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## SHORT FILM OF THE CHILDREN'S AUDIO GUIDE OF THE ROMAN THEATER MUSEUM OF CARTAGENA, AN INTERDISCIPLINARY AND COOPERATIVE INNOVATION PROJECT AT THE UNIVERSITY

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**Abstract:** Innovation in the classroom at the university stage must be translated into teaching based on methodological principles that integrate knowledge and practice, applicable to different contexts and spaces; therefore, this educational innovation project arises in ISEN, Faculty attached to the University of Murcia, in collaboration with the Roman Theater Museum of Cartagena, whose objective was the creation of its current children's audio guide and the recording of the short film based on this audio guide. In this project participated 54 students of second year of Primary Education, three ISEN teachers, the director of the museum and four students of Primary Education of CEIP Atalaya. This work was divided into 7 phases: planning, research, writing, revising, recording, setting up and shooting the short film. The students worked in eight coordinated work groups to elaborate a single text based on experience, curiosity and the playful nature of teaching, making reference to the Infant and Primary stages. The coordination of various subjects of the degree, together with the direction of the museum space, contributed greatly to the autonomous work of the students, to awaken curiosity and to master different strategies to achieve the competencies included in the participating areas of knowledge (Language, History and Art). The excellent results obtained by the students (more than 70% achieved grades higher than 7) showed that the methodology used was key in the acquisition of significant knowledge capable of going beyond its inclusion in the memory networks, applying it to teaching practice. Therefore, to speak of education at the university stage is to speak of coordination, autonomous and collaborative work, and transfer.

**Keywords:** coordination, education, innovation, transfer, audio guide, museum, short film.

## JUSTIFICATION

Education is based on the continuous improvement of teaching practice, turning the teacher into a researcher in the classroom, whose objective is to facilitate the strategies and resources necessary for students to reach the highest level of competence that will allow them to develop their social, professional, working and academic life. For this reason and for this purpose, innovation, the ability to develop new research, approaches, works, resources and methodologies that allow advancing in knowledge, in its acquisition, is necessary. Thanks to this contribution, the student becomes the object and, therefore, the beneficiary of this work.

The different strategies based on collaborative and coordinated work favor meaningful and relevant learning, contributing to a great extent to individualism in this process, not only on the part of the students, but also on the part of the teachers. In this way, teaching research becomes a transversal work that allows to see research and innovation with a globalized character that allows achievements and improvements in different areas of knowledge (Magalef & Álvarez, 2005).

Thus, the new university educational currents invite to a less theoretical and more active and practical teaching, being able to take to different contexts what is learned in each of the subjects; in addition, the parceling of knowledge is losing space in an education where globalization is increasingly important. Meanwhile, traditional teaching poses a series of uncertainties regarding the implementation of knowledge, skills, attitudes, abilities, in short, competencies acquired throughout the university stage (Michavila, 2009). In this sense, Ruiz and Martín (2005) point out that the university "has an opportunity to transform the traditional model into one that focuses on learning to learn throughout life" (p. 172).

The great objectives that education currently has lead teachers to rethink the traditional teaching model, giving way to innovation that will allow them in the future to be able to exercise their professional career in the most effective way. For this reason, new methodologies based on the development of the practical aspects of the contents are proposed, thus bringing the future reality closer to the university present (Michavila, 2009).

For this reason, Nóvoa (2009) points out that teacher training should have a strong practical component, focusing on student learning for their future work, for which he proposes that it should be carried out in teams, thus reinforcing the achievement of educational projects (Pou-Amérigo, 2009). Continuing with this, Hernández (2011) points out that coordination between teachers is necessary to offer practical and motivating learning that covers different areas and provides answers to future concerns, interests and problems. In this sense, Hernández (2011) points out that “innovating in education means transforming our educational practice creatively and with efficient results”(p.17). Therefore, talking about innovation means talking about creativity.

### **INNOVATING IN THE CLASSROOM**

Innovation implies a change in conceiving, thinking, organizing and designing the different subjects, linking them together, thus presenting teaching as something globalized, complementary and enriching. This not only implies a change in the teaching practice, but also in the student's own work, in the resources used, the organization, structure of contents and methodology. Achieving effective learning environments becomes one of the necessary objectives for its development, just as teacher-student interaction is essential (Salinas, 2004).

