# HexaTales

storytelling board game about the dangers of the online world

Offline pedagogical guide

Draft: Material for internal use!

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**Content**

1. Digital culture – digital subject and curriculum

The National Basic Curriculum introduced in Hungary in 2020 - taking into account international recommendations, groups the curriculum of the Digital Culture subject into four major topics:

1. Use of IT tools
2. Digital literacy (textual, graphic, tabular documents, internet communication)
3. Problem solving (e.g. algorithms, data models, basic programming knowledge, etc.)
4. Information technologies (e.g. robotics, web and mobile technologies)

The curriculum emphasizes the preparation of the application of digital competences in other areas of knowledge, the organization of students' ICT knowledge, and the support of becoming conscious users of digital devices, highlighting the importance of avoiding dangerous practices. The curriculum places an emphasis on learning digital learning and laying the foundation for lifelong learning. The digital culture subject plays a coordinating and foundational role in the development of transversal digital competences. The digital culture subject provides practical training and places emphasis on subject concentration in order to further practice and deepen the knowledge and skills acquired within the subject.

The curriculum covers the use of students' mobile devices and cell phones in the educational process, so that students learn to use their devices appropriately and responsibly. Within the curriculum, it is of prime importance to prepare students for the protection of personal data and virtual personality.

The main competences to be acquired in the field of digital literacy are text editing and digital content editing (e.g. photo, sound, etc.) In this area, responsible information sharing is of great importance - in terms of legal and ethical aspects. Students pursuing secondary school studies also learn how to use e-services and e-public administration. The cross-curricular aspects of the digital culture subject enable the activities of all literacy areas to contribute to the development of digital competences. In relation to the development of native language communication, in the field of online communication and digital text comprehension, "secondary literacy", foreign language communication, e.g. in the field of online practice, creating a foreign language environment, digital citizenship, scientific and technical competence, e.g. the development of technical literacy 2.0, in the field of Digital competence, communication, content creation, and security are complemented by media literacy, in the field of Social competence, digital citizenship, initiative and entrepreneurial competence, the competences of Effective self-learning, the use of the tool system of the online learning environment can be developed.

Many governmental, educational and social institutions, organizations dealing with educational activities and info-communication companies have published supporting materials related to certain problem areas of digital culture.

It can therefore be seen that the development of digital competence is a key educational task at all levels of education and in the teaching of all subjects. The goal is for our students to become responsible, informed and prepared citizens.

We hear a lot about the dangers of the online world, but adults or friends often seem helpless when things go wrong. Many high-quality teaching aids have appeared in recent years, and lessons, exercises, and tasks that develop competencies related to digital citizenship appear in the curriculum of several subjects.

Due to the characteristics of the online space, problems (bullying, abuse) often remain hidden from the victims' environment, and in many cases they only become aware of it when the problem is already big. Schools, parents and peers can play an important role in prevention. Knowing the dangers and avoiding dangerous situations are the most important options for primary prevention, but the preparation and awareness of bystanders and contemporaries, the development of certain routines, learning about the possibilities of assistance, mastering its techniques and awareness are important - just like in the case of first aid courses.

All age groups can be affected, but teenagers - due to their age characteristics - are the most exposed, the most vulnerable and at risk.

International organizations and national government institutions have developed a number of best practices and tools to support prevention: interactive quizzes, leaflets, posters, brochures, glossaries have been prepared for prevention.

The content of the digital culture course provides students with a basis to ensure their safety and well-being. They acquire knowledge that not only introduces them to the opportunities, dangers, and rules, but also enables them to learn about the future opportunities, dangers, and rules - lifelong learning as well. This is why educational strategies and tools that enable the formation of attitudes play a prominent role, and within these, various online and offline games.

## 2. Game-based learning and the role of games in learning processes

a) Play, knowledge and community - mental prevention

Board games are ancient tools for social learning. Board and card games are also widely used as educational tools, and they are ideal tools for developing 21st century competencies, because they simultaneously represent co-operativeness, creativity, improve communication and are able to make players think, which one of the conditions of critical thinking.

Among the educational games, card games and board games go back several decades. Flashcards and word cards are old, proven, commercially available tools for foreign language teaching, but many teachers use popular non-educational board games.

Among the games, the ones that are really successful are those that, in addition to luck, require logical thinking, knowledge, education and various abilities (memory, manual dexterity, problem-solving ability).

