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**Universitat Ramon Llull**

laSalle

**UNIVERSITAT RAMON LLULL**

FACULTAT DE PSICOLOGIA, CIÈNCIES DE L'EDUCACIÓ I DE L'ESPORT BLANQUERNA

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# Màster en Formació del Professorat d'Educació Secundària, Batxillerat, Formació Professional i Ensenyament d'Idiomes

**TREBALL FINAL DE MÀSTER**

**“Comedy and Audio-Visual culture: a  
theoretical implementation PBL in Batxillerat”.**

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## 0. ABSTRACT

### ➤ English version

The stage of *Batxillerat* in Catalanian or Baccalaureate refers to a learning period —post-secondary education— which coincides with the end of adolescence. Teaching curricular content is not always easy at this stage. This is why, looking for new ways of teaching becomes fundamental. Using resources such as films or audio-visual materials to introduce a topic from the curriculum is nothing new. However, if we consider audio-visual culture subjects from *Batxillerat d'Arts*, comedy may become a theoretical framework that is not too used in PBL's (Project-based Learning). Therefore, to sum it up in just one sentence, we could say that this study consists on a theoretical final master's project of implementation framed in a PBL (driven by "*Where are the limits of freedom of speech in humour?*" initial question) whose cornerstone is the genre of comedy, based on the use of the syllabus curricular content of Audio Visual Culture subject from the *Batxillerat d'Arts* using EAL (English as an Additional Language) as a vehicular language.

### ➤ Catalanian version

L'etapa de Batxillerat a Catalunya fa referència a un període d'aprenentatge —educació post-secundària— que coincideix amb el final de l'adolescència. L'ensenyament dels continguts curriculars no sempre és fàcil en aquesta etapa. És per això que és fonamental buscar noves vies d'ensenyament. Tot i que utilitzar recursos com pel·lícules o materials audiovisuals per introduir contingut curricular no és especialment innovador, el fet d'introduir aquest contingut amb materials que giren entorn a l'humor i la comèdia dins un PBL si pot tenir un punt més singular. Per tant, resumint-ho en una sola frase, podríem dir que aquest TFM suggereix una proposta teòrica d'implementació emmarcada dins un PBL (la pregunta de sortida inicial de qual podria ser "*On són els límits de la llibertat d'expressió dins l'humor?*") on el tema central és el gènere de la comèdia dins l'assignatura de Cultura Audiovisual del segon de Batxillerat d'Arts i utilitza l'EAL (anglès com a idioma addicional) com a llengua vehicular.

### ➤ Spanish version

La etapa de Bachillerato en Cataluña hace referencia a un periodo de aprendizaje-educación post-secundaria- que coincide con el final de la adolescencia. La enseñanza de los contenidos curriculares no siempre es fácil en esta etapa. Es por ello que es

fundamental buscar nuevas vías de enseñanza. Aunque utilizar recursos como películas o materiales audiovisuales para introducir contenido curricular no es especialmente innovador, el hecho de introducir este contenido con materiales que giran en torno al humor y la comedia en un PBL si puede tener un punto más singular. Por tanto, resumiendo en una sola frase, podríamos decir que este TFM sugiere una propuesta teórica de implementación enmarcada dentro de un PBL (la pregunta de salida inicial del cuál podría ser «¿Dónde están los límites de la libertad de expresión dentro del humor?») dónde el tema central es el género de la dentro de la asignatura de Cultura Audiovisual de segundo de Bachillerato de Artes y usando EAL (inglés como idioma adicional) como lengua vehicular.

## **1. INTRODUCTION**

### **1.1 Justification**

Any project where comedy becomes the main character has its advantages and disadvantages. However, in this work, we decided to use films and stand-up monologues as ideal resources for the students of today as they often present more developed skills by means of the use of visual and hearing resources rather than with reading. They are used to getting information quickly, so focusing on audio-visual content seems very suitable. This does not mean that this project will leave aside the reading skill, as satirical humour magazines will also be part of the resources we propose, but films or other audio-visual resources will be used as the main claim.

Thus, the use of the content of comedy in the English subject represents a "win-win" situation: on the one hand, we will be using CLIL and the curriculum content of Audio Visual Culture, and, on the other hand, we will make students know not only the films that we have used, but also the audio-visual mechanisms laying behind a film. In fact, it even offers the possibility to make a dissertation about all the ethical or moral elements that transversely affect the theoretical framework of the project: freedom of expression, limits of humour, etc. This way we will be offering students the opportunity to learn in a different way, based on the Analysis-Reflection-Imagination of a situation presented in a film, making comedy the topic of the syllabus, and thus, creating added value to the contents that are taught.

The content of comedy can also be used to help students thread into the subject of Audio Visual Culture, because its social and political dimension, as well as its frequent direct connection with the immediate reality, offers an interesting dimension to the project in a transversal manner. This close relationship with the sensible world is what surrounds students, what makes the topic enveloping PBL makes sense regarding the fact of having chosen PBL as the theoretical framework for this project. Additionally, it is the proper subject of comedy, with its subsequent sub-themes, what makes it enriching for competence skills, beyond those that are involved on the subject.

The range of possibilities is very wide. In fact, it not only requires the teacher's or lecturer's ability: a certain degree of creativity and a lot of interest to introduce the comedy can be essential. As the theme for itself is not part of the curricular content, the idea does not always sound appealing because it entails extra work in the end. Being aligned with the genre of comedy can be helpful, but is not essential because eventually comedy is also part of life. At the end of the day, sense of humour is not only a topic or a genre but also a way to face reality.

## **2. AIMS AND OBJECTIVES**

### **2.1. To investigate about how CLIL fits in the proposed project (PBL).**

The project, which takes comedy and comedy-related content as its central theme, is framed within a PBL whose vehicular language will be entirely the English language (although within a context of plurilingual education, other languages may be used from time to time if the content of the curriculum requires it). Given that the curricular content the project is going to take is that which corresponds to the subject of Audio Visual Culture, the use of CLIL will be a tool to learn the language through its use and its meaningful use. Language becomes a means of learning and not an end in itself (Marsh, 2002).

Through the CLIL methodology, the project also aims to take into account the intercultural approach, since it is fully related to language and communication competences, and it also encourages the student to develop strategies (Marsh, 2002). In

this sense, the central subject of the project itself reinforces the topic of interculturalism, since the sense of humour and humorous codes can vary substantially depending on the cultural context in which we find ourselves and, many times, these comedy levers are closely linked as well to the language of each context.

## **2.2. To evaluate how the proposed content promotes critical thinking and social consciousness.**

Taking advantage of the fact that we work with a highly sensitive material, students should take critical positions regarding topics directly or tangentially related to the project's theme. In recent years, we can find many media scenarios where comedy has been subject to persecution and censorship, including prohibition and criminal consequences for its authors and/or transmitters.

Within the project, some of the most relevant cases of the last years will be accommodated and analysed (emphasising those that touch us more closely) so that students can show their opinions regarding the society's position in those cases and regarding the judges' decisions. Debate spaces will be enabled and the use of new technologies will be encouraged to generate audio-visual contents that show these opinions and also so that they can share them in the networks.

## **2.3. To propose and promote comedy as a theme of the curricular content of Audio Visual Culture subject in Batxillerat.**

Framed within the curricular content of the subject of Audio Visual Culture, a list of comedy films in English is proposed. The list of selected films will try to fulfil several objectives of diversity such as: comedies from different periods, comedies from different English speaking countries —to work pronunciation and to see similarities and differences in grammar and accentuation—, comedies that can deal with subjects that generate debate or later reflection, and comedies that cultivate different types of humour among them.

