

Language Learning for Cultural Aspects in a Virtual Reality Environment

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Abbreviation list

CEFR: Common European Framework of Reference for Languages

CPNL: Centre de Normalització Lingüística

ELP: European Languages Portfolio

ERT: Hellenic Broadcasting Corporation

FREPA: Framework Reference for Pluralistic Approach to Languages and Cultures

VR: Virtual Reality

Executive summary

This is the initial version of Deliverable 3.1, which will be updated at the conclusion of the project in M36, under Task 3.4. This report presents the approach taken in the first phase of WP3- Language-, cultural-, and educational-oriented training materials collection for the population of the VR authoring tool.

This report provides an overview of language teaching and culture, including the European frameworks relevant to this area (sections 2 and 3).

The methodological framework and graphics for Task 3.1 are also presented in section 4, followed by the results obtained so far (section 5). These include the online sources identified for teaching language and culture in Catalan, Greek, Icelandic and Spanish (5.1); information on current language teaching and culture in Catalonia, Greece, Iceland and Spain (5.2); how cultural aspects are currently included in foreign language courses according to the experts consulted (5.3); and the selection of final themes and templates for cultural training sessions as agreed by partners during a focus group discussion (5.4).

Section 6 is devoted to developing the approach of these cultural training sessions in more detail, section 7 to the conclusions and finally, the list of references is provided in section 8.

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1 Introduction

This document has been produced as part of the IMMERSE (Language learning for foreign students via 3D objects) project, funded under the Erasmus + programme, KA220-HED Cooperation partnerships in higher education action. The objective of the project is to develop and implement a teaching innovation methodology for the language learning based in 3D objects and focused on the cultural aspects of the participant countries, to foster the cultural integration of foreign students in the participant universities, and to pilot the application of the methodology in higher education institutions in Iceland, Greece and Spain.

As part of the IMMERSE project, WP3 (Language-, cultural- and educational-oriented training materials collection for the population of the VR authoring tool) aims to identify how cultural aspects can be incorporated into language education. Training materials will cover all language levels from A1 to B2, as these lower levels often lack cultural integration. The program will be available in English, Spanish, Icelandic, Greek, and Catalan. This WP will also involve populating a database with at least 500 materials, including 3D objects, videos, and textual content, sourced from existing repositories. Each partner will create at least five training sessions, with a minimum of 15 materials per lesson, and use the VR tool to develop these sessions for use by teachers. These sessions will be organized by language levels, resulting in a final program structured by language proficiency.

WP3 is divided into four tasks: Task 3.1 focuses on creating the language learning program for cultural integration in Spain, Iceland, and Greece; Task 3.2 involves populating the database with materials; Task 3.3 will use the VR authoring tool to create the training sessions, with Task 3.4 defining the final version of the training programme. This deliverable reports on the results of Task 3.1, which finishes in M5. Under Task 3.1 the IMMERSE consortium has carried out a literature review and expert consultation to understand how to better integrate cultural aspects in language learning courses for foreign students at higher education institutions. It has also developed cooperatively a template for language learning sessions including cultural aspects and has produced five samples.

Section 2 provides background information on the role of culture in language learning, based on a literature review. Section 3 discusses the European frameworks of culture in foreign language learning. Section 4 describes the methodology. Section 5 presents the main results. Section 6 provides a suggested template to plan language learning sessions including cultural aspects. Section 7 presents the conclusions. Section 8 provides the reference list.

This is the first version of Deliverable 3.1, which will be updated at the end of the project in M36, under Task 3.4.

2 Language teaching and culture: an overview

The definition of culture is a nebulous concept, for which it is difficult to find two equal definitions (Barrera, 2013; Páez & Zubieta, 2004). In the Immerse project, we refer to the definition given by UNESCO in the Declaration of Cultural Policies of Mexico in 1982, according to which culture is a

Set of distinctive, spiritual, material and affective features that characterize a society or social group. Culture includes, in addition to arts and letters, ways of life, fundamental human rights, value systems, beliefs and traditions.

It is important to note that the term 'culture' is not limited to a collection of tangible objects or spaces; it also encompasses oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, and the knowledge and skills required to produce traditional crafts (UNESCO, 2003). That is to say, culture is constituted by both tangible and intangible components.

On the one hand, the concept of tangible cultural heritage encompasses all assets that possess a physical embodiment of cultural values, including heritage cities, historic towns, buildings, archaeological sites, cultural landscapes, cultural objects, collections, and museums (Buragohain et al., 2024). Tangible heritage is hypothetically amenable to management as their condition and integrity can be more readily evaluated. Nevertheless, it is susceptible to a range of processes that can damage or destroy the asset and its associated cultural values, with tourism recognised as a significant stressor (UNESCO and Nordic World Heritage Office, 1999). In essence, tangible heritage can be categorised into three overarching classifications: buildings and archaeological sites, heritage cities, cultural routes, cultural landscapes and movable cultural property and museum collections (du Cros & McKercher, 2020).

Intangible cultural heritage is defined as encompassing both inherited traditions from the past and contemporary rural and urban practices in which diverse cultural groups participate. It is a manifestation of tradition, contemporary, and living simultaneously. Examples of intangible cultural heritage include expressions that have been transmitted from one generation to another, have evolved in response to their environments, and contribute to a sense of identity and continuity, thereby providing a link from the past, through the present, and into the future. The role of intangible cultural heritage in fostering social cohesion is also noteworthy, as it fosters a sense of identity and responsibility, thereby facilitating individuals' sense of belonging to various communities and to society as a whole. Intangible cultural heritage can only be considered as such when it is recognised as such by the communities, groups or individuals that create, maintain and transmit it. Without this recognition from the relevant parties, no other individual or entity is permitted to decide on their behalf that a given expression or practice is their heritage (UNESCO, nd₁ 2). It includes oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals

and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship, etc. (UNESCO, 2003).

Cultural heritage is a dynamic relationship between society, norms, and values, where tangible elements like symbols, technologies, and objects represent the intangible values they embody, with both forms closely intertwined, as emphasized by the UNESCO Istanbul Declaration (2002), which states that intangible heritage gains true significance when it reveals the values behind it, and its preservation requires tangible manifestations to safeguard it.

Languages are part of intangible cultural heritage, and one way to preserve them is through objects that belong to tangible cultural heritage, such as books. Learning a foreign language involves more than just mastering the language; it also means learning another culture, including its customs, translations, and communication skills, which are acquired through social interaction, as language and culture are inseparable and mutually reinforcing (Brown, 2007; Ramírez et al., 2018; Sun, 2013). This approach, that considers that teaching a foreign language is incomplete without considering the cultural context in which it is spoken, makes the learning process more meaningful and relevant. To achieve that, teaching materials should be adapted to be contextually relevant and responsive to students' backgrounds (Ramírez et al., 2018). In other words, a foreign language lesson must include an intercultural dimension.

The "intercultural dimension" in language teaching emphasizes the development of learners as intercultural speakers, encouraging them to navigate complex social identities and avoid simplifying individuals to cultural stereotypes. Unlike traditional approaches that prioritize imitating native speakers, this model focuses on acquiring both linguistic and intercultural competence. It stresses the importance of understanding individuals as unique, with multiple identities, rather than as representatives of specific nationalities or cultures. This approach requires learners to develop critical awareness of their own values and those of others, fostering skills of comparison, decentring, and discovery. Teachers play a key role in helping students appreciate diverse perspectives, acquire cultural knowledge, and engage respectfully with individuals from different backgrounds, promoting human dignity and equality (Byram & Starkey, 2002). The development of intercultural communication competence in learners is contingent upon educators' ability to effectively impart cultural knowledge and establish cultural schemas, which serve to enhance learners' linguistic comprehension and expression, facilitating the navigation of cultural differences and the resolution of related challenges. The significance of these cultural schemas in foreign language learning extends to numerous aspects of the educational process (Li, 2013).

The integration of Information and Communication Technology has allowed students to engage with digital media, interact with individuals from diverse cultural backgrounds, and access cultural information online. However, there is a lack of cultural training when intercultural competence does not automatically develop through exposure to different cultures; it is important to stimulate learners' critical

reflection, self-assessment, and provide guided instructions to support its development (Stockwell, 2018).

A multitude of methods and approaches have been developed for the purpose of teaching culture, including cultural capsules, the incorporation of proverbs, newspapers, media, music, songs, the celebration of festivals and study-abroad programmes, amongst numerous others. However, the advent of technology has precipitated a fundamental shift in the field. Technology has been instrumental in promoting socially active language in a multitude of authentic contexts, thereby affording foreign language teachers a plethora of opportunities to create more effective instructional materials than can be used to teach not only the language, but also the target culture via smartphones, laptops or computers. The use of interactive media has been demonstrated to enhance student engagement with authentic cultural content, which is accessible and can be explored at the student's discretion. This increased engagement is attributed to the students' enhanced control over the selection and application of materials and resources. Furthermore, both the teacher and the students become part of the interactive environment (Dema & Moeller, 2012).

3 European frameworks of culture in foreign language learning

The European Union recognises the significance of culture in the context of foreign language education, underscoring its role in shaping the curriculum. To this end, various frameworks and models have been developed, including the Common European Framework of Reference for Languages (CEFR), a seminal text in European language education. The CEFR delineates language proficiency across a spectrum of levels, from A1 to C2, and incorporates intercultural competence as an integral facet of communicative competence. The CEFR underscores the significance of learners' capacity to engage with speakers from diverse cultural backgrounds and discern cultural subtleties, fostering the development of "intercultural awareness." This involves learners reflecting on their own cultural identities while acknowledging the values, practices, and norms of other cultures (Council of Europe, 2001). Directly linked to the CEFR, the European Language Portfolio (ELP) has been developed as a tool to support language learners in documenting their linguistic and intercultural competencies. The ELP encourages learners to engage with the cultural aspects of the language, not only through knowledge but also through experiences, fostering a deeper understanding of cultural diversity. The focus is on self-assessment and reflective learning, allowing learners to track their progress in both linguistic and intercultural dimensions (Little, 2007).

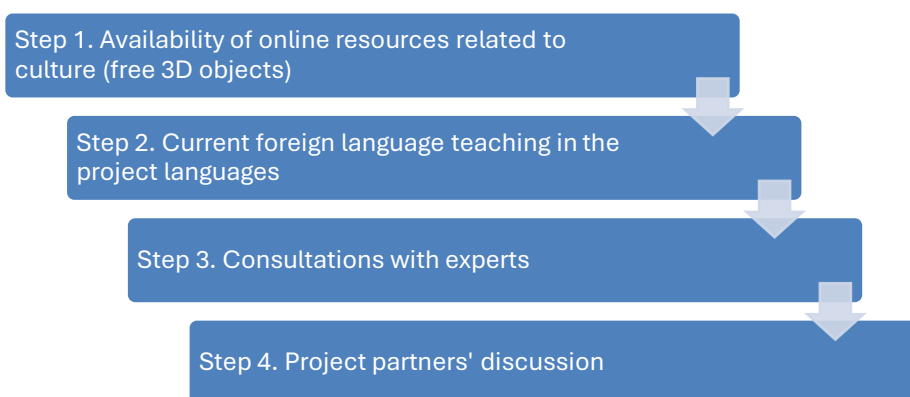
Beyond the ELP and the CEFR, the Culture and Language Learning Approach and the Framework of Reference for Pluralistic Approaches to Languages and Cultures (FREPA) have been proposed. In 2008, the Council of Europe highlighted the importance of integrating culture and language learning in the Languages for Social Cohesion project. The Culture and Language Learning Approach highlights that

language is not just a means of communication, but a bridge to understanding cultural values, behaviours, and worldviews. The approach indicates that language education should encompass not only the rules of grammar and syntax, but also the social and cultural context in which language is used. This model encourages the teaching of cultural diversity and inclusivity as fundamental components of language education (Council of Europe, 2008).

The FREPA is an educational framework that emphasises pluralistic approaches to language and culture. It encourages language learners to be exposed to various linguistic and cultural perspectives, fostering intercultural understanding and respect for diversity. The FREPA promotes an inclusive view of language learning encouraging learners to understand the multiplicity of cultures within and across national boundaries (Council of Europe, 2010).

4 Methodology

A methodological framework based on four key steps was established for Task 3.1. in the Immerse project, as described in the following figure.



1. In the first place, the aim was to investigate the availability of online resources and free 3D objects representing Icelandic, Greek, Spanish, and Catalan culture on the internet, with which a culturally focused virtual reality environment could be created, as proposed by this project.
2. A further objective was to clarify how Icelandic, Greek, Spanish, and Catalan are taught as foreign languages in Iceland, Greece, Spain, and Catalonia, as well as the available materials and the main institutions that develop this activity.
3. Consultations were undertaken with 15 teachers specialising in IMMERSE's languages of interest (two Spanish, four Greek, two Icelandic and seven Catalan) and who taught international students at university level. The purpose of these consultations was twofold: firstly, to garner firsthand insights into the development of instructional materials for these languages, and secondly, to ascertain the extent to which cultural elements are incorporated into the curriculum, and the methodologies employed in this process. The script used for these consultations can be found in annex I.

In order to approach these consultations, it was necessary to identify a general profile of the relevant experts. This profile was sought to include teachers with experience in their mother tongue as a foreign language at all CEFR levels. Although not exclusively, most of them focus primarily on levels A1 to B2, both face-to-face and online, with international students at university level, and with classes generally held at universities.

4. Following the collection of all the aforementioned information, a meeting was organised between the partners to deliberate on how the strategy for designing the first cultural sessions could be concretised.

The following subsections provide an overview of the main findings of the partners' research, supported by expert consultation (a report for the main content of the consultations is provided in annex II). The results cover the identified online resources that could be used as working materials for the cultural sessions in virtual reality, how the languages addressed by this project (Icelandic, Greek, Spanish and Catalan) are taught in their territories, the opinion of the experts consulted on the integration of culture in foreign language classes and the resolutions gathered in the discussion group among the partners.

5 Results

This section reports on the main results of Task 3.1, namely:

- Online 3D models and further language and culture language resources.
- Language teaching and culture in Iceland, Spain and Greece.
- The experts' view on the integration of cultural aspects in language courses.
- Partners' focus group.

5.1 Resources

This section summarises all the online resources for language and culture learning in Catalan, Greek, Icelandic and Spanish that have been identified by the teachers consulted and by the IMMERSE team. Detailed information for each language is shown below.

Catalan

The teachers consulted use multimedia content, especially youtube and Viasona (an online encyclopedia of Catalan music). They consult specific websites on architectural heritage or other types of Catalan cultural heritage, the websites of local councils, the university and the regional television. Consultant 3 looks for videos of some Catalan traditions (castells, sardana) that are as realistic as possible to bring the most vivid sensation possible to the students.

The following platforms and resources are frequently utilised by educators to facilitate learning about Catalan language and culture:

1. **PARLA.cat:**
A virtual space designed to support the learning of Catalan and offer insights into Catalan culture.
2. **Institut d'Estudis Catalans (IEC):**
A prestigious academic institution focused on scientific research and the preservation and study of all elements of Catalan culture.
3. **Institut Cartogràfic de Catalunya:**
The Cartographic Institute of Catalonia, offering valuable geographical and cultural data.
4. **InterCat:**
A comprehensive online resource containing teaching materials, sociolinguistic documentation, and information on language volunteering, specifically for students in mobility programmes at Catalan universities.
5. **Serclé:**
A platform providing various online resources aimed at enhancing Catalan language teaching.
6. **Didacteca:**
A curated set of online materials and tools for Catalan language instruction.