A serious competitor for board games appeared in the last decade: online games are products that offer a realistic, virtual world and are based on a thorough knowledge of addictive mechanisms - with a wide market and professional teams of professionals. Nevertheless, board and card games are experiencing a renaissance and offer a real alternative to online games. The board game requires at least two players, but they provide entertainment and relaxation even for larger teams.

Games also provide important educational functions through their system of rules - thus they also have a fundamental socialization role and a strong engaging effect. Every game, when played in a community, forms a story in itself, which is an ancient human community-creating, engaging, knowledge-transferring mechanism, one of the cornerstones of human civilizations, from the ancient Egyptian board games through the Olympic games of the Greeks to the often persecuted dice games and card games to today's games based on narratives.

a) Online world - offline game

b) Our students and their teachers have to move from the offline world to the online world and back again, day by day, minute by minute. They also need to experience that they cannot leave the rules of the other world behind - what they do online will follow them in the offline world as well. Recognizing this, however, is a difficult process full of pitfalls. Pitfalls are often surrounded by lives gone astray, harassment, crimes, and irreparable damage. Modeling, community processing and modeling of these situations can help prevent victimization and help bystanders act as active and conscious citizens. Board and card games warn the students participating in the game of potential dangers, and by placing themselves in certain roles, they can examine the short- and long-term consequences of certain behaviors, rule violations, and impulsive actions resulting from disordered emotional situations in a supportive environment without serious consequences.

c) Intersections of the game and digital culture

Our developed game supports the content and development requirements of the digital culture subject in many ways in the following areas:

> - in preparation for the application of digital competences in other areas of knowledge: "the digital culture subject provides practical training and emphasizes subject concentration in order to further practice and deepen the knowledge and skills acquired within the subject" - Our board game can be used in foreign language education, class teacher lessons, within the framework of ethics classes, thus providing an opportunity to create connections between different areas of knowledge.

> - in becoming conscious users of digital devices - helps students avoid dangerous practices, not only draws their attention to possible dangers, but also suggests coping methods and even practices them (under safe conditions), while emphasizing and even focusing on cooperation.

> - in the foundation of lifelong learning: the use of board games, during the game the players continuously, at the right pace, self-actively, almost imperceptibly, playfully expand their

knowledge: they come to understand the meaning of certain concepts, apply them, and in the process realize that knowledge of concepts and connections , can help them find their way around and preserve their mental and physical health.

The digital culture subject plays a coordinating and foundational role in the development of transversal digital competences - perhaps in the light of the above, there is no need to explain how a board game corresponding to the above helps the development of these transversal competences.

In the use of students' mobile devices and mobile phones in the educational process, in the intended and responsible use of students' devices: our stories present the dangers inherent in the improper use of mobile devices and scenarios for avoiding these dangers.

- in preparing the students for the protection of personal data and the virtual personality: the stories offer mental and knowledge-based help to the students based on the narration of such cases.

- in the responsible provision of information - also in legal and ethical aspects, which are also presented during the game.

- in relation to the development of native language communication, we support the development of native and foreign language skills in the areas of online communication and digital text comprehension, "secondary literacy", and foreign language communication - the game helps to develop the vocabulary and communication aspects of the topic both in the native language and in English.

- in the field of digital competence, communication, content creation, and security are complemented by media literacy - the interpretation of the ethical and legal aspects of content sharing is one of the central problems of the game.

- in the field of social competence, digital citizenship, initiative and entrepreneurial competence, the competences of Effective self-learning, the use of the tool system of the online learning environment can be improved - by learning about the literacy elements of digital citizenship, with a practical, close-to-life approach.

2. Storytelling and play

a) A number of playful educational tools have been put on the market in relation to digital culture and the dangers of the online world.

b) Our story - whether it ends with a "happy" or a sad or tragic ending, will be a fictional story, our common tale, which might have happened this way, but in any case it is our common story and common experience, which can strengthen and make the community more resilient. Those who take part in shaping this story, faced with a similar problem in their own environment, will be able to recognize the dangers inherent in the situation, interpret and understand the phenomena.

With the help of the game, you will get to know the precise meaning of many concepts, and you can discuss several situations with your peers as equals in an emotionally safe environment without serious stakes. You can actively participate in the responsible solution of the problems that arise, you can turn from a bystander into an active helper by consciously applying the practiced routines. He can form a well-founded opinion following a deeper understanding of situations and clarification of concepts.