To implement this new concept of teaching in university classrooms, it is necessary to create innovation groups that coordinate their work from the different areas of knowledge. These groups should include professors and students willing to carry out a project with a common objective, focused not only on learning, but also on the practical part of it (Michavila, 2009).

The creation of these working groups allows the participation of novel ideas, their benefits, difficulties and mistakes that improve teaching practice (Magalef and Álvarez, 2005). But there can be no innovation without motivation; a motivation that comes from the teaching staff and is aimed at the students. Therefore, teachers become decisive agents in the teaching and learning process of their students and require the search for new educational spaces (Michavila, 2009). This implies a new relationship between students and teachers, since they become the protagonist of the process itself, prioritizing learning over teaching.

### **COORDINATION**

Working as a team in a coordinated manner involves the achievement of a common and shared objective, being participants in a process in which it is necessary to exchange knowledge and information, search for data and organize them, solve problems and search for a common answer to the question posed (Martín, Lafuente, Faura, Puigcerver, & Bote, 2018). Taking this into account, and in order to carry out a coordinated work, it is necessary to have a clear and concrete objective, since abstraction would lead to confusion; the effort must be made by all the collaborating members, but the responsibility of the participating members must not be discarded, and there must be fluid communication between all members (Torrelles, Coiduras, Isus, Carreira, París, & Cela, 2011).

Teamwork presents better results than individual work and brings greater satisfaction to the participants, allowing them to achieve significant learning (Martín, et al., 2018). Thus, collaborative learning in the university environment focuses the process on the students and emphasizes an active methodology that promotes work and facilitates the acquisition of knowledge (Juárez-Pulido, Rasskin-Gutman, Mendo-Lázaro, 2019); this means giving the student greater responsibility in their own training, guiding them to autonomously achieve the competencies and objectives set out in the teaching guides. In addition, this methodology allows the creation of an environment conducive to learning, demanding from the students a greater responsibility in their training and from the teacher, an approach to the contents and their organization according to the proposed goal. For this reason, Wisker (2012) calls these collaborative work groups “learning communities”, where the environment created allows the integration of student diversity.

### **Transfer**

The search for effective learning, valid for future employment, leads to the need for what has been learned during the years of study to be transferable in different situations, fields and contexts, different from the scenarios where it was acquired. It becomes, therefore, the ultimate goal of education, in the praxis that allows the student to participate in their learning, awakening their interest and motivation, being aware of the effectiveness of what they have learned (Pozo and Pérez, 2009; Ramírez, 2011).

In addition, this transfer allows for self-evaluation at the time of training and improvement in the educational process, making it a dynamic and positive process that allows for adaptation and progress as it progresses.

There are many scenarios and contexts where this transfer can be carried out, and among them are the museum spaces, being considered as scenarios of knowledge acquisition at an informal but also formal level. In this way, the museum becomes another classroom for learning, where to work on the basic knowledge included in the teaching guides of the knowledge areas of different degrees.

### **MUSEUM AS A CLASSROOM**

Museums must respond to the new demands of society, among them, the educational ones, being responsible for the formation of a citizenry in need of culture and education (Maceira, 2009). For this reason, museum spaces become transmitters of knowledge, inspirers of culture and learning vehicles that lead visitors to constructive and meaningful learning that contributes to the formation and enrichment of society. This learning, carried out through experience and discovery, brings man closer to a cultural heritage, thus broadening his horizons, curiosity and desire to learn (Arbués and Naval, 2014).

This combination of knowledge, culture, entertainment, interaction and aesthetics makes the museum an ideal open space for the visitor's education. Throughout his visit, the visitor asks questions that go beyond what is presented in its rooms, allowing him to develop hypotheses and questions that invite him to seek answers (curiosity); that is to say, learning in a museum goes beyond what can be presented there, since it continues outside its walls when the visitor seeks answers to the questions he asks himself during his visit. In addition, the museum space fosters creativity and aesthetic taste in human beings (Florida and Tinagli, 2004), for which different multidisciplinary approaches are necessary, covering different areas of knowledge.

