

# VINSEUM EXPERIENCE

*Visit, learn and enjoy the museum*



SARA LOZANO DORADO

*IES Eugeni d'Ors*

2017

‘For the things we have to learn before we can do them, we learn by doing them.’

*Aristotle*

## ***INDEX***

<b>ACKNOWLEDGEMENTS</b>	<b>5</b>
<b>1 INTRODUCTION</b>	<b>6</b>
<b>2 VINSEUM AND ITS HISTORY</b>	<b>7</b>
2.1 CONCEPT	7
2.1.1 Art	7
2.1.2 Cartography	7
2.1.3 Palaeontology	8
2.1.4 Archaeology	8
2.1.5 Pottery	8
2.1.6 Ethnography	9
2.1.7 Ornithology	9
2.1.8 Archive	10
2.2 ORIGIN (Palau Reial before becoming the museum of Vilafranca)	10
2.2.1 King's lodging	10
2.2.2 Pere II of Catalonia	10
2.2.3 Santes Creus	11
2.3 HEADQUARTERS (of the museum of Vilafranca and wine)	12
2.3.1 Cultural emergence (1926-1936)	12
2.3.2 Pioneers of the museum	12
2.3.3 Museum of Vilafranca (1935)	12
2.3.4 First remodelling (1939-1943)	13
2.4 FIRST WINE MUSEUM	14
2.4.1 First project of restoration (1944-1948)	14
2.4.2 Cultural events	14

2.5 NEW AREAS	14
2.5.1 Termination project (1956-1974)	14
2.5.2 Father Trens	15
2.6 VINSEUM, EVERYONE’S MUSEUM (2000-)	15
2.6.1 Necessity for renovation (2001)	15
2.6.2 Remodelling enlargement	15
<b>3 EXPERIENTIAL LANGUAGE LEARNING</b>	<b>16</b>
3.1 THEORY OF EXPERIENTIAL LEARNING	16
3.1.1 Model of experiential learning	16
3.1.2 Why experiential learning?	17
3.2 MIXED ABILITY CLASSES	17
3.2.1 Closed exercises	18
3.2.2 Open-ended exercises	19
<b>4 THE GAME</b>	<b>20</b>
4.1 PLAYERS (to whom is it directed to)	20
4.1.1 Organization	20
4.1.2 Roles	20
4.2 STRUCTURE	21
4.2.1 Entrance	21
4.2.2 Pantry	21
4.2.3 Thyrsus	21
4.2.4 Dock	22
4.2.5 Gathering	22
4.3 REWARDS	22
4.3.1 Chocolate coins	22
4.3.2 Must	
	22

<b>5 THE PROCESS</b>	<b>23</b>
5.1 FIRST VISIT	23
5.2 SECOND VISIT	23
5.3 THIRD VISIT	23
5.4 FOURTH VISIT	24
<b>6 THE TEST</b>	<b>25</b>
6.1 VISITORS	25
6.2 TIME FRAME	25
6.3 HOW IT HAPPENED	25
6.3.1 Positive aspects	27
6.3.2 Negative aspects	27
6.4 SURVEY	28
6.5 SOLUTIONS	28
<b>7 CONCLUSION</b>	<b>30</b>
<b>8 REFERENCES</b>	<b>31</b>
8.1 BIBLIOGRAPHY	31
8.2 WEBOGRAPHY	31
<b>9 APPENDIX</b>	<b>33</b>
9.1 PICTURES	33
9.2 GAME'S DOSSIER	37
9.3 SURVEY	47
9.3.1 Survey	47
9.3.2 Survey's results	49

## **ACKNOWLEDGEMENTS**

First of all I want to say a huge thank you to my tutor, Imma Cuscó, for guiding me so well through the whole project and being extremely supportive.

I am also grateful to the entire VINSEUM team who helped make this possible by being involved in the project as well as for granting us easy access to everything that was needed.

And last but not least, I am thankful to *everyone* who has given me some advice during this time.

This is my research project but it definitely would not be the same without everyone's help, I am profoundly grateful to all of you, thank you from the bottom of my heart.

## **1 INTRODUCTION**

Most of us know that feeling when you are in high school and you are told you are going on a trip to a museum and thinking: ‘great! A day off!’, which if you look closer into it, not being attentive while visiting a museum and chatting with your friends through the whole visit is basically losing a learning opportunity.

When I was younger I wished someone made those eternal visits somehow interesting and appealing to me so I decided to be my young self’s hero by making this project about learning in a museum.

In order to do this a museum was needed, and that was the local museum VINSEUM, a wine museum; the vine and wine world is very relevant to us as we are living surrounded by vines and wine factories which make this a part of our everyday lives.

I decided to combine a huge part of our culture -like the wine world- with one of my passions which is learning new languages, in this case English. Languages help us learn about other people’s cultures besides our own and let us see the world in a bigger picture.

The objective of this research is to find a model that makes visiting museums more exciting for children so that they can learn both new languages and about the exhibitions in the museum but having fun at the same time.

I also hope to learn a great deal about Viticulture as I am currently not even a beginner in terms of knowing about wine world and I would also like to know more about how languages are learnt.

## **2 VINSEUM AND ITS HISTORY**

### **2.1 CONCEPT**

VINSEUM is a very diverse and eclectic combination of different elements that explain the history of Penedès' lands; its variety is so extensive - from art to ethnography, everything donated by people from Vilafranca - that there is something for everyone's liking.

#### **2.1.1 Art**

It is not expected to find oil paintings of a landscape or a portrait in a museum dedicated to the cultures of wine mainly because at first glance there is not a relation between both of them but, taking a deeper approach, they are strongly connected.

VINSEUM is the proud owner of a very rich art collection - including paintings, sculptures, etchings, drawings and religious artworks - that helps to explain the roots of the museum and the history of the same.

One of the pieces of the large art collection displayed in the museum is a seascape painting described as 'marina' painted by Eliseu Meifrèn<sup>(1)</sup>; the connection with the museum comes from its owners, a wealthy family that made their fortune in wine trade.

