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Scenes of the Monastery

Social and active pedagogical practices applied to teaching history and cultural heritage

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Master Thesis in
European Digital Media Arts and Cultural Heritage Studies
Specialty of Digital Culture and eLearning,
presented to Faculdade de Letras da Universidade de Coimbra,
oriented by Professor António Mendes and Professor Kimi Kärki

Faculdade de Letras da Universidade de Coimbra

2010

Summary

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Abstract: Scenes of the Monastery describe a pedagogical practice that aims a social and active relation between publics and Historical Heritage. New Information and Communication Technologies and Social Media allow a much more close and fast connection to any site related to history and cultural heritage. The Scenes of the Monastery shows that it is possible not only to attract more people to these places and its knowledge through a wide number of multimedia solutions, but also demonstrates publics' curiosity and availability to produce active knowledge and develop historical consciousness. The project has a pedagogical goal, since the first participants of the activity were two schools that helped us to achieve the objectives of the activity. The use of a virtual learning environment, along with the stakeholder's contents – in this case the Monastery of Santa Clara-a-Velha -, the students were able to learn, produce and perform (social and actively) a Scene of the monument, leading to an understanding of the capacity that history and cultural heritage have to create dynamics between places, communities and their legacies.

Key-Words

Public History – Cultural Heritage – Historical Reasoning – Edutainment – Multimedia – eLearning – Collaborative Productions – Active Knowledge

Acknowledgments

Introduction

The Master Programme in European Digital Arts and Cultural Heritage Studies (Euromachs) intend to generate dynamics between academic knowledge and institutions that manage contents related to history and cultural heritage through multimedia projects. Digital Media and Information and Communication Technologies live a time of constant developments and provide infinite possibilities of use. And this use is a requirement and necessity for Cultural agents, as a mean to pass on to their public the available contents. Euromachs has been created to use content management and production knowhow that naturally exist and can be potentiated in the university, in the conception of multimedia possibilities, with the help of designers which have the expertise to do it but don't have those contents to field it with. The project and teamwork developed in this context promote the collaboration of multimedia conceivers and content producers, in order to get the best of both in creating commodities where the commitment made with the potential users/participants/consumers focus in the scientific quality of the contents and in the possibility to enjoy its apprehension at the same time.

Scenes of the Monastery is an activity thought and planned during this Master Programme. It intends to be a social and active pedagogical practice applied to teaching History and Cultural Heritage. In this report we are presenting the project, from conception to implementation in the Monastery of Santa Clara-a-Velha of Coimbra, with the participation of two schools. The activity however needs to be contextualized in the concepts and in the practices related to History and Heritage nowadays. That is the main reason to the reflections we want to make on Public History, Cultural Heritage, History Reasoning and on public interests. Then we'll make some considerations on multimedia possibilities and commodities applied to historical subjects, themes and heritage, in a special focus on the edutainment theory and in eLearning projects, since it is what we will be using in the activity. In the second part of this work, we'll present the Monastery as an Interpretation Centre that has its own History offer. This will lead us to possible pedagogical and social attitudes capable to be potentiated near an institution like the monastery. The idea of the project will be presented as a practice that involves those attitudes, namely social collaboration and active knowledge, using eLearning as the platform for the development of the activity. We will after that present the proposal and the two stages that match its achievement. In the third part the project will be described from its proposal to its conclusion, with all the presentation, enrolment and implementation details. We'll finally discuss the results and the feedbacks of the *Scenes*.

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PART I

Foto: Diana Vaz Pedro

1.1 Historical Interpretation and Discovery

1.1.1 Public History [1]

 "*Public history is history that is seen, heard, read, and interpreted by a popular audience. Public historians expand on the methods of academic history by emphasizing non-traditional evidence and presentation formats, reframing questions, and in the process creating a distinctive historical practice. The tools of public historians -- such as oral histories, photographs, documentary film, multimedia, performance, museum exhibitions, and experimental narratives -- allow them to challenge both scholars and public audiences to rethink their definitions of history and its significance in everyday life, both past and present. Such nontraditional methods draw together students and scholars with diverse intellectual interests who are united in their attempt to develop new historical arguments and communicate them in creative ways.*" (SALMI, 2009)

To write about public history and cultural heritage supposes a definition of goals rather clear nowadays. The past became the dynamic engine to create a number of products that can involve science, business, political strategies, cultural movements, communities' policies. People's connection with History is very contradictory. Probably because the notion created during ordinary schooling doesn't allow a wider perspective on what History is and can mean to our daily lives. In his *The Historian's Craft,* Marc Bloch mentions a visit to Stockholm with Henri Pirenne, where he was surprised by the great historian telling him he wanted to visit one of the most recent constructions of the Baltic city (I think it was the city hall). "*If I was an antiquarian I would only have eyes for the old things. But I'm an Historian. That's why I love life!"(*BLOCH, 1993), said Pirenne. Somehow this altered my perspective as a History student, and also as public, as a citizen and a tourist.

Probably this anecdote is capable to explain the general opinion about the historian's craft itself, characterized by the morbid interest on what is old, dead, past. I speak against myself: I believed that History was the old, the past, the traditional and the folklore. Not in a pejorative way, but in the same way as we look into the sea, as something we have to respect because we don't know what mysteries does it hides, and what it can bring ashore or take into its oblivion waters. By changing my perspective on what History is, I mean that it took me some time to really understand what it meant to say that History helps us have broader time and space horizons, giving us the tools to see the present with different eyes. Even more now that we live in an era where preservation became schizophrenic, due to the need we have to remember everything, to conserve all the records, to create responses capable to deal

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[1]The American concept of public history can be identified as the German Geschichtskultur, or the Finnish historiakukttuuri, or the Portuguese História da Cultura. The concept meets the one of Historical Culture.

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with the production of information by all the media. To remember we also have to forget. The fear of losing contact with what happened yesterday or last year makes us keep everything. Can we put ourselves in the perspective of the future generations? How are they going to analyse the evidences left by us? What is going to be important for them? The importance we give things is not going to be the same. Our attempts to understand the past are also attempts to understand how to escape from oblivion. Because we just want to be remembered as well.

First of all History is the study of Man, to continue with Bloch. What we build, do, and live now is historical too, in the way that easily becomes the past as a reality that we can't no longer experience or memorize exactly how it was. Even when we record it, take pictures, tell stories we do it from one point of view, we build an image of what happened. And we are the audience and participants of a culture, a time and a place that will be seen in the future as worthy to remember but also as easy to forget. We want to know about the past, as much as the future generations will be able to know about our present. It depends on the evidences we leave for them, it depends on how they experience life, how they think, how they contextualize and connect the actions of everyday life with the meta-structures (whether they are economical, cultural, political, social). Those are also our constraints to reconstruct a past that no longer *is*.

The historian is an agent of Memory; a memory is built with evidences left consciously or unconsciously by the past generations. An architect once told me that a building is only accomplished, not when is goes from the paper to the "bricks, stone and wood", but when it is lived, when it is used. To understand a building, a city, a revolution, a war, a book, and so on, we have to understand how it was planned, without forgetting how the planning reflects (or not) the life of who lived that space and time. Moreover we must keep in mind the boundaries where living influenced planning and where planning conditioned living. It happens nowadays, just around the corner, when a new building arises or when an old ruin falls, when a political change, a religious polemic, a cultural event affects our lives and changes our routines.

Working with History we sometimes forget that we understand the world better than the ordinary citizen, because of one little thing: we pay attention. It is as simple as it gets. We look after reasons from both sides of any subject, we study as much sources as we can to testify our arguments, we search with an incredible desire for the truth what, how, when, why something happened the way it did; and from which we inherited our cities, our culture, our identity, our economical crisis... our lives has they are. It is no different to what we inherit from our parents that ends up constraining our future too. We ask questions, because we want to understand why and how references to the past and our heritage still survive; what was it meant for; how was it experienced by the city, the population, the institution; why should we preserve it? We question not only the individual, who wants to create an image of himself capable to

survive throughout time; but the institutions - the state, the church, political parties, cultural movements, educational schools and academies. These questions make sense because the buildings, the images, the literature, etc, are experienced by each of us in a different way, because they lost their original meaning, either due to the abandon or the "recycle" of their use. We need to understand the meanings to build, to remember and to preserve.

Globalisation and the new media made History a science and an art with a potential market. History is rather a challenge than anything else: it became the basis for an enormous set of products capable to fill in new created needs for different publics. Some want the science, some want the art and most of them want both. The great challenge of the public historian is to create possibilities, products, and projects to respond to the increasing curiosity of a public that wants to know more. Looking for an identity; understanding local, regional, national, international realities; knowing/valorising/preserving the heritage of a city, a country, a region, are some of the goals of the cultural publics and scholars that consume History in some way.

Public History is indeed a new approach to what history can be about. Throughout the 20th century, new historians fought against positivists perspectives for a wider study on the structures, economical, political, social and cultural. They wanted to understand the mindsets of the persons through the interpretation of larger sets of data, through science. New History was searching for methodologies, after deciding that history could no longer be a narrative, it wanted to be a scientific knowledge, based on questions that are always evolving from an analysis to another. The options of each historian are always plausible as long as he presents his sources, his methodologies of interpreting them and his conclusions, based on other referees. Fortunately the options are infinite, since Man acts by and for a big number of circumstances. The public historian has turned into sources and subjects that were somehow forgotten or even marginalized.

Public History allows the science to look to the individuals as historical agents more than statistic numbers. The filters that the researchers are choosing to understand history are focusing on what is local, on the communities and on the small events that need to be studied to complement the big investigations on Metal structures. This is quite natural once the academics started to give answers that were able to embrace large periods of time and space. Not only because the smaller groups within societies needed to give their testimony, such as the women, the workers, the slaves, the children, the ethnical minorities, or the losers in a history done by the ones who win. I guess that this movement is contemporary to the growing interest of people in History. Nevertheless, at the same time the academics, the politicians, the scientists, the sociologists, the economists, the lawyers; everyone realised History is a mean to form citizens, more informed and critical of a world that was getting other shapes.

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How do we explain that History can be winning so much public, at the same time it is still one of the most unpopular disciplines in school and courses in the Universities? I guess it is due to the approaches we're talking about. No one asks every citizen to be an historian, in the scientific dimension of the word. In schools, History is identified - more than it would be desirable – with dates, names, and difficult concepts. Curiously it doesn't divert people from consuming more and more History. To win us over, a book, an exhibition, a game, an event, a film about history has to combine science and art to take the public to an atmosphere that it naturally wishes to be as accurate as possible. The increasing interest made public more open to new perspectives as well as more demanding when it comes to the reliability and respect for the "truth", for the information and the need to know "it happened like this". To see a monument is no longer to go and observe: people want to participate (with historical reconstitutions of events like fairs, battles, games), they want to understand (through 3D modelling, documentaries, interactive tours) and they want to experience life in those places. On the other hand people accepted and took more and more the responsibility to remember the past, to preserve the heritage and to respect different cultures and identities.

What does public history add to the science and the art that tries to understand Man? For me it brings a new way to look into History, a way that is awakening minds that were locked for it with lots of prejudices and preconceived ideas. Public historians put faces, actions, sounds, life into History, which is precisely what a student in any year of his schooling has a hard time doing in classes. I guess that is why a movie, a 3D modelling, a historical recreation adds enthusiasm to its public: people identify with historical agents, that were persons like us, with our instincts, feelings, anxieties, ambitions and actions, hidden in mindsets, times and places we don't understand easily. David Lowenthal defines the unknown territory of the past as a "foreign country" (LOWENTHAL, 1997). I believe this expression to summarise it the best, since the feeling of unknown in History fades away very quickly as in any foreign country: we might not understand the language, the traditions, the costumes, the behaviours; however the more we get to know this new reality the more we find it near and translatable to our own mentality and way to see the world.

1.1.2 Cultural Heritage

No wonder we are here presenting practices to use in teaching History and Cultural Heritage. Today's disease (LOWENTHAL; 1997) is to call everything that invites the past into our reality of Heritage, a word that is more used than it is explained. It is not our goal here to define it. In the meanwhile we have to make some reflections about it, since we have want to understand how it conditions our relation with the past. Let's start with two considerations about past and heritage. "*The past is essential – and*

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inescapable. Without it we would lack any identity, nothing would be familiar, and the present would make no sense. Yet the past is also a weighty burden that cripples innovation and forecloses the future" (LOWENTHAL; 1997). Heritage is "*a set of goods that a generation feels that should pass the followings for considering those goods talismans that allows society to acknowledge time in three dimensions*"[2](LÉNIAUD; 1992). Through these notes we might be able to draw the relation between the concepts. In fact, heritage is itself a bridge to another reality, a past reality. However this bridge is also built by different people, in different times, with diverse conceptions and filters of what is worth to preserve or to remember. History is everywhere, for best and for worse. We must keep in mind that the ones that preserve for the future and the ones who remember have their own cultural mindsets that lead them to choose what should be considered *heritage.*

As Carlos Ferreira de Almeida says, heritage is no longer just the great monuments and artistic constructions. Heritage, as a consciousness of memories and history, is needed by the communities, not only to remember the past – that shouldn't be mystified - but to build a future. All communities "*have their own monuments that are like anchors where the memory of the people and the ancestry of the community firm themselves, indicators of its identity and its classification. They give security to the communities, serving as references, helping to axialise itineraries and inciting to perspective the future*"[3] (ALMEIDA, 1993)*.* The author continues to reflect on an important subject that brings History into the discussion: what should be classified as Heritage?

We are now discussing only cultural heritage. Cultural Heritage, because is produced by Man in all historical dimensions, is everywhere, but it has to be classified to be understood as something beyond culture and history, something that should be preserved for the future. When we talk about Natural Heritage we also give it an emotional value, that implies its preservation for its rarity, although we know it is a nature's doing, not made by Men. Culture Heritage is a concept that is getting more comprehensive each day: material, immaterial, ethnographic, artistic, traditional, industrial, rural, audiovisual, virtual, etc. The "Heritage Boom" in the end of the 20th century relates to a set of factors that Hannu Salmi resumed to the last decades' need to rethink history as a process of remembering, and the profits that new uses of old places generated in response to the globalization and modernization of a society eager to memorize for its readiness to forget (SALMI, 2009).

Besides all the problems classifying cultural heritage as such (ALMEIDA, 1993), we can easily realise the growing interest of communities to call their *past anchors'* to themselves as a form to make a statement of their role in History and in society. Lowenthal warns us however that "*inherited trammels and disdain for tradition have*

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[2] Free translation by the author

[3] Free translation by the author

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led in the one hand to widespread cultural amnesia, and on the other hand to a cult of preservation, a mania for roots and a pervasive nostalgia" (LOWENTHAL; 1997). As long as Cultural Heritage is not well defined it is quite difficult to fight these two behaviours that get more unfolded each day. Without withdrawing the institutions responsibility I think that the problem lies in the populations' lack of information about this subject, in relation to their cultural absence when it comes to consider history and heritage as a part of their realities.

Relying on the fashionable concept of sustainability, we have to inform the populations to avoid that all the Venetians run from their Venetias[4]. It is the community itself that needs to acknowledge the added value of preserving their heritage and to understand that their children will only be able to also learn and profit from it if it gets protected in the present. The firsts to profit from their own heritage have to be the communities themselves. So the skills of the public historian can be used not only to potentiate the heritage and its history, but also and mostly to promote the importance of knowing and protecting it. The filters and labels that we choose to seal heritage with don't work if there isn't a historical research justifying it, or at least it shouldn't work like that.

Certainly there have been economical and political interests in the selection and classification of Heritage sites. We've seen nevertheless that the communities are also able to create powerful lobbies to defend their anchors. We can mention the case of the prehistoric engravings of the Côa Valley. A hydroelectric power plan was to be built there, but an international movement of academics and the population itself was able to stop the construction and to preserve that rare sanctuary of humankind's prehistoric art. It is still polemic, since the outcomes for the village of Foz Côa weren't the predicted. However, this is a good example of a community lobby created around the defence of its inheritance.

Historical accounts on these kind of places are indispensable for the populations' information on what is theirs to bequeath their followers. Their recognition of History's importance in their daily lives is a battle schools have to fight every day. If the communities are not aware of their treasures, they cannot defend them. It is a question of citizenship formation, not only History teaching. Because Cultural Heritage is everywhere, we need to know how to recognize it to study it and to rehabilitate it to future generations. And due to the fact that different social, economical, political groups may have different conceptions of what is worthy to preserve, at the same time that other interests might be involved in the protection/destruction of cultural heritage sites, the local institutions have to gather efforts to create a set of features from which they will acknowledge those places and its advantages for the

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[4] I was surprised to learn that Venice inhabitants run away from their city because of touristic movement in this Italian city, that doesn't stop during the year, and which ended up empting the city from their local communities.

communities. Besides Unesco, there are no efforts in this direction, at least in a local scale, and even Unesco cannot recognise the importance that a monument has in what concerns the populations.

I consider that historians have to be called to do this work of reflection, as well as art historians, archaeologists, geographers, architects, anthropologists, economists, and other referees. We came back to the beginning, as in a vicious cycle: first and foremost, are the people that need to be informed, that need to be mobilised to the recognition and protection of their own legacies. And this has to be done at home, in the schools and in the local museums, archives, monuments. Without knowing its history, they won't appreciate their treasures, and they will let them fall into oblivion. But if they recognize its importance, they will rehabilitate and promote their anchors, as a part of their lives and identities, anchors that will allow them to perpetuate values through many generations: the respect for the past and for the elderly; the tolerance for what is different, just like it happens when we learn to respect the other when we visit a foreign country.

The most accomplished example I know of the use of heritage potential is the Vasa Museet[5] in Stockholm, which represents for me a paradigm of how history provides all the elements to produce a journey to the past, where fiction ends up being only helpful in the technical creation of the plot that guides the visitor through it. Vasa is the name of a Swedish warship from the 17th century that sank in before being used as such, due to construction problems. It was lost in the Archipelago till 1961, when it was entirely removed from the waters, initiating a restoration that led to the Museum.

The Musem has nine exhibitions, a merchandising store and a luxury restaurant. So far it seems an ordinary Museum. But the moment we get in the magnitude of the ship fills our eyes with an inexplicable enthusiasm. The introductory film makes us come to reality again, and prepare us for an afternoon in the 17th century. We learn of the Sweden of the time when the ship was ordered; and also the reasons behind the King's order. We can see a model of the shipyard where it was built, with all the stages of the process, and we are invited to a garden that shows the botanic contemporary of the Vasa's construction, revealed by the ship's provisions. Then we are invited to understand the imaginary of the sculptures created in the ship's decoration and to know its sculptors, as well as the naval warfare that the remains allow perceiving through the guns that were never used. We can also experience the navigation of the ship through a simulator where we can choose the conditions for sailing; at the same time we can admire the sails that never faced the wind of the Northern Sea. Life in the ship is shown by the materials found in the boat, and that would be used by the sailors on board. All these exhibitions are placed in areas where we can turn and see the big ship, where we cannot go in, but that we can admire in its real dimension, through

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[5] http://www.vasamuseet.se/en/visit/

four floors. In the lower level, we can watch the restoration and conservation professionals working, because the preservation of the Vasa is predicted to be in the long-term. What certainly impresses more is to meet Adam, Beata and Cesar: 3 of the persons whose remains were found in the ship. We can actually look into their eyes, thanks to the wonderful work done by an osteological and archaeological's team research, which was able to make three facial reconstitutions.

In fact what is completely remarkable is the effort made to preserve such a treasure and the continuous work done every day to accomplish it. The Museum works impeccably, the exhibitions show all about Vasa, and all about the history of Sweden, from the Meta political and economical conjunctures to the daily life of the sailor, of the workers, of the soldiers that were involved in the warship's story. Cultural Heritage is dignified when it is saved and rescued from ruin, but mostly when it is rendered back to the world to be appreciated and studied. And also to be lived through our imagination, as we get out of the Museum with the impression of having spent an afternoon in the early 17th century Stockholm, watching the birth and death of a ship meant to be eternal.

1.1.3 History Reasoning

New approaches, new filters, new meanings, remind us that we have to learn from what went by. Fortunately, new publics and interests keep traditions, ideas, heritage from oblivion. The historians work is to interpret and be creative in the ways he can inform, entertain, educate, and also to explain the reasons to value and preserve. Without forgetting that there is a market and we have to be responsible for the information that is passed in all kinds of products. Fiction, new technologies, tourism can serve history, but the public, as user, participant, or even as a client has to be taken into account. I believe that History is not just an immaterial knowledge, shared between scholars. I believe that it is something that the general public has the right and obligation to know and understand, because it is part of us. Since we inherit the culture of past generations, and our culture is going to be our legacy to future generations, we should be informed about it. So we have to learn how to communicate history to different publics, using the tools that are at our disposal.

History is a double-edged sword. If every citizen has the tools to understand political, social, economical actions that shape their routines, they will be prepared to be critical about it. History is a powerful engine of people's consciences, so we must keep in mind that it is naturally manipulated by institutions, which are interested in defending their positions as promoters of society's order. "*To control the past is to master the present, to legitimize dominion and justify legal claims. It is dominant powers – states, churches, political parties, private interests – which own or finance the media or means of*

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reproduction, whether it be school-books or strip-cartoons, films or television programmes. Increasingly, they are abandoning us all to a uniform past. Revolt comes from those to whom history is «forbidden»" (FERRO; 2003). I intent to talk about historical conscientiousness and the way it connects to the individual and the community's relation with History and Cultural Heritage. However I believe we cannot approach this subject without a previous note about the control of history by powerful lobbies within our society. Having informed citizens is dangerous for dangerous politics, those that don't defend more than their own interests. As they control the media and the schools they are in a position to shape our formation, for they control the contents that end up building our memories and identities.

As Marc Ferro and many other authors claim, our memories are the basis of our identity, which is directed by the historical reasoning we develop around these memories that allows us going back in time projecting ourselves in the future. When we talk about memories, we are paying attention to the *collective memory*, the one we relate to our understanding of belonging to a particular time in the humans' existence, a time different from other past periods, and different of the ones that will follow. Freitas and Solé take a good expression from Rüsen: "*He states that the past plays an active role in the decisions that are taken in the present and that are reflected in the future. As for history, he considers it to be current time's mirror for the past in which the contemporaries learn something about the future, «a meaningful nexus between, present, and future – not merely a perspective on what has been (…). It is a translation of past into present, an interpretation of past actuality via conception of temporal change that encompasses past, present, and the expectation of future events.»*" (RÜSEN, 2004 in SOLÉ and FREITAS; 2009). These subjects have already been deepened by many historiographers, psychologists, education scientists and history teachers. It is not my purpose to go through all the aspects concerning these themes.

What interests us for this project of activity related to history and cultural heritage teaching/learning is to underline its importance as a schooling complement, as well as a pedagogical tool capable to challenge public's interest in these matters. Actually the main reason why I'm focusing on historical consciousness is a presentation made by Professor Regina Alves (ALVES; 2010), a Brazilian university researcher, that works on information' technologies applied to history and society issues. After her remarkable presentation, during the debate I suddenly had my eyes opened to a problem related to what we are reflecting on now: what is historical consciousness? What is it for? How is it developed? For me it was the answer to a number of issues related to History and citizenship education. Actually, we started pointing out fingers to the empowered institutions that control schooling. A schooling that is incapable of getting young students and future citizens interested in their cultural heritage, and prepared to use history as a mean to understand the world, their local realities, and to perpetuate

basic values like respect, tolerance, education, solidarity, community, participation, information.

Yet at the same time schooling is being able to develop in all children, at least in most of them, the mathematical reasoning they'll use all their lives: to manage a house, to control their salary, to go to the supermarket, to measure distances and weights, to use money, to bake a cake. Why aren't schools, and history teachers concerned about the historical reasoning? Untill when will we insist on dates, names, battles, eras, artificial globe spaces that will not be useful for a ordinary citizen – that has all the contents in a library, or in the internet, as long as he learns to criticise sources and information -, and that makes his interest in History decrease with facts and events that he will forget the minute he ends the discipline exams? Shouldn't it be more important to cultivate the type of reasoning that helps to learn how to meet, how to do, how to live with the others. The type of reasoning that an ordinary person will use to analyse the information she reads on the newspapers, in television, or in the Internet? A type of reasoning that clarifies questions about our roots, getting us to respect the family and the community that shapes our identities. A type of reasoning that shows the present as something much more than just an individual moment of despair about our condition, as something connected to a much greater reality.

The awareness of the function of history in everyone lives became clear at this moment, as the need to understand the concept of this "historical consciousness". We have already touched some of the dimensions of the subject. In the one hand we have connected History and cultural heritage with peoples' identity. The need to remember to acknowledge and preserve brings the question of the collective memory enhanced by some researchers of this area. However, *memory* doesn't trigger the same mental processes of the *reasoning.* Rüsen "*distinguishes memory from historical consciousness: a) memory is more linked to practical principles that guide the human mind; historical consciousness is a representation of the past seen in a more explicit way with the present, of that past which is significant for the present and more linked to temporal change and the pursuit of truth; b) the relationship between the past and present is an immediate one in the memory and mediated in historical consciousness; c) memory has more to do with imagination whereas historical consciousness deals with cognition; d) the past is stuck to memory while historical consciousness is directed toward the future*" (RÜSEN; 2007 in SOLÉ and FREITAS; 2009). Our memories allow us to recognize common places, images, words, sounds, feelings, fears, ambitions.

As happens with the mathematical reasoning, the historical consciousness helps every man and woman, with skills and values that can improve their quality of life, sought within the local communities that can work better now in this global reality. Mass consumerism and individualism are undermining the global village, as something that cannot work without real people connecting and cooperating with each other. The

opportunities of the globalization are being finally directed to the local environments, to the defence of the local as a place capable to sustain the community and embrace evolution at the same time. Simultaneously we began to forget the basics - the gravity that keeps us with the feet on the ground to makes us dream of flying.

Luis Alves defines wisely the concept of historical consciousness in this text: "*... History also allows to revive the past finding reference points that diminish the anguish and the uncertainty of the present. The frame of reference that history of Men provides, minimize the importance of our problems, undervalues what seems essential, highlights the continuities in what changes, assures stability and rationality in decisions making. The peace of mind can be one of the utilities of the knowledge of the past because it transforms the present in its space of experience and conceives the future as a horizon of expectation*"(ALVES; 2001). It is very interesting to notice the solutions presented in his work for a classroom approach to History with the development of this historical reasoning on mind. Fortunately, in the schools Citizenship' education, as a wider formation for life, is already building bridges with the discipline of History. Nowadays is quite natural to find teachers asking their students to see TV newscasts in order to discuss a current event in the class. By doing this, teachers are giving the students the means to understand that present and past can and are related. The discussions probably give them also the perspective of the future: by comparing events already passed and that are so alike today's situations it is possible that they can evaluate the possibilities of actions to solve them.

Nevertheless not only the schools have responsibilities. "*The formation of historical consciousness is not a direct consequence of historical knowledge and school is not the only promoter of this consciousness. The importance of the family and the contribution of visits to museums and monuments are also emphasised*" (SOLÉ and FREITAS; 2009). It is unreasonable to engage an attack to the schooling system every time society doesn't respond to the challenges of its mutations. The school has to adapt, as we'll point out. Even so the first school of every citizen is in their house, within the family, where the world begins to take shape, as well as our perspective of the reality. Waiting for the schools to start a children's education is not correct: they go to school to learn, to get knowledge; not to get educated. The identity's formation of each one of us starts at home, listening to our parents and grandparents stories – learning *our* history -; knowing the legacy and treasures that belong to the community; capturing the collective memories of the family and the locality; protecting our heritage and respecting the other's as well.

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1.1.4 Public's interests

Is the economic demand of "historical products" an assumption from where we can depart in the analysis of the rising interest in History and Cultural Heritage? I believe so, moreover when we are already facing the scholar polemics around this problematic. Academics are alarmed by the type of history that is being produced for a mass consumerism, by all the media, heritage institutions, local and cultural tourism, which are capable of arriving to much more people than the late decades of the 20th century could predict. Actually the dictatorship of the capitalism market (DUARTE; 2010) over history might lead to a commitment with the market rules that results in the lack of quality – mostly scientific quality – in these products. This is a critical situation: up until here we defended public history as a means of influencing people's formation, with the capacity to educate better citizens by providing them with historical consciousness and consequently with a community sense of reality which should allow for an increase in theirs' quality of life. Yet we came to a point where we have to discuss the failure of a utopia or the necessity to apply this idea with other actors and know-how.

The academia is still divided by what they witness: History is used in television, games, internet, movies, 3D modelling, theatrical reconstitutions, museums and local institutions with different purposes and criteria. At the same time an historical epic yields millions in profits to the cinema industry, many academics are writing entire papers dedicated to show the scientific errors of the movie. The same happens with historical games, with quiz TV shows, with historical romances, medieval fairs. Although historical commodities are widely consumed, the quality of contents is often criticized for its lack of accuracy and its immediacy (DE GROOT; 2009). De Groot refers to the need to study the phenomenon of history in popular culture. Unfortunately, from the start have academics dismissed themselves of taking part in the creation of products connected to public history – "*non-academic and non-professional history*" -, so they haven't been following the rising of such products and activities, and the important relation with the consumers/participants/users' perspectives and expectations.

Public history is growing as a way to make history get to a wider public. How is it getting there and to whom, we don't know. Precisely because of the disregard academic historians give to it, dismissing any responsibility over the effects that history has in a public – *non-academic and non professional* – they don't know and don't address. The first decade of the 21st century is changing this scenario, for historians no longer can't get away from the responsibility engaging in the process of transmission of information and contents to a wider public through the various means at their disposal. Maria Freitas recalls Amado Mendes when he says that there is little investment in cultural history, what may happen due to some resistance of certain

investigators, remembering that "*it is quite possible that what might be lost in orthodoxy (or investigations' traditionalism), might be gained in interest and motivation for our collective past, from which multiple aspects are an integrant part*" (MENDES, 1996 in FREITAS, 2005).

Obviously I'm not standing for the end of the History as a science. I'm standing for what seems every day clearer: if the universities are forming History investigators and teachers, why not give attention to those who want to manage contents for other products and activities. What can be already proved is that there is a place for them all, even though the ones that look for content management and production opportunities have to seek more deeply in a job market, that isn't prepared to absorb their knowhow. Also the public they can address is not visible, unlike the other professionals that work to the scientific community or to the schools. Who are then the people that consume history? What do they want and like? Critical questions, especially since we've concluded that most people have a kind of "school trauma" about History, showing a big disregard for this scientific knowledge, considering it boring and useless, at the same time they appreciate a whole set of history representations, reproductions, interpretations and discourses nowadays accessible in all media any hour of the day everywhere there is a story to tell.

The target groups are endless, maybe because History is an endless area of knowledge, since it studies all the dimensions of Man's existence. Children, adults, elderly; students, professionals of various areas, local communities; social, professional, religious, cultural, artistic associations; academics, teachers, tourism agents; all of them, with no exception, are curious groups and creatures! Without the intention of describing all those groups here, maybe we should focus on what their attitudes towards History are. "*Popular audiences have become involved in and understand the stakes in historical representation, recognize «history in the making», and see themselves not only as spectators of history but also as participants in and adjudicators of it. Current debates around the nature, shape, and narration of history are no longer only the province of academic historians and scholars of film and literature. «History happens» now in the public sphere where the search for a lost object has led not only to cheap substitutes but, in the process, also to the quickening of a new historical sense and perhaps a more active and reflective historical subject*" (SOBCHACK in DE GROOT; 2009).

History is getting closer to the public, direct or indirectly. The media were able to reproduce history through an endless amount of products and we have arrived to the point where its quality makes a difference. It is not fair to assume that all these historical accounts are poorly made; representing a danger to the audience that believes in everything put in front is its eyes. Of course there are bad television and cinematographic productions, bad games' backgrounds, bad modelling and bad

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recreations, bad museums' exhibitions, bad historical romances. We cannot forget that there are also bad history teachers and bad researchers that make and present history in dubious investigations. We should however take into account that our ethical duty is first of all to explain and be clear about what history his, and history is always a representation of a past that was much more and much less than scientific investigations can provide. In other words, we have to be able to explain that history is made by evidences that allow us to apprehend a part of what happened in the past. Only a good use of primary and secondary sources can assure a good research.

On the other hand, we have to be realistic: not everyone is interested in knowing more. Yet I don't agree with those who say that the quality, the accuracy and the reliability of historical representations – no matter the shape they're dressed in – is decreasing. On the contrary, most people are willing to know more and want to access rigorous, reliable and well presented information. The more people see, the more they are curious, the more they look for, the more they get, the more they want. And when they want more we cannot give the same level of information, they want it more detailed, more explicit, more scientific. Of 1 million people that saw, for example, the movie *Gladiator*, maybe half felt curious – maybe searched for merchandising, Wikipedia -; maybe a quarter looked for more information – other movies, historical romances and games –; that arrive to them through television and internet, and led a part of them to read historians investigations and to visit Rome to see the coliseum – which is already possible with Google Earth, where we can see 3D modelling of the roman city. Aside all this estimative errors, and aside all the movie's gaffes, through it 1 million people were made aware of a different society in *Gladiator*'s Rome; where people dressed, lived, talked another way; where slavery, war, religion, were realities with different features, but that persisted to this day.

Public History is winning this battle against the participants/users/spectators' ignorance and lack of historical consciousness and knowledge. As we said before, the historian that directs attention to new evidences and sources, to new themes and approaches, also focus on something that leaves no one indifferent: the humanization of history and cultural heritage. Presenting real man, real objects, real documents, by more and more creative means, history can get into the popular culture not as something kitsch or as a musty nostalgia. History actually adds value to our existence, making us look around with humble eyes. Because we earn respect for what shapes our existence today as well as comprehension for our responsibility on what we bequeath for tomorrow. On the short-term historians and universities, schools and cultural heritage institutions have to investigate the effect that public history is producing in the citizens' formation – which I believe can be considerable, if produced with social responsibility – to be able to participate in the creation and in the production of such contents that will develop an historical consciousness in a society, that has already proved to be eager for this knowledge.

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1.2 Multimedia possibilities: (Re) Constructing history scenarios

1.2.1 Edutainment

So far we have already seen various forms to present history to different publics nowadays. Salmi pointed out some of the public historians' modes in pursuing history diffusion and communication:

"► *The past as narratives*
> *fiction, employment of history, novels, textbooks, films, programmes*
► *The past as memory*
> *memory-likeness of historical presentation, oral history, theatres of memory*
► *The past as experience*
> *nostalgia, the past as a sensory experience*
► *The past as practices*
> *rituals, festivals, memorial practices, society activities*
► *The past as artifacts*
> *material references to the past, built environment, monuments*
► *The past as commodities*
> *retro culture, consumerism, who owns the past?*"(SALMI, 2009)

These "pasts" have always implicit a plot that involves each one of this commodities/productions/activities in a historical scenario created to transmit history/heritage' related contents. The argument constructed to contextualise this past is fundamental for ensuring the spectators understand the content. The content producers and managers are dealing with the need to carefully display the information from the scientific bell jar where it is formulised through a fictional dimension in order to get closer to a popular culture, where the scholars' discourse just don't fit. This is not about the lack of capacity of the popular culture's consumers to understand it, it is about bringing the science to a wider public, that don't have to be historians to like history, to appreciate it and to learn about it. So they shouldn't be obliged to have a scientific background to access a knowledge that is - or should be – common legacy of every human being, since it is about the collective memory and identity of all societies and civilizations.

All of those pasts have advantages and problems. We have mentioned historical novels that enrich the imaginary of millions of readers with stories that remount to the past, to scenic spaces and fantastic characters that take us to *foreign countries*, where, however, all seems strangely familiar. The problem is that sometimes the borders between reality and fiction are not clearly defined, and distracted readers might take some information too seriously. Nonetheless the authors assume their works as fictional, though sometimes fortunately followed by thorough researches. These

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considerations can also apply to cinema and TV fictional films and series, where history has been used recurrently.

Cinema and television though have the image impact which reaches more audience. Movies have the capacity to "*provide a face to the faceless*"(ROSENSTONE; 1999) letting spectators feel near mythical creatures, legendary heroes, and most of all ordinary people - that for some reason printed a mark in their time and in History, keeping themselves out of numbers, with actions worthy to be recalled, returning to reality in the big screen. Even historical figures, immortalized already in other pictures or photographs that were made for that purpose, become more real when interpreted in a historical reconstitution, where costume design, script, discourse, scenarios have to respect some features, at least those that make time and space recognisable as being part of a reality that no longer exists. On the other side the commitments with the public and with the industry itself allows distortions that will benefit the drama, sometimes relegating history for a second plan. This happens more often with videogames.

In videogames the plot has to give the player means to interact with the application in order to conduct the game as he wishes. Historical games imply an exercise of counterfactual history, in order to let the player choose or produce his own story, changing the course of the events and altering the facts. The basic historical background, however, has to be there as an environment, as a created virtual reality that provides a guideline. Also in 3D environments, like Second Life, the user enters a virtual world that might have historical ambiences, where he can create a character to live in this world, and to experience a past quotidian. 3D modelling are constructed, in some cases, as accurate as possible, based on material and written sources that enable the production team to imagine entire worlds that we know only from those same evidences.

As we see in theatrical reconstitutions, also very popular amongst all audiences, putting a name, a costume and a role play in a historical representation is enough to take the audience, but also the participants, in a time travel to the past. Both enjoy spending some time surrounded by artefacts, figures, manners that are no longer a part of our daily lives, even though they reflect the common knowledge we have of the ancient routines. During these events it is possible to find anachronisms that result from the lack of control in its preparation as well as problems in the previous research required to prevent them. The smaller the reconstitution, the better the investigation because the plot is more closed and requires more detailed information to transmit to the audience. Without denying the objectivity of all historical reconstitutions, that have the purpose to entertain, it is clear that the theatrical interventions in public monuments are more successful. Naturally in the context of a museum or a monument where these representations are made, the scientific resources of the actors have to

be more complete and rigorous, which results in a better interaction between the public and the information, since the production is oriented towards the education of the spectators. In these cases, the actors become interlocutors of the past, explaining the history of the site through the experience of a character built for the effect.

Actually, the plots directed to the formation of a public tend to be more reliable. The documentaries exemplify this purpose, showing the audience academics' testimonies, pictures and sound records, using historical reconstitutions of episodes they want to analyse. Also here the recreations, though fictional, are more accurate as they pursuit to illustrate the scientific researches the documentary is presenting. The use of such recreations in audiovisual documentaries aim to give more reality to an action that is being described with academic information, otherwise the contents would become heavy in a mean of communication where it is certain that an image is more than a thousand words.

We cannot forget in this summary about the use of the Computer and the Internet. "*In the 21st century, the pace of change has been even more frenetic, with the convergence of the internet and other media and communication platforms leading to a truly mobile entertainment experience*" (MOSS; 2009). We are talking about websites, computer games, eLearning, training programs and other projects that use several media to communicate – video, text, audio, pictures, charts, graphics, podcasts, etc – and that are used in an endless type of services related to the promotion of History and Cultural Heritage. Today almost no one travels to the unknown: before going we "google" it, find information about timetables, admission, group visits, site activities and offers, and sometimes we even take a look at the pictures of the exhibitions and of the history of the place we're going to. Today the schools search for activities that might call the learners attention to some of the subjects of the class, using learning virtual environments to transfer information and contents to the students. It is a reality of the digital era, of which there is no escape. And who wants to escape it, with the possibilities it grants us?

Nowadays is possible to travel around the world with Web 2.0. It is a cliché, but it is unavoidable. The investment made by the institutions in new media allows us to know them before we physically go there. Just to start the user can to be located in the space: he uses Google Earth and he can situate his destination. Here he can look at a particular place, and he might be lucky enough to see 3D modelling and other layers of information immediately. Then he might want to take a look in the tourism, local, institutional' webpage of the site. The information can be more or less complete but will inform us regarding practical information to get there. More and more the history of the place is becoming obligatory, for it is the logical content the user will be looking for: to be prepared, to be informed and to see if it interests him to deepen the contents in a real visit. If he is lucky then an entire set of data is at his disposal, from

podcasts he might want to download; to the virtual visits of the places, available with photographs, texts, and sounds; as well as games or quizzes to enjoy the content's apprehension. Even if the real visit doesn't happen for some reason, there will be a DVD or a CD-Rom with all the information and interactivity the site could have offered.