Regarding specific repositories for 3D models and cultural heritage that offer an interactive and immersive approach to exploring Catalan culture, the IMMERSE team has identified the following:

1. **Sketchfab:**
A widely used platform for accessing 3D models, including cultural and architectural representations.
2. **Europeana:**
A digital archive offering a broad collection of 3D models related to European heritage.
3. **Desperta el patrimoni:**
A collection of 3D models focusing on Catalan heritage.
4. **Giravolt:**
A platform dedicated to digitalising and showcasing Catalan cultural heritage.
5. **Bestiari:**
A project focused on the 3D digitisation of heritage figures, particularly those related to Catalan traditions.
6. **Museu del Ferrocarril (Railway Museum):**
A 3D model repository showcasing collections from the Railway Museum.
7. **Aixeca Castells (App):**
An app dedicated to the digitalisation and exploration of the Catalan tradition of castells (human towers).
8. **Gaudí Buildings – Casa Batlló:**
A detailed 3D model of the famous Casa Batlló in Barcelona, designed by architect Antoni Gaudí.

Greek

The four Greek consultants rely on a variety of online resources, which cater to different aspects of their teaching needs. These resources are not always designed specifically for learners of Greek as a second or foreign language but often target native speakers of Greek or those with advanced knowledge of the language.

Consultant 1 primarily sources educational content from online platforms, though most of these resources are designed for native Greek speakers rather than learners of Greek as a second or foreign language.

Consultant 2 locates resources primarily through search engines such as Google, as well as on YouTube. In addition to these general online platforms, Consultant 2 frequently accesses Greek websites such as the Hellenic Broadcasting Corporation (ERT) and Greek streaming platforms like ERTflix. Books are also a key resource.

Consultant 3 predominantly uses the official textbook recommended for teaching Greek to foreign students. Alongside this, the consultant incorporates various YouTube videos, photos (either from the book or sourced online), and audio files from the book into their lessons.

Consultant 4 normally uses the student book, supplemented by images or/and videos from the internet.

Some specific cultural resources identified by the IMMERSE team include the following:

7. **[Greek Civilization Portal:](#)**

This portal offers an introduction to Greek civilization, covering a wide range of topics related to Greek history, culture, and heritage. It provides valuable resources for learning about the ancient and modern aspects of Greek culture.

8. **[Visit Greece – Museums:](#)**

This webpage from the official Greek tourism website highlights various museums across Greece. It provides information on notable cultural and historical museums, offering visitors a guide to exploring Greece's rich heritage through its collections.

9. **[Odysseus Portal:](#)**

The Odysseus Portal is an online resource dedicated to Greece's archaeological sites and monuments. It allows users to explore detailed information about important cultural heritage sites across the country, including ancient ruins and historical landmarks.

10. **[Greek National Tourism Organisation Archives:](#)**

This archive provides access to official documents and publications related to Greek tourism, including posters and promotional materials. It offers historical insights into how Greece has marketed itself as a tourist destination over the years.

11. **[SearchCulture.gr:](#)**

This public portal offers access to 130 digital collections of cultural heritage

from 101 institutions across Greece, including museums, libraries, and research centres. The collections contain over 938,000 items, such as photographs, artworks, monuments, maps, and intangible cultural heritage in various formats, including image, text, video, audio, and 3D models.

As for 3D models, several options are available:

1. **[3D4Delphi Project:](#)**
A collection of 3D models from the 3D4Delphi project, which offers interactive representations of Delphi's archaeological sites.
2. **[DELPHI4DELPHI Project:](#)**
Another repository of 3D models related to archaeological findings in Delphi.
3. **[Greek Toys Collection:](#)**
A selection of 3D models of ancient Greek toys, some of which are freely available for educational purposes.
4. **[National Archaeological Museum - Digital Exhibitions:](#)**
An extensive digital exhibition of artefacts and cultural items from the National Archaeological Museum of Greece.

Icelandic

The consultants involved in teaching Icelandic courses focus on helping students manage in Icelandic society, with a strong emphasis on practical, spoken language skills.

Several online platforms and resources are available for those wishing to learn Icelandic, offering a variety of materials to assist learners at different stages. Below is an overview of some key resources:

1. **[Tungumálatorg – Icelandic Resources:](#)**
This platform provides links to a wide range of Icelandic language resources, including educational websites and brochures. It serves as a central hub for language learners seeking comprehensive information.
2. **[TV Episodes for Learning Icelandic:](#)**
This section offers access to a variety of TV episodes tailored to learners of Icelandic, providing an engaging way to improve language skills through media.
3. **[Íslenskuhornið – Learning Links:](#)**
Íslenskuhornið is a resource offering curated links to useful materials for Icelandic learners, providing an organised selection of language-learning content.
4. **[Study in Iceland – Practical Guide to Learning Icelandic:](#)**
The "Study in Iceland" website offers a detailed practical guide to learning Icelandic, alongside other essential information for international students.
5. **[Multicultural Information Centre – Language Resources and Further Information for Newcomers to Iceland:](#)**
The Multicultural Information Centre provides diverse, practical resources for individuals who have recently moved to Iceland, including dedicated sections on language learning.

Spanish

Both trainers have developed extensive personal databases of teaching resources accumulated over years of experience in language instruction. The materials most commonly used to introduce cultural topics include videos, which may feature narrative explanations or music. Additionally, open-source PDF documents and curated lists of freely available online resources are incorporated into the learning process.

Neither of the interviewed trainers has experience with using 3D objects in language teaching. However, the trainer specialising in graphic design has practical experience in creating immersive art installations and believes that incorporating such resources could significantly enhance the learning experience.

In the context of teaching Spanish to foreign students, the typical resources employed include videos and songs that highlight cultural aspects. Furthermore, role-playing activities, which have already been developed, provide students with opportunities to practice conversation topics related to culture, such as self-introductions and ordering food in a restaurant. Cultural understanding is also reinforced through activities such as translating or completing song lyrics, and students gain further cultural insights during outdoor excursions to relevant cultural sites.

Below are several notable open online resources that can support both cultural and language learning in Spanish courses.

1. **[COERLL Materials for Spanish:](#)**
A curated collection of Spanish language learning materials, with filters to check the type of Creative Commons license.
2. **[Don Quixote Course:](#)**
A comprehensive online course developed by Yale University focused on the iconic Spanish work, *Don Quixote*.
3. **[OER Commons – Spanish Language Resources:](#)**
An open educational resource repository offering a variety of materials for Spanish language learners, with search functionality to find relevant content.
4. **[Free 3D Models – Architecture:](#)**
A collection of 3D models related to architecture, some of which are available for free use.

5.2 Language teaching and culture in Catalonia, Greece, Iceland and Spain

This section provides information on how language and culture are taught in Catalonia, Greece, Iceland and Spain gathered from teachers' consultations and research conducted by the IMMERSE team.

Catalonia

Catalan is offered as a foreign language across a variety of platforms in Catalonia, ranging from free online courses to formal university and language school programmes. These courses are designed to support linguistic and cultural integration, with offerings for all proficiency levels (A1 to C2) following the Common European Framework of Reference for Languages (CEFR). Upon completion, students can take official exams to obtain language certifications.

Additionally, many town councils provide financial support for language courses, making them accessible to residents regardless of income.

The Catalan Government's official platform, Parla.cat, offers free online courses for self-learning, catering to all proficiency levels, and providing interactive exercises, videos, language tests, and certification opportunities. The Centre de Normalització Lingüística (CPNL) offers a variety of Catalan courses in different cities, including general, specialised, and welcome programs for immigrants. These courses, ranging from beginner (A1) to advanced (C2), also prepare students for official language exams. Additionally, CPNL offers programs to enhance conversational skills, such as the Voluntariat per la llengua, where learners are paired with Catalan-speaking volunteers for weekly conversations. There are different online free resources to improve reading and writing and listening comprehension. To provide a more cultural or entertaining approach, learners can access regional TV and radio content in Catalan, online linguistic games, podcasts, and platforms that provide information on Catalan music, artists, and events. These resources collectively aim to foster comprehensive language learning and cultural integration.

The Institut Ramon Llull is a body responsible for the international dissemination of Catalan language and culture through collaboration with artists, institutions and festivals around the world. It operates in three main areas: language and universities, literature and creation. The Language and Universities area promotes the teaching of Catalan in 130 universities worldwide, while the Literature area promotes the translation and dissemination of Catalan literature in other languages. It also supports research and teaching of Catalan and organises official language proficiency exams. Furthermore, it fosters spaces for dialogue and cultural exchange by participating in literary fairs and other international events.

Catalan language courses are available at Catalan universities, ranging from the most basic level (A1) to the most advanced (C2). These courses are taught by specialised teachers and are designed to provide students with the necessary skills to understand and use the language in academic and social contexts. In addition to classroom-based learning, universities often encourage language immersion through proposals such as meetings or cultural activities. These activities are organised to facilitate not only the learning of the language, but also of Catalan culture, history and social reality.

Greece

A variety of institutions in Greece offer Greek language courses and seminars, with a focus on teaching Greek as a second or foreign language while promoting Greek culture. The Modern Greek Language Teaching Center at the National and Kapodistrian University of Athens, for instance, provides language courses for a diverse range of students, including natives, foreigners, repatriates, and spouses of Greek nationals. The Center offers lessons up to the B2 level and incorporates Greek culture and civilisation into the curriculum. Certification for prospective foreign students in Greek universities is available. The School of Modern Greek Language at Aristotle University of Thessaloniki offers Greek language and culture programs for foreign students and students of Greek descent. The school emphasizes cultural activities, hosts a multicultural environment, and provides tailor-made programs for specific purposes. It also runs teacher training seminars and participates in research collaborations.

The Center for Intercultural and Migration Studies at the University of Crete focuses on teaching Greek to diaspora Greeks and foreign nationals, both in Greece and abroad, as well as providing teacher education and developing teaching materials. The center also organizes summer schools for students from Australian universities. The General Secretariat for Lifelong Learning offers structured Greek language courses and certifications in Greek language, history, and civilization for third-country nationals aiming for extended residency in Greece.

Additionally, supplementary resources and textbooks for teaching Modern Greek are available online.

Iceland

Iceland offers a variety of educational resources for foreign university students seeking to learn Icelandic language and culture. Universities across the country, including the University of Iceland, Reykjavik University, the University of Akureyri, Bifröst University, and the University Centre of the Westfjords, offer language programmes and courses that integrate the learning of Icelandic with cultural studies.

The University of Iceland, for instance, provides a range of courses, including a BA in Icelandic as a Second Language, designed for students aiming to understand the Icelandic language and culture academically. It also offers shorter practical courses and language resources, including Icelandic Online, an online platform providing self-paced courses from beginner to advanced levels. The University's Íslenskuþorpið (Icelandic Village) program immerses students in real-life Icelandic interactions, focusing on practical language use in settings like cafes and libraries. Additionally, the University supports the Sprettur project, which helps immigrant students prepare for university studies, promoting diversity and equal educational opportunities.

The University of Akureyri offers an Icelandic language course as part of their degree programmes. Reykjavik University offers a free Icelandic language course for

students in their advanced degree programs. Bifröst University runs a University Gateway programme, a preparatory two-year course for non-native speakers of Icelandic who wish to pursue university studies in Icelandic.

In addition to these university-based programmes, there are numerous external service providers offering language courses for foreigners, such as the Snorri Programme, Mímir Símenntun, and MúltíKúlti. These courses range from basic Icelandic to advanced job-specific language skills, catering to different learner levels and needs.

The Icelandic government, through initiatives from the Ministry of Social Affairs and Labour, also funds language programmes for immigrants, enhancing their integration into society. The Ministry's grants support institutions that offer Icelandic language courses to foreigners, including those run by local organisations and businesses.

Additionally, various lifelong learning centres throughout Iceland provide courses in Icelandic for non-native speakers, and online platforms like Tvík and Bara tala offer digital learning tools tailored to different needs, including work-related Icelandic for professionals. Other programmes like Saga Akademía and Retor focus on adult education, further promoting Icelandic language acquisition.

The government supports these educational resources, and there are also community-based initiatives, so that foreign students and residents in Iceland have ample opportunities to learn the Icelandic language and integrate into the culture effectively.

Spain

The Instituto Cervantes, established by the Spanish government, is the leading institution dedicated to promoting the teaching, study and use of Spanish on a global scale, while promoting Hispanic cultures. Under the Ministry of Foreign Affairs, it collaborates with both national and international organisations to maintain high-quality standards for Spanish-related services. The Instituto Cervantes offers courses in Spain and abroad and cooperates with cultural institutes for other regional languages spoken in Spain, including Catalan, Galician and Basque. It provides students with materials and activities to showcase Spain's multilingual and multicultural identity.

At a national level, Spanish universities offer extension courses for foreign students to improve their language skills, enabling them to pursue higher education in Spain. Many universities also offer online courses focused on language and culture. Instituto Cervantes partners with various institutions to provide programmes in Spain that integrate Spanish language learning and cultural immersion.

Campus Spain is a programme designed for international students, offering courses to prepare them for university studies in Spain. It includes linguistic tasks, site visits, and workshops focused on Spain's diverse regions.

The Universidade de Vigo's Centro de Linguas provides resources to help teach Spanish to refugees. Additionally, Spanish universities such as the University of Salamanca, Universidade de Santiago de Compostela, and Universidad de Granada offer diverse language and cultural programmes, ranging from intensive language courses to specialised cultural studies. These programmes cater to a wide range of age groups and proficiency levels, often placing a strong emphasis on Spain's cultural heritage.

5.3 Integration of cultural aspects in language courses: the experts' views

All teachers consulted include cultural aspects in their language lessons. The cultural aspects most frequently chosen by teachers are traditions, habits and customs, gastronomy, key historical events, how people relate to each other, music and songs, natural or cosmopolitan surroundings, art, architecture, relevant personalities, information about other territories sharing the same language (if any) and cinema.

In general, as can be seen in the previous section, the teachers consulted find cultural resources for their classes on streaming platforms (both music and video), YouTube, national television websites and similar resources that provide them with free access to audiovisual content. They also include other types of materials, such as PDFs that can be found online. Some teachers consult specific cultural heritage websites, local councils and universities, as well as other types of platforms dedicated to language learning, which also include cultural learning resources.

Normally, they dedicate a few minutes of a session to some cultural content that can help students to strengthen lexical or grammatical aspects already learnt during the course. In other words, culture is incorporated as a method of reinforcing the more purely linguistic content.

In this sense, it is worth noting that the time available for the instruction of culture in foreign language classes is a recurrent concern among consultants. Most consultants believe that students should have the opportunity to learn more of the culture of the language they are studying, however, they find difficulties in identifying methodologies for its integration beyond a few minutes at designated intervals, as they already perceive a limitation in the short time available for the linguistic content. Some of them occasionally incorporate excursions to facilitate more immersive cultural learning, although this is not always feasible.

Consultants request free licenses and standard formats so that the resources can continue to be used regardless of the browser or the technological changes that may occur in the educational institution. Any new resources (e.g., VR scenarios) should be compatible with Moodle for seamless integration and, if images are used, they should be authentic and properly sourced, not altered or fabricated.