#### **2.1.2 Cartography**

As mentioned before, VINSEUM's collection is very large and diverse and through all of it there is a connecting thread between history and territory.

The museum owns an illustrated plate of the first map of Catalonia ever located - there's a much larger version of it in the New Hall of the Generalitat Palace - , it was published in 1602; afterwards a commission from Generalitat had it drawn by Flemish cartographer Jan Baptist<sup>(2)</sup> and it was incorporated in editions of the *Theatrum Orbis Terrarum*, one of the first modern atlas.



### **2.1.3 Palaeontology**

Long ago - 15 million years - our land suffered some major changes that contributed to the creation of new species of both living creatures and plants.

On the one hand there is the sea of warm and shallow water filled with life, this brought sirenians - marine mammals similar to elephants - to our ground. Vinseum owns a fossilised skeleton of a long extinct species, the *Metaxytherium catalaunicum*; found by French engineer Jacint Moulin back in 1869.

On the other hand we have the ancestors of our current vines, a specimen of plant known as *vitis* that in order to escape from the new ice age migrated to the Mediterranean.

### **2.1.4 Archaeology**

The cultivation of the vine came along with mankind first learning to domesticate and take control over animals and plants.

Viticulture in our land did not start until quite some time later - the Bronze Age - and vineyards were fully consolidated and expanded during the Romanisation.

VINSEUM owns a variety of pieces that represent the early stages of vine making its way into our land -Penedès region -.

### **2.1.5 Pottery**

VINSEUM's pottery collection is recognized by two main features: the quality of its pieces and the chronological and geographical extent, these qualities make it one of the most important collections in Catalonia.

The pottery production in our land between the Middle Ages and early Modernism is sampled in the museum's display case; the pieces are not only valuable in an artistic, stylistic and ethnographic way but also in how they make us go beyond that and see many more things such as the achieved wealth by some families thanks to the wine industry.

### **2.1.6 Ethnography**

Ethnography is the scientific description of peoples and cultures with their customs, habits and mutual differences.

This applies to VINSEUM in the form of the popular custom of ex-votos or votive offerings, oil paintings on canvas that offer thanks to a particular saint in a narrative style (most paintings of the collection are ex-votos); this habit was - and still is - ingrained in the rural areas of Catalonia. These have helped to understand the day-to-day of our ancestors.

### **2.1.7 Ornithology**

Birds' sounds are key when it comes to understanding our surroundings and learn more about the changes in the landscape, climate, etc.

The transformation of the Penedès landscape can easily be summed up with three common birds: green woodpeckers and a wooded district full of oaks, Western jackdaws and a grain-cultivating land and finally, goldfinch and a land given over to the vine.

### **2.1.8 Archive**

The museum has a large documentary collection that compiles many perspectives and discussions about the world of the vine in many forms: essays, technical studies, monographs, periodicals, literature, voices and rarities on winemaking, etc.

Some of the pieces of this collection are on display, for example a novel by the Vilafranca-born writer Gaietà Vidal i Valenciano that talks about local customs set in the world of the vineyard, the narrative won the Floral Games in 1886. Another example is a copy of one of the classic agriculture magazines that greatly contributed to the modernisation of winemaking practices, their success in the Spanish State during the 20th century was incredible.

## **2.2 ORIGIN (Palau Reial before becoming the museum of Vilafranca)**

### **2.2.1 King's lodging**

The first datation of the existence of a palace in Vilafranca dates back to 1209, even though it is not clear where it was located.

In 1236, the actual palace was handed over by king Jaume II to Fructicià de Palau with the obligation to provide lodging to kings and their heirs. During the thirteenth century and forward, it served as lodging to Catalan Counts and kings that were passing by the village.

### **2.2.2 Pere II of Catalonia**

Pere III -II following the catalan numbering- (1239-1285) was king of Aragon, count of Barcelona and king of Sicily; he was one of medieval Spain's greatest rulers.

After his father's (Jaume I of Aragon) extensive conquests had increased both Aragonese power and prestige, he inherited the crown in 1276. Aragon's geographical and economic orientation toward the Mediterranean, Aragonese claims on the kingdom of Sicily, and Pere's great personal qualities made him the first Catalan-Aragonese monarch to participate actively and successfully in the wider affairs of Europe and the Mediterranean.

The Palau Reial is a building from Pere II the Great's era, a monarch that was known for his will to express the state's greatness through the construction of palaces like the ones in Barcelona, Perpinyà or this small palace in Vilafranca.

Many stories claim the king died in the palace in 1285.

### **2.2.3 Santes Creus**

Santes Creus is one of the largest and best preserved Cistercian monastic ensembles nowadays. It was founded in 1168, protected by kings and nobility, it became a center for spiritual studies and colonization of the territory. The monastic life was held continuously until 1835 because of Mendizábal's expropriation.

In 1308, it was acquired by the Monastery of Santes Creus due to this, Palau Reial became the Cister Order legal cabinet in Vilafranca. The palace was inhabited by monks who collected rents from multiple lands and properties owned by Penedès' order. The building was expropriated in 1820 because of Mendizábal's expropriation of all religious buildings.

In 1822, two years after the confiscation, it was sold in a public auction and it was bought by the Vilafranca-born Cristòfol Milà i Romagosa, who converted it into a tavern, that it is still working.

## **2.3 HEADQUARTERS (of the museum of Vilafranca and wine)**

### **2.3.1 Cultural emergence (1926-1936)**

In 1926 two events with no apparent connection led to the beginning of the history of the Museum of Vilafranca and wine: Penedès' Art exhibition and the arrival of a new teacher to Sant Ramon of Penyafort, father Martí Grivé.

Penedès' Art exhibition was organised to establish a knowledge basis in some fields of Penedès' artistic and bibliographic patrimony, this in order to enhance a cultural dynamic. The exhibition lasted two weeks -coinciding with the town's Festa Major to give equal importance to the dancing troupes' folklore- and it consisted in a combination of cultural activities (conferences, concerts...) to give more significance to both ancient and modern art and bibliography in the region.