3.  Application of the method of triangulation in shaping the narrative of the game

The concept of triangulation - a research strategy that has become popular in pedagogical research in recent decades, the essence of which is that we can make the results of our research more reliable if we examine phenomena with several methods. Another meaning of the word: "viewing events as an outside observer" is one of the possible methods of storytelling, creating narratives and interpreting phenomena, which enables us to make our decisions and narratives related to a phenomenon more reliable. Triangulation applied as a research strategy appears as one of the possible ways of getting to know reality in all fields. From this point of view, the triangulation method ensures the exploration of the situation, concepts, and phenomena with more accurate and reliable results in the joint processing of the story for the students participating in the game. It is worth reviewing the functions of triangulation, because this overview also points to the pedagogical benefits of the game:

- validation of the test procedure (substantiation of its validity),
- the creation of a kaleidoscopic, rich picture (this helps to understand, contextualize and deepen what has been learned,
- communicative validation of the test procedure,
- creation of a deep and broad picture, critical reflection of the investigation procedure (possibility of developing critical thinking),
- the creation of deeper knowledge and greater, higher "goodness" (we refer to the goodness of the curriculum and the quality of learning),
- pragmatic response to scientific and open criticism,
- creating a completely new, specific image,
- the procedure is the quality assurance of the research (referring to the quality of the knowledge and knowledge acquired).

In the case of our game, the game participants make decisions at certain points, and their decision will be decisive for the further development of the story. At the same time, faced with developments, players can return to decision points and examine how choosing a different decision option would have shaped the course of the story. In this way, the examination of situations based on multiple aspects, joint discussion, debate, and regulated decision-making mechanisms allows the participants to practice how to react in

difficult situations, and the common wisdom experienced earlier helps to make effective and well-founded decisions that support the solution of problems. It also vividly teaches that there are always options for making decisions, better and worse decisions, and that knowledge, organized and deepened knowledge in the system, helps to make better decisions.

Kálmán Sántha presented the advantages of the triangulation method - from a research point of view - in several studies. It is worth summarizing his main statements and reinterpreting them from the perspective of a narrative game mechanism: according to Kálmán Sántha, triangulation is a method in qualitative research that is one of the guarantees of validity. He links the origin of the concept to the technology of land surveying: when dividing land holdings, farmers of old times used a triangular measuring device, because they believed that it was possible to work with it accurately and reliably, or it may have been based on the trigonometric process of military strategists and navigators, which calculated the coordinates of a point and any object and the position of a living being can be accurately specified. So: triangulation means the parallel, combined use of different methods, techniques or groups of sources, which can reinforce or correct each other. In the case of our game, therefore, the method of triangulation helps to more precisely interpret and better understand the case to be processed, and to make a more well-founded decision supported by several aspects during the game. With this, we make it difficult for students not to accept too easily the initial, seemingly clear options and interpretations, and not to draw hasty conclusions or make hasty decisions.


Based on another interpretation of triangulation, this method ensures validity and authenticity. Sántha distinguishes four types of triangulation: he establishes that it is advisable to distinguish between time, place and person when triangulating data. It is reasonable to examine the data collected from several places at different times and by different people. Then the risk of working with little and limited information can be minimized, and initial impressions can be avoided. During the game, we want to achieve this change in several ways. These are the change of perspective (e.g. speaking of a character or changing the person of the narrator), the insertion of background information, the possibilities of branching the story, returning to previous decisions.


According to some researches, empathy, the ability that allows us to put ourselves in the point of view of our partner and feel his situation, is one of the key components of personal happiness, at the same time, according to a study conducted by the University of Michigan involving 14 thousand students, the current generation significantly less empathetic: as a result of increasing narcissism and decreasing empathy, the number of people suffering from depression and mental illness is increasing among children and young people.

If we examine the target audience of our game based on Eriksson's development model, we can point out the advantages of the triangulation method in the game.

During the game, the following peculiarities of adolescent characteristics are focused on:

- meta-thinking: thinking about our own thinking,

- self-reflection: thinking about yourself,

- to think about how we relate to the world of adults,

- to decide which roles correspond to our identity,

- getting to know ourselves,

- to question our values, our world view, our roles, to commit to ourselves in some form: who we are, where we belong.

