praying for those who are about to die, some have **drop their heads** assuming their imminent deaths, dead bodies are dispersed unsuitably and the main character is empathising for the difficult situation of the crowd.

Goya uses some strong motives to present the differences between the French soldiers and the Spanish mass. The French are portrayed in a single line with hidden expressions. They mirror a **machine without feelings** or emotions towards the Spanish target. In other words, they have turned into machine guns they are carrying.

Goya presents the Spanish mass as murdered victims, but also as citizens who fought valiantly for their country without any result. However, there is no real saviour in *The Third of May 1808*. Goya renders in painting **the monstrosity of war**, which are certain even when people are trying for divine clemency.

Key vocabulary:

A host of tragedies	Un montón de tragedias
Aquatint	A technique resembling a watercolour used to produce areas of tonal shading
Breeding ground	A situation that favours the development or occurrence of something (caldo de cultivo)
Cellblock	Celda
Delegated task	Tarea asignada
Drop their heads	Agachar las cabezas
Drypoint	Drypoint is a form of intaglio where the artist draws onto a plate with a sharp stylus. There is no acid involved -- thus DRYpoint.
Etching	Etching is a form of intaglio printing where lines are engraved into the surface of a plate by the use of etchant, an acid.
Famine	Extreme scarcity and shortage of food
Firearm	Arma de fuego, pistola
Firing squad	a group of soldiers detailed to shoot a condemned person (peloton de ejecución)
Frenchified	afrancesado
Gruesome events	Eventos terribles o espantosos

Outcry	Clamor, protesta, manifestación
Overwhelmed	To be defeated by someone or something (arrollado, oprimido)
palette knife	Espátula
Pigment	Piigmento
Private conflict	Conflict interno o privado
Profoundly distressed	Terrible o profundamente angustiado
Stain	Mancha
Unveil [sth.]	To show something or make it known for the first time (revelar)

Useful webpages:

Madrid revolts against the French rule: <https://www.history.com/this-day-in-history/madrid-revolts-against-french-rule>

The Colossus (1808-1812): <http://www.visual-arts-cork.com/paintings-analysis/colossus-goya.htm>

Francisco Goya –‘The disasters of the war’, 1810-1820: <http://www.richardharrisartcollection.com/portfolio-view/francisco-goya-2/>

FIFTH PERIOD (1819-1828)

The bitterness of deception and his old age influence the **black paintings**, which portray intense, haunting themes, reflective of both his fear of insanity and his **bleak outlook** on humanity. He returns to calm in his **themes of exile**.

BLACK PAINTINGS

Goya had witnessed the terrors of war when Napoleon attacked Spain and the utter confusion in Spain when its regime bounced back and forth between a constitutional monarchy and an absolute monarchy. He had suffered a deathly illness and was sometimes scared of going crazy. He was also almost completely deaf. More and more resentful of humanity, scared of death and mental illness, **Goya withdrew into a country house close to Madrid called la Quinta del Sordo**, or the Deaf Man's House.

There, **Goya would give rise to some of his most sinister and bizarre works**. They were straightforwardly illustrated on the walls of the house, without the painter alluding to them. These **fatalistic and morbid paintings** were in conflict with his first canvasses, and were besides probably created for his own sake. Their titles were given by art historians as he never gave them a title.

The **14 Black Paintings** are essentially painted with dark **colours and human beings are portrayed as pseudo-monsters**. Goya had witnessed the tortures that human beings imposed to one another, and the facial features of his characters mirror this **inward deformity**.

Apart from this, interpreting many of the Black Paintings is a difficult task. Goya didn't aim at exhibiting them openly and gave no further clarification of their subjects. Many of the paintings' scenes are **distorted shadows** of black or brown, wanting details, and even the titles are the creations of art historians.

The most famous of the Black Paintings is, without a doubt, *Saturn Devouring His Son*. Roman mythology claims that Saturn devoured his children whole — who

afterwards spring from his stomach, after Jupiter escaped and fed his father a poison to make Saturn vomit up his siblings.



In *Saturn Devouring His Son*, however, **Saturn ferociously masticates his partly eaten child.** The most astonishing detail, however, is **Saturn's agony and desolation.** Earlier representations of this show Saturn unsympathetically. But in Goya's variant, he is bent down in the dark with an insane, hysterical look on his face. In *Saturn Devouring His Son*, **the giant seems desolated to be swallowing his children** to survive and looks as though he's falling apart.

This painting deals with **Goya's own fear of lunacy and death**, but again, there's no evidence of what the painter actually meant. The enigma of what Goya had in mind is part of what has caught historian's attention for almost two centuries.

EXILE AND BORDEAUX

The second of May, 1824, **Goya determined to leave his country.** The reason was the political scene in Spain under the authoritarian rule of Ferdinand VII. Even though Goya was still the **legitimate chief Court Painter**, his position was endangered. His engravings, which were hidden in his house, would have been **condemnatory**, since even the ownership of evidence or caricatures that were critical of the government was a punishable infraction. Therefore, **Bordeaux** became the last stage in Goya's life. The grey, stone-deaf artist maintained an impressive degree of activity till the end of his life. Motivated by an intense desire to know, he travelled alone to Paris. **He explored current and modern artistic techniques and created pictures that were precedents of the art of his times.** His artistic potential was perennial right up to his death.

In Bordeaux, he painted his last pieces, the lithographs *Bulls of Bordeaux* and the very beautiful portrait *The milkmaid of Bordeaux*, a precursor of the Romantic Movement.



The Milkmaid of Bordeaux was **Goya's final portrayal of a female character**, and he chose tones of blue to depict both the woman and the atmosphere around her. The colour choice embodies positivism and was considered an ancient colour used in the first works of art. Goya hardly ever used the colour blue in his first paintings, so to create a piece that offers a wide variety of blue tones, is certainly highly symbolic.

Goya painted *The Milkmaid of Bordeaux* for his own amusement and recreation, as the work was not a delegated task. While in France, **painting was for Goya a delightful and amusing enterprise**. This is when he started to practice with contrasting colours and techniques. Apart from using brushes, he also opted to use rags and a palette knife. When looking at *The Milkmaid of Bordeaux*, we can clearly see the wide brushstrokes that the artist made, that confer the painting an **almost impressionist quality**. The use of different techniques when applying the paint to the canvas, may also have been because of Goya's age and blindness.