### **2.3.2 Pioneers of the museum**

Father Martí Grivé was a school professor in Sant Ramon and part of the Cistercian community of Sant Pedro de Cardeña. He and his colleagues began making different archeological findings and thought people ought to see them, the way they thought this would be possible is by funding a local museum; they submitted a petition to the city council in order to acquire a space to do the exhibition.

### **2.3.3 Museum of Vilafranca (1935)**

The process of getting the city council to approve was laborious, long and tough; they had to move heaven and earth in order to achieve their objective.

The first thing they accomplished was having a small exhibition in 1934 during the city's annual fair every may, this was a big step in the process of getting an actual space to set up a museum.

In 1935, they submitted another petition urging the city council to grant them an establishment for the museum, they were in luck and this time the city council allowed them to use the local court's ground floor which was located in 43, 'Carrer de la Font'<sup>(3)</sup>.

This was the first museum and even though it was small, their world of efforts and illusions had become real at last; they also received various donations of local people (such as paintings or pottery) to help drive the museum.

Its inauguration was during the town's local summer festival called 'Festa Major' in 1935; surprisingly lots of people came to the exhibition and were amazed by it: a total success.

Later that same year the first general board of the Museum of Vilafranca was formed, the people involved in it were the mayor as president, the Ministry of Culture as vice-president and as chairpeople: the local bank 'Caixa d'Estalvis Penedès', the traveller center, 'Niu d'Art', C.Mestre, E. Berger, J. Senabre, M. Trens, M. Grivé, P. Giró, M. Claramunt, A. Masanell, M. Feliu, J.A. Olivella, J.M. Masachs, J. Montal, J. Estalella, A. Martorell, F. Casanova i F. Gusi.

The first goal the board wanted to achieve was the acquirement of a new and bigger local; in that time Palau Reial used to be a bar of some kind that offered food and drinks, it was popularly known as 'Cal Noi Noi'.

Their goal was accomplished december 19 of 1935, the governing board alongside the museum's general board, a group of local people and the help of a local bank 'Caixa d'Estalvis Penedès' bought Cal Noi Noi.

#### **2.3.4 First remodelling (1939-1943)**

Between 1939 and 1943, once the new building had been bought, the general board of the museum focused on restoring and preserving the old palace so that it was prepared for a the museum to be set up. During these years the museum lacked funding and could not fix problems regarding its structure which meant it needed a restoration, architect Jeroni Martorell Terrats was asked to write a restoration project.

## **2.4 FIRST WINE MUSEUM**

### **2.4.1 First project of restoration (1944-1948)**

In 1944 the project that had been previously designed by Jeroni Martorell Terrats was started, it was called ‘Proyecto de restauración de la Casa-Palacio de Pere III y ampliación’, this was thanks to the subsidies received by the council. The first restorations were the first floor’s main room and the continuation of a recently discovered structure of what used to be a gothic staircase.

In 1945 the first floor’s arcade was inaugurated<sup>(4)</sup> and the first stone of the future press room was put in place; three years later, in 1948, Martorell’s intervention finished and the facade<sup>(5)</sup> had also been restored.

### **2.4.2 Cultural events**

Regarding the cultural events that happened during the first restoration: in 1948 the museum was designated administrator of the Festa Major, it was visited by the Chief of Staff accompanied by different ministers together with public figures and in 1953 the museum participated in the II Wine exhibition and fair.

## **2.5 NEW AREAS**

### **2.5.1 Termination project (1956-1974)**

The second restoration or termination project followed the previous design by Jeroni Martorell and its main focus was to restore and preserve the building just as it was; it was called ‘Proyecto de terminación de la Casa Museo de Vilafranca del Penedès’.

This project had two different phases directed by two different architects: Camil Pallàs (1956) and Josep Brugal Fortuny (1974).

During the restoration the facade was finished, the tasting room was created and a mural by local Pau Boada was painted in it<sup>(5)</sup>. The museum also acquired the building next to it called ‘Cal Pa i Figueres’ in order to expand their collections as well as the exhibition rooms and to be up to the mark it deserved.

### **2.5.2 Father Trens**

Manuel Trens Ribas was an ecclesiastic and art historian born in Vilafranca del Penedès; he was a professor, member of multiple organizations like the ‘Cercle Artístic de Sant Lluç’, he was also involved in many cultural events like exhibitions or magazines.

His relationship with the museum started back in 1955 when he was named an honorary member of it; he tied the knot with the museum in 1962 when he made a large donation of over five hundred items including paintings, drawings or cartography, this donation supposed a huge success for the museum and helped expand their collections immensely.

## **2.6 VINSEUM, EVERYONE’S MUSEUM (2000-)**

### **2.6.1 Necessity for renovation (2001)**

In 2001 a new and ambitious project was presented: completely remodelling the building in order for the Museum of Vilafranca to become a new museum, this called ‘Cultures del Vi de Catalunya’.

To accomplish this, an exhausting and very detailed diagnosis had to be made, this consisted in technically analyzing the whole building and its facilities, Núria Llevarias Baqués was in charge of the diagnosis.

### **2.6.2 Remodelling enlargement**

The person in charge of the remodelling was architect Santiago Vives; the main aim of the project was to recondition the museum through wine and the Penedès’ region in order for it to become the museum of wine and vine of Catalonia as well as to set a guideline for other wine museums.



### **3 EXPERIENTIAL LANGUAGE LEARNING**

#### **3.1 THEORY OF EXPERIENTIAL LEARNING**

The theory of experiential learning is mainly focused on experience being the key to the learning process.

In order to make sense of theory it should be known that it is believed humans make decisions and act in terms of their expectations of future events, making plans of the expected outcomes that will affect one's choices. The same happens when undertaking a learning task, the learner will compare the outcome with the task performance and gain a learning experience from it, this experience can be either positive or negative. The accumulation of learning experiences will lead to the projection of one's image as a learner; if the view of one's self is improved it may also help them become better learners.