The retelling of the stories presented in the game provides a framework for completing the above maturational tasks.

4. The transformation of the teacher's place and role

During playful learning occasions, the teacher has a key role, but it changes compared to the traditional role of managing and organizing learning. He will be a referee, a moderator, and occasionally an arbitrator.

When starting the game, when tuning in, you have to introduce the game, its rules, and make it fun. You need to introduce the story, explain to the students the problem itself and the purpose of the game and how it relates to the topic being studied.

During the game, which is played by larger groups in smaller teams organized around game tables, the teacher's role is to observe and – in case of a jam – to provide assistance.

At the end of the game, the teacher can play an active role again, because he moderates the reflection of the participants, the voice-over of the ideas formulated in small groups, the main methods of which

- closing round

- exit ticket (online or on paper)

- final quiz

- online expression of opinion, etc

5. The possibilities of game-based learning in the development of critical thinking competence and in social-emotional education

The board game is one of the basic tools of family and school education - due to its main characteristics

- individual competition and cooperation are necessary for a successful and expectedly enjoyable board game

- children learn to follow the rules from an early age - they learn that they can achieve their goals if they follow the rules - e.g. the victory in the game. Violation of the rules during the game is sanctioned in some way by the playing partners following the rules of the game or common agreement.

- Verbal and non-verbal communication plays an important role during the game.

- You have to learn to win and lose, so children also learn emotional regulation and coping with emotions.

- Most games contain some kind of narrative element, thanks to which the game as a whole can be organized into a story, thus the identity of the participants is built and strengthened both as individuals and as a given (school, friend, family) community. This factor also plays an important role in preventing online abuse.

- In a good board game, the elements that bring knowledge, skills and luck into play are proportionately present. Thus, defeat is not a shame, but rather a role that, if played correctly and well, the loser does not have to fit into his own personality traits. In this way, it also teaches how to overcome and process losses and failures that may occur in the course of life or in the future.

When introducing games for classroom and/or educational purposes, we must act with due care and caution. For this, we have a number of methodological publications and best practices at our disposal.

# HexaTales

## a story telling board game about online safety



I.      Board game rules

The goal of the game is to reconstruct and (re)tell a story together.

We can play in several versions.

1. In the simpler version, the goal is to tell the story together, to discuss the twists and turns of the story and the motives of the characters.

2. In the more complex version, the players collect points while telling the story - by clever reasoning, story weaving, and luck. The winner is the one with the most points at the end of the story.

II.     Game accessories

a) able task dice (one piece)

b) card holder hexagons (18 blue for story cards, 12 yellow for action cards - decision, opinion, 12 green for concept and video cards

c) playing cards

d) voting cards labeled "A" - "B" - "C" for each player for voting opinion cards

e) scoring cards, if the players want to compete

4. The game can be played by 3-8 people

III.    Gameplay:

a) the duration of the game is approx. 1 hour. If 6 or 8 people are playing, it's a good idea to play in pairs with 3x2s and big 4x2s to make the storytelling more dynamic.

b) The cards - with the exception of the concept cards - are placed in the middle of the table with their text side down and their numbered side up, in numerical order - so that each card is at the top.

c) The youngest player starts the game, followed by the other players in a clockwise direction.

d) The next player picks up the top card and reads out what type of card they have in their hand.

e) If you draw an action card: decision or opinion card, you must read the question and the answer options, and the team will vote with the voting cards (A-B-C) after a short discussion. In the case of an even number of players, a tie is established, then the vote of the player who picks up the card and reads out the question decides.

f) If you drew a story card, then before continuing the story, you must roll the picture dice and tell or complete the story according to the picture thrown with the dice:

Decision change: if the player threw this image, he has the option to change a previous decision of the team (if there was a decision situation before, but this is not mandatory). If you changed the decision, then the story should continue accordingly.

Keywords: if this image was thrown by the player, the player does not read the story from the card, only the highlighted keywords. The others then have one minute to guess from the key words and describe the next step of the story in one sentence on a blank card. After one minute, the players hand in their notes and the team captain reads them out, and finally reads out the original text as well. The version that is closest to the content of the original story card wins. The team can decide this by voting, but in case of a tie, the team captain's vote will decide.

Narrator change: if the player rolled this image, he must narrate the contents of the card from the perspective of another character of his choice.