In the sessions, only some fragments of these films will be shown. Each fragment will be used to discuss a specific aspect. Some fragments will be viewed to understand what that particular film or author entails within the context of the history of cinema (and comedy), others to analyse its formal style and introduce more specific content from the Audio Visual Culture curriculum; others to talk about comedy, analyse the comic mechanisms, and relate them to other content specific to the project. Also, as we pointed out before, fragments of comedies that deal with issues that may have a transversal dimension, insofar as they may generate reflection or subsequent debate and/or have a content that is highly linked to the reality of the students, will be projected, since we must not lose sight of the fact that the whole project is framed within a PBL.

#### **2.4. To analyse the increasing of develop creativity and imagination through the creation of self-produced comedy content.**

One of the cornerstones of this project is that students end up generating some kind of artistic/audio-visual content related to the theme of comedy. We could say that this content would be the final product of the PBL. This product is conceived in a quite flexible way; leaving the student the possibility to choose which final product he or she wants to produce among all the examples seen during the project. Students must submit two products: one product in groups and one individual product. Inspired by the treated materials, this product may be the writing and interpretation of a humorous monologue, the audio-visual production of some small audio-visual piece in sketch style, the graphic elaboration of a satirical magazine, etc. Students always have the option to propose any type of alternative product as long as it is related to the topic of the project, the curricular content and if it is in an additional language.

#### **2.5. To provide resources and appealing materials for the teaching of EAL, Audio Visual Culture and its transversal skills.**

The project considers that students of new generations are digital natives and that their way of relating to the world, at almost all levels, is conditioned by the rise of new technologies. Thus, the project is fed mainly from audio-visual materials to face the curricular content of the project. A big amount of comedy films fragments will be used

to illustrate the theme of the project and, at the same time, they will also try to hybridise the curricular content of the subject.

Among these materials, the humorous monologue *Nanette* by Hannah Gadsby stands out especially. Through their viewing in the classroom, students should answer a series of questions concerning the monologue but at the same time, to themselves, and several issues that directly concern society and the present. In addition, the monologue will lead to the reading of some related articles and one of them, in turn, will generate a debate that will occupy a whole session of a unit.

### **3. THEORETICAL FRAMEWORK**

The theoretical framework consists of 3 different sections. The first one is about plurilingualism and interculturality as pillars of the pedagogical proposal; the second one deals with CLIL and PBL, which will be the main approaches; and the third one attempts to define some basic parameters on the central subject of the project: the new comedy.

#### **3.1 Plurilingualism and Intercultural development**

The Common European Framework attempts to establish common parameters within the difficulty of a subject as complex as language. This encompasses issues of great significance since, at a psychological and pedagogical level, it forces to separate linguistic issues within different competences. From an intercultural point of view, teaching a language tries to place the student at the centre of the pedagogical approach so that s/he can develop his/her personality and sense of belonging to a culture through the knowledge of both other languages and cultures (CEFR, 2002).

Nowadays, the social reality of the classroom is complex and diverse at a cultural and linguistic level due to the migratory movements, which forces us to take an inclusive



position in our educational systems, pedagogical plans and our final role as teachers to teach through the language instead of teaching the language (Cenoz, 2015).

Plurilingualism differs greatly from multilingualism. Multilingualism refers only to the different languages that a person can speak or the different languages that the educational system provides. On the other hand, plurilingualism is a linguistic approach that enhances the teaching of a language along with its cultural context. "...the plurilingual approach emphasises the fact that as an individual person's experience of language in its cultural contexts expands, from the language of the home to that of society at large and then to the languages of other peoples" (CEFR, 2002, p.4).

In summary, plurilingualism and multiculturalism try to bridge communication barriers in favour of greater enrichment and understanding, in addition to enabling the individuals' interaction and mobility, fighting against prejudice and discrimination, and promoting great educational policies at the level of cooperation and coordination (CEFR, 2002).

This project attempts to take this reality into account and adjust to the different sensibilities within the classroom, both on a language and cultural level. For this reason, by using EAL as a vehicle for the subject, we will also be willing to use other languages at certain times for specific activities as a sign of plurality and integration, and not to lose sight of the fact that, if we really want to teach in plurilingualism, we must be vigilant as teachers to integrate more languages in a curricular way and to avoid falling into bilingualism or putting the label of plurilingualism on something that is simply multilingualism.

### **3.1.1 Communicative language competence**

Historically, the teaching of languages has always been basically based on morph syntax. Language was thought of as a formal discipline with a set of concrete rules similar to mathematics or any other subject. "...hasta hace relativamente poco tiempo, hablar de

"lengua" era hablar, fundamentalmente, del conocimiento de sus aspectos estructurales y formales, de su análisis. Hablar de lengua y, sobre todo, enseñarla, se identificaba con hablar de (y enseñar) gramática" (Solé, 1994).

In the case of language teaching in the Batxillerat stage, the main purpose is acquiring a set of basic skills for mastering a language. The achievement of these communication tools (listening, understanding, reading, speaking and writing) and knowing how to apply them in the different situations that students face, will mean having achieved these competences in a solvent and effective way (Lomas, 2001).

The possibilities of approaching linguistic education are enormously wide, given that the diversity of methods and the difference in activities with which we can address contents gives as a result multiple outcomes in the ways of proceeding in the classroom (Lomas, 2001).

Communicative competence is another of the fundamental aspects of the Comedy project. For obvious reasons, and under the scope of CLIL, EAL is expected to be the communicative vehicle of the project and, as such, students will have to achieve some of the dimensions related to this competence, which will be assessed more specifically through the debate activity. In addition, through the comedy content about current events or issues in the sensitive world, the relationship between language (or the development of an oral discourse) and the environment that surrounds us will be revealed. In other words, the possibility of using oral language as "...instrumento por excelencia de comunicación y representación que constituye el eje de la vida social y que nos permite regular nuestras relaciones con el entorno así como la posibilidad de crear y recrear nuestra propia representación del mundo" (Garrán Antolínez, 2002, p.144).

### **3.1.2 Critical thinking and social consciousness**

Another of the main points of the project is to help promote students' critical thinking. One of the activities proposed within the pedagogical proposal is to carry out a debate around an issue related to the main subject of the project. The classroom is the natural context to carry out a debate where students "han de tenir l'oportunitat de reflexionar sobre la totalitat del procés i comprendre a fons el propòsit i els resultats de l'argumentació deliberativa" (Felton, 2007, p.194).

The debate will be the ideal space to create this critical thinking in a natural, organic and interrelated way with the tangible reality that concerns the students instead of focusing on the critical thinking as something isolated and purely curricular, "si tractem el pensament crític com la destresa complexa que és en realitat, podrem inserir-la al currículum, connectar-la amb altres continguts i orientar-la vers un conjunt d'objectius d'aprenentatge" (Felton, 2007, p.184).

Taking into account that the debate question ("Where are the limits of freedom of speech in humour?") is directly related with reality and with current events, this individual critical thinking of each student should have a collective translation in the form of social consciousness. This relationship between content and the most immediate environment of the student will be the basis for really meaningful learning.

There is no question that substantive knowledge is an essential ingredient of the learning process, for it is useless, and even impossible, to learn how to think unless there is something important to think about. A practical way of acquiring information and encouraging thinking skills at the same time is to connect the learning of facts to the study of controversial issues. Information becomes meaningful when it is part of a study given focus and direction by inquiry into a specified issue (Soley, 1996).