The woman portrayed appears seating on the ground staring tenderly downwards. Her location cannot be guessed, as very little of the background can be appreciated. She wears a blue cap and swirling blue dress. The overwhelming feeling that the image provokes is that of calm and serenity.

Key vocabulary

Amusing enterprise	Iniciativa o proyecto agradable
Bleak outlook	Perspectiva sombría
Condemnatory	Expressing strong disapproval; censorious
Fatalistic and morbid	Resignado y macabro
Inward	Inside someone's mind and not expressed to other people
Legitimate	In accordance with established rules, principles or standards
Lunacy	Locura, demencia
Pseudo-monster	Pretended monster, although not real
Sinister look	Apariencia siniestra

Useful webpages:

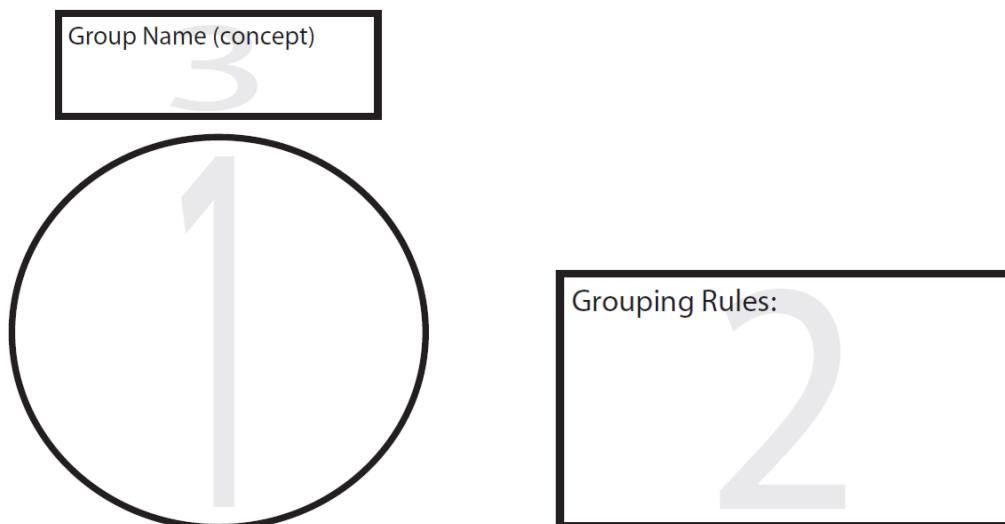
The milkmaid of Bordeaux: https://www.wga.hu/html_m/g/goya/8/812goya.html

The black paintings of Francisco Goya: Dark Horror History of Art: <https://www.youtube.com/watch?v=ScVgB5OhNfU>

Concepts organiser activity:

Artistic advisor	Fresco	Sketch
Preparatory cartoons	Oil on canvas	Court painter
Self-portrait	Engravings	Disturbing atmospheres
The grotesque	Black paintings	Optimistic issues of vital content
A host of tragedies	Etching	Bleak Outlook
Sinister look	Engraver	Portrait painter

Concept Chart



2.4.4. Lesson 4

Poster WAGOLLS:






PIGS IN SPACE: EFFECT OF ZERO GRAVITY AND AD LIBITUM FEEDING ON WEIGHT GAIN IN CAVIA PORCELLUS

Colin B. Purrington
6673 College Avenue, Swarthmore, PA 19081 USA

ABSTRACT:
One ignored benefit of space travel is a potential elimination of obesity, a chronic problem for a growing majority in many parts of the world. In theory, when an individual is in a condition of zero gravity, weight is eliminated. Indeed, in space one could conceivably follow ad libitum feeding and never even gain an gram, and the only side effect would be the need to upgrade one's stretchy pants (exercise pants). But because many diet schemes start as very good theories only to be found to be rather harmful, we tested our predictions with a long-term experiment in a colony of Guinea pigs (*Cavia porcellus*) maintained on the International Space Station. Individuals were housed separately and given unlimited amounts of high-calorie food pellets. Fresh fruits and vegetables were not available in space so were not offered. Every 30 days, each Guinea pig was weighed. After 5 years, we found that individuals, on average, weighed nothing. In addition to weighing nothing, no weight appeared to be gained over the duration of the protocol. If space continues to be gravity-free, and we believe that assumption is sound, we believe that tending the overweight — and those at risk for overweight — to space would be a lasting cure.

INTRODUCTION:
The current obesity epidemic started in the early 1980s with the invention and proliferation of elastane and related stretchy fibers, which released wearers from the rigid constraints of clothes and permitted monthly weight gain without the need to buy new outfits. Indeed, exercise today for hundreds of millions of people involve only the act of wearing stretchy pants in public, presumably because the constrictive pressure forces fat molecules to adopt a more compact tertiary structure (Xavier, 1965).
Luckily, at the same time that fabrics became stretchy, the race to the moon between the United States and Russia yielded a useful fact: gravity in outer space is minimal to nonexistent. When gravity is zero, objects cease to have weight. Indeed, early astronauts and cosmonauts had to secure themselves to their ships with seat belts and sticky boots. The potential application to weight loss was noted immediately, but at the time travel to space was prohibitively expensive and thus the issue was not seriously pursued. Now, however, multiple companies are developing cheap extra-orbital travel options for normal consumers, and potential travelers are also creating new ways to pay for products and services that they cannot actually afford. Together, these factors open the possibility that moving to space could cure overweight syndrome quickly and permanently for a large number of humans.
We studied this potential by following weight gain in Guinea pigs, known on Earth as fond of ad libitum feeding. Guinea pigs were long envisioned to be the Guinea pigs of space research, too, so they seemed like the obvious choice. Studies on humans are of course desirable, but we feel this current study will be critical in acquiring the attention of granting agencies.

MATERIALS AND METHODS:
One hundred male and one hundred female Guinea pigs (*Cavia porcellus*) were transported to the International Space Laboratory in 2010. Each pig was housed separately and deprived of exercise wheels and fresh fruits and vegetables for 48 months. Each month, pigs were individually weighed by duct-taping them to an electronic balance sensitive to 0.0001 grams. Back on Earth, an identical cohort was similarly maintained and weighed. Data was analyzed by statistics.

CONCLUSIONS:
Our view that weight and weight gain would be zero in space was confirmed. Although we have not replicated this experiment on larger animals or primates, we are confident that our result would be mirrored in other model organisms. We are currently in the process of obtaining necessary human trial permissions, and should have our planned experiment initiated within 90 years, pending expedited review by local and Federal IRBs.

