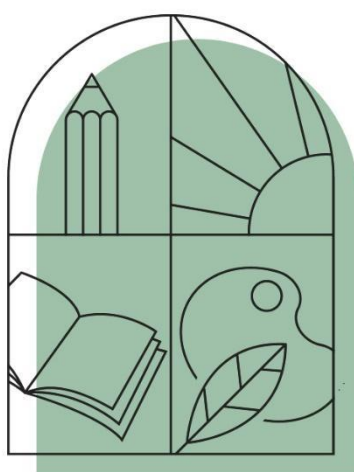




Erasmus+

CULTURA UNIVERSALIS

TEACHERS' HANDBOOK



CULTURA
UNIVERSALIS

Contents

INTRODUCTION.....	1
1. PREPARATION FOR THE GAME.....	1
Instructions for playing the game:.....	1
Entrance to the game – accessing the game	2
Navigation to the game.....	5
Ending of the game	5
Technical Information	5
<i>Game settings -Devices and browser</i>	5
<i>Initial gameplay</i>	6
<i>Addressing technical problems</i>	6
2. C.U-game scenarios:	7
a. <i>The UNESCO Intercultural Competences Conceptual and Operational Framework</i>	7
b. <i>Game scenarios</i>	7
3) Instructions for pilot testing:.....	61
4) Teachers’ feedback questionnaire	62

INTRODUCTION

C.U game handbook is targeted to those who want to monitor the progress of the C.U. game and use the game as a basis for individual and group discussions to encourage pupils to increase their intercultural competence.

It was created as part of the ERASMUS+ project and is intended primarily for pupils aged 7-14. It is a serious online game aimed at enhancing students' intercultural understanding and their competence around diversity.

C.U-Game is free, online, publicly available and playable on desktops, laptops and tablets with a good internet connection and Google Chrome browser.

1. PREPARATION FOR THE GAME

Before giving access to the students to the game it is necessary to talk to them about the scope of the game. Explain to them that the intention of the C.U. game is to assist them in gaining more knowledge on different cultures, coming in contact with different national ethics and customs, becoming aware of cultural diversity and increasing their intercultural competence.

You can start by asking them to recall any national festival, food, monument, poem or folk story etc they know from a different country. At that point you can present them the scenarios of the game (as presented in the next chapter) to introduce the students to the different customs, foods, sculptures, literature, paintings, landscapes, clothes that come from different European and 3rd countries, that will be the basis for the missions of the C.U. game. For more and deeper information on the different elements of the countries, you can additionally use the material of the C.U. workshops.

We encourage to play the game in small teams with an educator, however it can be played individually as well. The game lasts approximately 70-80 minutes and ends when all the exercises are completed successfully (at least one star awarded). If the educators want the players to gain a deeper understanding of the themes in the game, they can offer additional resources for the players to familiarize themselves with the themes. In this case the game could last longer if the instructors want the players to spend more time thinking about each exercise.

Instructions for playing the game:

After having gone through the game scenarios and explained the scope of the game, you can provide useful instructions to the students on how to navigate in the game.

Most students aged 7-14 do not need to be instructed in the game, they move intuitively in the online environment following the instructions that are presented each time.

In other cases, (especially with younger students), the teacher can assist them in entering the game page and explain how to use the arrows and go from mission to mission.

In any case, in order to enter the game this is the link: <http://culturauniversalis.pl>

When entering to the entrance page of the game you have to select your language.



English

Français

Ελληνικά

Latvija

Polski

Español

Entrance page of CU game

Entrance to the game – accessing the game

Entry into the game (registration) is possible in the following ways:

1. **Teachers: by login and password.** Password can be changed by other teachers from different teacher account. New teacher and student accounts can be created using control panel that appears after logging in as a teacher. By default, there is one base account with login “teacher” and predefined password.
2. **Students: by login and password (optional):** students have logins and passwords that can be set up from every teacher account. For student accounts passwords are optional (can even be empty) or can be very simple. Student passwords are saved in clear text and can be viewed from Teacher account.

Logins for students and teachers must be unique.

Welcome to Cultura Universalis Games!

[Login here](#) [Play as guest](#)

Welcome to the Cultura Universalis interactive game!

This game aims to provide you with a set of activities for you to develop your intercultural and prosocial competences and familiarize yourself with different cultural elements.

So, let's begin this exciting journey together and explore the world of intercultural awareness!

CU game aims to help students to develop Intercultural awareness and competence.

Intercultural competence is a set of abilities, knowledge, attitudes and skills that allow us to appropriately and effectively manage relations with persons of different linguistic and cultural backgrounds. A person, who demonstrates intercultural competence, understands and respects people who are have different cultural affinities, and holds adequate knowledge about different cultures. The UNESCO UNESCO Intercultural Competences Framework” and Intercultural Competences Tree” visualises the intercultural competences, to prepare individuals to a wide variety of diverse situations in daily life.

login page

As a teacher, when you login in, you can see the following options:

Logout

Logged in as: Default teacher

Schools (edit/add)

Groups and game days (edit/add)

Users (edit/add)

Start the game!

Certificates

Log out

Schools: In this tab you can add a school in the game

Groups Users Logout

Schools editor

School name	Default language	Edit	Delete
Default school	en	Edit	Delete
LOIV w łodzi	pl	Edit	Delete
LOV w łodzi	pl	Edit	Delete
School Ison	gr	Edit	Delete

Add school

Back

Groups and game days: Here you can select for the school and group you are going to implement the game, the days -activities that you want to include in the game.

Schools Groups Users Logout

Groups

Select school

School Ison

[Edit schools](#)

Groups in selected school:

Group name	Active games	Edit	Delete
Group A	Food, Sculpture, Literature, Costumes, Landscape, Customs and Traditions, Painings	Edit	Delete

Add group

Back

Edit/add group

Group name:

Group A

Turn game parts on and off:

- Food
- Sculpture
- Literature
- Costumes
- Landscape
- Customs and Traditions
- Paintings

Save

Cancel

Users: In this page you can add users/students in the game

Users

Select school

School Ison

[Edit schools](#)

Select a group

Group A

[Edit groups](#)

Users in selected group:

Login	Password	Real name (display name)	Role	Language	Progress	Edit	Delete
Mar	Mar123	Mar	student	gr	0 / 17	Edit	Delete

Add user

Back

Certificates: Here you can find the certificates of your students who have successfully completed all the activities of the game (at least 1 star in each activity).

For more information on how to login and subscribe students to the game you can watch the following video:

<https://www.youtube.com/watch?v=HBriUPajGWw>

Navigation to the game

When entering the “map” the student sees 7 islands, as the number of the game thematics: 1. Literature, 2. Sculpture, 3. Paintings, 4. Customs, 5. Costumes, 6. Food, 7. Landscapes.



They have to go in each of the 7 islands and go through all the included activities. For each activity they finish successfully they get at least one star (2 or 3 if they make it good). In case of failure, they have to retake the activity, so as to get at least one star. Their mission is to pass from all islands and fill in all the provided activities.

Ending of the game

The game consists of 17 exercises that the player must complete. The game lasts approximately 70-90 minutes and ends when all the exercises are completed. If the educators/instructors want the players to gain a deeper understanding of the themes in the game, they can offer additional resources for the players to familiarize themselves with the themes. In this case the game could last longer if the instructors want the players to spend more time thinking each exercise.

Technical Information

Each educator can monitor progress of a group of students after log into the game using teacher account. Inside the Users (edit/add) panel, after selecting the group of students, in the table containing all the student users, there is a column named “Progress”. One can see there how many games were finished by the user (that is games for which the user gained at least one star).

Game settings -Devices and browser

We recommend you play the game using desktop computer or a laptop in a web browser (tested in Chrome, Edge and Firefox). It may be most comfortable for the player to use a mouse but the game works with any pointing device, including touchscreens. Note that the Snake game can also be controlled with arrow keys on the keyboard. The game also works on mobile phones or tablets.

Game can be played in browser window or full screen mode (in most browser F11 key enters full screen mode). Though, additional content attached to each day, that can be accessed using “(I)” button on the islands, open in new browser tabs. That’s why it may be more comfortable to play in windowed mode in a long run.

Initial gameplay

To smoothen the game experience and make it less susceptible to an unstable internet connection, the game will download most of game assets when you start it for the first time. Depending on your internet connection, the game might thus take a moment to start at first.

Addressing technical problems

In case your students encounter any technical problems (e.g., the game crashed, or the game is not loading properly), when playing or loading the game, you should invite them to use the following procedure to try fixing the problem before you contact us:

1. Refresh the browser window by pressing F5 or refresh button.
2. If the game is not loading at all, check their internet connection to see whether it is working properly or not. It might also help to restart their router, as sometimes, this stabilizes the internet connection.
3. Look at how much RAM is used on the computer by other processes running simultaneously. For the smoothest gameplay experience, we recommend to close other programs and tabs in your browser.
3. Try restarting the game. If normal refreshing of a web page doesn't do the job, close all windows of the browser, and start it again.
4. Try playing the game in a different browser. For example, if there are problems running the game in Firefox or Safari, try Chrome browser (which is available for all the platforms).

In case the game crashes while playing, they must restart the episode. If the same problem continues to exist, they can skip single episodes.

Saving game progress

Clearing the cache and cookies memory while playing the game will log the student out of their account. Game progress is saved after winning each minigame (at the screen displaying stars) in any browser as the game progress will be saved automatically in your cache. They can't save manually while playing an episode, but as soon as they finish playing an episode, the game saves their progress, and they can resume playing on another day from where they left off.

2. C.U-game scenarios:

The chapter contains the description of the game scenarios that have been inspired from the C.U. workshops and the UNESCO Intercultural Competences Conceptual and Operational Framework

a. The UNESCO Intercultural Competences Conceptual and Operational Framework

The framework includes the relevant and closely interrelated communicative competences (language, dialogue, non-verbal behaviour) and cultural competences (identity, values, attitudes and beliefs) (UNESCO, 2013).

Among the basic elements of the UNESCO framework is the *intercultural dialogue* and the *intercultural competences*.

Intercultural dialogue refers to the dialogue occurring between members of different cultural groups. It assumes that participants agree to listen to and understand multiple perspectives, including even those held by groups or individuals with whom they disagree. It is a process that comprises an open and respectful exchange of views between individuals and groups with different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect. According to the Public Dialogue Consortium, dialogue is “inclusive rather than exclusive...the freedom to speak is joined to the right to be heard and the responsibility to listen...differences are treated as resources rather than barriers...conflict is handled collaboratively rather than adversely...and decisions are made creatively rather than defensively.” These characteristics would serve as a good beginning for any intercultural dialogue.

Intercultural competences refer to having adequate relevant knowledge about particular cultures, as well as general knowledge about the sorts of issues arising when members of different cultures interact, holding receptive attitudes that encourage establishing and maintaining contact with diverse others, as well as having the skills required to draw upon both knowledge and attitudes when interacting with others from different cultures. Values, beliefs, and attitudes are key aspects of culture and underlie all communication with others. Substantial interactional difficulties occur when participants discover their assumptions differ, leading to misunderstandings and conflicts even during well-intentioned intercultural dialogues or interactions. According to Deardorff (2011) the skills and competences understood as the minimal requirements to attain intercultural competences include:

- Respect (“valuing of others”);
- Self-awareness/identity (“understanding the lens through which we each view the world”);
- Seeing from other perspectives/world views (“both how these perspectives are similar and different”);
- Listening (“engaging in authentic intercultural dialogue”);
- Adaptation (“being able to shift temporarily into another perspective”);
- Relationship building (forging lasting cross-cultural personal bonds);
- Cultural humility (“combines respect with self-awareness”).

Shared experiences, conversations, and storytelling are among the ways in which members of a diverse group can come to understand one another (UNESCO, 2013).

Taking into consideration that intercultural competences are necessary in a globalized world where we see increasing threats to human rights, we realise that it is essential to try to enhance intercultural competences in children, so as to enable them to contribute to preserving and promoting cultural diversity and human rights.

