
2 de Julho
LEVANTE DOS INVISÍVEIS
VR
Pedagogical Guidelines

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“July 2nd: the uprising of the invisible”

PEDAGOGICAL GUIDELINES

Note: This material was translated into English with the use of DeepL Translate and Grammarly software. Both software programs were used in the free version.

Pedagogical Guidelines

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Presentation

When the sun rose on July 2, 1823, Salvador was finally free from Portuguese rule. Brazil's independence in Bahia was only possible after a long war that lasted about 18 months and mobilized mainly the Bahian people. Among the anonymous historical figures were Indigenous people, shellfish gatherers, enslaved people, freedmen and women, and serranos.



Simulation of Largo da Lapinha in the 19th century.

The game "July 2nd: The Uprising of the Invisible" arises from this commitment to providing a playful and historical experience about the end of the Brazilian War of Independence in Bahia, going beyond a traditional view of the past, anchored in historical events, commemorative dates, and military heroes. We invite the entire school community and future gamers to immerse themselves in the surroundings of Largo da Lapinha, in Salvador, in the moments leading up to the arrival of the Peacemaker Army troops in the city, announcing the victory of Bahia and independent Brazil.



“Liberata”, the game’s protagonist.

Our protagonist is Liberata, a young black woman, a freedwoman, a breadwinner, and a baker, who, amid a daily scenario of hunger and war, works together with the community of her territory to support and resist the historical process that is being imposed. At each meeting between our character and the owner of the dry goods store Miguel, the nun Clementina, the children Pedro and Maria, and the breadwinner Vitória, the players participate in important tasks and learnings that make them active subjects in the historical process.

The game also stimulates the historical imagination. The interaction between Liberata and the other characters sets the tone for the language and diversity of life stories in the historic center of nineteenth-century Salvador. It deconstructs ideas crystallized in the social imaginary about the passivity of enslaved and freed people amid a colonial and slave society, highlighting the role of women, children, indigenous people, and Afro-



Brazilians in the construction of this social process. It also exercises our gaze on the shapes of houses, vegetation, street lighting, ways of earning a living, and social positions about war, among many cultural riches that "take shape" through interaction with virtual reality glasses.

The glasses allow for greater levels of immersion in the historical context, making the player feel like Liberata in the final moments that consolidated Brazil's Independence in Bahia.

By linking gaming culture to teaching in a creative way that is committed to the history of Bahia and Brazil, we believe in an emancipatory, participatory, and citizen-based pedagogy that stimulates a taste for learning and a critical spirit in gamers to reinforce a sense of belonging and "create a taste" for their cultural identity, which relates to the past in all its diversity and complexity.

Digital games and history teaching

Digital games can be pedagogical and playful spaces to mediate the teaching and learning process, especially of historical content, as they make it possible to simulate worlds and certain facts in which players need to plan their actions, make decisions, and solve problems based on an understanding of the context present in the game's narrative.



Characters from the "Assassin's Creed" saga. Source: Ubisoft.

For example, the Assassin's Creed series of games, produced by Ubisoft, can be a rich learning space for understanding the Renaissance period, the Independence of the United States, the French Revolution, or immersing yourself in Egyptian civilization. By interacting with these games, it is possible to learn about different historical facts or awaken the desire to know more, characterizing what the literature calls Collateral Learning (Johnson, 2005)[1] In other words, by immersing themselves in the

1 Johnson, Steven. (2005). Surprising!: Television and video games make us smarter. Rio de Janeiro: Campus.

game's narrative, gamers can motivate themselves to want to learn more about the subject through books, films, documentaries, or conversations with friends, teachers, and experts.

Although interacting with these games can contribute to learning history, it is crucial to note that they were produced for entertainment purposes. Thus they are free to insert facts, characters, and scenarios that are fictional and, not part of socially accepted history.



Representation of Portuguese soldiers.

Therefore, the teacher's mediation in these cases is essential to discuss with the students. Are there anachronisms evident in the game's narrative? How are the historical process and its facts presented? What social and political criticisms can be perceived in this narrative? What cultural strangeness is caused by the historical ambiance presented? These discussions enrich the players' dialog with the game universe, contributing to a critical vision and going beyond mere entertainment.