##### **3.1.1 Model of experiential learning**

According to the model<sup>(7)</sup>, learning is a conflict between two opposed concepts: prehension and transformation.

The prehension is the dimension that refers to the way one perceives an experience, furthermore it can be divided in two other models: 'apprehension', this involves intuitive knowledge, the one that does not have to be analyzed in a rational way; and 'comprehension', which contrarily refers to conscious learning, ordering those unconscious sensations. To sum up, this dimension concerns the way we grasp reality.

On the other hand, the transformation dimension regards the transformation of experience through reflective observation (avoiding error, sacrificing a successful performance) and active experimentation (willing to take risks, little concern for failure and errors).

These two dimensions yield four orientations to learning which lead to a cycle: *concrete experience*, this refers to the experience itself, putting an emphasis on feeling over thinking; *reflective observation*, reflecting on and analysing the experience, being concerned about how things happened by trying to see the event from different perspectives; *abstract conceptualisation*, using a logical approach to problem-solving, focusing on thinking rather than feeling; *active experimentation*, using what you have learnt to change situations and take risks in order to accomplish new objectives.

### **3.1.2 Why experiential learning?**

The advantages of experiential learning are many and can be based on the following arguments.

It promotes personal growth by learning the sense of responsibility of one's actions as well as enhancing autonomous learning, this kind of learning is defined by one's willingness and ability to wrap the mind around what is right and wrong.

It also helps prepare and adapt for social change, as education is future-oriented and we live in a changing society that cannot be fully predicted, knowing how to reflect on experiences and learning from them is a very useful skill.

Personalised learning is enabled through this process, every student gets to learn at their own pace, it also is a radical departure from traditional methods that takes learning beyond the class; basically, it helps with differences in learning ability.

## **3.2 MIXED ABILITY CLASSES**

Regarding the differences in learning ability, these are most present in mixed ability classes.

Mixed ability classes are those where the students are clearly of different levels, this leads to frustration from both sides: stronger and weaker students.

The stronger students may feel held back and not being able to show their full potential which leads to boredom while weaker students may feel pressured to keep up with the rhythm of the class and will probably not acquire all the contents that are being taught; on top of this, the teacher will be stressed and may feel lost as well as not being able to take control.

Finding the correct balance for everyone is definitely not an easy task, and often the solutions used only split the class in two groups instead of bringing it together as an unified whole.

Looking into the problem in a ‘micro-level’, the mixed ability class can be approached through a variety of exercise types that involve minimum preparation by the teacher but at the same time aim to achieve the maximum involvement of learners at all levels.

### **3.2.1 Closed exercises**

Closed exercises are those who have a specific answer: either correct or incorrect; yes/no questions, wh- questions, multiple choice and gap filling are some examples of closed exercises.

This kind of exercises exclude the weak learner from fully participating as they cannot emulate with the rest of the class, thus creating a division between failures and successes. Closed exercises offer no in-between, you either respond correctly or incorrectly, leaving no room for manoeuvre or error.

### **3.2.2 Open-ended exercises**

On the contrary, open-ended exercises are not those that do not have one right answer, instead all predictions are valid although some might be more adequate; these give more space to the student and encourage them to draw on their knowledge and experience of the world.

This kind of exercises can be presented in form of prediction, re-ordering, use of charts, etc.

## **4 THE GAME**

After collecting information of both VINSEUM and how languages are learnt, these are going to be mixed in order to create a game to be developed in VINSEUM in which children will learn about Viticulture, new English vocabulary and will also have fun, everything at the same time.

### **4.1 PLAYERS (to whom is it directed to)**

The kind of activities and vocabulary used in the game are mainly directed to children aged between ten and fourteen, other age groups can also be suitable for the game and are not excluded.

#### **4.1.1 Organization**

All the players will be organized in groups of four (even though it is not compulsory and can be adapted to larger or smaller groups).

#### **4.1.2 Roles**

Regarding the organization inside each group, every person in the group must take a different role in order to optimise the dynamic of the game.

There are four different roles (if there are more than four people in the group two people can take on the same role): the *leader*, this person is in charge of running the group, they must organize and control it (make sure everyone is doing their task and paying attention); the *secretary*, this person is the one who writes in the document given to each group and takes notes of information that could be useful; the *checker*, this person controls the time for each activity and is in charge of the bag with the prizes given; the *spokesperson*, this person is responsible of everything that involves talking to other groups or the instructor.

## **4.2 STRUCTURE**

The game is structured in five different parts, each part takes place in a different location in the museum and develops a different kind of activity.

### **4.2.1 Entrance**

The first activity takes part in the first area of the museum: its entrance.

The activity consists in six true or false questions that can be answered after reading the panels located in the same entrance. These are only to contextualize the players so that they can have a brief idea of what they are going to be talked about throughout the game.

### **4.2.2 Pantry**

The second activity takes part in the highest and first exhibition room of the museum. This is the follow up to the previous contextualization, after watching a video about the basics of Viticulture and Vilafranca, seven short-answer questions have to be solved.

### **4.2.3 Thyrsus**

The third activity takes part on the third floor of the museum.

This activity is a full immersion in the winemaking process, the task has two parts: the first, after watching a video there are six images of the process that need to be put in order from first to last; the second part is to go around the tools' exhibition (next to the video area) and match a tool to each step shown previously.

#### **4.2.4 Dock**

The fourth activity takes part on the second floor of the museum.

It consists in a history lesson, after watching a video about the history of Viticulture eight different dates mentioned during the video need to be matched to the according event; in this activity there is also a bonus question asking who the narrator is.

#### **4.2.5 Gathering**

The fifth and last activity takes place in the last room of the exhibition.

This activity is a bit different than the others, each group will be given a small piece of paper with a fact about Pere II's life and the group needs to do a representation of it for the other groups to see and a 'judgement stick' to grade the other groups.