In that sense, the *Cultura Universalis* game and the proposed scenarios – activities will give students an overview of different cultures’ elements, i.e. Folk tales, sculptures, customs, costumes, foods, landscapes and paintings, so as to widen their horizons and to enable them to improve their intercultural competences.

b. Game scenarios

Below are presented the scenarios that have been used in the games. Teachers are encouraged to engage students in activities for presenting the content of each thematic area, i.e. the different folktales, traditional foods etc., to make them familiar with the different aspects of the countries and to activate a dialogue on them.

I. The day of literature

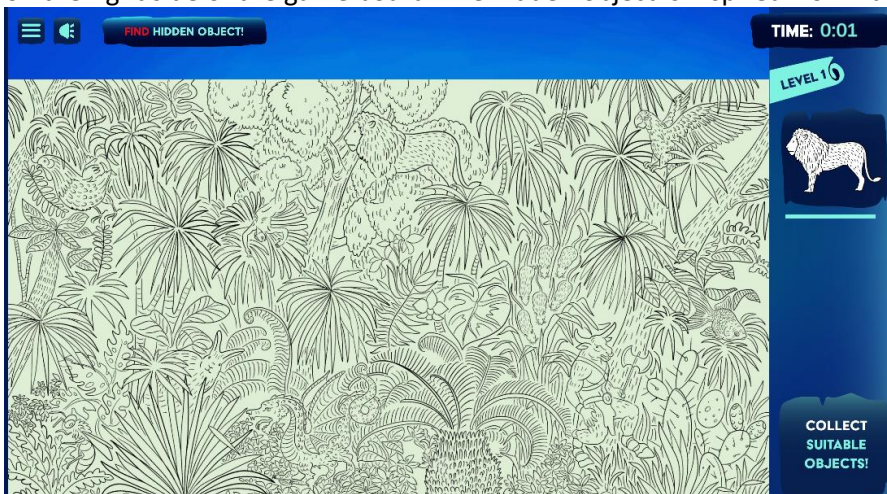
The games that are included in this day are: matching game and hidden objects.



In the **matching game**, students have to match the images that represent a national folk tale with the flag of the country the folk tale comes from.



In the **hidden objects game**, the students have to find in the given picture the hidden object that is presented on the right side of the game board. The hidden object is inspired from national folklore.





The national folk tales that are presented in the game are the following:

French Folktales

1 The Chickens

A little chicken one day got a beating by his parents and ran away from the hen house with his two brothers. They started making a hut to live in and after 8 days when the hut was ready, the elder brother danced and wiggled so long that in the end he broke its wind and came down so fast and strongly that it knocked down the hut. The noise was so loud that their parents heard it and understood that those would be their chickens. At that they hurried into the woods, and there they found their chickens. Quite ashamed they took them home to the farm again.

2 The lion goes to the war (La Fontaine)

The lion had an enterprise in hand;
 Held a war-council, sent his provost-marshal,
 And gave the animals a call impartial—
 Each, in his way, to serve his high command.
 The elephant should carry on his back
 The tools of war, the mighty public pack,
 And fight in elephantine way and form;
 The bear should hold himself prepared to storm;
 The fox all secret stratagems should fix;
 The monkey should amuse the foe by tricks.
 “Dismiss,” said one, “the blockhead asses,
 And hares, too cowardly and fleet.”
 “No,” said the king; “I use all classes;
 Without their aid my force were incomplete.
 The ass shall be our trumpeter, to scare
 Our enemy. And then the nimble hare
 Our royal bulletins shall homeward bear.”
 A monarch provident and wise
 Will hold his subjects all of consequence,
 And know in each what talent lies.
 There’s nothing useless to a man of sense.

Greek Folktales

Icarus and Daidalus

Once upon a time, a long time ago, there lived a talented artist. His name was Daedalus. He used his art to make buildings and temples. He was probably the finest architect of his time. King Minos invited Daedalus to the lovely island of Crete. The king wanted Daedalus to build a maze, a Labyrinth, as a home for the king's beloved pet, the

Minotaur. The Minotaur was a horrible monster, with the head of a bull on a human body. The king loved that awful monster and wanted him to have a lovely home. Daedalus was a bit amazed at the king's choice of pet, but a job was a job. Daedalus planned to make the maze a challenge, so complicated that anyone who entered it would be lost until rescued. That way, the king would be happy, the monster would be contained, and the people would be safe. Daedalus had no doubt he could design such a maze. He really was a fine architect. Daedalus brought his young son Icarus with him. He was sure the child would enjoy swimming and playing with the other children on the island. Both Daedalus and Icarus were happy they had come. King Minos was happy with his maze. It was peaceful and pleasant on the island. Daedalus was in no hurry to leave. One day, a group of Greek people sailed to the island. The next day, they sailed safely away, taking with them the king's lovely daughter, and leaving behind them one dead Minotaur. King Minos was beside himself with grief. He did not believe anyone could have entered the maze and escape alive without help from someone, most probably help from the man who had designed the maze in the first place. (Actually, the children did have help, and not from Daedalus. King Minos punished the innocent Daedalus by keeping him and his young son (Icarus) prisoners on the island of Crete. Daedalus tried to think of ways to escape. One day, Daedalus noticed birds flying overhead. It gave him an idea. Wings!!! He needed wings. Daedalus began to gather all the bird feathers he could find. He glued them together with wax. When two pairs of wings were ready, he warned his young son not to fly too close to the sun or the wax would melt. Daedalus fastened the wings to their arms. They flapped their wings and took to the sky. They left the island of Crete far behind them. Water sparkled beneath them as far as they could see. The sky was blue. The breeze was brisk, more than enough to keep them in the air. It was glorious! Icarus flew higher and higher. He flew so high that before he knew what was happening, the sun had begun to melt the wax on his wings. Icarus felt himself falling. He flapped his arms faster and faster. But it was no use. Poor Icarus plunged into the water and drowned. Sadly, Daedalus continued on alone.

Theseus and Minotaur

Once upon a time, a long time ago, there lived a king named Minos. King Minos lived on an island called Crete. King Minos had everything a king could possibly want. Now and then, King Minos sent his navy to the tiny village of Athens, across the sea. The king of Athens did not know what to do. He was desperate. He figured if he had some time, he could build a strong navy, strong enough to send King Minos packing the next time he attacked Athens. The king of Athens offered King Minos a deal. If he would not attack Athens for 9 years, Athens would send 7 boys and 7 girls to the island of Crete to be eaten by the awful monster that King Minos kept as a pet, the dreaded minotaur.

The minotaur lived in the heart of a maze on the island of Crete. King Minos loved that old monster. King Minos only attacked Athens when he was bored. He really didn't want anything. This way, his beloved monster could look forward to a special treat every 9 years or so. King Minos took the deal. Although Athens did build a navy, King Minos did not attack as the king of Athens had expected. In fact, King Minos kept his word. And now it was time for Athens to keep theirs. Everyone in Athens was crying. Prince Theseus of Athens knew the importance of keeping your word. He knew that a deal was a deal. But, he was also quite sure that it was wrong to send small children to be eaten by a monster.

Prince Theseus told his father (the king) that he was going to Crete as the seventh son of Athens. He was going to kill the Minotaur and end the terror. "The Minotaur is a terrible monster! What makes you think you can kill it?" cried his father. "I'll find a way," Theseus replied gently. "The gods will help me." His father begged him not to go. But the prince took his place as the seventh Athenian boy. Along with six other Athenian boys and seven Athenian girls, Prince Theseus sailed towards Crete.

When the prince and the children arrived on the island of Crete, King Minos and his daughter, Princess Ariadne, came out to greet them. Princess Ariadne did not say anything. But her eyes narrowed thoughtfully. Late that night, she wrote Prince Theseus a note and slipped it under his bedroom door. She offered to tell a trick to help him to kill the Minotaur, but with the promise that he would then help her to leave the island. Princess Ariadne gave Theseus a sword and a ball of string and told him: "Hide these inside the entrance to the maze. Tomorrow, when you and the other children from Athens enter the Labyrinth, wait until the gate is closed, then tie the string to the door. Unroll it as you move through the maze. That way, you can find your way back again. The sword, well, you know what to do with the sword," she laughed.

The next morning, the Athenian children, including Prince Theseus, were shoved into the maze. The door was locked firmly behind them. Following Ariadne's directions, Theseus tied one end of the string to the door. He told the children to stay by the door and to make sure the string stayed tied so the prince could find his way

back again. The children hung on to the string tightly, as Theseus entered the maze alone. Using the sword Ariadne had given him, Theseus killed the monstrous beast. He followed the string back and knocked on the door.

Princess Ariadne was waiting. She opened the door. Without anyone noticing, Prince Theseus and the children of Athens ran to their ship and sailed quietly away. Princess Ariadne sailed away with them. On the way home, they stopped for supplies on the tiny island of Naxos. Princess Ariadne insisted on coming ashore. There was nothing much to do on the island. Soon, she fell asleep. All the people gathered to admire the sleeping princess. Theseus sailed quietly away with the children of Athens and left her there, sleeping. After all, a deal is a deal.

Latvian folktales

The bee is punished for lying

The beekeepers from the Rudzati parish explain the fact that bees do not suck honey from the red clover, the meadow-sweet and from the meadow wetchling in the following way - when the God had created the Earth and the insects, he told the bee to go and find out which flower gives the greatest yield of honey. The bee flew away to inspect all the flowers. It turned out that the red clover, the meadow-sweet and the meadow wetchling gave the most honey. When the bee returned home God enquired which flowers give the most honey. The bee replied that all the flowers were giving a good yield of honey except for those mentioned above. Thus the bee told a lie because it wanted to hide the most profitable flowers. However, God knew better and forbade the bee to suck honey from the red clover, the meadow-sweet and from the meadow wetchling as a punishment for her lying.

A little goldfish

An old man and woman have been living poorly for many years. They have a small hut, and every day the man goes out to fish. One day, he throws in his net and pulls out seaweed two times in succession, but on the third time he pulls out a golden fish. The fish pleads for its life, promising any wish in return. However, the old man is scared by the fact that a fish can speak; he says he doesn't want anything, and lets the fish go. When he returns and tells his wife about the golden fish, she gets angry and tells her husband to go ask the fish for a new trough, as theirs is broken, and the fish happily grants this small request. The next day, the wife asks for a new house, and the fish grants this also. Then, in succession, the wife asks for a palace, to become a noble lady, to become the ruler of her province, and finally to become the Ruler of the Sea and to subjugate the golden fish completely to her boundless will. As the man goes to ask for each item, the sea becomes more and more stormy, until the last request, where the man can hardly hear himself think. When he asks that his wife be made the Ruler of the Sea, the fish cures her greed by putting her back in the old hut and giving back the broken trough.

The gold egg

Once there lived an old man and an old woman. They had a mottled hen. It laid a golden egg. The old man struck the egg once, then struck it again and again, but could not break it; the old woman struck the egg once and struck it many times, but she could not break it either. A little mouse ran by and pushed the egg down with its tail. The egg fell to the ground and was broken. The old man and the old woman began to cry. The hen started cackling and told them: "Don't cry, dear old man, don't cry, dear old lady, I'll give you another egg - not golden, but just an ordinary one. You'll be able to break this one and eat it as well!"

Polish folktales

The legend of the Wawel Dragon (as it is presented in the C.U workshops):

Long before Poland was ruled by Mieszko I, a city was built on the Wawel hill, ruled by King Krak. He was wise and gracious, and his adoring subjects called the city Krakow after him. The king had a beautiful daughter, Wanda. They lived a carefree and happy life, and prosperity flowed through the city. One day a huge dragon appeared in the sky. It had large wings and its thick armor resisted arrows. Ignoring the people who tried to chase him away, he settled in a cave under the hill. He ate cattle every now and then.

People slowly began to leave the city as it gradually emptied out. The helpless king asked for help from the knights - but those daredevils who came to the cave with the intention of killing the dragon were immediately devoured. The clever shoemaker Skuba also became interested in the dragon. In the workshop where he

worked, he made a sheep-like puppet out of a sheepskin, filled it with sulphur from the quarries and carried it under the dragon's den. When he returned, he told everyone about his plan. Everyone was very curious to see how the beast would react. When the dragon awoke, it immediately devoured the sheep's puppet. Soon a fire started bubbling up in his gut. The sulfur made him feel great pain and a burning sensation in his throat. To quench his thirst, he drank the Vistula water until it burst. The happy people grabbed Skuba in their arms and carried them to King Krak, who gave him the hand of his daughter Wanda. The sculpture standing by the river at the foot of the Wawel Castle, at the entrance to the Dragon's Den, reminds us of defeating the dragon.