I believe the resistance Amado Mendes referred to when it comes to the academics' participation in the production of historical representations in multimedia lies in this dialectic: the entertainment and the solemnity of the scientific research. The fear of falling in the easy, light, market committed transmission of the investigations they do with strict parameters in the sources interpretation and accuracy, is paralysing the academia in what should be a moment to get in the content production in order to promote a commitment turned more to the science than to the consumerism sought for the media producers. Fortunately, this is being achieved by the collaboration between scholars and those national monuments and museums that have understood the possibilities brought by information technologies to attract different target groups of tourists and visitors away from their homes and personal computers, to experience better quality of scientific information on site. The best examples of multimedia possibilities applied to historical (re)constructions appear precisely in the approaches being developed by the entities that look after cultural heritage, where the commitment made with science develops naturally, and the creative means that are used to take history to the visitors prove that it is possible to entertain and educate at the same time.

This chapter isn't called "Edutainment" for no reason. And we have come to the point: it is possible, and it is getting increasingly usual, to educate and entertain at the same time. Despite all the critics that learning theories make of the concept, for its strong commercial dimension, late accounts highlight the pedagogic effects in the enrolment of such experiences (EGENFELDT-NIELSEN et al.; 2008). Earlier we've strong out the need to make History recognizable. In fact public historians, bringing the quotidian, the mentalities and the culture to the forefront of the past scenarios, ended up shortening the distance between the user and those "foreign countries", where people's behaviours and feelings aren't as strange as one might think.

The participant and/or spectator of history in projects that use multi-media to transmit it, allowing him to get pleasure from the application or representation, develop his historical consciousness. All the media already focused here, allying fiction with science, are able to position the user in the centre of the action, using the plots created to put him in a situation where he has to try to understand the realities virtually reconstructed - that the historians' investigations constantly reveal by the evidences left behind by those past actors – from his own actions and experiences, in order to make the most of those representations. This can happen by playing a game, reading a book, watching a movie or a documentary, participating in epochal

reconstitutions, visiting and learning of cultural heritage through virtual worlds, modelling or websites; the construction of past realities as ancestors of our present, but at the same time as environments within our grasp by the identification with actors and scenarios, reminiscent in our collective memories, allows the (in)formation of the user.

Heller and Rüsen *"defend that to think historically is a phenomenon first of all quotidian as a part of the human condition, leading us to conclude that the historical reasoning is connected to a disciplinary practice in what refers to academic knowledge, that it is not quantitatively different of focusing the humanity in time, but a more complex and specialised perspective of an attitude that, originally, is quotidian and inherent to the fact of being in the world. Therefore the basis of the historical reasoning, before being cultural or optional, is natural: birth, life, death, youth, elderly, are references that offer human being the notion of time and its passage"* (HELLER & RÜSEN in TANIGUCHI; 2007). The fact is that new media and information and communication technologies became a part of our quotidian, and it is through them that most of us apprehend the world around us. Learning becomes then natural when cultural industries and entities use currently history and cultural heritage as the main subject of their productions.

1.2.2 Multimedia and eLearning Plots

Multimedia can underline the most innovative means to take information to as much people as possible. The digital era brings innovation and new technological possibilities every day to the markets, yet the contents production doesn't keep up with the rhythm of the informatics' industry. This result in a great opportunity to cultural agents who want to arrive to more people, and have to be prepared to adapt their communication strategies to the increasing capacity of their audiences to access information through new media. So what is Multimedia? The discussion around the concept is still on going, so we decided to choose the one that suits better the projects' scope. In his work about interactive media and the production of contents to the web, Timothy Garrand defines multimedia as *"a combination of many media into a single work where media-altering interactivity and linking are made possible to the user via the computer"* (GARRAND; 2006). I brought this definition into the project, because the new media that already reach the users are increasingly adding more interactivity to the applications since, as we've seen, people don't just want to watch, they want to participate.

Therefore, when we bring together history and cultural heritage with multimedia, the possibilities of reconstructing and communicating them call for knowhow, responsibility and creativity since the challenge is to involve people in their common memories and legacies. When developing the plots for projects of this kind, producers

are asked to entwine science with fiction, fiction in the sense that history is always a construction as well. *"Given the distinct ability of abstraction of each human being, even based on drawings and blueprints, this task of imaginary recreation will be always full of flaws due to the individual interpretation of each one, which can vary with the mood, age or even the cultural level of each person"*(GONÇALVES and MENDES; 2004).

Public historians bring history closer to the popular culture by understanding that what drives people's attention is the recognition of similarities with the agents of the past, from whom they've inherited knowledge, culture and common memory. Also because in History, as in any foreign country, it's difficult to know everyone, all their stories, all their parts in the moving engine of time and space dimensions. Looking thoroughly into primary and secondary sources we can always sense a "once upon a time", where the imagination spliced into scientific evidences can generate a story closer to a past that is irrecoverable.

I'll give one example of what I believe is a flawless creative, fictional approach to History, because it is possible to produce fiction out of history, capable of educating and entertaining at the same time. This example comes from the Aboa Vetus & Ars Nova Museum in Turku, Finland. Aside the contemporary art we can find in the upper floors of the museum, Aboa Vetus is part of the medieval town that has been excavated in the Aura River's margin. Together with the tour prepared for the tourists, the museum staff came up with a great idea: to make a parallel story for youngsters and children, about a boy that arrives to the medieval city and that discovers the neighbourhood with the visitor. The parallel plot at the same time that makes the visit a discovery where the protagonist leads us through the places in his own story, there is a learning process shared between the children and a boy they can identify with. Did this boy really exist? What does it matter when we are made aware that probably hundreds of people arrived to that town, whom we will never have the chance to meet; this one character imagined so reliably and accurately, takes us on a discovery of the city in the same way those past visitors would have enjoyed it. And the cherry on top of the cake is an important detail that makes the difference: "*Sounds are a key part of the exhibition. The museum visitor slips almost unseen into a medieval alleyway, in which the hum of people's conversation mingles with the barking of a dog and the clattering of hoofs. The eyes search instinctively for a fly, whose buzzing is echoing in the ears*"[6]. I'm not saying that this should be done everywhere, I'm pointing out examples that show that it is possible to engage a commitment with science and entertainment, where learning processes are much more successful complemented with multimedia solutions, created from historical evidences.

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[6] http://www.aboavetusarsnova.fi/en/nayttelyt/perusnayttely

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From multimedia projects I would like to stress out eLearning, that is defined in the eHistory Learning Environment and Evaluation European project report, as "*learning conducted on a* Learning Management System, *on the public Internet or on a closed intranet*"(ANTTONEN; 2006). The report also underlines that "*the study of history is always based on sources from the past – be they written documents, images, objects, oral history or other forms of material. Learning, including eLearning, is always founded on materials. In a society becoming ever more digitalized, eLearning offers a suitable combination of digital materials and a digital learning environment. More and more materials relevant to the study of history are best accessed by means of ICT*".* The study cases presented on the report have different digital supports and use diverse material, like in any eLearning project that is a virtual community which uses a common application where the participants can collaborate in learning processes, like themes' discussions, research in digital archives, problems solving, with the orientation of a tutor that directs them to a common pedagogical outcome.

We might say that by focusing on eLearning we're limiting the group of users of History and Cultural Heritage multimedia projects. eLearning involve scholar publics, and activities that might not appeal to general audiences/participants not interested in engaging pedagogical outcomes. Some of the study cases presented in the mentioned report show, however, that e-Learning History might become a challenge for a much wider public, thanks to the attractiveness of the plots created by the designers and the contents producers/managers. We refer to BBC History and the Canadian Mysteries.

BBC History[7] presents material and activities and is available in free supports to everyone interested in themes from ancient to recent history. It might interest to people who want to deepen their knowledge about many topics: Ancient History, Archaeology, Church & State, Science and Discovery, Society & Culture, War & Conflict, Familiar History. In every topic there are text pages available, containing information produced by scholars of the area. But we can also find an interactive timeline that can be explored throughout all British History. Very curious is also the section dedicated to Family History where can be found a guide for those interested in the investigation and making of one's own genealogy. It is not all: interactive contents offer games, animations, pictures' galleries, timelines and virtual tours that are produced under the quality management and seal of BBC. "*Its remit is to inform, educate and entertain*" (STEPHON in ANTTONEN, 2006).

The Great Unsolved Mysteries in Canadian History (BALDI in ANTTONEN, 2006) is the most surprising of the projects, for its capacity to engage people in a challenge which doesn't need fiction to create an environment where learning becomes completely unconscious by the involvement with the pursuit of the goal to solve mysteries and

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[7] http://www.bbc.co.uk/history/

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crimes. Completely based in historical evidences and sources, here the tasks are mere auxiliary in the investigation. The problem is presented to the potential detectives that have to follow the clues left in primary sources. The producers of the project avoided the interpretation of the sources, preferring to present them as a virtual archive, giving users the freedom of coming up "*their own analysis, their own narrative, their own interpretation*". By giving the users access to primary sources, their aim is "*making history become alive to the students*", and as happens in Historical investigations "*there is never necessarily a right answer to the questions we're asking, we're just trying to get them use their critical thinking skills and arguments*"(GOSSAGE; 2008). There can also be found 3D recreations, oral interviews' records, videos and images. It is fascinating how primary historical sources are capable to lead us to twelve mysteries of the Canadian History, giving us background and contexts, but most of all the ability to investigate and to interpret just for the thrill of finding out what really happened.

Both projects are examples of multimedia e-Learning, where science, fiction, entertainment, historical reasoning can be worked side by side. Together with the connection the participant develops with History and Cultural Heritage, the development of skills and knowledge turned to historical consciousness are proved as a plausible outcome of this kind of application.

1.3 Connecting the schools

1.3.1 Learning History

We have already underlined the importance of the historical reasoning as part of every citizen's formation. This formation begins at school, but it is clear that it has to occur also throughout our lives, as human beings that live surrounded by a past we are compelled to try to understand. *"It's that idea of everyday life that children should discover by studying the quotidian of a certain era: it will be that discovery, and not considering that the way how life was in those periods like something bizarre which is out of the contemporary, that can increase the empathy and can even help discovering the everyday life of different groups in the present and thus understanding them better"*(FREITAS; 2005).

The project presented in this work proposes an activity that enhances social and active learning of History and Cultural Heritage that can be used by entities in charge of its promotion and protection. To limit the target groups of the activity in order to understand its pedagogical effects I believe that scholar publics would be the adequate public to select. Fortunately cultural related entities are prioritizing their natural pedagogical mission, by "*doing studies about museums' publics, effective and potential; producing material; planning and doing cultural and educational activities;*

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and still coordinating the elaboration or the acquisition of the material suited for those purposes" (MENDES; 2009). Amado Mendes explained the reasons for the rehabilitation of the museum as an educative space, resource or agent; which are of scientific, pedagogic, didactic, and technologic and civilization orders. I translate them here, for they summarise not only the changes in the pedagogic relation between schools and entities, but also between the citizen as an agent in constant learning process in the formal and informal education:

- Scientific reasons: "*These relate to the progress of some sciences like psychology (developmental, educational and learning processes related); history (by looking into new objects of study and by resorting to diverse types of sources, including material and iconographical ones); and ethnology (by drawing attention to the importance of the objects produced and used by Man)."*
- Pedagogical reasons: "*With the diffusion of the permanent education and for all, not only for a determined age group, during schooling."*
- Didactical reasons: "*By acknowledging the advantages of the objects analysis and its three-dimensionality, in the process of teaching-learning, as well as in the diversification of methods, processes and educational strategies, consonant with the circumstances and individuals in presence."*
- Technological and Civilization reasons: "*Amongst other designations, the present civilization has been called of «image civilization». The extraordinary development of new technologies, in the last few years, has put at the disposal of museums' institutions powerful means of communication, including of valorisation of the heritage collections themselves. With the help of those, it has been possible to transform lots of museums, from «storehouses» of collections - not in a too distant past -, into centres that are, simultaneously, of education and leisure, of experimentation and study, of sociability and even spectacles."*(MENDES; 2009)

There is no need to mention what has been said until know about the importance of historical consciousness and the part that cultural heritage plays in its development. However, reasoning history is a complex process that has to be continuous and oriented from the beginning in order to avoid strategies that don't include the action of understanding when it comes to realities' criticism and attentive apprehension - such as in mathematical reasoning. For the last decades, pedagogic theories have been debating teaching of History, bringing to the fore important elements for the change of attitudes towards history and heritage studies (Husbands; 1996). Here is not the place to debate the ideas presented or to describe them all. There are some considerations, nonetheless, that we think can lighten up the need to understand the students, the schools, the educators, and the local and cultural institutions' approaches to History as

a form of thinking the world and as a fundamental area of knowledge, either presented as scientific content or as an entertaining representation, or even both.

"Vigotsky even though acknowledges the stages of cognitive development defends that the concepts' formation depends a lot of the social environment and the everyday life of each child. In other words, the child doesn't learn only in the school, so there is a need to respect the previous concept the student has and try to approximate that common sense luggage to the knowledge academically produced in a systemised way"[8] (TANIGUCHI; 2007). The background of the student is his memories and the starting point of his understanding about what surrounds his environment. It is at home that he starts to name things, to see and hear historical narratives, beginning with the one of his own family. The way he thinks about the past, the old, the present, the new, as many other concepts should be used by schools to launch them into the deconstruction of ideas into knowledge. More than memorising facts and concepts the learners should learn how to understand and contextualise them.

History reasoning implies a critical use of information, and not only the ability of dealing with large amounts of contents and data that, especially today, fill in our reality. This also leads to the capacity of crossing arguments and ideas, to walk in *other's* shoes than our own. *"According to the perspective of history education Rüsen (2006.pp. 7-16), no matter the content, it is important to be competent when it comes to knowing how to read various historical sources, compare them and select them for confirmation and refutation of hypotheses. And being able to perceive the other as different, to understand the dialectic of change and permanence, which means to say that life is not straight and that the future may be different from this, and more than understanding the past is to work the difference, tolerance. In this perspective, one realizes the importance of studying history"*[9] (TANIGUCHI; 2007). A variety of studies on the matter show that a change of attitude could be welcomed by students and teachers in order to achieve this History teaching and learning[10]. Without saying that children haven't the capacity to decide on their learning methods – because they know what they like the most and how they like to learn it – I believe that the educators, both parents/tutors and teachers, have an important role to play.

Parents and tutors should drive children's attention for the cultural and natural heritage that reaches all their five senses. What we hear, see, smell, touch, taste when we are small define our identity in a remarkable way. The variety and quantity of information that reaches children needs adult orientation, in order to assist with

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[8] Free translation by the author

[9] Free translation by the author

[10] BARREIRA, 2001; MOREIRA et al., 2001; RODRIGUES et al., 2009; SOLÉ et al., 2008; FREITAS, 2005; FERREIRA, 2009; TANIGUCHI, 2009; etc.

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sources criticism and filtering. If the educators, from the beginning, guide them with visits to local heritage entities, or through the reading of books related to a collective memory that exists in popular legends and histories, or by telling old stories of the family and locality, and also by helping them search information in the Web and assimilating carefully the contents of TV shows; when children arrive to the school, they will be certainly more prepared and open to learn History. We've seen how teachers will have the basis to conceptualise information, from what learners already know. Besides we are now facing a digital era that is creating distance among people, and it is crucial to remember and bring, through education, the spirit of community and cooperation that social media is taking to a virtual dimension. Therefore teachers at school are looking to embrace collaborative learning, for *"the real change is in the educational culture: a culture of collaborative learning, looking for the overcoming of the individualistic identitarian matrix, from the point of view of the interactions or the representation"* [11] (FERREIRA et al.; 2009).

Do the schools and the teachers have the conditions to engage this change? What does it demand from the schools and from the teachers? *"For the teaching of history to be brought to fruition, throughout elementary school, it becomes necessary for the teacher to include, as a constituent part of the teaching / learning process, the presence of other cultural mediators, as the objects of culture, material, visual or symbolic, which anchored in the knowledge production processes allow for the construction of historical knowledge by the students, making it possible to 'imagine', reconstructing the lived not directly, through various documentary sources"*[12](SIMAN, 2004 *in* TANIGUCHI, 2007).To accomplish this the schools need resources to use material that are available through new technologies. In Portugal the effort to use digital sources is being done by giving the students, and the teachers, access to computers more easily. However, this is being done without giving the teachers the formation needed to use new technologies in a pedagogical way.

Actually, new media aren't developed to teach/learn: its goals are basically commercial. So, *"although technology has great potential to support learning, it is important to recognise that technology-based learning has its own characteristics that need to be taken into consideration when designing and applying technology to the practice of learning and instruction (Salomon, 1997)"*(KUMPULAINEN; 2002). In the other hand, a recent study about History scholar books also reveals that the manuals aren't adapted to these new reality and approaches to the learning processes. *"Clearly, either by a direct analysis of the manual used by students or by how well one can deduce that it is used, we're in the presence of a marked revival of an «old history». This can help to eliminate «definitely» students from loving History with all the*

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implications that this entails in relation to a development of a social identity and participate in a collective memory"[13] (FREITAS; 2005)*.*

The problems identified on the Portuguese Education System, along with the last political reforms, put History teaching in a secondary level comparing to other disciplines. Also, the institutions – Ministry of Education and Ministry of Culture, schools, museums, exploratory, interpretation centres, etc -   don't work together to develop synergies in order to embrace the children and youngsters in heritage preservation and rehabilitation actions, in a long term. There are lots of efforts, but there is no strategy for intellectual investment in citizenship formation of and in the communities. Cultural institutions have to adapt to the schools reality, that don't support what really should matter in the history class: the interaction with reality and with heritage, in order to develop an historical capacity of thinking the world, instead of the useless obligation of memorizing dates and names that aren't helpful for most of the students that have to attend compulsory education.

Learning theories have underlined that children and youngsters are able to understand History and to develop its reasoning. Although they can do it at the age of 7 or 14, it depends more on the capacity to relate information and concepts, than in the ability of memorising. What studies have been showing is that the contact enabled by visiting heritage places, by directly touching and studying primary and secondary sources, including material and virtual objects, along with the deepening of themes related the local community and heritage; History teaching can get more results. *"If some students like history as it is presented to them in this manual, the more they would like another kind of story, I suppose ... There is no reference whatsoever to the daily life and local history is also ignored. There is no reference to provincial or local institutions common to several locations"*[14] (FREITAS; 2005)*.* History teachers have the possibility of adapting the subjects to their own methods. But they need to be available to understand the materials they want to use, and the possibilities they offer to take the best out of learning activities and practices that are becoming available every day, even if they are not adapted to pedagogical purposes.

1.3.2 New skills, new materials

The Portuguese National Curriculum for the Elementary Schooling, this being the first three levels of the children's schooling, underlines History as essential to the students as a way to understand global and complex societies. At the same time History will help to develop skills considered vital, as we have seen, as information criticism and

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research. So the teacher "*will feel as natural the mobilisation of the three dimensions of the Historical Understanding [time, space and context], structured on the basis of the Information Treatment/Sources Utilization and in History Communication, in the approach of each one of the themes and sub-themes*"[15] (MINISTÉRIO DA EDUCAÇÃO). Concerning learning experiences, the document advices the use, during all the three stages of schooling, of: "*historical research; use of informatics technology; direct contact/study of historical, local and national cultural heritage; the exchange with political, social, civic, cultural and economical institutions, in a participatory perspective; the horizontal articulation with other disciplines; the exchange with students from other communities; the sharing of historical knowledge through the involvement in the organization of exhibitions, dramatisations, conferences, in the school and in the community*"[16](MINISTÉRIO DA EDUCAÇÃO). These seem good starting points for what we consider should be the assumptions of every school when approaching History.

However, in the end of the text we find a note saying that "*as much as possible, in the three cycles there should be used informatics as communication support through programs of text processing and websites consultations*"[17] (MINISTÉRIO DA EDUCAÇÃO). In fact, it seems that the Ministry of Educations is still adapting to the possibilities of using technology in the classroom. Not only the design and the applications of technology have to adjust to pedagogical purposes, also schools and cultural agents have to learn how to employ it, without just using other language to say the same or other format to the same methods. "*New technologies do not solve education problems, they are just tools. It is the way they are used that adds value to learning and the participants of the learning process, students and teachers, need to be aware of the value added by the news ways of learning and teaching*"(SIMÕES; 2008).

What can be used to improve History teaching? One of the first possibilities that are used from the first levels of primary school is the biography. Challenging the students to make their own history can be helpful to create the notion of continuity of time. "[Biography] *besides no longer having a laudatory character, formerly very common, tries to use various types of sources, including the oral, takes an interdisciplinary approach in particular psychological and sociological, and diversification of methodologies, including the prosopography. Somehow it is a kind of prosopography when students after making the biography of a family trying to make the biography of the group of relatives of the whole class*"[18] (FREITAS; 2005). The reconstitution of historical communities can help the learners to perceive the past as something much

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more lived than they can imagine, for they depart from a personal and near perspective that they relate to easily. Prosopography as a way to identify social interaction in past communities represents material that can be used in the classroom to explain social and family history. In Portugal, it has already been used in some schools, like Óbidos, where it has been observed a growing interest of the students for their own history that can be crossed with the national and global History, making them all more comprehensible and accessible.

Many other multimedia products can be used: podcasts, websites, movies, games, 3D modelling. *"For Serlei Maria Fischer Ranzi, working with film requires much more than simply choosing the best movie to work specific content. It is necessary to start from a certain problem, questioning the film as questioning whether any document used in teaching history. The teacher has to assume the role of advisor, who will lead the students to view in this film, through an investigation, what is not visible, the lines of history"*[19] (RANZI, 2002 in TANIGUCHI; 2007). Recent studies on the use of different material reveal that it enhances the understanding of the subjects, and it turns History into a more appealing and changeling knowledge. Also, as much of this new material is available in the Internet the contact between students, teachers, and the subjects of study is easier and closer. This was one of the conclusions on a research made about the use of podcasts in history teaching: *"This way, students can access the content of the podcasts at home or elsewhere, even while in motion (Evans, 2007; Green et al., 2008; Savel et al., 2007). They are a new way to communicate and interact with teachers and students. They are considered useful and should therefore be used as a means of learning, since they present facility in its use and its creation may be available online [...]"*[20] (RODRIGUES et al.; 2009).

Under all these considerations we always find that History teaching rely on the capacity of showing the learners that History is a challenge *per se*. The outcome of History programs is not to turn every student into an historian. The main purpose is, through different learning methods and material, to present History as essential to know the surrounding realities and to develop skills to do it. As such there should be real efforts to generate dynamics between the school and the cultural local and national institutions, in order to get students and cultural heritage closer. Because *"since the Middle Ages, perhaps even before, the questions related to the historical and cultural past, mainly to the level of archaeological findings, have exerted an enormous and mysterious allure on Man. Ever since then, Man has come up with methods and forms to recreate such places, in order to satisfy this recognized natural and ancestral curiosity associated to the human being"* (GONÇALVES and MENDES, 2004).

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Foto: Diana Vaz Pedro

Scenes of the Monastery

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2.1 Scenes of the Monastery – Santa Clara's Study Case

2.1.1 The Interpretation Centre

Thinking of new pedagogical practices applied to teaching history and cultural heritage is useless if we don't have an example of implementation. Although it is an application

that one can adapt to any cultural or historical installation, we have to be able to analyse results. In fact, the growing of competences that students need to develop in schools creates a gap of offer of projects capable to teach students as citizens of a country, a region or a local community. When it comes to the discipline of History, it seems quite obvious that the institutions connected to cultural and history heritage need to get involved in this process. They have the buildings, the iconography, the documents, the instruments that show that the past is part of our world perspectives, a world we should preserve.

So we needed a place that could adopt this feeling and embrace this idea. In Coimbra, a ruin was being saved of the oblivion where it remained for centuries. Ready to open the Monastery of Santa Clara-a-Velha was the perfect place to present this project, even because its history had to be reviewed by the excavations and the discoveries done during the works of rehabilitation. People love secrets, mysteries, and places to be discovered. And for children it is a challenge to perceive the aura of a religious building, that doesn't mean to us what it meant to those who built and inhabited it.

The study case is found. Before we reveal the idea of the project we have to make a small presentation of the Monastery and its Interpretation Centre in order to evaluate its potential and importance to the city of Coimbra.

In the late 1990's the old monastery of Santa Clara, in Coimbra, started a new stage of its existence. Since the beginning it was a cursed place. During the XIII century, the Franciscans were starting to establish themselves in Coimbra, where Fernando de Bulhões became friar Antony (the future Saint Antony), following the example of the Five Martyrs of Morocco. A great polemic between the bishop and the influent monastery of Santa Cruz, delayed the foundation of the Franciscan feminine community, wanted by Lady Mor Dias (SANTOS; 2000). Rich, obstinate, she was responsible for the construction of a new religious institution fated for great events, in 1286. Extinguished after her death, she wouldn't see the renewal of her will by a young queen, who left Aragon to marry D. Dinis. She came with a pious and devout feeling, natural in the grandniece of Elisabeth if Hungary, one of the first saints of the minor friars spirituality. Queen Elisabeth embraced Lady Mor's project, and was able to end the polemics and political fights around this new community. In 1314 she brought the royal architects to build an enormous church along with the important abbey, where the noblest and richest ladies of all the realms of Portugal and Algarve came to

profess the mendicant order. She sponsored the monastery with properties and, especially, with prestige and esteem. The circumstances of her virtuous life and her holly death, which would gain the canonization of Elisabeth of Aragon, transformed the Monastery of Santa Clara – where she spent most of her widow days – a place of pilgrimage.

In 1330 the church was sacred. One year later, Mondego River started a war with the nuns whose new house of God was built in its banks (VASCONCELOS; 1993). The first floods started the continuous destruction that these battles would bring to Santa Clara. For centuries, the nuns would suffer from the proximity with the water. Not only in her bodies, since permanent humidity would always lead to a number of diseases (osteoporoses, arthrosis), but as well in their abbey. The church and the monastery needed reforms which could allow the nuns to carry on her lives there, reforms that would lead them to an upper floor, before the war with Mondego dictated the abandon of the buildings. A new convent, again with the royal help in its construction, was ready in 1677 to welcome the women that guarded and kept the cult to the Holly Queen Elisabeth. Not any city has two monasteries devoted to the same oracle: it is quite unique and revealing of the important community that was created in turn of the Minor Friars in Coimbra.

The polemic and charismatic Monastery of Santa Clara became old – the Old, a-Velha- , rented to farmers and cattle producers, serving as a barn and a storage to agricultural tools. Its cloister covered with water, mud, and land disappeared, and was only suitable for production, pasture, and market-place. One thing didn't change, and this less worthy uses of the old abbey is the proof of it: both monasteries of Santa Clara in Coimbra were powerful enough to gather around it a big community of different social agents. Actually the left bank of Mondego was definitely occupied when this monastic house was built, along with the hospital and the palace of Queen Elisabeth. Workers, pilgrims, traders, clergy, notaries, and so on, were needed closer to the monasteries. And even when the hospital and the palace were destroyed, probably during the 17th century, even when Santa Clara-a-Nova (the New) was constructed, the settlement of this part of the city was already a reality that can't be ignored (CÔRTE-REAL; 2008).

The religious building, the old abbey were indeed forgotten as such, till academics started to point out its magnitude and its artistic and architectural meanings, during the 19th century. In 1911 it was elevated to national monument, and since then its' cultural and historical legacy became greater than its' religious purposes, that no longer existed. During the past century the old monastery of Santa Clara was object of restoration projects, never executed at least in the way it deserved (MACEDO; 2006). Only few years ago a large investment and a long-term strategy were capable to rehabilitate the space and its story. Fifteen years were devoted to the excavations done there, along with a multidisciplinary work executed by archaeologists, architects,

anthropologists, engineers, historians. The discoveries of three centuries buried in the watery ground of that old convent called for a structure that would be able to assemble, restore, analyse and preserve all the assets, without taking them away from their context. So, along with the restoration and preservation of the old Monastery, an Interpretation Centre was done to put together an investigation team, but also as a place to welcome and introduce the tourist to a visit to the monument.

The Interpretation Centre was designed by Alexandre Alves da Costa, Luís Urbano e Sérgio Fernandez. It became a metaphor of the old building, with a beautiful water mirror calling the memories of the river. It is capable to receive not only the team of researchers, in an area designed for it, with offices and restoration labs, but also a space for a permanent exhibition about the life and death in the Monastery, an area for temporary exhibitions, as well as a cafeteria that offers everyone the enchantment of the view over the monastery and over the city. A smaller space was also designed to receive a documentary called the "Water Memorial" that explores the relation between the river and the monastery, and the years of excavation.

It is important to realise the importance of the commitment between the coordination team and the place itself. As in many other cultural heritage places, the connection that is created among publics, academics, researchers, political and economical authorities is crucial for the survival of the monument, and its continuous valorisation. If the nuns were able to do it for 300 years, why can't we? So what does the place of Santa Clara-a-Velha has to offer?

2.1.2 History offer

Three centuries. Testimonies of 300 years' life in a certain building, in the city of Coimbra. But not in a common type of building, not ordinary life happened there. Since 1991 the rehabilitation project of the Monastery of Santa Clara-a-Velha started to bring through mood and water the objects, the mortal remains, the decorations, the leftovers of the community that inhabited this abbey, soon everyone realised there were many stories to tell. The choices made could've been others. Let's take a look on what is offered to the different publics of Santa Clara?

Opened in April 2009, the reviews and the prizes are still coming to the Interpretation Centre of the Monastery. In fact, the new building, the restoration project, and even the logo of the place were rewarded. I guess, though, the greater reward is the continuous interest of the public that visits the place and enjoy it, in an experience where the most different tourist can watch, learn, and get pleasure from the Monastery.

So, what sees the tourist? One thing is always, even if not totally, ubiquitous: the monumentality of the place, in a very cosy way – in my opinion. Seen from the outside,

its magnitude inspires and questions us. Something in the monastery has the ability to call us in, to wrap us in the unknown ambience of a building resuscitated from the left bank of the Mondego. We look for a way to get inside. In the Interpretation Centre we are welcomed and asked to make a complete visit that usually takes an hour and a half. We realise that it means a time investment. Something always tells it will be worthy...

First of all there is the film about the foundation of the Monastery: the quick arrival of the Minor Friars to Portugal, and its settlement in Coimbra; the polemics around the institution of the first community of Saint Claire, because of the tenacious Lady Mor; the great impulse given by Queen Elisabeth in the reconstruction of the Monastery, after the death of Lady Mor; the abbey, the hospital and the royal palace built by the river; the beginnings of the Monastery's history. It is the history of the monument itself in the film "From Assis to Coimbra: life and death of a Monastery", of Catarina Mourão. The first stage of its existence serving the purposes of its construction is shown there.

However in this introduction we also understand that the monastery didn't resist to the power of the river. So the death of the monument is also told, simply put as the destiny of a building constructed too close to an incontrollable Mondego that would bring damages impossible to bury by the nuns. This is the starting point to know any document of the past. We have to understand what was it done for, who did it, when, why in order to see all the messages left for us in its walls and in its remains.

That is what we are led to do in the next step of the visit: the permanent exhibition called "Nuns and Ladies of Santa Clara: archaeology of enclosure", coordinated by Lígia Gambini. This is the place devoted to life in the monastery while it was a religious home for many women of Coimbra and the entire realm. Notwithstanding being a mendicant community - whose vows where silence, chastity, obedience, but most of all poverty-, the discoveries of 15 years of rehabilitation brought to light a rich abbey that lived quite above its purposes.

We can see how they dressed and adorned their habits, the way and what they ate, the organization of the community and its administration, as well as the potions they used in medicinal treatments and the distractions they used against monastic stress. It is possible to take a look at the abbey model, and to admire the distinguished and variety of ceramics used in the sisters' daily life. The diseases they suffered and how they took care of their death. Once an architect told me a building is only finished when it is occupied. In this case we can only appreciate the life of the Poor Clare' nuns by this information, due to the abandon and death of the monument in its primary function.

The ruin, that for centuries was what the Monastery of Santa Clara-a-Velha was called, is what we discover in the next step of the visit. "Memorial to the water" shows the recovered memories of that stage of the monument's history. The relation with the river, that dictated its abandon, is shown here by images and film recordings. The work of rehabilitation of the building and the cloister can also be seen here: the 15 years of excavations are explained by a good set of the shootings during those times, even when Mondego came and ruined all the work, as happened in 2001 and 2002.

When we leave the Memorial we're carrying a lot of new information into the next step of the visit: the ruin. The impact of the information when we arrive to the monastery is overwhelming. To see the greatness and the splendour of the building after all we have heard and seen is like seeing it for the first time, for its vicissitudes and what we can now take from the experience of walking inside it. Then, artistically speaking it's unique: the cloister is the greatest of the Portuguese gothic, and the church is a mix between the fortress of the Romanic and the elegant lines of the Gothic. When we get closer the secrets are revealed: the wall of scratches – where the architects designed the construction of the abbey -; the remains of the grazed tiles that decorated the church – taken mostly to the new monastery when it was built -; the marks of the constant reforms that the monastery suffered – like the new floors done for Queen Elisabeth's tomb or the pavement's raising-; the chamber of secrets; etc.

Carefully, with all the clues caught during the introduction's documentaries and the exhibition, we are able to unlock the memories that surround the Monastery. At least we are capable of imagining what it was to live in a sacred house like this, seven centuries ago. Santa Clara of Coimbra was indeed a good place to live, to be educated, to be after widowing, to take religious vows. Hard to get in, or more precisely, with an expensive dowry to give in order to get in, it was possible to have an abundant life, with only some malaises of bones and teeth due to their diet and proximity with the river. The community was rich in money, dowries, properties, donations, privileges. The monument is the reflection of it.

There are infinites stories and curiosities that can be told about the history of the Monastery of Santa Clara. Even in the guided tours is impossible to tell them all. The tourist has either to come back, or to take some more information and read it at home. Anyway it's quite clear there have been some options in the musealisation of Santa Clara-a-Velha, which means there are a whole lot of possibilities to explore. And to specify the offer, the following step is to define different publics. What is available is used for a general tourist, student, teacher, tourism agent, and it fits the model of the one-visit monument. Still, Santa Clara-a-Velha has the potential to bring people two, three, ten times to the visit, because of those infinite stories and curiosities noted

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earlier. No time here to discuss all the ideas that can be explored for the most different publics one can imagine interested in this old abbey.

2.1.3 The Project idea

Trying to have ideas that would work in a place like the Monastery of Santa Clara, but that could work somewhere else, I was only sure of one thing: it should be something that people do. I'm very fond of cultural heritage and related tourism activities' that promote active knowledge, this being a way of letting people not only to get information passively but allowing them to produce something. Many things came to my mind, but a naturally born love for theatre was sufficient to drag me down to this adventure; the *Scenes of the Monastery*. This and my exam of "Production of Social Media"...

When asked to come up with a proposal of a production related to European cultural heritage and to describe it using social media concepts, the idea of a collaborative production appeared quite naturally.

"[...] Many people don't look at social media as a "place" of reliability and credibility. In a way social media is in the beginning. Without policies, strategies and more examples of success, social media will keep as something a bit futile, in the sense that is a hobby and it doesn't deserve our trust. If we are afraid of what is done with our privacy; if we are bored with all the advertising; if we don't see benefits in the time invested in projects like this, maybe it's going to continue to be a parallel world to our "real" lives.

[...] Actually, in Euromachs' program we are asked to think of a project we could present to some institution somehow related to cultural heritage. In my case, I was thinking of presenting an eLearning project to an old monastery in Coimbra, that has been recently restored, and that is going to open the doors to the public probably this year. My project would bridge primary, medium and high school students - whether they are in their schools or in their houses- and the monastery. It is going to be a tool for educators (parents and/or teachers) and for children and youngsters to be acquainted to the monastery's history, and also for them to (re)discover and (re)construct the memories of the monument and of the people that lived there. So when they go and visit the monastery (which is partially the goal, even if it's not compulsory), they we'll be already familiarised with the place, and they can do more things there: they could experience the site.

As I thought of the project I was wondering what I can do to make participants active

in this reconstruction of the memory/history of the Monastery We know that students like to build things. And the idea of a collaborative production is the cherry on top of the cake.

It could be something like this. First they would have to learn the contents: the history of the monastery and the culture/behaviours/practices that nuns shared in their lives in there. To get them more interested, there would be the possibility to shoot "scenes of the monastery". And for that, they would be invited to make the plot (with some guidelines discussed in forums) and to shoot it during the visit of the monastery. The aim would be to make the history of Santa Clara's Monastery for and by children.

They would have to register in the site of the project (any way they will have to do it to attend the courses), and have their profiles. To be in a scene, they would have to choose their characters (nuns, constructers, pilgrims, workers, etc) and make the investigation to dress, act, eat, pray, be like them. The scenes they choose would have to be related to topics they choose to learn; otherwise they won't have the tools to make the investigation properly. And the set of finery, objects, ornaments, etc, would be made by the participants, to be used in the scenes. This way they would feel the responsibility of making something of their own, but that belongs to a bigger project, so it would have to be as credible as possible, as perfect as possible.

The participants would belong to a community of players, that can build their own participations inspired in a set of possibilities to recreate the story and the life of the monastery. What bigger reward than to be in a film of a great Portuguese monument? Of course there would have to be a greater responsibility by the educators and the project developers to guarantee credibility, control of contents, and quality. On the other hand, the enterprise or institution (in this case the Interpretation Centre of the Monastery) would have to make available the tools to make the shots in place, even if there is a parallel interest in getting new publics into the monastery, for "commercial" reasons. Without realising I just used the concept of participatory economy… There would be a use-value to everyone involved.

The activity, nevertheless, would be of interest to children/youngsters. They would not just learn, but also collaborate, discuss, produce. They would choose a character, and build it, with the (controlled) freedom to self-express themselves through it. The moderator would evaluate, but most of all help them to achieve a reliable story, inside the history of the monastery. They would learn, but they would also have fun. It would be a collaborative production, based on "edutainment".

When I said before that social media could be just for fun, I think I stated it in this way. We can do more. With all this new possibilities, people can learn about everything, and I think they want it more and more. It's not enough to play, to see, to hear things about history and cultural heritage. People want to experience it. And social media has

the dimension to create all kinds of activities to make it possible[...]"

However an idea in itself is not enough. It needs to be shaped, to have a goal, to have target groups, to be tested, to be designed, to be presented. After discussing it with colleagues and teachers, we saw pedagogical potential that could be "masked" under an activity capable to passion anyone: to be an actor, part of a spectacle with a story, a plot, a costume design constructed in collaboration with a team that follows the same purpose of recreating History. How would this work then? How should I propose it? How could it be done? The practices that I imagine could and should be used, as well as the proposal, are a part of the project itself. This requires some reflections on what we could present.

2.2 Pedagogical Practices - getting social, getting active

2.2.1 Active Knowledge

The heritage overdose we live nowadays made publics more difficult to please. There is no doubt that there are many monuments, lots of archives, countless sources to study, to rehabilitate. However what exists in Portugal and abroad has led interpretation to other levels. Especially when it is a structure built inside communities, part of the context where they're constructed. Thinking of tourists, sometimes local communities fall to second plan. And what makes a heritage agent or institution (museum, interpretation centre, archive, etc) viable? A viable place that can maintain itself not only economically but also pedagogically as a resource for the community. Its historical value has to be recovered at this moment as local anchor of a past that is not always remembered as it should be, as explains Carlos Ferreira de Almeida: "*we have an historical culture that over privileges the national view, forgetting the regional and the local, perspectives that explain much better the circumstances of the communities and of each one of us. We have too many «national histories», all unsatisfactory, because they don't have the support of the regional histories, still undone*"[21] (ALMEIDA, 1993).

Our common heritage, as something that unites, identifies, preserve communities and its history is a common good. It can be seen as the beautiful painting we have at home and like to show to our entire guests. What good comes from this if we don't preserve the painting? If we don't know who made it, why, when, if we don't know how to

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[21] Free translation by the author

answer the questions that it raises? And why shouldn't it be the starting point to conversations, to discussions, to new perspectives over the picture? The firsts to enjoy the painting nonetheless are the ones that live near it every day: we have the privilege to live beside it, and we have easier access to it.