### **4.3 REWARDS**

After each activity and according to how many correct answers they made, each group will be given a reward; at the end of the game there will be a special reward for all of them.

#### **4.3.1 Chocolate coins**

After each activity each group will be given a number of chocolate coins: from eight to six correct answers they will receive four coins; from five to four correct answers three; from three to two, two; with one, one and with zero correct answers no coins.

#### **4.3.2 Must**

Even though the groups will be told the team with the most chocolate coins wins a special prize, all the groups will be able to have a taste of must by the end of the game as a surprise.

## **5 THE PROCESS**

In order to make the perfect game, VINSEUM had to be visited and explored multiple times.

### **5.1 FIRST VISIT**

The first visit took place the 25th of August, we met with one of the tour guides and had an intensive tour around the museum: all its areas, exhibitions, materials, etc. This helped to shape an idea of the museum's essence and what we wanted the game to be about, knowing what we were working with and understanding how we could make that attractive for children.

### **5.2 SECOND VISIT**

The second visit was the 2nd of november, a long time after the first one; this was because we had been working on the theoretic frame which gave us new ideas for the game and helped us get a more extended vision of the museum's past and future.

During this visit we went through all the museum's areas, watched every video and paid careful attention to each exhibition set; we decided it would be better to use all the visual resources during the game as the children would enjoy it more rather than listening to someone talking to them non-stop.

We made a sketch of what each activity could be and decided what areas we were going to work with: the game was beginning to gain shape.

### **5.3 THIRD VISIT**

The third visit was november 17th. After making a sketch of what the game would be we decided to go back to check if everything was correct and as two weeks had passed since the last visit maybe we would now have different ideas for each activity that would make it better, this indeed happened; a few things were changed -like some of the questions as they weren't suitable for the visitors.



#### **5.4 FOURTH VISIT**

The fourth and last visit was november 29th, this was a very important one because we decided we were going to test the game the following day. During the visit all the activities were checked -again- and the time frame for each activity was calculated as we needed that information in order to make the test work in time; we also made a brief role play to prepare how each activity would develop during the actual test.

## **6 THE TEST**

After preparing a game that would make children interested in museums and learning new languages that was suitable for VINSEUM, we decided it was best to actually test it with real children: this was the only way to know if its dynamic was good enough and to see if the children engaged with it.

### **6.1 VISITORS**

The visitors during the test were the high school's youngest students, twelve and thirteen year olds studying first of ESO (Compulsory Secondary Education).

To specify, twelve of the students were from the beginner English class and twenty-one from the advanced class, this makes a total of thirty-three kids.

### **6.2 TIME FRAME**

The test took place during school hours just so that all the students would be able to visit; it happened on november 30th during the last school hours (from 12.45pm to 14.35pm, approximately two hours). We had calculated the visit would take around one hour and fifteen minutes.

### **6.3 HOW IT HAPPENED**

At 12.45pm we left the high school and went walking to VINSEUM which is about ten minutes far, we got there around 1pm (just like it had been planned). When we arrived there was an unaffiliated activity going on but regardless we started our test.

The students sat down in the entrance and split in groups, the game was briefly introduced to them, afterwards they were given the dossiers and each person chose the role they were going to portray; right after that we dived into the first activity which took place in the same place: the entrance.

They were given three minutes to complete the activity, after those three minutes we corrected the questions and distributed the chocolate coins. This took a total of twenty minutes instead of the twelve we had planned during the last visit.

We then proceeded to the second activity, we had to go upstairs to the highest floor of the museum, which took quite some time. The activity was explained and the video was played (while watching it they had to complete the activity), when the video finished we had to split the groups: only the spokesperson and the secretary could stay during the correction as too many people would only slow down the correction and we were already running late, half of the groups went to the next activity while the other half stayed, corrected the answers and was given the chocolate coins. This took around twenty-five minutes, which was not what we had planned at all.

We rushed to the third activity, the half of students that did not stay during the correction had already been explained the activity and knew they had to leave during half of the video that was going to be played and go around the tools' exhibition to complete the activity. The activity was explained once again to everyone and the video was played. Halfway through the video the indicated students were told to go around the tools' exhibition while the others finished watching the video. During the correction we used the same method as in the last one, half of the group stayed and the others moved to the following activity. This took around another twenty-five minutes, which again, we had not planned.

As we moved to the fourth activity we had to change our plan and skip it, go directly to the fifth and last one because we did not have enough time. The fifth activity took place in a different space than the one we planned, it happened in the big terrace where they were supposed to try the must and answer a survey, this was to save time. The fifth activity was explained and the students were given the necessary materials, they started rehearsing the plays but had to be cut off because we were out of time; it was decided that the representations would be performed the following day in class and so would the surveys be answered.

### **6.3.1 Positive aspects**

In relation to the positive aspects about the test, all the students engaged with the visit and had a great predisposition. They were enthusiastic and cheerful through the whole tour which was unexpected and amazing, it definitely helped make the visit more smooth and pleasant.

Another positive thing was the quick adaptation to unexpected events such as not having enough time or having to split the groups in two due to the slowness with the whole group.

### **6.3.2 Negative aspects**

Regarding the negative parts about the test we can split them into two subgroups: organization and timing.

The organization of the test could have been way better, starting with the fact that there were too many children for just one person to control so the companion teachers had to step in most of the time in order to keep the activities going. Another issue with the organization was that some of the groups had not been established before the visit so time was lost organizing the students in groups.

With reference to both organization and timing there is the fact that when we arrived there was another group activity going on, this made us lose time trying to work our minds around the problem.

Lastly and in regard to the timing, there was a clear problem with time; we did not have enough time to do almost half of the game, we had to rush through the activities and not do a proper corrections or had to split the groups in order to save time.

## **6.4 SURVEY**

Concerning the students' overall satisfaction we had them take a simple survey of six yes-no answers about the test to learn their opinions and ways to improve the experience.

Overall and surprisingly, most of the students were really satisfied with the visit and gave it a great qualification, they also think this kind of dynamic made things more fun in a museum which was the main goal.