The legend of Popiel (as it is presented in the C.U workshops):

A long time ago, in Kruszwica on Lake Gopło, Prince Popiel lived in the castle with his wife, a German princess, Gerda. They both liked to play, and did not care for their subjects. Popiel caused his uncles, the knights of Greater Poland, the same worries. They warned him that he should take care of his estate, but he did not listen to them. He spent time hunting with his wife, not interested in the affairs of his subjects or the condition of the walls protecting the settlement against the invasions of barbarian tribes.

The evil duchess, upset by the urgings of Popiel's uncles, advised him to hold a feast, invite all of his uncles to it and pour poison into their wine. They did so - when the uncles came to the feast and made a toast, after a while they fell dead to the floor. At night, the duchess ordered the servants to throw the bodies into the lake. She was sure no one would find out what happened.

Nobody survived, so Popiel can enjoy taking the throne, he becomes the king.

After a few days, mice hatched from the bodies of his relatives and mice began to gather around the castle. Every hour there were more of them: they forced their way in, and their squeaking was soon heard in every room of the castle. Popiel and his wife crossed to an island in a lake and took shelter in an old tower.

The mice followed them. They gnawed the bottom of the boat so that no one could escape from the island. They climbed the tower, rushed at Popiel and his wife, and then devoured.

Winter has come and the surroundings of Kruszwica were calm. However, people were concerned about the silence that prevailed in the castle. For many days no one has come out or smoke has come out of the chimney. Finally, the young peasant dared to go to the castle and brought a terrifying and joyful news:

- The prince is dead! Only mice are on the prowl in the tower! Look what's left after Popiel!

Such was the punishment for a deceitful and cruel murder, for the torment of the people, and the lake that hits the shore at night tells the story. The old tower still stands on Lake Gopło - so that no one would forget about the punishment of a wicked marriage, it was called the Mouse Tower.

Spanish folktales

Patufet

Once upon time there was a very, very little boy. His name was Patufet. He was a smart child and hard worker. One day when her mum was cooking lunch, she said:

-Patufet, now I'm going to the shop to buy saffron to put in rice.

Don't go outside the house.

-Mum, let me go to the shop! Please!- Patufet said

-You can't go, Patufet. You're so little, the people in the street can't see you.

And people will step on you - Mum says

- I will sing a song, and if the people can't see me, they will hear me.

Please let me go! Please!

-Ok, but sing aloud.

Mom gave him 1 cent coin, and Patufet went to the shop and sang like this:

Patim, patam, patum

men and women, please watch out

patim, patam, patum
don't step on Patufet.

All the people listen to the song, but nobody can't see the boy because he's very very little.

When he arrived at the shop he said:

-One cent of saffron, please!

-Who is asking for saffron? I can't see anybody -said the shop assistant

-One cent of saffron for Patufet, please - he said, again

The shop assistant saw the coin and behind it, a little tiny boy. She gave him a little bit of saffron.

Patufet went back home singing:

Patim, patam, patum

men and women, please watch out

patim, patam, patum

don't step on Patufet.

Patufet's mother said:

-Thank you, Patufet. Now, I'll go to the field to bring lunch for Dad. Don't go out.

- Mum, please, let me go to the field. Please! - Patufet asked

-It can't be, Patufet. You're very little, and you can't lift the basket - Mum replied

-Yes, I can! I can! Look!

And Patufet lifted the basket with only one hand.

-Ok, Ok! Go to the field to bring lunch to your father -Mother said- but don't forget to sing

And Patufet went to the field singing like this:

Patim, patam, patum

men and women please watch out,

patim, patam, patum

don't step on Patufet.

On the way it started raining.

One drop, two drops, three drops... and there was a real downpour.

Patufet sheltered under a cabbage to keep dry. But, Ohhh! An ox came and, in one single bite, he swallowed the cabbage, Patufet and his basket. Everything went to his stomach!

Dad went home. He was very worried:

-Why didn't you bring me my lunch? - he asked his wife

-Where is Patufet? Didn't he go and bring it? -Patufet's mother replied-. Oh! Poor us! My goodness! Our child got lost!

And Mum and Dad went out to the field to look for him, and they shouted:

-Patufet, where are you? Patufet, where are you?

And Patufet said:

-In the ox's tummy, where it's warm and dry! When the ox will fart, Patufet will go out

But they couldn't hear him, and they kept shouting:

-Patufet, where are you? Patufet, where are you?

And Patufet said:

-In the ox's tummy, where it's warm and dry! When the ox will fart, Patufet will go out

But they couldn't hear Patufet, and they desperately shouted, and shouted:

-Patufet, where are you? Patufet, where are you?

And Patufet said:

-In the ox's tummy, where it's warm and dry! When the ox will fart, Patufet will go out

Then, when they heard him, they gave lots and lots of hay to the ox.

In the end, when he was well fed, and full, he had a big fart:

<<PRRRR!>>

and Patufet went out!!!

And, as English stories usually finish, they lived happily ever after!

The Bird of Truth

A fisherman found two infants in a glass cradle floating in the river raised them as his own. As the babies grew up, their older siblings were mean to them and the twins often ran away to the riverbank, where they would feed breadcrumbs to the birds. In gratitude, the birds taught them to speak their language.

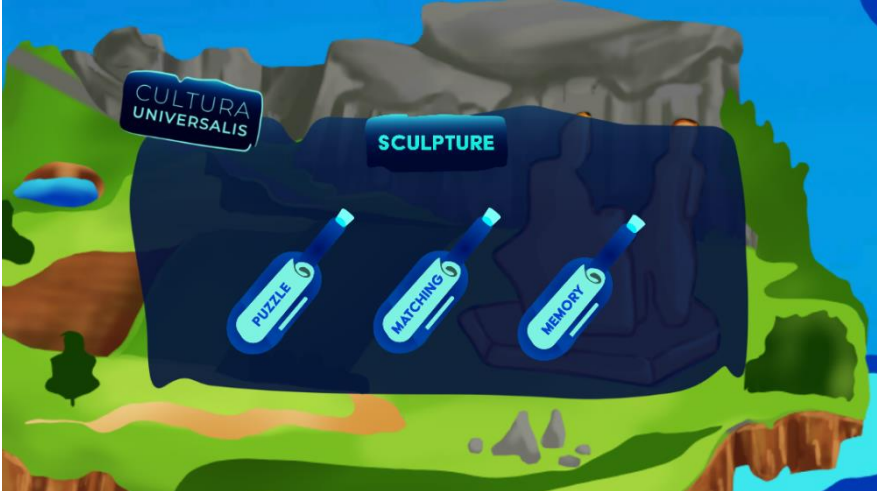
On a journey the twins overheard birds gossiping about a king that had married the daughter of a tailor, over the opposition of nobles. When he returned from war, he was told that his wife had given birth to twins who had died. Missing her babies, the Queen went mad, and had to be shut up in a tower. In fact, they hadn't died but had been thrown into the river in a glass cradle. The twins recognized this as their story. The birds went on to say that only the Bird of Truth could convince the king that the children were really his children, and the bird was kept by a giant. After an adventure to find the bird of truth, they are reunited with the King, who listens to the Bird of Truth. The twins are reunited with their father, the King and together they rescue the Queen and live happily ever after.

The Legend of Saint George

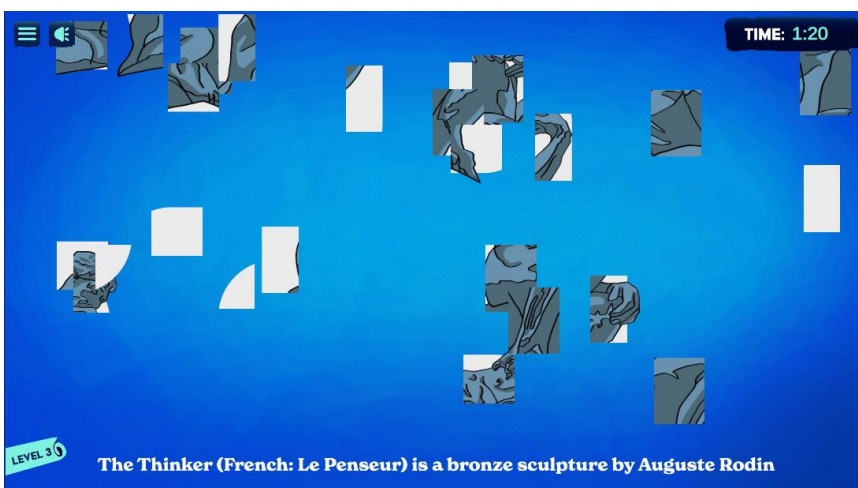
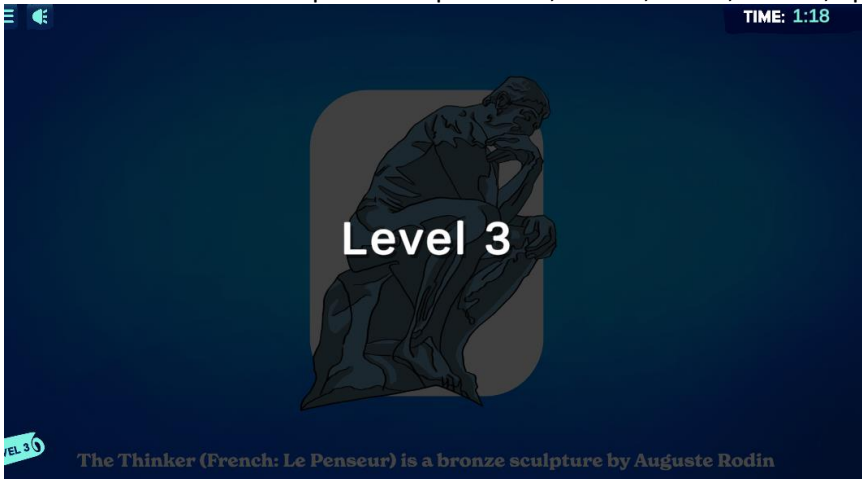
Once upon a time a fearsome dragon was terrifying the inhabitants of a small town in Catalonia called Montblanc. It was wreaking havoc among the town's people and devouring the animals grazing in the fields. So, to soothe the dragon's anger, the town's inhabitants decide they will sacrifice someone from the town every day to the dragon, drawing lots to see who they would offer as an offering of their good will. One day, the king's daughter is drawn from the lottery to be sacrificed. The townspeople don't want the princess to be the offering, but she insists and goes to meet the dragon. However, just when the dragon is about to gobble up the princess, a handsome knight appears and confronts the beastly dragon. The knight is St George. He drives his lance into the dragon and from the pool of blood a bush of red roses grows. St. George gives a rose to the princess.

II. The day of sculpture

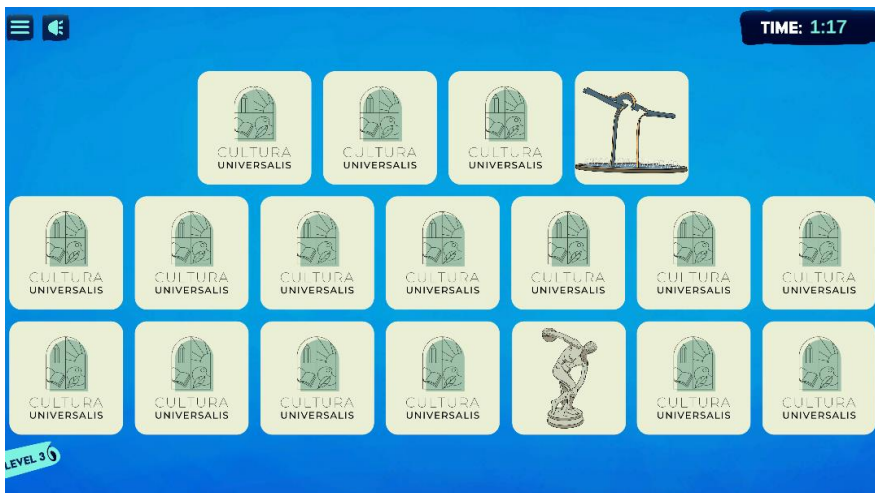
There are two games under this section: puzzle game and memory game.