### **3.2 CLIL**

CLIL (Content and Language Integrated Learning) is a methodology based on the teaching of languages through other subjects (Maths, Science, History...). In a more deeply but concise definition "CLIL is a dual-focused educational approach in which an

additional language is used for the learning and teaching of content and language with the objective of promoting both content and language mastery to predefined levels” (Maljers, Marsh, Wolff, Genesee, Frígols-Martín, Mehisto, 2010).

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### **3.2.1 PBL**

Educational approaches have been (and still are) under constant renewal. One of the great approaches is to place the student at the centre of the focus or educational project. In this sense, Project-based work (PBL) is one of the main representatives of this line of pedagogical thought since it entails providing the student with power tools that, in a proactive way, they must use for decision-making.: “...el aprendizaje orientado a proyectos (PBL) es una metodología proactiva basada en la autonomía con que los

alumnos enfocan tanto el diseño del proyecto de aprendizaje, como el significado atribuido al mismo...” (Lorente, Doblas, Zaldumbide, 2011).

The didactic proposal set forth in this work (which takes comedy and/or comedy content as its central issue) is framed within a project-based learning in the curricular content of the Audio Visual Culture subject of the second year of Baccalaureate. The project aims to promote cooperative environments and teamwork to carry out some of the activities proposed. In addition, this method based on collaborative effort reinforces the idea of focusing on the communicative competence, as the idiosyncrasy of a PBL itself requires the following: “un entorno cooperativo de trabajo en equipo, en el que la implicación de competencias resulta determinante” (Lorente, Doblas, Zaldumbide, 2011).

Likewise, PBL also grants students an autonomy that is difficult to find in other pedagogical approaches. The student is the true centre of the project as s/he tests his/her decision-making capacity, as well as gives special importance not only to the content but also to the form, making the student participate in a constant analysis, review and evaluation of the process. Project-based learning places “...el énfasis en el modo en que los alumnos dan significado a los proyectos en que se involucran y al método que acuerdan con el fin de profundizar en las competencias que constituyen el horizonte de evaluación y aprendizaje” (Lorente, Doblas, Zaldumbide, 2011).

### **3.3 Comedy sociocultural context (a glimpse on definition of "New Comedy")**

Dario Adanti (2018) told us that the genuine driving force in comedy is failure. Adanti defined humour as “la representación sintética de la dinámica del fracaso”. Taking this idea as a starting point, he suggests few different theories about different varieties of comedy: “el slapstick como el fracaso del hombre ante los elementos, el absurdo como el fracaso de la razón, la comedia costumbrista como fracaso de las convenciones sociales y el posthumor como el fracaso de los propios mecanismos de la comedia” (Costa, 2018, p.14.).

This project takes comedy as its core topic, more specifically New Comedy. As there is not an agreed definition on this issue, cause its complex and wide, depending in which cinematography we put the focus on, we discover different sensibilities that arise even more when we compare them between different social contexts (Costa, 2018).

Therefore, New Comedy is a useful "trick" that uses classical modes of comedy and shatters them to create something new that clashes against those same old models. Nevertheless, New Comedy cannot be considered as a rupture but as a continuation of the same goal without denying classic comedy. New Comedy is a reality which is integrated by a "sucesión de pruebas, errores y circunstanciales triunfos sobre la idea de esa posmodernidad posible que no es un intento de liberarse de la tradición sino un pulso librado con todo lo que ha recorrido el género." (Costa, 2018, p.16).

### **Hannah Gadsby and the self-harming humour: gender-focused comedy within feminism versus patriarchy context**

*Where are the limits on humour?* The concept of "limits on humour" is a relatively recent debate, although because of its complexity, it has been treated repeatedly on mainstream media —as it has affected many public personalities: we can see many of these events on our everyday life. It is precisely the fact that those events are almost identical —"almost" here provides an almost infinite number of nuances— added to the fact that against humour (and offence) there are many sensibilities as people are against those different types of humour that coexist, what takes us to see our views submerged in an endless ethical battleground where the polarisation of positions are an unavoidable obstacle.

Do you know who used to be an easy punch line? —Hannah Gadsby asks and answers the audience—. Maybe, if comedians had done their job properly, and made fun of the man who abused his power, then perhaps we might have had a middle-aged woman with an appropriate amount of experience in the White House, instead of, as we do, a man who openly admitted to sexually assaulting vulnerable young women because he could.

Gadsby, with her stand up show *Nanette* (2018, VVAA), raised the bar up to unfathomable levels. With little more than 60 minutes, the stand-up works as "*agitprop* feminist, como *herstoria* del arte, como disputa del género en su sentido más intrínseco: la cómica carga contra los roles binaries pero también contra la comedia como disciplina misma. Es un show y una carta de suicidio a la vez" (Parkas, 2018, p. 246).

And I built a career out of self-deprecating humour. That's what I've built my career on. And... I don't want to do that anymore. Because, do you understand ...do you understand what self-deprecation means when it comes from somebody who already exists in the margins? It's not humility. It's humiliation. I put myself down in order to speak, in order to seek permission... to speak. And I simply will not do that anymore. Not to myself or anybody who identifies with me. And if that means that my comedy career is over, then so be it.

“La comedia que suceda *Nanette* solo puede desarrollarse o bien desoyéndola o bien dejándose atravesar por ella y procediendo al recalculado de ruta; desarticulándose en busca de *una auténtica risa nueva* (Parkas, 2018, p.248).

#### **4. METHODOLOGY**

To design this didactic proposal and to make the syllabus, the PBL methodology has been taken as a cornerstone. The main objective has been that the activities contained in the programming meet the basic requirements and go hand in hand with what a project of these characteristics implies. These are: a cooperative environment of teamwork (which is why most of the activities are planned in small working groups), a certain autonomy on the part of the students (as we can see in the activity where students can choose their own film fragment to be analysed) and a curricular content strongly linked to reality and current events (for example, the activity of class debate on the limits of humour and freedom of speech).

##### **4.1 Instruments**

###### Systematic observation Grid (See Annex 4.1)

Before elaborating the didactic sequence, a study of the center has been elaborated, at a theoretical level, since this analysis table is totally hypothetical but it serves us to mark some guidelines on the center and offers us guidelines to be able to decide what it is and what it is not possible to implement in this center at a didactic proposal level.

#### Questionnaire for teachers (See Annex 4.2)

Once the project is finished, it is time for self-evaluation by the teaching team regarding all those methodological and/or implementation issues that may lead to a systemic analysis in order to be able to modify the methodological design of the same project in future years. Due to this year's exceptional situation and the extraordinary events related to the situation of COVID-19, it can be said that this instrument is approached in a purely theoretical and hypothetical way and no data collection or subsequent analysis has been possible. These 26 questions have been adapted for this project but have been based on:

**(Generalitat de Catalunya, Departament d'Ensenyament, 2016, *El treball per projectes: aprenentatge autèntic*)**

#### Questionnaire for students (See Annex 4.3)

To be able to gather information about the sensitive experience of the students with respect to the project is another of the sources of data that will help us to develop the project and to implement it in a more effective and significant way in the future, taking into account and considering the student as the real central axis of the project. Due to this year's exceptional situation and the extraordinary events related to the situation of COVID-19, it can be said that this instrument is approached in a purely theoretical and hypothetical way and no data collection or subsequent analysis has been possible. These 21 questions aimed at students have been adapted to the project but based on:

**(Carrasco Gallego, Amalia, et al, y "Diseño y validación de un cuestionario que mide la percepción de efectividad del uso de metodologías de participación activa (CEMPA). El caso del Aprendizaje Basado en Proyectos (ABPrj) en la docencia de la contabilidad." INNOVAR. Revista de Ciencias Administrativas y Sociales 25, no. 58 (2015):143-158. Redalyc)**



## **4.2. Teaching proposal**

### **4.2.1 Context**

This study is part of a second-year Batxillerat class and it concerns the subject of Audio Visual Culture from a curricular point of view. The particularity of this project and what makes it a transversal study is the fact that to achieve the basic competences slightly-modified curricular content will be used, content related to comedy. The competency curricular objectives will remain the same but, in addition, the nature of comedy content will open a new horizon of debate that should promote reflection within a critical, social and highly contextualised framework with the most immediate reality of the student.