Regarding the activities, the most enjoyed one was the gathering (short representations) which was not even in the same as the visit, and it was followed by the entrance and pantry activities which were almost tied; weirdly the thyrus activity was not very popular even though it was the one that went best according to the number of correct answers each group made.

In reference to the learning new information part, most of the students said they had learned both new English vocabulary and facts about Viticulture, these results were the most gratifying as the other main goal of the project was to learn.

Another thing to take on account is that most of them said they would recommend the experience to their friends.

## **6.5 SOLUTIONS**

The goal of this project is to make the most efficient game in terms of the visitors learning a new language or information about a museum while having fun. After putting it to practice with the test and seeing the results of the survey a few changes have been made to the game to guarantee the best experience.

The two main issues were the timing and the organization so most of the improvements made are focused on these two problems.

In relation to the timing, instead of estimating one hour and fifteen minutes for the visit it has been changed to two hours and a half, hopefully this will be more than enough time to complete all the activities.

The organization has also been ameliorated: large groups (20+) will be split in two, while one group will do the tour the others will sit outside and draw the church's square; this will make the tours much faster as the number of visitors is way smaller and prevent splitting the groups during the visit. Regarding the group's organization, it was noticed that a lot of time was lost choosing the role of each person, due to this each person will be handed a card with the role they are going to portray.

There will also be two people carrying the groups instead of only one, this will give the guides more control over the groups and the activities will be a lot smoother.

There have been changes in the game's dossier as well: the glossary that used to be in the back will now be incorporated in the foot page for an easier access; the grading chart that used to be in the last page will be written in a big cardboard for everyone to see, this way the visitors will be able to see it at all times and the corrections will be faster; a cardboard with the rules to visit a museum will also be added.

## **7 CONCLUSION**

After finishing the project I have come to different conclusions. For starters, the opportunity this has been to get to know local museum profoundly and deeply, in this case VINSEUM and everything it involves; especially I have gained a lot of knowledge on wine and vine as well as facts and history about Penedès area which has helped me understand our land's heritage.

The second conclusion is the expansion of knowledge I have had regarding one of my passions: language learning; what started as a simple passion has now evolved into a topic I have a lot of insight into and this has made me have much more interest in it.

Through this process I have also learnt the differences between just visiting a museum and visiting it with a game; visiting it via a game helps you see the museum as a living creature where you can enjoy yourself to the fullest through experiencing what the museum has to offer.

Regarding the enjoyment, I have learnt that both the visitors of the museum and the guide can have fun; while testing the game I was delighted, seeing the students have fun too just made it even better and a positive environment was created throughout the entire visit.

Lastly, seeing the success this kind of dynamic had in VINSEUM, I think it could also be used in different places of the city to help increase the interest of people in cultural activities which would also make people more aware of their heritage; it could also be destined as a family activity or for a group of friends, the options are endless.

## 8 REFERENCES

### 8.1 BIBLIOGRAPHY

Biblioteca Popular Torres i Bages (1995). *Patrimoni arquitectònic i activitats mercantils de Vilafranca*.

Masachs i Bolet , Josep M (1982). *Històries d'abans d'ahir, el museu de Vilafranca*. Vilafranca del Penedès: Museu de Vilafranca del Penedès/Caixa d'Estalvis Penedès.

Benach Torrents, Manuel (1962). *Los museos de Vilafranca: notas para la historia de la cultura vilafranquesa*. Vilafranca del Penedès: Arts gràfiques Vilafranca.

Solé i Bordes, Joan (1983). *El barri gòtic i els museus de Vilafranca*. Vilafranca del Penedès: Museu de Vilafranca.

Prodromou, Luke (1992). *Mixed ability classes*. London: Macmillan Education.

Numan, David (1992). *Collaborative Language Learning and Teaching*. Glasgow: Cambridge University Press.

### 8.2 WEBOGRAPHY

PENEDÈS MEDIEVAL (2014). *Penedès Medieval*.

<http://elpenedesmedievaljb.blogspot.com.es/2014/07/el-palau-reial-de-vilafranca-del-penedes.html>

VINSEUM, Museu de les Cultures del Vi de Catalunya. *Història de l'edifici del Palau Reial i annexes*.

[http://www.vinseum.cat/FitxersDescarrega/45\\_Text%20Palau%20reial\\_definitiu.pdf](http://www.vinseum.cat/FitxersDescarrega/45_Text%20Palau%20reial_definitiu.pdf)

Manyanet Vilafranca (2014-2015). *100 anys d'història del COL·LEGI DE SANT RAMON DE PENYAFORT*. <https://vilafranca.manyanet.org/index.php/escola/historia>



Colonial Arts, fine Spanish colonial art. *EX-VOTOS*.

<https://colonialarts.com/collections/ex-votos>

Your Dictionary (1996-2017). *Peter III Facts*.

<http://biography.yourdictionary.com/peter-iii>

La Ruta del Cister. *SANTES CREUS*.

<https://www.larutadelcister.info/en/santes-creus>

*Word Reference*. <http://www.wordreference.com/>

SOLÉ I BORDES, Joan (2016). *De les Exposicions d'Art del Penedès a l'Institut d'Estudis Penedesencs, 80 anys de recerca*.

<http://lavilafranquina.blogspot.com.es/2016/11/normal-0-21-false-false-false-ca-x-none.html>

NSDL (2017). *Student Roles*. <https://serc.carleton.edu/introgeo/cooperative/roles.html>

BRITISH COUNCIL (2014). *Writing about survey results*.

<http://learnenglishteens.britishcouncil.org/skills/writing-skills-practice/writing-about-survey-results>

Enciclopèdia.cat. *Manuel Trens i Ribas*.

<http://www.enciclopedia.cat/EC-GEC-0067331.xml>

BRITISH COUNCIL (2003). *Teaching mixed ability classes 1*.

<https://www.teachingenglish.org.uk/article/teaching-mixed-ability-classes-1>

## 9 APPENDIX

### 9.1 PICTURES

(1) 'Marina' by Eliseu Meifrèn i Roig.