The same reasoning can be applied to any cultural and historical locations. If we have the privilege to pass often by a great museum, a legendary cafe, or a small village chapel, why should it drop to the background of our consciences? Any of these pieces of memory as part of the community stops its social function when the human presence around them is forgotten in its rehabilitation. Fortunately this is changing: local, political, institutional authorities began to realise that without the neighbouring publics their heritage is easily emptied.

So, if we talk in terms of money, the place isn't worth for itself. One tourist can pay the entrance ticket the first time, even the second if he comes to show someone else, but a third time he prefers to go somewhere new. In the other hand the neighbours of the place – it happens a lot in Portugal – often require free entrance to places they go to since kids, and after rehabilitated they can only go by paying. It means the population doesn't understand the value of its restoration and preservation. Although schools are usually an assured public, even in this case the visit is no more than once, especially when the contents are always the same.

From this arrive the challenges and the opportunities. The challenges are to have a wealth of options that call for the tourist anytime he's nearby, and for the local publics, including schools, that can explain the investment made, the meaning of the place, and that explore a number of contents for the people to interpret, to build, and to connect with their heritage. Basically it is loyalty marketing, which can and brings more value to whatever we are visiting. No doubt it is not only the cultural and artistic offer that is going to conquer publics; it has to do with lots of factors: the reception, the merchandising, the marketing, the guided tours, etc. What interests me, and we have to imagine perfect scenarios at this other loyalty marketing pointers, are the opportunities to explore with contents.

One of the finest examples I can give to introduce the concept of active knowledge is the Museum of Bread of Seia. Here visitors are invited, during the museum tour, to make their own personalised bread. This is done in one room prepared for the effect, and delivered in the end of the visit. Working as a souvenir, we are challenged to make a piece of bread - the main character of the museum – with the aim of connecting us, as a bridge to that place where we heard, saw, understood the history, the use, and the making of the fundamental ingredient of the Portuguese diet. People just like to get their hands on things.

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You will ask if I'm trying to get people to make bread everywhere they go. Well, not bread, but knowledge, yes. In most cultural heritage structures we are invaded by a sort of paraphernalia that became quite common in its contents' marketing: books, pamphlets, maps, audio guides, internet pages, films, guided tours, information placards, and multimedia kiosks. So the visitor basically consumes contents: he passively "eats" it. As said before, he can eat it once, but maybe the next time he wants another menu. To continue de food metaphor, I would say that there are those who like to see the dish prepared on the table, yet there are also others who enjoy seeing it be prepared and also those who like to participate in the cooking.

Active knowledge here is the capacity to learn – and teach - by producing something, based on given contents. The infinite stories that each monument, each document has to tell can provide a number of interpretations, if given to certain publics as a possibility to build something. A piece of ceramics, an old lawsuit, a corpse, a painting can be the starting points to invite people to create a souvenir, a movie, a drawing, a plot, an object that will always connect them to that place, because it provokes an emotion related to the act of producing. However the production is always related to something that needs to be learnt, otherwise it won't be reliable or appealing. The connection to the place has to be explored there: the ceramics that was used there, the old lawsuit implying the persons who lived there, a corpse found there during the excavations of the place, a painting that was offered for some reason.

Considering that I'm presenting a possibility that allies multimedia and cultural heritage, which is one of the goals of Euromachs' Masters Program, I thought I could and should use it and try it in schools publics. Students are a target group that should absorb a great deal of attention when it comes to heritage institutions' strategies. Museums, Interpretations centres, local monuments, local primary and secondary sources should be one of the mains resources to the history teacher. The objects, the documents, the images and sounds can be the raw material "*to transform common sense into scientific knowledge*"(TANIGUCHI, 2007) and discourses. "*The objects of material culture, taken as instruments in the process of teaching and learning, are witnesses of history and thus endowed with memory and historical meanings. It is assumed that the interactions between children and teachers with objects of material culture, endowed with memory and history, can promote fundamental changes in the child's cognitive structure, enabling the development of historical reasoning*"[22] (DUTRA, s.d.)

2.2.2 Collaborative productions

The concept of "collaborative productions" is quite simple. It is a form of social media which "*contain content that is made collaboratively by collectives who have a joint goal*

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[22] Free translation by the author

and motivation to participate in order to achieve that goal"(LIETSALA, 2008). The idea is to produce together, in a community that really works for a common goal. We talk about social media as *"web services that receive most of the content from their users or that aggregate the content from other sites as feeds".* When we mention blogs, podcasts, wikis, virtual worlds, networks, content sharing sites, we are talking about social media. Users are no longer just users: they can create, produce, and intervene. Here, we're interested in collaborative productions, because is the technological basis, at least in theory, we want and think is the most suitable for the *Scenes of the Monastery.* Let's see some projects that will reflect the different dimensions involved in these collaborative productions.

Perhaps the most familiar example is the communities around online games. The popularity and the growing consume of the Web 2.0 created an environment where someone with internet access can easily play a game. Multiplayer Online Games came along with this wave of communication, and the challenge is to play it in a community. Regardless of having ever met each other or not, people are together inside the game' spirit, play in teams, combining strategies, creating hierarchies, making transactions. They chat about the game; they set out in their agenda joint actions; they work to win, independently of the team members being in Portugal, Australia, or China.

Notwithstanding the communities created around these games, and the fact that they create strategies together and play with or against each other to win something, the content is already there for them to work. From *Travian* to *Farmville*, passing through *World of Warcraft* or *Sims,* and even *Second' Life*, all of these games provide the player the opportunity to foster synergies with other persons towards a victory or an achievement. Anyway the user always gets involved in a dynamic of cooperation, which gives him satisfaction, not only playing, but also communicating. Even if the content here is not produced - at least not from the root – but supplied by the game producers or administrators, the collaborative dimension is quite clear.

Alongside the web based Multiplayer Online Games; there are other projects aiming the production as the goal of the collaboration, not just the entertainment. Actually the creation of content in community is what makes collaborative productions a form of social media in itself. For instance, there are projects where the information is the raw material for a new concept of journalism that social media made possible. In some projects, like *Ohmy News* or *Bluffton Today* the content is produced by the community that joins the project. The idea is to give every citizen the opportunity to get together in the Internet and produce news that interests the community.

In the case of the *Bluffon Today* the purpose is to create a "**new kind of community website** that joins with the Bluffton Today newspaper in a mission of helping Bluffton come together as a community. With your help, we will provide a friendly, safe, easy to use place on the Web for everyone in Bluffton to post news items, create a unified

community calendar, and share photos, recipes, opinions"[23]. The community is not only the public but also invited to share, and to give back a good example: "act as you would like your neighbours to act". Locals are given a space to share, through their blogs, the news, photos, ideas, and stories, written by them - with the newspaper supervision on editing -, from politics to religion, fashion and advertising, education and sports, or noticing births and obituaries. Along with this, they also have the Bluffton's community calendar, which registers all the events happening in this town of South Carolina.

Ohmy News has a wider vision on the purpose of the collaboration: to contribute to "the creation and development of an important new institutional form in the field of journalism"[24]. Behind the creation of this project, 10 years ago by the journalist Oh Yeon Ho, there is a deep challenge of working in and for a 21st century form of journalism, outside the great media organizations in South Korea. Here the collaborators are *netizens*, "*people who understand it takes effort and action on each and everyone's part to make the Net a regenerative and vibrant community and resource. Netizens are people who decide to devote time and effort into making the Net, this new part of our world, a better place*"(HAUBEN; 2005). There are reporter's desks, editors, and payment to the news published, to provide these persons the minimal conditions to make a good job, to provide reliable, serious and critical information.

Both projects, with different dimensions – *Ohmy* has 20 featured writers, besides collaborations of over 3000 netizens, and *Bluffton* is much more local, even geographically - aim to participate through the social media provided by Web 2.0, producing together in a *glocal*[25] world of information. "*Making the world a better place*"(HAUBEN; 2005), by sharing knowledge, stories, news in environments that are willing to accept the work produced and that encourages a feeling of citizenship, of social responsibility over their country, town, web community. It may seem quite serious, but it also provides the joy of creating and feeling one's work acknowledged.

This feeling of developing something with a goal may be found in other collaborative productions. As we saw, it can happen in a noble quest for a new form of journalism that should be shared by every citizen, but it can also appear to assist the unlimited and infinite necessity of Man to be and do art. Being able to express ourselves, with a large number of technologies and software that offers everyone the possibility to create and show what we produce artistically is something that can also be done in collaboration with other people that can be in the other side of the hemisphere. These

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[23] http://www.blufftontoday.com/about.html

[24] http://english.ohmynews.com/index.asp

[25] My italic: glocal is a concept, first used by the Japanese, and in the 1990's was popularized by British and Canadian sociologists. It means "think globally and act locally".

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kind of experiences have been successfully tried out by many communities with lots of different interests. For instance, you can take a look at *StarWreck* or the *Apricot Games Project.*

In 2008 *Apricot Games Project* finished "Yo Frankie", a game made with the collaboration of a team of 3D artists and developers that worked with the online community[26]. "Yo Frankie" is the third project of the Blender institute, who's aim is to develop open projects: small teams get together for 6 to 12 months to create a 3D movie or a game with defined goals, using Blender software. Blender is a free application that can be used for 3D works, and the Blender Foundation is basically the launching ramp to develop projects, educational uses and conferences, to get sponsors and conditions to continue developing the software and *"To give the worldwide Internet community access to 3D technology in general, with Blender as a core"*[27]. What interests us here is the capacity to have open projects, where a community of artists and developers can work, via the Internet, to create together in a target related to the possibilities given by an application, in this case Blender.

The *Star Wreck* case is also fascinating. Whilst with "Yo Frankie", there is an institution and a technology; there are good conditions in the creative process; there is a strategy for a product, *Star Wreck* grew from Samuli Torssonen's wish to parody *Star Treck*, along with few friends. From their first films, a social network was being consolidated around the goal of making caricatures of one of the most emblematic science-fiction movies. "*Discussion forums, e-mails and existing social network sites like IRC-Galleria were taken as tools to call for more volunteers to participate*"(LIETSALA; 2008). So the great result, which is the seventh production of this team – the *Star Wreck: in the Pirkinning -*, is that side by side with the core team, of around 30 people, in the movie credits there were about 300 volunteers, members of the *Star Wreck* community. As a hobby, with a great sympathy by the production's theme, under the strict orientation of the project's mentor, more than a thousand members shared the common idea. "*To prove that not everything is about money*"[28], to embrace a project with such a passion that people want to get involved to get it through: these are the main ideas that were behind a community of persons connected by the internet to such a creative plot.

Andrea Zapp explores this idea of "*networked narrative environments*" (LYONS and PLUNKETS, 2007). For her and other artists she works with, digital art "is defined as a *modus operandi*, reflecting not only creative but also social processes, and facilitating the experimental combination of artistic devices, disciplines and languages". So in many of her projects the media are a part of the artwork, although it can't be a whole without the publics' interactivity with the scenarios and plots imagined by the artist.

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[26] http://www.yofrankie.org/about-apricot/
[27] http://www.blender.org/blenderorg/blender-foundation/
[28] http://www.starwreck.com/introduction.php

The goal is the participation *per se*: the media are there to be mixed in the narrative created by the project developer and the audience have to participate to feel and see the result in its full meaning. The social activity of the public is inherent to the artist's performance, like for instance in "The Imaginary Hotel" or in "A body of water"[29]. Both installations use real and virtual scenarios, and the user is invited to make use of the set of technologies made available to contribute and complete it within a digital network. "To integrate the viewer in the artwork"[30] is the aim of the artist, and the public collaborates to produce, to complete the narrative offered in the installation, even if he is the content itself or the content is conditioned by the plot of the art-narrative.

Much more examples could be delivered here to show what social collaboration is. All the cases referred here have a particular characteristic that interests me for the *Scenes of the Monastery*' project: common citizens become something more by creating. At home, people just surfing in the Web can be journalist, movie producer, artists and much more by making a statement. The Internet user creates, socializes and produces a final result or for a defined goal. Even if thinking of the "floating" work of art, I guess that Söke Dinkla has resumed very well the role played by the user in any of these collaborations: "*Part of the authorship transfers from the artist to the user in the floating work of art through the imaginative act... the user feels the effects of his own behaviour, which is determined by social norms and rules, and which is determined by social norms and rules, and which he is reluctant to put aside ... In the cybernetic circle his own gaze, which is determined by social conventions, is thrown back at him and makes him realise that it is he who generates reality with his gaze. In the floating work of art the user becomes conscious that he is an accomplice in a fundamental sense. However, he only seemingly occupies an omnipotent position that allows him to control events, since he is always victim and perpetrator at the same time. In a web of relations he is only one of many controllers*" (DINKLA in LYONS and PLUNKETT; 2007).

Social media, as any other media that revolutionized human's communication, placed the user in a different position: the user is no longer a spectator, waiting for the machine – whether it is the radio, the television, the computer, the cinema, etc - to listen, to see, to get information. Social media, as said before, passed the buck to us, as users, as netizens and as participants of a larger community where the opportunities to express ourselves and make statements are endless. When many critics of the new media declare the end of local and traditional communities, other social networks are created, as we seen for a common objective.

So, can an eLearning course create such a community, working for a defined goal? We've seen that in eLearning is important to have such a feeling of belonging to a

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[29] http://www.azapp.de/nne_01.html
[30] http://www.azapp.de/nne_01.html

group, a group united by the course it is attending, and by the content that will be produced as a result of the learning process. *Scenes of the Monastery* should lead to this scenario: in a learning process a community will grow, aiming to produce a movie on the history and life of the Monastery of Santa Clara. The information will be given to the participants, in order to provide them the data to create the plot for their visit. Then, in the Monastery, they will be given the opportunity to produce the actual scene, along with the other characters – the other users.

2.2.3 The proposal: Scenes of the Monastery Memo'

The idea is quite simple: to invite the public of Santa Clara-a-Velha not just to visit, but to prepare the visit and to give it other meaning by creating knowledge, not only passively consume it. The idea, nonetheless, needs to be tested. The project then has to be presented to the institution and to the public interested. The institution is the Interpretation Centre of the Monastery of Santa Clara-a-Velha, which is under the administration of the Ministry of Culture, through the Regional Culture of the Centre's Office (Direcção Regional de Cultura do Centro). The proposal, however, has to be accepted not only by the Monastery, but also by the University of Coimbra, as a Master's Studies project, for the Euromachs' network in the Faculty of Humanities; otherwise it wouldn't be reliable to present to schools, as an academic work to be tried out as a possible activity, both to schools and institution.

MEMORANDUM ABOUT THE ELABORATION OF AN ELEARNING PLATFORM

APPLIED TO THE MONASTERY OF SANTA CLARA-A-VELHA

To: Coordinator of the Monastery of Santa Clara-a-Velha

From: Lia Nunes

Date: 10 December 2009

Within the International Master on European Heritage, Multimedia and Information Society (EUROMACHS) of the Faculty of Humanities of the University of Coimbra, we're presenting the project proposal *Scenes of the Monastery*: *Social and active pedagogical practices applied to teaching history and cultural heritage.*

The orientation of the project will be undertaken by Professor António José Mendes from the Department of Informatics Engineering of the University of Coimbra and by Professor Akseli Salmi from the History Department of the University of Turku.

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Abstract:

Under the protocol between the Direcção Regional de Cultura do Centro / Interpretation Centre of the Monastery of Santa Clara-a-Velha and the Faculty of Humanities of the University of Coimbra we present you an educational project with application to heritage and the new paradigm of using new technologies applied to the teaching of history. We then briefly describe the characteristics of the course, stressing the importance to the monastery, the educational value of the product and its media coverage. The entities involved in their production and their responsibilities are also identified as well as a cost estimate and a model of marketing / distribution.

Objectives:

Having the Monastery of Santa Clara-a-Velha as case study, the aim is to use a dynamic with the site and the cultural and historical heritage bequeathed by the convent through their ruins to complement the study of Portugal's history in schools. The eLearning tool is a threefold purpose:
-Publicize the Monastery of Santa Clara-a-Velha and its history.
-Have a pedagogical value that encourages its use as a teaching complement.
-Innovation within the educational environment, practicing the concept of edutainment based on the interpretation of the monument.

These three goals are interrelated. The educational value of the course ensures that the image of the monastery is linked to positive social practices. The innovative nature of the product allows a distribution pattern characterized by the quality and comprehensiveness of contents, which in turn enhance the sought disclosure and most effectively involve the producers in the objectives listed.

Description of the educational tool *Scenes of the Monastery*
Scenes of the monastery is an innovative project that seeks to enhance the valorisation of cultural heritage and history through a teaching tool targeted to schools and their students, which develops in two stages. The computer platform is the starting point for collaboration in knowledge asset that results in the recording of video sketches on the spot, causing a dynamic interaction school - monument.

Learn to create and build responsibly are the meta-objectives of this educational tool. Students are challenged to produce a scene over and in the monastery. Together and with the guidance of teachers they should choose the subject that interests them develop. There will be available in Moodle (through the website of the Interpretation Centre or another server) a list of topics and tasks that will be organized to meet the needs of the class in learning the subject chosen. They will be then given access to primary and secondary sources and the scientific content, which will lead the group to develop the production of the scene: the context, the script, characters, accessories and scenario.

The aim is to make the right decisions, based on information provided by the Moodle course, to create a scene that is consistent with history and culture that can unravel the former

community who lived during three centuries near Mondego. These decisions respond to an educational process where participants are not only receivers of information but mainly producers of knowledge:

Decisions of provision of content, which results from choosing the desired topic by the students and providing a set of content sources and tasks that make the group able to produce knowledge on the subject;

Decisions of knowledge assets, taken under the guidance of the teacher and the administrator of the platform - which will set and maintain minimum quality standards - which are reflected in the preparation and production of a scene directly related to the topic of study, from the choice of characters, accessories and sets to the description of the context of the scene and carrying out the script.

Collaborative production decisions, which results in recording a scene on the spot, while respecting the time and equipment required for the completion of the sketch, which comprise a final composition with all the scenes made to present to the public and likely to be available / distributed by the Monastery.

There are thus three levels of decision that are offered to the participant and that stimulates a threefold purpose. The technological and scientific knowledge, because they come into contact with a tool available on the Web and which contents are highly qualified. At the social level as they are invited to plan together the entire production of a scene that must comply with the information shared with the group. From the cultural point of view given that students will be stimulated to produce active knowledge to reconstruct a living space in a logic of interaction with historical heritage.

This description go hand in hand in the three previous objectives:

The first objective is achieved since the objective of the educational tool is to collaborate and create knowledge about the monastery, building on its history and culture and reviving the space Poor Clare's community who lived on the monastery of Santa Clara-a-Velha for three centuries and which seeks to embody through small scenes that are responsive to the issues that are placed in memory reconstruction of the site. The monastery has to be the major character in this production of active knowledge.

The second objective is concerned with the educational value of the tool and with the contents that are delivered to groups of students, which is ensured by using the scientific excellence provided by the Interpretation Center of Santa Clara-a-Velha, which is in forefront of scientific research on this place. A review of theories that excavations and multidisciplinary interventions allowed not only represent a major step in the interpretation and understanding of what was the culture and history of the Monastery of Santa Clara-a-Velha, multiplied as the scientific fields in which we can address the experiences reborn from the waters in this space. Together with information gathered from the works of academic reference on the topics available, we must take into account the know-how in pedagogical applications in the use of new technologies and new possibilities in digital communication skills and knowledge, available to the project's author and her masters' coordinators.

The third objective is essential for achieving the first two. *Scenes of the Monastery* aims to complement and not replace the teaching strategies in the classroom. The project's objective is to provide a tool that encourages teachers and students in using new pedagogical alternatives that are not only using new technologies and forms of digital communication, but also developing skills and interests targeted to the culture and heritage. The participants will be involved in the production of active knowledge that will enable a large and dynamic interaction with the site, promoting the edutainment as a responsible way to rebuild, preserve and interpret the historical and cultural heritage as the Monastery of Santa Clara-a-Old invites us to (re) visit.

Entities   involved

The production of the project involves two separate responsibilities: the production of historical contents and technical implementation.

As a graduate student the author will be responsible to collect and adapt content and primary and secondary sources from the Interpretation Centre of the Monastery of Santa Clara-a-Velha. To avoid duplication of research and monastery's branding, we chose to use the Monastery and its team as stakeholders of the project: there is a big cost savings in terms of copyright and use of intellectual property if we could use the material and intellectual chart of most contents used, seen that they are the recipients of the outcome of the collaborative production of the participants.

The technical implementation implies the Moodle tool orientation and adjustment of the course to the needs of users, and the distribution and promotion of the project. With regard to the production supports of the scene, this will be negotiated with the schools, since it is not mandatory - but recommended - visit the site and given that costs will be reduced to work in the classroom for the construction of scenarios and costumes.

With expertise in eLearning held at the University of Turku, the author tried to join the idea of acquiring content through new technological platforms with the production of active knowledge, in the logic of edutainment.

Costs and distribution model

Moodle: e-Learning tool and content

The use of Moodle is the most economical option for the project, with regard to an eLearning tool. As a free application, the Monastery can choose and receive it in its server, and it can manage and maintain the application. Access to the course will be required by schools to the monastery. The person responsible for the project management will be responsible for the distribution of keywords, organization of user groups, recasting and flexibility of contents and topics chosen by the schools. The maintenance of the course will also be at the responsibility of the manager as well as to provide basic guidance to participants and manage the quality of the scenes in production.

• Purchase, installation and management of Moodle: € 0.00

Since the Interpretive Centre in its role as stakeholder assign content and graphic material, the costs of copyright are minimized. In fact, and according to the chosen topics, the contents already produced by the Interpretation Centre will be for an educational purpose. Changes that may result from this process will be up to the level of language. The source of all text, images, videos, photographs to give the monastery will always be shown during use.

• Copyright: € 0.00

Production of Scenes

Since the preparation of scenes is performed in the classroom, all materials to be used to record the sketch are excluded from the project budget. That does not invalidate that the Interpretation Centre has at its disposal a number of accessories and costumes that can give to groups that are unable to gather all the necessary material. To do this monastery need a list of material required to be provided by the school.
• Purchase or rental of costumes and accessories: € 500.00 (optional).

With respect to the recording equipment, the groups should bring what they can. A digital camera is enough to simplify the recording process. Neither the monastery nor the school will have to make investments in the recording material, since the goal is not a professional recording, but work together around a common and simple goal to reach: to make the registration of a scene. And the result will obviously be very varied, would be useful to consider the final treatment of sketches using the expertise of the University or Educational Institutions in the region that can meet the various scenes in a film / documentary consistent with minimum costs.

• External collaboration in assembling the scenes: € 0.00 (depending on the use of educational institutions or companies with whom the monastery has protocols, for example, the Superior School of Education and Communication)

The process of distribution and promotion of the project will depend on the strategies of the Interpretation Centre, and the University itself can be an important vehicle for access to local schools, which will the first to be interested in exploring new teaching practices related to heritage monuments closer to them. Furthermore, within the logic of its own visits, the Interpretation Centre can negotiate with schools advantages and access benefits to the Monastery to encourage the use and production of the *Scenes of the Monastery*.

The final scenes will be delivered to the Monastery. Their distribution / marketing will be at its charge if they decide to introduce the product in their business strategies

The entity responsible for conducting technical implementation estimates the project' completion in about six months.

Prototype

Having in mind a product that is at the level of quality in the service delivered of the Interpretation Centre of the Monastery of Santa Clara, as exemplary and innovative project in the field of edutainment applied to Heritage teaching in Portugal, we'll try the use of the tools described in 1st stage prototype.

We want to inquire among some groups of Portuguese schools the applicability of the project: what works well and less well, what can and should be changed. The purpose of the prototype phase is to have the topics chosen by the schools until the 3rd term of the first year of the 3rd cycle of basic education (7th Year), when the subjects are more closely related to the history of the monastery covered History classes. The Schools that will participate in the project are the School Martim de Freitas of Coimbra and the School Dr. Fortunato de Almeida of Nelas.

It is from this stage that we can develop a course with more security and a more complete tool, which can be presented to a wider range of schools available to the monastery to be included in their teaching strategies.

Conclusion

We believe that this project is able to run with quality, performing major promotional objectives. We recall that these conditions are the result of a confluence of interests where not only the stakeholders', but also the perception that the person responsible for conducting technique has of the educational value of the product. Scenes from the Monastery is a project that wants to bet on the ability to provide an active learning of contents, to provide the necessary historical knowledge to the academic community, which takes the first steps on the path of recovery and conscious preservation of cultural heritage of the historical monuments, that are invited to meet and challenged to streamline.

Coordination of the Interpretation Centre of the Monastery of Santa Clara-a-Velha

Master Studies in European Digital Media Arts and Cultural Heritage Studies – FLUC

Author

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Guide for the *Scenes of the Monastery*	Competences and Goals		Intervenients	Timelines
Protocol School ↔ Monastery of Santa Clara - First official contacts with schools - Presentation of the Project to the School - Protocol **Connection Author ↔ Teacher** Choosing topics, Scheduling (from the choice of topics the author can prepare a script that will serve to guide the topics in overall coherence of the final documentary)	(Determine matters related to the logistic, bureaucratic and scientific implementation of the project: - Moodle's platform - topics and program - timelines - materials - disciplines involved - project' planning)		**Schools** **Monastery** **Author**	Till February
Creation of courses in Moodle - Installation of Moodle on the server that can be used for the project; - Adaptation of content provided by the monastery to the topics chosen by the schools; - Setting-up exercises and tasks applied to the topics; - Orientation of the creation of scripts, in order to have a line of consistency established a priori by the author	**Chosen Topics:** - The foundation by Queen Elisabeth (1); - The Monastery Construction (1); - The administration (2); - The everyday life (4).	**Contents Needed:** - Foundation: - From Assisi to Coimbra - Lady Mor Dias - Lady Elisabeth and the (re)foundation - Devotion - Noviciate - Profession of Faith - Rites and Cults - Cult of the Holy Queen - Community - Monastic Community - Officials and Abbess - Model - Tasks - Enclosure and tasks - Spiritual Occupations - Administration - Heritage - Incomes and spendings - the men of the Monastery - The food - in the cafeteria	**Author** **Monastery (contents)**	Till February

Guide for the *Scenes of the Monastery*	Competences and Goals	Intervenients	Timelines
Presentation of the Project to the Classes	- Project idea: cultural heritage, active knowledge, the Monastery of Santa Clara - Divide the class into groups: identify and manage group dynamics - Explain briefly the topics - Explain the Moodle' application - Set goals: script and work plan	**Schools** **Author**	After Carnival (24/02/2010)

Pedagogical Platform:
Chosen topic is introduced and initiated by each group in Moodle:
 	
Common core:
1. The Heritage and History
    1.1 Historical sources
    1.2 to fiction and history
2. European Christianity
    2.1 Regular and Secular Clergy
    2.2 Mendicant Orders
    2.3 Mendicants in Portugal
 	
Topic Chosen:
(- Text, images, videos - the adaptation of scientific content of the Interpretive Center; Exercises, tasks, discussions, etc.)
	- To use Santa Clara as a case study in the History program
	History Program - Ministry of Education
	
	3.1 The Christian Europe in the 6th to 9th centuries
	  The Catholic Church in Western Europe
	   The spread of monasticism
	4.1 Economical Development
	Social and political power.
	  The dynamism of rural communities in twelfth and thirteenth centuries
	  Gentlemen, councils and royal power
	
	4.2 Culture, art and religion
	  Monastic culture, courtly culture and popular culture
	
	The new religious orders. The University
	
	From the Romanic to the Gothic
		Author
		
		Schools
		
		Teachers
		
		(with support manuals for this purpose)
		
		Students
			Before the
			
			interruption
			
			3rd term
			
			(24/03/2010)
			
			Untill
			
			April 2010

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Guide for the *Scenes of the Monastery*	Competences and Goals	Intervenients	Timelines
Creation and Production of the Scene: - Identify a time and space of action - Identify characters - Create scenarios and accessories (To minimize the material requested to other entities) - Write a script (main and secondary) - Gather material (Produced by the students or required for the purpose of recording by the Monastery or the School) - Gather recording material (The simplest: digital camera)	**Treatment Information / Use of Sources** To use Moodle' contents and information learnt in the classroom **Historical Understanding** Construct a story based on the knowledge acquired **Communication in History** Reconstructing a scene from the past with scientific responsibility, aware of the need to adapt it to a dramatic context	**Schools** **Author** **Monastery** (if it is necessary to request material)	From May till June 2010 (including visiting days)
Recording / Presentation of the *Scene* Visit to the Monastery - to record the *scene* OR - to present the recorded *scene* (being the monastery the " main character" of the project, it is advisable the use of its space as the *scene's* main scenario. However, you can choose other spaces, if properly justified - in Coimbra, or elsewhere related to the story created by the students. In this case, the students in visit to the Monastery must submit its final outcome.)	**Collaboration in the production of active knowledge:** - enhance heritage rehabilitation while upgrading it as scenario of its Stories - Interpretation of space, time and historical communities - Collaborate in building active knowledge, experienced by the group - Take responsibility for preservation and revitalization of heritage' sites and identities - Enrol in the History of the Monastery a new page with new players and new memories	**Schools** **Monastery** **Author**	June 2010 (date to be determined)

Guide for the *Scenes of the Monastery*	Competences and Goals	Intervenients	Timelines
Evaluation: Moodle results are provided to the teachers **Self-Assessment of the Project:** Mechanisms for self-assessment of the project: Surveys of students, teachers, schools and the Monastery	- Evaluate the use of the case study as a pedagogical practice applicable to the teaching of history - Evaluate the collaborative production of active knowledge as cultural, scientific, social' dynamics generator - Assess the necessary interdisciplinary in the creation of transversal projects, but also in civic and scientific responsibility of the students	**Schools** **Author**	June 2010
Final Documentary Montage of scenes transferred by schools over to the Monastery **Responsible Entity:** Monastery of Santa Clara **Author:** Schools, Author and Monastery **Rights:** Monastery of Santa Clara **Ceremony of Presentation of the Final Documentary**	Allow players to leave a mark in the monastery	**Monastery** **Schools** **Author**	Late 2010

2.3 *Scenes... of the Monastery*

2.3.1 Concepts and Goals

The project *Scenes of the Monastery* basically is an invitation to reconstruct history through fiction, with a strong scientific content basis behind the creative and collaborative process of preparing a piece of memory of a place, a time, an episode of the past. The *Scenes* – in this case *of the Monastery* – are a preparation of the visit that the cultural tourists makes to a location, longing for an experience which allows them to act more than just passively see. The plot sets in the infinite sources that can be explored, leading to a process where the user understands the historian task and the complexity of any historical reconstruction. The visiting place can be the scenario or just the stage where the previously recorded scene can be presented.

There are two moments: the preparation of the scene and the recording process. Each one will result in a strong connection to the place because of the involvement required to make a plot with a scientific basis. Values such as rehabilitation, preservation, valorisation of cultural heritage end up as collateral effects of the relation established between the visitors and the place. And a critical consciousness of the uses of history in entertainment arises from the need to put history into fiction, with all the restraints and commitments done in order to accept that history cannot be lived again.

First of all the project comes from the idea that there's got to be an interaction linking cultural heritage and it's heirs. The tourist likes to do. Of course not all of them: depending on the visit's allotted time, on the interest that guides him to make a visit, on personal taste. As this study relies on teaching history and cultural heritage, I will focus on the potential target groups of a project like this. In fact, the pedagogical strategies of institutions related with the preservation and rehabilitation of cultural heritage have – or should have – two main publics: the local community and schools. Both are the more important agents to invite to live, to enjoy and to learn from the inheritance left by lost generations, as an umbilical cord feeding ties to a common place and memory.

In the history class, one of the greater difficulties to get the audience involved with the past is the identification with the persons that lived and acted too long ago to understand they are people like us, even if living in different mindsets. Unfortunately, the students that generally don't like history become citizens misinformed about their own roots, ignoring the cultural pearls surrounding them in their own community – being this a country, a region, a town, a village, a neighbourhood. This attitude leads to a certain disregard over local history and heritage, sometimes contradictory to the fascination of foreign cultures, to the surprise of outsider's recognition and to the growing consume of history fiction – books, games, movies, and even historical reconstructions, such as medieval fairs and markets, and so on. Our approach in the

classroom will be done using new technologies, to try to attract learners' attention and dynamics. *"A typical feature of classroom instruction following recent technologies and social developments is the use of project- and problem- based learning activities that emphasise collaborative learning in authentic situations, the active construction of knowledge in social interactions with peers and experts, goal-directed information search processes and synthesising across multiple sources"*(KUMPULAINEN and WRAY; 2002)

So what if the community, the school in this case, is brought into a dynamic of creation and collaboration where they become the characters they believe to be so far away? What if the study, even if out of the system, leads to the responsible and critical production of a memory, a moment related to the community and to a space/tradition/object/document? What if it's possible to assemble groups of persons and groups of results into a testimony of the past, lived by people that never thought of this association between heritage and heirs, between past and present – with the opportunity to create a statement that will be there to remember a (re)established connection, in the future-? All would win: locals, tourists, community and institutions, schools, local administration, museums, interpretation centres; because all collaborate to the revitalization of spaces and cultures that might be condemned to be lost, most of all within our memory.

The project plays with a number of concepts, we already scanned: public history, edutainment, active knowledge, collaboration production, and social media. At first, users have to be familiarised with the content, the information about the object of the *scene.* It is not supposed to be a history lesson, this should be a complement to the general information the school gives. Like any other fictional approach, the goal is to see history through a character's view, taking a simple object or a document capable to enlighten the participant to a wider perspective, that underlies the apparent simplicity of an isolated episode. Depending on the plot and the group, we're talking of a team that works in the production of a recordable event. In a "make your own historical movie" format, the user gets in the film industry dynamic: the research, the argument, the actors, the costumes, the scenario, the accessories, the make-up, the sound and lights design, the artistic direction, the production. All of it has to be considered, in an amateur way, still with the consciousness of a fictional work committed to the historical data available.

As all knowledge, the contents for the *scene* don't drop from the sky. The institution is the natural sponsor at this level, cooperating as stakeholder of the data to make available to the participants. Most of the cultural places that could win from this project already have the academic investigation done or in progress, otherwise they wouldn't be prepared to receive publics and to deliver the basic information on the subject. And this is one of the important safeguards of the project: the *scenes* aren't

supposed to be an academic documentary, ready to the science community' evaluation to criticise all the historical errors in the movie. The academics investigations and essays, on the contrary, are the starting point of the production. It is from them that all the content should come adapted to the publics' discourse. Nevertheless, as mentioned before, the goal is not to get in the classroom, it is to get in a "foreign country", for a particular reason.

The content would be made available through a media solution: a website, a learning platform, a forum, blog. Here the collaborators should be able to get the content, to build their character and to develop all the production work with each other and the tutor of the institution. The tutor has a central role as a technical, historical and production consultant. However the main role is the participant's, creating the dynamic that would make the *scene* possible. The workgroups of each *scene* can collaborate with other teams, to get a more extended argument, so every sketch is worth for itself as in a major plot, with a conducting wire. Then the logistic has to be taken care of within the participant's groups or with the institution, to, finally, record the result of the investigation on the chosen subject. Afterwards, is time to take care of the passports to travel to unknown places and times, with another name, different clothing and discourses, and with a story to tell.

2.3.2 Two Stages' Project: the case of the Monastery of Santa Clara-a-Velha

The *Scenes* had to be tried to understand what kind of media platform should be used, what kind of contents, how would the public react to the different tasks proposed. No matter the institution, one thing had to be done for sure: to take care of the project since the beginning, the proposal, till the recording and the setting-up of the sketches. The proposal presented to the Monastery was welcomed with enthusiasm. The history behind the foundation and more than three centuries of survival near the Mondego River is a huge gate to enter the medieval past of Coimbra. The choice of the participants felt to two schools, mostly because by learning how it would work with students it would be possible to understand the difficulties in a larger spectrum. Trying out the project with schools brings the need to be prepared to deal with institutional discourses and with more logistic.

The presentation of the project was, in a way, an easy step, as the Monastery is under the umbrella of the Ministry of Culture' entity responsible by the Centre Region' monuments and cultural heritage administration (Direcção Regional de Cultura do Centro), and this institution has a protocol with the Faculty of Humanities of Coimbra, where the Euromachs' Master works. Under this protocol, the proposal was accepted, as an added value to these two entities: for the Faculty, where the student is registered and for the Monastery, where the project will develop public's dynamics

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with the heritage it protects and rehabilitates. Also, the Monastery is a stakeholder of the work, since it *is* the scenes' scenario and mostly because of the capital invested: the contents for the scenes would be transferred by the Interpretation Centre to the tutor of the platform, where the participants create the scenes[31]. The academic investigation done untill now is given to the users for them to produce the plot, so what is needed is to adapt the information to the students' level of discourse and knowledge.

Choosing the schools was a bigger challenge. At first I thought about creating a set of episodes to present to a group of schools, letting them decide whether they would be interested to participate or not. However, through this way the tutorial of many groups would probably get out control. The decision of inviting only two schools has to do with the need to manage the process of creation, development and conclusion of the *scenes*. The levels of the students should be the same, in the two pilot schools, because on the one hand the discourse and contents would work for both of them – although in the long term *scenes* should be designed to different user' standards -; on the other hand it would give more possibilities of analysis and comparisons between similar groups of youngsters. Being two schools, results could, nonetheless, be compared and analyse under diverse equations, especially due to the fact they're of two different towns and regions of the country, so we can understand the relation, the interest and the effort put into the project.

2.3.2.1 Stage 1 - Moodle: contents, multimedia-teaching/learning

The challenge was to ask students from the lower secondary schools, from the 7th grade, when they study the Middle Age (MINISTÉRIO DA EDUCAÇÃO) to enter the universe of the monastery. Even though the schools set out from different conditions - as one of the schools is from Coimbra, so most of the students are already acquainted with the Monastery of Santa Clara; and the other from Nelas, a little town in the countryside, where the Monastery is totally unknown - the contents have to be quite equal, just like the multimedia application used to give them the information they need. How to present the contents basis for them to make a scene?

Social media brings forward many possibilities: networks, podcasts, forums, wikis, blogs and so on. Here the participants could easily create a character, interact, and create. At the same time, working with schools, and in a pedagogical context, the option most considered was the Moodle, a free and open source Virtual Learning Environment[32], which is already used in the Portuguese education system. Unfortunately the access to the internet and to a computer is not a reality for every

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[31] **Annex 1 – Requirement for the contents**

[32] Or <u>Learning Management System</u> or <u>Course Management System</u>. There are others like Amadeus, Solar, Eureka, iTutor, Dokeos, etc.

student so I had to play it safe, presenting a platform they would previously know or they would use in the future.

Then time also dictated the choice: one thing is to use a free application, easy to work and manage; other is to create a platform for the project, which would take much more time to do – and the funds to ask someone to develop it – and that I wouldn't control as well as Moodle. As in any other Learning Management System, the groups involved in the courses create themselves a community, and particularly in this case they would have to work together on it to make their own scenes.

What should I present them then, as starting points for the sketches? What kind of information should I give them? What episode should they work on, and should they work as class, in groups, with one subject or lots of them? The decision was up to me, as tutor and manager of the courses. And if there is a place with stories to tell, it is the Monastery of Santa Clara-a-Velha, as the sources evidence: the first turkey registered in Portugal; the oldest European gold' dental bridge; the death of Lady Inês de Castro, the sad princess of the most famous Portuguese fairytale; the marriage of the king Dom Duarte; the consequences of the wars; the devastation of the Mondego, and much more could be mentioned.