The rapid expansion of the information society, digital technologies and media, the interrelation between people of different cultures and the immediacy of communication processes, have set up an environment in which the audio-visual image has become an essential tool for the development of creativity, view, identity and the construction of social values. In this context, audio-visual culture is understood as the set of audio-visual representations created and produced by the human being for aesthetic, symbolic or ideological purposes. The subject of audio-visual culture has as its fundamental objective the enrichment of the student's ability to observe, analyse, relate and understand the diversity of elements and phenomena that make up the audio-visual culture of our time.

This subject seeks as a priority the promotion of competent, reflective, participative and selective citizenship towards the audio-visual reality surrounding them. Students must progressively acquire the ability to appreciate audio-visual creations, becoming producers, active communicators, broadcasters and critical consumers of audio-visual messages, to direct their own reflections and to work proposals to a broader field, investigating and influencing the cultural, social and public environment in which they are immersed.

At the same time, we must not forget the fact that while the project concerns the subject of Audio Visual Culture, the vehicular language of the project is EAL, turning the project into a CLIL. Although the main focus is on the curricular content of Audio Visual

Culture, we will not lose sight of this and we will work slightly on vocabulary and specific terminology in L2 that may be derived from the Audio Visual Culture content. In addition, we will be willing to devote 90% of work materials and resources (monologues, film fragments, etc.) to L2, opening this way the study range of vocabulary, colloquial expressions, characteristic pronunciation of each region, etc.

#### 4.2.2 Unit (Syllabus Grid)

<b>Area:</b> Audio Visual Culture (CLIL)	<b>Unit:</b> Freedom in comedy/Image in move	<b>Timing:</b> 12 sessions (10 sessions of 120' and 2 sessions of 60')	<b>Class:</b> 1 Batxillerat <i>artística</i>	<b>School Year:</b> 2018-2019	<b>Teacher:</b> Héctor Rull
Dimensions and Specific Competences			Specific Learning Objectives		
<p><b>A. Oral communicative dimension</b></p> <p>C 1. Get information and interpret oral texts</p> <p>C 2. Plan and produce oral texts</p> <p>C 3. Use oral interaction strategies to communicate</p> <p><b>B. Reading comprehension dimension</b></p> <p>C 4. Use comprehension strategies to understand</p> <p>C 6. Select and use different tools to understand</p> <p><b>C. Written expression dimension</b></p> <p>C 7. Plan written texts of different types using the elements of the communicative situation.</p> <p>C 8. Use strategies to produce different text types</p>			<ol style="list-style-type: none"> <li>1. Identify and get to use the specific codes of visual and audio-visual language, especially those of cinema, television and multimedia.</li> <li>2. Understand and analyse the aesthetic, expressive and technical aspects of the media, in order to make a proper interpretation of visual and audio-visual products.</li> <li>3. Using the technology as a medium, create fixed and mobile images, with technical and expressive correction, using photographic and video graphic technology, both analogue and digital and any other available.</li> <li>4. Create visual and audio-visual messages of different nature and format (photographs, animations, multimedia performances, etc.) in the fiction and non-fiction fields, with the technological means available.</li> <li>5. Find the technological alternatives suitable for each communicative act in the production of visual and audio-visual messages, perceive the different technologies for capturing and generating images as an appropriate means of self-expression, artistic creation and communication of ideas.</li> </ol>		

<p><u>Key Contents:</u></p> <p>CC1. Oral comprehension</p> <p>CC2. Oral comprehension strategies</p> <p>CC3. Oral production strategies</p> <p>CC4. Oral interaction strategies</p> <p>CC7. Written comprehension</p> <p>CC8. Written comprehension strategies</p> <p>CC9. Search and management of information</p> <p>CC10. Selection criteria and evaluation of information</p> <p>CC15. Creative production</p> <p>CC17. Oral, written and audio-visual literary texts</p> <p>CC18. Oral interpretation, out loud reading, recitation, singing and Representation</p> <p>CC20. Pragmatic</p> <p>CC22. Lexis and semantics</p> <p>CC23. Morphology and syntax</p>	<p>6. Value the importance of the visual and audio-visual messages of the mass media in today's society, hold a critical attitude especially towards stereotypical products, both from the point of view of the transmitter-creator and of the recipient-consumer.</p> <p>7. Show interest towards creations or records made with technological media and describe them correctly using the specific terminology.</p> <p>8. Use the knowledge for technological image production in the realisation of projects, developing different dynamics of individual and group work, in an active, planned and responsible manner.</p> <p>9. Behave responsibly in the classroom and in the laboratories, making an appropriate use of the materials, utensils and hardware, and helping maintain the facilities and space in a good condition.</p>
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Session	Activity	Resources/Material	Skills	Grouping	Time	Key Content	Specific Competences	Evaluation Criteria
1	<ul style="list-style-type: none"> <li><b>Introduction of the 1st part of the unit: <i>Freedom of speech in comedy</i>.</b> The objectives are explained: learn to carry out a debate, understand a specialised article, synthesise a text, work expressions to give an opinion (agreement, disagreement, etc.) and learn to write a reflective text.</li> </ul>		L	WG	20'	CC1	C1	
	<ul style="list-style-type: none"> <li>Explanation of the educational sequence. It is explained that there will be a debate about the limits of humour and students will be separated into 5 groups of 5 according the precepts of <i>Attention to diversity</i> (see page 27)</li> </ul>		L	WG, SG	10'	CC1	C1	
	<ul style="list-style-type: none"> <li>Ask previous knowledge. Posing some initial question: "Existence of censorship vs. total absence of censorship": small preliminary talk as a simulation of the final debate.</li> </ul>		L, S	WG, SG	25"	CC1, CC3, CC4	C1, C2, C3	
	<ul style="list-style-type: none"> <li>A glossary is distributed with the specific vocabulary to be worked on (CLIL).</li> </ul>	Vocabulary sheet	L	WG, I	5'	CC7, CC22	C4	
2	<ul style="list-style-type: none"> <li>View of the monologue <i>Nanette</i> by Hannah Gadsby. Students are given a question sheet related to the viewing. (See Annex 3)</li> </ul>	Projector	L	WG	70'	CC1, CC2	C1	