Let's remember that games are not books and have a different language, format, and interaction, and often their producers use poetic license to tell the narrative. For this reason, teacher mediation is essential to discuss the different perspectives and ideologies in games.

In addition to commercial games, which highlight different historical facts, there has been a significant increase in the production of educational games aimed at teaching history, such as "Triad - Equality, Freedom and Fraternity", "July 2nd - the game", "Búzios: Echoes of Freedom", "Industrial" and "July 2nd: The Uprising of the Invisible", all produced by the UNEB and UFBA Virtual Communities Research Network, available free of charge on the Network's website .[2]



Demonstration of the game "Industriali".

This way, the teacher can interact with and analyze these games, identifying those that can contribute to their pedagogical strategies in teaching History.

2 https://comunidadesvirtuais.ufba.br/

“July 2nd: The Uprising of the Invisible” - VR (Virtual Reality)

The game “July 2nd: The Uprising of the Invisible” is funded by the Bahia State Research Support Foundation (FAPESB) and aims to create a playful interaction about the last days leading up to the realization of Brazil’s Independence in Bahia.

The call for the uprising of the invisible is intended to highlight the importance of all Bahians of different ethnicities, genders, and social statuses who together fought for the ideal of freedom for our people, making us independent from Portugal and bringing about the Independence of Brazil, which was declared on September 7, 1822, but only became effective with the Independence of Bahia.



Painting “Entrada do Exército Libertador”, from 1930, by artist Presciliano Silva.

This struggle and conquest are commemorated every year on July 2, beginning with the parade in Lapinha, where the landmark of the conquest for their freedom was established.

The game July 2nd: The Uprising of the Invisible is the sixth episode in the series commemorating the 200th anniversary of Bahia’s independence, called “July 2, 1823 - City of Salvador”.

The game's story takes place on July 1 and 2, 1823. The characters are fictional and inspired by people who fought for our independence. The playable character is Liberata, a young freed black woman who lives in Lapinha in the 19th century, more precisely in the year 1823. With the other characters in the game, called NPCs (i.e. characters not controlled by the player, but by the system that manages the game), strategies will be created to take part in the last moments of the struggle for Bahia's Independence, carrying out missions that will help the Liberating Army identify the Portuguese who are against Independence.



Liberata working in Largo da Lapinha.

The game ends with the arrival of this army in Lapinha, marking the conquest of the struggle for our Independence. When interacting with the game's environment, the player needs to use virtual reality (VR) glasses and a joystick to move around, talk to the characters, complete missions, explore the game's scenery, and, fully immerse themselves in the proposed narrative.

It's important to note that in the game "July 2: Uprising of the Invisibles", the time shown refers only to July 1 and 2, 1823. Therefore, historical characters such as Joana Angélica, Maria Quitéria, and Maria Felipa, among others, cannot appear, as this would be a historical anachronism. But the player can find out more about the history of Bahia by accessing the twenty hypertexts found in the game's gameplay (i.e. while they are playing and carrying out the missions) or in the interface called hypertext. This feature allows the player to learn more about history and feel the urge to learn more by exploring other media, such as books, videos, documentaries and, perhaps, visiting the July 2nd Memorial in Lapinha.



Joana Angélica, Maria Quitéria de Jesus and Maria Felipa de Oliveira.

Get to know all the episodes that are part of the Metaverse on July 2:[3]

Episode 01 - February 12, 1822 - New Administrative Board - This episode is part of the game produced by UFBA/Institute of Computing.

In order to disconnect the provinces from the Rio de Janeiro government, Administrative Boards were created for the provinces. Brigadier Inácio Luís Madeira de Mello was appointed governor of arms for the province of Bahia (by royal letter of December 9, 1821). The Administrative Council and the City Council of the capital protested to Lisbon, disagreeing with Madeira de Mello's appointment and demanding that the Portuguese troops withdraw from Bahia.

Episode 02 - February 19, 1822 - Lapa Convent- This episode is part of the game produced by the UFSB.

In a letter, General Madeira de Mello ordered an attack on private houses and even on the convent of the nuns of Lapa. On February 19, 1822, Portuguese soldiers invaded the Lapa Convent and with axe blows broke down the doors and killed the Abbess Sister Joana Angélica de Jesus at the cloister door.

Episode 03 - June 25, 1822 - Cachoeira- This episode is part of the game produced by UESC.