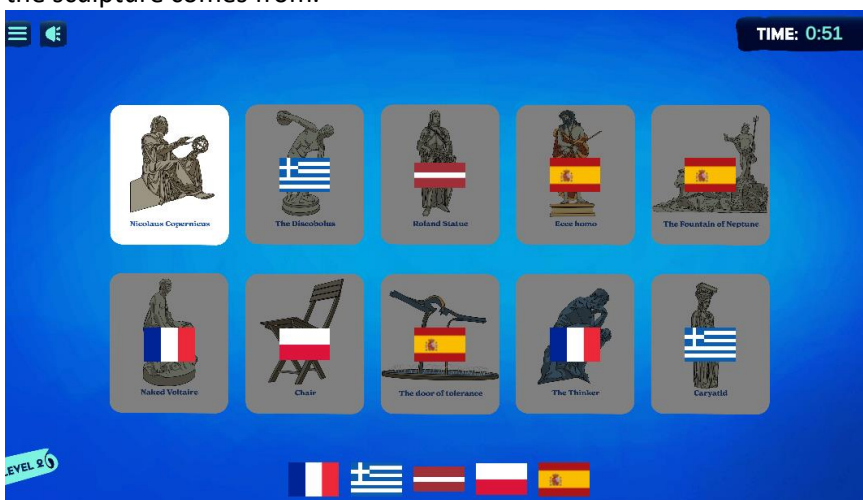
In the **puzzle game**, the students have to complete different puzzles that depict one sculpture from the 5 different countries of the partnership: Greece, France, Latvia, Poland, Spain.



In the **memory game** the students have to memorize the pictures depicting national sculptures and to open the same pairs.



In the **matching game**, students have to match the images that represent a sculpture with the flag of the country the sculpture comes from.



The sculptures included in the games are presented below, with some basic information that teachers could share with their students.

France

Le Penseur/ The Thinker



The Thinker is one of the most famous sculptures by the artist Auguste Rodin. It represents a man meditating, seemingly facing a profound dilemma. Rodin's Thinker is a naked man, symbolising the universality of thought, and muscular, linking the exercise of the mind to that of the body.

This bronze statue was designed in 1903. It is nowadays in the museum dedicated to the artist Rodin.

Voltaire Nu/ Naked Voltaire



Jean-Baptiste Pigalle (1714-1785) created the Naked Voltaire sculpture following a request from an assembly of 17 philosophers in 1770. This statue is a tribute to the famous philosopher Voltaire, a gift from his peers.

It is a statue of Carrara marble. Jean-Baptiste Pigalle chose to represent the philosopher naked, in the manner of an ancient hero, without however idealising him. The aged and emaciated body of the man of letters is observed. Voltaire is sitting on a rock, naked, with a coat thrown over his back. He is holding the tools of his trade: in one hand a quill, in the other a scroll. His gaze is raised to the sky. Naked Voltaire is now one of the greatest masterpieces of sculpture on display in the Louvre (Paris).

Le Passe-muraille



Le passe-muraille (French: The Walker-Through-Walls), also known as Chambre sensorielle, is the name of a bronze sculpture created in 2006 by French sculptor Jean-Bernard Métais. It is located in the "Parc du Pescatore" in Luxembourg City and was set up over the old casemate-network of the city. The sculpture is made out of two bronze hemispheres; it is 3 meters high and has a diameter of 6 meters. One can enter Le Passe-muraille through these hemispheres. 8,000 holes let the landscape shine through.

Le Centaure Nessus enlevant Déjanire



Marqueste first made a half-size cast. This original plaster was acquired by the State in 1892, at the same time as the marble, deposited in the Musée des Beaux-Arts in Chambéry (decree of June 15, 1895), but destroyed in 1959. Marble from the Tuileries Garden was exhibited at the Salon of French Artists in 1892 (No. 2858) and immediately acquired for the sum of 25,000 francs, by (decree of May 2, 1892) to be installed in the Tuileries Gardens in 1894. Originally, it was to the south-east of the Grand Bassin Rond on the base of the current Sicard group, Le Bon Samaritain. It was moved to the North-West on an identical base in 1994.

Greece
Caryatid



A **caryatid** is a sculpted female figure serving as an architectural support taking the place of a column or a pillar supporting an entablature on her head. The Greek term *karyatides* literally means "maidens of Karyai", an ancient town on the Peloponnese. Karyai had a temple dedicated to the goddess Artemis in her aspect of Artemis Karyatis: "As Karyatis she rejoiced in the dances of the nut-tree village of Karyai, those Karyatides, who in their ecstatic round-dance carried on their heads baskets of live reeds, as if they were dancing plants".

An atlas or telamon is a male version of a caryatid, i.e. a sculpted male statue serving as an architectural support.

Dromeas- The runner



Dromeas, also called *The Runner*, is made of individual pieces of glass stacked atop each other to take the blurred shape of a runner in motion. Thousands of sharp, jagged pieces of glass form the sculpture.

The running figure is the work of Costas Varotsos, who began working on it in 1988 and didn't finish until 1994. It was originally erected at Omonia Square, but it was later moved because people grew concerned about construction and the vibrations from the underground metro would cause it to shatter or topple. It's a fitting sculpture within a city with so much running history—Athens was, after all, the final destination of Pheidippides's famous run from the Battle of Marathon.

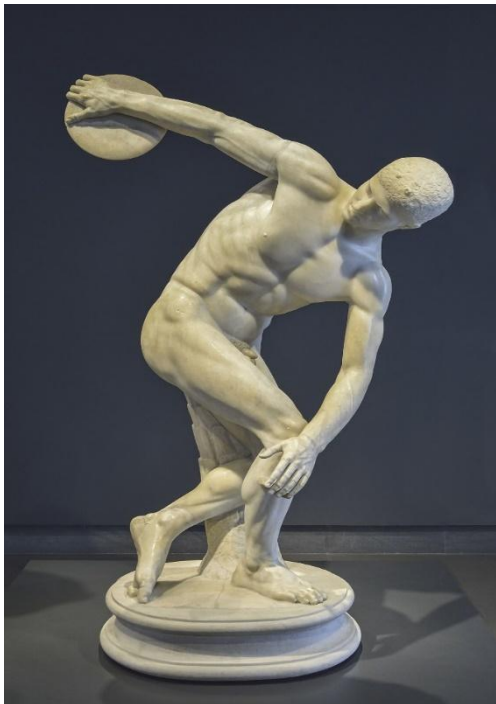
Winged Victory of Samothrace



The **Winged Victory of Samothrace**, or the Nike of Samothrace, is a votive monument originally found on the island of Samothrace, north of the Aegean Sea. It is a masterpiece of Greek sculpture from the Hellenistic era, dating from the beginning of the 2nd century BC. It is composed of a statue representing the goddess Niké (Victory), whose head and arms are missing, and its base in the shape of a ship's bow.

The total height of the monument is 5.57 meters including the socle; the statue alone measures 2.75 meters. The sculpture is one of a small number of major Hellenistic statues surviving in the original, rather than Roman copies. Winged Victory has been exhibited at the Louvre Museum in Paris, at the top of the main staircase, since 1884 (Wikipedia).

The Discobolus



The Discobolus by Myron is an Ancient Greek sculpture completed at the start of the Classical period at around 460–450 BC. The sculpture depicts a youthful male athlete throwing a discus. The bronze Greek original is lost. The work is known through its numerous Roman copies, both full-scale ones in marble, which is cheaper than bronze, such as the first to be recovered, the Palombara Discobolus, and smaller scaled versions in bronze. The potential energy expressed in this sculpture's tightly wound pose, expressing the moment of stasis just before the release, is an example of the advancement of Classical sculpture from Archaic.

Latvia Roland Statue



Riga has had a representation of Roland, the semi-fictional paladin of Charlemagne's court, since medieval times. However, it wasn't until the late 19th century that a permanent statue of this protector figure was erected on Town Hall Square. The real Roland was a close confidant of the Holy Roman Emperor and died at the Battle of Roncevaux in 778. He was later glorified in the so-called *Matter of France*, a work of medieval literature that painted the military man as a just protector of the people. The current statue is a replica of the original, which is housed a short walk away in St. Peter's Church, and includes a drinking fountain at its base.

The freedom monument



The **Freedom Monument**, is located in Riga, Latvia, honouring soldiers killed during the Latvian War of Independence (1918–1920). It is considered an important symbol of the freedom, independence, and sovereignty of Latvia. Unveiled in 1935, the 42-metre (138 ft) high monument of granite, travertine, and copper often serves as the focal point of public gatherings and official ceremonies in Riga.

The sculptures and bas-reliefs of the monument, arranged in thirteen groups, depict Latvian culture and history. The core of the monument is composed of tetragonal shapes on top of each other, decreasing in size towards the top, completed by a 19-metre (62 ft) high travertine column bearing the copper figure of Liberty lifting three gilded stars. The concept for the monument first emerged in the early 1920s when the Latvian Prime Minister, Zigfrīds Anna Meierovics, ordered rules to be drawn up for a contest for designs of a "memorial column". After several contests the monument was finally built at the beginning of the 1930s according to the scheme "Mirdzi kā zvaigzne!" ("Shine like a star!") submitted by Latvian sculptor Kārlis Zāle. Construction works were financed by private donations.

Latvian Rifleman monument



It is located in the center of Riga, in the Latvian Riflemen's Square near the Latvian Occupation Museum. The monument to the Latvian archers was opened in 1971 at the Latvian Archers Square next to the former Latvian Red Archers Museum (tag: Occupation Museum). During the Soviet era, the topic was viewed through a narrow prism of the communist regime's ideology. The place served to represent Riga and create an idealized story, strengthening the myth of Latvians as fighters of the Soviet power.

Salaspils Memorial Ensemble



The Salaspils Memorial Ensemble was erected where an extended police prison and labour correctional camp. It was built by deported Jews from Germany, Austria and Czechoslovakia. The camp imprisoned Latvian, Lithuanian and Estonian civilians and military personal, as well as transit prisoners, including small children from Latgale, Belarus and Russia. Over the various periods that the Salaspils camp was in operation, more than 20,000 individuals found themselves there. Because of heavy labour, illness, starvation and inhumane treatment and punishments, at least 2,000 to 3,000 people died in the camp.

The memorial creates a symbol of the border between life and death with a 100 meter-long concrete wall, on which is written – “Beyond these gates the land groans”. There are also seven concrete sculptures: “Mother”, “The Unbroken”, “The humiliated”, “Protest”, “Red Front”, “Solidarity», «The Oath”. The Salaspils Memorial Ensemble is part of Latvia’s cultural canon.

Poland
Nikolaus Copernicus



The Nicolaus Copernicus Monument in Warsaw is one of the Polish capital's notable landmarks. It stands before the Staszic Palace, the seat of the Polish Academy of Sciences on Krakowskie Przedmieście. Designed by Bertel Thorvaldsen in 1822, it was completed in 1830. Thorvaldsen's original plaster model from 1822 and a smaller study from 1821 are both held by the Thorvaldsen Museum in Copenhagen.

Praska Kapela Podwórkowa in Warsaw



The tradition of cloth-capped buskers goes back a long way in Warsaw, and the best loved of the lot have been commemorated in the heart of Praga. The pre-war Praska Kapela Podwórkowa (The Praga Courtyard Band) are a bit of a local legend in these parts, and now the five-piece band have been honoured with a monument sculpted by Andrzej Renes.

Unrecognized (Nierozpoznani)



One hundred twelve headless, iron sculptures by [Magdalena Abakanowicz](#), an exceptional Polish artist renowned throughout the world, have been installed in the Citadel, a vast park located on a hill near the center of the city of Poznań, created in an area previously occupied by a 19th century Prussian fort that was mostly destroyed during World War II. The group of figures, titled **Unrecognized (Nierozpoznani)** by the artist, is the first monumental, open-air sculpture by Magdalena Abakanowicz to be installed in Poland. It consists of a crowd of two-meter tall, mysterious wanderers in forward strides who express the emotional dimension of contemporary times. Hollowed out, deprived of flesh, they speak to the phenomenon of life and touch upon issues like dignity, courage, survival, describing the presence of Man in the omnipotent political and technical space of today's world. They are a mythical crowd emerging from the nature that surrounds them - from a grove of trees, from the ground, from the clouds above them. Each of them bears the trace of a different spine and each strides in a different direction.