They require an intuitive and easy-to-use platform with content that is easily accessible and indexed so that it is easy for them to find the content they need for

the class, and with the possibility for customization. Content should also be clear, specific, and focused to prevent confusion and minimize irrelevant questions.

For them, it is crucial to integrate cultural elements into language content, rather than teaching them as standalone units and that the cultural content doesn't take too much time away from linguistic content, which they already have too little time to teach.

Consultants emphasize the value of videos with subtitles and suggest a maximum duration of three to four minutes.

They underscore the importance of experiential cultural content that allows for student assessment and request an assessable homework assignment possibility.

In general, consultants find VR as an interesting tool, as it would allow virtual tours that students will not be able to take, either to natural environments, prominent buildings or museums, even to transport them to ancient historical times. One of them also suggests VR to allow students to have conversations, for example, ordering in a restaurant so they can practice their oral expression as well.

Finally, some teachers agree that “culture has no level” and that it would be positive in foreign language learning at any level.

5.4 Partner’s focus group discussion

As previously established in the literature reviewed, language and culture are inextricably linked, and through a comprehensive understanding of cultural contexts, learners can achieve more effective and appropriate communication. This is due to the insight gained into the values, norms, and social practices of the target language community. Within the IMMERSE project context, it was imperative to also heed the insights provided by teachers regarding the aspects they deemed crucial for achieving this objective.

As indicated in section 4.3, the cultural aspects most frequently identified by teachers encompass traditions, habits and customs, gastronomy, significant historical events, interpersonal relationships, music and songs, natural or cosmopolitan surroundings, art, architecture, key figures, information regarding other territories where the same language is spoken (if applicable), and cinema. Adding this to the UNESCO classification for intangible cultural heritage (UNESCO, nd₂), which encompasses five domains ((a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; and (e) traditional craftsmanship), proposals for the macro themes to be worked in IMMERSE cultural sessions emerged in the partner’s focus group discussion:

- a. Gastronomy
- b. Traditional dance and music

- c. Landmarks
- d. Festivities and traditions
- e. Key characters

According to the approach that emerged, each of these categories represents a macro-theme that will be adapted to the culture of each language. As a result, five sub-themes are obtained for each category. For example, in the ‘gastronomy’ category, there will be a more specific gastronomic sub-theme in the Catalan session, another in the Greek session, another in the Icelandic session and a different one in the Spanish session, and successively so on for all the categories.

The final proposal is the implementation of training session guides—including an assessment for each activity— following the selected cultural themes and not by learning levels as, according to the teachers consulted (s.4.3) and some of the literature reviewed (Stockwell, 2018; Ramírez et al., 2018) “culture has no level”. Therefore, IMMERSE VR scenarios and training session guides should be governed by the chosen cultural theme and not by CEFR levels. It is important to remember that the objective is not to organise language sessions, but rather to provide cultural training to accompany them. In other words, cultural topics are not linked to language levels but, of course, activities within the training sessions will be adapted to the language level of the participants.

Attending, once more, to the teachers’ needs (s.4.3), it becomes apparent that the content should be indexed to make it easier for teachers to locate the required material. It is also essential to allow customisation according to teachers’ preferences and to enable teachers to easily identify the learning possibilities available for each level, the activity’s structure, its objectives and the types of skills that will be developed. Above all, they request an intuitive, easily accessible and user-friendly platform with content and an assessable homework assignment option.

Furthermore, integrating cultural elements into language content is crucial, as opposed to teaching them as standalone units. In this case, it should be clear what linguistic content can be incorporated into each activity.

Following careful consideration, it was determined that certain activities, environments and objects would be unique to each level, while others could be utilised across multiple levels. In these instances, the key considerations would be the complexity of the activity and its alignment with the capabilities of each level. Furthermore, the templates provide the option to leave comments or recommendations for teachers, for instance, proposals for work before or after cultural activities can be included to optimise the students' experience.

Another salient issue that emerged from this discussion group among IMMERSE members was that of creating spaces that are truly immersive and experiential for students, calling on creativity to deliver this experience. Furthermore, it was concluded that it was preferable to work on a small number of aspects in each

category in depth, rather than to attempt to cover many elements in each category only superficially.

Finally, according to the consultants' needs, the cultural content does not have to take too much time away from the linguistic content, which they already have too little time to teach. The suggestions of allowing students to have conversations in VR to practise speaking in day-to-day situations, having videos with subtitles and virtual tours should be considered as ideas to develop further. Based on all this information, the partners determine the characteristics of the cultural training session which is presented in the following section.

6 Cultural training sessions

With the previous premises and drawing on the information assimilated during the literature review and the insights of the experts consulted, a template was developed for the design of the sessions. This template includes the macro theme and sub-theme that will be developed throughout the session, the cultural learning objectives of the session, specific learning outcomes for CEFR levels A1 to B2, the language skills that learners will be able to practice and reinforce in the cultural sessions, the environments and items that will be used to make the activity immersive and experiential, and the learning assessment proposals. This template enables cultural lessons to follow the bibliographical evidence, and the needs of the professionals consulted in order to make IMMERSE sessions truly meaningful for both teachers and learners.

The template is provided next:

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language:

General topic: *(choose one of the five selected macro-themes: TRADITIONS AND FESTIVITIES / GASTRONOMY / LANDMARKS / TRADITIONAL DANCE AND MUSIC / KEY FIGURES)*

Subtopic: *(if applicable and adaptable to each language and culture. For example, "Christmas" could be a subtopic of Traditions and Festivities. But maybe Gastronomy does not have a subtopic.)*

Objectives: *(objectives focus on the teaching aim and describe what the session is broadly about. In this case, focus on what cultural knowledge the session intends to convey)*

- To....
- To...

Learning outcomes: *(learning outcomes focus on what students should be able to do by the end of the session. Learning outcomes should be clear, observable and measurable.*

Include 1 to 3 per level. See some examples of verbs you can use:
<https://www.ctl.ox.ac.uk/effective-learning-outcomes>)

A1 — The student will be able to...

(add as many as necessary)

A2 — The student will be able to...

(add as many as necessary)

B1 — The student will be able to...

(add as many as necessary)

B2 — The student will be able to...

(add as many as necessary)

Language skills: *(oral expression, writing expression, listening comprehension, lexical and grammatical skills, etc. which can be practiced with the activities for each level).*

A1 —

A2 —

B1 —

B2 —

Resources *(list the environment or environments where the immersive experience will be developed. Describe one or a maximum of two environments. List the items that will trigger the experience and what objects will be associated to it per level. Some of the items may be reused in all levels, some may be specific)*

Environment: *(add a short description of what it should look like)*

Item 1: *(describe the trigger)*

Associated objects per level (text, audio, video, etc.)

Shared (if any):

Specific:

- **A1:** *(add objects here)*
- **A2:** *(add objects here)*
- **B1:** *(add objects here)*
- **B2:** *(add objects here)*

Item 2: *(describe the trigger)*

Associated objects per level (text, audio, video, etc.)

Shared:

Specific:

- **A1:** *(add objects here)*
- **A2:** *(add objects here)*
- **B1:** *(add objects here)*
- **B2:** *(add objects here)*

[Repeat as many times as necessary. You need to include a minimum of 15 objects.]

Assessment: *(description of evaluation activities and how they will be integrated in the training session)*

A1 —

A2 —

B1 —

B2 —

Additional comments: *(open field for comments by the lecturer)*

This template was tested by all partners, who developed a VR training session. All training sessions were revised by UAB and by technical partners to guarantee its feasibility and were discussed in a dedicated meeting. After this second group discussion, the template was considered valid and the following five training sessions were released:

- Key figures in Catalan (available in Annex III)
- Landmarks in Greek (available in Annex IV)
- Festivities and traditions in Greek (available in Annex v)
- Traditional dance and music in Icelandic (available in Annex vi)
- Gastronomy in Spanish (available in Annex vii)

7 Conclusions

This deliverable reports on the first phase of WP3 and more specifically on the results of Task 3.1. The literature review and subsequent research on how languages are taught in the participating countries have made it possible to contextualize this task and offer a coherent approach to integrate culture into language teaching. In addition, the consultation with experts has made it possible to gather the proposals and concerns of teachers, which allows the result to be relevant for both the

student's and the trainer's perspective. All these contributions allowed the design of a first cultural training session for each language, which will be the basis for future developments in the project.

The following steps will be to populate the project database with materials sourced from existing repositories, supplemented by the creation of new content as required, develop new training sessions and use the VR authoring tool to implement them. The result at the end of the project will be the publication of 5 training sessions with a minimum of 15 different materials each in English, Catalan, Greek, Icelandic and Spanish (25 lessons in total) together with some considerations on the implementation process.

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Annex I

PROTOCOL

Please check the following aspects in relation to your language/culture:

- **Desk review: what is available in terms of language teaching and culture in Spanish (choose what applicable)?** Please provide a quick overview, with links in English if possible.

- **Interview to a minimum of two teachers teaching the language to foreign students** (more interviews are welcome), with the following questions:
 - 1 What courses do you teach?
 - . Where?
 - . CEFR level?
 - . Format? (Online/Face-to-face)
 - . Student profile?
 - 2 Do you include cultural aspects in your language classes? If there are differences across levels, please explain them.
 - . If yes, what content do you include and how? If you have any syllabus or examples that can be shared, that would be much appreciated.
 - . If not, why not? Would you like to include it?
 - 3 Where do you find resources to prepare your classes about cultural aspects?
 - 4 Do you have any specific needs?
 - 5 The Immerse project will create virtual reality/ 3D content to teach cultural aspects in language learning classes. Do you have any suggestions for the project so that we can involve you and other lecturers in creating useful materials?

- **Web review: where can you find open-source resources for VR and 3D objects about your culture?** Please provide a list with links.

The idea is to provide a short list where to find materials to speed up future tasks. See the examples we provided on our WP3 slide presentation during the kick-off meeting.

Please go to next page and you will find the template

PARTNER REPORT TEMPLATE

Please use the following template to create your report and send it back to UAB before 7 January. Thank you very much.

Partner: _____

A. What is available in terms of language teaching and culture in your language?

Please provide a quick overview, with links in English if available. Written summary, but please go to the point.

B. Interviews report

- **Interviewees' profiles**

Please summarise results from question 1 here.

- **Inclusion of cultural aspects in language classes**

Please summarise results from question 2 here.

- **Teaching resources**

Please summarise results from question 3 here.

- **Needs and expectations**

Please summarise results from questions 4 and 5 here.

C. Web review: where can you find open-source resources for VR and 3D objects about your culture?

Please provide a list with links.

D. Open comments

Annex II

Consultation with teachers

Block 1. What courses do you teach? Where? CEFR level? Format? (Online/Face-to-face) Student profile?

In general, although many of the teachers consulted have experience in teaching their language as a foreign language at all CEFR levels, most focus on levels A1 to B2, both face-to-face and online. The student profile tends to be that of international students at university level, and classes are generally held at universities.

Block 2. Do you include cultural aspects in your language classes? If yes, what content do you include and how? If you have any syllabus or examples that can be shared, that would be much appreciated. If not, why not? Would you like to include it?

All teachers consulted include cultural aspects in their language lessons. The cultural aspects most frequently chosen by teachers are traditions, habits and customs, gastronomy, key historical events, how people relate to each other, music and songs, natural or cosmopolitan surroundings, art, architecture, relevant personalities, information about other territories sharing the same language (if any) and cinema.

Block 3. Where do you find resources to prepare your classes about cultural aspects?

The teachers consulted find cultural resources for their classes on streaming platforms (both music and video), youtube, national television websites and similar resources that provide them with free access to audiovisual content. They also include other types of materials, such as PDFs that can be found online.

Some teachers consult specific cultural heritage websites, local councils and universities, as well as other types of platforms dedicated to language learning, which also include cultural learning resources.

Block 4. Do you have any specific needs? Do you have any suggestions for the project so that we can involve you and other lecturers in creating useful materials?

Consultants request free licenses and standard formats so that the resources can continue to be used regardless of the browser or the technological changes that may occur in the educational institution.

They require an intuitive and easy-to-use platform with content that is easily accessible and indexed so that it is easy for them to find the content they need for the class, and with the possibility for customization. It is crucial to integrate cultural elements into language content, rather than teaching them as standalone units.

The fact that every new tool requires time to understand and learn how to use it, it is also perceived as a barrier, as in many cases another tool will pop up and the time used to learn how to use one, it is perceived as wasted time, and that is why they are

usually reusing the same traditional materials (like free videos from YouTube or PDFs), over and over again.

Consultants emphasize the value of videos with subtitles and suggest a maximum duration of three to four minutes. They underscore the importance of experiential cultural content that allows for student assessment.

None of the interviewed trainer has experience in the use of 3D objects for teaching language courses. However, one of them thinks that any new resources (e.g., VR scenarios) should be compatible with Moodle for seamless integration and, if images are used, they should be authentic and properly sourced, not altered or fabricated. Content should be clear, specific, and focused to prevent confusion and minimize irrelevant questions.

Teachers also request an assessable homework assignment possibility and that the cultural content doesn't take too much time away from linguistic content, which they already have too little time to teach. In general, VR is interesting for teachers as it would allow virtual tours that students will not be able to take, either to natural environments, prominent buildings or museums, even to transport them to ancient historical times. One of them also suggests VR to allow students to have conversations, for example, ordering in a restaurant so they can practice their oral expression as well.

Finally, two teachers agree that “culture has no level” and that would be positive in foreign language learning at any level.

Annex III

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language: UAB, Catalan.

General topic: *KEY FIGURES*.

Subtopic: Antoni Gaudí and Salvador Dalí.

Objectives:

- To introduce Gaudí and Dalí as key figures of Catalan culture representing the artistic movements of Modernism and Surrealism in Catalonia.
- To learn how to identify the most well-known works of Gaudí and Dalí and discuss them.
- To foster linguistic competence related to art and architecture in the context of cultural discussions.

Learning outcomes:

A1 — The student will be able to...

- Recognise basic vocabulary related to art, architecture, Gaudí and Dalí, such as *pintura* (painting), *escultura* (sculpture), *arquitectura* (architecture), *surrealisme* (surrealism), and *modernisme* (modernism).
- Understand basic information about Dalí and Gaudí when spoken slowly and clearly in Catalan or in simple written texts.
- Participate in simple guided discussions and answer basic questions in Catalan about Dalí and Gaudí's works using short sentences or phrases.

A2 — The student will be able to...

- Describe specific works by Dalí and Gaudí using basic vocabulary.
- Answer basic questions about the artists using full simple sentences.
- Explain what they like or don't like about the works of Dalí and Gaudí.

B1 — The student will be able to...

- Describe key elements of Dalí's paintings or Gaudí's buildings in simple terms.
- Explain how Dalí and Gaudí contributed to Catalan culture, using phrases like "Dalí va influir en l'art surrealista" (Dalí influenced surrealist art) or "Gaudí va canviar l'arquitectura de Barcelona" (Gaudí changed the architecture of Barcelona).
- Ask and answer questions about specific works and explain why they find a particular piece interesting.

B2 — The student will be able to...

- Explain the symbolism or features of Dalí's surrealist works or Gaudí's architectural style, using more complex language.
- Compare the different artistic styles of Dalí and Gaudí, making clear points such as "Mentre que Dalí creava imatges irracionals, Gaudí dissenyava formes naturals i orgàniques" (While Dalí created irrational images, Gaudí designed natural and organic shapes).
- Express and justify their opinions on Dalí and Gaudí in more detail.