ACKNOWLEDGEMENTS:
I am grateful for generous support from the National Research Foundation, Black Hole Diet Plans, and the High Fructose Sugar Association. Transport flights were funded by SPACE-EXES, the consortium of wives divorced from insanely wealthy space-flight startups. I am also grateful for comments on early drafts by Mariana Athletic Club, Corpus Christi, USA. Finally, sincere thanks to the Oxy Foundation for generously donating animal care after the conclusion of the study.



LITERATURE CITED:
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NC STATE UNIVERSITY

Southern Flounder Exhibit Temperature-Dependent Sex Determination

J. Adam Luckenbach*, John Godwin and Russell Borski
Department of Zoology, Box 7617, North Carolina State University, Raleigh, NC 27695



Introduction
Southern flounder (*Paralichthys lethostigma*) support valuable fisheries and show great promise for aquaculture. Female flounder are known to grow faster and reach larger adult sizes than males. Therefore, information on sex determination that might increase the ratio of female flounder is important for aquaculture.

Objective
This study was conducted to determine whether southern flounder exhibit temperature-dependent sex determination (TSD), and if growth is affected by rearing temperature.

Methods

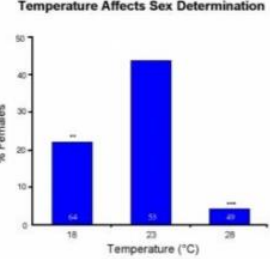
- Southern flounder broodstock were strip spawned to collect eggs and sperm for *in vitro* fertilization.
- Hatched larvae were weaned from a natural diet (rotifers/*Artemia*) to high protein pelleted feed and fed until satiation at least twice daily.
- Upon reaching a mean total length of 40 mm, the juvenile flounder were stocked at equal densities into one of three temperatures 18, 23, or 28°C for 245 days.
- Gonads were preserved and later sectioned at 2-6 microns.
- Sex-distinguishing markers were used to distinguish males (oogametes) from females (spermatogones).

Histological Analysis

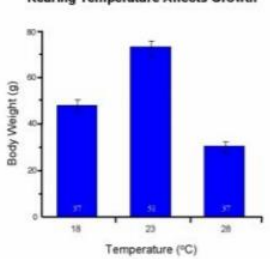
Male Differentiation Female Differentiation

Temperature Affects Sex Determination

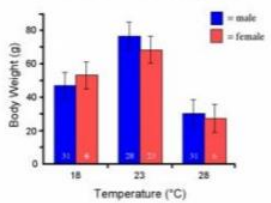


(**P < 0.01 and ***P < 0.001 represent significant deviations from a 1:1 male:female sex ratio)

Rearing Temperature Affects Growth



Growth Does Not Differ by Sex



Results


- Sex was discernible in most fish greater than 120 mm long.
- High (28°C) temperature produced 4% females.
- Low (18°C) temperature produced 22% females.
- Mid-range (23°C) temperature produced 44% females.
- Fish raised at high or low temperatures showed reduced growth compared to those at the mid-range temperature.
- Up to 245 days, no differences in growth existed between sexes.

Conclusions

- These findings indicate that sex determination in southern flounder is temperature-sensitive and temperature has a profound effect on growth.
- A mid-range rearing temperature (23°C) appears to maximize the number of females and promote better growth in young southern flounder.
- Although adult females are known to grow larger than males, no difference in growth between sexes occurred in age-0 (< 1 year) southern flounder.

Acknowledgements
The authors acknowledge the Substantial Kentucky Program of the National Marine Fisheries Service and the University of North Carolina Sea Grant College Program for funding this research. Special thanks to Lee Ward and Beth Stamps for help with the work.

Compare and contrast chart + Cheat Sheet:

COMPARE AND CONTRAST		
TEXT		
VISUAL AIDS		
COLOURS		
SEQUENCE		
TITLE		

		
TEXT	<i>Too much text (a poster should not include more than 1000 words)</i>	<i>Clear, concise, and informative. Context and objectives are made clear. Methods are concise.</i>
VISUAL AIDS	<i>Lack of visual elements in the boxes. Logos at the wrong place (should be at the bottom)</i>	<i>Use of visuals to emphasise: graphic elements dominate. Use of graphics, cartoons, and figures instead of text.</i>
COLOURS	<i>Background / text contrast makes contrast hard to read</i>	<i>Color scheme is very simple and pleasing.</i>
SEQUENCE	<i>Sequence is not clear and the abstract is not necessary.</i>	<i>Very clear sequence: introduction, objectives, methods, historical analysis, results, conclusion, and acknowledgement.</i>
TITLE	<i>Title is too fancy and hard to be read properly.</i>	<i>The title conveys the main message instantly. Graphs are interpreted by their titles. One can read the titles and trust the authors, or examine the graphs in more detail.</i>

Imagined scenario text (identifying audience, voice and purpose activity):

IMAGINED SCENARIO
<p><i>Imagine that you are in the middle of the school cafeteria and suddenly a food fight breaks out. You turn your head just in time to be hit with a soggy blob of lumpy mashed potatoes. Without thinking, you grab your red, runny Jello and throw it. Just as it leaves your hand, you hear the cafeteria monitor yelling, and the principal's voice comes over the intercom. Suddenly there is silence, and everyone is ordered back to class. Fifteen minutes later, you are called out of class and ordered to go to the office to see the principal.</i></p>

Group writing assignments:

GROUP 1	<i>When you arrive at the office, the principal hands you a blank sheet of paper and tells you to write a description of the cafeteria incident and your role in it. Write your response to this "real-life" writing prompt.</i>
GROUP 2	<i>Imagine that your best friend was absent from school the day of the food fight, and you are anxious to describe the scene in the cafeteria. Write a description of the cafeteria incident and your role in it as you want to tell your best friend.</i>
GROUP 3	<i>You have been waiting to talk to the principal, and the dismissal begins. The principal's secretary comes out and tells you to go ahead and board your bus; the principal will deal with you first thing in the morning. You run to your bus, worrying about what will happen tomorrow. You decide that you better tell your parents something tonight. Write a description of the cafeteria incident and your role in it as you will tell your parents.</i>
GROUP 4	<i>Next day, after you talked to the principal, the girl/boy you like is waiting for you at the school. S/he wasn't there when the food incident happened. Tell her/him the heroic story of how you throw food and ended up in the police office.</i>
GROUP 5	<i>You arrive at the police office and your grandma is waiting to pick you up. She is very proud of you and cannot think of you doing anything wrong. Tell her what happened in the cafeteria so as not to hurt her feelings.</i>