Speaking of a character: If the player threw this picture, then after reading the contents of the card, he has to make one of the characters of the story speak, he has to say his opinion, thoughts, or possibly feelings on behalf of the character. about the situation.

Concept Card: If the player rolled this image, they must draw a concept card and determine which point in the story it matches and place it there. Place the concept cards in a green hexagon and place them at the point of the story to which they correspond.

Video card - with QR code: if the player threw this image, he must pull up a video card with a QR code, scan it with a mobile phone and the whole team will watch it, and the team will decide to which step of the story the viewed animation can be matched.

Types of cards:
a) story cards -
b) opinion cards
c) decision cards
d) blank cards

If a player receives a different type of card instead of a story card, the whole team must perform different tasks:

c) "opinion card": the owner of the card reads the question and the team votes on which answer to accept and which answer should be included in the common story. If the players want to discuss the issue, they have the opportunity to do so - e.g. they can suggest a different answer compared to the one shown on the card.

d) "decision card": if the player draws a decision card, the team must discuss and vote on which direction the story should go from among the indicated options.


- Whoever has the most points at the end of the game wins.

The story card is blue, the opinion and decision cards are yellow, and the concept and video cards are to be inserted into a green hexagon, and in this way they must be inserted to one of the sides of the previous card (always as it fits best on the table - there is no requirement for this).

At the end of the game, it is worth holding a closing round, turning the whole group into a circle.

the. possible questions:

▪ What lesson did you learn?

▪ Have you had a similar experience?

▪ What would you have done differently than the characters in the story?

▪ What did you find strange/unusual, etc. in the story?

▪ What did you learn from the story?

▪ What did you find out based on the story?

▪ etc.

The members of the group can write an exit slip based on the attached sample.

Appendices

1. Ability dice for story cards

**1. Story**: It's the **weekend** - the weather is nice and you haven't got a lot of **homework**. Perfect timing **to hang out with your best friend**! You go to a nearby park to chat. After walking around a bit, you sit down at a **bench**.

**2. Opinion**: As always, you've got your phone in your pocket. What do you do with your phone?

**A)** I put it on the table - what if somebody messages me? I don't want to miss out!

**B)** I keep it in my pocket.

**3. Story**: After **chatting** for a bit, you start talking about more **sensitive topics**. Your friend tells you that some funny **pictures** have been taken of one of the girls in school.

**4. Decision:** Do you want to see the pictures? **What do you do?**

**A)** I try to change the subject. The situation must be very uncomfortable for the girl.  >28

**B)** Your friend can't show you the pictures on their phone, so you ask them to send them over later because you want to see them. You might forward them to others. > 5

**5. Story**: When you get **home**, you see that the pics have been sent. In the **pictures** there is indeed a girl in **embarrassing positions**.

**6. Story**: It's obvious that the pictures have been **edited** to make the **situation** look more **embarrassing** than it really is.

**7. Opinion:** What do you think?

**A)** The whole thing is just stupid. You don't want to do anything with the pictures, so you don't forward them to anyone.

**B)** The girl would absolutely do something like this. It can't be an accident that the whole thing is happening to her! Perhaps the pictures haven't been edited at all.

**8. Story:** The next day you find out that **the girl** told her **parents** about what had happened to her.

**9. Opinion:** What do you think the parents said to the girl?

**A)** "Don't worry, it will be over soon!"

**B)** "You're overreacting."

**C)** "This is all your fault."

**10. Decision**: What do the parents do?

**a)** Her parents press charges and the police starts an investigation. > 21

**b)** Her parents have a long talk with her and comfort her, but don't do anything else. > 11

**11. Story** The whole school is talking about the pictures. The **principal** asks you to her **office** and **asks** if you know anything about the situation.