	<ul style="list-style-type: none"> <li>Time in the classroom to answer the questions individually and a small talk of free participation.</li> </ul>		W, L, S	I, WG	50'	CC7, CC8, CC2, CC3	C2, C3, C8	
3	<ul style="list-style-type: none"> <li>Explanation of the functioning of a debate. A series of expressions are provided to give an opinion.</li> </ul>	Vocabulary sheet	L, R	WG	30	CC1, CC7	C1, C4	
	<ul style="list-style-type: none"> <li>Explanation of the functioning of the puzzle dynamic (groups of 5) and 5 articles are distributed to the expert groups. The 5 articles are related to the theme of limits of humour but with different nuances. Each expert has to synthesise the key points of each article. Finally, an article is voted individually and the chosen article will be the one that will open the debate. (<i>See Annex 2</i>)</li> </ul>	Selected articles ( <i>See Annex 2</i> )	R, L, S	WG, SG, I	90'	CC1, CC2, CC3, CC4, CC7, CC9	C1, C2, C3, C4, C6	
4	<ul style="list-style-type: none"> <li>The debate about the chosen article is carried out (each group "must" defend a specific position according to the division of the first session: the student must learn to defend a position arguing it even if he or she is not necessarily in agreement with it).</li> </ul>		L, S	WG, SG	90'	CC1, CC2, CC3, CC4, CC10, CC20, CC22, CC23	C1, C2, C3	Individual evaluation according to table ( <i>p. 29-30</i> )
	<ul style="list-style-type: none"> <li>Subsequent reflection in which each student can express their opinion (now without being</li> </ul>		L, S	WG	30'	CC1, CC2, CC3, CC4,	C1, C2, C3	

	conditioned by the position that they have had to defend before).					CC10, CC20, CC22, CC23		
5	• Explanation of how a thoughtful text is written.		L	WG	30'	CC1, CC2	C1	
	• Time in the classroom to do it.		W	I	90'	CC7, CC8, CC15	C7, C8	
6	• <b>Introduction of the second part of the unit: <i>Image in move</i>.</b> The objectives are explained: make a small audio-visual piece of comedy in a group and analyse a fragment of a comedy movie individually.		L	WG	60'	CC1, CC2	C1	
7	• Viewing movie clips. Through them, we can talk about the basic elements of audio-visual language and its codes: plane framing, camera movements, transition and sequence.	Projector	L	WG	100'	CC1, CC2, CC17	C1	
	• The activity for the next class is explained: students should look for a fragment (about 2 min) of a comedy film and analyse it in the same way it has been done in this session with the proposed fragments. They will have to make an individual exhibition of about 5 minutes in front of their classmates.(See Annex 4)	Selected movie list ( <i>in case they need it, see Annex 1</i> )	L	WG	20'	CC1, CC2	C1	
8	• Individually, students make an oral presentation in front of their classmates, analysing the selected film	Projector	L, S	WG, I	120'	CC3, CC4, CC15, CC18	C2, C3	

	fragment. The fragment is viewed and immediately after each student makes an analysis of about 5 minutes.							
9	<ul style="list-style-type: none"> <li>Audio-visual editing: narration and temporal and spatial continuity. The class is divided into groups and the students are given audio-visual material (they are different clips belonging to the same assembly sequence but they are delivered in an unordered form) that they must re-edit as they see it may fit. At the end, the different assemblies of each group are visualised (which must not exceed one and a half minutes).</li> </ul>	Computer room work	R, L	SG	120'	CC1, CC10, CC15, CC17, CC18	C1, C6	
10	<ul style="list-style-type: none"> <li>In groups, the students will dedicate the session to the recording (with the mobile phone) of their audio-visual pieces. They can record them inside the school premises or in the vicinity of it.</li> </ul>	Smartphone	L, S	SG	120'	CC3, CC4, CC15, CC17, CC18	C1, C7, C8	
11	<ul style="list-style-type: none"> <li>In groups, the students will use the session for editing their audio-visual pieces (if they cannot finish in the session, they should do it at home).</li> </ul>	Computer room work	R, L	SG	120'	CC10, CC15, CC17, CC18	C1, C6	
12	<ul style="list-style-type: none"> <li>The audio-visual pieces of each of the groups will be seen.</li> </ul>	Projector	L, S	WG	120'	CC1, CC2, CC3, CC4,	C1, C2, C3	



	<ul style="list-style-type: none"><li>• The role of social networks in communication, creation and responsible use: We will talk about which social network is the most appropriate for each audio-visual piece and the possible consequences of each one.</li></ul>					CC10, CC20, CC22, CC23		
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### **4.2.3 Attention to diversity**

Before proceeding with the different activities, the working groups will be formed, which will eventually be the ones that will carry out the project. The teacher must know the abilities and competences of each of the students and form the groups in a balanced way; that is, the groups will combine those students with high performance with those who have some kind of difficulty, “(Webb, 1991), estudió la composición de los grupos en relación a la capacidad para alcanzar objetivos y llegó a la conclusión que el grupo moderadamente heterogéneo, facilita el desarrollo de intercambio y de explicaciones durante el proceso de aprendizaje” (Zañartu, 2000, p.6).

To do this, the teacher will prepare a list of all the students and divide them into three columns. In the first one, the teacher will place those students who, due to their characteristics, stand out in initiative and good performance (those that we would classify as "high capacity"). In the second column, the teacher will place those students with learning difficulties and/or poor performance. In the last column, which should be the most populated, we will place the rest of the students. That is, those students who do not stand out for excessively high performance but do not need any help either. Subsequently, to form groups of 5 people, the teacher will prepare the work groups by choosing a student from the first column, one from the second and three from the third. Thus, despite being heterogeneous groups, they will be homogeneous groups if we compare them with each other, in addition to being balanced at the level of performance and greatly favouring the concept of attention to diversity.

In this project, we should see clearly that diversity is addressed and inclusion is favoured. All students in the class group should be able to fully develop all their abilities and skills and work as a team. Learning must be meaningful, contextualised and creative.

Furthermore, since it is a project that uses CLIL, this will also greatly promote diversity and inclusion, since the vehicle language of the project will be English. In this

way, students will be on equal terms because the language they will use as a work tool will be an additional language for all, combating this way the differences in performance that could arise if the vehicle language of the project was the mother tongue of only some of the students.

#### **4.2.4 Evaluation and assessment**

Project-based learning (PBL) begins with the assumption that there may be more than one right answer. Finding creative solutions to a problem or a driving question is what makes learning meaningful and lasting, and also difficult to evaluate from a traditional point of view. When projects are interdisciplinary, it becomes even more challenging for teachers to assess certain subjects that may be unfamiliar to them. First of all, we should perfectly know the criteria with which we are going to evaluate our students. Below, nine evaluation criteria points for this project can be found, based on the official curricular content of the Audio Visual Culture subject:

(**Generalitat de Catalunya, Departament d'Ensenyament**, *Diari oficial de la generalitat de Catalunya*, Decret EDU/340/2009, de 30 de juny, 2001).

1. Identify and explain the physical characteristics of sound and make recordings and digital editions based on specific objectives and needs.
2. Analyse the functional, expressive and communicative value of sound resources (voice, effects and music) used in a radio production or in the soundtrack of an audio-visual production.
3. Recognise and warrant the different functions of audio-visual media, differentiating informative elements related to the capability of aesthetic and recreational enjoyment.
4. Use the proper resources for creation and production of adequate audio-visual records for the solving of a specific task or for the purposes of a specific goal.
5. Identify the basic elements of the audio-visual language and encourage them to the reading, analysis and evaluation of certain audio-visual products.
6. Analyse the possibilities of audio-visual information and communication technologies for the realisation of a project, as well as getting to know the risks of an inadequate use of the web.

7. Analyse the audio-visual production of the mass media, as well as the characteristics of the different genres, differentiating the most common stereotypes in the audio-visual products.
8. Show a habit of personal growth, respecting the dynamics of individual and group work, being sensitive to the cooperative tasks inherent to the development of audio-visual projects.
9. Make evident the needed habits and routines for the proper workflow, and the maintenance of space and audio-visual technical material.