For all these reasons, the museum becomes a great classroom, not a formal one, but an ideal place to bring learning closer to both adults and children. The museum-school plays a fundamental role in society, not only for its research, conservation, identity and educational work, but also for its recreational function (Arbués and Naval, 2014; Ruiz, 2006).

## **INNOVATION PROJECT**

This project arises within the framework of the subject Didactics of Language and Literature, and in which participate Didactics of Social Sciences and Artistic Expression, belonging to the curriculum of the Degree in Primary Education at the University of Murcia, in ISEN University Center, Faculty attached to the UMU; and in collaboration with the director of the museum, Elena Ruiz Valdeiras. The aim is to develop contents and competencies of the areas, thus promoting interdisciplinary and collaborative work between the three subjects.

The need to improve the experience of the child visitor, and therefore of the accompanying adults, motivates the creation of an audio guide that, in a way adapted to the maturity of the child, makes the visit enjoyable and entertaining.

Currently, only several national and local art galleries have an audio guide for children and none with the approach of making the child visitor the protagonist of the exhibition. The lack of these resources makes it difficult for children to visit, thus limiting their learning and their approach to culture.

### **PROJECT OBJECTIVES:**

- Design and create the children's audio guide for the Roman Theater Museum of Cartagena and the recording of a short film about this guide.

- To connect the educational practices of university classrooms with the centers of pre-school and primary education and with other non-formal education spaces, such as museums.
- Design didactic resources, implement them and evaluate their potential and weaknesses.
- Work under an interdisciplinary approach, bringing the principles of Early Childhood and Primary Education closer to the university practices carried out by the students.
- To promote creative and information analysis skills in future teachers.

## **PARTICIPANTS**

The project involved 54 students from the second year of the Primary Education Degree at ISEN University Center, a faculty attached to the University of Murcia; in addition, four teachers from the university, the director of the Roman Theater Museum of Cartagena, students from CEIP Atalaya, in the city where the museum is located, and the Integra Foundation (Region of Murcia), responsible for the recording of the short film made with European Funds. In total, four entities worked in an organized and coordinated manner on the project.

## **TIMING**

This project was developed over two academic years, distributed in four semesters, and was carried out as follows:

- First four-month period: organization of the work and preparation of the materials necessary to carry it out.
- Second four-month period: preparation of the audio guide text and audio recording.
- Third four-month period: adaptation to film and choice of actors to play the main characters of the audio guide.
- Fourth quarter: recording and editing of the short film.



## METHODOLOGY

Taking into account that the object of the action of this process is twofold, on the one hand the university students and on the other hand, the visiting minor, the methodological principles on which this work is based are different, depending on the object to which it refers:

- In reference to university students, the active and communicative approach to teaching was the basic principle of this project, which was also based on collaborative work, encouraging group work and autonomous learning, promoting research as work prior to the production of the texts, putting into practice different strategies for the elaboration of the script and awakening curiosity as a previous step to learning. In addition, the coordination between subjects and the different work groups formed for the elaboration of the parts of the script was fundamental. All this was possible thanks to the establishment of clear and defined objectives that marked from the beginning the methodology to be followed.
- In reference to the visiting child, the methodological principles taken into account were based on the experience to achieve significant learning, without forgetting the playful character that contributes, not only to maintain attention during the visit, but also to create an atmosphere of trust and closeness that awakens the child's curiosity and interest in learning. Therefore, interaction with the visitor became a fundamental axis to achieve this closeness. Based on observation and experience, the audio guide was to become a means of practical and autonomous knowledge, as was the short film that was subsequently shot as a way of bringing the museum closer to those children who cannot visit it.