Kantor's chair



In 1995, the Tadeusz Kantor Foundation had a giant eleven-metre-high concrete chair put up in Hucisko by Krakow, next to a house designed by the artist. A nine-metre-high concrete chair was also set up in Rzeźnicza Street in Wrocław in 2011.

Spain
Wind Comb



Eduardo Chillida is one of the most celebrated Spanish artists. Known for his large-scale sculptures, his work can be seen on display in museums, parks and public squares throughout the world. Born in 1924 in San Sebastián, in the Basque Country, he spent time in both Madrid and Paris, and often dedicated his pieces to public figures or commemorative events.

One of Chillida's most celebrated works, Wind Comb (1977) can be found along the seafront in San Sebastián. It was created in conjunction with the architect Luis Peña Ganchegui and comprises two iron claws or combs, reaching out into the sea. The sculpture successfully fuses together the fierceness of the waves and the strength of the iron structures to create a powerful piece.

Ecce homm



Luisa Ignacia Roldán (Seville, 8 September 1652 – 10 January 1706), called La Roldana, was a Spanish female sculptor of the Baroque Era. She is the first woman sculptor documented in Spain. Luisa Ignacia learned the art of sculpture in the studio of her father, Pedro Roldán, a renowned sculptor from the Andalusian capital. Since the business received a large number of orders, most of the twelve children of the marriage, in addition to other assistants, worked in it.

Ecce Homo (1684) of the Cadiz Cathedral, is the first officially documented work of La Roldana. This figure brings together some of the peculiarities of the first stage of the sculptress, such as the dramatic realisms that reflects the face of Jesus, the attention and the care in the carving of the hair, all of them learned at his father's studio. Other works such as the Dolorosa de la Soledad (1688), Saint Joseph with the Child and Saint John the Baptist or the group of the Holy Family belong to the same period.

The Fountain of Neptune



The **Fountain of Neptune** is a neoclassical fountain located in Madrid, Spain. It lies on the centre of the Plaza de Cánovas del Castillo, a roundabout in the Paseo del Prado. The sculptural group in its centre represents Neptune, a Roman water deity.

Designed by Ventura Rodríguez, the sculpture—made of white marble from Montesclaros—was commissioned to Juan Pascual de Mena. Sculptural works began in 1781. Following the master's death in April 1784, the fountain was finished in October 1786 by his disciples. The fountain is formed by a circular pylon with the sculptural group in its center. The crowned Roman god wields a trident with one hand while he grabs a sea snake with the other hand.

It has a maximum water capacity of 305 m³.

The door of tolerance



It is a large sculpture of laminated sheet metal (it is 14 meters high and 20 meters wide), located in a roundabout to access the city, which crowns a large fountain. It is entitled "Gate of Tolerance", alluding to the open spirit of the city of Parla. Its author is Carlos Albert.

III. The day of food

There are three categories of games: hidden object, snake and matching.

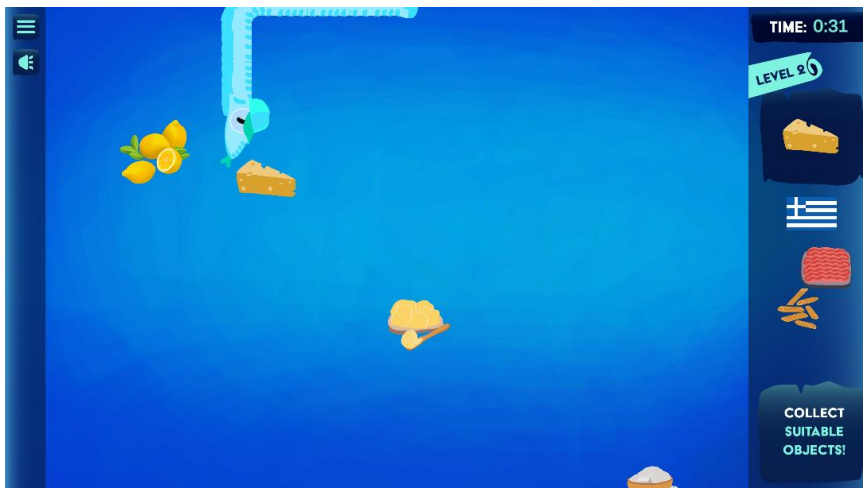
In the **matching game**, students have to match the images that depict a national food with the flag of the country the food originates.



In the **hidden objects game**, the students have to find in the given picture the hidden object that is presented on the right side of the game board. The hidden object depicts an ingredient from a national food recipe.







In the **snake**, students have to move the snake towards the ingredient that is presented. The ingredients of each level are parts of a national recipe.



The national recipes that have been used for the game activities are:

Dishes per country and associated ingredients

Greece:

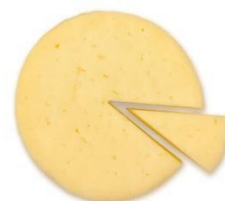
<p>1. Choriatiki Salad</p> <p>Choriatiki salad is synonymous with the endless, Greek summer and it is served everywhere in Greece, in every tavern or restaurant and in every household. It's easy, it's delicious, it's super healthy!</p>			
<p>Ingredients: tomatoes olive oil green pepper</p>			

2. Pastitsio

Pastitsio is a Greek baked pasta dish with ground meat and béchamel sauce, with variations of the dish found in other countries of the Mediterranean Sea. It takes its name from the Italian *pasticcio*, a large family of baked savory pies that may be based on meat, fish, or pasta, with many documented recipes from the early 16th century, and continuing to modern times.



Ingredients:
pasta
mince
cheese



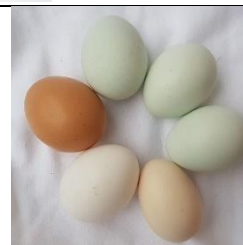
France:

1. Wholemeal Breton cake

A fabulous Butter Cake from France. Gâteau Breton is a classic French butter cake from Brittany.



Ingredients:
flour
sugar
eggs



2. Parsleyed Snails

Snails also known as escargot are a typical French dish or starter. Here they are presented in a signature dish which mainly consists of garlic and butter.



Ingredients:
snails
butter
garlic



Latvia:

1. Sklandrausi
This is a traditional Latvian dish of Livonian origin. It is a sweet pie, made of rye dough and filled with potato and carrot paste and caraway.



Ingredients:
flour
carrots
yoghurt



2. Aukstā Zupa
Aukstā zupa is a refreshing Latvian cold soup with an unusual, deep pink color. It is made with beets, cucumbers, kefir, hard-boiled eggs, and milk sausage. Greens such as dill and scallions are essential, and most people also enjoy the soup with a dash of vinegar.



Ingredients:
beetroot
eggs
milk



Poland:

1. Dumplings (Polish pierogi)
Pierogi are filled dumplings made by wrapping unleavened dough around a savory or sweet filling and cooking in boiling water. Pierogi or their varieties are associated with the cuisines of Central, Eastern and Southeastern Europe.



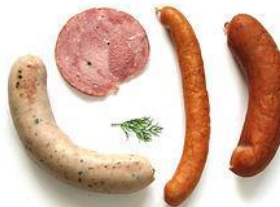
Ingredients:
flour
milk
butter



2. Bigos
Bigos, often translated into English as hunter's stew, is a Polish dish of chopped meat of various kinds stewed with sauerkraut and shredded fresh cabbage. It is served hot and can be enriched with vegetables, spices or wine.



Ingredient
s:
sausage
apples
mushroom
s



Spain:

1. Churros
A churro is a type of fried dough from Spanish and Portuguese cuisine, made with choux pastry dough piped into hot oil with a piping bag and large closed star tip or similar shape.



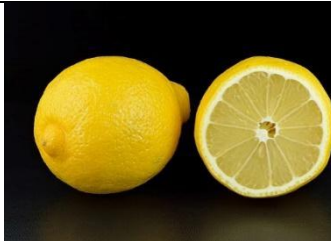
Ingredients:
flour
sugar
water



2. Sobaos
Sobao or sobao pasiego is a Spanish delicacy typical of the Valles Pasiegos and one of the signature delicacies of Cantabria.



Ingredients:
flour
lemon
liquor



IV.The day of costumes

There are two categories of games: paper doll and matching.

In the **matching game**, students have to match the images that depict a national costume with the flag of the country the costume comes from.



In the paper doll game, the aim is to dress the man/woman with the clothes of the country the flag represents.



The costumes that have inspired our game are the following:

Greece

Women's traditional costume



The wedding costume was designed in detail and its implementation lasted for months, resulting in a semantic set of messages which was expressed with jewelry and colors, embroidery, decorative elements and a combination of fabrics and textures. The one feature that is common across all regions of Greece is that the wedding costumes are characterized with exaggeration: jewelry and intricate ornaments covered the whole

body of the bride, making the costume particularly heavy, over 30 kilos. The bridal costume was worn after the wedding on all holidays and formal occasions until the birth of the second child.

Men's traditional costume



The Evzoni are selected soldiers of the Greek army, more commonly known as tsoliades. Their costume was officially established by King Otto of Greece, who also wore this costume to official appearances. The costume includes a red felt hat with a long black tassel, a white shirt, white woolen socks and characteristic shoes call tsarouchi that have nails in the soles that make an imposing noise as the wearer walks and the shoes also have black tassels.

France

As with most countries, traditional dress and costumes differ by region and those in the game are from the Breton region of France.



For women it consists of a long dress or skirt with a large white apron, lace collars and a lace headdress.

Men's traditional costume

The men's traditional costume from the Breton region consists of a white shirt with black trousers along with a close-fitting vest.

Latvia

The basic element of the traditional costume is the shirt, which is an undergarment and an over-garment. Women's shirts were long, coming down to under the knee and serving both as a blouse and a petticoat. Over the shirt, the women put skirts, bodices, jackets; whereas men wore a vest and a short jacket or a longer or shorter overcoat.

The full outfit was not thinkable without a headdress: a crown for girls from their teenage years to the day of their marriage and a hat or a headscarf for married women; the men's hat wearing was not so strictly regulated.



Poland

Women's traditional costume

A white cotton blouse called a shirt, richly embroidered with white threads. A richly embroidered apron and a skirt that often has a colourful flower pattern and a corset that is tied at the front.

Men's traditional costume

Men's costumes belong to a large family of shepherd's costumes of the Carpathian peoples. The elements of the highlander's clothing include: highlander pants, which are made of white cloth, narrow at the bottom, with a characteristic side slit in the legs, fastened in the event of frost. The pants are decorated around the fasteners with colourful parzenica embroidered with colourful yarn, along the leg with a string stripe with a red tassel around the ankle. The top of the outfit is made of white or grey linen shirts, and must be fastened at the chest with a hairpin. An addition to the highlander outfit is the so-called bands, i.e. a leather belt decorated with special embossed patterns as well as buttons and clasps.



Spain

In the case of Spain there are a variety of costumes that differ by region but those presented in the game are from Andalusia.

Women's traditional costume



The common dress is the flamenco dress, or gypsy costume. This is worn by women, with a long, fitted dress with ruffles. The most common accessories are the flower, the comb and the shawl.

Men's traditional costume



In the case of men, they wear pants, white shirt, short jacket, sash and vest, accompanied by a Cordovan hat.