After the demonstration by the Santo Amaro town council, it was followed by the town of Cachoeira and the

3 The description of each episode can be found in EDITAL FAPESB/SECTI - 009/2023 - METAVERSO NO 2 DE JULHO. Available at URL: https://www.fapesb.ba.gov.br/edital-fapesbsecti-no-0092023-metaverso-no-2-de-julho/

town of São Francisco. On June 25, 1822, the most important reaction took place in Cachoeira. A group of revolutionaries had met the day before in the district of Belém and entered the town of Cachoeira to acclaim D. Pedro, Prince Regent of Brazil. On the morning of the 25th, the town council met, with the population mobilized in the square in front of the building, and recognized D. Pedro as Prince Regent.

Once the minutes of the session had been drawn up, everyone went to the "Te Deum"[4] in the parish church. In the afternoon of the same day, the schooner attack on the city took place, and the fighting lasted until June 28.

Episode 04 - November 8, 1822 - Pirajá - This episode is part of the game produced by UNEB.

Once the war was declared, a provisional government was set up in Cachoeira to organize the siege of the city of Salvador. The battalions were mostly made up of volunteers, native peoples, and slaves, and fought in unequal conditions compared to the Portuguese troops.

In October 1822, Pedro sent troops from Rio de Janeiro commanded by General Pedro Labatut.

On November 2, the Portuguese troops headed towards Itapagipe and Praia Grande, arriving at Itacaranha and Plataforma. Another part of the troops attacked through the region called Cabrito. In this confrontation, the Portuguese managed to make a significant advance and, put the unity of the Brazilian troops at risk, as Madeira de Mello intended to divide the Brazilian troops to prevent them from approaching the city center.

4 "Te Deum": "musicalization in the form of psalms to exalt God

The most important battle of the entire Independence campaign took place on November 8, 1822, after Brazilian troops managed to consolidate the siege of the capital. The soldiers from Pernambuco, together with the Brazilian battalions, participated in the defense of Pirajá. The objective of this attack was to conquer Estrada das Boiadas, a strategic position high up between the peninsula and the center. This battle ended with the most important conquest, the occupation of the Pirajá mountain range, allowing control of the port and access to the capital and preventing the Portuguese army from reaching the inside of the province.

Episode 05 - January 7, 1823 - Itaparica Island- This episode is part of the game produced by SENAI-Cimatec.

On December 29, 1822, the troops commanded by Madeira de Mello were attacked again by armed forces commanded by General Labatut. After this defeat, Madeira de Mello organized an attack on the island of Itaparica as an alternative to advancing towards the provisional government. On January 6, the Portuguese army advanced towards Itaparica with another thousand men. On the morning of January 7, 1883, fighting broke out. When they tried to disembark, the Portuguese were prevented by the reaction from the São Lourenço Fortress and the boat Pedro I, commanded by Lieutenant João das Botas. On land, resistance was put up by the population, which formed an army made up of men and women (fishermen, shellfish gatherers, indigenous people, and slaves). The fighting took place in the following sites: Estreito do Funil - today Ponte do Funil, Largo da Quitanda, Fonte da Bica, Praia do Convento, Forte de São Lourenço, as well as Amoreiras beach and Ponta do Mocambo.

The fighting lasted until January 8 and 9, with the victory of the Brazilian combatants.

Episode 06 - July 2, 1823 - City of Salvador - This episode is part of the game produced by UFBA/ Virtual Communities.

From May 1823 onwards, the siege of Salvador intensified and, on June 3, one of the last battles against Portuguese troops. With the capital under siege and the troops completely isolated, Brigadier Madeira de Mello decided to withdraw with his army to Lisbon on the ships of the Portuguese squadron.

On July 2, 1823, the Brazilian troops triumphantly entered the capital to the acclaim of the population, consolidating independence.



Brazilian army arriving at Largo da Lapinha.

Care with VR games

Interaction with digital games that use virtual reality glasses has caused some players to experience nausea, vomiting, dizziness, disorientation, eye pain, sensitivity to light, and the potential for seizures in epileptic individuals.