Language skills:

A1 — Students will be able to engage in basic oral communication by answering questions related to Dalí and Gaudí, introducing fundamental vocabulary related to art and architecture. Students will also be encouraged to identify keywords or phrases during simple explanations (e.g., "Gaudí va dissenyar la Sagrada Família" - Gaudí designed the Sagrada Família).

Students' basic vocabulary related to art and architecture will be expanded, and they will learn how to identify, name and discuss art pieces and buildings in a basic way. They can practice present tense verbs, simple questions, and affirmative and negative sentences, as well as basic pronouns and possessives while describing works or expressing their opinion.

A2 — In their oral expression, students will provide more complete answers. They will also engage in short dialogues discussing likes and dislikes about the artworks.

Some of the tasks involve identifying specific features or details about Dalí's and Gaudí's works, such as the colors, shapes, or elements that make a piece recognizable, as well as listening to simple conversations of others describing their impressions of these artists' works.

Students will expand vocabulary related to artistic styles, buildings and adjectives to describe their opinions emphasizing the use of connectors to link ideas more coherently.

Grammatically, the simple past will be used to describe what the artists did, and comparatives will be employed to express opinions about art. There will be a special emphasis on prepositions of place when describing the works and where are they located.

B1 — Students will be able to articulate their thoughts on specific works of Dalí and Gaudí with greater clarity, using complete sentences and expressing opinions more articulately (e.g., "Crec que l'obra de Dalí és fascinant perquè és única" - I think Dalí's work is fascinating because it is so unique), and participate in brief discussions about the cultural impact of Dalí and Gaudí's works.

They will listen to recordings about Dalí and Gaudí, focusing on identifying key details and understanding the general message. New vocabulary related to artistic techniques (e.g., perspectiva – perspective, simbolisme – symbolism) and architectural features (e.g., columna – column) will be learnt, and they will practice expressing opinions (e.g., m'encanta - I love it) and adjectives for descriptions.

They will also be introduced to the present perfect tense, which is used to talk about actions that have been completed and are relevant to the present. For example, "I have visited the Sagrada Família". Finally, students will learn to make comparisons between works by both artists or between their works and other artistic styles.

B2 — Students will participate in discussions where they will be required to defend their opinions on the significance of Dalí and Gaudí's works in modern art and architecture, using detailed arguments. They will also be expected to narrate their own experience of encountering the works of Dalí or Gaudí.

Tasks will involve comprehending in-depth explanations of Dalí's and Gaudí's works, including the historical, cultural, and artistic contexts. Students will be required to understand more subtle meanings and specific details.

Vocabulary learning will focus on advanced art and architectural terminology and expanding idiomatic expressions to talk about art and impressions.

Grammatically, students will engage with subjunctive structures to articulate reservations or perspectives regarding Dalí and Gaudí's works (e.g., "És possible que l'obra de Dalí hagi influït altres artistes" – It's possible that Dalí's work has influenced other artists). They will also employ complex sentence structures with connectors (e.g., tot i que – although, a causa de – because of) to facilitate comparison and contrast.

Resources

Environment 1: The scene is set in the city of Barcelona, with clear indications of the location of Gaudí's most iconic buildings, seamlessly integrating them into the environment. There is a girl with whom students need to talk to in order to start the experience with the introduction video. Ideally, this girl should look like the girl in the video. Near the last Gaudí building a figure of Salvador Dalí can be seen in the street,

admiring it. This figure transitions to the second environment, a surrealist one, which allows us to explore the artist's work.

Item 1: Video 1 (until 4.19 min). There is the girl with whom students need to talk to. They need to ask her who Gaudí was to be able to visualise it. A1 and A2 levels have subtitles (which need to be implemented). B1 and B2 levels will watch the video without subtitles.

Assessment:

A1, A2, B1, B2 — After the video, students need to answer the following questions:

1. Antoni Gaudí was the greatest representative of... (newcentrism/ modernism/ cubism).
2. Modernism was inspired by... (nature/food/straight lines)
3. What profession did Gaudí's family have? (Architects/Bakers/Bakers/Crocheters/Boilermakers)
4. How is the *trencadís* technique? (Mosaic with irregular pieces/ Mosaic with regular pieces/ Mosaic with hexagonal pieces)
5. How many years did Gaudí spend working on the Sagrada Família? (43 years/25 years/55 years)

Item 2: A sign indicating 'Casa Vicens' leads to the [3D object of the house](#). Next to each visible element, the name appears in Catalan with a brief definition: ceramics, balcony, chimney, polychromy, etc. Next to the house, there is a sign with information about the house that students can approach and read (Text 1).

Associated objects per level (text, audio, video, etc.)

Shared (if any):

[Casa Vicens](#)

Text 1. "Casa Vicens is a modernist building located on Carrer de les Carolines in the Vila de Gràcia (Barcelona), declared a historic-artistic monument in 1969, a cultural asset of national interest in 1993 and, finally, a UNESCO World Heritage Site in 2005. Designed between 1878 and 1880 by Antoni Gaudí, it was his first major work and caused a great sensation among the public of the time. It was built between 1883 and 1885 and was inspired by the art of the Near and Far East (India, Persia, Japan), as well as by Hispanic Islamic art. The current plot has a surface area of 711 m² and the built surface area is 1.239 m². It is divided into four floors: a basement which was used as a cellar and storeroom; two floors used as living quarters, the first floor with kitchen, dining room and various rooms, and the second floor for the bedrooms; and one floor for the service quarters."

Specific:

- **A1:** [Video 2](#). When you look into one of the windows, you can see a short video about the Casa Vicens, which includes architectural vocabulary in a very schematic form. Most of this vocabulary should have appeared previously next to each element of the house so that students can recognise the words by hearing them in the video. The video for A1 level has subtitles (to be implemented).
- **A2:** [Video 2](#). When you look into one of the windows, you can see a short video about the Casa Vicens, which includes architectural vocabulary in a very schematic form. Most of this vocabulary should have appeared previously next to each element of the house so that students can recognise the words by hearing them in the video.
- **B1:** [Video 3](#). When you look into one of the windows, you can see a short video about the smoking room. Ideally, this video should be played after the students have seen the whole 3D object with the architectural vocabulary signs.
- **B2:** [Video 4](#). When you look into one of the windows, you can see a video about the Casa Vicens, which explains the history of the house, its restoration and its current use. The video has subtitles, so it is mainly about reading comprehension. It is recommended that the speed of the video can be adjusted to suit the students' reading skills in Catalan.

Assessment:

A1 and A2 — In Casa Vicens, the activity consists of identifying the words they have been able to identify in the video from a selection of proposed words (some of them will be incorrect). Students must then match these words with their meaning, represented with the images of the house or the video and, if necessary, with their equivalent in English. For each activity, a score out of 10 points will be awarded, depending on how many correct answers the student gets: “inspiration, tile, beam, forge, ceramic, fireplace, balcony, smoking room, polychrome, sgraffito, checkered board, paper mache, lattice, trompe-l’oeil, ceiling, masonry, folktale”.

B1 — After playing the video, students should decide whether the following statements are true or false:

1. The smoking room was a room rarely found in 19th century houses. (F)
2. The smoking room was a room where men gathered to smoke and talk about their issues. (T)
3. Smoking rooms always have an oriental style. (T)
4. The roof is electric blue with vegetal motifs, such as fruits. (T)

5. The decoration of the tiles is handmade, painted one by one. (F)
6. Gaudí did not design the tiles but painted them one by one. (F)
7. Gaudí achieved the great ornamental effects of the past, but with modern, industrial, cheap and mechanical methods. (T)

B2 — After playing the video, students should decide whether the following statements are true or false:

1. The Casa Vicens has remained the same since it was first built. (F)
2. In 2014 its restoration began, and it is now a museum. (T)
3. It was not necessary to restore the tiles or repair the walls and roofs. (F)
4. The original ochre colour of the smoking room was restored. (T)
5. Casa Vicens opened its doors to the public on 28 March 2020. (F)
6. Casa Vicens currently offers guided tours, temporary exhibitions, workshops for families and classes with experts. (T)
7. It is not allowed to rent its spaces for private events. (F)
8. It is in the Gràcia neighborhood. (T)

Item 3: A sign indicating *Park Güell* leads to the following object, [Parc Güell](#). Next to the lizard, students can watch the Video 5.

Associated objects per level (text, audio, video, etc.)

Shared:

[Parc Güell](#).

[Video 5](#) (from 37.04 min. to 45.18)

Specific:

A1 and A2: [Video 5](#) (from 37.04 min. to 39.49).

B1: [Video 5](#) (from 37.04 min. to 40.05).

B2: [Video 5](#) (from 40.05 min. to 45.18).

- **Assessment:** *(description of evaluation activities and how they will be integrated in the training session)*

A1 — After the video, students need to answer the following questions:

1. Park Güell overlooks... (the mountain/the city/the sky).
2. From the bench in Park Güell you can see... (the entrance to the park, the city and the sea / the exit from the park and the city, but not the sea / the square and the sea in the background).
3. The bench in Güell Park... (adapts to the mountain/adapts to the body/adapts to the shape of the waves of the sea)

A2 — After the video, students need to answer the following questions:

1. The bench in Park Güell has a... (straight, imitating the trunks of trees/ curved, imitating the tails of lizards/ sinuous, imitating the waves of the sea) shape.
2. The bench in Park Güell is one of the first to dry out in Barcelona thanks to... (its ventilation system/ that it is located at the highest point of the city/ its curved and inclined design with drains).
3. The bench in Park Güell is perfect because... (it's an attraction for thousands of tourists/it's a great example of Gaudí's trencadís technique/because it's ergonomic, comfortable and has a system to allow rainwater to run off).

B1 — After watching the video, students should fill in the gaps in the text choosing from the words in brackets:

“Som en un dels llocs més emblemàtics de l'arquitectura de Gaudí. Aquest banc del Park Güell, amb aquesta forma sinuosa, que imita unes onades i la plaça, i aquest trencadís amb la vista de la ciutat és, sens dubte, una de les imatges de Barcelona.

Aquest és un lloc per mirar, el banc és alhora la de la plaça. Des d'aquí podem veure els dos pavellons d'entrada al parc amb les cobertes amb aquesta forma, que recullen l'aigua, la ciutat i el mar al fons. És el reclam turístic perfecte, que fa que cada any milers de turistes pugin fins aquí. Però aquest no és el motiu que ens hi ha fet pujar a nosaltres, sinó per explicar que aquest és un dels millors exemples que hi ha al món de mobiliari urbà, el banc perfecte.

La clau aquí està en la del banc. Primer de tot perquè s'adapta al cos. Un, quan s'asseu en un banc, s'espera que sigui còmode, i aquest ho és, perquè aquesta forma ergonòmica s'adapta a l'esquena i al pla inclinat on seiem. Realment, és un banc còmode.

Les típiques basses que veiem en molts bancs quan ja ha deixat de ploure i que ens impedeixen seure-hi, aquí no es produeixen a la zona on nosaltres posem el cul. L'aigua ha passat per aquí, i fixeu-vos que aquestes protuberàncies marquen el lloc on acaba el nostre cul, que mai es mullarà per aquesta aigua, per aquesta zona que

ha quedat humida. L'aigua que cau en aquest costat del banc surt pel forat, és conduïda per aquest canaló perimetral i salta per les _____.

El banc és el paradigma del Park Güell, una topografia artificial, _____, única, bella i _____. Aquesta acció de recollir i conduir l'aigua de pluja és l'esperit de totes les intervencions que Gaudí va plantejar al Park Güell.”

(emblemàtica / funcional / barana / extraordinari / envolta / banc / forma / gàrgoles)

B2 — Choose the correct answer after watching the video:

1. Why was the area where Park Güell was built known as 'la muntanya pelada'?
 - a) Due to the luxuriant vegetation of the area.
 - b) Due to the lack of trees in this part of the mountain.
 - c) Because fur markets were organised in this area.
2. How did Gaudí manage to turn the 'muntanya pelada' into a garden?
 - a) Gaudí designed a system to channel rainwater into a series of tanks at different points to provide the soil with the necessary humidity for the vegetation to grow.
 - b) Gaudí designed an automatic irrigation system to ensure that the soil was always kept moist and collected the excess water in a giant tank, as his system lacked filtering and drainage systems.
 - c) Gaudí designed a reservoir for the excess water from the houses around the park and, by means of viaducts, paths and stairways, he channelled this water donated by the neighbours to the different areas of the mountain so that vegetation could grow.
3. What was the Park Güell covered square for?
 - a) The space was created to support the upper square and as an intermediate passage to another underground square, where markets were organised and also served as a children's play area on rainy days or when it was too sunny.
 - b) The space was created to organise concerts and, as a cultural space, it was not allowed to be used as a children's play area. Moreover, some of the columns are empty to provide a better sound for live music.
 - c) To be able to organise markets and a place for children to play when it rains or when it is too sunny. In addition, some of the columns are empty and are used to carry rainwater to a giant tank underneath the square.
4. How much water does the underground tank store and what is it used for?

- a) The tank could accumulate 1200m³ of water. This rainwater, collected and accumulated, was used to water the garden.
- b) The tank could accumulate 120m³ of water. This rainwater, collected and accumulated, was used to water the garden.
- c) The tank could accumulate 1200m³ of water. This rainwater, collected and accumulated, was used to supply water to the houses in the neighbourhood.
5. What is the purpose of the emblematic dragon at the entrance to the Park Güell?
- a) Its position indicates the direction in which the temple of Delphi, Greece, is located.
- b) Serves as an overflow for the underground water tank.
- c) It is a symbolic element that represented Gaudí.

Item 4: The sign indicating “Casa Batlló”, leads to this house.

Associated objects per level (text, audio, video, etc.)

Shared:

[Casa Batlló.](#)

[Casa Batlló interior](#)

[Video 6](#) (A1 and A2 level)

Specific:

- **A1:** [Video 6.](#)
- **A2:** [Video 6.](#)
- **B1:** [Text 2.](#)
- **B2:** [Listening 1](#) (from 9.10 min to 10.17 min.)

Assessment:

A1 — After playing the video, students should decide whether the following statements are true or false:

1. The most outstanding finding of the restoration of the Casa Batlló has to do with the staircases. (F)

2. The original colour of the grilles and balconies was not black, but white. (T)
3. The walls of the façade are yellowish and not dark grey. (F)
4. The original colour of the wood of the windows was white. (F)
5. The balconies resemble masks. (T)

A2 — After the video, students need to answer the following questions:

1. What does the most outstanding finding of the restoration of Casa Batlló have to do with it?

(Answer: colours)

2. What is the original colour of the grilles and wrought iron balconies?

(Answer: white)

3. What colour were the walls of the inner façade and the patio originally?

(Answer: dark grey)

4. What is the original colour of the wood on the windows of the inner façade?

(Answer: green)

5. What do the balconies remind us of?

(Answer: masks)

B1 — After reading the text, choose the correct answer:

1. Casa Batlló is located at number 43... (**Passeig de Gràcia**/ Park Güell/ Vila de Gràcia)
2. Gaudí... (built the house from scratch/ demolished the previous building/ **reformed the previous building**).
3. Mr Josep Batlló... (worked side by side with Gaudí /**granted full creative freedom to Gaudí** / designed the model on which Gaudí would later work).
4. The building... (has an artistic value, but it's not actually functional/**has an artistic value, but is also extremely functional**/ has much more characteristics of past times than moderns).
5. The period when the Casa Batlló is located was known as The Bone of Contention because... (**prominent architects were also reforming other houses that, at the time, were competing for the urban awards convened by the Barcelona City Council** / the most prominent architecture students wanted to work with Gaudí and competitions were organised by the

Barcelona City Council to assess which of them had the best qualifications to become an apprentice of the famous architect).