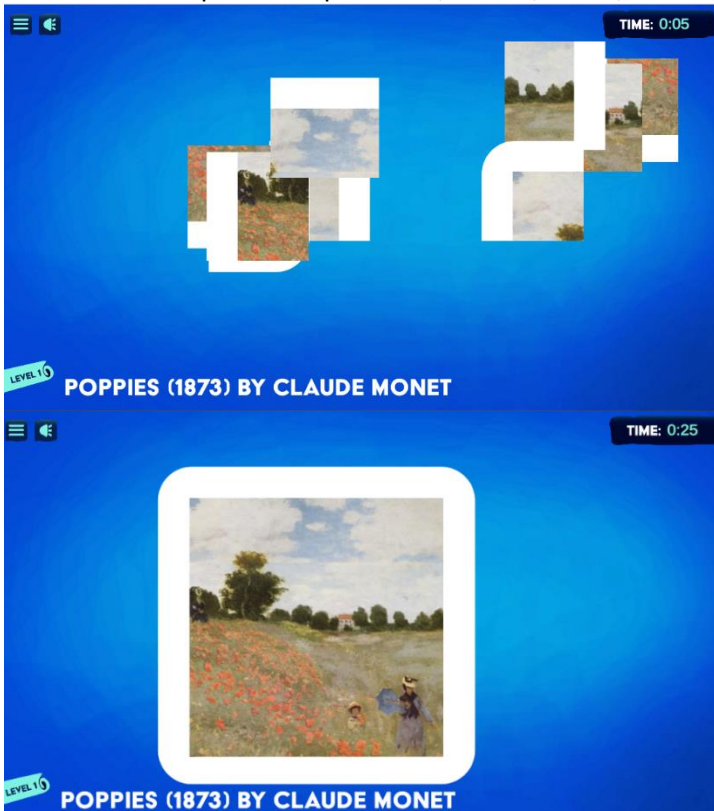
V. The day of paintings

There are three categories of games: puzzle, memory and matching.

In the **matching game**, students have to match the images that present a national painting (and the name of the painter) with the flag of the country the painting comes from.



In the **puzzle game**, the students have to complete different puzzles that depict one painting from the 5 different countries of the partnership: Greece, France, Latvia, Poland, Spain.

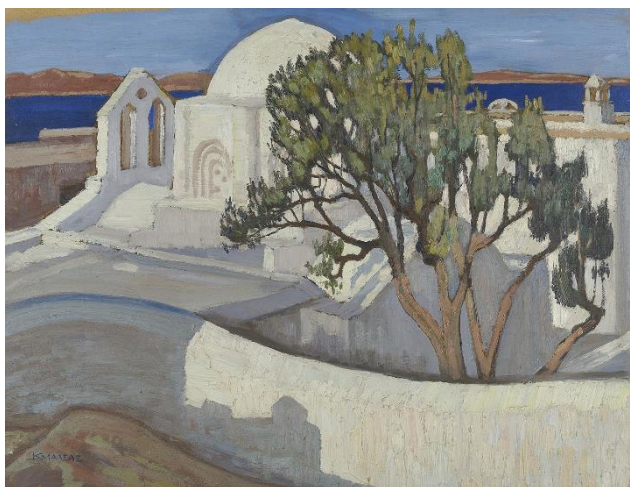


In the **memory game** the students have to memorize the pictures depicting national paintings and to open the same pairs.



The paintings that are included in the game activities are the following:

Greece



Pantanassa, Naxos (1924-1928) by Konstantinos Maleas / Wikipedia Commons

Konstantinos Maleas (1879 - 1928) was one of the most important Post-impressionist Greek painters of the 20th century. He is sometimes considered Greece's most important modern artist.



The Little Church of Cephalonia by Konstantinos Parthenis / Wikipedia Commons

Konstantinos Parthenis (10 May 1878 – 25 July 1967) was a distinguished Greek-Egyptian painter, born in Alexandria. Parthenis broke with the Greek academic tradition of the 19th century and introduced modern elements together with traditional themes, like the figure of Christ, in his art.



The Straw Hat by Nikolaos Lytras / Wikipedia Commons

Nikolaos Lytras (Athens, 2 May 1883 – 1 December 1927) was a Greek modernist painter who specialized in portraits, still-lives and landscapes.



Children's Concert by Georgios Jakobides / Wikipedia Commons

Georgios Jakobides (11 January 1853 – 13 December 1932) was a painter and one of the main representatives of the Greek artistic movement of the Munich School. He founded and was the first curator of the National Gallery of Greece in Athens.

France



Poppies by Claude Monet / Wikimedia Commons



Springtime by Claude Monet / Wikimedia Commons

Oscar-Claude Monet (14 November 1840 – 5 December 1926) was a French painter and founder of impressionist painting who is seen as a key precursor to modernism, especially in his attempts to paint nature as he perceived it.



Bedroom in Arles by Vincent van Gogh / Wikimedia Commons

Vincent Willem van Gogh (30 March 1853 – 29 July 1890) was a Dutch Post-Impressionist painter who posthumously became one of the most famous and influential figures in Western art history. Living in France, he created his most famous artworks, which are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art.



Seated Man by Roger de La Fresnaye / Wikimedia Commons

Roger de La Fresnaye (11 July 1885 – 27 November 1925) was a French Cubist painter, who synthesized lyrical colour with the geometric simplifications of Cubism.

Latvia



Autumn sun by Vilhelms Purvītis / Wikimedia Commons

Vilhelms Purvītis (3 March 1872 – 14 January 1945) is considered one of the greatest Latvian painters during the first half of the 20th century. His landscapes are full of local motives and Latvian nature is portrayed in the neo-romantic atmosphere.



Ladies at the Seaside by Jēkabs Kazaks / Wikimedia Commons

Jēkabs Kazaks (18 February 1895 – 30 November 1920) was a Latvian modernist painter, who's personal style was characterised by expressiveness, simplicity, synthesis and distortion of forms.



After Church by Janis Rozentāls / Wikimedia Commons

Janis Rozentāls (March 18, 1866 – December 26, 1916) was a famous [Latvian](#) painter. His art contained elements of realism, national romanticism, impressionism, art nouveau, and neoclassicism. He was one of the founders of the national school of painting, and was among the modernizers of Baltic art.



Old refugee by Jazeps Grosvalds / Wikimedia Commons

Jazeps Grosvalds (24 April 1891 – 1 February 1920) was one of Latvia's finest painters, bringing new ideas in Latvian art at the time. Although he spent most of his life abroad his style is a combination of European Modernism and Abstract with a distinctly Latvian influence.

Spain



La maja vestida by Francisco Goya / Wikimedia Commons

Francisco José de Goya y Lucientes (30 March 1746 – 16 April 1828) was a Spanish romantic painter and printmaker. He is considered the most important Spanish artist of the late 18th and early 19th centuries.



The Persistence of Memory by Salvador Dalí / Wikimedia Commons

Salvador Domingo Felipe Jacinto Dalí (11 May 1904 – 23 January 1989) was a Spanish surrealist artist renowned for his technical skill, precise draftsmanship, and the striking and bizarre images in his work.



Aubade by Pablo Picasso / Wikimedia Commons

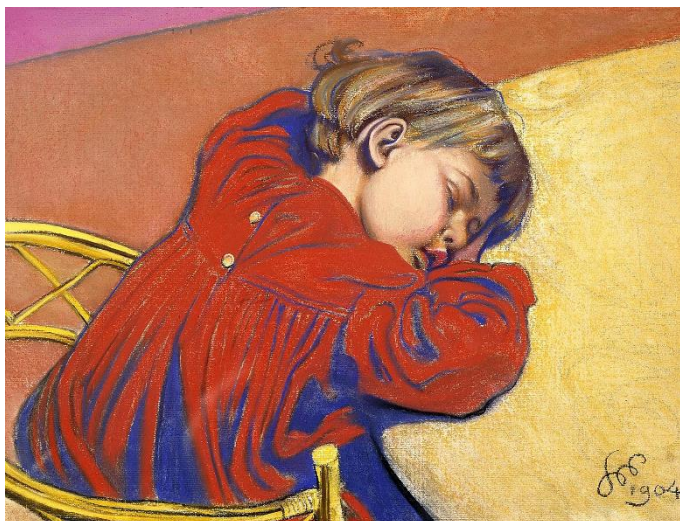
Pablo Ruiz Picasso (25 October 1881 – 8 April 1973) was a Spanish painter, sculptor, printmaker, ceramicist and theatre designer who spent most of his adult life in France. One of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture and the co-invention of collage.



Dancer by Joan Miró / Wikimedia Commons

Joan Miró i Ferrà (20 April 1893 – 25 December 1983) was a Spanish painter, sculptor and ceramicist. He was notable for his interest in the unconscious or the [subconscious](#) mind, reflected in his re-creation of the childlike.

Poland



Sleeping Staś by Stanisław Wyspiański / Wikimedia Commons



Self-portrait by Stanisław Wyspiański / Wikimedia Commons

Stanisław Mateusz Ignacy Wyspiański (15 January 1869 – 28 November 1907) was a Polish playwright, painter and poet, as well as interior and furniture designer. He successfully joined the trends of modernism with themes of the Polish folk tradition and Romantic history.



[Tamara in a Green Bugatti](#) by Tamara de Lempicka / Wikimedia Commons

Tamara Łempicka (16 May 1898 – 18 March 1980), better known as Tamara de Lempicka, was a Polish painter who spent her working life in France and the United States. She is best known for her polished Art Deco portraits of aristocrats and the wealthy, and for her highly stylized paintings of nudes.



[The Queuing continues](#) by Andrzej Wróblewski / Wikimedia Commons

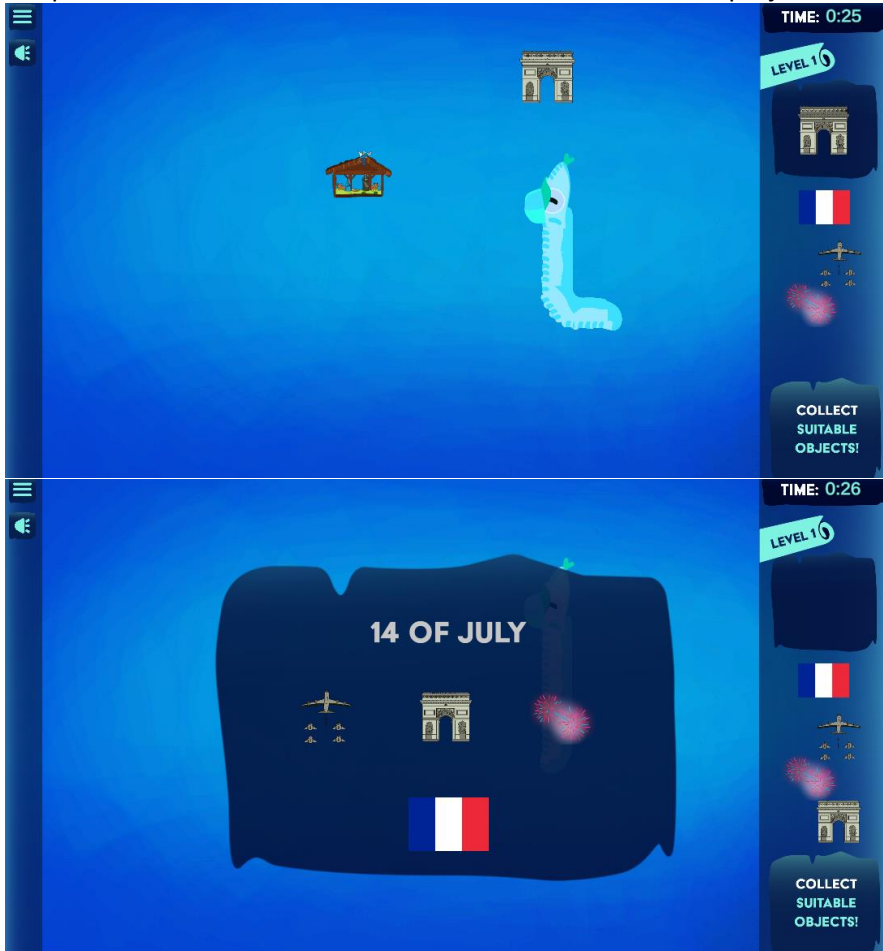
Andrzej Wróblewski (15 June 1927 - 23 March 1957) was a Polish figurative painter. He is recognized by many as one of Poland's most prominent artists in the early post World War II era, creating a distinctly individualistic approach to representational art.

VI. The day of national customs and traditions

There are two types of games: snake and hidden object.

In the **hidden objects game**, the students have to find in the given picture the hidden object that is presented on the right side of the game board. The hidden object depicts an item that comes from a national custom or tradition.