Seemed to me at an early stage that I would have to think of a plot, otherwise it would be easy to get lost in information, for me and for the students. When the idea of the *Scenes of the Monastery* first came to my mind in Turku, I had the opportunity to discuss the idea with some people connected to pedagogy[33], and to imagine with them how could it be done. At first the goal would be to give all the information about the monastery in three parts[34]: the history, the life and the recovery of the Monastery. From this skeleton of data the users would pick the theme in which they would be more interested in, and the content would be deepened according to the particular subject within the topic. The three portals to the ancient monastery would be in the screen, constantly flooded by the waters. I realised, after talking with the teachers, that it was too much for the students to apprehend. This is, however, something that could be tried out in a wider range of publics, with a more complex media structure[35].

The selection of contents was being made when I realised the timetables weren't suitable for the teachers and the students. One thing is to have a platform where

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[33] A special thanks to Mijke Brokking for the time discussing the project
[34] **Annex 2 - First draft in the Moodle**
[35] In reality, among the first drafts of the *Scenes*, in a long distance conversation with another Euromachs Student, occurred to us making a game platform, similar to Football Manager, applied to the Monastery (please, don't steal the idea). But the technical requirements for that are much more complex than a Moodle Platform. And time didn't allow it to happen - it is something to purpose to the likes of the Blender Institute.

educators and parents can travel with their sons and friends, to explore the information, and with time to prepare the *scene* as a hobby, as a complement to a visit. Other thing is to prepare a school activity, with a curriculum to fulfil, with exams to make and do, with a closed schedule. The platform had to be user friendly, and I had to facilitate the choosing process to the schools. I understood that the imagined skeleton of data had to be simplified and constrained, and as tutor of the Moodle course, I decided to give both schools the same contents, so they could contribute to a movie together.

The plot would then be planned by me. The content would serve as a context, as the background to the *scenes*, indispensable for them to avoid historical errors. From the infinite stories pertaining to the Monastery of Santa Clara[36], the aura of holiness that Queen Elisabeth gave to this place deserves to open the project. At the same time I think is rather exciting to imagine the war waged with the river, a war that since the beginning threatened the convent. How did the nuns react and lived together with this reality? Why not mix all this circumstances in an argument capable of showing the first years of the Monastery, when the queen materialised the dream of its foundation and Mondego started to give problems to the nuns' everyday life. And the arguments' theme was decided[37]: the first flood of the Monastery, in the year of 1331 (ESPERANÇA in VASCONCELOS; 1993).

Every dimension of the first information skeleton was directly or indirectly connected in one episode of the Monastery odyssey. I would have to explain the participants a number of data that seemed very important to me for them to be able to realise what world they would get in to, so the major part of the information would be common for all the users. I also wanted them to understand that the production of such *scenes* implied an investigation capable to create the medieval monastic environment with accessories, clothing, discourse that would take the audience to the year of 1331. To do this, the strict facts aren't enough to contextualize the students: they would need a wider perspective of the whole reality, already interpreted by the academics investigation on these subjects.

Before getting in to the contents there is one more aspect to consider: the organisation of the participants. Since both schools will be working on the same plot – to reconstruct the day of the first flood of the Mondego in the Monastery – the sketches should be divided for them. The dynamic searched in the project implies that the participants should all have a part in the movies. If we choose to have a major scene for each school, only few students from each classroom would have the opportunity to play a role. So, conscious of the possible consequences of having more than one queen, abbess or chaplain – that can cause most of all some confusion in the

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[36] With the advice of Professor Saul Gomes, which I thank.
[37] **Annex 3 – The plot**

audience -, I decided to divide the argument by small groups within each schools. We ended up with 8 groups (about 8 students per group), each one with a different scene, where all can be actors, directors, producers.

In the first topic of the Moodle course this was explained, by the presentation of the project, the plot. Here they could also find the general instructions of the course[38], as well as a forum[39] and a chat[40] where they should present themselves and any doubts about the project. This is a crucial moment for any e-course. The community desired to be assembled towards the project begins to get together here. The first topic[41] is the first glance they will have of the project, and the first reaction needs to be positive for them to continue interested in participate actively in the production tasks. In the end, Moodle in this case works as the *Making of*[42] of the *Scenes*. They need to feel comfortable and they have to know me as their tutor and production manager of the movie, and as the person they can rely on for any problems with the platform and the scenes. Never forgetting the teacher, that has special tips and forums[43], only visible for them. The groups are defined here, and once broken the ice, is time to work.

Now, how to explain to a 12 years old kid what was to live in a thirteen century' monastery? It is unknown territory. The first thing to do, which corresponds to Topic One, after introducing medieval people as peoples just like us, is to describe the mindsets of that time. The problem when I arrive to this point is the fear of falling in the ordinary school lessons, with no thrill to a community which is together to produce a *scene*, not to answer an exam on Middle Age. So there are general concepts they would have to master. Along with this concepts there would have to be some exercises, to evaluate the students' outcomes, and to give them space to apprehend the information.

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1. First of all: General Concepts[44]

- **What is the clergy?**
  Let's see ... if you already know this! (online text)
- **The secular clergy**
  What do you call your parish? (online text)
- **And the regular clergy**
- **The rules of the monastic orders**

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[38] **Annex 4 – Presentation of the project**
[39] **Annex 5 – Presentation Forum**
[40] **Annex 6 – Presentation Chat**
[41] **Annex 7 – Presentation Topic**
[42] **Annex 8 -** *Making of*
[43] **Annex 9 – Teachers' Manual**
[44] **Annex 10 – Topic 1:First of all – General Concepts**

> *Do you think you could live in a Monastery?* (True/False Quiz)
> - **The mendicants: what order was this?**
>   *Expansion of the Minor Friars' Order in Europe and Portugal* (Map)
>   *To discover Francis and Claire of Assisi* (Matching Quiz)
>   *The Minor Friars' Order* (Wiki)

The background is set. The participants are now capable of going in to the next level: the particular case of Santa Clara-a-Velha. Fortunately, the sources left by this community speak for themselves and answer some questions. As the movie is about this monastery, there are indeed questions about its history that would catapult the *Scenes* to its scenario, the real stage of the historical reconstruction. Most of the information, especially on this topic, was transferred by the Interpretation Centre.

> ## 2. The background:
> ## history and life of the Monastery of Santa Clara-a-Velha[45]
> - **The Minor Friars in Coimbra**
>   *The procession of the Nudes* (online text)
> - **Lady Mor Dias – the first founder of the Monastery**
>   *The foundation of Lady Mor Dias* (Movie Resource)
>   *Documentation of the process of founding* (Picture Resource)
>   *The debate of the foundation* (Forum)
> - **Lady Elisabeth of Aragon – the (re)foundation**
>   *The Monastery – the way it was* (Picture Resource)
> - **The Monastery and the Poor Clares of Coimbra**
>   *The community of the Monastery of Santa Clara* (PDF.File Resource)
> - **What did they pray?**
> - **How did they pray?**
> - **And when they weren't praying?**
>   *When I got in the Monastery of Santa Clara...* (online text)
>   *More than known!* (Glossary)

The information indispensable to locate the team of producers is set in the course. Like in any other historical production the investigation allows the imagination of places

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[45] **Annex 11 – Topic 2: The background – history and life in the Monastery of Santa Clara-a-Velha**

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and times that no longer will be lived or even known as they actually were. There is never too much information, in documents, iconography or objects. There is enough to look around and know what changed, and what cannot be used in a serious historical reconstruction. From the moment they got the indispensable data to go on each group would have a topic for their *scene,* already drawn in the plot proposal. In all of these topics, there will be three forums: one to divide roles in the production of the sketch – "Who does what in Scene *(1-8)*?"-; another to determine the "Spaces of recording" in each scene; and also a forum dedicated to the characters creation – "Characters, Costumes, Accessories".

At the start of these forums, the users will be encouraged to develop the script that has to be revised by me, to avoid mistakes and historical errors. They will then have a theme started by me, where they can update the scripts with the eventual corrections. In the second forum there is a link to a website that allows a virtual visit to the Monastery[46], for them to familiarise with the place, in order to lose as little time as possible in the recording day of the scenes. I will also put here some videos about the life in a medieval monastery, the nun's everyday life and the Poor Clare's, in order to make them see the costumes, the possible accessories and the behaviours of people in this situation. In the last forum I will give information about the scenes, including real names of characters, documents transcriptions; and I'll ask them to present their own role in the scene, with all the things they will need to embody the character.

In addition to this there would be extra resources for every scene, that I believe they will need to create their argument and to produce a coherent movie. They will be able to see all the information, even if it is in other Scenes topics would take this out. Moreover, an exchange of information and resources would be highly recommended, for them to feel the community and to assure a conducting wire in the plot and the characters features.

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3 – 10. The Plot[47]

3. **The scenes:**
     Scene 1 – The awakening of the Abbess
   - *The roles of the nuns in the Monastery* **(PDF.File Resource)**
4. **The scenes:**
     Scene 2 – The destruction of the gardens
   - *The Monastery' annexes* **(PDF.File Resource)**

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[46]http://www.culturaonline.pt/MuseusMonumentos/Monumentos/Pages/Mosteiro_Santa_Clara_Velha.aspx

[47] **Annex 12 – Topicos 3-10**

5. **The scenes:**
    Scene 3 – The works in the Monastery
    - *Works in the Monastery* **(Picture Resource)**
6. **The scenes:**
    Scene 4 – The works in the tomb
    - *The Gothic tomb of Queen Elisabeth* **(Picture Resource)**
7. **The scenes:**
    Scene 5 – Praying the *Tercia*
    - *The Poor Clare's Praying* **(Picture Resource)**
    - *Example of a* Tercia *Prayer* **(Text Page)**
8. **The scenes:**
    Scene 6 – The postponement of a business
    - *The business that got postponed* **(Picture Resource)**
    - *The payment of rent in the Monastery* **(Picture Resource)**
9. **The scenes:**
    Scene 7 – The confession and the ringing of the bell
    - *The song of the creatures* **(Text Page)**
10. **The scenes:**
    Scene 8 – The dinner
    - *How did the nuns eat in the Monastery?* **(Picture Resource)**

The last topic will be given after recording of the *scenes* for the evaluation of the project and the Moodle's course. It will have a link for a web questionnaire, to know their perspective and for them and the teachers to make the assessment of the activity. In fact the evaluation, of this first attempt of the project, is essential to understand the viability of the project, its failures and advantages, and the suitability of the contents, the platform, and the goals.

Here is the description of the content usage made in the case of Santa Clara-a-Velha. It is done in a free open-source application, though for educational purposes and for that reason fit for the target group chosen for this pilot project – the schools. Nevertheless let's keep in mind that the project *Scenes …* may be applied to any other institution, and also proposed to other publics. It will always be essential to contextualise the subject historical and culturally, as well as the necessity to tutor the activities of the users in order to follow their work. On the other hand we cannot forget that the *scenes* can be flexible in some ways: there might be users who desire a more artistic or scientific work; there should be a possibility of recording a scene in other places and

present it later in the institution; as it would be interesting to make competitions and sets of episodes.

2.3.2.2 Stage 2 - Creating together actively

When I talked about Active Knowledge and Collaborative Productions I wanted to get to this: it is possible to create a fictional account of the past with the help of the institutions that take care of cultural heritage and therefore have a preponderant role in the formal and informal history teaching processes. Since history became the philosophical stone of the recovery of places and cultures that seemed lost in our collective memory, peoples' interest in our heritage has grown to the point that they want to get involved. The natural step after getting acquainted with the passive information that contextualises any historic spot is to interact with it, especially when it comes to the community where it is, before it falls in the oblivion again.

This project is a possibility when it comes to awaken the citizens' responsibility in the preservation, the participation, the disclosure of a common legacy, at the same time that people get together to create a future memory of a past that can and should be imagined, using the (fortunately) growing academic investigations on the sources that reached our times. In the Monastery of Santa Clara-a-Velha the project began with schools, however it shouldn't be put apart the idea to introduce it to other publics: children and youngsters outside the educational context with their educators or families; cultural entities, like theatre groups; social associations taking care of elderly or childhood activities; professional organizations; that want to try out a different way to experience a visit to the Monastery. Besides innovating the paradigm of tourism tours, it enlightens the collaborative participation giving people the opportunity to create and be part of a purpose, as noble as the rehabilitation of the memories of such an ancient testimony of this fantastic monument.

Social media allows this community to work together and create a scene at any distance, as long as there is a computer around. As the "Long distance hotel", a project that aimed the creation of an European virtual community of artists in order to develop a theatre performance at distance, that would only materialise after seven months of online production[48]. The difference in these *Scenes* is that the community might not be of artists, but composed by any interested person who wants to learn more about their own heritage.

Along with the creative process that is in the basis of this collaboration production, there is a great amount of scientificity required since the users will be working with historical sources. This reminds me a remarkable lecture on Virtual Reconstitutions of Historical Cities. One of the speakers, Drew Baker (BAKER; 2010), challenges the audience to understand the problem of subjectivity dealing with 3D reconstitutions of

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[48] http://www.longdistancehotel.org/?page_id=2

historical places – which is also the subjectivity of any historian leading with sources, but also with his mindsets. He asked everyone to make a drawing of what he was describing: a house, with a roof, two windows, a door, a tree, a garden, etc. At the end he showed what could be the result, and demonstrated how it was so differently drawn by each one, even though following the same description. In the *scenes* happens the same: the historical background and the primary and secondary sources given to the users to be contextualized, will certainly give rise to many accounts of the same episode. That is why it is called fiction, although it is obvious that the more information is used in the plot and characters creation, more accurate it will be.

When we refer that these scenes lead to an active knowledge, we shouldn't hold on to the active part: to produce knowledge we have to do it from scientific data, manipulated in a serious way, otherwise it ends up being more entertainment than education; which is not the goal of the project. What I believe most people didn't yet realise, is that playing with history is much more fun than a history lesson might suppose. Our imagination starts in our daily lives, when we see people reacting to other actions in such amusing ways. Seven hundred years ago, people would react in approximate ways, with a different attitude, the attitude from their time. From the moment the information about this distinct attitudes is available, it is possible to imagine the complete scenario: with costumes, accessories, parlance, conduct, adequate for the time we want to remember and record.

To deal with the logistic of the *Scenes*, the information concerning the needs of the teams of participants has to be given to the tutor of the Moodle course, where they'll be prepared. The direction and recording of the sketches will be done by the participants, so they can bring and use their own material: cameras, microphones, lights, etc. In the pilot-project, as the plot will result in a final documentary which will assemble all the *scenes*, I thought that the Monastery should also have a second camera that will give one more plan to the final montage. However, it is the director from the participants' team that should choose recording plans and sets.

The wardrobe and costume design is also decided in the Moodle, according to the iconography and sources available to illustrate the moment of the historical reconstruction. In the Monastery case it is important to know not only what kind of clothes were used at the time of the convent's foundation, but also the type of habits of the Poor Clare nuns. The producers have to decide what fits every character. For instance, we know that Queen Elisabeth joined the Monastery after widowing, even though she didn't profess the vows of the order. Yet it is plausible to imagine her with the mendicant's habit, since she chose to be remembered in that outfit in her tomb. Once this work is done for all the actors in the sketch they'll have to define what they can obtain and what they have to ask the institution to get.

The same happens with accessories. The material sources allow thinking of a set well composed, in the case of the monastery. In any case where the *Scenes* could be used as pedagogical activity, the literature, the iconography, the material evidences, the traditions and ethnographic elements are essential to drive us to another universe that we cannot witness. Fortunately, the 15 years' excavation brought to the surface pieces of memories that help us occupy the empty walls of the monument and fill our imaginary of the nuns' lives. Although the aim of the project isn't a reconstruction at this level, it is important to complete the sketches with information collected from historical sources. This means that if there is a scene where the nuns eat, the students need to know the kind of dining table we could find in the fourteenth century with its objects.

Through Moodle, the students are able to produce the scene at all these levels. The next step is to record it. The project *Scenes* is a proposal of activity for cultural heritage institutions, and as such it aims to bring people to visit it, in a different and more active way. Nevertheless, as said before, the sketches can be recorded previously and presented afterwards, depending on the availability to dislocate to where the action took place. The invitation addressed to the schools implied coming to the Monastery to use it as natural background to the historical reconstruction. This allows not only to potentiate the monument, but also to understand the logistic of bringing together around 60 people, including students and teachers, that will spend a day there, and therefore need to be fed. The ideal is to ask for other institutions' support to make this happen, through the schools or the Monastery itself. We cannot forget though that this activity is offered to people that only participate when interested in visiting the place they'll be working on, so this problem is over pasted in the moment it is up to them to come, fitting to their agendas. We are working in the pilot-project with closed timetables, which makes these decisions more limited.

Once the scenes are recorded they need to be edited, at least to cut off the unwanted takes or the natural mistakes of amateur actors in front of the cameras. This process can either be done by the participants or it can be assured by the institution. It also depends on the entity's goal, which can be just to keep the recordings for future memory, to show it as the activity result, to promote discussions on the uses of media in the natural pedagogic function of all cultural heritage structures, and so on. The plot thought to recreate Santa Clara's memories is long enough to require knowhow on the matter. The *Scenes of the Monastery* will result in a documentary and for it the institution has to get the support to do its image and sound's edition.

The proposal made to the Monastery of Santa Clara was presented with no costs. First of all, the Moodle is a free application. As stakeholder, the Monastery would also give support through its collaborators. All the help needed in the days of recording can be given by the Interpretation Centre staff, particularly when it comes to its own sketches

footages. The logistic is also proposed to have no expenses: from the wardrobe to the accessories, but also with the participants' visit and the scenes editing. We cannot forget that the pilot-project is not the paradigm for all the situations where the *Scenes* might be used, because the contexts change with the type of participants involved. Everyone wins in this activity, most of all for the possibility of bringing people to make a new history to illustrate a place once full of stories, which can be recovered.

PART III

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3.1 Project execution

3.1.2 The students and the schools: who were they?

I dedicate an isolated part of this work to the presentation of the results' analysis, which is not only based on my first observation, but as well in the questionnaires that students and teachers filled in. These were taken after the conclusion of the project, in a Google form, answered individually and anonymously. I'll present the results of the questionnaires when they help the interpretation of the project's outcomes.

The chosen target group to try out this project were the schools, primarily because it is a pedagogical tool, so above all we have to see if it works at this level. However this is a large public, with lots of differences between classes, curricula, learning outcomes. How many schools should we chose, from where, by what criteria? How many students and from which grade and level? Looking at the national curricula, I understood it would be rather simple to explain the goals of the project and connect them with learning outcomes of any Portuguese school[49].

Concerning History lessons curricula, we started by looking at its contents. As a great deal of information concerning the Monastery of Santa Clara is about the Middle Ages, the *scenes* contents could focus on this theme. This historical era is studied three times with different levels of complexity during the Portuguese students' schooling in the 2nd, 3rd and secondary cycles; in the 5th (9-10 years old), the 7th (12-13 years old) and the 10th grade (15-16 years old). Looking at the project, I needed students with sufficient maturity to handle a multimedia platform and to manipulate contents in a creative process. On the other hand I wanted to evaluate the adaptation of the information given by the stakeholder, which is written for mature publics, to other target groups, in the case youngsters. The decision fell to the 7th grade that studies the medieval era in the third term of the year, which was also an important decision factor as I had only to the end of June to have the sketches ready and recorded: the students and history teachers timetable would allow me and them to have the *Scenes* prepared till the end of the school year.

The timetables defined for the pilot-project[50] also limited the number of schools I could invite for the *Scenes*. The choice of level of schooling wouldn't lead us to any special accounts if we could only work with one school, even with many classes of 7th grade students. They would come from the same environment and the relation with the monument would be established under similar conditions. Nonetheless working with a big number of schools would also enable the analysis of results. On the one hand it would take us a lot of time to prepare more scenes (we calculated teams of 8

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[49] **Annex 13 – Schools' proposal**

[50] *Vide* **Annex 13**

students for each of the 8 sketches), that would produce more than one movie. As we hadn't any form to know how much time it would take us, I decided to invite only two schools. This would grant me enough time to design the Moodle course and to prepare the logistic needed to record and do the movie editing. Moreover two groups of students from different educational institutions will give me more data to compare the process of creation and production of the *scenes.*

Another criterion to contact schools was its geographical location. For the proximity to the place and the subject itself, one of the schools should be from the city of Coimbra. Also it would allow us to evaluate the question of the community inclusion in the dynamics of the Monastery. Here the choice was rather automatic, since the Faculty of Humanities has protocols with some of Coimbra's schools where the trainee teachers complete the pedagogic formation. After contacting some history teachers, my choice leaned towards one of the most renowned schools of the city: Escola Martim de Freitas. Named after an historical "alcaide" of Coimbra - Martim de Freitas – the school honours the commitment to excellence and seriousness in education, and is set in the most traditional and ancient Portuguese University City. In fact, Coimbra is connected to economic and intellectual elites that naturally settled down here throughout centuries. In the Martim de Freitas' school, the students belong mostly to the upper and middle classes; and their development, as students and citizens, in an urban environment dictates an earlier contact with culture, with technologies of information and communication, with a wider perspective on people, space and time. The Escola Martim de Freitas reflects this in the number of school clubs, extra activities and pedagogic offer available to its students[51].

To countercheck this reality the other school's choice felt in a countryside town, about 50 miles away from Coimbra. The contact was done also through a history teacher that was placed in the Escola Dr. Fortunato de Almeida, in Nelas. It is interesting to notice that this school is named after one of the biggest Portuguese Religion' Historian. Although it is only 50 miles away the town's dimensions are quite different: it has a population of about 14,500 thousand people – Coimbra has 135,000 thousand -; entitles itself "the heart of the Dão", a wine region, which highlights as its main activity the agriculture; it is a periphery county of the district's capital – Viseu – where many Nelas' inhabitants work. The reflection of this reality in the school is quite clear, as the upper and middle classes population, which works in Viseu, has the possibility to take their children to the capital's schools, the students that remain in Nelas come from economic and social environments more deprived. In opposition to the school of Coimbra, these students come from a countryside area, and their families' conditions don't allow them the same contact with culture, technologies of information and communication, which limits their senses of time and space. Besides all that, what

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[51] http://www.agrupamentomartimdefreitas.com/1011/

really interest us is that the students from Nelas probably never heard of the Monastery of Santa Clara-a-Velha, so there is no bond created between them and the monument or its history.

After the first contact with both schools, I presented the project, connecting the national curriculum and the schools learning outcomes to the *Scenes of the Monastery*[52]. To officialise the cooperation between schools and Monastery, I presented both a protocol, basically to prevent any problem during the recordings[53]. It was good to know that in both institutions Moodle was already implemented, although mostly among teachers. In these reunions we had the opportunity to show the teachers the plot proposal, giving them the opportunity to choose the *Scenes* that they would like to work with the students[54]. This happened for a reason: as I was already preparing the Moodle course, I understood that it was getting larger than I imagined, and the extra work falls upon the teachers. I wanted to make their work as easy as possible, so they could potentiate the contents as they wanted, but also using some tips I prepared for them to accompany the platform implementation in the classroom. As project tutor and manager I felt that I had to give them as much support as possible, also because I needed their knowhow to work with the kids. For the students of the Martim de Freitas' school we might say it was one more extracurricular activity, for those of the Dr. Fortunato de Almeida' school it was *the* activity.

The performances would certainly be different as well as the relation created with the monument itself. I could notice that from the moment I first presented the projects to both schools[55]. First I went to Nelas: a small town, cosy school, welcoming teachers and school' staff. At first 7thA and 7thB students were quite suspicious; then bored about the theoretical explanation of the project; finally completely excited about being able to be actors, like those of the popular juvenile TV shows. They knew nothing about the Monastery of Santa Clara. During the presentation I was finally able to get their attention to the curious history of the convent, where they were being invited to go. Fortunately at the time of the presentation the virtual visit to the Monastery – made by the Ministry of Culture – was already available, so I could show the students what they could expect[56]. The challenge of producing a sketch on a theme they would have to investigate was also well accepted. The major difficulties I immediately perceived and predicted with the teacher were to get them to understand and work with the Moodle. These students were not used to work with the internet, and the few

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[52] *Vide* **Annex 13**

[53] **Annex 14 – Protocol Schools/Monastery of Santa Clara**

[54] Escola Martim de Freitas: *Scenes* 3,4,6,8 and Escola Dr. Fortunato de Almeida: *Scenes* 1,2,5,7

[55] *Vide* **Annex 4**

[56] http://www.culturaonline.pt/MuseusMonumentos/Monumentos/Pages/Mosteiro_Santa_Clara_Velha.aspx

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that had an email account, had it to chat on MSN. Right away we understood it would be also an opportunity to make them more acquainted with this kind of media.

In Coimbra the presentation was a bit different, because, unlike the fellows of Nelas, the students were already familiar with the Monastery, and most of them had previously visited it. They seemed also more comfortable about working with in the Moodle platform, which most of them knew, and the email list of the majority of the youngsters of 7thC had already been delivered to me by the History teacher. The reactions to the presentation were, however, very similar: the great enthusiasm happened when the goal of the project was announced: to make a movie on a historical reconstruction where they would be the actors and producers. In this occasion of the presentation, the teachers and I thought it would be best to make the *scenes'* groups, to prevent delays in the teams division. In Nelas the criteria was the geographical proximity of the team members, in order to facilitate their meetings outside the school to prepare the production. In Coimbra, the groups were decided more on the youngsters' sociability in the school, since most of them live near each other.

I realised that they focused in this particular item: being in front of the camera to play a part in a film. What I first imagined as a team of different role-players – the actors, the costume designer, the director, the producer, etc – turned out to work in other ways. They had to be actors and all the other functions, except for the director, that implied the manipulating the camera. But before getting to this stage of the project, let's see if and how Moodle worked in this purpose: to assemble a community that would produce collaboratively the *Scenes of the Monastery.*

During the evaluation of the project[57], by filling in a questionnaire about their experience – even if only 26 of the 60 students answered it – I understood that most of the pupils fully comprehended the goals of the project, from the moment of its presentation. The objectives they created for themselves though were not as consensual, for 5 of them just wanted to work as an actor and be on a film, 8 of them wanted to learn something more about the history of the Monastery, and 12 realised they wanted to produce a realistic movie about the life in the Monastery. Perhaps the future presentations should insist on the production of the movie, for the learning is naturally included in the process of creating a scene. The teachers however trusted the project from the first moment, considering that the activity suited the scholar program and the students' ability to work in the Moodle.

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[57] **Annex 15 and 16 – Students and Teachers' Questionnaires and Results**
From here on I will describe the results which can be confirmed in Annexes 15 and 16.

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3.1.2 Moodle application[58]

The advantage of the Moodle application is indeed being easy to use. Especially, when we already attended a course, and we know what is user-friendly or not in the platform - from the information itself, to the tutors' ability to be always available. Also the Moodle was designed to help the teacher and the course administrator, since is quite simple to adapt to their needs. I already described the contents used in the course and the way it was structured. I'll present now the reactions that students had to the course, and I'll try to read through these results its' successes and failures.

Overtaken the first difficulties with the "Login" – we can't forget most of them had to create an email account -, they were able to enter the course, where they could immediately access the presentation forum, through the topic of project and its operating issues. The course became available on the February 28th in order to profit from the Easter holidays, when they could explore the first topic of contents, with time to familiarize with the platform. The first task I gave them was to "check in" in the presentation forum, in order to work on the community level, and also to identify their difficulties working in the application.

However I came to understand it wasn't clear to them how to work with forums. It took them about 15 days to win their timidity and start to present to the community. I asked them to say their name and age, to tell the others their impression about the project and how they related history to their daily lives. Some of the students ended up just saying names, ages and hobbies. I could notice that Nelas' students did these presentations at school, under the teacher's supervision and in classroom context, as most them doesn't have computer or Internet at home. Although in Coimbra they did the presentations later, the posts were more elaborated, and revealed another perception on what history is for students. Besides, even drawing attention to the fact that they didn't do the presentations in a face-to-face meeting, there is an autonomy concerning the use of computers and Internet: they do the presentations outside the classroom. Let's see some of the answers:

> *"I think that in this project I will learn some things about the past in the Monastery of Santa Clara."*
> Ana Filipa, Nelas
>
> *"I like playing Dofus football and various other games and I always did theatre and I think it's an interesting activity and I'm going to try hard to it well and I think old things are cool and spectacular."*
> Anton Voloshchuck, Nelas

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[58] http://euromachs.fl.uc.pt/moodle/course/view.php?id=5

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"I think that in this project I will learn how they lived in a convent."
Luís Fonseca, Nelas

"*I find this topic interesting because we learn new" things "about the past of the monastery of" our "city. I also think it is different.I think history is in our daily lives because we have influences from the past. We have day-to-day legacies (money, Compass ....)"*
Maria Meireles, Coimbra

"I think it is great we will be part of this project because we will learn more about the history of our city and over the centuries when the monastery was in its "heyday."
I think the whole project "Scenes of the Monastery" will enrich our culture, in terms of history, because this is always present in our everyday lives and also will help us develop our critical thinking."
Teresa Martins, Coimbra

"I think the issue is very interesting and educational because we learn history without being in the classroom, and because we have fun while learning."
Ana Rodrigues, Coimbra

The presentations demonstrate very disparate perceptions on what History and heritage means for these youngsters. Some clearly understand the notion of legacy and ubiquity of past generations' culture and material productions. Other, maybe because there is no relation between the monument and their reality, don't establish a relation between past and present. In any case what caught their attention was the possibility to learn through such a "cool" activity, where they could stand in front of the cameras to illustrate a reality different than their own.

After their presentations, I was expecting them to work on the contents and its tasks. For me it was important they would digest the information to get to the most important stage of the Moodle, the sketches production. So I waited for the fulfilment of the tasks, to see what doubts they had, and to discuss with them the elements they should bring to the *scenes.* However, one month into the course and the exercises weren't yet done. That's when I decided to pay them a visit, and I realised the situation was the same as it had been with the presentation: in the one hand the students from Nelas didn't work outside the classroom, what meant having a computer for each group, which was not enough for them to read and do all that was asked; in the other hand the students from Coimbra didn't had a class to work on this particular project, so they dedicated to it short time. I decided to give them the second topic, and ask them to do the exercises regarding the information given in the texts. It also didn't work. In the end from a set of seven tasks, they only did one of them: the True/False quiz. I believe it has to do with the celerity of its resolution and the little effort that it takes. Not that the other tasks were too difficult or too lengthy, but for the time they actually spent in the Moodle they were too absorbing. The problem with this situation

is that I am not capable to evaluate what they retained from the contents I was giving them.

At a distance I can understand it was my error. In fact, Moodle, as any eLearning environment, has to be able to make the users learn, instead of focusing on what needs to be taught. There was data I could exclude from the course, since they would hear about it again in the classroom, such as the general concepts for a portrait of the medieval mindsets. Even if this activity was tried out with other publics that schools, the general concepts should be considered as general knowledge – and in this case, I could simply ask for the participants to remember it in quick quizzes that would help them contextualize more specific information. Besides this, I actually overused written information, when I should've take advantage of the multimedia platform to show images, sounds and movies, that we know can illustrate a thousand words. To avoid falling in a more entertaining activity I brought the classroom to the course, which obviously doesn't work, especially because it means the participants spend much more time in the Moodle than they should.

The main reason for me to consider the Moodle course too heavy for its purpose is this: the contents would have to be remembered in the *scenes'* topics. I wasn't able to make it simple (not easy, but simple), and capable to focus on the collaborative production instead than in the learning outcomes. Mostly because to produce something they would have to know the basic information, that should be in second plan instead of getting a central role. As a result I decided to concentrate in the sketches production, and without insisting in the general topics tasks, I turned their full attention on the team work and on the preparation of the *Scene*. I did this in all the presential meetings I had with both classes: to take away any doubts; to show them the monastery in the virtual visit for the recording spaces decision; to ask for decisions on the characters, the costumes, accessories and plot; to give them tips on what they could search on the Web to complete their investigation.

Going to the schools to talk with the participants was a consequence of the impossibility to follow their work in the Moodle, when it comes to the actual production of the *scenes*. When asked about the argument text or the list of clothes and accessories they always told me it was done, but offline. I had to insist with them to put their work online in their *scene* topic, for me to follow it, in order to help them through Moodle, and not only when I came to the schools. Besides I ended up explaining that all their doubts were already answered in the Moodle topics, which they probably didn't consult.

	Escola Dr. Fortunato de Almeida	Escola Martim de Freitas
Presentation	23/02	24/02
Moodle	15/04	14/04

Moodle	26/05	06/05
Moodle	02/06	20/05
Scenes in the Monastery	16/06	09/06

Looking at the use the participants gave to the Moodle I reach some conclusions. For the students groups, I realised it wasn't intuitive to work on it. Two problems: on the one hand the youngsters from Coimbra, more conscious of the contents they would find in the e-course and that they already dominated, chose not to spend too much time in the Moodle; in the other hand the students from Nelas weren't acquainted with the platform that was difficult to master, especially without the teacher's supervision. As a consequence they worked outside the application, taking advantage of every moment I spent with them in the classroom. Only in the final weeks, near the *scenes* recording, were they driven by the need of orientation to address me through Moodle. I believe they only realised that Moodle was important in the management of the production, as collaboration forum, when they sent me their plots and lists of clothes and accessories and I replied, asking to complete and improve them.

I embraced Moodle as an educational tool, that I find appropriate to develop learning environments. However, I believe I didn't use all its potential, from which I could've profited to use more multimedia and hold the participants' attention. I may have abused in the written contents, especially when most of the students weren't used to work with the platform as community tool to exchange doubts and information. I believe that both classes didn't communicate between them, not even when I asked the groups to see each other's plots to assure the continuity of the argument. The Moodle was a second classroom, when it should've been an online "cinema studio".

Looking at the students' answers in the questionnaire I believe that for them to experience Moodle was somehow positive. Most of them already knew the environment, and those who didn't found it easy to use. When asked about what they did in the course, the responses were diverse: while some only saw the pictures and videos proposed or presented themselves, others used the forums and learnt about the subject. For them there was interaction between colleagues and me, as responsible of the project, although they recognise that they prepared the scenes with the orientation of the teacher and the tutor. Concerning the contents, most of them only read the topics that interested for their scene, using them to be as accurate as possible to produce it. The production itself was understood as a process of teamwork, yet some of them saw it as a production made by following the instructions that I and the teacher were giving them. Probably that is why they didn't found it hard to imagine a scene, since they had all the information in the Moodle and they could ask the teachers' help.

The teachers also considered that the contents were adequate to the learners' skills, though they didn't use it as much as I imagined they would. Their time investment in Moodle probably wasn't more than following the pupils' work, given that they considered the time the students were investing was enough for the success of the project.

Nevertheless they worked together and used the Moodle to what was important in this stage of the project: they had to interact with the contents to produce their *scenes*, by discussing the information available to create reliable plots and scenarios. In the future I believe it might be helpful to consider a lighter use of the Moodle application, and even the possibility to use other media platform, such as an Internet forum or website, which would entail other costs. We can't forget that the scholar public might not be the only considered participating in this activity. We should not commit the same errors again: to focus too much in the general concepts, trying to present them through a multimedia solution (a movie' fragment or a good website on the subject); to focus on the episodes the sketches will be about, avoiding too long introductions and data, and concentrating on giving this information throughout the process of creation. Last but not least the importance of using a virtual environment user-friendly that does stimulate collaboration in the pursuit of the community goals. In this pilot-project we'll be able to analyse this collaboration in the Monastery, where the students came to record their productions.

3.1.3 S*cenes*' Production

When I started to receive the lists of clothes and accessories needed to the *Scenes*, I realised both schools would have difficulties finding all the requested items for so many participants. There was some material that the students could gather: the coifs and veils for the nuns, as well as the crosses they would use at their necks. I began then doing some diligences to get all we needed. The rest wasn't so easy to get, especially since there were no funds to buy or rent the necessary articles. And we're talking about characterising a 1331' community: Poor Clare' nuns and Franciscans' habits, Queen and noble ladies ornaments, masons and gardeners clothes, as well as distinguished notary, tenant, painter and architect, who had to be easily identified. In times of crisis, the Monastery couldn't acquire these costumes, so I had to find alternatives.

One of them was to contact theatre groups that could lend some pieces of their wardrobes. Fortunately, at the Faculty of Humanities of Coimbra there's still a group of classical theatre[59] - Thíasos - that has a good collection of vintage costumes, and that

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[59] A special thanks to the cultural association Thiasos

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was very kind in letting us pick from there some clothes and accessories[60]. Nonetheless it wasn't enough, since they have no medieval clothing. Through the history teacher of the Martim de Freitas' school I came to know that a school near Coimbra has a fantastic medieval wardrobe, the Escola António José de Almeida[61], in Penacova. I made the contact and I was thrilled to know that they would loan us as many clothes as we would need under a monetary guarantee[62]. "We have a deal!" - I thought. I presented the project, we discussed the days we needed their material, and the costumes and accessories requested were available to create the human scenario of the sketches.

Another problem was the one concerning the participants' alimentation. They could eventually bring some snacks, but we predicted tiring days, whereas students and teachers needed to be ready to face the recording bustle. We needed to give them lunch, and again the costs problem: we couldn't ask the schools or the institution to provide so many meals. Mostly because in future activities, with schools or not, the institution doesn't have to be obliged to feed every participant, since entry, contents and the activity itself are already free. In this case though we were dealing with a school – the one from Nelas – whose students need state support to eat in the scholar canteen, for most of them have no financial possibilities. The ideal would be getting a sponsor who could give them the meals. As a university student, I was tempted to address this request to the University Social Services[63]. From the experience of organizing other events during my graduation, I kept the idea that the Social Services of the University of Coimbra assume a wide responsibility beyond the students' monetary support: there is a responsibility with their projects and events, which is a part of their academic life. Also, as I argued, my Masters' project addresses children, who one day may or may not become graduate students in Coimbra, whose opportunity to come to this city and be in an academic environment such as the university canteen might be one in a life time[64].

All these efforts wouldn't be of any use if the participants couldn't come to the Monastery. And if the youngsters of Coimbra could easily go to Santa Clara, the same didn't apply to the school of Nelas, who needed transportation. In this situation I felt for the first time the red tape. In the pursuit for this aid, I sent requests for a number of institutions that never gave a positive answer. The history teacher of the Nelas also tried through the school to get support from the local administration, but he didn't succeed. Two days before the settled date of recordings, there was no answer to this

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[60] **Annex 17 –** Requirement of Costumes - Thíasos

[61] A special thanks to Professor Ana Gil

[62] **Annex 18 – Requirement of costumes – Penacova's School**

[63] I don't have words to thank the generosity of the Social Services of the University of Coimbra, in the person of its administrator, Prof. Jorge Gouveia Monteiro.

[64] **Annex 19 – Requirement of Alimentation Support - SASUC**

problem. Then I understood that in Portuguese bureaucracy the best way to deal with problems is not by letters, but by telephone, talking with people and addressing real problems that don't overhang in a paper or an email. And by phone the coordination of the Monastery was able to solve the problem with the help of the parish council of Santa Clara of Coimbra[65]. Although it cost the Monastery the driver's payment, it was the only way to get the students here on time to do the *scenes* they prepared for months[66]. Unfortunately they could only afford a minibus, making impossible the coming of all the students. Some were left behind, chosen by the teacher among those who put less effort in the project.

Surmounted the logistic preparation of the production teams' coming to the Monastery; the ball passed to the Interpretation Centre in all that implies the schools' welcoming. To make the best use of the place I asked the persons that would be involved in the recording to make image and sound tests[67]. We went over every scenario's background the participants had pointed out for their sketches: to decide the best frames for the *scenes*; to see if the electricity wires were able to get to all the recording points; to take all the contemporary elements possible from the screen shots. I also asked another collaborator[68] to help me with the preparation of the dressing-rooms, and both of us managed the accessories that the students couldn't bring to the Monastery with the most valuable help of other two colleagues[69]. Yet I couldn't forget that the Monastery wouldn't close doors to the public these two days, so I prepared a warning poster[70] to the tourists to explain that their visit would be conditioned by the schools' recordings[71]. I have to thank all the team of receptionists of the Interpretation Centre that made the situation clear to the visitors, who nonetheless enjoyed the situation, as we'll see.