Despite investigations carried out by AOCA, the company responsible for developing the game "July 2nd: The Uprising of the Invisible", and by the Virtual Communities Research Network - UFBA, no concrete evidence has been found that the discomfort indicated above is directly related to the glasses. However, to protect players, we have indicated on the game's initial screen that if the player shows these symptoms, they should stop playing immediately and seek medical advice.

We therefore suggest that teachers, when interacting with the game in the classroom, carefully observe the reaction of their students so that, in cases such as those reported above, the mediation is immediately suspended. Above all, they should investigate whether the student already has a medical history of these symptoms, in which case they should avoid playing the game.

> **Warning:** Exposure to virtual reality can cause nausea, disorientation, eye pain, and sensitivity to light and, in rare cases, can trigger seizures in individuals with a predisposition to epilepsy, even if undiagnosed. If you or someone else is experiencing any of these symptoms, stop the activity immediately and seek medical advice. Ensure that the gaming environment is safe and suitable.

Data protection in the game "July 2 - the Uprising of the Invisible"

This project complies with the General Data Protection Law, with the principles of "Privacy Design" and "Privacy by Default", with the Digital Games Industry Framework in Brazil, and with the rights of Children and Adolescents. The game will not collect personal data from players.[5]

"July 2nd" in the classroom

Teachers can plan their activities with the mediation of the game "July 2: The Uprising of the Invisible" in different ways, and consider their knowledge and experience with the subject and with games. However, we would like to point out three possible ways of interacting, which can contribute to classroom dynamics.

The first possibility is to use the game as a pre-text. In this case, the teacher invites the students to interact with the media, without giving information about the theme and the narrative, i.e. before starting the classroom discussion on the Independence of Bahia. In this case, the students play and interact, initially for the pleasure of playing and entertainment. After the interaction, the teacher creates a discussion space for the students to report on their experience with the game, while identifying the theme and conflicts presented in the narrative. In this type of interaction, the

5 Brazil. Presidency of the Republic - General Secretariat (2018, August 14). Law No. 13.709, of August 14, 2018 - General Personal Data Protection Law (LGPD). Available at http://www.planalto.gov.br/ccivil_03/_Ato2015-2018/2018/Lei/L13709.htm
Brazil. Federal Senate (2020, September 18). Law No. 14.058 of September 18, 2020 - General Personal Data Protection Law (LGPD). Available at https://www.camara.leg.br/internet/agencia/infograficos-html5/conheca-a-lei-de-protecao-de- dados-pessoais/index.html

aim is to create a pedagogical ambiance and motivate students to learn the subject discussed in the classroom. In this case, the Independence of Bahia.

The second possibility is to mediate the game as a text. In other words, after the subjects have been presented and discussed in class, the teacher asks the students to play the game. In this way, it is possible to establish relationships between what has been studied and the game's narrative, including identifying anachronisms.

The third possibility is the mediation of the game as a creation. In other words, after discussion in the classroom and interaction with the game, students are invited to create their narratives, whether through the language of the game, comic books or podcasts on the topic.

Based on the ideas presented here, the teacher can create dynamics to interact with digital games in the classroom. The ideas above can be carried out independently or integrated.



VR glasses can be heavy on the player's face.

Tutorial

How do you play

The game “July 2: The Uprising of the Invisibles” is available to download for free from the Google Play and Apple Store. To find it, you need to open the application > search for the name of the game > to locate the game, click on download/install.



1. After that, look for the game icon on your phone.
2. Put on your virtual reality (VR) goggles and start your adventure.

Important precautions

If your mobile device becomes hot, pause the game, remove it from the VR headset, and wait a few minutes with the screen off. Check with the player to see if they are experiencing any discomfort before continuing to play. VR headsets can be heavy on the player‘s face.

Mobile

The game has been developed for cell phones of different configurations and runs without performance problems. Please check your phone’s internal storage capacity to avoid operating system crashes. In the event of a crash, work off your phone, and, when you turn it back on, try restarting the game and continuing the interaction.

Glasses VR



Guideline

Teacher, follow the guidelines below to ensure that the glasses are worn properly by the students and that they interact well with the game:

- To avoid tiredness and uncomfortable vision, check whether you need to adjust the lenses of your VR glasses.
- Keep the environment around the player free of obstacles.
- Keep the brightness of the cell phone at 50% or less so as not to disturb the player's eyesight.
- Depending on the cell phone model, you may need a headset adapter.
- Keep the audio at 75% and adjust it according to each student's needs.