In session 4 of the Syllabus, students are committed to participate in a debate about the main topic of the project. This activity will be taken into account in the assessment. This is an example of a rubric evaluation guide that we could use to evaluate the debate:

<b>Key content</b>	<b>0-4.9</b>	<b>5-6.5</b>	<b>6.6-8.4</b>	<b>8.5-10</b>
<b>Oral production strategies</b>	The student does not participate in the debate.	The student participates little in the debate but has a correct attitude.	The student has a correct participation in the debate although with short interventions.	The student has a full participation in the debate and shows a good use of both strategies and speech.
<b>Oral comprehension strategies</b>	The student does not listen and does not interact in the debate.	The student listens and interacts in the debate but shows some lack of understanding.	The student listens and interacts correctly in the debate.	The student actively listens and interacts in the debate, and shows total understanding when responding to others.
<b>Oral interaction strategy</b>	The student interrupts the others in the debate and, when he does, he also changes the	The student interrupts the others in the debate but, in doing so, follows	The student actively listens during the debate and waits his/her turn to express ideas.	The student actively listens during the debate and waits his/her turn to express ideas in line with

	subject regarding what was being said.	the thread of what was being said.		what is being said.
<b>Pragmatics</b>	The student uses informal language and little elaborated phrases in the debate.	The student uses little elaborate phrases but is able to express his/her ideas even though the language is informal.	The student correctly transmits ideas as well as makes good use of language.	The student demonstrates a wide command of the language and uses complex sentences to convey his/her ideas in the debate.
<b>Lexicon and semantics</b>	The student confuses the meaning of some words and does not use the vocabulary related to the subject in the debate.	The student makes some semantic mistakes and uses little vocabulary related to the subject in the debate.	The student correctly uses the vocabulary related to the subject in the debate.	The student has a good command of the vocabulary related to the subject and demonstrates proficiency by adding his/her own vocabulary during the debate.
<b>Morphology and syntax</b>	The student builds incorrect sentences and makes basic mistakes in the debate.	The student makes correct sentences only in part during the debate.	The student uses correct language but does not take many risks during the debate.	The student uses complex language during the debate.

(Masmitjà, J.A. (2013). *Rúbriques per a l'avaluació de competències*. Quaderns de docència universitària 26. Ediciones Octaedro. Barcelona

## 5. CONCLUSION

Due to the fact that this is a final theoretical master's project of implementation, it may sound a bit risky to use the word "conclusion" since we cannot draw specific conclusions based on data obtained objectively from a field work or an investigation. Due to this year's exceptional situation and the extraordinary events related to the situation of COVID-19, it can be said that no data collection or subsequent analysis has been possible (and that's the reason why this TFM has avoided the "results and discussion" section). Additionally, these conclusions may not be as extensive as those obtained from empirical research.

With regards to the absence of a real and physical study that allows us to verify the feasibility of the project in a tangible setting, these conclusions must also be considered in a theoretical sense within a hypothetical context. Therefore, this section, rather than containing some actual conclusions, should be understood as a hypothetical reflection on the feasibility of the implementation of the project that, at the same time, will also include some comments of self-criticism.

We are aware that the subject we have chosen for the project (comedy) is very broad and is not limited to any specific period or to any specific area. However, we think that not having excessively delimited the field of work of the project can be beneficial to give freedom to the student so that he or she feels that the range of content in which he can dive into is wide and extensive. Perhaps, at the same time, this freedom can overwhelm some students who feel more comfortable in a more conventional work structure. The teacher must then assume a slightly different role for those who need some more guided guidelines at specific times.

Regarding the extent of the topic, it should also be noted that some of the objectives (such as "to propose and promote comedy as a theme of the curricular content

of Audio Visual Culture subject in Batxillerat") will require the student's interest beyond the classroom boundaries. We believe that the topic is appealing enough (and is also closely related to new forms of consumption and audio-visual channels) so that the student finds the necessary motivation to complete those parts of the project that require personal work. What is more, this conception supposes a double-edged sword for those students who find it difficult to work in an automaton way beyond school hours.

Another of the fundamental objectives of this work is to evaluate how the proposed content promotes critical thinking and social consciousness generating a debate about the impact that limits of humour have in our society. The aim is that the project is closely linked to reality and to the latest news. This way, the student will feel part of a significant project, which approaches the concrete to escape from the abstract.

In addition, by dealing with sensitive and subjective issues where each individual may have different positions and nuances in this regard, the project will help students position themselves accordingly following their own opinion, finding at the same time their personal voice. This way, the project must also contribute to the student's personal growth, which will reaffirm his/her convictions and his/her own personality through the construction, use and defence of his/her own discourse articulated through the project.

Subsequently, through this debate and the construction of our own discourse on the topic of the project, we have to talk about another of the main objectives of the project: to develop creativity and imagination through the creation of self-produced comedy. Students must create their own content using the tools that the project has given them: theoretical basis set on the curricular content of the subject, audio-visual references thanks to the support material and the elaboration of their own discourse that should lead to a clear thesis reflected in that individual and collective production (the monologue and the audio-visual piece, respectively) that will be produced when completing the project.

Regarding the contributions of the project, we believe that the project integrates a fundamental human aspect. Through comedy the student can obtain tools to adapt him or herself to adverse situations in the world around him/her. Humour is more than jokes, gags and laughs; humour is a philosophy of life, a way of understanding the world and the ability of oneself to face it. Through comedy, the great contribution of the project

(beyond the curricular content) should be to understand that by cultivating a certain humorous perspective on life, one can relativize certain dramatic facts and take a slight ironic distance that may help to cope everything that can disturb. This can be especially significant in students who, due to the idiosyncrasy of being living their teenage years, tend to magnify facts that are usually trivialities.

Regarding the project limitations, the fact that it is excessively guided may move it away from more open projects where the student has more power to decide on the contents, procedures and the final product. We are aware of it, but if the project is mostly guided and with a multitude of contents that are offered to the student directly, the reason is because the topic of the project is so extensive that perhaps it would be overwhelming for the student, making him/her feel excessively alone in front of the task of selecting, analysing and assimilating certain contents or, even worse, working with contents far from the primary thesis of the project.

Taking this into account, in that sense, and thinking about a possible continuity of the project, one of the main premises to be able to continue with the work started would be to progressively increase the freedom and autonomy of the student in decision making and content choice. Taking the same subject as a cornerstone, in successive, the teacher should drop the guiding role so that the student can work autonomously, requiring the teacher's help on specific occasions only to monitor or intervene sporadically.

In conclusion this is a project about comedy that deal with sensitive and subjective issues where each individual may have different positions. The project will help students to position themselves, follow their own opinion and find their personal voice. Through the comedy the student can obtain tools to adapt him or herself to adverse situations in the world around him or her. Humour is a point of view about the world and, sometimes, a shield to face it. And above all, is meant to make you laugh and that, at the end of the day, is probably the most important thing.



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## **ANNEX 1: Movie list**

### ***Ace Ventura: Pet Detective*** (Tom Shadyac, 1994)

Jim Carrey is the real king of acting in this film that catapulted him to fame (and to become the best paid actor in Hollywood). Absurd and eschatological humour and an absolutely excessive interpretation of an actor born to play excessive characters. It was the starting gun for Carrey's other films as the absolute protagonist.

### ***Amanece, que no es poco*** (José Luis Cuerda, 1989)

The only Spanish film on the list deserves a prominent place in the comedy Olympus. An authentic milestone of the comedy of the absurd (and precursor of the "*chanantismos*" and "*posthumorismos*" that would come), the film of José Luis Cuerda is installed by own merits in the collective imagination of several generations of humorists of this country.

### ***American Pie*** (Paul Weitz, 1999)

Taking the baton from John Landis' films (especially *National Lampoon's Animal House*), this movie had the virtue of perfectly empathising with the entire generation it represented. With a marked foundational character (both from the saga and from other films of a similar cut that would emerge from the collation), the broad-brush humour and eschatology are the cornerstone of its comic spring.