Font: [https://commons.wikimedia.org/wiki/File:061\\_Vinseum,\\_marina\\_d%27Eliseu\\_Meifr%C3%A8n.JPG](https://commons.wikimedia.org/wiki/File:061_Vinseum,_marina_d%27Eliseu_Meifr%C3%A8n.JPG)



(2) Map of Catalonia by Jan Baptist.

Font: <http://alteagallery.com/jpegs/9596.jpg>



(3) '43, Carrer de la Font' nowadays.



(4) Inauguration of the first floor's arcade. August 1945.

Font: [http://www.vinseum.cat/FitxersDescarrega/45\\_Text%20Palau%20reial\\_definitiu.pdf](http://www.vinseum.cat/FitxersDescarrega/45_Text%20Palau%20reial_definitiu.pdf)



(5)The facade before the restoration.

Font: [http://www.vinseum.cat/FitxersDescarrega/45\\_Text%20Palau%20reial\\_definitiu.pdf](http://www.vinseum.cat/FitxersDescarrega/45_Text%20Palau%20reial_definitiu.pdf)



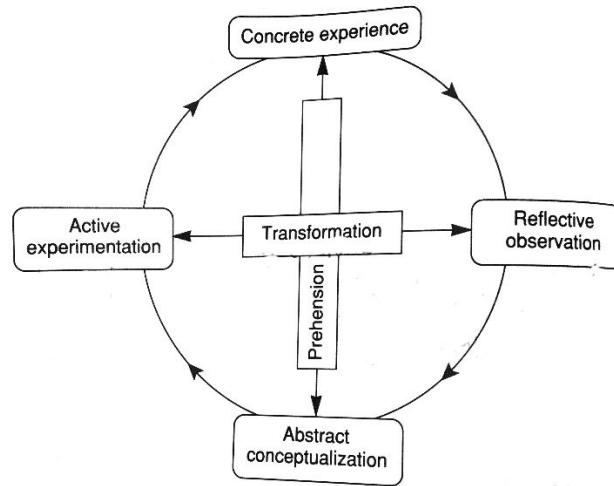
(6)Pau Boada's mural while being painted.

Font: [http://www.vinseum.cat/FitxersDescarrega/45\\_Text%20Palau%20reial\\_definitiu.pdf](http://www.vinseum.cat/FitxersDescarrega/45_Text%20Palau%20reial_definitiu.pdf)

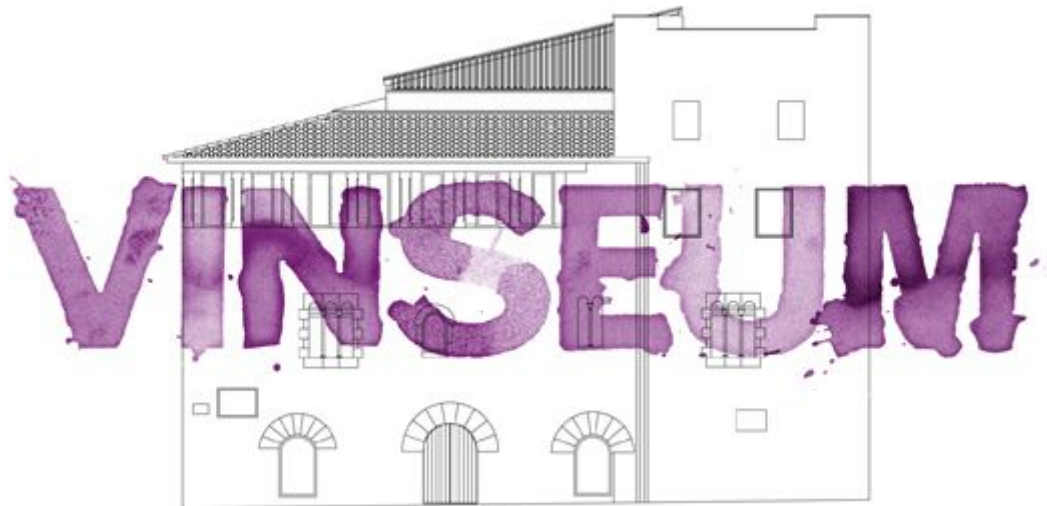


(7) Model of experiential learning.

*Font:* Collaborative Language Learning and Teaching



## 9.2 GAME'S DOSSIER



By: Sara Lozano Dorado

Oh, hello there! Welcome to VINSEUM!

VINSEUM is a very diverse and eclectic combination of different elements that explain the history of the Penedès' lands, these have been mainly focused on Viticulture for centuries now.

It is also a place where its visitors can feel and experience the wine culture and everything that revolves around it, a place with intense cultural and touristic activity that has a bit of everything to please everyone's liking.

Besides... who says children can not have fun in a museum?!

Get ready to experience all those feelings while playing games with your friends! And all this fun comes with a bonus: with all the things about wine you are going to learn today, you will be able to show off to everyone who dares to say they know more about viticulture than you do!

Keep your eyes wide open, you do not want to miss a thing about this magical experience!

***ABOUT THE GAME...***

The game is played in teams, these compete with each other and by the end of the visit one will be the lucky winner.

You're probably thinking... HOW do I win? After each challenge each team will be given an amount of chocolate coins according to how many correct answers they made, the team with the most coins by the end of the five challenges wins! (And yes, you do get to eat the chocolate coins when the game finishes)

First off, every person in the team must have a different role, pick one:

**LEADER:** This person is in charge of organizing the group and making sure everyone is doing their task.

The leader in the group is .....

**SECRETARY:** This person takes notes and writes in the document. (It is always better if they have a nice and clear handwriting).

The secretary in the group is .....

**CHECKER:** This person must control the time for each activity so the team gets the activities done in time, they will also be keeping a small bag with all the earned chocolate coins.

The checker in the group is .....

**SPOKESPERSON:** This person is responsible of speaking in front of all the other groups when it is time to share the results or communicating anything to the other groups/instructor.