Note: Each cell phone has a different configuration, so check if your cell phone model will need an adapter to fit the VR headset. If necessary, check the type of input on your phone. Example: Type C headset adapter

Adaptador

Depending on the model of the cell phone, you'll need an adapter to connect the VR headset. If necessary, check the type of input on your phone. Example: Type C headset adapter.



Joystick



Guidelines

- The controller must be charged before use.
- The controller is connected to the mobile phone via Bluetooth.
- During the connection, the light in the center of the joystick flashes, and as soon as it is connected, the light turns on.

Note: The joystick can also be purchased, evaluating the best cost-benefit ratio. Examples of models: X3 wireless controller and AL-G7 controller.

Narrative

The game is characterized as a single-player, i.e. the player plays alone, with a first-person view, and does not see their character during the interaction. This game genre allows for exploration and interaction with the scenery but has no battle or combat mechanics.

It's a game in which exploration of the environment is encouraged through the main character, Liberata. A liberated black woman who wants her country to be free.

The historical period of the game refers to the time when Salvador was surrounded by Brazilian troops by sea and land, preventing the Portuguese army occupying the city from having access to food and reinforcements.

In this scenario, Liberata will interact with the non-playable characters Miguel, Joaquim, Freira Clementina, Vitória, Maria, and João to together solve challenges and help the Liberation Army conquer the Independence of Bahia.

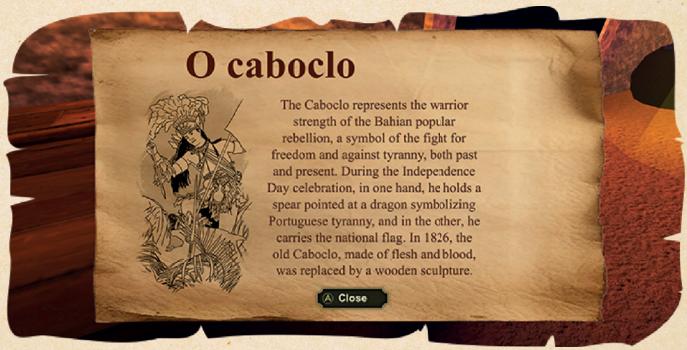
Additional information

The average playing time is 20 minutes but can vary depending on how you explore the environment, There is no maximum time. In this respect, we stress the need to be alert to any signs of fatigue during the interaction.

> **ATTENTION** – if your phone gets hot while playing, quit the game, turn off, and play again at another time.

Hypertexts

The hypertexts provide a variety of information about the conflict, focusing on historical figures, locations, and curiosities about the period. The player will find 20 hypertexts in the game: 10 within the game and another 10 in the glossary in the start menu. The hypertexts that are present in the gameplay are distributed like books and pamphlets, motivating the player to learn more about history and enriching their experience.



Demonstration of in-game collectibles.

Characters



Liberata

Liberata was born in the Recôncavo region of Bahia. Raised by her parents, who were slave traders and managed to buy her freedom, she found herself facing a war in search of her people's freedom. She struggled to find a way to protect her community from hunger, disease, and the hardships of war.



Miguel

Miguel was born in Recôncavo and, he was adopted by a rich family, which gave him the opportunity to study and become independent. Upon arriving in Salvador, he acquired his own business, a bar that, during wartime, became a base for the anti-Portuguese movement.



Joaquim

Coming from a family with few and limited financial resources, "Joaquim" soon learned to fish to survive and earn an income. Over time, he got married and had a son. The family was unable to leave Salvador and had to face the reality of war and siege.



Vitória

Vitória is a freedwoman who managed to be freed, with the help of her family, in early adulthood, but had the condition of continuing to provide services to her former master.



Clementina

Clementina was born in Salvador and was involved in the church from childhood. When she was 20, she decided to become a nun and took her holy vows. Since then, Clementina has studied hard to fulfill her role as a nun and has been on this sacred path looking after an orphanage.



Maria

Maria was born and raised in Lapinha. She is an intelligent girl and saw her family go through difficult situations during the war for independence. After her parents disappeared, Maria decided to go to the church to look for food and safety.