6. Other modernist houses that can be found near Casa Batlló are... (Casa Amatller, Casa Lleó Morera, Casa Vicens and Casa Güell / Casa Amatller, Casa Lleó Morera and Casa Mulleres / **Casa Amatller, Casa Lleó Morera, Casa Mulleres and Casa Josefina Bonet**).

B2 — After the listening, students need to complete de sentences:

1. L'any _____ Gaudí va començar a treballar a la casa Batlló (1904).
2. Es tractava de _____ totalment una antiga casa convencional (reformar).
3. Gaudí la va dotar d'una _____ i un _____ completament nous. (estructura / estil)
4. La _____ principal tornava a ser, un cop més, la natura. (inspiració)
5. Les _____ estaven cobertes de _____ blaus, però no eren de la mateixa _____, perquè així, a mesura que es pugen les _____, sembla que ascendeixis al cel. (parets / mosaics / tonalitat / escales)
6. Gaudí va posar al _____ de la Casa Batlló un _____ (terrat/ drac).

Item 5: The sign indicating “Casa Milà (la Pedrera)”, leads to this house. As students approach the front door, they can see a panel with a screen where they can play the video 7. After playing the video, they can already see the sign indicating the Sagrada Família, but they will not be able to access it until they complete the listening and the assessment. After the assessment, the environment takes them directly to the Sagrada Família, where b2 students can continue with the second part of listening (listening 3).

Associated objects per level (text, audio, video, etc.)

Shared:

[Casa Milà \(la Pedrera\)](#)

[Video 7](#)

[Listening 2](#) (from 10.15 min to 12.01 min)

Assessment:

A1 — Fill in the gaps:

El _____ els Milà Sagimon, un _____ molt ric, va comprar un xalet al Passeig de Gràcia i el va enderrocar per fer-hi un bloc de _____. Aquell matrimoni volia que l'_____ que fes el seu edifici tingués prestigi i li'l van encomanar a Gaudí, que llavors ja tenia anys. I Gaudí no va fer un bloc de pisos normal i corrent, no. Va fer la _____. Mai s'havia vist un _____ així, amb la façana ondulada i formes arrodonides per tot arreu. No hi havia ni una sola línia recta. La gent, en aquell temps, se'n reia, i això va molestar molt la senyora Sagimon. Es va enfadar tant, que no li va deixar instal·lar una _____ de la Mare de Déu del Roser de vidre i metall que Gaudí havia projectat. L'_____ també va posar problemes legals a la Casa Milà, deien que una columna ocupava massa espai. Al final, Gaudí va acabar fart del projecte i va decidir no acabar-lo. Els Milà Sagimon no van voler pagar-li i això a Gaudí li va saber molt greu. No pels _____, sinó pel seu honor. Els va demandar i va guanyar. I, perquè veiessin que era una qüestió d'honor, va donar els diners a la caritat.

A2 — Fill in the gaps:

El _____ els Milà Sagimon, un _____ molt ric, va comprar un xalet al _____ i el va enderrocar per fer-hi un bloc de _____. Aquell matrimoni volia que l'arquitecte que fes el seu _____ tingués prestigi i li'l van encomanar a Gaudí, que llavors ja tenia _____ anys. I Gaudí no va fer un bloc de pisos normal i corrent, no. Va fer la Pedrera. Mai s'havia vist un edifici així, amb la façana ondulada i formes arrodonides per tot _____. No hi havia ni una sola _____ recta. La _____, en aquell temps, se'n reia, i això va _____ molt la senyora Sagimon. Es va _____ tant, que no li va deixar instal·lar una _____ de la Mare de Déu del Roser de vidre i metall que Gaudí havia projectat. L'ajuntament també va posar problemes legals a la Casa Milà, deien que una _____ ocupava massa espai. Al final, Gaudí va acabar fart del projecte i va decidir no acabar-lo. Els Milà Sagimon no van voler pagar-li i això a Gaudí li va saber _____. No pels diners, sinó pel seu honor. Els va demandar i va _____. I, perquè veiessin que era una qüestió d'honor, va donar els diners a la _____.

B1 — Fill in the gaps:

El 1905 el matrimoni Milà Sagimon, un matrimoni molt _____, va comprar un _____ al _____ i el va enderrocar per fer-hi un bloc de pisos. Aquell matrimoni volia que l'arquitecte que fes el seu edifici tingués _____ i li'l van encomanar a Gaudí, que llavors ja tenia 53 anys. I Gaudí no va fer un bloc de pisos normal i _____, no. Va fer la Pedrera. Mai s'havia vist un edifici així, amb la _____ ondulada i formes arrodonides per tot _____. No hi havia ni una sola línia recta. La gent, en aquell temps, se'n reia, i això va molestar molt la senyora Sagimon. Es va _____ tant, que no li va deixar instal·lar una escultura de la Mare de Déu del Roser de _____ i _____ que Gaudí havia projectat. L'ajuntament també va posar problemes legals a la Casa Milà, deien que una columna ocupava espai. Al final, Gaudí va acabar _____ del projecte i va _____ no acabar-lo. Els Milà Sagimon no van voler pagar-li i això a Gaudí li va _____. No pels diners, sinó pel seu honor. Els va demandar i va _____. I, perquè veiessin que era una qüestió d'honor, va donar els diners a la caritat.

B2 — Fill in the gaps:

El _____ el matrimoni Milà Sagimon, un matrimoni molt ric, va comprar un _____ al _____ i el va _____ per fer-hi un _____ de pisos. Aquell matrimoni volia que l'arquitecte que fes el seu edifici tingués _____ i li'l van _____ a Gaudí, que _____ ja tenia 53 anys. I Gaudí no va fer un _____ normal i _____, no. Va fer la Pedrera. Mai s'havia vist un edifici així, amb la façana _____ i formes _____ per tot arreu. No hi havia ni una sola línia recta. La gent, en aquell temps, _____, i això va molestar molt la senyora Sagimon. Es va enfadar tant, que no li va deixar instal·lar una escultura de la _____ del Roser de vidre i metall que Gaudí havia projectat. L'ajuntament també va posar problemes legals a la Casa Milà, deien que una columna ocupava massa espai. _____, Gaudí va acabar _____ del projecte i va _____ no acabar-lo. Els Milà Sagimon no van voler pagar-li i això a Gaudí li va saber molt greu. No pels diners, sinó _____. Els va _____ i va guanyar. I, perquè _____ que era una qüestió d'honor, va _____ els diners a la _____.

Item 6: La Sagrada Família. After the previous assessment, the environment takes them directly to the [La Sagrada Família](#). For b2 level students, there is an old telephone booth from which they can continue the listening with a view of the 3D object of the Sagrada Família. Admiring the Sagrada Família, there is a figure of [Dalí](#), with whom students can work at the end of this activity.

Associated objects per level (text, audio, video, etc.)

Shared:

[La Sagrada Família](#)

Specific:

- **A1:** [Video](#) 8. (from 1.09 min to 7.42 min)
- **A2:** Text 3.

Antoni Gaudí began this project in 1883, when he was only 31 years old. At first, he combined the construction of the basilica with other works. But in 1914, he decided to leave everything and work only on the Sagrada Família until the day of his death. As was usual for him, his source of inspiration was nature and light. On June the 10th, 1926, he was run over by a streetcar. His funeral was attended by a large crowd because it was the farewell of who was (and still is) the most illustrious architect of Barcelona. Gaudí was buried in the crypt of the Sagrada Família, to which he dedicated more than forty years of work.

- **B1:** Text 4.

Antoni Gaudí devoted more than forty years to the project for the church of La Sagrada Família. He accepted the commission in 1883

and combined it with other works until 1914, when he decided to give up everything to concentrate solely on the construction of the basilica. On this occasion, Gaudí was also inspired by light and nature, which he said was his true master. Gaudí used to set up models of the works he was working on in his studio, where he experimented with scale models of the forms and structures that he would later apply to his constructions. He also did this with the Sagrada Família, where the architects who have continued the work continue to apply this method, albeit today, aided by new technologies. On June the 10th, 1926, he was run over by a streetcar. His funeral was attended by a large crowd because it was the farewell of who was (and still is) the most illustrious architect of Barcelona. Gaudí was buried in the crypt of the Sagrada Família, to which he dedicated more than forty years of work.

- **B2: [Listening 3](#)** (from 12.01 min to 14.27 min)

Assessment:

A1 — After playing the video, students should decide whether the following statements are true or false:

1. After many, many years, the construction work on the Sagrada Família has finally been completed. (F)
2. The main façade was not made by Gaudí. (F)
3. The tortoises of the Sagrada Família represent two land tortoises. (F)
4. The columns and shapes of the Sagrada Família's ceiling are evocative of a forest. (T)
5. Gaudí was inspired by nature in the construction of his works. (T)
6. Each column is made of different types of stone. (T)
7. Gaudí lived on the top floor of the Sagrada Família. (F)
8. Gaudí designed the choir railings in the shape of musical notes. (T)

A2 — After reading the text, choose the correct answer:

1. Gaudí began the Sagrada Família, when he was...
 - a) 83 years old
 - b) 73 years old
 - c) 31 years old**
 - d) 26 years old

2. In 1914 he...
 - a) died
 - b) decided to leave the project
 - c) decided to work on the Sagrada Família only**
 - d) decided to live in the nature
3. He died...
 - a) Hit by a tram**
 - b) In a fire in Sagrada Família
 - c) In unknown circumstances

B1 — After reading the text, match each word with its meaning in Catalan. (The sentences should be in a different order to challenge students).

Compaginar to do various activities at the same time

Maquetes a physical object, smaller than the real object, that is used to represent something and in which the relative sizes (= the sizes compared to each other) of all its parts are the same as for the real object.

Tramvia a vehicle that hangs from and is moved by a cable (= a thick, strong wire) and transports people or goods up steep slopes or above an area of land

Atropellar (of a vehicle) knock a person or animal down and pass over their body.

Soterrat to put a dead body into the ground.

B2 — After listening, choose the correct option:

1. After living in different areas of Barcelona, in 1906 Gaudí moved to... (Reus/
Park Güell / La Pedrera)
2. After he decided to work on the Sagrada Família only, he...(even moved to
live there/ was sued by the owners of la Pedrera/ sold all his plans and scale
models)
3. Gaudí had a few dress quirks, such as... (**using a rope instead of a belt and
pins instead of buttons**/ avoiding trousers/ changing clothes several times
a day)
4. When he was 73... (he was run over by his friend Maria/ **he was run over by
a tram**/ he was assaulted on his way to Sant Felip Neri church)

5. Despite being in very serious condition, he was not taken to a private hospital from the outset because... (he expressly asked not to be taken/ **because he was dressed in such rags and had no papers, they mistook him for a homeless person**/ he was a long way from the nearest hospital).

Environment 2: The figure of [Dalí](#), with whom students can have a short dialogue to transition to a different historical period, a different conception of art and a different artist, leads us to a surrealist environment. This environment is set under a dome that depicts the background of one of Dali's most famous paintings (for example, [Pell de gallina inaugural](#) or [Elements enigmàtics en un paisatge](#) .

Item 7. There is a [bust](#) of Salvador Dalí in the left hand when entering into the dome. By touching this bust, the students will access to some activities that will allow them to better know the artist.

Associated objects per level (text, audio, video, etc.)

Shared: There is a [bust](#) of Salvador Dalí in the left hand when entering into the dome. By touching this bust, the students will access to some activities that will allow them to better know the artist.

The [bust](#) is zoomed in. To access the activities related to this item, the students will be able to touch the upper part of the head, the eyes, the mustache and the mouth.

When touching the head, the students are shown [the video 9](#). When touching the eyes, the students will be able to watch [video 10](#) (from minute 01:10 to 01:43). When touching the mustache, the students will watch [video 11](#) (until minute 00:24). When touching the mouth, [video 12](#) will be shown.

Assessment:

A1, A2 — The activity consists of a cloud of words that the students will have to drag and drop to describe each of the next items:

- a. Iconic visual features of Dalí (barretina, mustache)
- b. His vision of art (surrealist, original, creative)
- c. Materials used in his art (diverse, unexpected)
- c. His vision of himself (confident, genius)
- d. The way he acted in public (eccentric)

The cloud of words will contain others mixed with the correct ones, like dull, traditional, monotonous, eyes, nose, photographic, sad, etc.)

B1, B2 — Level b1 and b2 students will have to write (or reproduce verbally) a short text of between five and ten sentences describing their first impressions of Dalí. Their proposal must include the words: eccentric, unexpected, genius, diverse, surrealist, original, creative, mustache, barretina).

Item 8. The new scenario is [Dalí's painting](#). In one of the walls in the painting there is a screen where students can watch the videos.

Associated objects per level (text, audio, video, etc.)

Shared:

[Video 13](#)

Assessment:

A1, A2 — After watching the video, students need to answer the following questions. A2 students won't have answer options to choose.

1. Name at least two of the professions Dalí worked in. (pintor/perruquer/cuiner/escultor/cantant/actor/compositor).
2. By what three elements could Dalí be recognised? (by his clothes, his cane and his moustache/ by his clothes, his moustache and his shoes/ by his moustache, his glasses and his dog)
3. What was the name of his wife (and muse)? (Nala, Iala, Gala)
4. Choose at least two words to describe why Dalí's art is considered surrealist (authoritative /irreal/descriptive/oniric/ baroque/original/modernist).
5. Who was often the protagonist of his artworks? (his mother/ his daughter/ his wife, Gala).

B1, B2 — **Decide** whether these sentences are true (T) or false (F):

1. Dalí produced very few works of art, but some of them were very good. (F)
2. He was born in Barcelona. (F)
3. It was easy to identify Dalí because he always dressed in a very original way, he used to carry a cane and his characteristic moustache. (T)
4. It is said that Dalí combed his moustache with honey to keep it long and curly. (T)
5. Dalí married an Italian woman, Gala. (F)

6. Gala was Dalí's inspiration, which is why many of his paintings have Gala as the protagonist. (T)
7. Dalí is not considered to be a great referent of surrealist art. (F)
8. Dalí often drew ants because when he was a child, he saw a dead dog full of ants and found it very shocking. (T)

Item 9. Dalí painting 3. The students find themselves in the surrealist setting of the painting 'The Persistence of Memory'. As in a dream, they find themselves trapped and to get out of this environment, they need to answer a question (in the line of escape rooms). These instructions may appear written in the 'air' and/or a voice may be heard explaining the instructions. They need to identify the two animals that appear in the play in which they find themselves (the fly and the ants). When they touch both animals, the activity opens in front of them. After finishing the activity, the scenario dreamlike changes to the next item.

Associated objects per level (text, audio, video, etc.)

Shared:

[Picture 1](#)

[Picture 2](#)

[Picture 3](#)

[Picture 4](#)

[Picture 5](#)

[Picture 6](#)

[Picture 7](#)

Assessment:

A1, A2, B1, B2 — From paintings 1 to 7, students must choose which ones belong to Dalí (1-4).