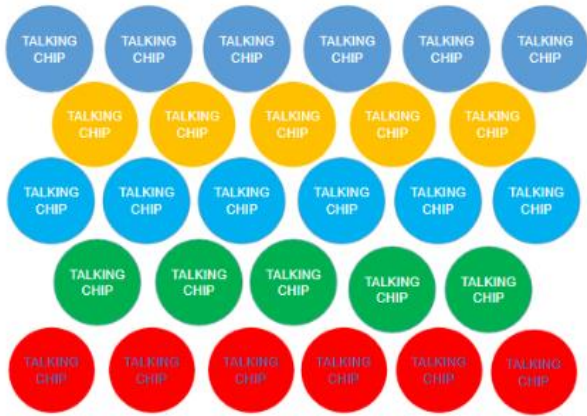
Retrieved and adapted from:

http://www.doe.virginia.gov/testing/sol/standards_docs/english/2010/lesson_plans/writing/6-8/41_6-8_writing_identifying_audience_and_purpose.pdf

Round Robin talking chips:



Round Robin

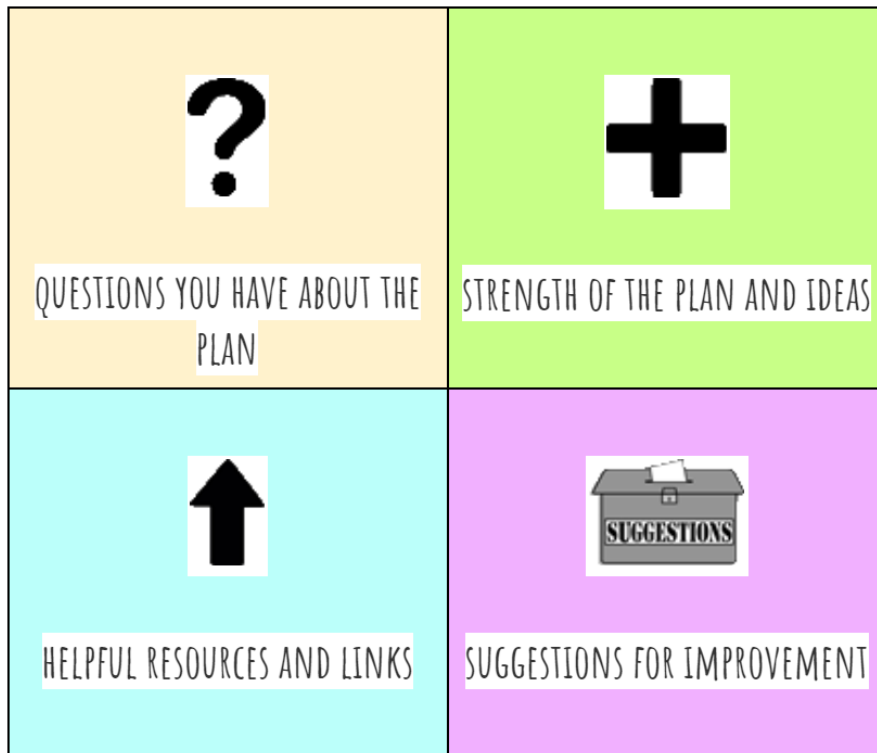


KWL chart:

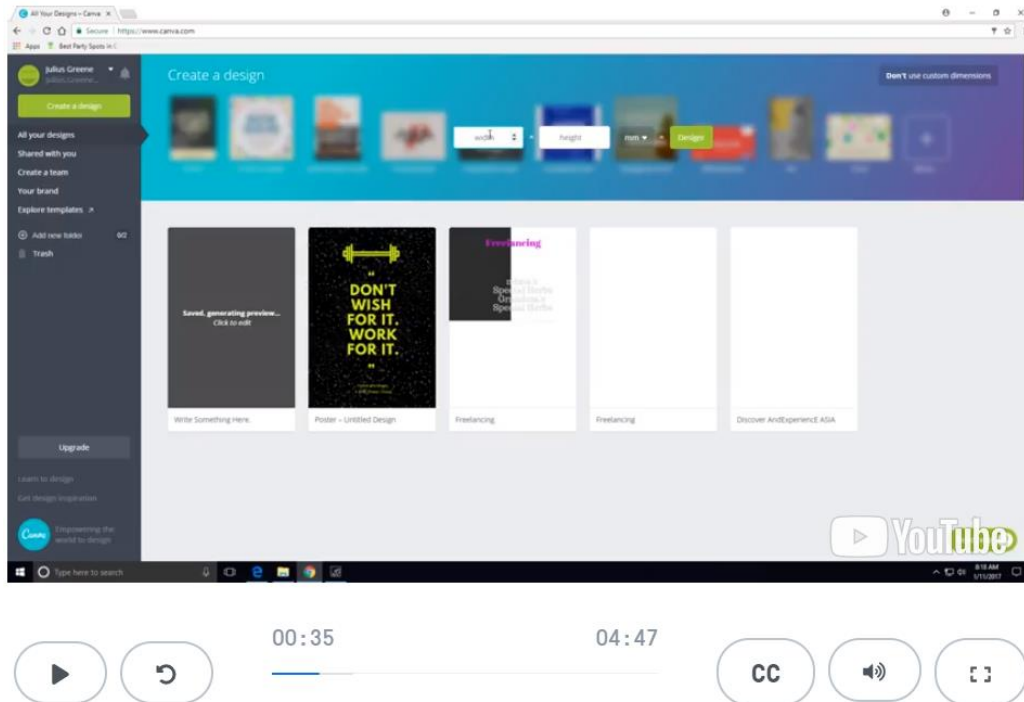
TOPIC		Name: _____
		Date: _____
KNOW	WANT TO KNOW	LEARNED
K	W	L

2.4.5. Lesson 5

Feedback carousel sheet:



Video tutorial on how to use Canva:



<https://edpuzzle.com/media/5cf819d295c9da4090bfb801>

2.4.6. Lesson 6

Poster checklist:

Does our poster have...?