Each school had a day to record the *scenes*. We - myself and the Interpretation Centre - had to handle about 30 persons each of these days, being so that a part of them would be recording, the others dressing, and the others watching. We can't forget that these are 13 years old kids, easily distracted and easily bored. The solution was to split them in two groups, so one group of two *scenes* would record in the morning and the other in the afternoon. Nonetheless the students who weren't performing their sketches had to be occupied in order to avoid waiting periods for the other groups. The solution found was to propose to the students that weren't working on their *scenes* a

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[65] A special thanks to Junta de Freguesia de Santa Clara, the parish council of Santa Clara of Coimbra and to the bus driver.

[66] **Annex 20 – Requirement of transportation – Parish of Santa Clara of Coimbra**

[67] A special thanks to Miguel Munhós and Francisco Martins

[68] Unspeakable help of Diana Vaz Pedro

[69] A special thank to the precious help of João Pedro Santos and Leonel Machado

[70] **Annex 21 – Warning to the Visitants' Poster**

[71] I thank Mr. Armindo Rigueiro his amability to help us with the printing, and also the talented designer Sofia Pinto that made us a beautiful logo to use in this poster.

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visit to the Monastery and the Interpretation Centre. This visit would be in charge of the Monastery collaborators, which would allow us to manage time and expectations throughout the day[72]. This scheme of working plan was distributed by the collaborators involved in the project, in a meeting where I could describe the projects and its goals, as well as their tasks during those days.

Day 1 – June 9th – Escola Martim de Freitas of Coimbra - Although June was already bringing the Portuguese hot summer, in the first day of the recordings it rained. I was thrilled, since the movie was about the first flood of the river Mondego that inflicted serious damages to the recently opened Monastery in 1331, and the background was a rainy and grey weather. A sensation that was abandoned with the fear that the rain wouldn't let the participants go through with their productions. Early in the morning, the students from Coimbra started to arrive at the Monastery. Their anxiety was contagious and they soon realised they would be the stars of the day, as I began distributing their identifications[73]. I led them to the dressing-room, managed in the "house of the palace" – Casa do Paço -, a little house destined to the pedagogical activities of the Monastery. Here they found their costumes, and I believe this was the moment when they realised the historical recreation I had challenged them for was their final responsibility.

The group of the *scenes* 3 and 4 dressed and went to their positions, at the same time teams 6 and 8 began the visit to the Interpretation Centre. And there it was the moment where the ideas became reality: the first scene was being recorded, with the participants all dressed up, and the camera capturing a recreation of the history of the Monastery. The first shots weren't happy: it started to rain so we had to go inside the church to record another scene, as the camera couldn't catch any water. We have to remember that those kids are not professional actors and that they had no time to rehearse. The plots weren't completely firm, so they had to perform many shots that would be chosen in the edition phase.

The Monastery' staff was tireless helping the students; they were always available to take care of any problem that could appear, always caring for the wellbeing of all the participants. Also the teachers were always present, giving tips to the little actors, that weren't used to face a camera. Unfortunately, I had to ask one of the teachers to record, instead of what was thought previously about having the students recording: it was safer for the movie's image quality. Nevertheless, they were all focused in each others' work and they were all giving tips to the colleagues. I found it very funny that

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[72] **Annex 22 – The visits' organization**

[73] This was needed to help the Security of the Monastery to identify the students, and also the teachers and the Monastery staff involved.

   Annex 23 – The students' Identifications

they brought a clapperboard to start shooting the sketches. At the end of the morning we were finally able to do the outside part that missed to the first group.

After the lunch break, we switched teams and recorded *scenes* 6 and 8. The argument wasn't totally memorized, what made us lose some time in the process. The ideal would be to make the sketches in one take only, to avoid many cuts in the final edition. It was not possible though, and we had to record pieces by pieces. None of the *scenes* overcome the 3 minutes, but each one took about one hour to record. During the recordings the visitors of the Monastery were quite surprised with the performances and, above all, by the dynamics created between the participants and the space. Although sometimes they were asked to wait or speak more softly because of the recordings, they seemed satisfied with the occupation done to the place, taking pictures and trying not to get in the way.

At 5 p.m. the students were ready to go. We were able to record everything, plus the special thanks for the final movie. All happened in a glance and only at the end of the day could I sit and recall all the satisfied faces of those students: the anxiety, the surprise, the laughs, the worries, the uncertainty, the relief. Anxiety when they were getting in the Monastery, still remembering their parts, without knowing very well how the sketches would be done. Surprise when they realised everyone was expecting them and the minute they saw the wardrobe and the accessories. The laughs when they saw each other dressed, when they committed any gaffes. The worries about not getting the scenes right, when the protagonists were always making the same mistakes and the take had to be done all over again. Uncertainty because they didn't know if the clothes had fit in or for ignoring how the final result would be. Relief, at the end, when the job was done and they felt their work had finally resulted in a day full of emotions and joyful memories to keep.

Day 2 – June 16th – Escola Dr. Fortunato de Almeida of Nelas - After the experience with the school of Coimbra, I confess I was a bit apprehensive about the performance of Nelas. First of all they had less time to record: they would arrive to Coimbra around 10 a.m., and they had to leave before 4 p.m., on time to return to Nelas in order to get the buses home. Besides, looking at the work done in the Moodle and in the meetings they had with me, I thought they weren't so sure of what they were going to do, and for that they wouldn't be as efficient as their fellows from Coimbra. To complete my fears, their *scenes* were more complex and had more places of recording where they had to get quickly to perform the entire plot. I went with the bus driver to get them in Nelas, and my fears increased: during all the way to Coimbra they rehearsed their parts with each other, because – I assumed – they didn't know them yet.

To gain some time, and following the plan of organization of the class in two groups, I decided to record two *scenes* at the same time, considering that they were in very different places. So, team 5 was performing in the church, with the Monastery's staff

and camera, and at the same time the history teacher from Nelas and me were with team 2 in the garden area. And here they surprised me: they knew all their parts, and recorded everything in half an hour, with very few mistakes, and with an outstanding enthusiasm. We were able to anticipate the lunch break and to start the afternoon's recordings a bit earlier. Fortunately there was time to record all the *scenes*, in every place they anticipated on Moodle, which were more than the week before.

Maybe the sunny day made them so productive, to the point they improvised some new footage to the final movie, they played with the costumes, they gave life to some parts of the church that otherwise wouldn't go back to their primitive functions, like the praying in the cloister or the washing hands before dinner in the "Fermosíssima Casa" - the fountain they called the beautiful lavatory house. I admit here the anachronism, due to the fact that this lavatory was made only in the sixteenth century, and we're using it to recreate the fourteenth. However, I couldn't resist letting them use such an icon to perform their *scene*. Also because I witnessed here the passion that the staff putted into the production, even more for those that were here during the excavations and that finally saw this place reconstructed in the participants' actions.

The commitment the students of Nelas had in their sketches is remarkable. Not only they didn't know the Monastery, they had no idea of what they were capable of. At the end of the day I was sure they would never forget this wonderful centre of memories. Moreover they left with a "mission accomplished" feeling, knowing they overcame all the expectations, eager to see the results. The day was so productive that this time we even had time to go visit the monastic garden[74] at the end of the recordings, and to do take the special thanks they had also to perform to the final movie. Actually they ended up with results a bit earlier than the fellows of Coimbra due to the media coverage of the activity that published it in a regional newspaper with a their photograph as the young actors[75].

Fortunately the visit and the recording of the scene went out according or even better than they expected. The teachers were also very satisfied. Both schools were successful in their productions and in the dynamics created with the Monastery. All the involved – teachers, Interpretation Centre' staff and coordination, the students and I – were naturally satisfied. Apart all the mistakes that the students weren't able to identify in their screenplays that we couldn't correct in the days of recordings; apart the habits were sometimes quite short to those new Poor Clare' nuns; apart some of the students not being able to come – one of them broke an arm the day before, and some from Nelas couldn't come because of the transportation – the activity was

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[74] A special thanks to Luisa Cardoso, who had the kindness to inaugurate these visits to the monastic garden with the school of Nelas.

[75] **Annex 24 – The *Scenes* in the Newspaper**

unforgettable. However the work wasn't yet complete. After returning the clothes and clearing up the dressing rooms, it was time to take care of the final movie, the sum of all the participants' work, the new memory and history of the Monastery of Santa Clara-a-Velha in remembering what it could have been.

One of the elements in the proposal of the project to the Monastery was the editing of the *Scenes*, being the Superior School of Education of Coimbra (ESEC) pointed out as a possibility to do it. However, when the sketches were ready, was the start of summer holidays and we had to turn to other possibilities. It came to my mind then to ask the Centre of Cinematographic Studies of the Academic Association of Coimbra (CEC/AAC)[76]. They had the knowhow to do the image and sound edition and they immediately accepted the challenge of doing the movie[77]. They understood that the footages were quite amateurs, because we had no professionals acting or directing in the *scenes.* Yet they did a wonderful job editing the film. We had a hard time choosing the best takes and giving them a coherent alignment, as well as working the sound that had to be filtered to optimise the actors dialogues and take away as many outside noises as possible.

Although we could work with specialised knowhow at this stage of the project, that worked with professional software in the movie editing, such as Adobe Premiere CS4 and Adobe Audition, we cannot forget that it might not happen in the future. Actually it is the responsibility of the place to address institutions that can provide this kind of support. Furthermore even the participants can be able to edit their own films. It will depend on the interest of the institution to have the footages edited to show publically and on the contacts they can establish.

The final movie – *Cenas do Mosteiro (Scenes of the Monastery)* – when finished, demonstrated some flaws. The script was poor, which reflects the lack of time to correct them, as a consequence of the students' delay in its delivery. The continuity of the plot was only achieved in part, since it respected the proposed story but it wasn't built in collaboration. The social interaction that I was not able to potentiate in the Moodle oblige us in the future to pay extra attention to the multimedia platform and to the contents' choice by the participants, in order to give them more autonomy. By choosing the subject the participant will be more comfortable, yet allowing the content manager to focus on the theme and on the interaction itself, between users.

Also, there are some wardrobe and accessories errors, showing the difficulty of getting costumes capable to take us to a truly medieval scenario. The movie ended up showing it is possible to generate active dynamics in historical and cultural heritage' monuments and sites, by giving publics the freedom to interpret and (re) construct

[76] A special thanks to André Amador for the contact with CEC/AAC, and Vitor Ferreira (CEC's president), Maria José Santos, Tiago Santos and João Luis for their collaboration with the Project.
[77] **Annex 25 – Requirement of support for the Movies Edition – CEC/AAC**

memories. It is not a perfect historical recreation; however it developed an interest, a curiosity and a knowledge which will always be remembered by the participants. The multimedia application and the orientation of the project will need more time to manage the content's transformation into a plot. As for the reactions to the movie, unfortunately, I wasn't able to present it until the obligatory delivery of the thesis. Although I am quite secure that it will be the full reward - for the students, the schools, the Monastery and me – for the investment in this activity.

3.2 Successful activity?

3.2.1 Feedbacks and Results

There is no doubt that the project was most welcomed as a pedagogical practice for the Monastery and the schools. We must go through the feedbacks[78] to understand the advantages of this project and what can be improved in its future applications.

Scenes of the Monastery is presented here as a social and active pedagogical practice in teaching history and cultural heritage. Did it work as such? We can say that, with some adjustments in future applications, yes, it worked. To begin with the institution that embraced the project. The Monastery of Santa Clara-a-Velha has an enviable pedagogical potential: its ruins tell us a three centuries' story, not only about Coimbra and the regions where the power spheres of the convent touched, but also on its community and its daily life. Moreover its rehabilitation constitutes another important chapter of its existence: for fifteen years the larger archaeological site in Europe was settle in Santa Clara. Fortunately the Interpretation Centre has the capacity to embrace this and other activities able to profit from the cultural heritage that the Monastery has to be shared with a wide group of different publics.

Nowadays, History and Heritage are further more present in everyone's daily lives. Each day we are more prepared to consume products and to do activities related our communities' icons and traditions, and also to learn something about it. The intention of this project is to show that it is possible to learn in an active way, producing added value to the institution and the public itself. For active we mean precisely giving the public the means to produce knowledge from what is already studied and that most of people already heard or read in an ordinary visit as passive agents. Here we talk about the possibility of deepening that knowledge and be able to create a dynamic with the monument/museum/archive/historical centre. Plus we are challenging people to do it in a community, to prepare their creation virtually and to record it together interacting

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[78] In this topic I make the considerations about the activity's feedbacks based my own expectations and observations, but also on the results of the Students and Teachers' questionnaires, which can be found in the **Annexes 15 and 16.**

with the place. At the same time they learn more about the history of that place they get more and more connected with it, and its preservation and valorisation.

The natural choice, when it comes to target groups, falls to schools. However I have to reinforce the idea that this is an activity destined to other participants. In the one hand the project aims the involvement of the communities in the rehabilitation of their heritage. Since they have a direct connection to it, has part of the environment where they move daily, why not purpose a form of interaction with these places? The initial project's proposal directed it also to children outside the school, giving the parents or educators the possibility to prepare with them a *scene*. As said before this can also happen inside other institutions that take care of children and elderly, that want to give their users an opportunity to produce in community a historical sketch. Moreover this project can be addressed to university students that want to have another approach to what they learned; creating a fictional recreation of events that can easily illustrate an historical moment.

Nonetheless the social media allow the participants, from the local community or not, to collaborate in a production without a physical contact. They can create this community virtually, and get together only to record what they made online. I choose for the first use of the project to invite two schools – one from the community, from the city of Coimbra, the other from an interior town, Nelas – and to use a Learning Management System where they could learn and produce their *scenes.* Although the students had already connected with the Moodle, they weren't ready to use the platform as a community environment, and worked "offline", which raises some doubts about the chosen public and the chosen virtual application.

The youngsters that participated in this pilot-project were in a scholar level that made them understand the general contents without problems, since it is something they study in the History program. The idea of being actors did overcome, however, the scientific responsibility with the *scene* screenplay, where the small details that had to be part of their preparation in the Moodle weren't noticed. So, in the Moodle they didn't profit from the contents, and from the community forums, working majorly outside the virtual environment, which compelled me to follow their work in the schools meetings. What conclusions can we take from this? Was it bad casting of the production' teams and of the multimedia platform?

I guess not: these children will never forget the day they were protagonists of a historical reconstruction of the life in the Monastery of Santa Clara-a-Velha, about the first floods of 1331. They will never forget that they experienced what it was to live in a medieval monastery, and they will always be connected with the place, paying attention to its events, to its preservation, and to its history. They left the Monastery with their signature in the Interpretation Centre's history. They will never see other monasteries, nuns, churches, historical movies in the same way again: they understand

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what it takes to create heritage based fiction, the work behind the production, and the need to humanize history with people like all of us. They developed a critical sense on what historical recreations are, at the same time they established a connection between their heritage (closer to some than to others) and their culture, which depends on our will to remember it in order to remain preserved among us.

Concerning the Moodle we can make two considerations. In the one hand the application was not used in the best way: I wasn't capable of creating a friendly environment, easy for the students to use. I focused on the contents and it was not possible to develop the social environment I thought would come along with the doubts and answers they would give to the exercises I proposed. Also, the students weren't prepared to the virtual exchange of ideas that would promote the spirit of collaboration between all of the groups, and between schools. They worked together, but in *scene*'s team, and outside Moodle. Actually, in what concerns the contact with new technologies in the classroom the outcome is close to what was concluded in KUMPULAINEN and WRAY: *"The result of the present study* [The nature of students' social interaction and information processing in a multimedia-based learning situation] *demonstrate that students are likely to need support for strategic activity in multimedia-based learning. What seems to be important, on the basis of earlier research, is that the pedagogical supports should be embedded in the learning situation and the tools used, and that the strategies and skills they are intended to foster are introduced during learners' self-initiated activity rather than by direct teaching"*.

So probably, future activities ask for more focused contents and for tasks that would promote the collaboration between them. It can't be set aside the possibility of another media solution for the activity. I believe that a forum or a website where the participants could have an area for the formation and presentation of their character, as well as topic designed for the historical episodes that could be recreated, a topic for the discussion of the screenplay and the logistics involved, with a tutor always available to follow the developments of the *scene* production, would be the ideal. Either way – the improvement of the Moodle platform or a website or forum created from scratch – there would have to be other costs, to have professionals working on it, according to the institution possibilities and interest. The better the application, the better the involvement and the success of the activity, because it will allow the participants to prepare all the *scenes* online, with more attention to details and without the need of personal meetings with the users, like happened in the pilot-project.

It seems that the participants acknowledge that the Moodle was important to develop the production, even just as a platform where they could contact the tutor to solve any doubt. Most of them never used new technologies in the discipline of History, only

Moodle, other sites on many subjects, or Wikipedia. Also if the large majority already used new technologies 4 of them never used in a scholar context and other 4 created an email account, which allows them to do many other things in the internet. When asked if the project helped them see History differently, the answer was always affirmative, either because they realised that it can take them to understand better what surrounds them, either for now they can imagine History has something done by men and women like us. Moreover the project was able to enlighten the themes on the Middle Age and the clergy, especially how life was back then and in the Monasteries, even if when asked if they would like History to be presented in a different way the majority assumed that they like the discipline as it is presented now.

The global opinion on the project was positive. In what concerns Moodle, only one gave a 3 grade in a scale of 5, and the rest of them considered it good or excellent. Regarding the school work and the recordings day, they all considered it good or excellent. The commentaries were rewarding for every student liked the experience. Some highlighted the satisfaction in feeling as a nun in a true monastery, others liked to be actors for a day, in front of real cameras. One even described the sensation: "*I loved the feeling of being an actress. And when we were recording, there appeared a very large group, who took photos and so on, and I felt a famous actress".* Some stressed out that it was good to learn and to feel History outside the books and the classroom. For most of them it was an activity they will never forget, and that they will always connect to the Monastery of Santa Clara and the discipline of History.

The teachers involved also considered the project as an added value for the discipline and for the students. Actually, by the commitment of the pupils in the themes of the project or only by the fact that they had to contact new technologies the *Scenes* were able to clarify some contents related to the awareness of the thematic of Cultural Heritage. They emphasize the work of the students, even if the work in the Moodle could've been better, only regretting that there is no other edition to compare the results.

The involvement of the schools and of the Monastery was fundamental for the success of the project. The final documentary reflects some flaws but also the endeavour that was putted in the *scenes* production and recording. In this time travel to Coimbra of the Mondego's left bank, the Monastery was for two days not only a ruin, but also a stage for young actors that wanted to discover and show what they found about the history of the monument. The page they wrote in the history of Santa Clara-a-Velha will never be forgotten.

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Conclusion

The *Scenes of the Monastery* ended up showing that it is possible to use new technologies and pedagogical practices in the teaching and learning of History and Cultural Heritage. By contextualizing the activity in the concepts of public history, cultural heritage and history reasoning, we were able to justify the need of this kind of activities. In fact the virtual and digital era of the multimedia and the information and communication technologies we live in, call for the existence of projects that are able to use scientific contents to transmit knowledge in an area that is so related to the citizenship formation. New digital and social media technologies bring new market opportunities, and there is a gap in the products and design dedicated to pedagogical practices. Some commodities and applications demonstrate that to entertain and to educate at the same time is viable, with a strong commitment with scientific knowhow and contents.

The schools programs themselves are increasing the use of social and collaborative learning, with new technologies. They have to adapt, since students and teachers want to engage innovative activities that allow a formation in a society that is also adapting to a new era of communication and information possibilities. What also became clear during this work is that not only the schools have an educative mission in the information society; cultural heritage and history related institutions and agents have a role to play in the development of historical consciousness that is crucial to the understanding and preservation of our past generations' legacies, now and for the future heirs. Learning by doing, producing by collaborating are the purposes of a project that is based in collaborative productions and active knowledge assumptions.

By proposing to the Monastery of Santa Clara-a-Velha a project that has these aims in its conception, we were able to develop an activity where the students are asked to live history, by studying and rehabilitating it. Actually the *Scenes of the Monastery* aimed not only to teach students the history and the quotidian of this medieval monastery, but mostly to give them the opportunity to build their own narrative and produce a scene about what they learned. Using the Moodle environment we were able to work in community, with a goal defined: the historical recreation of a moment in the history of the monastery. This allowed the students to come to the Interpretation Centre and create a live dynamic with the ruins of the Monastery of Santa Clara-a-Velha. A dynamic where history and cultural heritage allowed an emotional connection with the monument and a consciousness that I believe changed the relation these young actors have with the past. The final documentary will always testify their engagement as they brought history to life at school and in the monastery.

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ANNEXES

Annex 1 – Requirement for the contents

To the Coordinator of the
Interpretation Centre of the Monastery of Santa Clara-a-Velha:

Coimbra, December 10th 2009

SUBJECT: Assignment of Contents for the Masters' project

We hereby request you the transfer of the content that makes up the permanent exhibition of the Interpretation Centre, as stakeholder in the researcher Lia Nunes project's, under the European Masters European Digital Media Arts and Cultural Heritage Studies. Following the proposal presented by the investigator of the project *Scenes from the Monastery*, of her thesis project *Scenes of the Monastery: Social and pedagogical practices enable Applied to teaching history and cultural heritage*, and seen the urgency in setting up the Moodle courses for the schools involved we ask the following contents in digital form:

- Foundation	**- Devotion**	**- Community**
- From Assisi to Coimbra - Lady Mor Dias - Lady Elizabeth and the (re)foundation	- Novice - Profession of Faith - Rites and Cults - Cult of the Holy Queen	- Monastic Community - Officers and Abbess - Monastery's Model
- Tasks - Enclosure and tasks - Spiritual Occupations	**- Administration** - Heritage - Incomes and spendings - the men of the Monastery	**- The food** - in the cafeteria
- Monastery's graphic elements (logos, pictures); music; videos		

We recall that the authorship of the content, be it images, texts, maps, videos, etc. will always be safeguarded. For convenient and timely adaptation of contents to the desktop of Moodle, we respectfully require the delivery of requested until December 15.

Best regards,

_____
(Lia Fernanda Azevedo Nunes)

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Annex 2 – First draft in the Moodle

1.The mission and the main concepts

- Introduction - Monastery Producer Resource
- Historical Errors in Movies Forum
- Shake before use - General concepts Resource
- Guidelines for Teachers Resource

2.To begin the plots:
Basic Backgrounds

- Church in the Middle Ages Resource
- Secular and Regular Clergy Resource
- Saint Francis and Saint Claire Resource
- Expansion of the Minor Friars and Nuns
- Guidelines for Teachers Resource

3.Historical Scenes:
the monastery of Santa Clara in Coimbra

- Scene - The Minor Friars' Orders in Portugal and in Coimbra Resource
- Scene - The foundation: Lady Mor Dias and Queen Elisabeth of Aragon Resource
- Scene - The construction Resource
- Scene - The problems with Mondego River: the Abandon Resource
- Scene - National Monument Resource
- Scene - The Interpretative Center Resource
- Guidelines for Teachers Resource

4.Cultural Scenes:
life in Santa Clara Monastery

- Scene - The religious framework Resource
- Scene - The nuns Resource
- Scene - The management Resource
- Scene - The buildings Resource
- Scene - the outsiders Resource
- Scene - Coexisting with the river Resource

5.Choose your scene

- Write the plot, pick the characters, record a scene Resource
- Scene Prodution

Annex 3 – The Plot

1st Scene – The awakening of the abbess– E.F.A	2nd Scene – The destruction of the gardens – E.F.A	3rd Scene – The Works in the Monastery– E.M.F	4th Scene – The Works in the tomb – E.M.F
(Vicar, Abbess, Abbess' maid) 7:00, the abbess is resting in her cell, and the vicar and her maid wake her to explain what was happening 1 – Vicar and the maid agree to wake up the abbess 2 - Abbess is warned of the disaster: floods in the monastery 3 - abbess rises in shock, to go see the state of destruction of the Monastery	(Vicar, Abbess, Men of the Monastery) 7:20, the abbess and the vicar speak with a man of the monastery that tells them the seriousness of the situation 1 – Vicar and the abbess are informed of the state of calamity outside the monastery 2 - Everybody talks about the possibility and predictions of the destruction of the Monastery 3 - Abbess take provisions to warn the Queen's Palace	(Queen Elisabeth, two maids of the Queen, architect, 2 masons) 8:00, The Queen goes through the fence to the entrance of the church where she talks with builder 1 - Queen is informed by the architect of the state of calamity outside the monastery 2 - The architect realises, through the plant, what is already flooded, and realises that the water has already reached the tomb 3 - The queen gives indications of what the architect should do: raise the floor to save her tomb	(Queen Elisabeth, two maids of the Queen, Mestre Pero) 8:30, Queen realizes that her tomb is flooded and takes provisions 1 - Queen and maids, meet Mestre Pero, which is inside the church 2 - Mestre Pero explained that the tomb is flooded and tells her about his panic for having the 2nd coat of paint on the side elements just finished, reminding the Queen what they are. 3 - Queen calms down Mestre Pero
Suggestion Part I - Cell- 1 and 2 Part II - already in the cloister - 3 (- To know who is the abbess and who is the vicar; - Understand the existence of maids; - How would the cells be.)	Suggestion Part I - in the garden area - 1 and 2 Part II - already in the Queen's palace - 3 (- To know who are the men of the Monastery; - Understand what were the dependencies out of the monastery and inside the fence, to contextualize the talk concerning the outside; - How were the gardens like.)	Suggestion Part I – In the fence- 1 Part II - The wall of risks - 2:03 (- Knowing who the architect was; - Understand what are the dependencies out of the monastery and inside the fence, to contextualize the talk concerning the outside; - How church was to explain what was already flooded.)	Suggestion Inside the Church - 1,2,3 (- Knowing who was Mestre Pero; - What has been done to do the tomb; - Know how to explain the tomb side elements and others.)

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5ᵗʰ Scene – Praying the Tercia – E.F.A	*6ᵗʰ Scene–The postponement of a business – E.M.F*	*7ᵗʰ Scene – The confession and the ringing of the bell – E.F.A*	*8ᵗʰ Scene – The dinner – E.M.F*
(Vicar, Abbess, 2 or 3 Poor Clare' nuns)	(Abbess, notary, lease holder, 3 witnesses)	(Vicar, Abbess, abbess' maids, confessor)	(Poor Clare's nuns, Abbess, Vicar)
9:00, The praying of the Terce	9:30, The abbess to the grid will postpone a business	11:45, confession and the ring of the bell	12:00, The monastery makes the meal of dinner
1 – Praying the Terce in what remains of the church: -The opening versicle - hymn- Psalmody - reading short - short passage of the scripture / responsorial verse; concluding prayer - Who did not know it, prayed the Our Father	1 - abbess informs that the situation requires the business to be done on another day 2 - The notary agrees 3 - The abbess took the opportunity to ask the confessor, who is a witness, to give consolation and to confess the community that day	1 - Abbess confesses with the confessor, 2 – The ringing of the bell 3 - They go wash their hands, and sing the song of the Brother Sun	1 - One of the nuns washes her hands, and is the last to sit 2 - Table set for three Poor Clare's nuns and for the abbess, and the Vicar prays 3 - Two of the nuns speak very quietly of all that has happened so far, resuming the situation, and hoping that everything goes well
Suggestion Part I - In church - 1	Suggestion Part I - In the Church, to the grid - 1, 2, 3	Suggestion Part I – At the grid - 1 and 2 Part II – In the cloister - 3	Suggestion Part I - Lavatory - 1 Part II - Cafeteria – 2, 3
(- To know how to pray the terce - How the nuns prayed if they did not know Latin, and if they could not read - What could be the theme of the Terce prayer)	(- To know who they were: the notary, The witnesses, and the lease holder; - Understand what was needed to make a document; - How these elements would be dressed.)	(- To know who is the abbess who is the vicar; - Understand why they have maids; - How was a confession - To know who was the confessor - How was the ringing of bells, including the ringing of the sixth hour - To know the song Brother Sun)	(- Knowing that all washed their hands before eating; - Understand how the table was placed; - To know what could be prayed - Have an understanding of all the other scenes to close the plot.)

Annex 4 – Presentation of the project

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Como está muito próximo do Rio Mondego, muitas vezes o Mosteiro ficava cheio de água.
Ninguém sabia muito bem como era o edifício, porque estava sempre com lamas, terras, lodos.

Mas como era o Mosteiro quando foi construído?
Hoje o Mosteiro é visitado, é conservado, é estudado, mas já foi um espaço em que viviam pessoas. E essas pessoas tinham que comer, vestir, pagar as pessoas que trabalhavam na sua manutenção e gestão, tratar dos mais pobres e desfavorecidos, organizar festas litúrgicas, procissões, etc...

Nos anos 90, uma equipa de arqueólogos começou a fazer escavações no Mosteiro. E foram tirando a água, o lodo, as lamas, e descobrindo a verdadeira dimensão do monumento.

Com fontes históricas, como imagens, fotos, relatos e documentos, vídeos, reconstituições, vamos poder juntar várias informações e colá-las com o conhecimento que vocês têm sobre o tema e com o que vão aprender no Moodle.

FONTES HISTÓRICAS:

são vestígios de um passado que já foi vivido, e que não poderá ser recuperado tal como foi.

Haverá sempre espaços em branco, mas podemos buscar pedaços de história através de informações que podemos tirar de diversos sítios.

Somos mais ou menos como os inspectores da polícia que têm que juntar provas para chegar a uma conclusão fidedigna do que se terá passado.

Quanto mais fontes usarmos, menos erros vamos cometer.

Há coisas que nunca vamos saber, porque a História não se repete.

Corria o ano de 1331.
Um dia normal parecia nascer em Santa Clara.
A rotina seguia normalmente, quando o céu se começou a fechar e a água do Mondego começou a entrar no Mosteiro...

Como foi este dia? O desafio é imaginar como é que um dia normal no Mosteiro de Santa Clara se tornou no primeiro de muitos pesadelos das clarissas de Coimbra.

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Moodle — **Cenas do _Mosteiro_**

Fontes Históricas:

- Explicar o que é um mosteiro
- Explicar o que são Ordens Mendicantes
- Explicar como surgiu o Mosteiro de Santa Clara em Coimbra
- Mostrar como se vivia, quem vivia e quem tratava do Convento

Guião:

- Personagens
- Argumento
- Acessórios
- Cenário

SEM ERROS HISTÓRICOS

Estudo da Idade Média
+
Estudo de Caso: Mosteiro de Santa Clara-a-Velha
+
Cenas do Mosteiro de Santa Clara de Coimbra

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http://euromachs.fl.uc.pt/moodle/

Têm que aceder a este site, criar conta de utilizador, receber email de confirmação e confirmar a inscrição, introduzir a password de acesso e entrar no curso. A partir daqui é fácil!

Rainha Santa Isabel

É um túmulo

Ela tem coroa

Traz hábito de freira

Foi ela que mandou fazer o túmulo

Tem na mão o bordão de peregrina

Tem uma bolsa de peregrina

O túmulo está no Mosteiro de Santa Clara-a-Nova, em Coimbra

Procissão bienal em Coimbra

Milagre das Rosas

Santa Clara-a-Velha

Foto DRCC

Quando tiverem a vossa cena pronta, estamos à vossa espera no Centro Interpretativo do Mosteiro de Santa Clara-a-Velha,

e vai ser só gravar!!!

Autorização dos Encarregados de Educação

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Para abrir o apetite e conhecer o Centro Interpretativo do Mosteiro de Santa Clara-a-Velha, podem visitar este site:

http://www.culturaonline.pt/MuseusMonumentos/Monumentos/Pages/Mosteiro_Santa_Clara_Velha.aspx
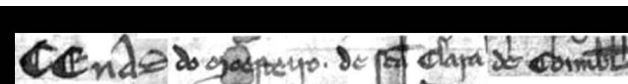
Imagens e Sites

• Imagens de Santa Clara
Memorial à Água – Fotografia e Recolha de Artur Côrte Real

• Filme _A Mensagem_ de Luís Vidal. Cena do Milagre das Rosas
http://www.youtube.com/watch?v=2umW3Ra9Z3A

• Documento e Fotografia do Túmulo de Santa Clara
Exposição Permanente **Freiras e Donas de Santa Clara: arqueologia da clausura**

• Fotografia da maqueta de Reconstituição do Mosteiro e do burgo de Santa Clara
Miguel Muñoz

• Fotografia de Imagem da Rainha Dona Isabel de Aragão
http://mnmachadodecastro.imc-ip.pt/pt-PT/minisitios/ContentDetail.aspx?id=910

• Modelação Virtual
http://www.culturaonline.pt/MuseusMonumentos/Monumentos/Pages/Mosteiro_Santa_Clara_Velha.aspx
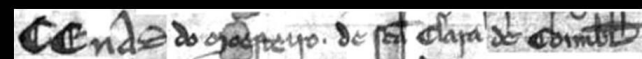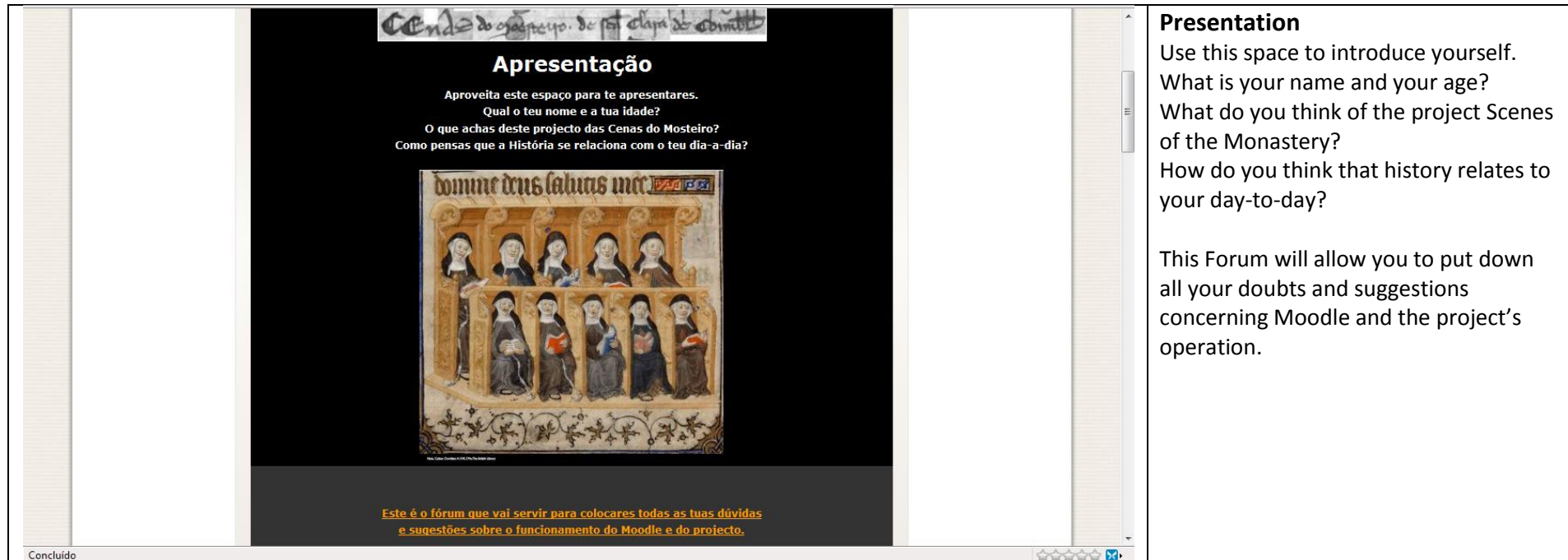
Obrigada pela vossa atenção!

Estamos à vossa espera!
Até breve.

Lia Nunes

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Annex 5 – Presentation Forum

Presentation
Use this space to introduce yourself.
What is your name and your age?
What do you think of the project Scenes of the Monastery?
How do you think that history relates to your day-to-day?

This Forum will allow you to put down all your doubts and suggestions concerning Moodle and the project's operation.

Annex 6 – Presentation Chat

Presentation and Operation Doubts

Greetings from the Sixth Hour!
Let us use this time to ask questions!

You can use the forum, and today also this chat!

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Annex 7 – Project' Topic

The Project
operating issues

* Presentation Forum

* Presentation and Operation Doubts

* Making of

* Presentation of the Scenes of the Monastery

* Script for Scenes of the Monastery

* For the Teacher

* The Teachers' Forum

Annex 8 –*Making of*

Making of

The Making of usually shows the preparation of the entire production team behind a film.

The same will happen with Scenes of the Monastery of Santa Clara in Coimbra. As time runs out, you have to use Moodle to collect the information necessary to prepare and make the scenes.

If we do scenes from a fourteenth century monastery, we must know how monasteries looked like at this time: who lived there, how they behaved, what life was like in that space and time.

Let's begin by learning general things that are very important to set out for the Monastery of Santa Clara in Coimbra.

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Annex 9 – Teachers' Manual

In addition to Moodle …

The major difficulty in the teaching of history is to shorten the distance that students feel towards an unknown reality.
Sometimes we have to remind them that the people who lived centuries ago were people like us.
One way of drawing students close to such a distant past is by bringing that past to their day-to-day life.
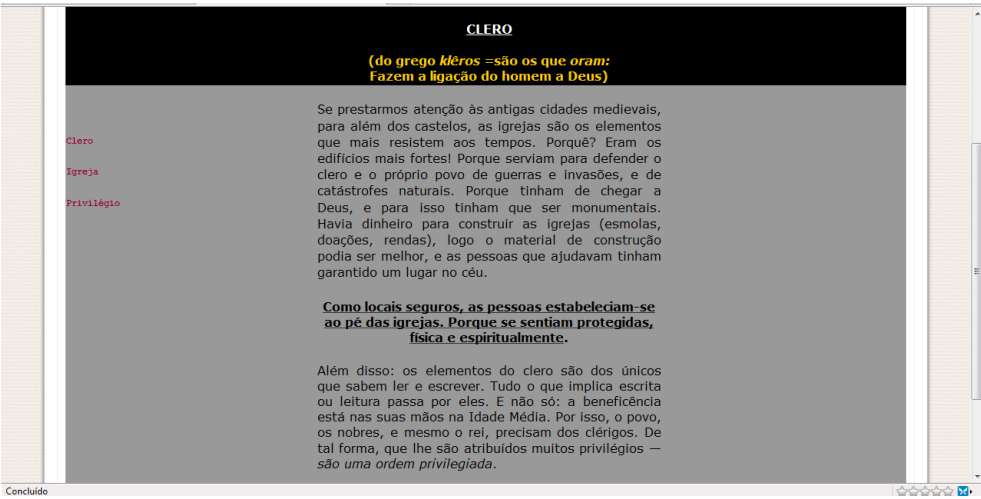
At the end of each topic, we leave some suggestions for achieving this approximation.
Adapt what's necessary, since as a teacher you know what is best to get to your classes' realities.
Give us your feedback regarding the use of these suggestions in the forum for teachers.

Annex 10 – Topic 1: First of all, general concepts

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11. First of all: General Concepts
- <u>What is the clergy?</u>
  Let's see ... if you already know this! (online text)
- <u>The secular clergy</u>
  What do you call your parish? (online text)
- <u>And the regular clergy</u>
- <u>The rules of the monastic orders</u>
  Do you think you could live in a Monastery? (True/False Quiz)
- <u>The mendicants: what order was this?</u>
  Expansion of the Minor Friars' Order in Europe and Portugal (Map)
  To discover Francis and Claire of Assisi (Matching Quiz)
  The Minor Friars' Order (Wiki)

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CLERGY
(from the greek *Klêros* = are those who pray: those who make the connection of man to God)
If we pay attention to the ancient medieval cities, apart from castles, churches are the elements most resistant to the times. Why? Buildings were stronger! Because it served to defend the clergy and the people themselves of wars and invasions, and natural disasters. Because they had to achieve God, and to do that it had to be monumental. There was money to build churches (alms, donations, rents), so the building material could be better, and people who helped had a guaranteed place in heaven.
As safe places, people established near the churches. Because they felt protected, physically and spiritually.
Also: the clergy are the only ones who can read and write. Anything that involves writing or reading passes through them. Not only that, the charity is in their hands in the Middle Ages. Therefore, the people, nobles, and even the king, needed the clergy. As such, it gives them many privileges - they are a privileged order.

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Let's see ... if you already know

Make a list with the three oldest monuments you know, in your city, county, or even in the country. Verify the main functions of these three monuments and if they are linked to the Church.