## PROJECT PHASES

This innovation project had seven work phases:

1. Work planning and preparation of monitoring and evaluation sheets  
In this section, a chronogram was designed for the organization of the subjects, weekly monitoring sheets for the work groups and an evaluation table containing the criteria and the weighting of the grade.
2. Research. Where they were studied and analyzed:
  - a. Other museum guides for children.
  - b. Didactic guides and manuals of the Roman Theater Museum of Cartagena.
  - c. History
  - d. Historical characters around the monument itself.
  - e. Guided tour of the museum. Thanks to it, the students were not only able to get to know the museum, but also to know the layout of the rooms, which were the most important pieces and where they were located in the tour.
3. Editorial staff.
  - a. Physical and character characterization of the historical characters that will accompany the child during his or her visit in the future. From the initial selection focused on Augustus Caesar, Julia the Great, Gaius, Lucius and the Roman divinities, two were chosen: Lucius and Minerva. What justified this selection? Lucius was one of the two grandchildren and adopted sons of Augustus, whom he raised as the future heir to the empire. Minerva was the goddess of wisdom, arts and military strategy, as well as the defender of Rome, and one of the three deities present in the theaters of the Roman Empire and whose altar is in the museum.

The characterization was carried out based on the historical data and research work that was found. In addition, the need to involve children in the visit and for it to have a playful character made their interaction essential. For this reason, the historical characters also became children, although maintaining, in part, their historical character.

b. Drawing of the characters. Once the characteristics of the two characters and their descriptions, both physical and character, were specified, they were brought to life through illustrations that respected the data provided by the students.

c. Elaboration of the audio guide texts. For this purpose, the script was divided into 8 parts:

- Welcome
- Presentation of the museum
- The corridor of history
- Room 1: Architecture
- Room 2: Theater and society
- Archaeological corridor
- Theater: structure
- Theater: use

Each of them was worked on by a group of students and for the coordination of the different groups, and with the intention of giving continuity to the text and the same style, a coordinator was appointed in each group.

4. Revision of the first drafts. This focused on two aspects: writing and historical and museum data. Regarding the writing, possible errors in the homogeneity of the text, the indications and references to the child, since he/she was not going to be a passive visitor, but should interact with the characters that accompany him/her on the tour; and the coherence and cohe-

sion were marked. Regarding the data, it was verified that they were correct and that there were no historical mistakes or errors in the explanations given by the characters. In total, three revisions of the same text were carried out. Subsequently, the final text was drafted.

5. Recording.

a. Checking times. As the child always visits with an adult companion, both guides must be synchronized. To this end, the text of the children's audio guide had to be adapted to the adult audio guide.

b. Last corrections and final text. Finally this meant a text of 25 pages.

c. English translation. The professors of the ISEN Language Department were in charge of the translation.

d. Recording of the children's audio guide. As in the case of adults, in this phase, an educational center of the city, CEIP Atalaya, was chosen. This is a two-track public school characterized by its innovative character not only in its methodology, but also in the resources used. Two students were selected for the recording in Spanish and two for English, whose diction could contribute to the character of each of the characters. The recordings were carried out in the school's own radio studio and involved 40 hours of work distributed over two weeks.

6. Start-up.

a. Checks of the recording times during the museum tour.

b. Test with four children aged 5, 8, 9 years, to know their degree of satisfaction and suggestions.

c. Final recording on the museum's devices.

d. Offered as a museum resource. The audio guide is currently offered by the museum to all children who visit it.

## 7. Recording of the filming of the cut.

- a. Once the audio guide was well received by the children, the director of the museum offered to those responsible for the project to record the audio guide in the format of a short film.
- b. The Integra Foundation accepted the project and the work plan was organized.
- c. Adaptation of the text to film and selection of actors after a public call at the collaborating school.
- d. Previous rehearsals. Taking into account that the actors were students from schools in the city, with no experience in theater, several rehearsals were held, which allowed them to approach not only the text, but the museum itself, seeking the naturalness of their movements and develop their communication skills through non-verbal communication.
- e. Recording of the short film and dubbing. The film was recorded during two sessions and later dubbed by the children themselves, thus correcting problems with the memorization of the text.
- f. Publication of the short film. The short film of the children's audio guide is currently available on the museum's website.

## RESULTS AND CONCLUSIONS

Innovation in the classroom is the engine that should generate learning in students at all educational stages, including university. From this principle was born this project in which three institutions have participated, ISEN, Faculty attached to the University of Murcia, Roman Theatre Museum of Cartagena and CEIP Atalaya, a public school in the city, and has aimed to design and create a children's audio guide, a resource for learning for children who come to the museum.