Item 10. The Elephants. Students can "visit" the new scenario. There is one object out of place, the telephone with the lobster. Students will be asked to investigate which object should not be there. During the individual investigation process they will learn about the picture they are in and the object that is out of place. Once they identify it by touching it, the next activity will be opened (listenings).

Associated objects per level:

Shared:

[Lobster phone.](#)

Audio 1: <https://www.3cat.cat/3cat/t3xc19-salvador-dali/video/6277182/> (from 2:34 to 03:36)

Audio 2: <https://www.3cat.cat/3cat/t3xc19-salvador-dali/video/6277182/> (06:12 to 07:07)

Audio 3: <https://www.3cat.cat/3cat/t3xc19-salvador-dali/video/6277182/> (08:46 to 09:46)

Assessment:

A1, A2, B1, B2 — In this painting by Dalí, there is an object out of place. Investigate and find out what it is. (It is de lobster phone. When students discover it, they can do the next activity).

A1 — The audios previously listed will be disordered. The students will need to order them chronologically.

A2 — The students will have the audios in chronological order. After listening to them, they will need to classify the next pieces of information according to the chronological moment.

Early childhood: Discovers the surprising truth about his name.

School years: Struggles with other studies. There's one thing that likes the most: painting and drawing. Has to fulfill a condition.

Academic years: Is expelled from the academic studies. Thinks nobody understands his art.

B1 — The students will have the audios in chronological order. They will need to select in which audio does the following information appear:

- a. Dalí shows his genius and self-confidence: Audio 3.
- b. Somebody encourages Dali's father to do something regarding Dali's abilities. Audio 2.
- c. Dalí is accused of organizing a revolution. Audio 3.
- d. Dalí finds an information he did not know before. Audio 1.

B2 — The students will have the audios in chronological order. They will need to select the correct summary. The summaries will be recorded in audio. The correct option is option c.

a. In his early years, Dalí learns about where his name comes from. This will be the first significant fact in his life.

During the school years, he likes all subjects, but specially painting and drawing. His father will allow him to assist an academy of art if he turns later on a teacher. However, he does not succeed in the academy, as nobody understands his art.

b. In his early years, Dalí learns about where his name comes from. This will be the first significant fact in his life.

During the school years, he dislikes other subjects, but specially painting and drawing.

His father will allow him to assist an academy of art if he turns later on a teacher. However, he does not succeed in the academy, as nobody understands his art.

c. In his early years, Dalí learns about where his name comes from. This will be the first significant fact in his life.

During the school years, he dislikes other subjects but loves painting and drawing. His father will allow him to assist an academy of art if he turns later on a teacher.

However, he does not succeed in the academy, as nobody understands his art.

Annex IV

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language: TUC- Greek

General topic: *LANDMARKS*

Subtopic: Knossos Palace & Delphi

Objectives:

- To present basic parts of the Knossos Palace and its objects that have survived from thousands of years ago.
- To learn about culture of the Minoans with reference to the Palace and the myths associated with Knossos.
- To get to know about the culture that developed in terms of writing, economics, architecture, art, religion and which making it one of the most important landmarks of Greece nowadays.

Learning outcomes:

A1 —The student will be able to:

- identify the Greek names of the protagonists of the myth
- name some basic murals of Knossos Palace
- relate the myth of The Labyrinth & Minotaur to Knossos Palace
- refer to some basic information about the architecture and the form of Knossos Palace when a person speaks slowly and clearly
- respond to simple questions based on photos

A2 —The student will be able to:

- describe some murals of Knossos Palace using basic vocabulary
- relate the myth of The Labyrinth & Minotaur to Knossos Palace
- recognize and discuss sacred objects

B1 —The student will be able to:

- describe in simple terms «Ταυροκαθάψια»/«Taurocathapsia» which played an important role in ancient Greece
- criticize the ancient myth and develop a different ending
- analyze some basic words of the text to expand their vocabulary

B2 —The student will be able to:

- evaluate the myth
- recognize important words in the text to enrich their vocabulary
- analyze some basic words in the text to expand their vocabulary

Language skills:

A1 — Students will be able to engage in basic oral communication by answering questions related to the murals of Knossos Palace and the form of Knossos Palace, introducing fundamental vocabulary related to architecture.

Students' basic vocabulary related to everyday life in Minoan Palace will be enriched and they will learn how to identify, name and discuss art pieces and Mythology characters in a basic way. They can practice present tense verbs, simple questions and affirmative and negative sentences, describing photos of daily life in the Palace and generally. They will also describe photos of Pythia using adjectives.

A2 — In their oral expression, students will provide more complete answers. They will also engage in short dialogues discussing likes and dislikes about the murals. Some of the tasks involve listening to simple presentations of others describing the murals.

Students will expand their vocabulary, and the simple past tense will be used to describe mythological facts and comparatives will be employed to express opinions about mythology.

B1 — Students will expand their vocabulary by finding synonym words. They will criticize and judge myths, expressing their own point of view. They will come in touch with the basic architecture, and they will learn useful information about Pythia.

B2 — Students, through a myth, will evaluate the ethical dilemmas that brings as well as they examine correctness of the characters' decisions. They will be able to describe some of the most important ancient sport, Taurocathapsia.

Resources

Environment 1: It will be the outside of the palace. There will be a figure saying "Γεια σου! Καλώς ήρθες στο Ανάκτορο της Κνωσού στο Ηράκλειο της Κρήτης!»/Hello! Welcome to the Knossos Palace in Heraklion, Crete!"

Item 1: Video 1 (https://www.youtube.com/watch?v=UugY6Olc_tw)

This figure says «Πάμε να δούμε το Ανάκτορο μαζί!»/"Let's go see the Palace together!". A video that refers to the parts of the palaces shown and the viewer has a complete representation of it. Subtitles are offered for levels A1 and A2 *-(perhaps for A1, the video can be set to play more slowly)-* and for levels B1/B2 there are no subtitles.

Assessment A1, A2, B1, B2 — After the video, students need to answer some questions choosing the correct answer (multiple choice). This exercise is the same for all the levels.

Associated objects per level (text, audio, video, etc.)

Shared:

The video ends with the throne room (=αίθουσα του θρόνου) and the corresponding photograph appears, as it survives today. Above them, key words such as «αίθουσα του θρόνου»/throne room, «ο θρόνος»/the throne, «η τοιχογραφία»/the mural, «ο γρύπας»/the griffin, are popped up.



Photos of the murals from the Throne Room (https://commons.wikimedia.org/wiki/File:Knossos_Thronsaal_01.jpg) are given below. When the listener touches or approaches a fresco, they hear its name and see it written.

When the student approaches the fresco of Taurocathapsia, a short video is shown (https://www.youtube.com/watch?v=Furmn_b_7_sU) in order to visualize this sport.



<https://katsba.ueuo.com/dim/c/toixografies/toixografies-minwi.htm>

Specific:

- **A1/ A2:** The listener watches and listens to the names of the frescoes respectively a) the prince with the lilies b) the blue ladies c) the dolphins d) Taurocathapsia.
- **B1/B2:** **Video**
https://www.youtube.com/watch?v=OEmCKTfi_JE&t=64s-->from 9.22- 12.08 (related to Taurocathapsia). *(Maybe the subtitles in Greek will help if they exist).*

Assessment A1&A2

A1— All the pictures appear simultaneously one below the other on the left and the student joins them by name on the right.

A2—Students place the names of the frescoes in the blanks in the correct sentence-description.

B1&B2— After watching the video, students:

- answer True/False comprehension questions
- say a summary of what they heard and understood

Assessment A1— They associate the names of the characters with their status according to what they heard in the video.

From the last activity/image with the Taurocathapsia, A1 students watch the video (<https://www.youtube.com/watch?v=OxvSxTZNosc> from 0:26- 3.52) about the myth of the Minotaur with subtitles.

Assessment A2— They answer True/False comprehension questions according to what they heard in the video.

From the last activity/image with the Taurocathapsia, students (A2) watch the video (<https://www.youtube.com/watch?v=OxvSxTZNosc> from 0:26- 3:52) about the myth of the Minotaur.

Assessment B1— From the last activity/image with the Taurocathapsia, students (B1/B2) watch the video (<https://www.youtube.com/watch?v=DjRS8iBl7ks>) about the myth of Daedalus and Icarus and the creator of the Labyrinth, Daedalus.

Ask students to write the story from the point of view of one of the characters below:

a) Daedalus' wife b) Minos c) a Cretan who saw Icarus' flight.

Assessment B2— From the last activity/image with the Taurocathapsia, students (B1/B2) watch the video (<https://www.youtube.com/watch?v=DjRS8iBl7ks>) about the myth of Daedalus and Icarus and the creator of the Labyrinth, Daedalus.

Based on the Myth express your opinion the moral dilemmas that the characters face, if their decisions are correct as well as the importance of the obedience and the free will.

Vocabulary is given for extra help.

Environment 2

Item 2: Students travel from Crete to Delphi and the Temple of Apollo on a boat! A video is shown of the surviving ruins of the Temple (<https://www.youtube.com/watch?v=kc36ueNQOvo>).

Shared:

The etymology of the word Δελφοί>δελφύς= μήτρα/ Delphi>Delfis= uterus, pops up and some words are given in order students identify those that have the same root: δελφίνι, δώρο, δέμα, αδελφός, ελάφι, ξαδέλφη, ξαδελφάκι, ξάδερφος, φάλαινα.

If the word they touch is correct, it becomes green, and they earn 10 points.

Assessment for A1/A2/B1/B2—

A video of Pythia plays (<https://www.tiktok.com/@ereunitis/video/7468023677582331169>) for students A1& A2 with subtitles and for B1& B2 without subtitles. An exercise of multiple choice follows for all levels.

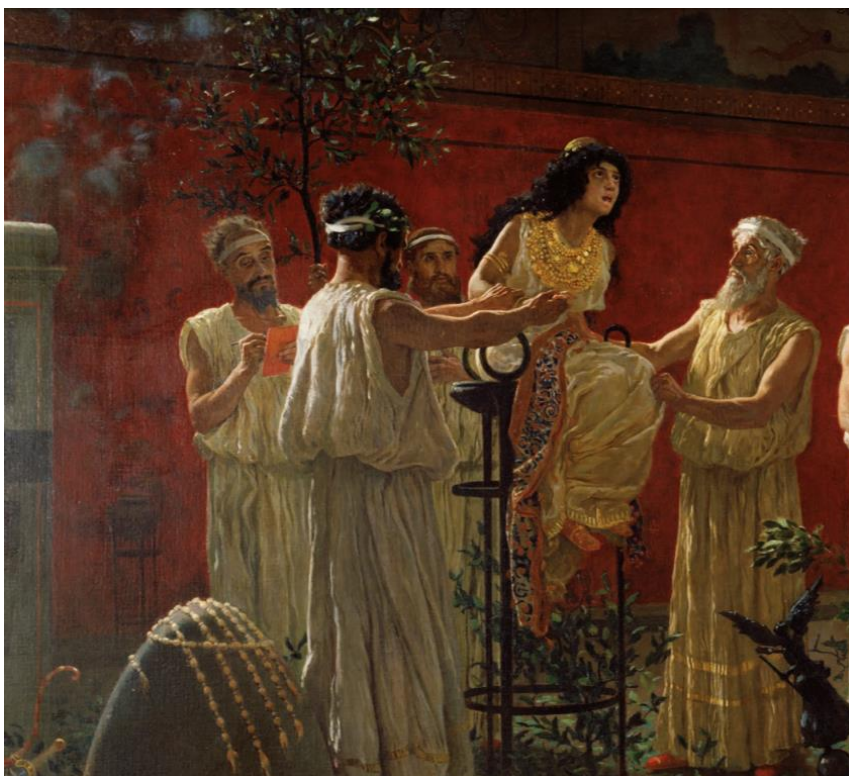
Shared

(https://www.archaiologia.gr/wp-content/uploads/2020/05/T129_-88-97.pdf)



Assessment A1—Students describe the pictures by answering simple questions and use adjectives given to them, enriching their vocabulary.

Assessment A2— They describe the photographs with less supportive vocabulary. They are given an extra photo and a video (<https://www.youtube.com/watch?v=tgDbITPaLt0&t=491s> from 2.29-2.44) to comment on the photo (https://www.archaiologia.gr/wp-content/uploads/2020/05/T129_-88-97.pdf).



Assessment B1 & B2—A text about Delphi is given to the students, followed by a True or False activity and a vocabulary enrichment exercise, where they match the bold underlined words with their meaning.

Κείμενο: «Δελφοί»

Οι Δελφοί ήταν ένας από τους ιερότερους τόπους στην αρχαία Ελλάδα. Θεωρούνταν ο **«ομφαλός της γης»** και παριστανόταν συμβολικά με έναν λίθινο «ομφαλό», ο οποίος σήμερα βρίσκεται στο αρχαιολογικό μουσείο της περιοχής. Σύμφωνα με τον μύθο, στους Δελφούς χτίστηκαν πολλοί ναοί. Οι κάτοικοι των Δελφών ήταν υπερήφανοι για την ομορφιά της αρχιτεκτονικής και της γλυπτικής τους, αφού, κατά την κλασική περίοδο, συναγωνίζονταν τις τέχνες της Αθήνας. Εκεί ήταν ο ναός του Απόλλωνα, εκεί γίνονταν τα «Πύθια», που εξελίχθηκαν τόσο, ώστε μόνον οι Ολυμπιακοί αγώνες είχαν μεγαλύτερη **αίγλη**. Το μαντείο των Δελφών αποτελούσε για πολλούς αιώνες μια σημαντική δύναμη τόσο στην πολιτική όσο και στην ιδιωτική ζωή. Με **αμφίσημους** στίχους προέλεγε την κατάρρευση των αυτοκρατοριών και τις επιτυχίες της Αθήνας, αλλά και το αποτέλεσμα εικασιών και ταξιδιών. Το νερό της λίμνης Κασταλίας, πηγής των Μουσών, ήταν στην αρχαιότητα το πολυπόθητο ποτό ενός επίδοξου ποιητή.

[Πηγή: Richard Stoneman, Φιλολογικές διαδρομές στην Ελλάδα, μετάφραση Σώτη Τριανταφύλλου, εκδόσεις Πατάκη, πρώτη έκδοση Αθήνα 1998 (απόσπασμα)].

[Source: Richard Stoneman, *A Literary Companion to Travel in Greece*, translated by Soti Triantafyllou, Patakis Publications, first edition Athens 1998 (excerpt)].

Extra Assessment B1/B2— From the Temple of Apollo a video is shown (<https://www.youtube.com/watch?v=tgDbITPaLt0&t=491s>) which informs students extensively about the monument of Delphi and questions of multiple choice based on the video above are given to them.

Annex V

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language: INFALIA, GREEK.

General topic: *FESTIVITIES AND TRADITIONS IN GREEK CULTURE.*

Subtopic: Greek Independence Day (25th of March) and Festival of Epidaurus.

Objectives:

- Introduce key Greek festivities and traditions, highlighting their cultural, historical and artistic significance.
- Learn to identify and discuss about customs and traditions associated with Festival of Epidaurus, focusing on its connection to ancient Greek theater and cultural heritage.
- Learn to identify key figures, symbols and historical landmarks associated with Greek Independence Day (25th of March), emphasizing its national and historical importance.
- Develop linguistic competence related festive customs, rituals, and traditional expressions in the context of cultural discussions.

Learning outcomes:

A1 — The student will be able to...