(To type your reply, edit your message)

In addition to Moodle ...
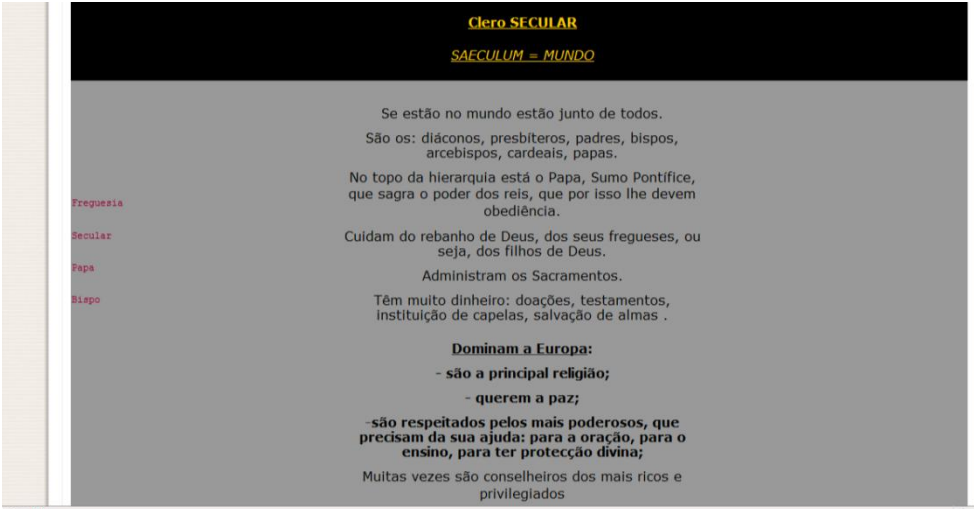
Challenge students to think about the Church today:

Do they know who is the priest closest to their home?

When do they go to Mass? At Christmas? At Easter?

What religious expressions they know? Processions? Funerals? Baptisms? Marriage?

Take these impressions to demonstrate that religion is still very present in our lives, and that in the Middle Ages was still more because people were more devout and religion was the moral code of everyone.

SECULAR CLERGY - SAECULUM = WORLD
If they are in the world they are with everyone.
They are: deacons, elders, priests, bishops, archbishops, cardinals, popes.
At the top of the hierarchy is the Pope, pontiff, who consecrates the power of kings, so it is whom the kings must obey.
They tend the herd of God, their parishes, i.e. the sons of God.
They administer the Sacraments.
They have a lot of money: donations, wills, establishing chapels, the salvation of souls.
They dominate Europe:
- it is the number one religion;
- they want peace;
-they are respected by the most powerful, who need their help: for prayer, for teaching, to have divine protection;
They are often counsellors to the most wealthy and privileged

What do you call your parish?

Search in your school library the origin of the word *freguesia*.

And your neighbourhood, what is its name?

What is the history of the name of your parish?

Describe in a few lines what you discovered and if you think that the villages are connected to churches.

	In addition to Moodle ...
Cenas do Mosteiro euromachsmoodle ► Cenas - MSCC ► Recursos ► Para o Docente Actualizar este(a) Recurso *Além do Moodle...* Reforce a ideia da presença da Igreja na nossa vida. Sendo que provavelmente todos foram baptizados, procure descodificar com eles esse ritual. Procure saber se as expectativas de uma vida futura passarão por um casamento a realizar na Igreja. E até se sabem o significado de um funeral. O objectivo é identificarem a Igreja e os seus rituais com momentos marcantes da nossa vida. Sugestão: Será que os alunos sabem onde está enterrado o primeiro rei de Portugal. Comece a relacionar as grandes instituições religiosas à casa real portuguesa.	Reinforce the idea of the Church's presence in our lives. Since probably all of them were baptized, try to decode this ritual. Find out if they have expectations to hold a wedding in the church. And even if they know the meaning of a funeral. The aim is to identify the church and its rituals with memorable moments of our lives. Tip: Do students know where is buried the first king of Portugal. Begin to relate the major religious institutions to the Portuguese royal house.
REGULAR: *Regulam = Regra* Eremita Monje Mosteiro regular Além do clero secular, existem homens que sentem a necessidade de distância do mundo para chegar a Deus. São os chamados eremitas. Existem em várias religiões, e têm características especiais comuns a todas elas: - a "separação do mundo" - abstinência sexual - organização de exercícios religiosos (oração e meditação) - práticas ascéticas: jejum, penitência Mas viver sozinho, muitas vezes em lugares desertos, sem qualquer ajuda, era muito difícil. Os monges = monos: sozinho, eremita, perceberam que podiam viver seguindo o caminho de Deus em comunidades monásticas. Estas comunidades juntavam-se nos edifícios a que chamavam MOSTEIROS: *monos* (sozinho) + *terion* (lugar para fazer algo) Na religião católica, o primeiro a estabelecer uma regra para estas comunidades foi São Bento. Acer eNet Management Internet desligada	**REGULAR:** *REGULUM* =RULE Besides the secular clergy, there are men who feel the need to distance themselves from world to reach God. They are called hermits. They exist in various religions, and have special features common to them all: - "Separation of the world" - Sexual abstinence - Organization of religious exercises (Prayer and meditation) Ascetic practices, fasting, penance But living alone, often in desert places, without any help, was very difficult. The *monks= monos: alone, hermit*, realized they could live by following the path of God in monastic communities. These communities would gather in buildings which they called Monasteries: monos (alone) + terion (place to do something) In the Catholic religion, the first to establish a rule for these communities was St. Benedict .

In addition to Moodle...

The reality of the Monasteries is far from the minds of students. Even from our reality.

Give examples of institutions that impose entry conditions and rules of operation as a school, the army up to a football club.

Minimum age, payment of registration, minimum knowledge, costumes or uniforms, etc., are part of a routine.

Do not forget to make it clear that the monasteries were places of confinement, and that makes them different institutions.

Tip:
Highlight the difference between the convent and monastery, making the parallelism between the institutions used in the comparisons.

Monastic orders: RULE

The monks who came to the monasteries had to follow a set of rules:

1-renounce the possession of goods
2-practice individual poverty,
3-have periods of initiation (novitiate) in order to commit themselves to "occupation" of the order,
4 - obey a superior.

Their time was passed under the rules dictated: they had hours to pray, to eat, sleep, work, and even to rest. Since they were always in the same space, and always had the same routine, sometimes they came to suffer from "_monastic depression_". The only place where they could unwind was the cloister.

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Think you can live in a monastery? ...

In the statements below you will find the conditions under which boys and girls entered a monastery!

Mark True with T and False with F.

You think you could enter a convent?
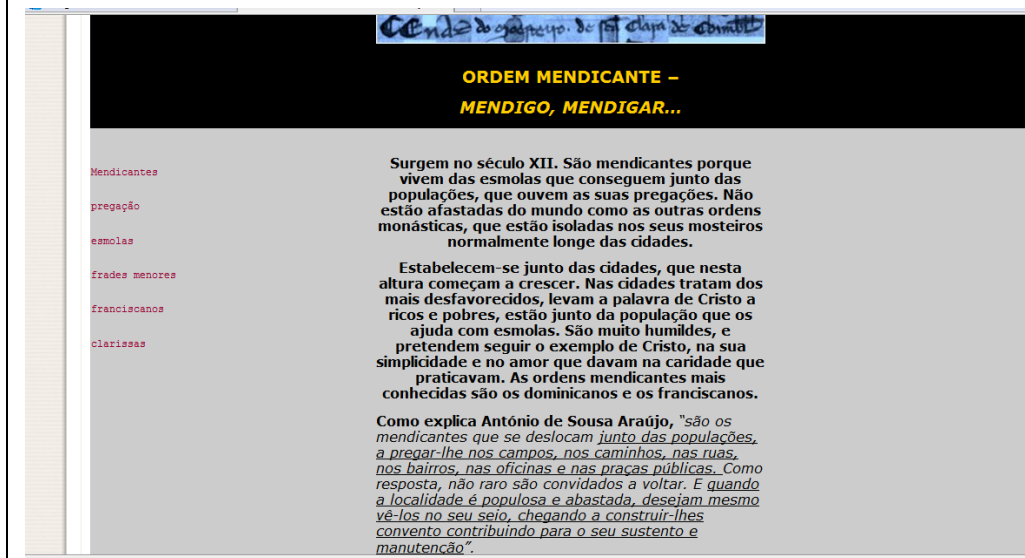
Mendicant order - Beggar, to beg...

They emerge in the twelfth century. They are beggars because they live off handouts from the people who hear their preaching. They aren't apart from the world as the other monastic orders, which are isolated in their monasteries usually far from cities.

They settled in the city, which at this point began to grow. In these cities they treat the poor, take the word of Christ to the rich and underprivileged alike, are among the general public that helps them with charity. They are very humble, and intend to follow the example of Christ in his simplicity and love that they gave in charity practiced. The mendicant orders best-known Dominicans and the Franciscans.

As explains António de Sousa Araújo, "it's the mendicants that move among the people, preaching to them in fields, roads, streets, neighbourhoods, workshops and public squares. In response, they are often invited back. And when the locality is populous and wealthy, people want to see them in their midst, even building them convents and contributing to its sustenance and maintenance. "

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Expansão da Ordem do Frades Menores:
da Europa a Portugal (Séc. XIII-XIV)

Legenda:
Mosteiros de Clarissas
Mosteiros de Franciscanos

Fonte: Bases Cartográficas ESRI
Autor: Paula De Almeida
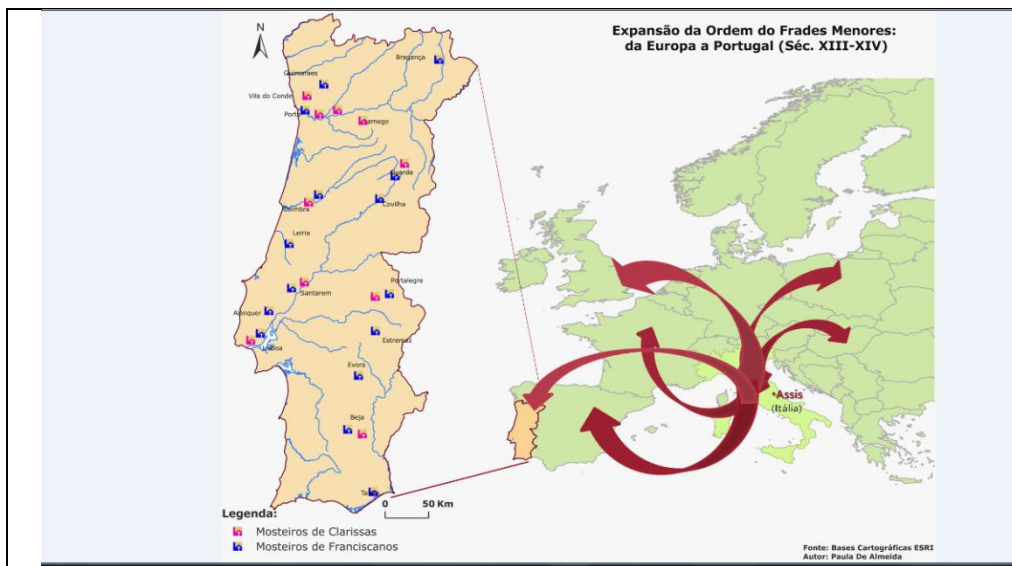
Discover Francis and Clare of Assisi

Through images, reconstruct the lives of St. Francis of Assisi, founder of the Order of Friars Minor and St. Clare of Assisi, founder of the Poor Clares, the feminine rule of the Friars Minor.

Once you join the texts and get them ordered, compose in the Wiki page of the Order of Friars Minor the history of the two holy founders.

Search more information to complete the text with dates and other details that you think are interesting.

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Who founded the Order of Friars Minor?

Let's scrutinize the lives of the saints founders: S. Francis, who started the Franciscan way of life, and Santa Claire that followed and imposed the feminine form of the rule and thus founded the 2nd Order of Friars Minor.
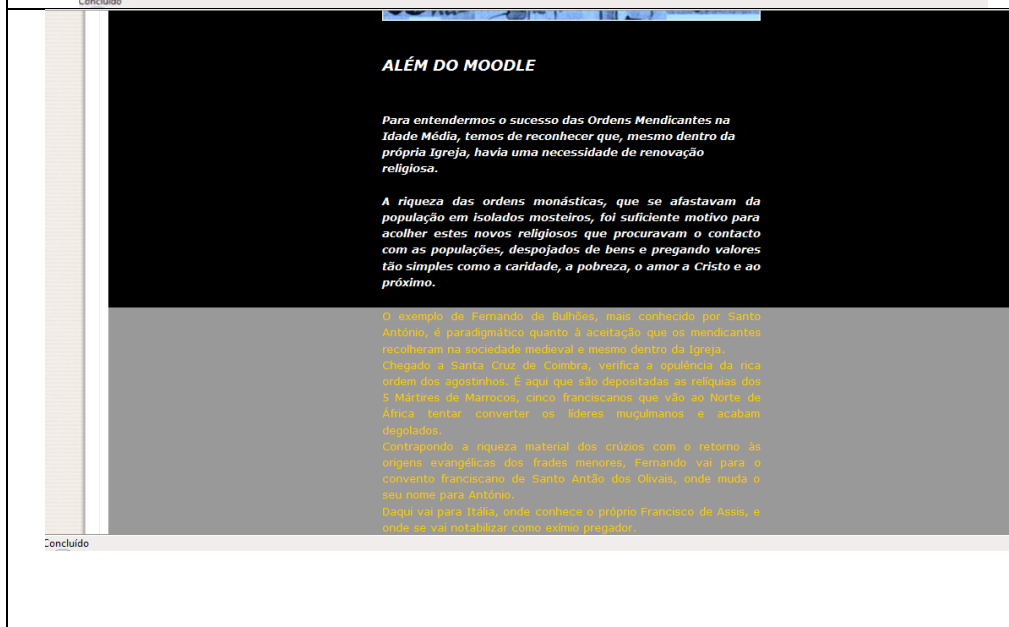
BEYOND THE MOODLE

To understand the success of the Mendicant Orders in the Middle Ages, we must recognize that even within the Church itself, there was a need for religious renewal.
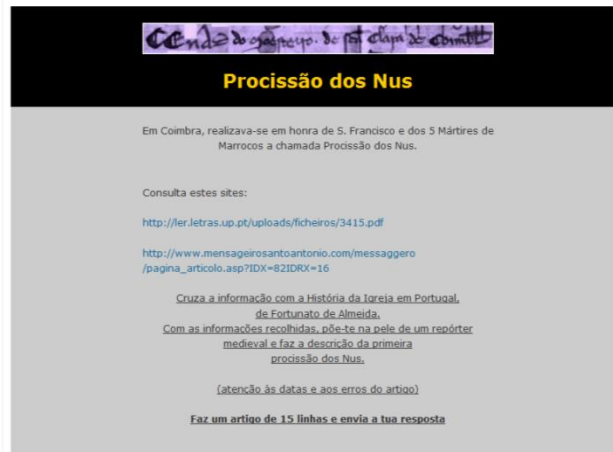
The wealth of the monastic orders, who were leaving the population in isolated monasteries, was reason enough to welcome these new religious seeking contact with people, deprived of goods and preaching values as simple as love, poverty, love of Christ and others.

The case of Fernando de Bulhões, better known as St. Anthony is illustrated on the acceptance that the beggars gathered in medieval society and even within the Church. Arriving in Santa Cruz de Coimbra, verifies the rich opulence of the Augustinian order. Here are deposited the relics of the Martyrs of Morocco in May, five Franciscans who went to North Africa trying to convert Muslim leaders and got eventually beheaded. Opposing the material wealth of the Crosier with the evangelic backgrounds of the Friars Minor, Fernando goes to the Franciscan convent of St. Antony of Olivais, where he changed his name to Anthony.

He ends up going to Italy, where he meets Francis of Assisi, and where he will excel as an eminent preacher.

Annex 11: Topic 2 – The background: history and life of the Monastery of Santa Clara-a-Velha

12. The background:
   history and life of the Monastery of Santa Clara-a-Velha

- The Minor Friars in Coimbra
  The procession of the Nudes (online text)
- Lady Mor Dias – the first founder of the Monastery
  The foundation of Lady Mor Dias (Movie Resource)
  Documentation of the process of founding (Picture Resource)
  The debate of the foundation (Forum)
- Lady Elisabeth of Aragon – the (re)foundation
  The Monastery – the way it was (Picture Resource)
- The Monastery and the Poor Clares of Coimbra
  The community of the Monastery of Santa Clara (PDF.File Resource)
- What did they pray?
- How did they pray?
- And when they weren't praying?
  When I got in the Monastery of Santa Clara... (online text)
  More than known! (Glossary)

FRANCISCANS AND POOR CLARE'S IN COIMBRA
"The Order of Minor expands rapidly by Christianity, and arrives in Portugal in 1217.In Coimbra, the Franciscans founded a small hermitage in the Olivais, where would come to profess, in 1220, Fernando de Bulhões (San Antonio).
In 1247, they moved to the monastery of S. Francisco, built on the left bank of the Mondego River, near the bridge. The prestige of minors increases with the martyrdom of five Franciscans in Morocco and the arrival of his relics to the monastery of Santa Cruz de Coimbra, and the canonization of Saint Anthony. "*
Similar to Santa Cruz Monastery, these monasteries are founded outside the boundary walls. This happens, as we saw, for there was a religious community where there was settlement, because there was need for people and services, which in turn were established near the monasteries, because they felt protected. Therefore, these monasteries are very supported by the Royal House, which gives them privileges. Cities grew a lot with the establishment of the Mendicant Orders.

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Procissão dos Nus Em Coimbra, realizava-se em honra de S. Francisco e dos 5 Mártires de Marrocos a chamada Procissão dos Nus. Consulta estes sites: http://ler.letras.up.pt/uploads/ficheiros/3415.pdf http://www.mensageirosantoantonio.com/messaggero /pagina_articolo.asp?IDX=82IDRX=16 Cruza a informação com a História da Igreja em Portugal, de Fortunato de Almeida. Com as informações recolhidas, põe-te na pele de um repórter medieval e faz a descrição da primeira procissão dos Nus. (atenção às datas e aos erros do artigo) **Faz um artigo de 15 linhas e envia a tua resposta** Concluído	**Procession of the Nudes** Took place in Coimbra, in honor of St. Francis and five martyrs of Morocco the so called Procession of the Nudes. Consult these sites: http://ler.letras.up.pt/uploads/ficheiros/3415.pdf http://www.mensageirosantoantonio.com/messaggero/pagina_articolo.asp?IDX=82IDRX=16 Cross the info with History of the Church in Portugal by Fortunato de Almeida. With the information gathered, place yourself in the shoes of a medieval reporter and describe the first procession of the Nudes. (Note dates and errors of the article) Write an article of 15 lines and send your response
Além do Moodle demonstrar aos alunos que os mendicantes foram bastante relevantes em Coimbra não é tarefa fácil. Desde logo, há que explicar a importância das outras ordens que dominavam o panorama monástico da cidade, nomeadamente o Mosteiro de Santa Cruz. Só a partir do momento em que percebem o poder dos Crúzios (e o episódio dos 5 Mártires de Marrocos, cujas relíquias são oferecidas ao Mosteiro de Santa Cruz) é que é possível perceber como, por exemplo, Santo António se vai encantar pelo ideal de pobreza dos Frades Menores. Provavelmente, D. Mor Dias também se desencantou com os agostinhos.	**Beyond Moodle** To show students that the mendicants were very relevant in Coimbra is no easy task. First, we must explain the importance of other orders that dominated the landscape of the monastic town, including the Monastery of Santa Cruz. Only from the time they realize the power Crosier (and the episode of the fifth Martyrs of Morocco, whose relics are offered to the Monastery of Santa Cruz) is it possible to see how, for example, St. Anthony will be attracted by the ideal of poverty of Friars Minor. Probably, D. Mor Dias also became disenchanted with the Augustinians.

LADY MOR DIAS

"Founder of the Monastery of Santa Clara and Santa Isabel of Coimbra, [a.1239] - 1302. Coming from a family linked to the court, D. Mor Dias, retired to S. João das Donas, of the Monastery of Santa Cruz de Coimbra, follows the growing importance of the Franciscans in the devotions of the city, both in their own Crosier' monastery, which celebrates the cult of the Martyrs of Morocco, as in the Cathedral, where an altar is consecrated to Santa Clara .

In this environment, D. Mor decides to be buried in the Monastery of St. Francisco. It was however, her decision to found and endow a monastery of Poor Clares, alongside the Minor in 1283, which will transform her life into a long feud with the canons that had welcomed her 30 years before. "*
The Monastery of Santa Cruz feared losing the right to inheritance D. Mor Dias would leave the Monastery of Santa Clara. So the Crosier did everything to prevent her from founding a convent of Poor Clare's in Coimbra. And they were successful.

Animation Movie of the Foundation of the Monastery by Lady Mor Dias

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Arquivo Distrital de Braga - Gaveta das Religiões, n.º 18

1283, Abril, 13, Coimbra, João Martins, cónego e vigário geral da Sé de Coimbra, faz passar carta da licença concedida a D. Mor Dias para construção de uma casa e igreja, em honra de Jesus Cristo, Santa Maria, Santa Isabel e. Santa Clara, nas suas possessões além da ponte de Coimbra.

Arquivo Distrital de Braga - Gaveta das Religiões, n.º 31

1292, Agosto, 15, Coimbra, porta poente da Sé – Perante as pessoas que escutam o sermão do dia de Santa Maria de Agosto, mestre João, cónego do mosteiro de Santa Cruz de Coimbra, anuncia a excomunhão de D. Mor Dias. Avisa os presentes que devem evitar a dita dona, e abster-se de ouvir missa no mosteiro por ela fundado. Martim Domingues, homem de D. Mor, interpela mestre João e argumenta sobre a nulidade da excomunhão.

Torre do Tombo, Santa Clara de Coimbra, Documentos Régios, Pontifícios e Particulares, mç. 19, n.º 7

1302, Janeiro, 30, Coimbra, mosteiro de Santa Clara - D. Mor Dias faz testamento, legando os seus bens ao convento de Santa Clara de Coimbra e a um hospital que manda fazer em Ceira (c. Coimbra). Escolhe para seus testamenteiros D. João Martins, bispo de Lisboa, e D. Geraldo, bispo do Porto, e nomeia a vigária Domingas Peres responsável pelo convento, até que este tenha abadessa.

The documentation of the foundation process
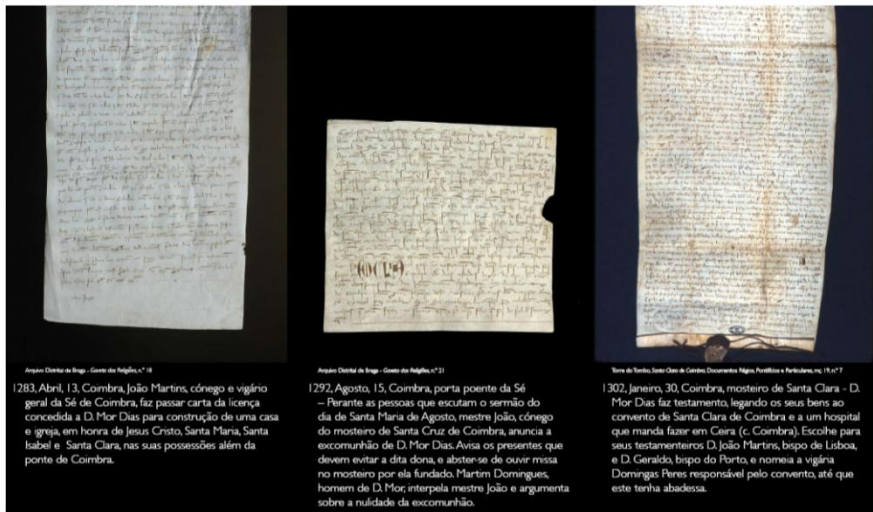
DEBATE THE FOUNDATION OF THE MONASTERY OF SANTA CLARA
Watch the animation film made by students of the School of Education of Coimbra on the history of the founding of the Monastery of Santa Clara.
Form two groups in the class:
a group must defend D. Mor Dias and
the other group must defend the Monastery of Santa Cruz.

Discuss arguments for five minutes and then debate each others reasons for establishing establish or not allowing the establishment of the Monastery of Santa Clara.
Think of what you learned before about the medieval clergy.
Take into account the income of the monasteries and the differences between the monastic orders.

See also the documents produced in this process, which resulted in the extinction of the first monastery.

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Além do Moodle

A profunda relação que se formou entre a história da Rainha D. Isabel e o Mosteiro de Santa Clara, faz-nos esquecer a verdadeira fundação do Mosteiro de Santa Clara de Coimbra.

De facto, D. Mor Dias é muitas vezes negligenciada, quando é a grande impulsionadora do mosteiro das clarissas. Contra interesses instalados e contra a ordem em que havia recolhido, foi capaz de canalizar a sua devoção, o seu esforço, o seu património para a ordem dos mendicantes, que muito recentemente se instalara em Coimbra.

Promova o debate entre a turma em que se discutam as razões de fundação do Mosteiro. De um lado um grupo que defenda os argumentos dos crúzios e do outro um grupo que defenda os argumentos de Mor Dias.
Dê-lhes 5 minutos para juntar argumentos e para poderem preparar a discussão: para tal devem visionar o filme e ter em conta os três documentos apresentados.

Beyond Moodle

The deep relationship that formed between the story of Queen Isabel and the Monastery of Santa Clara, makes us forget the true foundation of the Monastery of Santa Clara in Coimbra.
In fact, D. Mor Dias is often neglected, when she was the big driver of the monastery of the Poor Clare's. Against vested interests and against the order in which she had entered, she was able to channel her devotion, her effort, her assets to the order of mendicants, who recently had settled in Coimbra.

Promote the discussion among the class in which they discuss the reasons for the founding of the monastery. On one side a group that defends the arguments of the Crosier and the other a group that defends the arguments of Mor Dias.
Give them five minutes to gather arguments in order to prepare the discussion: for this they should watch the movie and take into account the three documents.

D. ISABEL DE ARAGAO

Isabel de Aragão

Isabel da Hungria

D. Dinis

No entanto, depois da morte de D. Mor Dias, surge uma figura que vai mudar a história do Mosteiro de Santa Clara de Coimbra.
D. Isabel, "filha dos reis de Aragão, D. Pedro e D. Constança, e sobrinha-neta de Santa Isabel de Hungria. Contratado o seu matrimónio com D. Dinis de Portugal, é recebida em Trancoso, em 24 de Junho de 1282, e presenteada com avultado dote em Senhorios.

Determinada a manter as Clarissas em Coimbra, a Rainha recebe do Papa, em 1314, licença para (re)fundar o Mosteiro de Santa Isabel, da Ordem de Santa Clara, cuja construção acompanha de perto, e resolve com os Crúzios o longo conflito sobre a posse do património de D. Mor Dias.

Graças a doações de bens, assegura o futuro sustento do mosteiro, o qual terá, por determinação sua, um mínimo de 50 religiosas. Da Santa Sé obtém ainda indulgências para quem visitar o mosteiro em determinados dias, garantindo, assim, a afluência de fiéis. Cumprindo a prática franciscana, funda, junto ao mosteiro e ao seu paço, um hospital para atender aos pobres."*

* Exposição Freiras e Donas de Santa Cl... arqueologia da claus... (coord.) Lígia Gam...

Carrega e vê o video sobre a Rainha Dona Isabel

D. ISABEL DE ARAGON

However, after the death of D. Mor Dias, arrives a figure that will change the history of the Monastery of Santa Clara in Coimbra.
Lady Elizabeth, "daughter of the kings of Aragon, Peter and Constance and great-niece of St. Elizabeth of Hungary. Agreed her marriage with D. Dinis of Portugal, she is received in Trancoso, on June 24, 1282, and presented with large dowry in ownerships.
Determined to keep the Poor Clare's in Coimbra, the Queen receives from the Pope in 1314, license to (re) found the Monastery of Santa Isabel, the Order of St. Clare, whose construction follows closely, and resolves with the protracted conflict over Crosier possession of the property of D. Mor Dias.
Thanks to donations of goods, she ensures the future livelihood of the monastery, which will have, by its determination, a minimum of 50 nuns. She still gets from the Pope pardons for those who visit the monastery on certain days, thus ensuring the influx of the faithful. Delivering the Franciscan practice, near the monastery and its palace, was founded a hospital to serve the poor. "*

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Além do Moodle

Se D. Mor Dias não conseguiu lutar contra o poder do Mosteiro de
Santa Cruz, já a Rainha D. Isabel conseguiu do Papa a autorização
para (re)fundar o Mosteiro de Santa Clara.

Duas coisas a notar:

1) torna-se incontornável o patrocínio real ao Mosteiro de Santa Clara.
A construção de estruturas para acolher a realeza (O Paço da Rainha),
a concessão de privilégios, a concessão de património, faz deste
cenóbio claretino um local bem reputado e de importância maior no
novo panorama religioso da cidade de Coimbra.

2) A religiosidade de Isabel de Aragão, sendo sobrinha de Isabel da
Hungria,é um dos motivos do patrocínio da jovem rainha ao novo
Mosteiro. Com certeza, que também vai influenciar a decisão das
autoridades eclesiásticas no momento de desbloquear a construção
do Mosteiro. É o reputar de um culto e de uma espiritualidade, ainda
mais quando a Rainha Dona Isabel vive e é sepultada aqui em aura de
santidade.

Beyond Moodle

If D. Mor Dias failed to combat the power of the Holy Cross Monastery, now Queen Isabel got the Pope's permission to (re) found the Monastery of Santa Clara.

Two things to note:
1) becomes unavoidable royal patronage to the Monastery of Santa Clara. The construction of structures to accommodate the royals (The Palace of Queen), the granting of privileges, the granting of property, makes this monastery well reputed and of major importance in the new religious landscape of the city of Coimbra.

2) The piety of Isabel of Aragon, Elizabeth of Hungary's niece, is one reason for the sponsorship of the young queen to the new monastery. Surely, that will also influence the decision of the ecclesiastical authorities at the time of unlocking the construction of the Monastery. It is the repute of a religion and spirituality, especially when the Queen Isabel lived and is buried here in the aura of holiness.

MONASTERY AND THE ORDER OF SANTA CLARA

With the definition of the space and with the sponsorship of the Queen to build the monastery, were created the conditions for Ladies and commons to join and devote their lives to God.

"Stipulated the dowry, the novice is accepted at the convent and renounces worldly vanities - cuts her hair and wears the habit.

Begins, then, by the hand of the Master, learning of religious life, preparing for the perpetual incarceration.

After the year of novitiate, professed the rule and replace the white veil by veil of penance and became a nun of the choir and black veil. The Franciscan habit is modest in color and the cloth, tied with a rope, which knots symbolize profession of poverty, obedience, chastity and seclusion. "*

Make a virtual tour of the Monastery of Santa Clara-a-Velha to view the archaeological remains and see where the clues came to understand the day-to-day life of Poor Clare's.

How works the community of the Monastery of Santa Clara of Coimbra?

Are they all nuns? Are the nuns all the same? Are there women that live in the Monastery but don't profess the rule? Who are them? How do they live?

See the scheme of Lígia Gambini about the theme.

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Beyond Moodle

The Monastery of St. Clare and the Poor Clares.

After all, who were the Poor Clare's? Who lived in the monastery?

Who went to the monastery? In what conditions? Were they all religious?

Not all women who entered the convent professed the order. Many were secular. Even Queen Elizabeth has never professed to the order, but entered and lived - as many widows of Coimbra. Moreover, among those women who did not profess, were also students, who were receiving education at the monastery until leaving to marry.

Since these women were from middle-high sectors of the society of Coimbra, many brought with them servants, who in addition to carry out daily work made the necessary connections to the outside of the monastery.

Why not make the anachronistic and compare with the different hierarchies that exist in schools or in the army.

MAJOR CULTS AND OTHER

"The Franciscan spirituality is centered in Christ in his saving and redeeming passion of Men.

This devotion is reflected in the rite of crucifixion and deposition celebrated in the Holy Week, the Office of the Passion written by San Francisco and the particular tastes of Santa Clara by reciting the Prayer of the Five Wounds of the Lord. "*

We must also remember that the monastery founded by D. Mor Dias and finally instituted by D. Isabel of Aragon, was dedicated to Christ and Mary and also to St. Elizabeth of Hungary, not to mention Santa Clara. It should be noted that St. Elizabeth of Hungary was great-aunt to Isabel of Aragon, one of the likely reasons for her being so wedded to the precepts Franciscans.

"In addition to the special veneration of Mary, obvious from the Marian figurations in the rosaries that existed in the monastery, the community honours the saints of the Order, and St. John the Evangelist St. Mary Magdalene, present in the dedication of the church's altar". *

	RELIGIOUS RITUAL "The ringing of the bell calls the nuns to the canonical hours. The professed sit on the pew, praying the psalms in Latin. The converses are not obliged to attend the hours, just pray the Our Father. It is also from the choir they attend the Mass celebrated in the church by the chaplain. The spiritual assistance, confessions and administering the sacraments is the responsibility of the Franciscans. Apart from the services' time and of mental prayer, the entire day is traversed by religious symbols and gestures of devotion: the blessing, the prayer and spiritual readings are present at meals, in workmanship, the infirmary and the intimacy of the cells. "Those who profess this life are tightly bound to remain in perpetual confinement within the framework of the walls forming the enclosure inside the monastery." Second Rule of Santa Clara, ch. II Contacts with the world are limited to letters and visits received through the grade of the parlor at certain hours and under supervision. Imposed by the architecture itself (the fence walls, doors and gates closed), the closure is reinforced by external monitoring, assumed by civilian authorities. In the mid-sixteenth century, winter guard the monastery involved two to three dozen men, recruited by the mayor among the people. "*
	TEMPORAL TO-DOS "The Sisters (...) work with faithfulness and devotion, after hours of Tertia [9 am], in a job that is convenient to the honesty and the common good (...), away from idleness, the enemy of the soul." First Rule of Santa Clara, ch. VII Apart from fulfilling obligations devotional obligations the occupied a large part of the everyday life, the professed concern themselves with labours according to their condition. The dignity of the chorus nuns chorus in the service of God's praise don't allow them to perform the tasks of cooking, washing clothes, footwear or arrangement for cleaning the monastic dependencies occupations for the converses and the maids .* **SPIRITUAL TO-DOS** "If between the sisters (...) there are some gifted to the things of the spirit, the abbess should take care of their instruction, if she so sees fit. In that case, appoint an able and wise teacher that instructs both in the singing as in the Divine Office. " Second Rule of Santa Clara, ch. VIII In addition to the temporal duties, the convent's occupations include instruction in spiritual matters, through pious reading and learning music, among others .* "

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When I entered the Monastery of Santa Clara:

The first day at the monastery …

Write the first page of the diary of a nun from the day she enters the convent.

Do not forget that day there's a Master to show you all the facilities and that presents the nuns and their respective positions.

For the rest, you have to use your imagination.

Now is the time to pack up together all the ideas:

there are things that you already have to know by heart!

On every page of content will appear on the left key concepts for you to define!

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Annex 12 – The *Scenes'* Topics

DAS OFICIAIS DO MOSTEIRO
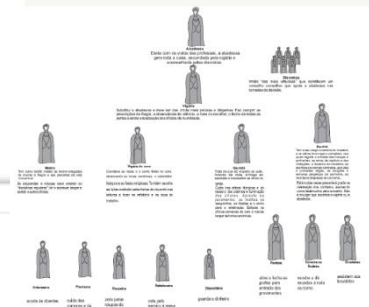
3 **as cenas:**
   cena 1 - o acordar da abadessa
   Quem faz o quê na Cena1?
   Espaços de Gravação da Cena 1
   Personagens, figurinos, acessórios - cena 1
   Os cargos das freiras no Mosteiro

4 **as cenas:**
   cena 2 - a destruição das hortas
   Quem faz o quê na Cena 2?
   Espaços de Gravação da Cena 2
   Personagens, figurinos, acessórios - cena 2
   As dependências do mosteiro
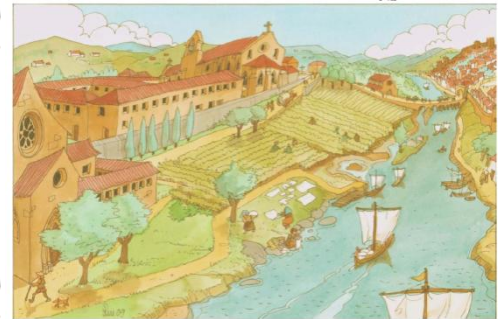
5 **as cenas:**
   cena 3 - as obras no Mosteiro
   Quem faz o quê na Cena 3?
   Espaços de Gravação da Cena 3
   Personagens, figurinos, acessórios - cena 3
   Obras no Mosteiro

6 **as cenas:**
   cena 4 - as obras do túmulo
   Quem faz o quê na Cena 4?
   Espaços de Gravação da Cena 4
   Personagens, figurinos, acessórios - cena 4
   o túmulo gótico da Rainha Dona Isabel de Aragão

7 **as cenas:**
  cena 5 - rezar a *tertia*
  Quem faz o quê na Cena 5?
  Espaços de Gravação da Cena 5
  Personagens, figurinos, acessórios - cena 5
    As clarissas em oração
  Exemplo de Oração da Tertia

8 **as cenas:**
  cena 6 - o adiamento de um negócio
  Quem faz o quê na Cena 6?
  Espaços de Gravação da Cena 6
  Personagens, figurinos, acessórios - cena 6
    O negócio que se adiou
  O pagamento de rendas no Mosteiro
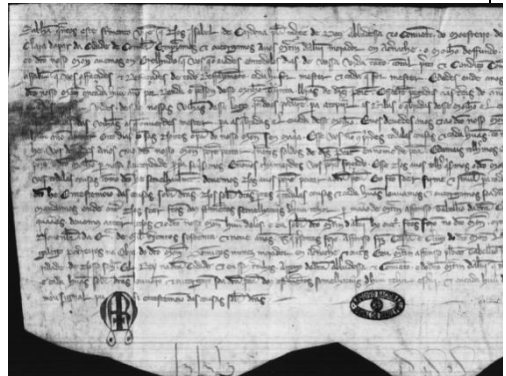
9 **as cenas:**
  cena 7 - a confissão e o toque do sino
  Quem faz o quê na Cena 7?
  Espaços de Gravação da Cena 7
  Personagens, figurinos, acessórios - cena 7
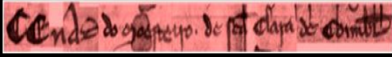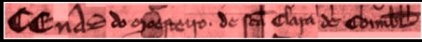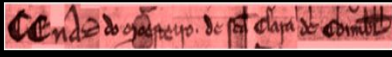   O cântico das criaturas

10 **as cenas:**
  cena 8 - o jantar
  Quem faz o quê na Cena 8?
  Espaços de Gravação da Cena 8
  Personagens, figurinos, acessórios - cena 8
    Como comem as clarissas?

	Who does what in the scene? Who makes the characters? Who is in charge of production? Who will direct? Respond to each of these issues on different themes of the forum. Also dedicate a theme to doubts you might have.
	SPACES OF RECORDINGS Know the outdoor spaces at your disposal in virtual visit to the Monastery of Santa Clara-a-Velha in sita Culture Online: http://www.culturaonline.pt/MuseusMonumentos/Monumentos/Pages/Mosteiro_Santa_Clara_Velha.aspx Note that indoors scenes will all be recorded in one of the Monastery's dependencies, where we can set up the required scenarios. Remember you may split your scene by several spaces. But in doing this there will have to be a very well planned scheme of recording, not to waste time with the change of locations. Get organized with other groups in your school.
	CHARACTERS COSTUMES ACCESSORIES Who are the characters in your scene? When you define them you have to define also their features. Through the characterization you will realize what you need to do or ask. You also need to know the accessories you need for your scene. Even the smallest detail. Make a list of what you need.