A clear purpose?	
Relevant information about the historical and artistic period?	
The most important aspects of Goya's life during this period?	
The main works by the painter belonging to this period?	
No more than 1000 words (more or less)?	
A clear background that makes the text easy to read?	
A clear sequence (beginning, middle, and end)?	
A considerable space between frames?	
A clear and readable title?	
A clear balance?	
Appealing visual elements?	
The target audience in mind?	
An overall tone that fits the style, topic, and audience?	
A formal and academic tone?	
An introduction which is both interesting and attention grabbing?	
Paragraphs which are related to the main topic?	

Transitions between paragraphs that carry the main idea from one to the next?	
Sentences which are clear and direct?	
An appealing look?	

Group self-assessment checklist:

Group self-assessment checklist	
We completed the poster in time	
We worked to the best our abilities	
We stuck to our group roles, cooperating with one another so as to get them most everyone	
We encouraged each other and cooperated with each other	
We shared our ideas, listened to and evaluated each other's ideas	
We have made the most of the process of writing	

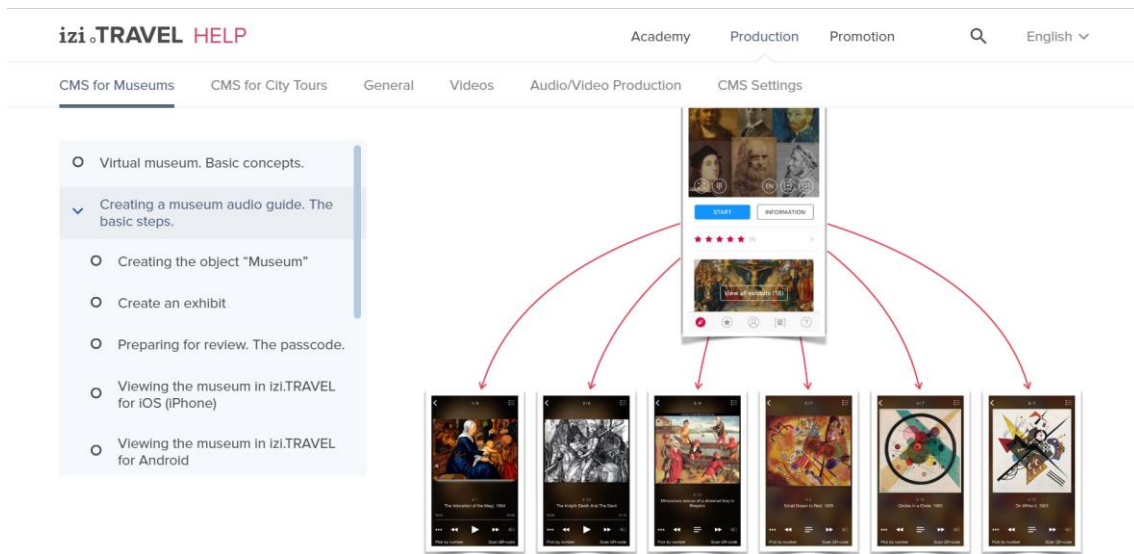
2.4.7. Lesson 7

Learning centre A:
Izi.Travel EdPuzzle:






<https://edpuzzle.com/media/5cf8fe5401efb340f92535e8>

Izi.Travel webpage:



<https://academy.izi.travel/help/production/creating-a-museum-audio-guide-the-basic-steps/>

Think Chart organiser:

BASIC STEPS	FINDINGS 🔍	IMPLICATIONS 🧑
		
		
		



Learning centre B:

‘How to write the script of an audio guide’ blog entry:

Rosa is Nubart's CEO and co-founder

— NEWSLETTER

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— NEWEST POSTS

<https://www.nubart.eu/blog-en/2017/08/03/how-to-write-script-audio-guide-museum/>

'Plus one' activity sheet:

I REMEMBER...





PLUS ONE

PLUS ONE

PLUS ONE

PLUS ONE

'I used to think... Now I think...' sheet:

<p>I USED TO THINK...</p> 	<p>NOW I THINK...</p> 

Learning centre C:

British Museum audio guide:



Cookie policy

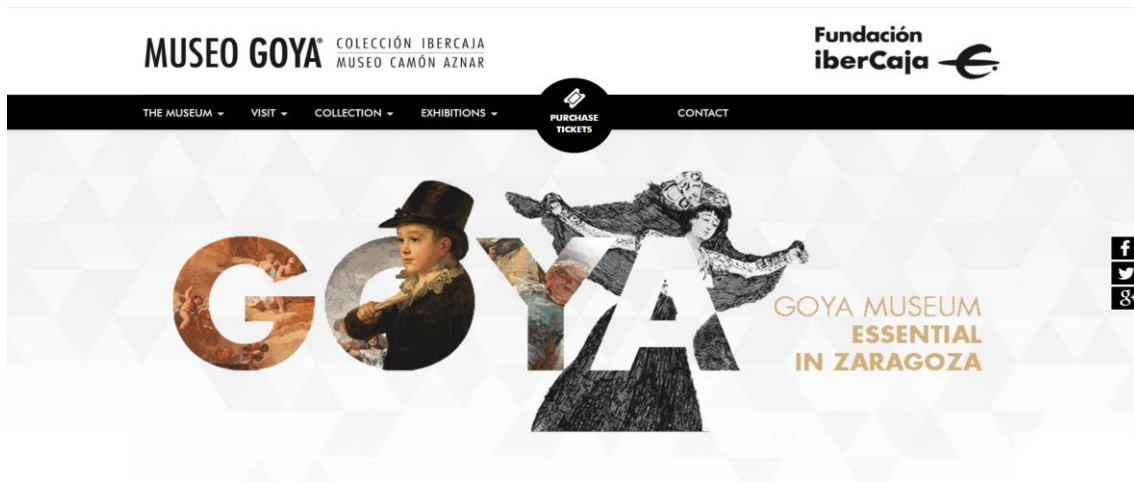
<https://soundcloud.com/britishmuseum/111-painting-of-sir-hans-sloane-primary-en>

Important aspects of an audio guide checklist:

Say which of this aspects about Sir Hans Sloane are mentioned in the audio guide:

His occupation	
Some important dates	
His job	
His sons	
A description of the painting	
His collection	
His wife	
His travels	
His house and origins	
His achievements in Natural History	
His will	
The foundation of the British Museum	
His Childhood and young years	