**12. Decision:** You have to talk to the principal. **What do you do?**

**A)** I tell her everything I know. >13

**B)** I don't say anything - I don't want to get my friends in trouble. >18

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| **13. Decision**: What do you think will happen to those who took, uploaded, or shared the pictures with others?<br><br>**A)** There will be legal consequences. > 21<br><br>**B)** Nothing, because the pictures can be deleted and there won't be any evidence then. >14 | **14. Story**: Your friends talk to a **teacher** who is **expert** on the topic of social media. They invite him for **a class talk** and he shares some tips on how to prevent being bullied. | **15. Story**: It turns out that some of the **classmates shared** the pictures with **mean remarks**. You talk to them. | **16. Opinion:** What do you tell them?<br><br>**A)** Your comments were hilarious!<br><br>**B) I** don't care what you've done.<br><br>**C)** You shouldn't have made comments like that! |
| **17. Opinion**: Which one of the tips **would you follow?**<br><br>**A**) Report the bully on social media.<br><br>**B)** Blacklist the bully so they can't access my profile anymore.<br><br>**C)** Set my profile as invisible so that no one can see it anymore. | **18. Opinion**: The girl's situation is rather complicated.<br><br>How do you feel about her?<br><br>**A)** I feel sorry for her because she didn't deserve any of this.<br><br>**B)** She makes me uncomfortable because I feel guilty.<br><br>**C)** I'm angry with her! How could she be so stupid to take that photo? | **19. Decision:** What will happen next?<br><br>**A)** More and more people will harass the girl for tattling on the perpetrators. Her parents will take her into a new school, where she might start over. > 20<br><br>**B)** The police will investigate. People won't bully the girl the anymore, the bullies will be punished. Slowly the community will accept the girl and they will regret what they had done. > 21 | **20. Story:** The **girl** becomes lonelier and lonelier because others keep pestering her. When she can, she **avoids** going to school - sometimes she pretends to be sick. She finds new friends on the **internet**, because she feels like they are the only ones she can have a meaningful relationship with. >22 |

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| | | **C)** One of your friends comforts the girl. He is the leader of the school's basketball team. Nobody will spread rumours about the girl anymore.> 22 | |
| **21. Story**: The **police** closed the case after a while, the original **perpetrator** was found, and the legal **consequences** were not serious. | **22. Story:** Several years pass. The **girl**, who was once a **victim**, is now a **mother** of multiple children. She's married but doesn't feel happy in her marriage. She doesn't have a lot of friends – most of her friends are on the **internet**. She considers one of her "internet friends" to be her best friend, as they've been in daily contact for years. His username is *Haxxor*. | **23. Decision:** As a bit of fun, she often flirts with *Haxxor*. One day he asks her to send him intimate pictures of herself. **What does she do?**<br><br>**A,** She trusts him a lot, so she takes some pictures to send them over. It's only a bit of fun! >24<br><br>**B,** She doesn't want to betray her friend, but she doesn't want to risk having more embarrassing pictures online. She declines.>25 | **24. Story:** In reality, *Haxxor* used to go the same **school** as her. He gains her **trust**. The girl sends him intimate **pictures** of herself. These also end up on the internet. Haxxor says he'll take off the pictures, if she pays him some money. This is blackmail. >26 |

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**25. Story:** In reality, Haxxor used to go to the same **school** as her. He gets angry and he says that he'll **release** the old pictures unless she pays him **money**. This is blackmail.

**26. Opinion:** What do you think the mother will do?

**A)** She presses charges against the blackmailer and goes to the police.

**B)** She doesn't want her husband to know about what happened. She pays the blackmailer, even though she knows that they might ask for more in the future.

**C)** She talks to an expert.

**27. Story.** **Do not roll the dice**. It doesn't matter what the mother does. Her whole life was affected by what had happened all those years ago: someone posting those edited pictures out of malice. Had it not been for someone's cruelty, she would've had a happier life.

This is one possible **ending**. Raise your hand and let your teacher know.

**28. Story**: You've managed to change to subject. You have a nice **time** with **friends** – playing cards and having some **ice cream**.

This is one possible **ending**. See what could've happened! Go to card 5.

**28.**

**27.**

**26.**

**25.**

| | | **Cyberbullying** | |
|---|---|---|---|
| **fake news**<br><br>Deliberately published untrue information that aims to mislead its readers, usually to spread propaganda or disinformation | **Revenge porn**<br><br>Sexually explicit media of ex-partners posted on the internet in order to humiliate them | Sending or posting negative, harmful, false or mean content about someone else in order to hurt them. This may include posting embarrassing pictures or sending sexually explicit messages to minors. | **echo chamber**<br><br>An **echo chamber** is an environment where a person only encounters information or opinions that reflect and reinforce their own. |
| **critical thinking**<br><br>Critical thinking is that mode of thinking - about any subject, content, or problem - in which the thinker improves the quality of his or her thinking by skillfully taking charge of the structures inherent in thinking and imposing intellectual standards upon them. | **notifications**<br><br>social media apps are designed to hijack our attention and entice us to spend as much time as possible on them. When we get a notification, our brains release dopamine, a neurotransmitter that makes us feel good. | **fact check**<br><br>The internet is full of fake news, fake pictures, and biased articles. Regular press tries to fight against disinformation. There are many websites that specialise in checking whether a suspicious piece of news is valid or fake. | **turning off notifications**<br><br>Since our brains crave dopamine, we're wired to find fast fixes of it, like those from notifications, so we'll unconsciously keep repeating those behaviours. |