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Annex 13 – Schools' Proposal

To the School Director:

SUBJECT: Scenes of the Monastery – Project of pedagogical dynamics applied to the
Interpretation Centre of the Monastery of Santa Clara-a-Velha

The Interpretation Centre of the Monastery of Santa Clara-a-Velha informs you of the project *Scenes of the Monastery*, the work of graduate student Lia Nunes in European Digital Media Arts and Cultural Heritage Studies.

The implementation of pedagogical dynamics that seek to involve schools in rebuilding the history of this site is the central objective of the project. Initially, and after making the initial contacts with the History teacher, the students will work in Moodle the topics of action selected. The contents they will have access trhough the platform have the quality seal of the Interpretation Centre, and it is through them that the students are invited to create the script of a dramatic scene on the theme chosen by each group. Thereafter, seeking for the production of active knowledge, the schools will be fulfilling these scenes in the Monastery, which will result in a historical documentary about the history and life of the Monastery of Santa Clara.

As shown in the Attachment, the responsibility we seek to give the students in the level of knowledge creation - upgrading of historic and cultural heritage and the construction of a dramatic subject developed, conducted, played by them - is the key element of the researcher's Masters' project. Interests not only to the Interpretation Centre, but also the teachers and students to rediscover pedagogical practices that imbue the school and heritage with a spirit of community that never got lost around the Monastery of Santa Clara-a-Velha' area.

Precisely to establish this intention, the more we add that the Interpretation Centre will be pleased to receive a delegation from the Group of Schools Martim de Freitas, Coimbra. To meet the Monastery and the draft hereby presented to you is important to the Monastery of Santa Clara and to the school.

The Coordinator of the Interpretation Centre of
the Monastery of Santa Clara-a-Velha
Artur Côrte-Real, arqlº

Attachment: *Scenes of the Monastery* - Goals and Competences

Scenes of the Monastery

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Scenes of the Monastery

Goals and Competences

The Masters' Project in European Digital Media Arts and Cultural Heritage Studies, as proposed by the graduate student Lia Nunes, focuses on the creation of educational practices aiming the social production of active knowledge, applied to the teaching of history and heritage promotion. To learn, think, create and record a scene from the Monastery seeks not to replace but complement the teaching of history within and outside the classroom.

Learn to create with responsibility is the major goal of this platform, which encourages both teachers and students to use new technologies and forms of digital communication, and to develop skills and interests directed towards the development and interpretation of culture, history, and scientific production itself. Under the guidance of the Ministry of Education's guidebook, she presents the proposal to include in your school curriculum enrichment activities, crossing several disciplines, able to challenge students and teachers - most of all as citizens - collaborating to produce knowledge between them and the sites involved to revitalize their historic and cultural heritage, as is the case of the Interpretation Centre of the Monastery of Santa Clara-a-Velha. The guidelines issued by the Ministry are easily detected in the identification of targets set for the _Scenes of the Monastery_. Table I presents the complementarities between general skills identified for the Basic Education and the project objectives.

In fact, considering that the case study research project rests with the Monastery of Santa Clara-a-Velha, is the dynamics of historical community that lived there that will be explored by the schools. Despite the thematic of the course recall the teaching of history in the school, the process of learning and active knowledge production go across various disciplines and extracurricular moments, such as the actual visit to the monument for the recording or the presentation of the sketch. Table II results in a booklet aimed at implementing this educational tool among selected groups and different areas of knowledge that are transversal   to   the   production   of   Scenes.

Becomes redundant to identify the values that are adjacent to this project, like all education. Undoubtedly, the project is a curriculum enrichment activity that gives students learning experiences outlined in the National Curriculum for Basic Education, basic skills in history that we excuse of remembering here. The difference that is detected is related to the desire to join the teaching of a recreational activity without losing critical scientific responsibility and the sense that it should shape any educational efforts, both within and outside of school. Communicate, create, socialize, reflect, participate, express, appreciate, preserve, share, these infinitives are not representing the times, modes or specific people. These infinitives are transversal actions, above all, to the times and spaces that are lived every day.

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National Curriculum for Basic Education - Essential Skills	Scenes of the Monastery
1. Mobilize cultural, scientific and technological knowledge to understand the reality and to address situations and problems of everyday lives	a. Reflect on the idea of heritage as a legacy of our collective history, landscape and culture; b. Recognize the responsibility to maintain and enhance the value of heritage c. Explore a technological application to produce a script of knowledge, able to illustrate a scene from the past with the present means
1. Using language appropriately in different areas of cultural, science and technology knowledge to express themselves	d. Perceive and identify speech' differences in the approach to address Heritage
2. Correctly use the Portuguese language to communicate adequately and to structure their own thinking	e. Explore the possibilities of language tasks on personal and interpersonal projects
3. Use foreign language to adequately communicate in everyday situations and to access information	f. Access content in foreign languages
4. Adopt work methodologies and adequate learning to the objects targeted	g. Making flexible the learning in technological environments by identifying advantages and disadvantages of working on Moodle
5. Research, select and organize information to transform it into flexible knowledge	h. Use the possibilities of the cyber world as a centre of information production i. Develop the capacity to criticize the access, production and use of information from various sources
6. Adopt appropriate strategies to problem solving and decision making	j. Establish discipline in individual and group work, with mechanisms for division of tasks and accountability in the creation and execution of scientific knowledge
7. Carry out activities independently, responsible and creative	k. Collaborate in developing knowledge through the interpretation of sources, and in the (re) construction of a moment and an imagined scenario in a sense of historical truth
8. Cooperate with others on common tasks and projects	l. Understand group dynamics and the potential that comes from a good work organization
9. Relate harmoniously the body with the space, in a personal and interpersonal perspective to promote health and quality of life.	m. Show the group and the school, through an individual consciousness, that the rehabilitation of Heritage concerns the preservation of cultural identity that crosses our daily lives

Guide for the *Scenes of the Monastery*	Competences and Goals	Áreas do Saber	Calendarização
Protocol School ↔ Monastery of Santa Clara - First official contacts with schools - Presentation of the Project to the School - Protocol **Connection Author ↔ Teacher** Choosing topics, Scheduling (from the choice of topics the author can prepare a script that will serve to guide the topics in overall coherence of the final documentary)	(Determine matters related to the logistic, bureaucratic and scientific implementation of the project: - Moodle's platform - topics and program - timelines - materials - disciplines involved - project' planning)	(Pedagogical Board, Executive Board, Departament of Social Sciences, History Teacher)	Till February
Presentation of the Project to the Classes	- Idea of the project: heritage, active knowledge, the Monastery of Santa Clara - Division of the class into groups to identify and manage dynamics - Explain briefly the topics - Explain the Moodle application - Set goals: script and work plan	**History** **Project Area** ***General Competences** **7, 8,9**	After Carnival (24/02/2010)

Pedagogical Platform:
Chosen topic is introduced and
initiated by each group in Moodle:
 	
Common core:
 	
1. The Heritage and History
   1.1 Historical sources
   1.2 to fiction and history
2. European Christianity
	- To use Santa Clara as a case study in the History program
	
	History Program - Ministry of Education
	
	3.1 The Christian Europe in the 6th to 9th centuries
	  The Catholic Church in the West European
	    The spread of monasticism
	4.1 Economical Development
	Social and political power.
	  The dynamism of rural communities in twelfth and thirteenth
		History
		
		Foreign Languages
		
		(texts reading
		
		Sources Access)
			Before the
			
			ending of
			
			the 2nd term
			
			(24/03/2010)

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| Guide for the *Scenes of the Monastery*	Competences and Goals	Áreas do Saber	Calendarização

2.1 Regular and Secular Clergy
   2.2 Mendicant Orders
 	
   2.3 Mendicants in Portugal
 	
Topic Chosen:
(- Text, images, videos - the adaptation of scientific content of the Interpretation Centre;
Exercises, tasks, discussions, etc.)
	centuries
	  Gentlemen, councils and royal power
	
	4.2 Culture, art and religion
	Monastic culture, courtly culture and popular culture
	
	The new religious orders. The University
	
	From the Romanic to the Gothic
		*General Competences
		
		2, 3, 4, 5
			Untill
			
			April 2010

Creation and Production of the *Scene*:
 	
- Identify a time and space of action
- Identify characters
- Create scenarios and accessories
(To minimize the material
the request to other entities)
- Write a script (main and secondary)
- Gather material
(Produced by the students or
required for the purpose of recording
by the Monastery or the School)
- Gather recording material
(The simplest: digital camera)
	Treatment Information / Use of Sources
	  To use Moodle' contents and information learnt in the classroom
	
	Historical Understanding
	  Construct a story based on the knowledge acquired
	
	Communication in History
	  Reconstructing a scene from the past with
	scientific responsibility,
	aware of the need to adapt it to a dramatic context
		- History
		
		-Portuguese Language
		
		(tasks and script)
		
		- **Visual and Technological Education**
		
		(creation of accessories)
		
		- **Project Area**
		
		*General Competences
		
		  1,2,3,6,8
			From May
			
			till June 2010
			
			(including the
			
			visiting days)

Guide for the *Scenes of the Monastery*	Competences and Goals	Áreas do Saber	Calendarização
Recording / Presentation of the *Scene* Visit to the Monastery - to record the *scene* OR - to present the recorded *scene* (being the monastery the " main character" of the project, it is advisable the use of its space as the *scene's* main scenario. However, you can choose other spaces, if properly justified - in Coimbra, or elsewhere related to the story created by the students. In this case, the students visit the Monastery to submit its final outcome.)	**Collaboration in the production of active knowledge:** - enhance heritage rehabilitation while upgrading it as scenario of its Stories - Interpretation of space, time and historical communities - Collaborate in building active knowledge, experienced by the group - Take responsibility for preservation and revitalization of heritage' sites and identities - Enroll in the History of the Monastery a new page with new players and new memories	(**School:** Coimbra's Learning Visit: Contextualize the space of Santa Clara in the city and in the country: -Portugal dos Pequenitos - University - Botanic Garden - Science Museum ***General Competences** **1, 7, 9, 10**	June 2010

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Guide for the *Scenes of the Monastery*	Competences and Goals	Áreas do Saber	Calendarização
Evaluation: Moodle results are provided to the teachers **Self-Assessment of the Project:** Mechanisms for self-assessment of the project: Surveys of students, teachers, schools and the Monastery	- Evaluate the use of the case study as a pedagogical practice applicable to the teaching of history - Evaluate the collaborative production of active knowledge as cultural, scientific, social' dynamics generator - Assess the necessary interdisciplinary in the creation of transversal projects, but also in civic and scientific responsibility of the students	**(School)**	June 2010
Final Documentary Montage of scenes transferred by schools over the Monastery **Responsible Entity:** Monastery of Santa Clara **Author:** Schools, Author and Monastery **Rights:** Monastery of Santa Clara **Ceremony of Presentation of the Final Documentary**	Allow players to leave a mark in the monastery		Late 2010

Authorization of the legal guardians for the students' participation in the Project

Scenes of the Monastery

The central objective of this project is to implement dynamic teaching practices that seek to involve schools in reconstructing the history of the Monastery of Santa Clara-a-Velha de Coimbra. The contents the students will have access in the Moodle platform have the seal of the Interpretation Centre of the Monastery of Santa Clara-a-Velha, and it is through them that the students are invited to create the script of a dramatic scene on the theme chosen by each group. Thereafter, producing active knowledge, the schools will be fulfilling these scenes of the Monastery, which will result in a historical documentary about the history and life in the Monastery of Santa Clara.
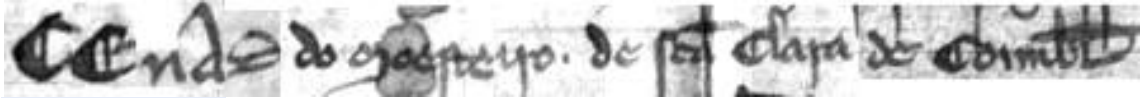
Steps of the project:

1) Acquisition of knowledge produced by the Interpretation Centre of the Monastery of Santa Clara-a-Velha team's, through Moodle (technology platform, with learning objectives)
2) Preparation of a scene on the History of the Monastery of Santa Clara de Coimbra, based on information that is transmitted to them as described above and through historical sources
3) Visit the Interpretation Centre of the Monastery of Santa Clara-a-Velha, where the scene will be performed. All recordings (each scene is made by a group of 5-6 students) will put together in final documentary on the history of the Monastery rebuilt.

The Masters' Project in European Digital Media Arts and Cultural Heritage Studies EuroMACHS - which works at the Faculty of Humanities of the University of Coimbra - proposed by the researcher Lia Nunes, focuses on the creation of educational practices aimed at the social production of active knowledge, applied to teaching of history and heritage promotion. To learn, think, create and record a scene from the Monastery seeks not to replace but complement the teaching of history within and outside the classroom.

I _____ declare to authorize my   educatee

_____ to participate in the activity *Scenes of the Monastery of*

Santa Clara-a-Velha of Coimbra, which includes his audiovisual recording in the fulfilment of the

activities and its use by the Interpretation Centre of the Monastery of Santa Clara-a-Velha and the

projects' responsable.

Date: _____ Signature: _____

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Annex 14 – Protocol between the Schools and the Monastery of Santa Clara

To the Schools Directors:

SUBJECT: Protocol between the DRCC / Monastery of Santa Clara-a-Velha and the School

Under the strategy of the Monastery of Santa Clara-a-Velha on receiving public, including public schools, and in view of the educational and civic mission inherent to any site linked to the preservation and dissemination of Heritage, was made a contact with the School, to promote the participation of a group of 1st year students for the 3rd cycle in project of pedagogical dynamics applied to the site Monastery of Santa Clara-a-Velha - Scenes Monastery - which is being developed by the graduate student Lia Nunes, for her thesis on European Digital Media Arts and Cultural Heritage Studies.

Following the letter No 96/SCV/09, we propose a cooperation protocol signed between the DRCC / Interpretation Centre of the Monastery of Santa Clara-a-Velha and the school. For what was alluded above, the date of signing the cooperation protocol should refer to the month of March, the date of starting of such activities.

If you agree with the contents of this information, we attach to signature, two copies of the protocol. It also follows the plan of the scenes activity of the Monastery, to be held under the collaboration agreement.

The Coordinator of the team
of the Monastery of Santa Clara-a-Velha

Artur Côrte-Real, arqᵍᵒ

Attachments:
   1) *Protocol of Cooperation between the DRCC/ Monastery of Santa Clara-a-Velha and the School*
   2) *Activities' Plan of* Scenes of the Monastery, *Project coordinated by Lia Nunes*

PROTOCOL OF COOPERATION BETWEEN

DRCC/ MONASTERY OF SANTA CLARA-A-VELHA

AND

SCHOOLS

Considering that:

1. The Direcção Regional de Cultura do Centro (DRCC), under the Regulatory Decree No. 34/2007 of March 29, is a service of Direct Administration of the State that includes in its mission, the safeguarding, promotion and dissemination of architectural and archaeological heritage, and ensure the conditions for the enjoyment of the public monuments, ensembles and sites as may be assigned, as well as promote cooperation in carrying out projects and activities to raise public awareness in the field of archaeological heritage;

2. The School has among its primary goals of education for citizenship, the internalization of universal values and the interaction between school and community.

3. Both entities recognize that the protection and promotion of heritage needs unequivocally the

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existence of initiatives that develop public's students' awareness, thus forming a close relationship with the history and preservation of sites, monuments, movable and immovable property through activities discovery and dynamic created to interpret and understand these cultural values inherent in the architectural and natural environment that surrounds us.

In these terms is celebrated between:

The Direcção Regional de Cultura do Centro, hereafter the DRCC, based in Jardim da Manga, Rua Olimpio Nicholas Fernandes, Coimbra, with NIPC 600025314, this act represented by its Director, Prof.. António Pedro Couto da Rocha Pita.

And

The School

the present protocol of cooperation, ruled by the following clauses:

CLAUSE 1st
Object
1 – The DRCC, through the service of the Interpretation Centre of the Monastery of Santa Clara-a-Velha, in the context of its duties and exercising its powers regarding the protection, safeguarding, preservation and enhancement of the property assigned to it will draw the EMF to the development of activities that fall under the communication strategy of the Monastery of Santa Clara-a-Velha, for the enjoyment of the integrated space and its disclosure with regard to public school;
2 – The DRCC through the Interpretation Centre of the Monastery of Santa Clara-a-Velha, works in the service of this protocol, such as open space for active promotion of knowledge by students.

CLAUSE 2nd
Responsibility of the Parties
1 - The two sides undertake to provide all the means at their disposal for achieving the activities and joint projects.
2 - Concrete actions to be implemented under this Protocol, as well as all others, will be subject to prior approval by licensing bodies of the same.
3 - The work resulting from the projects that will be produced in joint authorship could be used by entities without any additional charges for purposes which are considered appropriate in the context of their activities, as well as the authors of project activities.

CLAUSE 3rd
Duration
This collaboration between the two entities could be extended to other activities, by agreement of both parties.

CLAUSE 4th
Omissions
Any omissions in the content of this Protocol shall be agreed between the contracting parties, always in strict compliance with its organic laws.

CLAUSE 5th
Dispute Settlement
To resolve any issues arising from the application of this Protocol shall be the competent court of the District of Coimbra, to the exclusion of any other.

_____

Coimbra, March 1st of 2010

DIRECÇÃO REGIONAL DE CULTURA DO CENTRO

THE SCHOOL

_____

Activity Program
Scenes of the Monastery of Santa Clara of Coimbra

Specification – Scenes of the Monastery of Santa Clara of Coimbra
Within the International Master on European Heritage, Multimedia and Information Society (EUROMACHS) of the Faculty of Humanities of the University of Coimbra, we're presenting the project proposal *Scenes of the Monastery*: *Social and active pedagogical practices applied to teaching history and cultural heritage.*

Abstract:
Under the protocol between the Direcção Regional de Cultura do Centro / Interpretation Centre of the Monastery of Santa Clara-a-Velha and the Faculty of Humanities of the University of Coimbra we present you an educational project with application to heritage and the new paradigm of using new technologies applied to the teaching of history.
We then briefly describe the characteristics of the course, stressing the importance to the monastery, the educational value of the product and its media coverage. The entities involved in their production and their responsibilities are also identified as well as a cost estimate and a model of marketing / distribution.

Intervenients
FLUC – EuroMACHS Master's in European Digital Media Arts and Cultural Heritage Studies
DRCC – Interpretation Centre of the Monastery of Santa Clara-a-Velha
Escola Básica 2,3 Dr. Fortunato de Almeida - Nelas
Escola Básica 2,3 Martim de Freitas – Coimbra

The entities involved are committed to provide all means at its disposal for achieving the activities planned under the Master' Project of Lia Nunes, *Scenes of the Monastery*, under the Protocol agreed by the diverse parties.

Protocols
- Draft Protocol signed between Artur Côrte-Real, on behalf of the Interpretation Centre of the Monastery of Santa Clara-a-Velha (DRCC); Joaquim Ramos de Carvalho, on behalf of the Master EuroMACHS (FLUC) and Lia Fernanda Azevedo Nunes, author and executor of project.
Presentation and conditions for implementing the project of graduate student Lia Nunes, with a case study applied at the site of Santa Clara.

- Execution Protocol signed between Artur Côrte-Real, on behalf of the Interpretation Centre of the Monastery of Santa Clara-a-Velha (DRCC) and Escola Básica 2.3 Dr. Fortunato de Almeida Nelas and Escola Básica 2.3 Martim de Freitas de Coimbra
Presentation and conditions of the project *Scenes of the Monastery of Santa Clara* in Coimbra, with the implementation of the prototype with the classes in the selected schools.

Logistics
Participant Schools
60 students e 8 teachers
(32 students and 4 Teachers – School Dr. Fortunato de Almeida - Nelas)
(28 students and 4 Teachers - School Básica 2,3 Martim de Freitas – Coimbra)

Monastery
4 collaborators
Miguel Munhós –Activities' Recordings
Diana Vaz Pedro, Luísa Cardoso and Lígia Gambini– Guided Visits and logistic support

Sasuc
Meals at the University Stadium' Restaurant

Other Entities (like INATEL, Monastery of Louriçal)
Appeal to other entities to meet the needs of costumes and accessories for the recording of scenes prepared by schools

Final Documentary
ESEC
(under the protocol between the Interpretation Centre of the Monastery of Santa Clara-a-Velha and the Superior School of Education of Coimbra)

Timelines
March – May: preparation of the scenes in Schools, through MOODLE
May – June: logistical preparations for the reception of the students in the Interpretation Centre of the Monastery of Santa Clara-a-Velha
9th and 16th June: Visit to the Interpretation Centre of the Monastery of Santa Clara-a-Velha and recording the scenes prepared by the students
October: Final Result of the recordings and presentation of the Thesis

Visit

1 - The above activities will take place at the Monastery of Santa Clara-a-Velha, in the 3rd school term, on June, when the students and teachers will go to the Interpretation Centre to record the scenes, aided by staff from the Site, and driven by the main charge of the project and the teachers who will accompany the visit;

2 - The DRCC / MSCV available on the dates agreed the Monastery of Santa Clara-a-Velha to carry out the activities to be undertaken under the project, and the entry for students and accompanying teachers will be free;

3 - On the date scheduled, after the recordings of the scenes, students and teachers will enjoy a guided tour by the developers of the Interpretation Centre of the Monastery of Santa Clara-a-Velha;

4 - The school should be responsible for any damages caused by the groups in the Interpretation Centre and in the ruins of the monastery;

5 - The result of the recordings will be delivered to the DRCC / MSCV for a documentary production and to assembly of the final outcome of the project;

6 - The result of the Scenes of the Monastery in its audiovisual documentary format, edited under the help of DRCC / MSCV, can be used by the researcher Lia Nunes, as a product of her Master's thesis in European Digital Media Arts and Cultural Heritage studies, by Faculty of Humanities, University of Coimbra;

7 - Both parties undertake to provide all the means at their disposal for accomplishing the planned activities within the project of Lia Nunes, *Scenes of the Monastery*.

## Annex 15 – Students' Questionnaire

SCENES OF THE MONASTERY OF SANTA CLARA OF COIMBRA
This questionnaire aims to get your views on the Scenes of the Monastery of Santa Clara of Coimbra. When completed, SUBMIT it, and I'll receive the answers. You must choose only one answer choice on each item. If no option matches the answer you want, choose "other" and put your answer. Thanks for helping!

* Required

1. When presented to the project *Scenes of the Monastery*, did you understand the objectives of its implementation? *
- Yes   (21 – 81%)
- No   (0 – 0%)
- I understood only part of the objectives (4 - 15%)
- Other   (1- 4%)
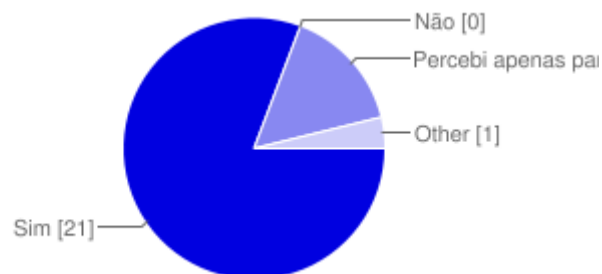
2. What are the goals that you created for yourself when you realized what were the scenes of the Monastery?*
- Participate in a scene as an actor / actress and be in a movie (5 – 19%)
- Learn something more about the history of the Monastery of Santa Clara of Coimbra through Moodle (8 – 31%)
- Produce a historical film, realistic about life in the Monastery of Santa Clara (12 – 46%)
- Other (1- 4%)
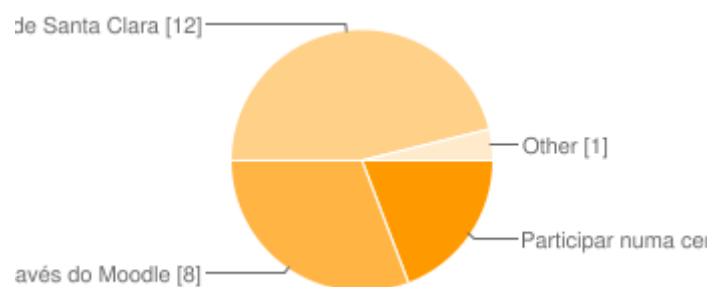
3. How was it to work in the Moodle? *
- I already knew, so it was easy   (9 – 35%)
- I already knew, but I found it difficult (0 – 0%)
- I did not know, however I could easily respond to what I was asked (16 – 62%)
- I did not know, and I found complicated (0 – 0%)
- Other (1 - 4%)
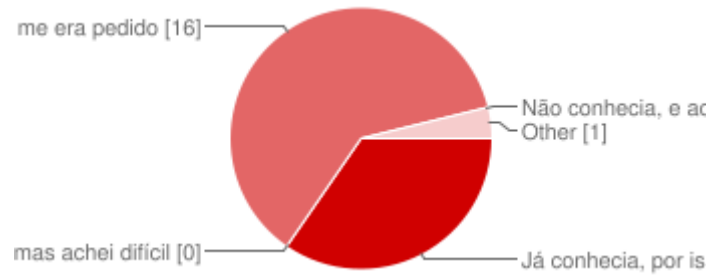
4. What did you use Moodle for? *
- I saw the pictures and videos on offer. (4 – 15%)
- I did the exercises that were asked in all topics to see what I had learned. (6 – 23%)
- I used the forums to post questions (6 – 23%)
- I learned about the history and life of the Monastery of Poor Clare's of Coimbra. (6 – 23%)
- I just did my presentation. (2 – 8%)
- I did almost nothing because I didn't thought it would help to achieve the project objectives. (0 - 0%)
- Other (2 – 8%)
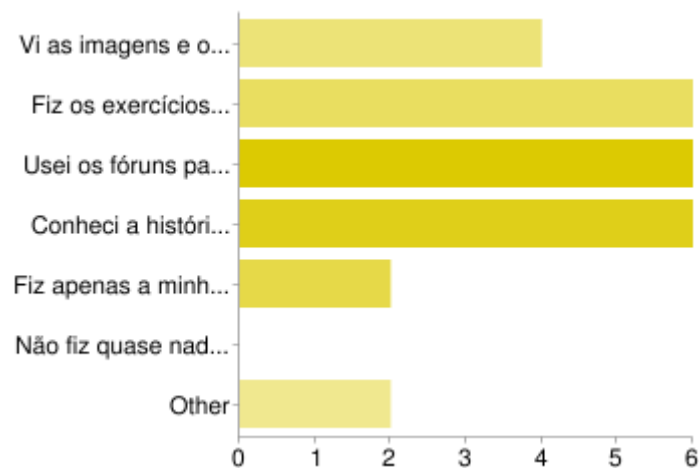
5. Do you think there was interaction in the Moodle? *
- Yes, between peer (11 – 42%)
- Yes, between you and the project leader (11 – 42%)
- No (0 – 0%)
- Other (4 – 15%)
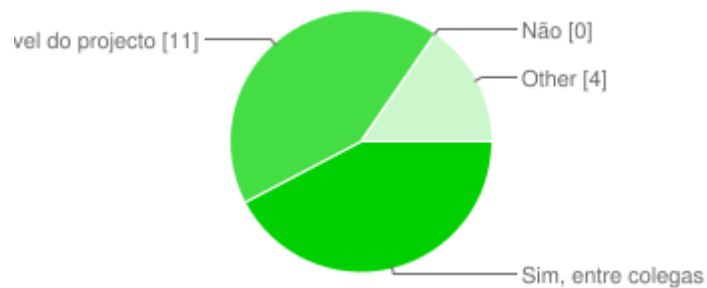
6. Did you understand how to work in the Moodle? *
- Yes (16 – 32%)
- Yes, but I had some doubts as to its operation (9 – 35%)
- No, but I managed to solve the doubts I had with the teacher and the project leader (0 – 0%)
- No, but I didn't want to know how because I don't enjoy working with computers (0 – 0%)
- Other (1 – 4%)
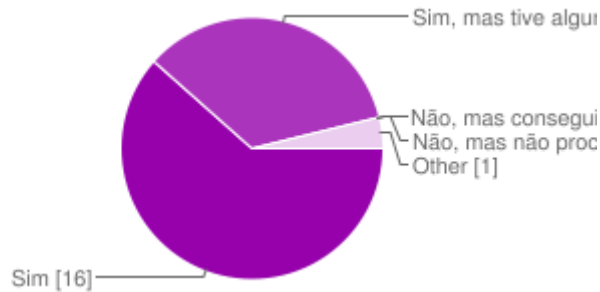
7. Did you learn with Moodle? *
- I read all the topics on the history and life in the monastery. (8 – 31%)
- I have read only the content that mattered to elaborate scenes of the Monastery. (18 – 69%)
- I have not used Moodle to view the content of texts, so I learned very little. (0 – 0%)
- Other (0 – 0%)
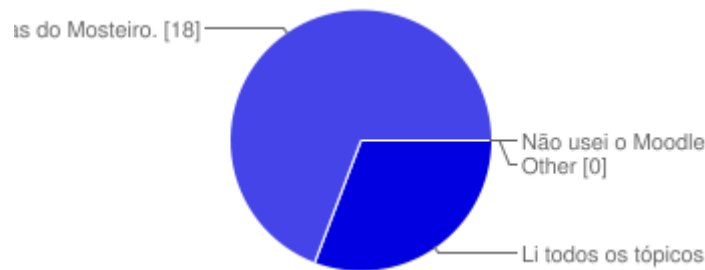
8. How did you prepare the Scene of the Monastery? *
- With the help of the teacher. (3 – 12%)
- With the help of the contents of Moodle. (4 – 15%)
- With the help of project leader. (3 – 12%)
- With teacher guidance, the project leader, and Moodle. (15 – 58%)
- Without help from Moodle or the teachers. (0 – 0%)
- Other (1 – 4%)
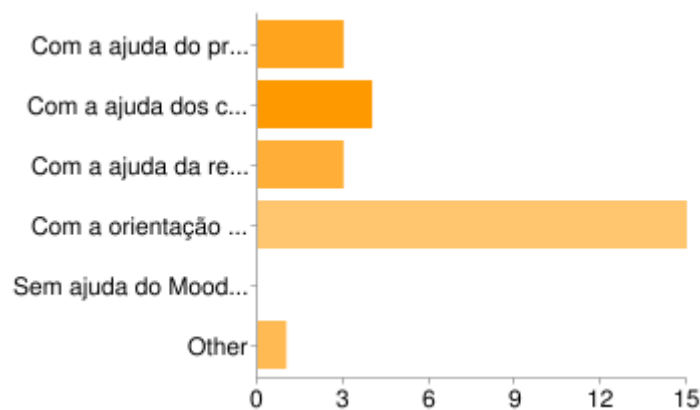
9. Was it hard to imagine the Scenes? *
- Yes, because we did not have enough information to prepare them. (0 – 0%)
- Yes, because it was difficult to imagine how people lived in a monastery in the Middle Ages, even with all the information we had access. (8 – 31%)
- No, because we had all the information on Moodle and we could ask for help from teachers. (14 – 54%)
- No, because we learned many things in Moodle that helped us to imagine what life was like in a medieval monastery. (2 – 8%)
- Other (2 – 8%)
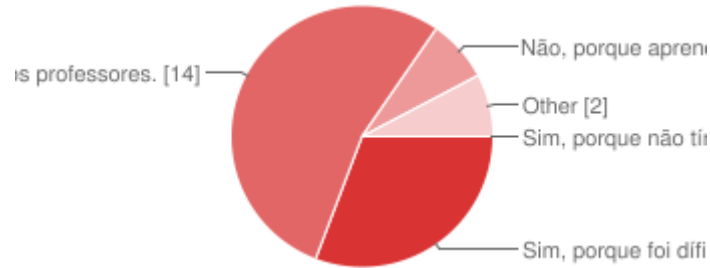
10. What was it for you to prepare the Scene of the Monastery?*
- Make a script with dialogues between the characters I imagined. (5 – 19%)
- Thinking about the characters that would enter the scene. (1 – 4%)
- Prepare script, characters, recording material, and spaces for production, costumes and accessories. (11 – 42%)
- Follow the instructions given to us by the teachers and the responsible for Moodle to make the scene that has been proposed. (8 – 31%)
- Other (1 – 4%)
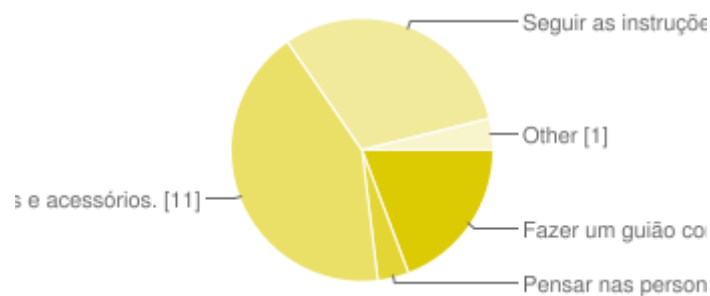
11. How did you produce the Scene? *
- We did the script and presented the characters in Moodle. (11 – 42%)
- We used the contents of the Moodle to prepare a scene that approximated what happened in the Monastery of Santa Clara during medieval times. (14 – 54%)
- We did the whole production together with teachers and with the leader of the project without using Moodle. (1 – 4%)
- Other (0 – 0%)

_____
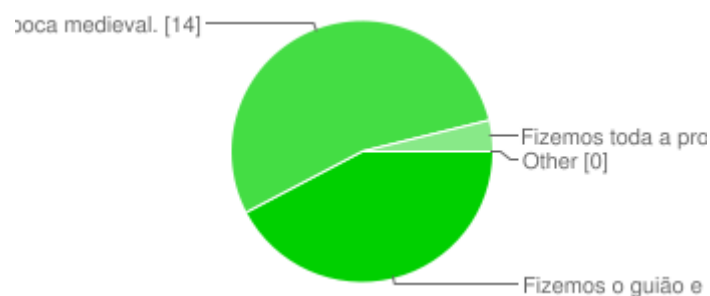
12. What did you think of the visit to the Monastery of Santa Clara-a-Velha of Coimbra? *
- I really enjoyed the tour and recordings. (20 – 77%)
- I really liked the recordings, but not the tour. (6 – 23%)
- I didn't like the recordings, but I enjoyed the tour. (0 – 0%)
- I did not like going to the monastery. (0 – 0%)
- Other (0 – 0%)
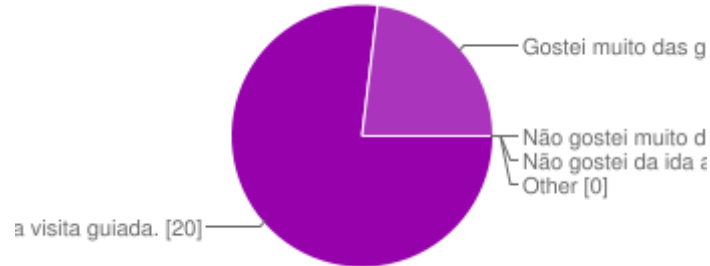
13. The recording of the Scenes of the Monastery matched your expectations of the beginning of the project? *
- Yes, the visit and recording happened as I thought when the project was presented. (21 – 81%)
- No, the recording and the visit went worse than I had imagined at first. (0 – 0%)
- No, the recording and the visit went better than I had imagined. (5 – 19%)
- Other (0 – 0%)
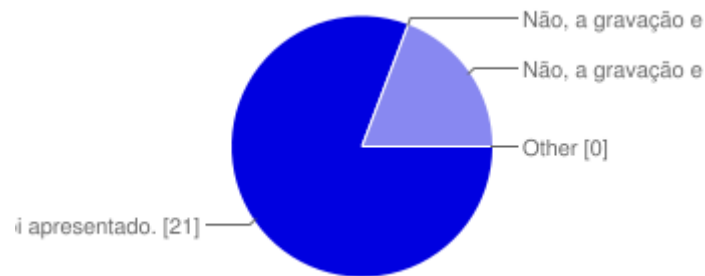
14. Do you consider that Moodle was useful preparing the Scenes of the Monastery? *
- Yes, without Moodle the Scenes wouldn't be well prepared. (14 – 54%)
- Yes, because without Moodle we could not contact the project leader to prepare the entire production. (11 – 42%)
- No, because we have not used Moodle to prepare the scenes. (0 – 0%)
- No, we could have prepared the scenes only with the help of teachers. (0 – 0%)
- Other (1 – 4%)
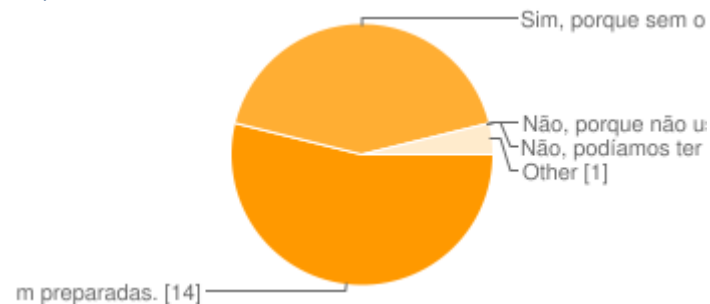
15. Had you already used new technologies in the discipline of History? *
- No (12 – 46%)
- Yes, Moodle (3 – 12%)
- Yes, computer games (0 – 0%)
- Yes, varied sites (9 – 35%)
- Yes, Wikipedia (1 – 4%)
- Other (1 – 4%)
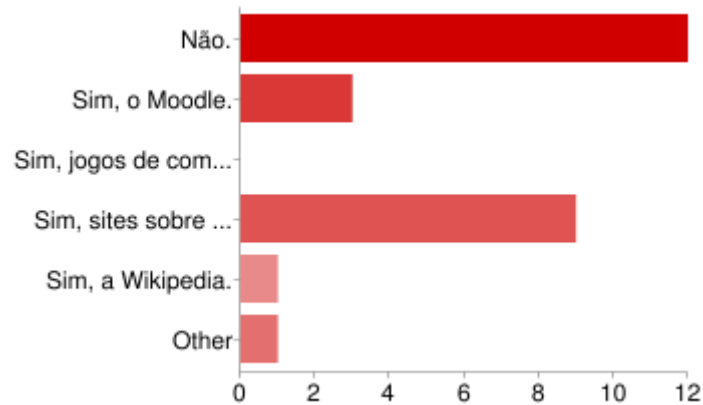
16. Using Moodle helped you to have a better use of new technologies? *
- No, because I was already using the computer and the Internet easily. (18 – 69%)
- Yes, because before I had no need to use new technologies to prepare school work. (4 – 15%)
- Yes, because it forced me to create an e-mail, which now allows me to do more things on the Internet. (4 – 15%)
- No, because Moodle is more complicated than other ways of using the Internet. (0 – 0%)
- Other (0 – 0%)
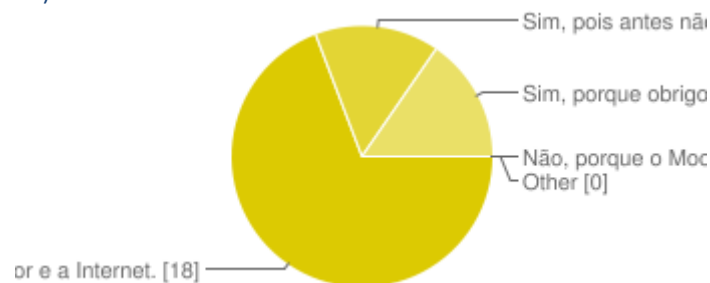
17. The project Scenes of the Monastery showed you History differently? *
- No, for me History continues to be an uninteresting subject. (0 – 0%)
- No, because we continue to study history at school the same way, memorizing dates and names. (0 – 0%)
- Yes, I could see that we could imagine History made by men and women like us much. (9-35%)
- Yes, because I realized that history helps understand the reality that surrounds us. (17–65%)
- Other (0 – 0%)
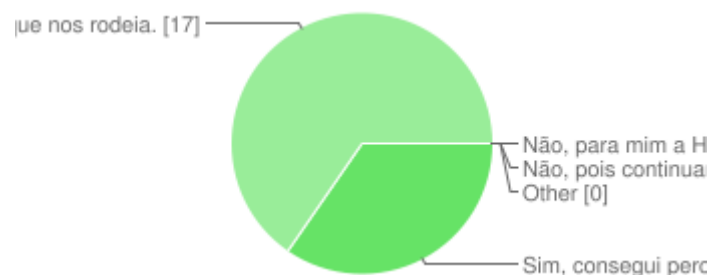
18. Would you prefer that History was presented differently? *
- Yes, with the use of new technologies. (2 – 8%)
- Yes, with the possibility to imagine ourselves at different times and spaces to understand the contexts in which events actually occurred. (9 – 32%)
- No, I think the way we learn history is enough to know what is necessary on this subject. (14 – 54%)
- Other (1 – 4%)
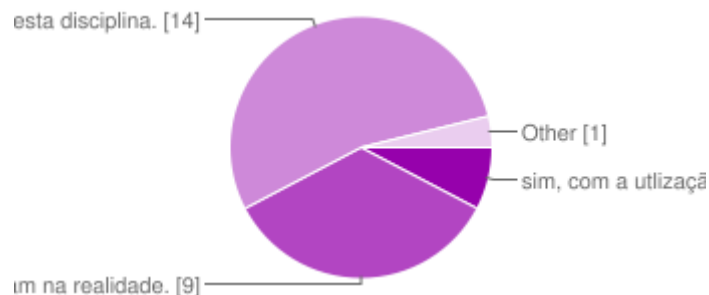
19. The Scenes of the Monastery helped you understand better the contents of the discipline' curricula? *
- Yes, with the scenes of the Monastery I realized better the subject matter of the Middle Ages. (21 – 81%)
- Yes, with the scenes of the Monastery I realized better the subject matter of the Clergy. (3 – 12%)
- No, the scenes of the Monastery were not related to the program and have not helped me to understand better matters of discipline. (1 – 4%)
- Other (1 – 4%)
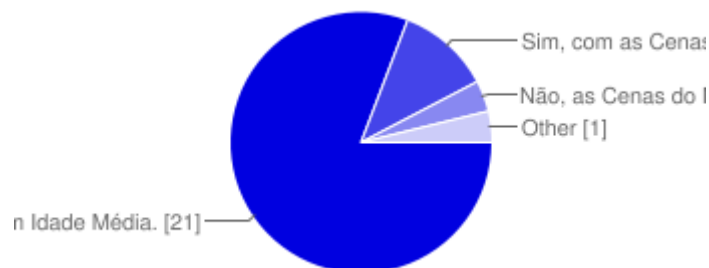
20. What did you learned with the project Scenes of the Monastery that help you understand better some subject of our history? *
- How was living in the Middle Ages (6 – 23%)
- How the clergy was made up (0 – 0%)
- What was life in Monasteries (19 – 73%)
- What is heritage and its relationship to history (0 – 0%)
- Other (1 – 4%)
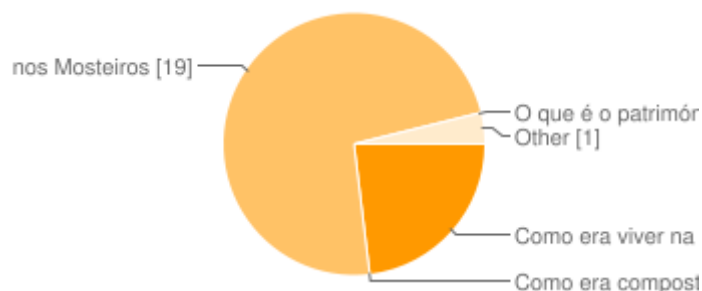
Scenes of the Monastery