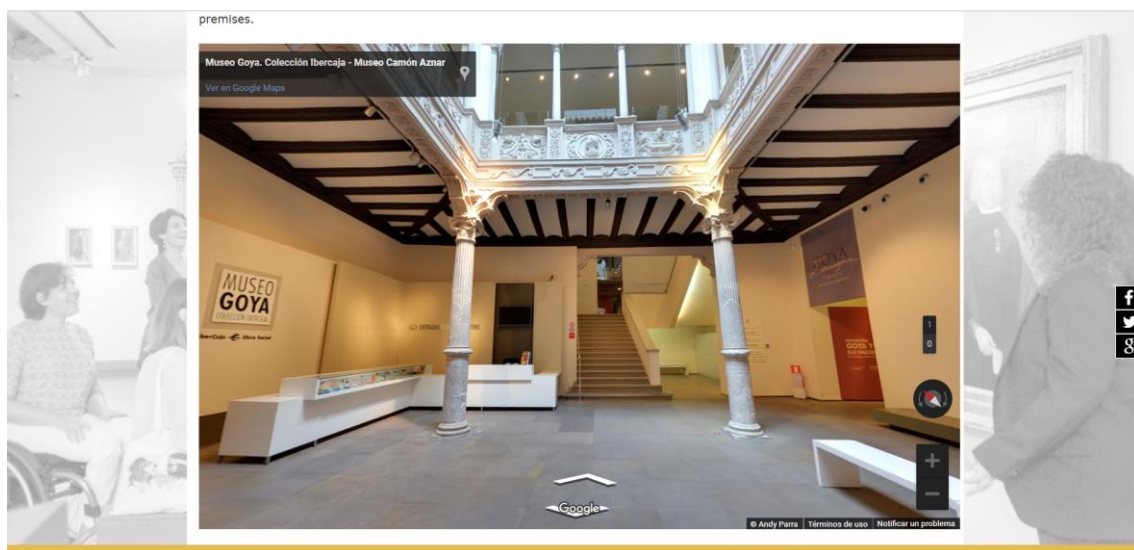
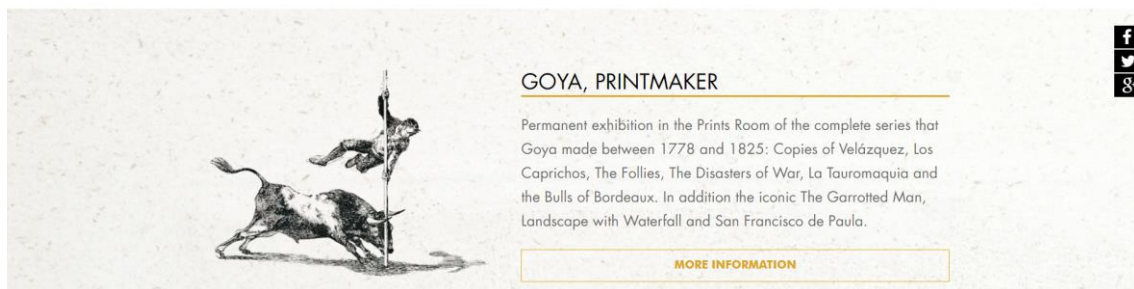
Learning centre D: Goya Museum webpage:



THE MUSEUM ON YOUTUBE

Enjoy more than 800 videos about the works of the Goya Museum.
A great documentary work to know the work of the famous painter Zaragozano from the tranquility of your home. Meet all the works of our permanent exhibition and enjoy the knowledge.

[ACCESS THE YOUTUBE CHANNEL](#)



<https://museogoya.ibercaja.es/en/>

Museum activities chart:

CHOOSE ONE OF THE FOLLOWING ACTIVITIES TO DO IT ON OUR APPROACHING VISIT TO THE GOYA MUSEUM NEXT WEEK

TERESA DE VALLABRIGA, AMIGA Y MECENAS DE GOYA



<https://www.fundacionibercaja.es/iniciativa-educativa/zaragoza/teresa-de-vallabriga-amiga-y-mecenas-de-goya>

MIRADAS ESCONDIDAS



<https://www.fundacionibercaja.es/iniciativa-educativa/zaragoza/miradas-escondidas>





FRANCISCO DE GOYA, TESTIGO DE SU TIEMPO



<https://www.fundacionibercaja.es/iniciativa-educativa/zaragoza/francisco-de-goya-testigo-de-su-tiempo>

Learning centre E:

Painting chart:

THE PAINTING 	COLOURS 	TECHNIQUE 	MAIN THEMES 

2.4.8. Lesson 8

Round Table sheet:

What do you want to talk about in your audio guides?

Audio guide script:

Meet Sir Hans Sloane: physician, botanist, and collector of everything.

Occupations

It was Sloane's personal collection of over 800 objects that formed the founding collection of the British Museum in 1753.

Main achievements

Important dates

Here we see Sloane portrayed in his role as the president of the Royal Society. He succeeded Isaac Newton in 1727. The crest of the society crowns his grand chair. And on the table to the left of the paper he holding the society rests on a cushion. Behind him stands a figure of Asclepius, the Greek God of medicine, reminding us that Sloane also served as president of the Royal College of Physicians.

Description of the painting

Sloane brought back botanical specimens from his travels and commissioned other travellers to seek out things he wanted. "He wants the collect the world in order to know the world. He had Egyptian things, he had things from Ancient Rome, but the largest part of his collection was natural history".

testimony

At the core of his collection, with 265 volumes of botanical specimens. One of the specimens was coca. It was Sloane's idea to mix chocolate with milk, and the delightful result was sold for medicinal purposes. His recipe was

Interesting facts


eventually bought by Cadbury, today one of the world's biggest chocolate makers.

"His cataloguing was incredibly detailed and it's about understanding other cultures and understanding the way the world worked and remember that God is very important at the time so it's also about understanding God's purpose. It's almost a way of worshipping."

In his will, Sloane bequeathed his collection to the British people to become a museum.