But this objective has justified a teaching experience based on three principles: coordination between subjects, cooperative work among students in the second year of the Primary Education Degree, and transfer, being able to apply the knowledge learned in the classroom in a context such as the museum.

The first result of this project is the audio guide itself, which is currently part of the museum's educational offer and has received numerous congratulations, including from the Association of Guides of the Region of Murcia, and the film based on the guide, which has been viewed nearly 6,000 times and is being used as an educational resource in classrooms ([https://youtu.be/QkTubMciJyM?si=owglN-n5ATqoHYvO\\_](https://youtu.be/QkTubMciJyM?si=owglN-n5ATqoHYvO_)).

As for the results obtained by the university students, they show that more than 83% achieved the competencies included in the teaching guides of the subjects, with 70% of the students having a performance between a "B" and an "A".

These data support the effectiveness of an active methodology, coordinated between subjects and collaborative, as pointed out by Hernández (2011), where learning is autonomous and the teacher is a guide in the process. The freedom in the work and a concrete and attractive goal, as was the case, awakened the students' interest in their training and documentation. Thus, the project showed that motivation is a key factor in the implementation of innovative methodologies, both for teachers and students (Michavila, 2009). The commitment of the teaching staff, the participation of the students and the integration with the museum were decisive for the success of the initiative.

The students, despite being divided into work groups, produced a single text, uniform, coherent and with the same style, achieving the objectives proposed at the beginning of the term. This made it possible to show that



transfer in different contexts is possible, thus improving their written, communicative and descriptive skills and increasing their knowledge in the different areas worked on: language, literature, history and art. Collaboration with other institutions opens up a wide range of possibilities for the acquisition of significant knowledge, open to a practice whose results motivate the students' own learning.

It should be emphasized that current teaching requires faculty to adopt a research role in the classroom (Magalef and Álvarez, 2005), being aware that educational innovation not only implies the incorporation of new methodologies, but also the continuous evaluation of teaching practice to ensure meaningful and relevant learning. In this sense, university teaching tends to move away from traditional theoretical models to focus on more active and practical methodologies (Michavila, 2009). Collaboration and teamwork between teachers and students generate deeper learning applicable to different contexts, favoring the globalization of knowledge and interdisciplinarity (Ruiz and Martín, 2005). In addition, innovation in education implies transforming teaching practice in a creative and effective way (Hernández, 2011). The development of the audio guide and the short film was a methodological and organizational challenge that encouraged both the creativity and critical analysis of the students and teachers involved.

Coordination between different educational agents and disciplines is key to offer integrated and effective training (Torrelles et al., 2011). In this project, the synergy between university subjects and the museum made it possible to create an innovative and functional didactic resource, demonstrating that interdisciplinary work enhances meaningful learning. If it is understood that education should focus on the transfer of knowledge to different areas and contexts (Pozo and Pérez, 2009), the audio guide and the short film

allowed learning to transcend the classroom, being applied in a real cultural environment, which facilitated the development of key competencies for students.

In this sense, this project shows that museums are consolidating as non-formal educational environments that complement formal education. The use of these spaces as open classrooms favors interactive learning, based on experience and discovery, reinforcing the motivation and creativity of students. Museums are not only containers of culture, but also large classrooms open to teaching and to the learning of citizens, including minors, who must find a place in cultural spaces (Arbués and Naval, 2014). In this sense, the management of the participating museum works to bring its exhibition closer to everyone, especially children, by promoting visits and projects. Education and museums are closely related, becoming spaces of entertainment and training for children, giving meaning to their education and identity (Florida and Tinagli, 2004).

In short, this experience reinforces the idea that education must adapt to the needs and demands of the current context, incorporating innovative strategies and didactic resources that allow for a more dynamic, practical and meaningful education for students.

Finally, and in recognition of this innovation project, the university students participating in this audio guide were named "Student of the Year", in the group modality, by the University of Murcia.

There are many efforts that a teacher makes when planning his classes always looking for the benefit of his students, this leads to the need to investigate and innovate in the classroom, trying new experiences that facilitate autonomous and meaningful learning, valid for life, and transferable to different areas that in the future may become their work classrooms.

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