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What is your opinion on the project Scenes of the Monastery, concerning Moodle?*

| 1 | 2 | 3 | 4 | 5 |

Bad ○ ○ ○ ○ ○ Excellent

1 - Mau	0	0%
2	0	0%
3	1	4%
4	9	35%
5 - Excelente	16	62%
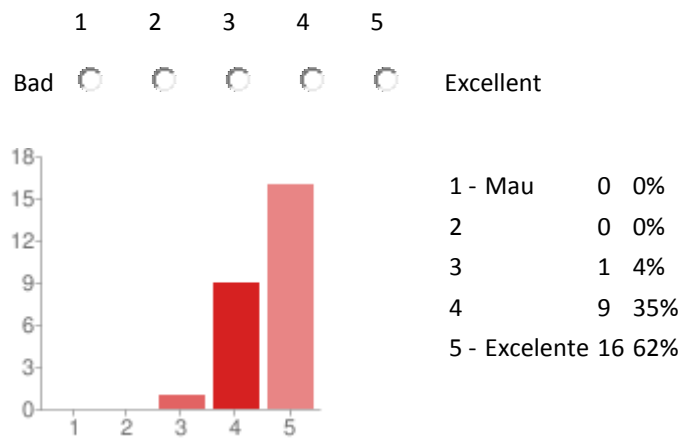
What is your opinion on the project Scenes of the Monastery, concerning the work at school?*

| 1 | 2 | 3 | 4 | 5 |

Bad ○ ○ ○ ○ ○ Excellent

1 - Mau	0	0%
2	0	0%
3	0	0%
4	11	42%
5 - Excelente	15	58%
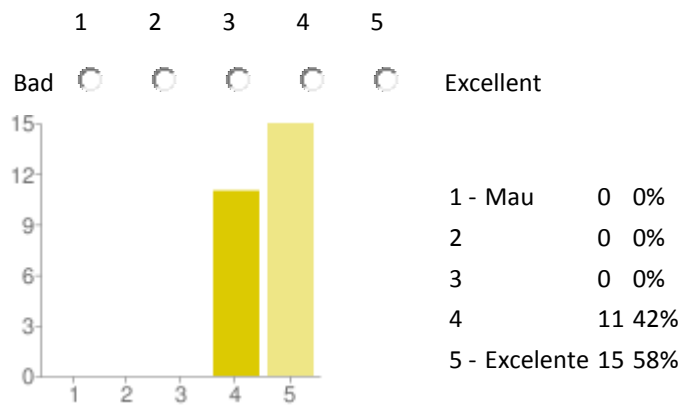
What is your opinion on the project Scenes of the Monastery, concerning the visit to the Monastery of Santa Clara-a-Velha?*

| 1 | 2 | 3 | 4 | 5 |

Bad ○ ○ ○ ○ ○ Excellent

1 - Mau	0	0%
2	0	0%
3	0	0%
4	6	23%
5 - Excelente	20	77%
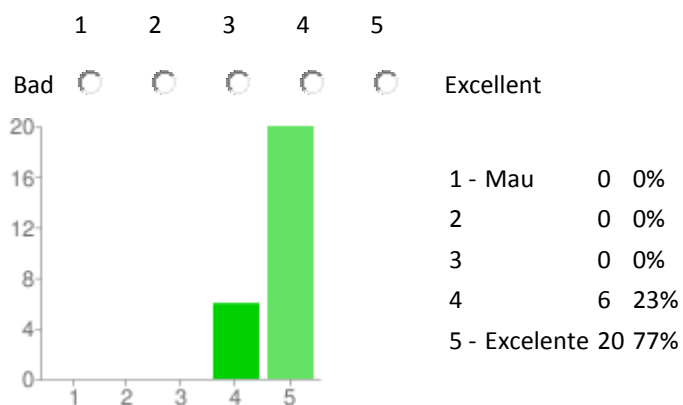
Make a personal comment about the Scenes of the Monastery! *

What is your School? *
Escola Martim de Freitas de Coimbra (10–38%)
Escola Dr. Fortunato de Almeida de Nelas
(16 – 62%)

Escola Martim de ...
Escola Dr. fortun...
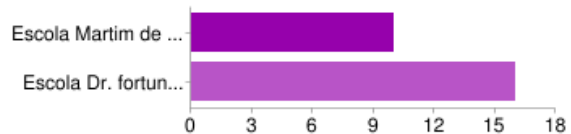
Annex 16 – Teachers' Questionnaire

SCENES OF THE MONASTERY OF SANTA CLARA OF COIMBRA
THIS QUESTIONNAIRE SERVES TO ASSESS, NEAR THE TEACHERS INVOLVED IN THE PROJECT, THE
APPLICATION OF THE SCENES OF THE MONASTERY TO TEACHING HISTORY
We ask you that, after completing the investigation, to submit the answers, using the "SUBMIT" button.
THANKS FOR YOUR COLABORATION.

* Required

1. When presented to the project Scenes of the Monastery of the project as a whole, did you
consider it an asset to the teaching of history?*
No (0 – 0%)
No, because the project was just an addition to the curricular activities of students (0 – 0%)
Yes, only considering the use of information and communication technology (0 – 0%)
Yes, just regarding to the visit to the Monastery (0 – 0%)
Yes, the whole project (4 – 100%)
Other (0 – 0%)
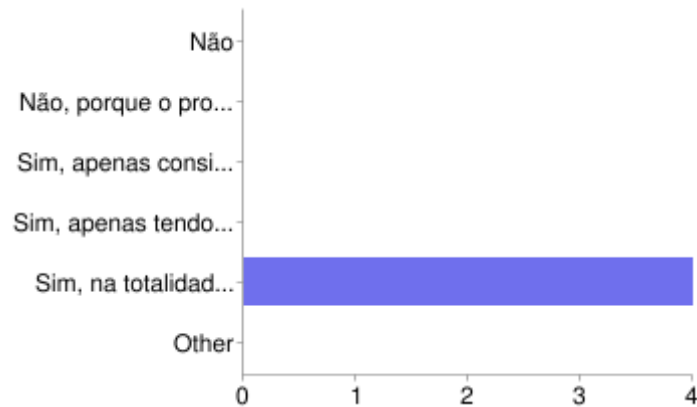
2. Do you think the age and educational level of the students was suitable for a project?*
   - No, the students should come from a higher level (0 – 0%)
   - No, the project suits to lower levels' students (0 – 0%)
   - Yes, because in these age groups the students can already use Moodle (1 – 25%)
   - Yes, for the curricula is consistent with the contents used in the project (3 – 75%)
   - Other (0 – 0%)

Scenes of the Monastery

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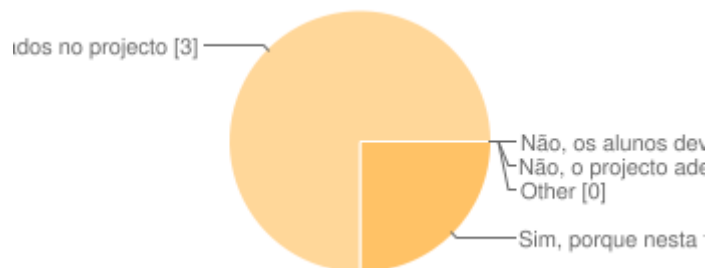
3. Regarding the use of Moodle, were the students prepared to use the platform? *
   - No (1 – 25%)
   - No, because they are not used to work with new technologies in educational context (1 – 25%)
   - Yes, though many of them didn't know the application (1 – 25%)
   - Yes, since they already used Moodle in other disciplines (1 – 25%)
   - Other (0 – 0%)
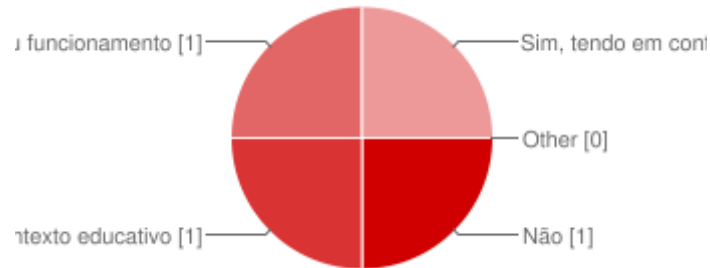
4. What was your use of the Moodle? *
   - None (1 – 25%)
   - I only subscribed to be able to follow student's work in the platform (3 – 75%)
   - I used the forums and the manuals for the teacher to be able to potentiate the contents of the project in the curricular units related (0 – 0%)
   - Other (0 – 0%)
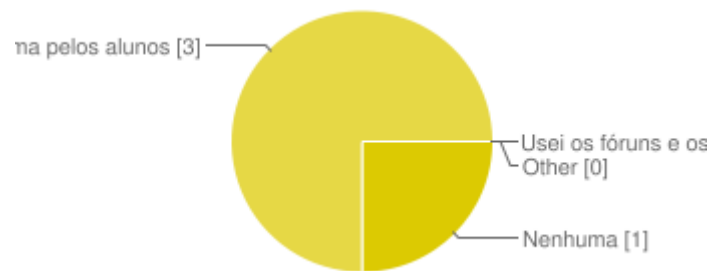
5. Do you think that the presentation of content in the Moodle was: *
   - Inadequate, because we noticed a strong focus on subjects taught in the classroom, therefore repeated (0 – 0%)
   - Inadequate, since there was a bigger use of images and audiovisual than of texts (0 – 0%)
   - Adequate, even if the students didn't match the practical challenges proposed (4 – 100%)
   - Adequate (0 – 0%)
   - Other (0 – 0%)
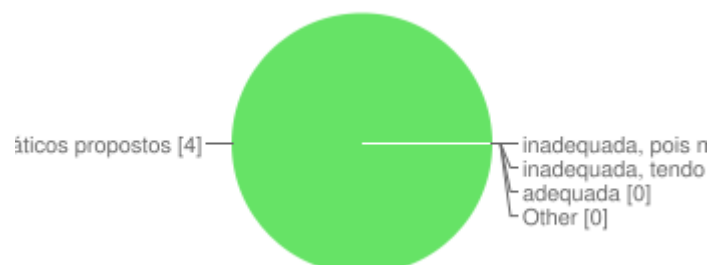
6. How do you consider the preparation work of the scenes? *
- Excessive, since Moodle does not provide all the tools necessary for their preparation, making the job of teacher and tutor in Moodle redoubled (0 – 0%)
- Excessive, for it requires a great effort to prepare students for a screenplay, making secondary the learning of History (0 – 0%)
- Usual, given that in the presentation of the project one of the outlined objectives was to prepare this script (3 – 75%)
- Usual, for this kind of activities (1- 25%)
- Other (0 – 0%)
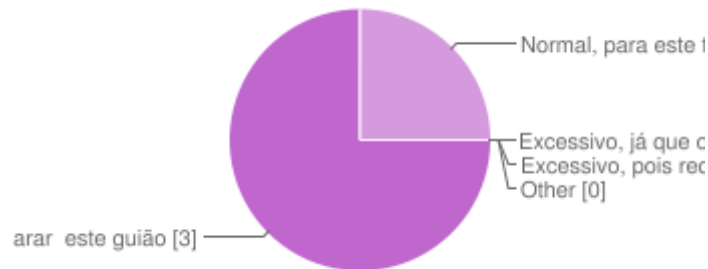
7. The day of recording the Scenes at the Monastery of Santa Clara of Coimbra was... *
- … complicated to manage because the recording work has become more complex than expected (0 – 0%)
- ... more a day of entertainment than a day of projection of the works prepared (0 – 0%)
- ... complete, because in addition to recording the scenes, the Interpretive Centre has provided guided tours of the site (4 – 100%)
- Other (0 – 0%)
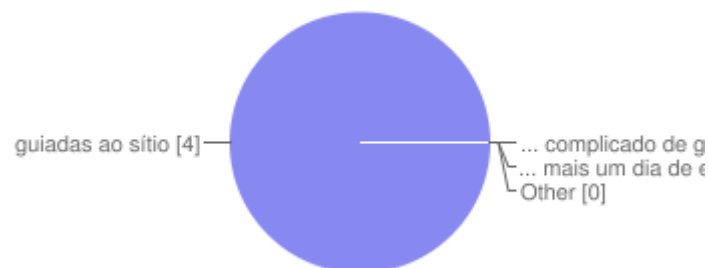
8. Do you consider that the students could take advantage of the project?*
- No (0 – 0%)
- Only in part, for the project requested a work more focused in the production of the scene than in the contents (0 – 0%)
- Yes, because students had to work with new technologies applied to education (1 – 25%)
- Yes, since the contents of the Moodle and the production of Scenes added interest to history and its teaching (3 – 75%)
- Other (0 – 0%)

Scenes of the Monastery

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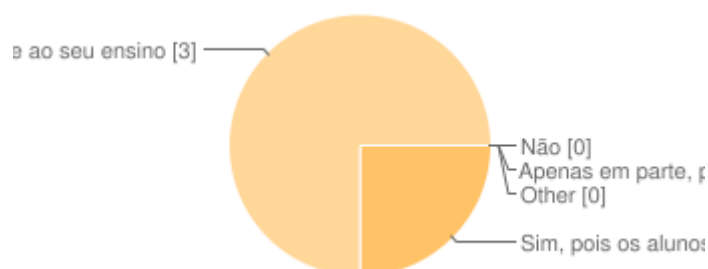
9. In the discipline of history, were noted some advantages in the teaching / learning content? *
- No, the contents of the scenes did not represent major incentive in the apprehension of the curricula' subjects (0 – 0%)
- No, the *Scenes* of the Monastery were not explored in the program of the discipline because I felt that it was not worth to be using the case study in class, taking into account that students were using it the extra-curricular context (0 – 0%)
- Yes, the contents of the Moodle help students understand some topics of the program' discipline through the case of the Monastery of Santa Clara (0 – 0%)
- Yes, the Scenes of the Monastery clarified elements of the program, especially the Middle Age (0 – 0%)
- Yes, the Scenes of the Monastery clarified elements of the program, such as the monastic life (1 –25%)
- Yes, the Scenes of the Monastery clarified elements of the program, such as the awareness on Heritage (3 – 75%)
- Other (0 – 0%)
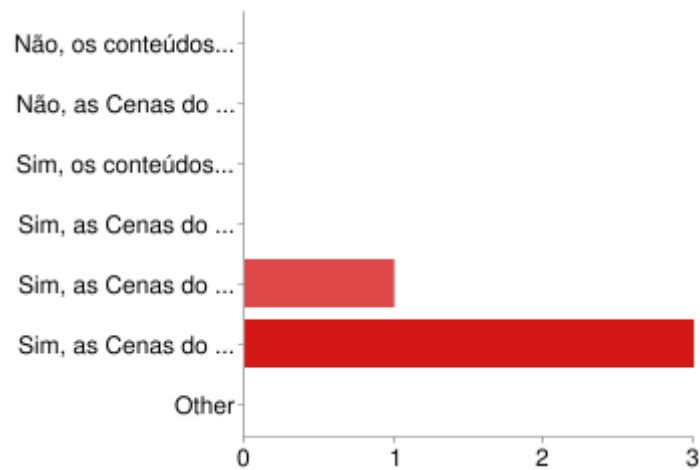
10. Evaluate the collaboration generated between students in creating the scenes *

	1	2	3	4	5	
None	○	○	○	○	○	Excellent
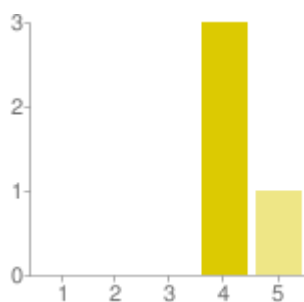
11. Rate the monitoring of the project near the students, by the tutor*

        1   2   3   4   5
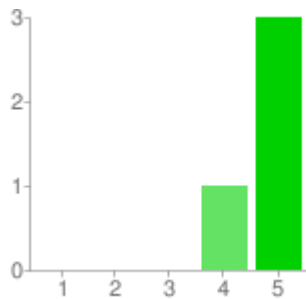
None   ○   ○   ○   ○   ○   Excellent

12. Evaluate the monitoring of the project near the teachers and school, by the tutor *

        1   2   3   4   5
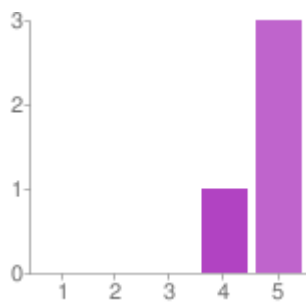
None   ○   ○   ○   ○   ○   Excellent

13. Evaluate the visit to the Interpretive Center of the Monastery of Santa Clara-a-Velha, concerning the recording of the scenes and guided tours *

        1   2   3   4   5

Bad   ○   ○   ○   ○   ○   Excellent
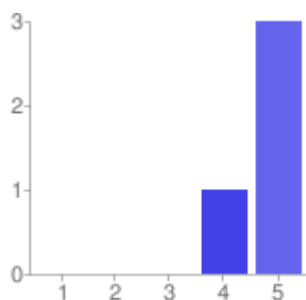
Identify the strengths and weakness of the project *Scenes* of the Monastery.* Have your say on the creation and implementation of the project: _____

What is your school? *
Escola Martim de Freitas (3 – 75%)
Escola Dr. Fortunato de Almeida (1 – 25%)

Scenes of the Monastery
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Annex 17 – Requirement of costumes – Thíasos

To the Director of
The Thíasos Cultural Association:

SUBJECT: Costumes

Following telephone contacts, we're asking for the possibility of borrowing costumes for an activity that is being developed with the Monastery of Santa Clara-a-Velha. The project *Scenes of the Monastery* seeks for the 3rd cycle students to prepare, produce, and record scenes from the life of the monastery, through the learning of contents related to History of the Monastery of Santa Clara de Coimbra.

For this effect, we would appreciate if Thíasos was able to loan some costumes and accessories that might help the historical recreation aimed.

Visits shooting days are scheduled for June 9th and 16th, so we would require the costumes on June 7th and returned them on June 18th.
Moreover, the support of the Thíasos Cultural Association will appear in the final documentary, in which will result the scenes prepared by the schools.

Your kind assistance would be much appreciated.
We wait your reply.
Thank you for your attention,

Projects' Responsible

Lia Nunes

Annex 18 – Requirement of costumes – Penacova' School

To the Director of
Agrupamento de Escolas António José de Almeida:

SUBJECT: Costume

Following telephone contacts, we're asking for the possibility of borrowing costumes for an activity that is being developed with the Monastery of Santa Clara-a-Velha. The project *Scenes of the Monastery* seeks for the 3rd cycle students to prepare, produce, and record scenes from the life of the monastery, through the learning of contents related to History of the Monastery of Santa Clara de Coimbra.

For this effort, we would appreciate if the School of Penacova was able to loan the following costumes:

4 Franciscan habits (to try to adapt the characters of the Poor Clare' nuns)
A notary costume
A foreman costume
2 or 3 masons' costumes
2 costumes for a maid or servant
A noble costume

Visits shooting days are scheduled for June 9th, so we would require the costumes on June 7th and make returne them on June 11th.
Moreover, the support of the Group of Schools Antonio Jose de Almeida Penacova will appear in the final documentary, in which will result the scenes prepared by the schools.

Your assistance would be much appreciated.
We wait your reply.
Thank you for your attention,

Projects' Responsible

Lia Nunes

Annex 19 – Requirement for alimentation support – SASUC

To the Director of the Social Services of the University of Coimbra (SASUC):

Without delay I present myself and the reason that brought me to this contact. My name is Lia Nunes. I am a master's student in the Faculty of Humanities of this University. So I am aware that the institution of the Social Services pay a special care in supporting initiatives that promote knowledge and appreciation of the cultural heritage of the University.

I turn to you not only as a student at university, but also as a researcher at the Monastery of Santa Clara-a-Velha. In fact, my master's project has to do with creating an educational tool that enhances the appreciation of history and culture, leading schools to generate active knowledge, boosting the sites they visit, in this case the Monastery of Santa Clara-a -Velha. The project "Scenes of the Monastery" demand that students record real scenes of the history and life in the monastery, in an approach to the cultural reconstruction of the monument. In this phase of the project I am working with the school Martim de Freitas de Coimbra and the school Dr. Fortunato de Almeida Nelas. In June, we outlined a visit to the monastery, where they will record their scenes. There are protocols signed between the DRCC (which protects the Monastery) and the Faculty of Humanities (where my Masters degree is taught) as well as between the monastery and the schools.

To be able to go to the monastery, where they will spend all day recording the scenes that have prepared, I have to ask you a quite significant support. Since the monastery is unable to provide meals to students from both schools, I'd like to inquire The SASUC the possibility to sponsor the initiative through the meal vouchers for students to eat lunch in the canteen of the University, particularly those that are near the monastery, the University Stadium' restaurant. Thus, besides having the experience of eating among college students, and they can see the facilities of the University Stadium, I can build a bridge to history; explaining them that also the Monastery of Santa Clara-a-Velha provided assistance for the poorest, ever since its foundation in the fourteenth century. Their Hospital was the largest that existed throughout the kingdom. Today, SASUC are an example in the area of social assistance, in Coimbra and around the country, similar to what was already done centuries ago. Many are the students who, without your support, would no longer be studying.

If you give me the opportunity of a meeting I'll explain with all the details the project and the support requested. Unfortunately, many of those 70 students that will come to the monastery come from socio-economic underclass; and some - such as the students from Nelas – are visiting Coimbra for the first time. The sponsorship of SASUC will not only give them the alimentation but most of all will provide a full experience of the city, and of the University of Coimbra.

The schools, the Interpretation Centre of the Monastery of Santa Clara-a-Velha, and I as a graduate student of FLUC and responsible for the project, are already very grateful for your attention and availability.
Waiting for reply, with no further subject for the moment.
Best Regards

Lia Nunes

Annex 20 – Requirement of transportation – Parish of Santa Clara of Coimbra

To the President of the Parish Council
of Santa Clara of Coimbra:

SUBJECT: URGENT - Transportation of the students of the School Dr. Fortunato de Almeida of Nelas to visit the Monastery of Santa Clara-a-Velha de Coimbra for carrying out educational activity

As a result of contacts made in order to perform with the support of the Parish of Santa Clara of Coimbra the transportation of students from the School of Dr. Fortunato de Almeida of Nelas, we refer the route of travel that will be performd on June 16, next 4f ª.

Thank you for your availability and support, which will make possible an unforgettable day in the history of the Monastery of Santa Clara-a-Velha, but especially in the lives of students who will complete the project of the *Scenes of the Monastery*.

The Coordinator of the Team of the Projecto of
the Monastery of Santa Clara-a-Velha

Artur Côrte-Real, arq^{gº}

Annex 21 – Warning for the Visitants' Poster

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CONDITIONAL VISITS TO THE MONASTERY RUINS

**Dear visitors, we report that during the day the
visits to the ruins of the monastery will be constrained due to activities related to
recordings of scenes of the Monastery's history aimed at rebuilding a day in the life
of the Poor Clare's nuns of Coimbra.**

**Students will (re) produce the ruin of the Monastery of Santa Clara on
the exceptional day of February 18th, 1331, when the Mondego first entered the
monastery of Poor Clares, guessing a history of destruction where the forces of
Nature would take the better.**

Thank you for your understanding, as in passing the ruin you might be asked not to
disturb the holding of this historic production.

THANKS FOR THE ATTENTION AND HAVE A NICE VISIT!

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SCENES OF THE MONASTERY OF SANTA CLARA OF COIMBRA IS A PROJECT DEVELOPED IN COLLABORATION
WITH:

Faculdade de Letras da Universidade de Coimbra

MINISTÉRIO DA CULTURA
DIRECÇÃO REGIONAL DE CULTURA DO CENTRO

DRCC/Mosteiro de Santa Clara-a-Velha

E.B. 2,3 Martim de Freitas
Agrupamento de Escolas Martim de Freitas
Coimbra

Escola Martim de Freitas - Coimbra

Escola Dr. Fortunato de Almeida - Nelas

Agrupamento de Escolas Dr. Fortunato de Almeida

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Annex 22 – The visits' organization

Scenes of the Monastery

Within the International Master on European Heritage, Multimedia and Information Society (EUROMACHS) of the Faculty of Humanities of the University of Coimbra, we're presenting the project proposal *Scenes of the Monastery*: *Social and active pedagogical practices applied to teaching history and cultural heritage.*

Abstract:
Under the protocol between the Direcção Cegional de Cultura do Centro / Interpretation Centre of the Monastery of Santa Clara-a-Velha and the Faculty of Humanities of the University of Coimbra we present you an educational project with application to heritage and the new paradigm of using new technologies applied to the teaching of history.
We then briefly describe the characteristics of the course, stressing the importance to the monastery, the educational value of the product and its media coverage. The entities involved in their production and their responsibilities are also identified as well as a cost estimate and a model of marketing / distribution.

Intervenients
(32 students and 4 Teachers – School Dr. Fortunato de Almeida - Nelas)
(28 students and 4 Teachers - School Básica 2,3 Martim de Freitas – Coimbra)

Monastery
4 collaborators
Miguel Munhós –Activities' Recordings
Diana Vaz Pedro, Luísa Cardoso and Lígia Gambini– Guided Visits and logistic support

Timelines
9th and 16th June: Visit to the Interpretation Centre of the Monastery of Santa Clara-a-Velha and recording of the scenes prepared by the students
October: Final Documentary and Presentation of the Thesis

THIS WAS THE YEAR OF 1331. A DAY LIKE ALL OTHERS WAS BORN IN SANTA CLARA.
THE ROUTINE FOLLOWED AS USUAL, WHEN THE SKY STARTS TO CLOSE AND WATER FROM MONDEGO BEGAN TO ENTER IN THE MONASTERY ...

	Scenes of the Monastery	Schools	Recording Places
Scene 1	The awakening of the Abbess	Nelas	Cloister: entrance of the dormitory and entrance of the Chapter Room, Fence of the Monastery Treasure Chamber
Scene 2	The destruction of the gardens	Nelas	Entrance to the Gardens, Gardens 1 (space behind the white tent), Gardens 2 (space of the monastic garden)
Scene 3	The Works in the Monastery	Coimbra	Fence of the Monastery, Churchyard (the Wall of Risks, Church' Door)
Scene 4	The Works in the tomb	Coimbra	Church Superior Floor of the Church
Scene 5	Praying the Tercia	Nelas	Chuch Coir

			Interior (royal palace, or Church)
Scene 6	The postponement of a business	Coimbra	At the Parlour's grid
Scene 7	The confession and the ringing of the bell	Nelas	Treasure Chamber Exit to the Cloister, Cloister, Lavatory, entrance to the cafeteria
Scene 8	The dinner	Coimbra	entrance to the cafeteria, Church

Organization of the Monastery's Staff for the Scenes:

Guided Visits

Recordings

Logistic Organization

Scenes of the Monastery
Social and active pedagogical practices applied to teaching history and cultural heritage
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9th June – School Martim de Freitas de Coimbra

		Scene 3	Scene 4		Scene 6	Scene 8
10:00		HOUSE OF THE ROYAL PALACE: TO PLACE FIGURINES AND PERSONAL PROPERTIES. DIVIDE GROUPS				
10:15	Cerca - Conversa Rainha e aias; Adro da Igreja – Parede dos Riscos	Câmera Picaretas	*(Ajuda com os figurinos Cena 3: 1 hábitos clarissa p/Rainha 2 fatos de aias 2 pedreiros 1 mestre arquitecto)*		**Auditorium and Exhibition: Tour the Site** Scrutinize the Film and the Exhibition, taking into account the use of historical sources in an attempt to rebuild and understanding of the life' experiences, culture and heritage	
11:00	*(Ajuda com os figurinos Cena4: 1 hábitos clarissa p/Rainha 1 fato de aia 2 pedreiros 1 mestre escultor)*		Interior da Igreja - Absidiolo Norte	Câmera, picaretas		
11:45	(10 MINUTES TO COLLECT PERSONAL PROPERTY)					
12:00	LUNCH					
14:00	(10 MINUTES TO PUT PERSONAL PROPERTY IN THE ROYAL PALACE HOUSE AND COMPOSE THE COSTUMES FOR RECORDINGS)					
14:15	**Auditorium and Exhibition: Tour the Site** Scrutinize the Film and the Exhibition, taking into account the use of historical sources in an attempt to rebuild and understanding of the life' experiences, culture and heritage		Interior da Igreja: à grade Plano de Igreja e Plano de Coro:	Câmera, Cofre p/ tabelião, Grade	*(Ajuda com os figurinos Cena6: 1 hábitos clarissa p/abadessa 1 fato de tabelião 1 fato de enfiteuta 1 hábito de franciscano 2 pedreiros)*	
15:00			*(Ajuda com os figurinos Cena8: 1 hábitos clarissa p/abadessa 3 hábitos de clarissas)*		Interior da Igreja	Simulação do Jantar. Mesa, banco, mesa (pratos, copos, púcaros)
16:00	RECORDING OF SURVEYS AND TESTIMONIES, AS SPECIAL THANKS					
17:00	LAST DETAILS, COSTUMES AND SPACES, AND PICK UP PERSONAL PROPERTY BEFORE GETTING OUT THE MONASTERY					

16th June – School Dr. Fortunato de Almeida de Nelas

		Scene 2		Scene 5		Scene 1	Scene 7
10:00		HOUSE OF THE ROYAL PALACE: TO PLACE FIGURINES AND PERSONAL PROPERTIES. DIVIDE GROUPS					
10:15		Hortas; Entrada, Poço E Horta Monástica	Câmera Enchadas	*(Ajuda com os figurinos Cena 2: 1 hábitos clarissa p/abadessa 2 fatos de clarissas 2 homens do Mosteiro)*		Auditorium and Exhibition: Tour the Site Scrutinize the Film and the Exhibition, taking into account the use of historical sources in an attempt to rebuild and understanding of the life' experiences, culture and heritage	
11:00		*(Ajuda com os figurinos Cena5: 1 hábitos clarissa p/vigária 4 hábitos de clarissas 2 pedreiros)*		Interior da Igreja: Coro e parte mais reservada	Câmera, picaretas		
11:45		(10 MINUTES TO COLLECT PERSONAL PROPERTY)					
12:00		LUNCH					
14:00		(10 MINUTES TO PUT PERSONAL PROPERTY IN THE ROYAL PALACE HOUSE AND COMPOSE THE COSTUMES FOR RECORDINGS)					
14:15		Auditorium and Exhibition: Tour the Site Scrutinize the Film and the Exhibition, taking into account the use of historical sources in an attempt to rebuild and understanding of the life' experiences, culture and heritage		Interior da Igreja: Câmera do Tesouro; Claustro: dormitorio e Capítulo	Câmera, Doces conventuais e travessa, Cama	*(Ajuda com os figurinos Cena1: 1 hábitos clarissa p/abadessa 3 hábitos de clarissas)*	
15:00				*(Ajuda com os figurinos Cena7: 1 hábitos clarissa p/abadessa 3 hábitos de clarissas 1 hábito de franciscano)*		Interior da Igreja – Câmara do Tesouro; Claustro – Igreja e lavabo	Simulação do Jantar. Mesa, banco, mesa (pratos, copos, púcaros), Mangueira p/ lavabo
16:00		RECORDING OF SURVEYS AND TESTIMONIES, AS SPECIAL THANKS					
17:00		LAST DETAILS, COSTUMES AND SPACES, AND PICK UP PERSONAL PROPERTY BEFORE GETTING OUT THE MONASTERY					

Annex 23 – Students' Identifications

Scenes of the Monastery

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Annex 24 – The *Scenes* in the Newspaper

17 DE JUNHO DE 2010 QUINTA-FEIRA
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COIMBRA

EM SANTA CLARA-A-VELHA

OS JOVENS aprenderam história de uma maneira diferente

Alunos recriaram cenas do Mosteiro

Freiras, hortelões e outros criados do Mosteiro de Santa Clara-a-Velha viveram momentos de grande aflição, com o nível das águas do Mondego a subir e a causar a destruição no convento das clarissas. A cena de 18 de Fevereiro de 1331 foi recriada ontem por alunos do 7.º ano da Escola Martim de Freitas (Coimbra) e da Escola D. Fortunato de Almeida (Nelas). Depois de algumas explicações, trajados à época, os jovens atreveram-se a imaginar, produzir e realizar cenas da história e das vivências do mosteiro.

O desafio foi colocado aos alunos no âmbito do trabalho de mestrado em Património Europeu, Multimédia e Sociedade de Informação (EUROMACHS) de Lia Nunes. A investigadora apresentou ao Centro Interpretativo do Mosteiro um projecto que procura, justamente, novas práticas sociais e activas aplicadas ao ensino da história e do património cultural.

Aplicando os conteúdos científicos que lhes foram transmitidos usando a plataforma Moodle (um software de apoio à aprendizagem executado em ambiente virtual), os alunos usaram os figurinos e acessórios necessários à reconstituição histórica e puseram em prática o guião no cenário de Santa Clara. A iniciativa teve o apoio da Faculdade de Letras de Coimbra, dos Serviços de Acção Social da Universidade de Coimbra e da Direcção Regional da Cultural do Centro, entre outras entidades.

In Santa Clara–a-Velha

Students recreated scenes of the Monastery
Nuns, gardeners and other servants of the Monastery of Santa Clara-a-Velha lived moments of great distress, with the water rising of the River Mondego causing destruction in the Poor Clare's convent. The scene of 1331, 18th February, was recreated yesterday by students of the 7th year of the School Martim de Freitas (Coimbra) and the Schools Dr. Fortunato de Almeida (Nelas). After some explanations, customized, the youngsters dared to imagine, produce, and direct scenes of the history and the daily life of the Monastery.

The challenge was made under the Master's project in European Heritage, Multimedia and Information Society (EUROMACHS) of Lia Nunes. The researcher presented to the Interpretation Centre of the Monastery a project that looks for, precisely, new social and active practices applied to teaching history and cultural heritage.

Applying the scientific contents that were transmitted to them by using the Moodle platform (software that supports learning in a virtual environment) the students used the customs and the accessories necessary to the historical reconstitution and acted the script having Santa Clara as a background. The initiative had the support of the Faculty of Humanities of Coimbra, the University Social Services and the Direcção Regional de Cultural do Centro, among others.

Annex 25 – Requirement of the support for the movies edition – CEC/AAC

To the president of the Centre of Cinematographic Studies
of the Academic Association of Coimbra:

Subject: *Scenes of the Monastery – Support to the montage of the documentary*

The Interpretation Centre of the Monastery of Santa Clara-a-Velha hereby request the collaboration of the Centre for Cinematographic Studies of the Academic Association of Coimbra (CEC / AAC) to implement the project *Scenes of the Monastery*, the work of graduate student Lia Nunes in European Digital Media Arts and Cultural Heritage Studies.

The implementation of pedagogical dynamics that seek to involve schools in rebuilding the history of this site is the central objective of the project. Initially, and after making the initial contacts with the History teacher, students worked in the Moodle the topics of action selected. The contents they had access through the platform have the seal of the Interpretation Centre, and it is through them that the students are invited to create the script of a dramatic scene on the theme chosen by each group. Thereafter, in the pursuit of active knowledge prodution, the schools fulfilled these scenes in the Monastery, which will result in a historical documentary about the history and life in the Monastery of Santa Clara.

At this time, after carrying out the scenes in the Monastery, we felt that it would be appropriate to cooperate with the CEC / AAC in the work of final edition of the documentary. Since this section of the Academy has the knowledge and tools appropriate to the processing of audiovisual, we ask for your support in assembling and editing the scenes of the monastery, whose credits will naturally be assigned to you.

Best regards,

*The Coordinator of the Interpretation Centre of
the Monastery of Santa Clara-a-Velha*

Artur Côrte-Real, arqlº

Attachment: *Scenes of the Monastery – Description and Script of the Project*

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Scenes of the Monastery

Within the International Master on European Heritage, Multimedia and Information Society (EUROMACHS) of the Faculty of Humanities of the University of Coimbra, we're presenting the project proposal *Scenes of the Monastery*: *Social and active pedagogical practices applied to teaching history and cultural heritage.*

Abstract:
Under the protocol between the Direcção Cegional de Cultura do Centro / Interpretation Centre of the Monastery of Santa Clara-a-Velha and the Faculty of Humanities of the University of Coimbra we present you an educational project with application to heritage and the new paradigm of using new technologies applied to the teaching of history. We then briefly describe the characteristics of the course, stressing the importance to the monastery, the educational value of the product and its media coverage. The entities involved in their production and their responsibilities are also identified as well as a cost estimate and a model of marketing / distribution.

Intervenients
(32 students and 4 Teachers – School Dr. Fortunato de Almeida - Nelas)
(28 students and 4 Teachers - School Básica 2,3 Martim de Freitas – Coimbra)

Monastery
4 collaborators
Miguel Munhós –Activities' Recordings
Diana Vaz Pedro, Luísa Cardoso and Lígia Gambini– Guided Visits and logistic support

Timelines
9th and 16th June: Visit to the Interpretation Centre of the Monastery of Santa Clara-a-Velha and recording of the scenes prepared by the students
October: Final Documentary and Presentation of the Thesis

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