- Recognise basic vocabulary related to these Greek festivals, such as:
 - Greek Independence Day: παρέλαση (parade), ήρωες (heroes), σημαία (flag), ελευθερία (freedom), αγώνας (struggle), επανάσταση (revolution).
 - Festival of Epidaurus: θέατρο (theater), ηθοποιός (actor), σκηνή (stage), αρχαίος (ancient), χειροκρότημα (applause), παράσταση (performance).
- Understand simple descriptions of these Greek festivities when spoken slowly and clearly in Greek or through simple written texts.

- Participate in simple guided discussions and answer simple questions about these Greek festivities using short sentences or phrases.

A2 — The student will be able to...

- Describe Greek Independence Day and the Festival of Epidaurus using basic vocabulary.
- Answer basic questions about their customs and significance using full simple sentences.
- Explain their likes and dislikes about Greek festivals and traditions.

B1 — The student will be able to...

- Describe key elements of these three Greek celebrations in simple terms.
- Explain their cultural and historical significance, using phrases like:
 - Greek Independence Day: "Την 25η Μαρτίου γιορτάζουμε την ανεξαρτησία της Ελλάδας" (On March 25, we celebrate Greece's independence).
 - Festival of Epidaurus: "Στο Φεστιβάλ Επιδαύρου παρουσιάζονται αρχαίες ελληνικές τραγωδίες και κωμωδίες." (At the Epidaurus Festival, ancient Greek tragedies and comedies are performed.)
- Ask and answer questions about different celebrations and explain why they find a particular festivity interesting.

B2 — The student will be able to...

- Explain the symbolism and meaning behind these Greek festivities using more complex language.
- Compare different celebrations, making points such as:
 - "Η 25η Μαρτίου είναι εθνική γιορτή, ενώ το Φεστιβάλ Επιδαύρου είναι αφιερωμένο στον πολιτισμό και την τέχνη." (March 25 is a national celebration, while the Epidaurus Festival is dedicated to culture and art.)
 - "Το θέατρο της Επιδαύρου είναι ένα από τα σημαντικότερα μνημεία του αρχαίου ελληνικού πολιτισμού." (The Epidaurus theater is one of the most important monuments of ancient Greek culture.)
- Express and justify their opinions on Greek festivities and traditions in greater detail.

Language skills:

A1 — Students will be able to engage in basic oral communication by answering questions related to Greek Independence Day (25η Μαρτίου), and Festival of Epidaurus (Φεστιβάλ Επιδαύρου), introducing fundamental vocabulary related to traditions, celebrations, and rituals. Students will also be encouraged to identify keywords or phrases during simple explanations (e.g., "Στην 25η Μαρτίου γίνεται παρέλαση" – On March 25, there is a parade / "Στην Επίδαυρο γίνονται θεατρικές παραστάσεις" – Theatrical performances take place in Epidaurus).

Students' basic vocabulary related to celebrations and traditions will expand, and they will learn to identify, name, and discuss festivities, customs, and symbols in a simple way. They will practice present tense verbs, simple questions, affirmative and negative sentences, as well as basic pronouns and possessives while describing traditions or expressing their opinions.

A2 — Students will provide more complete answers and engage in short dialogues discussing their likes and dislikes about Greek celebrations.

Some tasks will involve identifying specific features or details about Greek Independence Day and the Festival of Epidaurus, such as:

- Greek Independence Day: Symbols, traditional foods, key historical moments, and landmarks.
- Festival of Epidaurus: The significance of ancient Greek theatre, landmarks of ancient Greece, the role of actors, and famous plays performed at the festival.

They will also listen to simple conversations where others describe their experiences or impressions of these celebrations.

Students will expand their vocabulary related to festivities, national holidays, historical events, and cultural traditions, using simple sentences to describe their opinions emphasizing the use of connectors to link ideas more coherently.

Grammatically, they will practice the simple past tense to describe historical events (e.g., "Το 1821 ξεκίνησε η Ελληνική Επανάσταση" – The Greek Revolution started in 1821) and use comparatives to express opinions (e.g., "Το Φεστιβάλ Επιδαύρου είναι πιο πολιτιστική εκδήλωση από την 25η Μαρτίου" – The Epidaurus Festival is a more cultural event than March 25). Special emphasis will be placed on prepositions of place when describing where traditions take place (e.g., "Το Φεστιβάλ Επιδαύρου γίνεται στο αρχαίο θέατρο της Επιδαύρου" – The Epidaurus Festival takes place at the ancient theater of Epidaurus).

B1 — Students will be able to articulate their thoughts on Greek Independence Day and the Festival of Epidaurus with greater clarity, using complete sentences expressing opinions more fluently and articulately (e.g., "Πιστεύω ότι η 25η Μαρτίου είναι σημαντική γιατί μας θυμίζει τον αγώνα για την ελευθερία" – I believe that March

25 is important because it reminds us of the struggle for freedom). They will be able to participate in brief discussions about the cultural and historical impact of these celebrations.

They will listen to recordings or read texts about Greek Independence Day and the Festival of Epidaurus, focusing on identifying key details and understanding the general message. Students will expand their vocabulary related to:

- National holidays (e.g., σημαία – flag, ελευθερία – freedom, ήρωες – heroes, επανάσταση – revolution).
- Cultural events (e.g., θέατρο – theater, ηθοποιός – actor, σκηνή – stage, παράσταση – performance, χειροκρότημα – applause).

They will practice expressing opinions (e.g., "Μου αρέσει η παρέλαση γιατί δείχνει την ιστορία της Ελλάδας" – I like the parade because it showcases Greece's history) and use adjectives for descriptions.

They will also be introduced to the present perfect tense, which is used to talk about past actions relevant to the present. For example, "Έχω δει παραστάσεις στο αρχαίο θέατρο της Επιδαύρου" – I have seen performances at the ancient theater of Epidaurus. Finally, students will compare different celebrations or discuss how traditions have changed over time.

B2 — Students will participate in discussions, defending their opinions on the importance of Greek celebrations and their role in modern society, using detailed arguments. They will also be expected to narrate personal experiences of celebrating Greek Independence Day or attending the Festival of Epidaurus.

Tasks will involve comprehending in-depth explanations of these traditions, including their historical, cultural, and artistic significance. Students will need to understand symbolism and specific details in more complex texts and discussions.

Vocabulary learning will focus on advanced terminology related to historical, cultural, and artistic contexts, as well as idiomatic expressions used in discussions about festive traditions.

Grammatically, students will engage with subjunctive structures to articulate hypothetical or uncertain perspectives (e.g., "Είναι πιθανό ότι το Φεστιβάλ Επιδαύρου προσελκύει κάθε χρόνο περισσότερους θεατές" – It is possible that the Epidaurus Festival attracts more spectators every year).

They will also use complex sentence structures with connectors (e.g., "Αν και η 25η Μαρτίου είναι εθνική γιορτή, το Φεστιβάλ Επιδαύρου προβάλλει την πολιτιστική κληρονομιά της Ελλάδας" – Although March 25 is a national celebration, the Epidaurus Festival showcases Greece's cultural heritage).

Resources

Environment 1: A Journey in Greek Independence Day

The scene is set in Athens, with clear indications of iconic landmarks, which are seamlessly integrated into the environment.

Item 1: A historic figure introducing students to the environment

There will be a historical figure, possibly a little boy dressed in traditional Greek attire (like a fustanella) or a key figure of the Greek revolution (like Theodoros Kolokotronis), who will serve as the guide. Students will be able to interact with him and ask him why March 25th is important for Greece. The historic figure will initiate a video.

Shared items:

- Example of the historic figure: **3d images** of [Theodoros Kolokotronis](#) and [tsolias](#)
- The figure will be associated with an intro video such as [this video](#)

Item 2: Historical landmark

Historical landmarks connected with “Greek Independent Day” will lead to different historical settings where a short audio will explain what happened there.

Shared items:

Historic landmarks, such as:

- Palamidi Fortress in Nafplio – Where Theodoros Kolokotronis was imprisoned.
 - 3D image of the setting: <https://skfb.ly/oUDvI>
 - an audio/video – it should be created
- The Parthenon– A symbolic representation of national pride
 - 3D image of the setting: <https://skfb.ly/ovWoj>
 - an audio/video– it should be created

Item 3: Famous painting

Shared items

Paintings of this area

- A painting depicting the “secret school”
 - 3D image <https://www.youtube.com/watch?v=sh-Q1J5ThI4>
- A painting of Delacroix depicting the Greek Revolution

- Video with the painting: https://www.youtube.com/watch?v=Q5-aSaPffOQ&list=PLEw52FZ-9I06R_JUuE9xrhoj2uSFdZU0H&index=2
- Video describing the painting: <https://smarthistory.org/delacroix-scene-of-the-massacre-at-chios-2/>

Assessment (assessment can be performed for the entire experience or for each item):

A1 — After having the VR experience, students will match the words in Column A with their correct descriptions in Column B.

Column A (Term)

- Parade (e)
- March 25th (2)
- Greek flag (d)
- 1821 (a)
- Theodoros Kolokotronis (b)

Column B (Description)

- a) The year the Greek War of Independence began
- b) A famous leader of the Greek Revolution
- c) The date of Greek Independence Day
- d) A symbol of freedom and national pride
- e) A celebration with military and student groups

A2 — After watching the video, students need to answer the following questions:

1. In what year did the Greek Revolution start? (Answer: 1821)
2. What is the double significance of March 25th? (Answer: Greek Independence & the Annunciation of the Virgin Mary)
3. Who was one of the most famous leaders of the Greek War of Independence? (Answer: Theodoros Kolokotronis)
4. What is the name of the traditional clothing worn in the parade? (Answer: Fustanella)

B1 — After reading the text, choose the correct answer:

1. Greek Independence Day is celebrated on... (March 25th / October 28th / May 1st)
2. The revolution started in... (1821 / 1921 / 1941)
3. The Greek War of Independence was against... (The Ottoman Empire / The Roman Empire / The Persians)
4. The traditional clothing worn in the parade is called... (Fustanella / Chiton / Himation)

B2 — After the listening exercise, students need to complete the sentences:

1. Την 25η Μαρτίου γιορτάζουμε την ελληνική επανάσταση του... (1821).
2. Η σημασία της ημέρας είναι διπλή γιατί είναι εθνική και... (θρησκευτική γιορτή).
3. Η ελληνική σημαία συμβολίζει την ελευθερία και έχει... (εννέα λωρίδες).
4. Ο Θεόδωρος Κολοκοτρώνης ήταν ένας από τους πιο γνωστούς... (ήρωες της επανάστασης).

Environment 2: The Ancient Theatrical Spirit through the Epidaurus Festival

Students are transported to the breathtaking ancient Theatre of Epidaurus, a UNESCO-listed heritage site known for its exceptional acoustics and historical significance in Greek drama. The setting immerses students in the world of classical Greek tragedy and comedy, highlighting the cultural and historical continuity from ancient times to today's modern performances by means of the annual Epidaurus Festival.

The experience will take place inside the theatre. There the scene will be alive with the sounds of traditional Greek instruments tuning in the background and the distant echoes of actors rehearsing in ancient Greek dialects.

Item 1: The Theatre of Epidaurus

Students can interact with a chorus leader, who explains the importance of the festival in ancient and modern Greece, emphasizing how Epidaurus has remained a sacred space for the performing arts. Otherwise, students will directly interact with several items inside the theatre.

Shared items:

- 3D image of Ancient Theatre of Epidaurus <https://skfb.ly/oKUKY>
- 3D image of Temple of Asclepius at Epidaurus <https://skfb.ly/o9wvp>
- An audio explaining what the festival is about and where is located

Item 2: Presentation of Greek dramatists

Shared items:

3D image of Greek dramatists

- Aeschylus
 - 3D image <https://skfb.ly/6ZSNR>
 - Video https://www.youtube.com/watch?v=_cFO-n5qLDM

- Video: <https://www.youtube.com/watch?v=LeMWR8jKvF4>
- Sofoklis
 - 3D image <https://skfb.ly/6ZwSu>
- Euripides
 - 3D image <https://skfb.ly/6XnHQ>
 - Video https://www.youtube.com/watch?v=fBSSo_nNiMI

Item 3: Ancient Greek Tragedy

Shared items:

- Theatre masks
 - 3D image <https://skfb.ly/6D9oZ>
 - 3D image <https://skfb.ly/ptMAG>
 - 3D image <https://skfb.ly/oKVKC>
 - 3D image of Melpomene, the muse of tragedy holding a mask <https://skfb.ly/BGRU>
 - Video from where we can take pictures or content:
<https://www.youtube.com/watch?v=-rDRnk-rhCg>
- Instruments like aulos and lyra
 - 3D image of Greek aulos <https://skfb.ly/opOqT>
 - 3D image of Greek lyre <https://skfb.ly/6WQCT>
 - Muse playing flute 3D image <https://skfb.ly/o7VtM>
 - Muse playing lyre 3D image <https://skfb.ly/onCrx>
 - Audio: <https://www.youtube.com/watch?v=aI7YwJ1jBhY>
- Ancient Greek Tragedy
 - Video 1: <https://www.youtube.com/watch?v=rFDT-c6QGpk>
 - Video 2 <https://www.youtube.com/watch?v=VeTeK9kvxyo>

Item 4: Other Greek theatres

Shared items:

- The Ancient Theatre of Dionysus
 - 3D image of the setting <https://skfb.ly/oPuLF>
- Ancient Theater of Delphi
 - 3D image of the setting <https://skfb.ly/oKJlw>
 - 3D image of the setting <https://skfb.ly/oQQTL>
- Philippi Ancient Greek Theater
 - 3D image of the setting <https://skfb.ly/6VouC>

Assessment (assessment can be performed for the entire experience or for each item):

A1 — True or False Activity (After Watching a Video)

Students will have a VR experience about the **Epidaurus Festival** and decide whether the following statements are true or false:

1. The Epidaurus Festival takes place in an ancient Greek theater. **(T)**
2. The theatre of Epidaurus was built in modern times. **(F)**
3. The festival includes performances of ancient Greek tragedies and comedies. **(T)**
4. The theatre is known for its poor acoustics. **(F)**
5. People from all over the world attend the festival. **(T)**

A2 — Comprehension Questions (After Watching a Video)

Students will answer the following questions based on the video:

1. What is the Epidaurus Festival? **(Answer: A festival of ancient and modern theatre performances in Greece)**
2. Where does the festival take place? **(Answer: In the Ancient Theatre of Epidaurus)**
3. What kind of plays are performed at the festival? **(Answer: Ancient Greek tragedies and comedies)**
4. What makes the theatre of Epidaurus special? **(Answer: Its excellent acoustics and historical significance)**

B1 — Multiple Choice Questions (After Reading a Text)

Students will choose the correct answer:

1. The Epidaurus Festival is held in... (**The Ancient Theatre of Epidaurus / The Odeon of Herodes Atticus / The Athens Concert Hall**)
2. The festival primarily features performances of... (**Ancient Greek plays / Modern dance performances / Pop music concerts**)
3. The theatre is famous for its... (**Perfect acoustics / Large screen projections / Special lighting effects**)
4. The actors in ancient Greek plays wore... (**Masks and elaborate costumes / Casual clothes / Sunglasses and hats**)

B2 — Fill in the Blanks (After a Listening Exercise)

Students will listen to an audio description and complete the sentences:

1. Το Φεστιβάλ Επιδαύρου πραγματοποιείται στο... (**Αρχαίο Θέατρο της Επιδαύρου**).
2. Το θέατρο χτίστηκε τον... (**4ο αιώνα π.Χ.**).
3. Οι παραστάσεις περιλαμβάνουν έργα... (**αρχαίας ελληνικής τραγωδίας και κωμωδίας**).
4. Οι ηθοποιοί στην αρχαιότητα φορούσαν... (**μάσκες και χιτώνες**).
5. Το θέατρο της Επιδαύρου είναι γνωστό για... (**την εξαιρετική ακουστική του**).