In the **snake**, students have to move the snake towards the items that are presented. The items of each level are parts of the custom or tradition of the 5 countries of the project.



The customs and/or traditions that have inspired the game activities are presented below:

Greece

Epiphany 'The Blessing of Water'

Epiphany (January 6), also known as Theophany or Ta Fota (meaning "lights") in Greece, commemorates Saint John the Baptist's baptism of Jesus at the Jordan River. Priests perform the water blessing after the Divine Liturgy. A cross is thrown into the sea, river, or lake by priests, and a group of men dive into the water to retrieve it. It is stated that whoever finds the cross first will be blessed for a year and that the water is cleansed after the ceremony.



Epiphany / Adobe stock photos

Karavaki, decorating a Boat in Greece

The tradition of decorating Christmas trees was first introduced to Greece in 1833. Bavarian Prince Otto, who was ruling the country at the time (1832-1862), decorated the first Christmas tree in his castle in Nafplio in the Peloponnese. According to historians, Christmas trees were only visible in upper class homes for the following few decades. The tradition only became universally popular after World War II. It was far more typical for Greek families to decorate a small boat before that. The illuminated boat represents a love and respect for the sea, as well as the expectation of reunion with seafaring relatives and bringing loved ones home, as Greece is a maritime nation.

France

14 of July

14 July in France is a national day of celebration and has been since 1880.

Although 14 July is generally associated with the taking of the Bastille in 1789, it is in fact 14 July 1790, the Fête de la Fédération, which has been officially commemorated in France for over a century.

This festival commemorates the storming of the Bastille and the popular uprising of 14 July 1789 or "the awakening of liberty" (Victor Hugo), symbolising the end of absolute monarchy. But it also commemorates the first national and widely accepted Federation Day on 14 July 1790: the last great demonstration of national unity, a burst of joy between the throes of the "Great Fear" and the hardest period of the Revolution.

The storming of the Bastille is a central event of the French Revolution. Indeed, on 14 July 1789, the people rose up to overthrow the monarchy following the economic crisis caused by the poor harvests and financial problems of the time.



French celebration / Adobe stock images

A night show takes place in the major cities of France in the form of fireworks. More precisely, it is a pyrotechnic show of sound and light. In the capital, the fireworks take place in the vicinity of the Eiffel Tower.

Fête de la musique

The Fête de la Musique, also known as World Music Day or Make Music Day, is a global celebration of music held annually on June 21st. The event was first established in France in 1982 by the French Minister of Culture, Jack Lang, and music director Maurice Fleuret. They aimed to encourage the people of France to participate in and enjoy music, both as performers and audience members.

The concept behind the festival is simple: to promote music by allowing amateur and professional musicians to perform in public spaces for free, thereby making all genres of music accessible to everyone. The festival takes place on the day of the summer solstice, the longest day of the year, which symbolizes the abundance of music and culture in our lives.

Over the years, Fête de la Musique has gained international recognition and is now celebrated in more than 120 countries worldwide. Each country, city, and community organizes its unique festivities, which may include street concerts, open mic nights, music workshops, and special performances in venues like museums, parks, and train stations.

The event showcases a wide variety of music styles, from classical and jazz to rock, hip-hop, electronic, and world music. It encourages collaboration and cultural exchange among musicians, as well as fostering a sense of unity and togetherness through the universal language of music.

One key aspect of the Fête de la Musique is its inclusivity, as it invites people of all ages, backgrounds, and skill levels to participate. This democratic approach to music helps break down barriers, allowing people to connect with and appreciate diverse musical expressions

Latvia

Midsummer (Jāņi)

When the day is longest and the night is shortest, at the summer solstice, Latvians celebrate Līgo evening (June 23) and Jāņi day (June 24), staying awake around bonfires or burning barrels raised high on poles.

In the Latvian farmer's calendar, Jāņi marks the first haymaking and follows the beginning of astronomical summer. Traditions include the conclusion of spring labours, weeding, tending flowerbeds, learning folk songs, cleaning and tidying the home, making a special Jāņi cheese in the shape of the solar disk, brewing beer, baking pīrāgi (pies), and on the day preceding the festivities – decorating the farmstead with birch boughs, bouquets of flowers, garlands, oak branches and wreaths.

During the Līgo evening, fires are lit and burned from sunset till next morning. This practice reflects the belief that light from the fires will transmit to the next solar year. Jumping over the fire is said to bring best of luck and wellbeing through the coming year.

Winter solstice (Winter Festival)

The Winter Solstice, called “Ziemassvētki”, literally the “Winter Festival”, is celebrated on the shortest day and the longest night of the year. Over the centuries old pagan traditions have blended and mixed with the Christian ones. Christmas Eve is also called Log Night (Yule Night), when people rolled the Yule Log from one farm to another and eventually burned it. Burning of the Yule Log symbolizes the beginning of a new solar year and the Sun itself. Other Winter Solstice traditions include going to the sauna, a nine-course meal, which ensure a prosperous next year, dressing up in special costumes (iet budēļos, ķekatās, čigānos), fortune telling and giving gifts.

Poland

Andrzejki (St Andrew’s Day)

“Poles also have a unique way of celebrating St Andrew’s Day (30 November, although the festivities can kick off on the evening of 29 November). The festivities include a whole variety of fortune-telling games, including pouring candle wax through a keyhole into cold water to create a wax figurine whose shape is then used to foretell the future. Key to the occasion is the tradition of predicting the likelihood of marriage with the amusing shoe race, in which everyone in the room takes off their shoes and lays them across the floor, one pair after another, starting at the wall furthest from the door. The first pair of shoes to cross the threshold means wedding bells for the owner.”

The drowning of Marzanna

On the first day of spring, Polish celebrate the departure (or demise) of winter by the ‘Drowning (and sometimes burning) of Marzanna’. This tradition is rooted in the pre-Christian sacrificial rites of Slavic Pagans. Marzanna is the Polish name for a Slavic goddess associated with death, winter and nature.

The Marzanna doll is traditionally made of straw and white canvas and decorated with colourful ribbons. Locals create her likeness using straw, old clothing and even accessories like a headscarf. They then literally throw ‘winter’ into a lake or a river to drown. The practice is symbolic for sending the winter away and preparing nature for spring and its rebirth. Often, singing or the reciting of old verses accompany the procession: “Marzanna, Marzanna, swim across the seas. Let flowers bloom, and fields turn green”. The Marzanna tradition is still popular in some parts of Poland mainly in the countryside.

Spain

Reyes Magos (King’s Day)

The celebration of King’s Day or the Día de los Reyes Magos begins the day before, on January 5th. In towns and cities across Spain parades are held. The three Kings - Melchior, Caspar and Balthazar, with fanfare. Alcoy, in Alicante, has the longest-running parade, dating back to 1885. As the parade passes by, sweets are thrown to the spectators. The three kings or wise men, bring gifts to children while they are sleeping the night of the 5th. Children leave out shoes for the Kings to put their gifts.

Diada de Sant Jordi (Saint George’s Day)

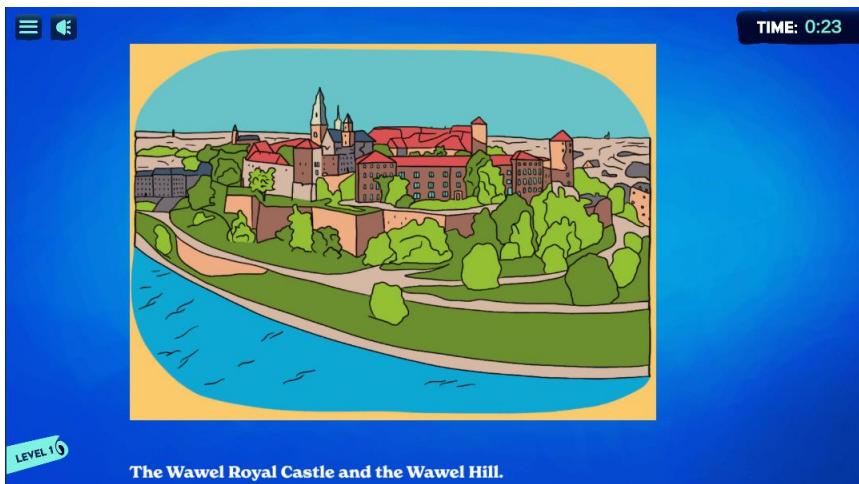
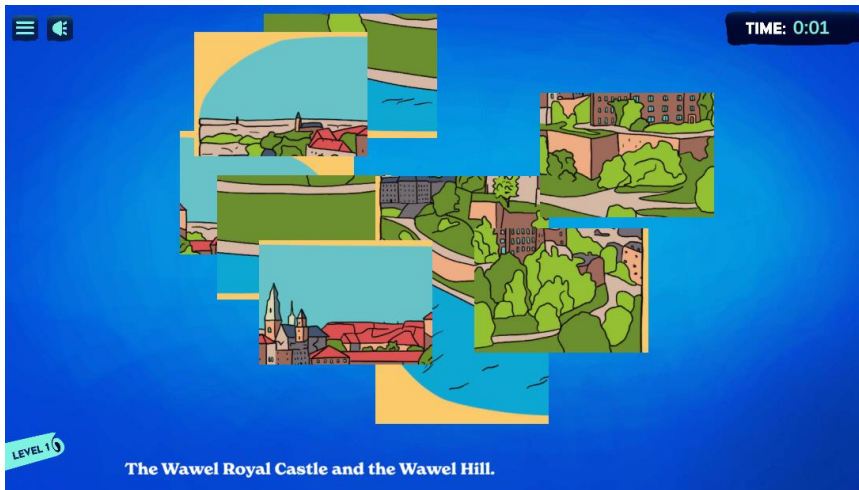
Sant Jordi, or St. George, is the patron saint of Catalonia and the Diada de Sant Jordi, St George’s Day, is a festive occasion that, over the years, has become a celebration of Catalan culture, represented by books and roses.

The legend of Sant Jordi explains that long ago, in Montblanc (Tarragona) a ferocious dragon, capable of poisoning the air and killing with his breath, had frightened the inhabitants of the city. The inhabitants, scared and tired of the dragon’s ravages and misdeeds, decided to calm him by feeding him one person a day that would be chosen randomly in a draw. After several days, the princess was the unlucky one. When the princess left her home and headed towards the dragon, Jordi, dressed in shining armor, riding a white horse, suddenly appeared to rescue her. Saint George raised his sword and stabbed the dragon, at last releasing the princess and the citizens from this turmoil. From the dragon’s blood a rose-bush grew with the reddest roses that had ever been seen. Saint George, now a hero, picked a rose and offered it to the princess.

VII. The day of landscapes

There are two types of games: puzzle and matching game.

In the **puzzle game**, the students have to complete 3 different puzzles (3 different levels) that depict a landscape from the 5 different countries of the partnership: Greece, France, Latvia, Poland, Spain.



In the **matching game**, students have to match the images that present a landscape with the flag of the country the landscape comes from.



The landscapes that are presented in the game are as follows:

Greece

The Meteora



Meteora. Located in the Kalampaka region on Greece's mainland, the UNESCO World Heritage Site of Meteora has to be seen to be believed. Meaning 'suspended in air', Meteora refers to a set of 24 monasteries, six of which are still active today, which perch perilously atop sandstone pinnacles that were formed 11 million years ago. One of the most stunning sites in Greece, Meteora literally means 'suspended in air'. It refers to a collection of 24 monasteries, six of which are open to the public, which sit at the top of rock formations in central Greece. The monasteries which you can visit are connected by paths and staircases, rather than the ropes and baskets that monks had to rely on in the olden days! Many of those who come to Meteora for the monasteries often stay for rock climbing and hiking.

Santorini



One of the Cyclades islands, is arguably the jewel in Greece's crown. It forms the southernmost member of the Cyclades group of islands, with an area of approximately 73 km² (28 sq mi) and a 2011 census population of 15,550. More than 3,500 years ago, one of the largest volcanic explosions ever to occur took place here, submerging much of the caldera. The island is now the perfect blend of natural and man-made beauty. Blue domed churches and whitewashed houses line the slopes of the still-active volcano, which last erupted in 1950.