### ***Austin Powers: The Spy Who Shagged Me*** (Jay Roach, 1999)

Comic artefact made at the humorous service of an immeasurable Mike Myers, who with his iconic creation turned the character of Austin Powers into a character so charismatic as to embody him up to three times. The mixture of spy film parody, eschatological smoke, and moments of extreme absurdity make any Austin Powers film an irrefutable cocktail.

***Election*** (Alexander Payne, 1999)

An unbridled satire of ambition, as well as a fun approach to human stupidity, the final part slides through the terrains of the foreseeable, but the film is the most fun. In this film, Payne deployed his constant authors and, above all, that characteristic tone that he would repeat in films such as *Nebraska*, *Sideways*, or *The Descendants*.

***Ferris Bueller's Day Off*** (John Hughes, 1986)

A maddened and colourful camera recovers the spirit of the old slapsticks. Funny and brilliant, John Hughes' comedy of the 80s is funny and crazy, a jewel that continues to seduce with its boldness and lack of pretensions and with its celebration, in a modest but unforgettable way, of what it means to be young, free, and immortal.

***Four Lions*** (Christopher Morris, 2010)

With its texture of video-surveillance hyper-reality, *Four Lions* seems to have taken the baton of the political satire that nourished the portrait of anti-imperialist activism in *The Life of Brian* (Terry Jones, 1979) but obtains its greatest achievement by modulating the tragic sense of the vicissitude of these jihadists, whose sacrifice will not obey any essential truth other than the most sinister and apocalyptic decline of the slapstick.

***Funny People*** (Judd Apatow, 2009)

Apatow's bittersweet look behind the scenes of the trade is precise, implacable, and finely tuned and his cast completes his glory conquest, the filmmaker continues to go hand in hand in the measures. It is just a matter of weight (or footage), but it sabotages the potential excellence of the whole. It is debatable whether *Funny people* is a comedy—although it provides, in generous measure, first-rate laughter— or a drama with comedians included.

***Ghostbusters*** (Ivan Reitman, 1984)

*Ghostbusters* is a mediocre film and, at the same time, a paradigm and essential title of the comedy of the eighties. Innocent, cheesy, close, it is family entertainment with a genre mixer (comedy, romance, terror, and fantastic) not especially witty, but sticky nostalgic as a soft ectoplasm. The same as the famous—and no less catchy— song by Ray Parker Jr. ("Ghooostbusters!").

***Groundhog Day*** (Harold Ramis, 1993)

Probably one of the most brilliant comedy scripts of all time. Its premise is so attractive that, even if the rest of the elements had failed, it would still have been a good film. Fortunately, a very clever script that takes the premise to its ultimate consequences and inspired interpretations leads it to stand as a true classic.

***Happiness*** (Todd Solondz, 1998)

Ironic, critical, and merciless comedy about family members from a New Jersey suburb. A marriage about to divorce, three sisters and their husbands, boyfriends and occasional lovers. Behind an apparent normality, all the characters hide some secret and some perversity. After *Welcome to the Dollhouse*, Solondz consecrated himself with this film as the true filmmaker of the uncomfortable.

***High Fidelity*** (Stephen Frears, 2000)

A young man in his thirties —perfect Cusack in his role—, owner of a record store, will have to face his problems with his girlfriend while he endures his friends and co-workers. Good music, a nostalgic touch of the eighties, and a fun study of relationships for this nice adaptation of Hornby's funny bestseller.

***Mallrats*** (Kevin Smith, 1995)

Kevin Smith's second film (after *Clerks*, his first film) involved a consolidation of all the characteristic elements of the first: male characters adrift as the central axis of the story, irreverence seasoned with sentimentality, and a drawing of secondary characters that refer us almost to archetypes of the comic. Some dialogues are memorable.

***Meet the Fockers*** (Jay Roach, 2000)

His parents, apart from a glittering concatenation of laughter, would become what the theatrical magazine means for the sainted or the orthodox clown pieces: the most popular stage (easy too, according to the agreement), free and avant-garde of humour that assumed foreign body that will perpetuate the species. A much more humorous, ironic, and unruly sequel, the effective path of confronted genealogies continues.

***Mon oncle*** (Jaques Tati, 1958)

A prodigy of elegance, originality, and subtlety, combined with an immaculate sense of humour and irony. This is, without a doubt, his best film: a white parody of modern and ultra-technical life, to which he contrasts the charm and warmth of traditional life. Tati shows us the servitudes to which the bourgeois is also subjected, thus bringing to light the absurdity and pomposity of our society.

***Monty Python and the Holy Grail*** (Terry Gilliam, Terry Jones, 1975)

Although less celebrated than *Life of Brian* and *The Meaning of Life*, this film by Monty Python is truly hilarious. With somewhat less filmic pretensions than the previously-mentioned works, the film is somewhat closer to its famous television series, *Monty Python's Flying Circus*. The anthological gag of the Trojan horse remains to be remembered.

***Napoleon Dynamite*** (Jared Hess, 2004)

The canonical university comedy finds here its most "indie" space in a film starring two outsiders. Hess shows a critical portrait of the society but it is very affectionate (without condescending) with his characters. Its long-fixed shots, accompanied by naive music, reveal a rural landscape as ugly as boring, while its tone is deliberately blunt.

***Shaun of the Dead*** (Edgar Wright, 2004)

Edgar Wright's (for most of the general public) debut feature —if we do not take into account the almost unknown *A Fistful of Fingers*— contains some of the stylistic constants that will be repeated in his later filmography, as well as kicks off the artistic "marriage" with the actor Simon Pegg with whom he would also repeat in *Hot Fuzz* and *The World's End* (both as or more fun than this *Shaun of the Dead*).

***Some like It Hot*** (Billy Wilder, 1959)

The most classic in the filmography of the classic comedy director par excellence: Billy Wilder. There are few comedies in the history of cinema that have stood the test of time so well. The staging, the planning, and its sense of rhythm and staging (as well as an iron script and an acting trio in a state of grace) make this film a timeless classic. Eternal.

***Southpark: The Movie*** (Trey Parker, Matt Stone, 1997)

This film is a masterpiece of animation, musicals, and political cinema all in one. The most brutal satire about America funded by a major study. With raw humour, he does spare no one. Fun to the laughter, original and rising tone, it is not suitable for kids.

***Superbad*** (Greg Mottola, 2007)

*Superbad* is to *American Pie* what *American Pie* was to *National Lampoon's Animal House*: a revisit of the familiar (seemingly) brainless comedy model captained by characters in transition to adulthood. Mottola embraces the referents of the genre, although perhaps his great finding takes the form of an unexpected epilogue with dramatic-sentimental reversal.

***The Apartment*** (Billy Wilder, 1960)

A genius like Billy Wilder could not appear only once on the list. To his usual mastery of staging and rhythm, *The apartment* brings a balance between comedy and drama that approaches perfection. Jack Lemmon offers an unforgettable performance and the film moves with a firm pulse between purely comic scenes and sequences that will surely break your heart.

***The Big Lebowski*** (Joel Cohen, Ethan Cohen, 1998)

After being praised by critics for their review of film noir with titles such as *Miller's crossing* and *Fargo*, the Cohens, perhaps fearing to be taken too seriously, decided to go through the shredder of postmodern humour with all the references and more that inspired their previous films. The character of "the Dude", played by Jeff Bridges, is an antihero who is already part of the popular imaginary.