Annex VI

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language: Reykjavik University – Icelandic.

General topic: *TRADITIONAL DANCE AND MUSIC IN ICELANDIC CULTURE.*

Subtopic: Traditional rhymes (rímur) and evening wake (kvöldvaka).

Objectives:

- Introduce a historical Icelandic farm tradition, highlighting its cultural, historical and artistic significance.
- Learn to identify and discuss customs and traditions associated with evening wakes.
- Compare and contrast these historical traditions with modern-day living.
- Develop linguistic competence related to poetry and traditional rhymes.

Learning outcomes:

A1 — The student will be able to recognise basic vocabulary related to rhymes, connect simple descriptions to visual representations, and answer simple questions about the contents of the session using short sentences or phrases.

A2 — The student will be able to describe rhymes and name their structural elements using basic vocabulary, answer basic questions about the significance of rhymes using full simple sentences, and express their likes and dislikes about this Icelandic tradition.

B1 — The student will be able to explain the meaning of some common metaphors, describe key structural elements of the meters of rhymes in simple terms, and list some contrasts between modern-day life and life on the historical farm.

B2 — The student will be able to explain the meaning of simple previously unseen metaphors constructed from common words (e.g., “flying ship = airplane”), discuss contrasts between modern-day life and life on the historical farm, and compare historical rhymes to modern-day rap music, using sentence such as:

- "Rímur hafa ákveðnara form en rapptextar." (Rhymes have a more structured form than rap lyrics.)

Language skills:

A1 — At this level, the exhibits in the scenario can focus on basic concepts, such as different meals, different types of food, basic directions, countryside vs city, and poetry vs music, but only outline the structural elements and complexity of the rhymes.

Students' basic vocabulary related to traditions will expand, and they will learn to identify and name some customs in a simple way. They will practice simple verbs in past and present tense, as well as basic pronouns and possessives while describing traditions or expressing their opinions.

A2 — At this level, the exhibits can contain more complex language, adding simple metaphors and outlining structural elements of poetry (e.g., different meters).

Students' vocabulary related to traditions will expand, and they will learn to name and describe some customs in simple terms. Students will discuss and contrast the past and the present (e.g., “rhymes typically have more structure than rap lyrics”, or “the quality of houses is much better today”).

B1 — At this level, the exhibits can include further metaphors, which remain in use today, and more detailed descriptions. They can also emphasize spoken word over written text, with optional subtitles for support.

Students will discuss and contrast the past and the present, providing more complete answers and engaging in short dialogues discussing their likes and dislikes about Icelandic traditions. They will discuss simple metaphors that remain in use today

B2 — At this level, the exhibits can include more advanced metaphors and more detailed descriptions, exclusively in spoken word, but still with optional subtitles for support.

Students may compare different verses based on the quality of structural elements (e.g., “this verse only has partial rhyme”) and quality of metaphors (e.g., “I agree with the values represented in this verse”). They will engage in dialogues discussing their likes and dislikes.

Resources

Environment 1: Living Quarters on a Traditional Farm

The scene is set on a traditional farm (of moderate means) in historical Iceland. The main living quarters (called *baðstofa*) consist of wooden walls, mud floor, beds

lining the walls, where a family is seated, and a small fire burning in the middle under a narrow chimney. On one wall there is a door to the outside. On each side of the door, and clearly out of place in this environment, are a museum stand with a manuscript and a modern microphone.

Item 1: Storyteller

A farmer, dressed in woollen clothes, holding a sheet of leather. When approached, the farmer will explain the concept of the evening wake and rhymes, and contrast this to modern-day life. The farmer will also volunteer to give examples of rhymes, that can be tuned to the language level of the lesson.

Shared items:

- The figure can offer videos of rhymes such as [this video](#), shown on the sheet of leather.

Item 2: Traditional Bowl (askur)

When picked up, this item will prompt either a text to appear or a recording to be played, discussing the role of food in the evening wake, and the role of this bowl in sharing the food. The text/recording will again contrast this tradition with modern-day life.

Shared items:

- [https://is.wikipedia.org/wiki/Askur_\(%C3%ADl%C3%A1t\)](https://is.wikipedia.org/wiki/Askur_(%C3%ADl%C3%A1t)) – to be made into a 3D model

Item 3: Museum Stand with Manuscript

When touched, this item will transport the user to the second environment, a museum of rhyme manuscripts.

Shared items:

- <https://en.wikipedia.org/wiki/Flateyjarb%C3%B3k> contains an example of a manuscript to be featured.

Item 4: Modern Microphone

When touched, this item will transport the user to the third environment, a museum of rhyme in modern culture.

Environment 2: Museum Environment

Students find themselves in a museum room. The floor of the room is a map of Iceland, with exhibits of different historical rhyme manuscripts. Each manuscript is visualised in a glass stand, with prompts for text samples and a video narration. On

one wall are panels with text and visualisations about contents of rhymes. The text on the museum exhibits can be adjusted for language levels, with lower levels focusing more on simpler language and modern time, but higher levels giving more historical context.

To check for feasibility: For each exhibit, one rhyme of a suitable language level is scrambled, asking students to sort the words into their appropriate place. Visual hints can be given over time, depending on the language level.

Item 1: Flateyjarbók

Shared items:

- <https://en.wikipedia.org/wiki/Flateyjarb%C3%B3k>

Item 2: Kollsbók

Shared items:

- <https://is.wikipedia.org/wiki/Kollsb%C3%B3k>

Environment 3: Museum Environment

Students find themselves in a small museum room, with examples of rhymes in modern culture on the walls. The text on the museum exhibits can be adjusted for language levels, with lower levels focusing more on simpler language and modern time, but higher levels giving more historical context.

Item 1: Sveinbjörn Beinteinsson / Rokk í Reykjavík

Shared items:

- <https://en.wikipedia.org/wiki/Flateyjarb%C3%B3k>

Item 2: Sigur Rós & Steindór Andersen

Shared items:

- <https://is.wikipedia.org/wiki/Kollsb%C3%B3k>

Item 3: Rap

Text about modern-day rap music, that details key differences and states explicitly that there is no relation between modern rap and historical rhymes.

Assessment:

A1 — Students will be asked to (a) match simple sentences taken from the scenario to visual representations, and (b) read a short text from the scenario and answer simple questions about the contents of the text.

A2 — Students will be asked to (a) reconstruct a verse from a given set of words and a given outline of its structural elements and (b) given a set of nouns (e.g., food, houses, lyrics) express their preference for the historical or modern-day version.

B1 — Students will be asked to (a) match a set of common metaphors to their meanings and (b) reconstruct a verse from a given set of words and an outline of structural elements.

B2 — Students will be asked to (a) explain the meaning of previously unseen metaphors and (b) construct a new verse given an outline of structural elements.

Annex VII

VR CULTURE TRAINING SESSION TEMPLATE

Partner and language: Femxa Formación SLU- Spanish

General topic: *GASTRONOMY*

Subtopic: *Tortilla de patata*

Objectives:

- To help students to become familiar with ingredients and names of cuisine utensils and improve their vocabulary.
- To help students to become familiar with easy-to-follow instructions and acquire grammatical skills to advance in their language learning process.

Learning outcomes:

A1 — The student will be able to list the ingredients and cuisine tools for preparing a tortilla with the help of pictograms.

- List the ingredients needed to prepare a tortilla with the support of pictograms.
- List the cuisine tools needed to prepare a tortilla with the support of pictograms.
- Understand and follow-up the instructions to prepare one with the support of a video with Spanish subtitles.
<https://www.youtube.com/watch?v=THkedZNqAyU>

A2 — The student will be able to list the ingredients and tools needed to prepare a tortilla without the help of pictograms and follow up the steps to prepare one in a video with Spanish subtitles as support.

- List the ingredients needed to prepare a tortilla without pictograms.
- List the tools needed to prepare a tortilla without pictograms.
- Understand and follow-up the instructions to prepare a tortilla from a written text with the support of pictograms.
- Write down the instructions to create their own recipe for tortilla.

B1 — The student will be able to...

- Identify the ingredients needed from a written list with other ingredients on the list.
- Identify the tools needed from a written list with other tools on the list.

- Understand and follow-up the instructions to prepare one with the support of written instructions with adapted vocabulary and short sentences.
- Complete the instructions to make their own recipe for tortilla.
- Explain to another student the recipe with the support of their own recipe written down.

B2 — The student will be able to...

- Name and write down the ingredients needed
- Name and write down the tools needed.
- Write down a recipe with a variation of your invention (Like surprise ingredients).
- Explain to another students the steps to prepare a tortilla with short sentences and simple vocabulary without written support.

Language skills:

A1—Students will learn simple vocabulary related to food and kitchen tools with the aid of pictograms. They will also understand a simple recipe from a video with Spanish subtitles.

A2—Students will learn simple vocabulary related to food and kitchen tools without the aid of pictograms. They will also understand the list of ingredients by listen the list, and a written text that uses simple grammar such as the present simple.

B1—Students will learn simple vocabulary related to food and kitchen tools without the aid of pictograms. They will be asked to complete simple texts based on vocabulary learned in previous activities and to produce an oral presentation that uses simple grammar such as present simple and present perfect with the support of written material. They will also understand a written text that uses simple grammar such as the present simple and present perfect.

B2—B2 students will learn simple vocabulary related to food and kitchen tools without the aid of pictograms, understand a text that uses simple grammar such as the present simple and present perfect. They will also create simple texts based on vocabulary learned in previous activities and produce an oral presentation that uses simple grammar such as present simple and present perfect without the support of written material.

Resources:

Environment 1: Pantry shelf with many possible ingredients for preparing a tortilla.

Items to be collected by the student: (incorrect items may trigger a Try again action).

- Bottle of oil
- Carton of eggs
- Potatoes
- Onions
- Salt

Specific:

- **A1:** Written list of ingredients with small pictograms to help the student to collect the items needed. (Or one ingredient with the pictogram at a time, once the student finds one ingredient, another word may appear on the screen).
- **A2:** written list of ingredients.
- **B1:** written list of many items, but the student must only collect the ones needed to prepare a tortilla.
- **B2:** audio list of ingredients, the student receives the list orally from the system and must collect them.
- **Environment:** Supermarket shelf with many possible ingredients for preparing a tortilla.

Environment 2: Once the student has collected all the objects on the first scenario, a message will appear to ask the student to move into the kitchen. The kitchen scenario will have a kitchen countertop with cooking space, a shelf with different kitchen tools and a TV on the side.

Items to be collected by the student: (incorrect items may trigger a Try again action).

- Frying pan
- Plate to turn the tortilla.
- Bowl for the eggs.
- Fork or beating tool.

Specific:

- **A1:**

- Written list of kitchen tools with small pictograms to help the student to collect the items needed. (Or one tool with the pictogram at a time, once the student finds one tool, another word may appear on the screen).
- Video: once the student has identified all tools needed, a video will start on the TV to explain the steps to prepare a tortilla on the TV.
- **A2:**
 - Written list of tools. The student must select the needed tools from the shelf.
 - 6 different flashcards with instructions on how to prepare a tortilla but not in the correct order, the student must put them in the correct order to prepare a tortilla. The flashcards will have pictograms to help students to identify the order.
- **B1:**
 - Oral list of the tools, the student must click on the items once they heard the name of the tool.
 - Deconstructed recipe. The student will receive a recipe with blank spaces and must drag the missing words from a given list.
- **B2:**
 - Oral list of the tools, the student must click on the items once they heard the name of the tool.
 - Deconstructed recipe: this recipe will have more blank spaces than the B1 recipe and will include verbs in the filling-space activity.

Assessment:

A1 — The student collects all items during the vocabulary activities.

The student answers true or false questionnaire about the video:

- La tortilla siempre lleva chorizo: Verdadero/**Falso**
- La tortilla se prepara en el horno: Verdadero/**falso**
- La tortilla siempre lleva huevos y patata: **verdadero**/falso

A2 — The student collects all items during the vocabulary activities.

The student puts in order the flashcards.

B1— Fill the gaps:

Instrucciones:

Preparar las **patatas** y la cebolla: Pela las patatas y córtalas en rodajas finas. Pela y corta la cebolla en juliana.

Freír las patatas y la cebolla: En una **sartén** grande, calienta abundante aceite de oliva a fuego medio. Añade las patatas y la **cebolla**, y fríelas lentamente hasta que estén tiernas y ligeramente doradas. Remueve de vez en cuando para que se cocinen de manera uniforme.

Ecurrir el exceso de aceite: Una vez cocidas, retira las patatas y la cebolla de la sartén y escúrrelas bien para eliminar el exceso de **aceite**.

Batir los huevos: En un bol grande, bate los **huevos** con una pizca de sal.

Mezclar todo: Añade las patatas y la cebolla al **bol** con los huevos batidos y mezcla bien.

Cocinar la tortilla: En la misma sartén, deja un poco de aceite y caliéntalo a fuego medio. Vierte la mezcla de huevos, patatas y cebolla en la sartén. Cocina a fuego medio-bajo durante unos minutos, moviendo la sartén para que no se pegue.

Dar la vuelta a la tortilla: Cuando la parte inferior esté cuajada y dorada, coloca un **plato** grande sobre la sartén y da la vuelta a la tortilla con cuidado. Desliza la **tortilla** de nuevo en la sartén para cocinar el otro lado durante unos minutos más.

Servir: Una vez que la tortilla esté dorada y cocida por ambos lados, retírala del fuego y sívela caliente o a temperatura ambiente.

B2— Fill the gaps:

Instrucciones:

Preparar las **patatas** y la cebolla: **Pela** las patatas y córtalas en rodajas finas. Pela y **corta** la cebolla en juliana.

Freír las patatas y la cebolla: En una **sartén** grande, calienta abundante aceite de oliva a fuego medio. Añade las patatas y la **cebolla**, y fríelas lentamente hasta que estén tiernas y ligeramente doradas. **Remueve** de vez en cuando para que se cocinen de manera uniforme.

Ecurrir el exceso de aceite: Una vez cocidas, retira las patatas y la cebolla de la sartén y escúrrelas bien para eliminar el exceso de **aceite**.

Batir los huevos: En un bol grande, bate los **huevos** con una pizca de sal.

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Cocinar la tortilla: En la misma sartén, deja un poco de aceite y caliéntalo a fuego medio. Vierte la mezcla de huevos, patatas y cebolla en la sartén. Cocina a fuego medio-bajo durante unos minutos, moviendo la sartén para que no se pegue.

Dar la vuelta a la tortilla: Cuando la parte inferior esté cuajada y dorada, coloca un **plato** grande sobre la sartén y da la vuelta a la tortilla con cuidado. Desliza la **tortilla** de nuevo en la sartén para cocinar el otro lado durante unos minutos más.

Servir: Una vez que la tortilla esté dorada y cocida por ambos lados, retírala del fuego y sívela caliente o a temperatura ambiente.