Pedro

João was born and raised in Lapinha. He is a playful boy who spends part of his day running through the neighborhood's alleys. João is protected by his sister Maria and trusts her, following her everywhere.



Portuguese soldier

Portuguese soldiers living in Brazil were summoned to fight for the interests of the Portuguese crown in maintaining Lusitanian control in the province of Bahia.



Portuguese soldier in-game.

Game Scenario (Lapinha)

The game takes place in the Lapinha neighborhood of Salvador on July 1st and 2nd, 1823. It is an iconic location with its streets and square where the Liberation Army will arrive and mark the end of the Bahian War of Independence.

Lapinha is crucial because it was the "gateway" to the city and the first neighborhood to receive Brazilian troops, thus decreeing the final of the war.



Largo da Lapinha at the beginning of the 20th century, before the church was renovated.



Representation of the Lapinha Church in-game.

Quests

Mission 1: delivery of leaflets.

In the first mission, Liberata finds a flyer on the ground announcing the arrival of the Liberating Army in the capital and goes to Miguel's bar to find out more. Miguel confirms the news and asks Liberata to deliver the leaflets to the residents and houses in the area.

Objective: Deliver the flyers to the houses marked with white cloth and then return to the bar and speak to Miguel.



Representation of the game's first mission.

Mission 2: delivering food to the orphanage.

Miguel informs that the nun Clementina needs help at the church. The nun explains to Liberata that the children at the orphanage are starving and asks for help to get the food with Vitória and deliver it to the children. Be careful the guards are watching the square, so be careful not to get caught.

Objective: Get the food from Victoria and deliver it to Maria and João who are at the orphanage. Then back and talk to the nun.

Mission 3: Mark the houses with the dragon symbol. Miguel reports to Liberata about the anti-Lusitanian movement. He asks her to take the paints from the back of the bar and mark the houses of the Portuguese with the symbol of the dragon (a representation of the Portuguese coat of arms) so that the Liberating Army to identify the traitors.

Objective: Locate the paint at the back of the bar, mark the highlighted houses, and, go back to talk to Miguel.



Representation of the game's third mission.

This tutorial has goals to provide teachers in particular with guidance on how to immerse themselves in the universe of the game "July 2nd: The Uprising of the Invisible" in a playful, educational, and, safe way. After completing these missions, the player concludes their adventure in the game.

Literature and games

In the section on digital games and teaching History, we highlight the games developed by the Virtual Communities Research Network, all of them free of charge. The games can be run on the Windows operating system for computers and are available for download at the URL : https://comunidadesvirtuais.ufba.br/games/.

Below we indicate some games that can mediate the teaching of History.



Tríade - Liberdade, Igualdade e Fraternidade- the game aims to present the context of the French Revolution, where the player can interact with different historical characters, solve missions and contribute to the struggle of the revolutionaries.



Búzios: echoes of freedom - The game is based on the emancipatory social and political movement that occurred in Bahia in 1798. The revolutionary leaders used a shell to be identified by their peers.



IIndustriali - a simulation game that addresses the Industrial Revolution, allowing the player to manage factories and workers, facing the challenges of the time.

In addition to digital games developed for educational purposes, we recommend interacting in the classroom with the games listed below:



Dandara - A platform game set in a world of oppression, where the protagonist fights for freedom and survival. The game was produced by Long Hat House.



This War of Mine is a survival game in which the player tries to survive in a city under siege during the war. The game focuses on the hardships faced by civilians, such as shortages of food, medicine, and security. The game was developed by 11-bit Studios.



Valiant Hearts: The Great War - An adventure and puzzle game that follows the story of four characters during the First World War, showing their personal experiences and the brutality of war. The game was produced by Ubisoft.

There are many games built especially for entertainment that can act as mediators in teaching history. Therefore, we suggest that teachers explore this universe with the help of students, who have experience as gamers and can build a pedagogical approach to the games they already interact with.

By including students in the choice of games, teachers will consider their knowledge of the world of games, establishing an emancipatory teaching relationship. In this way, the school facilitates a dialogue between what students like to do outside of school and how these activities relate to the school content, valuing and stimulating their experiences.

Finally, we suggest reading the book "Virtual Museums and Digital Games: New Languages for the Study of History".

The book is available for free download at https://repositorio.ufba.br/ri/handle/ri/31489The book is available for free download at

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