The Acropolis of Athens



The Acropolis of Athens is the most famous monument of ancient Greece, it is an ancient citadel located atop a hill in the city of Athens. It is a limestone hill 157 meters above sea level, rising 90 meters above the city, located in Athens. The name Acropolis means "upper city". It contains the remains of several historic buildings. The most famous building of the Acropolis of Athens is the Parthenon, it is a temple dedicated to the goddess Athena, the patroness of Athens. The sculptures in this temple were designed by Phidias - the most outstanding Greek sculptor. In addition, an important building is the Erechtheion, a temple dedicated to Poseidon and Athena, and the Temple of Athena Nike, or Athena Victorious. In addition, we will visit the Propylaea, which is a building located at the entrance to the Acropolis and Pinacotheca collection of paintings and works of art.

France

French Gardens



The formal garden is a type of garden with fittings and decorations, an expression of classicism in the art of gardening, i.e. the search for formal perfection, theatrical majesty and a taste for spectacle. An extremely characteristic feature of French-style gardens are plant elements such as trimmed hedges, formed hedges or borders of flowerbeds, or a finely oathed lump of vegetation, imitating interesting natural or geometric elements.

An example is the garden at the Palace of Versailles (24 km from Paris) founded in the 17th century by order of King Louis XIV. They cover 95 hectares and are the quintessence of French-style gardens. Nature is completely subordinated to human thought here, almost every fragment is a carefully directed scenery. Everything is planned; the location of terraces, fountains, sculptures, even paths and alleys, artificial lakes, carpet beds of geometric shapes, evenly trimmed trees and shrubs.

The Loire Valley



The Loire Valley in western France is located in the Centre-Val-de-Loire and Pays-de-la-Loire regions. This cultural landscape covers the entire river. The Loire has been shaped by centuries of interaction between the river, the land it irrigates and the people who have settled there throughout history. The Loire was a major axis of communication and trade from the Gallo-Roman period until the 19th century, thus encouraging the economic development of the valley and its towns. The rural landscapes, the organisation of the land and the types of cultivation (market gardening, vineyards), as well as the urban landscapes, have been shaped by the river. Thus, large towns have been built on the banks of the Loire, such as Orléans, Blois, Tours and Amboise. Many well-known vineyards are also located along the Loire. The history of France from the Middle Ages to the Renaissance, the Loire Valley was a place of royal power. Numerous buildings and castles were erected and are now famous in the region such as Chambord, Chenonceau, Amboise, Blois and Azay-le-Rideau.

Chateau the Montsoreau



Renaissance castle in the Loire Valley. It is the only castle in the Loire Valley that was built directly on the banks of the river. Along with other castles in the area, it is included in the UNESCO list. In the castle since 2016 there is a Museum of Contemporary Art.

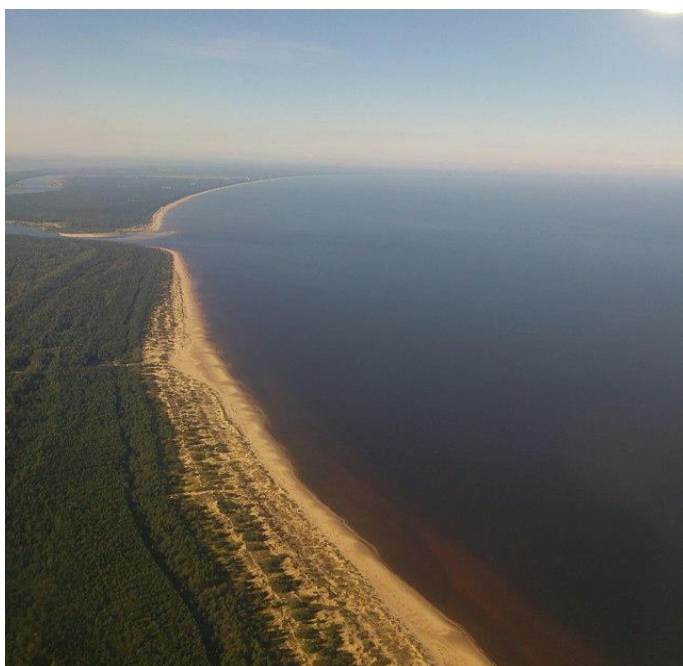
Latvia

Cape Kolka



It is a cape on the Baltic Sea, near the entry to Gulf of Riga, on the Livonian coast, in the Courland Peninsula of Latvia. Near the cape lies the village of Kolka and the Kolka lighthouse. Quite clearly visible lighthouse from the 19th century is located on an artificial island, 6 km from the shore of the cape.

The Gulf of Riga



The bay of the Baltic Sea between Latvia and Estonia. The Estonian island of Sarema (and the smaller one - Muhu) separates the bay from all waters of the Baltic Sea. However, the Baltic Sea is connected to the Gulf of Riga via the Irbe Strait. The gulf is subjected to extremely large temperature fluctuations throughout the year.

The Daugava Valley Nature Park



The Daugava Valley Nature Park was established in the stretch from Krāslava to Naujene to preserve the unique and peculiar landscape of the middle Daugava valley, the biodiversity of plant and animal species, as well as cultural and historical monuments. The Nature Park, located in the south-east of Latgale, was established in 1990 with the aim of preserving the unique natural and cultural values. The Daugava River has also served as a border between times and people - between the Whites and the Finno-Ugrians, Livonia and the Polish-Lithuanian Commonwealth. The characteristic bows of the Daugava River were formed around 13-15 thousand years ago, and the site is unique for its population of rare plant and animal species. The Nature Park includes eight 4-6 km long, picturesque bows or meanders, which are considered to be the oldest formations of the Daugava valley in Latvia, where the river has preserved its natural course. The Daugava meanders are part of the protected landscape area "Augšdaugava", which was recognised as a NATURA 2000 site in 2004 and included in the Latvian UNESCO World Heritage List in 2011.

Spain

Tenerife, Canary Islands



Tenerife is a volcanic island located in the middle of the Atlantic Ocean, in the Canary Islands archipelago. Tenerife is the most climatically and scenically diverse island of that archipelago. The large difference in height between the coast and the interior of the island makes it possible to distinguish several climatic zones here, from subtropical to high-mountain with frequent snow cover. The island owes its popularity to the Teide volcano towering over the island. With over 3,700 meters, the massif is the highest peak of the Canary Islands and all of Spain.

Teide National Park



It is the largest and oldest of the Canarian Parks. Its extraordinary landscape is one of the most spectacular geological monuments in the world, in which the volcanic cones and lava flows form an extraordinary set of colors and shapes. Its great biological wealth, the extraordinary high percentage of endemic plant species and the importance in terms of number and exclusivity of its invertebrate fauna cannot be forgotten.

Timanfaya National Park



Timanfaya National Park is located on the easternmost Canary Island - Lanzarote. The lunar landscape is the result of volcanic eruptions just 300 years ago. Lava and magma have created a scenery straight out of science fiction movies. They say that this place is not a dead land, but a newborn one. Although apparently desolate, these rugged landscapes have been colonized mainly by the plant world. Black and reddish shades of lapilli and sand predominate, as well as the dark shades of basaltic lava, all dotted with spots of different colors belonging to numerous lichen species. Its biological richness and the large number of plant and animal endemisms cannot be forgotten.

Poland

The Wawel, Royal Castle and Wawel Hill



The **Wawel Royal Castle** and the **Wawel Hill** constitute the most historically and culturally important site in Poland. Wawel is a limestone hill in the center of Krakow, on the Vistula River, with a complex of monumental monuments of exceptional historical and artistic value. This extraordinary place defines the identity of Poles, it is their national and cultural symbol. Wawel is also a space where the history of Poland was shaped.

The Wawel Castle was built at the turn of the 11th and 12th centuries, when Krakow became the main seat of Polish rulers. As one of the country's most significant cultural sites, the Castle now serves as a museum within a larger Wawel complex and has a vast collection of royal and military items on display. Currently, the castle houses several different exhibitions, you can visit the representative royal chambers, private apartments, treasury and armory.

Giewont Mountain



Giewont is a peak in the Western Tatras with a height of 1894 m. Giewont is the symbol of Zakopane, the capital of the Polish Tatra Mountains. It also plays an extremely important role in the patriotic and religious context. Giewont seen from Zakopane resembles the shape of a knight lying on his back. As the legend says - in one of

the caves located on the slopes of Giewont, a unit of Polish knights from the old days sleeps. The legend says that the knights will wake up when it becomes necessary to defend Poland against the great danger that threatens it.

Białowieża Forest



The Białowieża Forest is the only natural site in Poland entered on the UNESCO World Heritage List. In this way, the unique value of this natural forest, universal from the point of view of science, protection and the beauty of nature, was appreciated. The Białowieża Forest is located on the Polish-Belarusian border, it is a huge strip of primeval forests covering both coniferous and deciduous trees, with a total area of 141,885 hectares. It is a unique place from the point of view of preserving biodiversity. Thanks to such natural phenomena, we can appreciate the inspiring role of forests and trees that require special protection.

It is home to the largest population of the property's iconic species, the European bison.

3) Instructions for pilot testing:

The chapter contains instructions for pilot testing of the game in cooperation with schools, before, during, as well as after the pilot testing.

The game has to be tested by students aged 7-14. We highly recommend to test the game in groups of students, instead of individual testing. For the day of the pilot, you should have available laptops, pcs or tablets for each student or group of students. Before starting the game, it's valuable to explain to students the scope of the game and have a short discussion on the importance of cultural diversity and intercultural competence. You can also take some time to introduce them in the different scenarios of the game and then give them instructions on how to navigate through the game.

The students can play the game all alone till the end of it, or you can go step by step all together and each time they finish an exercise/level you can have a discussion over it.

In any case, when students finish playing the game, they should be invited to share their thoughts over their experience. It is crucial that the teacher inspires students in expressing themselves over the lessons that they learned after the game, in formulating a self-reflection and discussing how they felt. The process of self-reflection could be done in group or during one-to-one sessions in case there are students who are not reluctant in expressing themselves in front of others.

In order to initiate a discussion over your student's experience you can make meaningful questions or invite them to express themselves through the use of art (i.e. drawing a picture).

When the students finish the game, they will be given a feedback form to evaluate their experience on the game and make further comments if they like.

Regarding the duration of the pilot, it could last between 60 min and 1.30hour, depending on the time you need for discussion with students over the scenarios of the game and the importance on intercultural competence.

It is important that the facilitator makes notes about pupils' questions, difficulties they faced when working with the C.U-game, time the pupils were drawn into the C.U-game etc.

There will be also contacts to project partners in case the facilitators might need an immediate help during piloting (mobile, Skype, email).

After the piloting each partner will invite its facilitators/teachers for a 2-hours workshop and will discuss the run of the piloting, difficulties pupils faced when working with the C-game, etc. Those who are going to assist the pilot process as educators/facilitators will also fill in the provided evaluation form, which is presented in the next chapter.

Feedback questionnaires for teachers will be used not only for the piloting, but also for the ordinary C.U-game functioning, as it is important for the project team to make improvements to the game.

4) Teachers' feedback questionnaire

Having in mind your experience with your students playing the C.U-game, please respond to the following questions:

1. The game design is attractive (interface, graphics, etc)

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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2. The game is easy to play

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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3. The given instructions are clear and easy to understand

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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4. The activities and missions of the game are interesting

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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5. Completing the game tasks gave students a satisfying feeling of accomplishment

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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6. The game is an effective tool for students to increasing their cultural competence

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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7. The time that the students need to finish the game is satisfying

<input type="checkbox"/>	1. Not agree at all	<input type="checkbox"/>	2. Disagree	<input type="checkbox"/>	3. Neither agree, nor disagree	<input type="checkbox"/>	4. Agree	<input type="checkbox"/>	5. Totally agree
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8. Would you recommend the game to other educators?

<input type="checkbox"/>	1. Yes	<input type="checkbox"/>	2. No	<input type="checkbox"/>	3. Not sure
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9. Further comments or suggestions:

10. Age group of students:

<input type="checkbox"/>	7-8 years	<input type="checkbox"/>	9-10 years	<input type="checkbox"/>	11-12 years	<input type="checkbox"/>	13-14 years
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11. Number of students that played the C.U: game: _____

Thank you very much!