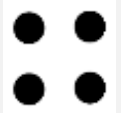| | | | |
|---|---|---|---|
| **The Internet doesn't forget**<br><br>If anything is ever posted on the Internet, it stays there. Before posting pictures or commenting or something, it's really important to think it through if it's something that we preserve until the end of times. | **User**<br><br>Social media is internet-based and gives users quick electronic communication of content, such as personal information, documents, videos, and photos. | **advertising**<br><br>ADVERTISING is a promotional activity which aims to sell a product or service to a target audience. Many people **can't tell the difference** between sponsored material and genuine objective content. | **addiction**<br><br>an inability to stop doing or using something, especially something harmful |
| **like**<br><br>While originally likes on the Internet were used to signify enjoyment, nowadays it may be a sign of neutral acknowledgement, disinterest, or resentment. | **friending**<br><br>Friending on Facebook helps you stay connected with people you care about. Adding a friend means you may see each other's activity in Feed, Stories and Photos. When you want to add a friend on Facebook, keep in mind: You should send friend requests to people you know and trust. | **Blackmail**<br><br>the action, treated as a criminal offence, of demanding payment or another benefit from someone in return for not revealing compromising or damaging information about them. | **deleting social media**<br><br>Many people are thinking about leaving social media: privacy concerns, changing algorithms, even our mental health can be reasons for that. |

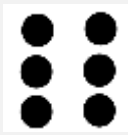| Catfish | deplatforming | Restricted friend | to out someone |
|---|---|---|---|
| A fake profile on the Internet that is designed to mislead others and to form an emotional connection with their desired victim. | A user might be deplatformed if they breach the community guidelines of a website: their profile is deleted, along with their platform, and they lose all their followers. | A restricted friend is a friend on an online platform that can only see posts that you set as Public. If you set a post as friends only, they won't be able to see it. | To out someone is to share private information about someone on the Internet without their consent. |

Playful tasks with concept cards:

1 Memory

2. Matching game

If you don't want to bother with the image die, you can also roll with a traditional dice. Based on the numbers thrown, the corresponding "challenges" can be found in the table below.

| 1. | | Decision-change | Whoever throws this image must summarize the events of the story up to that point in the story's previous events. |
|---|---|---|---|
| 2. | | Video card | Whoever throws this picture must personify one of the characters, tell how the character feels or how they feel about the events. |
| 3. | | Just keywords | he must summarize yei from the point of view of one of his chosen characters. |
| 4. | | Concept card | Whoever throws this picture must personify one of the characters, tell how the character feels or how they feel about the events. |
| 5. | | Change of narrator | Whoever throws this picture must summarize the events of the story up to that point from the point of view of one of the characters of his choice. |
| 6. | | Have a say, express your opinion! | Whoever throws this picture must personify one of the characters, tell how the character feels or how they feel about the events. |

1. Voting cards (one set per player)

| | | |
|---|---|---|
| **A** | **B** | **C** |
| **A** | **B** | **C** |
| **A** | **B** | **C** |

| A | B | C |
|---|---|---|
| A | B | C |
| A | B | C |

1. Cards for Evaluation :

| | | |
|---|---|---|
| **1** | **3** | **5** |
| ☺ | ☺ | ☺ |

| | | |
|---|---|---|
| **1** | **3** | **5** |
| ☺ | ☺ | ☺ |

| 1 | 3 | 5 |
|---|---|---|
| ☺ | ☺ | ☺ |
| 1 | 3 | 5 |
| ☺ | ☺ | ☺ |

| 1 | 3 | 5 |
|:---:|:---:|:---:|
| ☺ | ☺ | ☺ |
| 1 | 3 | 5 |
| ☺ | ☺ | ☺ |