***Tootsie*** (Sidney Pollack, 1982)

Pollack achieved it in this funny comedy, with the brilliant performance of a magnificent Dustin Hoffman. The director contains the possible excessive power of Hoffman's interpretation and the effectiveness of the script, which brings a succession of gags of the most jocular. Years later, Robin Williams would also play her female alter ego in *Mrs. Doubtfire*.

***Trainspotting*** (Danny Boyle, 1996)

The most relevant English film of the 90's found its place in the Olympus of cult movies thanks to a starting material (the novel by Irvine Welsh), the great direction of Danny Boyle, and a soundtrack for remembering. His greatest success, and the reason why he must be on this list, is precisely betting on a comedic tone to deal with a subject that, *a priori*, would not ask for it.

***Tropic Thunder*** (Ben Stiller, 2008)

Stiller picks up the success of *Zoolander* and improves a formula that, mainly, goes through the conception of comedy as blockbuster. To do this, he surrounds himself with his usual buddies (Owen Wilson and Vince Vaughn) without leaving behind heavy actors who redouble the bets (Tom Cruise, Robert Downey Jr., Jack Black...) The result is a meta-comedy that, at the same time while parodying the keys of the war genre, displays a large number of winks, cameos, and cinematic references. High comedy disguised as a consumer product (which is not incompatible).

***When Harry Met Sally...*** (Rob Reiner, 1989)

In any list about respectable comedy films, any film representing a sub-genre with such an entity of its own that it is almost a genre in itself, the romantic comedy, must be present. Direct debtor of *Annie Hall* and part of Allen's filmography, it is a film that has the audacity to use the keys of the genre without trying to explode them or turn them upside down and, at the same time, does it with such brilliance that it would be worth almost any of its scenes to define (in the good sense) the clichés of the genre.



## ANNEX 2: Debate articles

1. [https://www.diariodecadiz.es/opinion/articulos/limites-humor\\_0\\_1278472496.html](https://www.diariodecadiz.es/opinion/articulos/limites-humor_0_1278472496.html)



2. [https://www.eldiario.es/zonacritica/puta-gracia-limites-humor-contexto\\_6\\_399020106.html](https://www.eldiario.es/zonacritica/puta-gracia-limites-humor-contexto_6_399020106.html)



3. <https://www.uab.cat/web/sala-de-prensa/detalle-noticia-1345667994339.html?noticiaid=1345750324439>



4. [https://www.vozpopuli.com/altavoz/next/Humor-SeleccionNext-Psicologia-Gullermo\\_Zapata-Twitter-Chistes-Censuras-Libertad\\_de\\_expresion\\_0\\_821017929.html](https://www.vozpopuli.com/altavoz/next/Humor-SeleccionNext-Psicologia-Gullermo_Zapata-Twitter-Chistes-Censuras-Libertad_de_expresion_0_821017929.html)



5. <https://www.yorokobu.es/bromas-ilegales/>



### **ANNEX 3: Monologue (*Nanette*, Hannah Gadsby)**

*Nanette* (also known as *Hannah Gadsby: Nanette*) is a live comedy performance written and performed by the Australian comedian Hannah Gadsby, who debuted in 2017. The work includes social commentary, especially about LGBTQ issues. In June 2018, Netflix released a video of Gadsby's performance at the Sydney Opera House. Gadsby's live performances and the video have received critical acclaim.



## ANNEX 4: INSTRUMENTS

### 4.1. Systematic observation grid

Do they offer “ <i>Batxillerat</i> ” of arts?	
On the path of plastic arts, design and image?	
On the path of performing arts, music and dance?	
Do they offer “ <i>Batxillerat</i> ” in evening time?	
Do they use “split classroom”?	
Do they have laboratories?	
Do they have a library?	
Do they have computer room?	
Do they have study room?	
Do they work by PBL?	
Do they connect the work in class with the world surrounding?	
Do they link the work in the PBL with current events?	
Do they implement CLIL?	
Do they offer exchange plans with foreign students?	



**YES**



**NO**

## **4.2. Questionnaire for teachers**

1. To what extent consider the interests of the students or some of their proposals at the beginning of the project?

2. Did you decide together or you incorporate the interests of the students at the starting point of the project?

3. Once the project was defined, you started it directly? Did you propose one or several initial activities that generate questions?

4. Did these questions lead to the research, deduction of conclusions and abstraction of powerful ideas to continue learning?

5. Did you define some initial learning objectives and evaluation criteria that can be modified and updated based on the students' experiences and interests?

6. Did you share these objectives with the students before starting the project?

7. Was the final product in accordance with the initial objectives of the project?

8. Attending the final product results, will you redefine the project objectives in the future?

9. How did you manage the formation of groups during the project?

10. Did you prioritise individual work or tried to allow cooperative work?

11. Did you introduce some spaces for reflection that may help students contrast their ideas between them?

12. Did you incorporate new methodologies so that students have a more active and autonomous role in their learning?

13. Were the proposed activities efficient to generate conversations and verbalise previous ideas?

14. Did that verbalisation help to contrast points of view and reach consensus?

15. Did the activities help to reflect on some of the previous ideas?

Were the activities useful for the students to reflect on their own ideas?

16. Did you dedicate a specific session for the communication of the final product?

17. Did you evaluate the learning process and also the result using formative and summative evaluation instruments?

18. Did you evaluate yourself as a team work?

19. Did you dedicate a specific session for the students to assess the project?

20. Were the students able to express their opinions and incorporate some of their improvement suggestions for the management of future projects?

21. Are the evidences of learning are varied and show the process of how they acquire it?

22. Are these evidences accompanied by written or verbal reflections, in which the students can justify what they learn and how?

23. Did you meet periodically and share and design the activities together?

24. In these meetings, did you find solutions to the difficulties that are arising during the implementation process?

25. What's your degree satisfaction with the results of the project?

26. Are you are aware of the weak points and improvements to be implemented?

(Generalitat de Catalunya, Departament d'Ensenyament, 2016, *El treball per projectes: aprenentatge autèntic*)

### **4.3. Questionnaire for students**

1. How you contrast the knowledge learned in the classroom with its application in real situations?

2. How the project helps to bridge the gap between theory and practice

3. Did the project involves you in your own learning?

4. Do you think the project has created an attitude of active participation?

5. What you think about time organization of the project? Was it well designed?

6. What about decision making? Were you significantly involved in as a student?

7. What about the planning? Were you significantly involved in as a student?

8. How you assess the use of computers in the realization of the activities related to the project?

9. What about the database management. Has been easy for you to manage the information research about the topic of the project?

10. Does the project satisfied your expectations in terms of verbal communication?

11. Does the project satisfied your expectations in terms of written communication?

12. Does the project satisfied your expectations in terms of creativity?
13. Are you satisfied with the final reaching of the objectives proposed?
14. Are you satisfied with the project management?
15. Did the topic of the project stimulates you enough?
16. Do you think the topic of the project promotes the politico-ethical reflections?
17. Do you think the topic of the project promotes the critical thinking and the social consciousness?
18. Do you think the topic of the project promotes the interpersonal communication?
19. Do you think the team work has been beneficial to reach the goals?
20. How has been the relationship with your teachers and with the other classmates in terms of conflict treatment?
21. How has been the relationship with your teachers and with the other classmates in terms of negotiation?

(Carrasco Gallego, Amalia, et al, "*Diseño y validación de un cuestionario que mide la percepción de efectividad del uso de metodologías de participación activa (CEMPA). El caso del Aprendizaje Basado en Proyectos (ABPrj) en la docencia de la contabilidad.*" *INNOVAR. Revista de Ciencias Administrativas y Sociales* 25, no. 58 (2015):143-158. Redalyc)