The spokesperson in the group is .....



***ENTRANCE\****

**Let's get this trip to the wine world started, hold on tight!**

*Look closely at the entrance's panel and answer TRUE or FALSE to the following statements...*

The style of the museum's buildings is Gothic. T F

King Jaume I died here. T F

This building used to be a palace in the Middle Ages. T F

The museum is meant to become a point of meeting and celebration. T F

The building dates back to the first quarter of the 13th century. T F

James II and Pere II were brothers. T F

\*Take a look at the table in page 9 to find out how many coins correspond to each correct answer.

***PANTRY***

**You think you know the basics of your town's museum? Put your knowledge to the test!**

*Watch the video and answer the following questions...*

Which of Vilafranca's churches appear?

What age is the vase from?

What do fossils indicate?

What type of bird can we see?

What tool can we see?

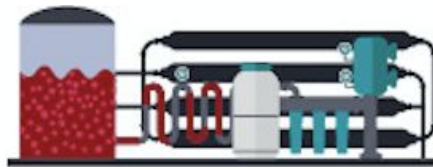
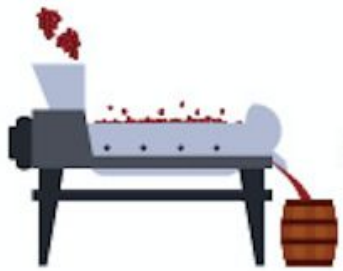
What is the most important collection of the museum?

Draw a vine during the four different seasons of the year.


## ***THYRSUS***

**You get to be a professional winemaker now! Pay close attention to the video...**

*Put these pictures from the process in order from first to last and write down the pertinent name to the step shown.*



Now go around the tools' exhibition and write down at least ONE tool used in each step. *(Picture may not match the tool)*

***DOCK***

**Just because we know how much you love history at school, here is a little lesson on wine history!**

*Match each date to the according event.*

Middle Ages	Wine was turned into spirit (it was distilled)
17th century	Vineyards had to be fully replanted with american roots due to the fungus
1778	Champagne was globalized
1846	Wine started getting awards and prestige
1879	Trading with America increased the business
Late 19th century	Wine is known everywhere and is at everyone's reach
1870	Fungus, like phylloxera, threatened the vineyards
Today	Wine was kept inside casks

**BONUS QUESTION: Who narrates the video?**

### ***GATHERING***

**Each group will be given a piece of paper with a fact of Pere II's life, you have to do your best representation of it, just like if you were at the theatre! (*You will also be given a 'judgement stick' to grade the other groups' representations*)**

*You can write here a short dialogue to rehearse the representation.*

## ***GLOSSARY***

**We know you are a ‘pro’ when it comes to English, but here is a list of some grown-up words you may not know to help you out.**

Abroad: a l’estranger

Shears: tisores

Alike: semblant

Sickle: falç

Barrel: tonell (barril gran)

Spirit: licor

Bulk (quantities): a l’engròs

Stalk: tija

Cask: barril (petit)

Tannin: taní (dóna color al vi)

Crop: collita

To age: envellir

Crossing: travesia

To graft: empeltar

Heritage: herència

To prune: podar

Landscape: paisatge

To step on: trepitjar

Must: most

To trade: comerciar

Pomace: pellola

Vine: cep

Pulp: polpa

Vineyard: vinya

Roots: arrels

Wealth: riquesa

Sediment: residu

Wine: vi

Seed: llavor

Wood: fusta

Yeast: llevat

## ***GRADING***

**This is the part everyone is most interested in... how many coins do I get for each correct answer? Take a look at the table below to find out.**

NUMBER OF CORRECT ANSWERS	NUMBER OF CHOCOLATE COINS
8-6	4
5-4	3
3-2	2
1	1
0	0
<i>Bonus questions</i>	2

## 9.3 SURVEY

### 9.3.1 Survey

#### AFTER THE TOUR...

Thank you so much for participating in today's tour!

Now, while you enjoy your glass of must, we would like you to answer some questions about the tour to let us know how your experience was and to find out how we can improve it, your opinion matters!

*1. How would you qualify the tour?*

1   2   3   4

Bad

Amazing

*2. What was the most interesting activity during the tour?*

Entrance

Pantry

Thyrusus

Dock

Gathering

*3. Do you think this kind of dynamic tour makes things more fun in a museum?*

Yes

No

*4. Would you say you learned new things about Viticulture during the tour?*

Yes

No



5. *Did you learn new English vocabulary during the tour?*

Yes

No

6. *Would you recommend it to your friends?*

Yes

No

### 9.3.2 Survey's results

How would you qualify the tour?	What was the most interesting activity during the tour?	Do you think this kind of dynamic tour makes things more fun in a museum?	Would you say you learned new things about Viticulture during the tour?	Did you learn new English vocabulary during the tour?	Would you recommend it to your friends?
4	Gathering	Yes	Yes	No	Yes
3	Entrance	Yes	Yes	Yes	Yes
4	Pantry	Yes	No	Yes	Yes
3	Gathering	Yes	Yes	Yes	Yes
1	Pantry	Yes	No	No	No
3	Gathering	Yes	No	Yes	Yes
4	Pantry	Yes	Yes	Yes	Yes
3	Entrance	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes
4	Gathering	Yes	No	Yes	Yes
3	Thyrus	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes
3	Entrance	Yes	Yes	No	No
4	Gathering	Yes	Yes	Yes	Yes
4	Entrance	Yes	Yes	Yes	Yes
3	Gathering	Yes	Yes	No	Yes
4	Gathering	Yes	Yes	Yes	Yes
3	Gathering	Yes	Yes	Yes	No
3	Gathering	Yes	Yes	Yes	No
3	Gathering	Yes	No	Yes	No
3	Gathering	Yes	No	Yes	Yes
3	Gathering	Yes	Yes	Yes	Yes
3	Gathering	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes
4	Gathering	Yes	Yes	Yes	Yes