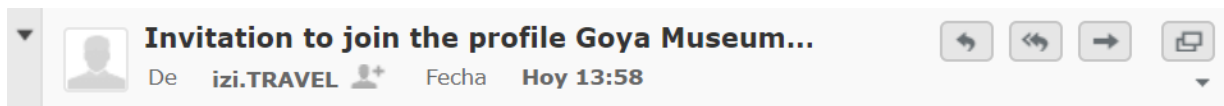
"He wanted it to be a national repository. Somewhere that anyone who was curious or was knowledgeable would be able to come and use and visit the collection. One of the most important things about his bequest is that the collection should be accessible to anyone and it should be free. It was the first national public free Museum"

Peer-assessment checklist:

CHECKLIST FOR PEER ASSESSMENT MY PEER STUDENTS' DRAFT...	
Contains all the elements of an audio guide script	
Includes important facts/details	
Includes some background information about Goya	
Has an appropriate grammar, spelling, punctuation and vocabulary	
Is original and engaging	
	

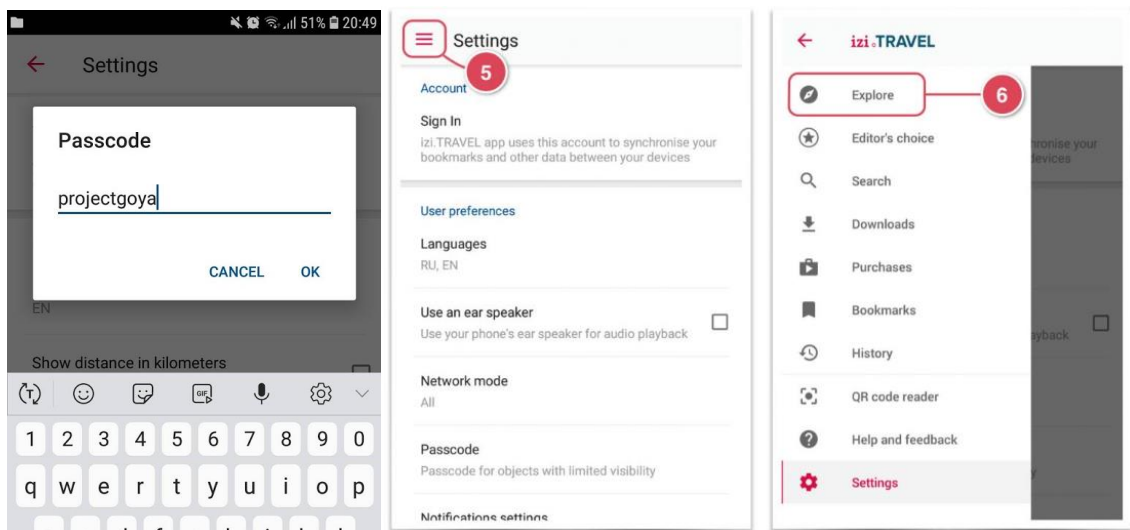
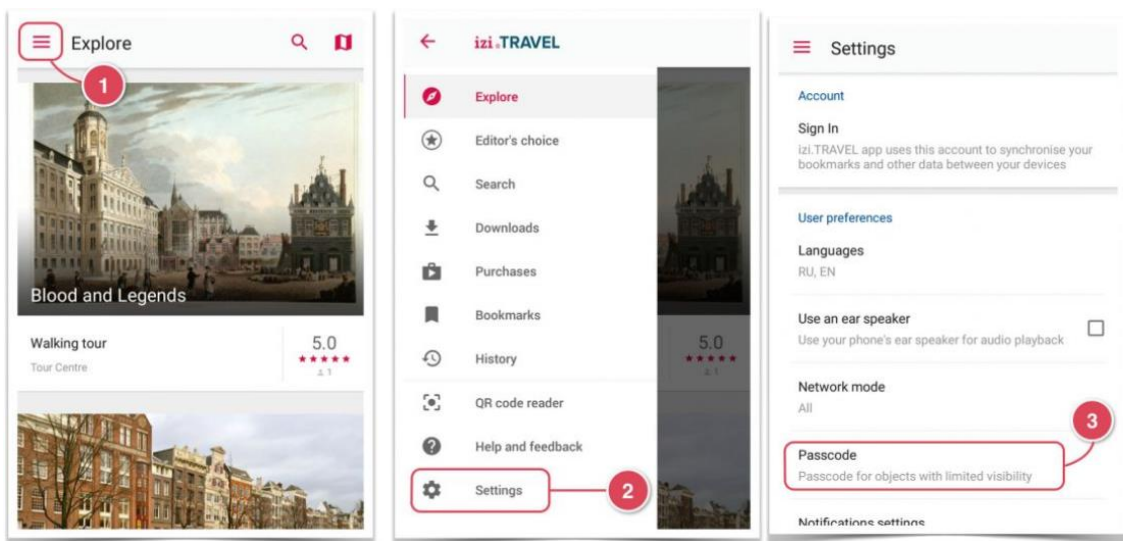
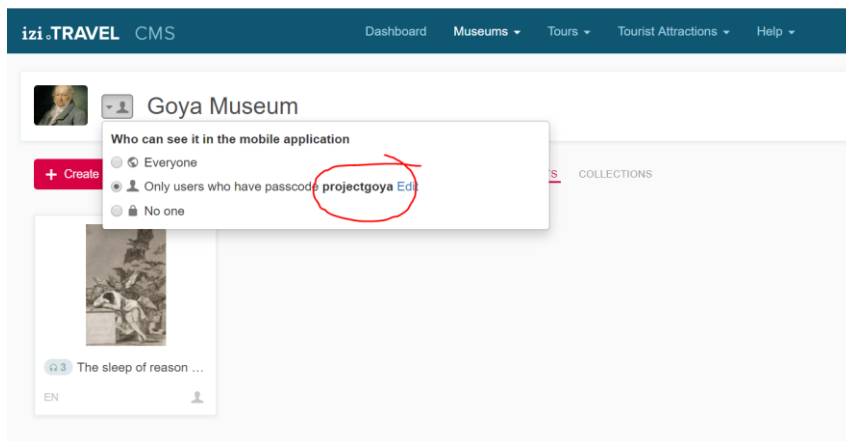
2.4.9. Lesson 9

Email that T has sent to each S for logging in:

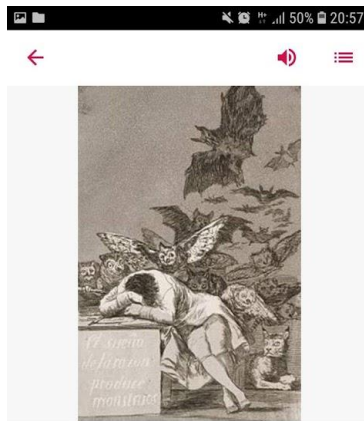
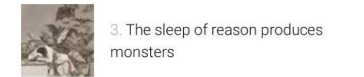
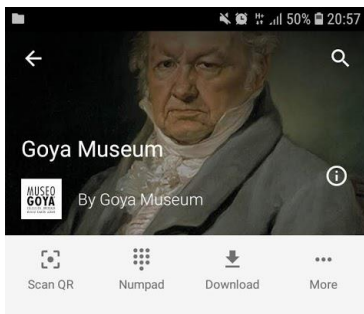


Hello,
 Raquel Salinas Camón (raquelsalinas.95@gmail.com) has invited you to content provider "Goya Museum".
 You can start working with the izi.TRAVEL Content Management System immediately after completing the registration.
 Please follow this link: <http://cms.izi.travel/invitation/raYTi8ooUy8Heqj1recJ0Q>
 If you don't understand this letter and are not acquainted with the person who invited you, please ignore this e-mail.
 Kind regards,
 izi.TRAVEL Team

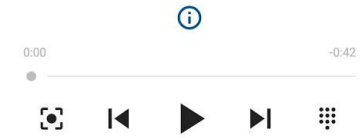
Password to edit and add their audio guides and steps to follow:



Teacher's example:



3. The sleep of reason produces monsters



The sleep of reason produces monsters



Goya's original idea was to use this print as the cover for the collection. This was later changed for his Self-Portrait, in which he wears a top hat. Goya represents himself asleep at his desk, on which there are pencils and drawing paper. A flock of night birds, bats and owls come to rest on him, as in a dream, while a hieratic feline – a mixture of lynx and cat – scrutinises the space with a wide gaze. Goya wanted to express the fact that, when reason is lulled, phantasmagorical visions appear: hallucinations with monstrous beings coming out of the night.

Here Goya confirms his enlightened thinking that places trust in reason, in the light that banishes ignorance, superstitions, errors, in order to achieve human happiness.

Appendix 3: evaluation and assessment

3.1. Assessment tools

3.1.1. Lesson 10




Peer Evaluation Form for Group Work

Your name _____

Write the name of each of your group members in a separate column. For each person, indicate the extent to which you agree with the statement on the left, using a scale of 1-4 (1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree). Total the numbers in each column.

Evaluation Criteria	Group member:	Group member:	Group member:
Contributed meaningfully to group discussions.			
Adopted his/her role			
Completes group assignments on time.			
Prepares work in a quality manner.			
Demonstrates a cooperative and supportive attitude.			
Contributes significantly to the success of the project.			
TOTALS			

Group evaluation checklist:

			
We have followed the teacher's directions			
We have had a positive attitude throughout the project			
We have respected all teammates' opinions			
We have stuck to our roles			
We have completed task assignments on time			
We have worked cooperatively			
We have given the best of us during the project			



Poster Rubric

	Above expected level (4)	At Expected Level (3)	Beginning to Develop (2)	Needs improvement (1)
Content awareness	Appropriate content. Demonstration of understanding through clear explanations. Background information is relevant and provides a clear context for the particular artistic period.	Appropriate content, BUT ambiguous manifestation of understanding sometimes. Background information is mostly relevant and generally provides a clear context for the particular artistic period.	Slightly inappropriate content AND ambiguous manifestation of understanding. There might be minor irrelevancies in the background information and the context for the particular artistic period might need further development.	Inappropriate content. Lack of manifestation of understanding. Some information is not relevant and the context for the particular artistic period is not well developed.
Structure and display of information	All paragraphs are clearly structured. The sequence is coherent and each paragraph is introduced by a topic sentence which is appropriately	Most paragraphs are clearly structured. The sequence is mainly coherent and each paragraph is introduced by a topic sentence which is	There are some problems with paragraph structures. Though not severe enough to interrupt the development of the writing, some	There are some problems with paragraph structures. On occasions the development of the writing is interrupted, as the introductory topic sentence,

	developed by supporting and concluding sentences.	appropriately developed.	paragraphs lack the sequence introduction-support-conclusion.	supporting and concluding sentences are not clear enough.
Grammatical accuracy and choice of words	Engaging academic style. Appropriate use of grammar and accurate vocabulary and expressions. Appropriate punctuation which make the text easy to read.	Good academic style. Few mistakes in grammar (-3) and diverse vocabulary and expressions. A few punctuation mistakes which makes the text slow to read sometimes.	Competent academic style. Some mistakes in grammar (between 3 and 5) and simple vocabulary. Some punctuation difficulties makes reading slow and difficult to understand sometimes.	Developing academic style. Plenty of mistakes in grammar (+5) and very simple vocabulary without new words. Punctuation difficulties make reading difficult.
Media-pictures presentation and neatness	Excellent use of colours, visual images, and titles to clearly communicate the intended message. The poster is neat and cleanly presented.	Appropriate use of colours, visual images and titles to communicate the intended message BUT the poster is lacking in overall neatness and presentation.	Images and titles communicate the intended message BUT the use of colours is not appropriate. The poster is lacking in overall neatness and presentation.	Inappropriate use of colours, visual images, and titles, which do not get to communicate the poster's intended message. The poster is lacking in neatness and its poorly presented.
Target audience, purpose and voice	The audience to whom the poster is addressed (15 years-old English students) is clearly recognised throughout the poster. The purpose is made clear since the beginning and the voice is kept constant.	The audience to whom the poster is addressed is recognised at some points. The purpose is made clear since the beginning and the voice is kept constant most of the times.	The audience to whom the poster is addressed is not easily recognised. The purpose is stated at the beginning but afterwards it becomes vague. The voice is not constant, making the text confusing sometimes.	The audience, purpose, and voice of the poster are not recognised nor constant throughout the text, which makes the poster difficult to understand and to follow.

AUDIO GUIDE CHECKLIST	
Students demonstrate understanding of Goya's life during the period	
Students include some important dates, facts and details about the life of Goya	
Students make a complete description of the painting, using relevant vocabulary	
Students stick to time	
Students make a good use of pronunciation and intonation	
Students create an audio guide which is both original and engaging to the listener	
Students have a clear audience, purpose, and voice in mind throughout the recording	
Students make a good use of punctuation and grammar so that the audio guide is easy to follow	

'I used to think... Now I think...'

 <p>I USED TO THINK...</p>	 <p>NOW I THINK...</p>