

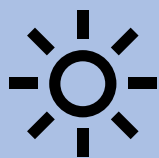
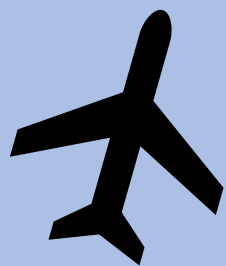


Erasmus + MALTA

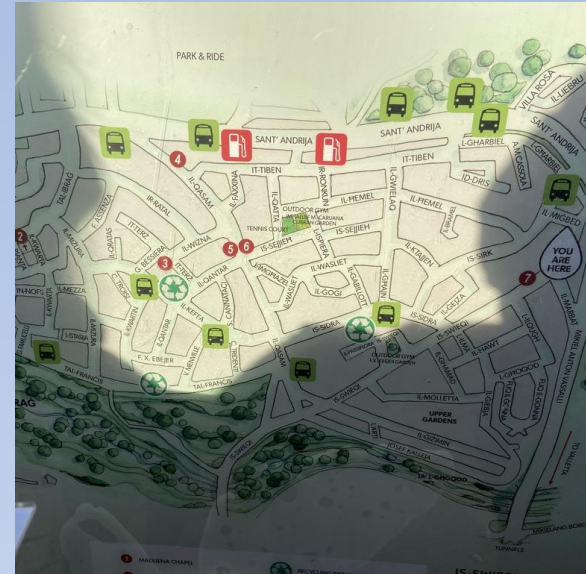
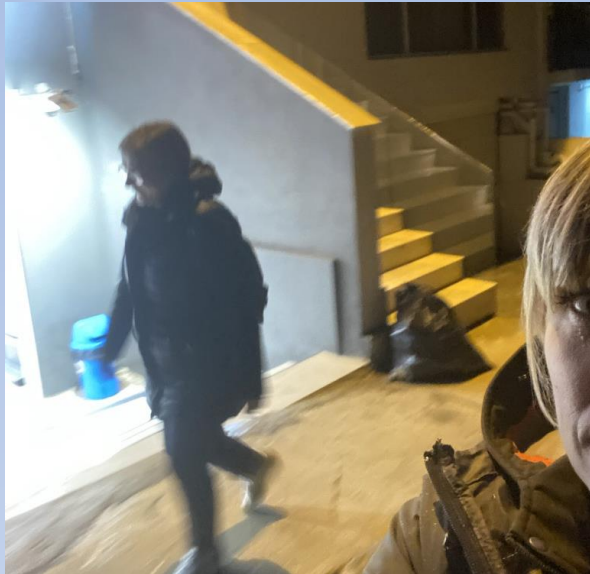
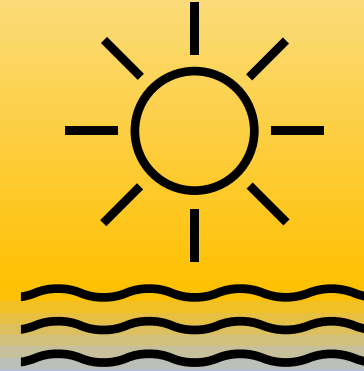
WYJAZD NA NAUKĘ JĘZYKA ANGIELSKIEGO GRUPY NAUCZYCIELI
ZE SZKOŁY PODSTAWOWEJ nr 60 w Gdańsku

Barbara Maria Augustyniak

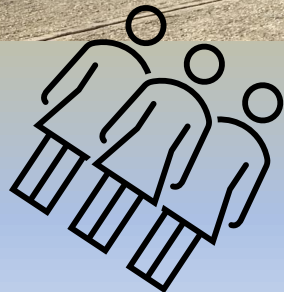
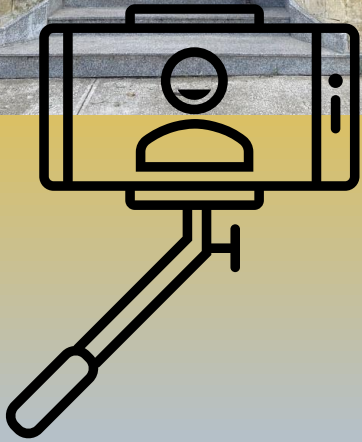
*Lot był udany.
Szczęśliwe w drodze
na miejsce
zakwaterowania.*



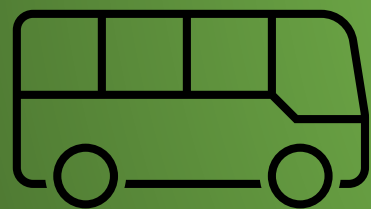
*Wieczorny spacer po Is-Swieqi i poranna droga do szkoly
po wieczornym rozpoznaniu terenu ;)*



Nareszcie w St. Cathrine's High School



Lekcje i nauka a w czasie wolnym zwiedzanie pięknej i słonecznej wyspy... Sliema, St. Julian's, Marsaxlokk, klify Dingli, Mgarr, Golden Bay, Ghajn Tuffieha, Mdina, Rabat oraz Valetta stolica Malty, nie zabrakło nas również na sąsiedniej wyspie Gozo.... na kolejnych slajdach widać nasz zapał do poznawania wyspy i tym samym szlifowania języka angielskiego, który jest jednym z dwóch urzędowych na Malcie, i którym posługuje się ok 90% maltańczyków.

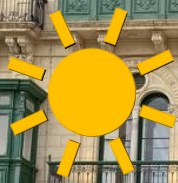


Po szkole ruszmy szlifować język w naturalnym środowisku

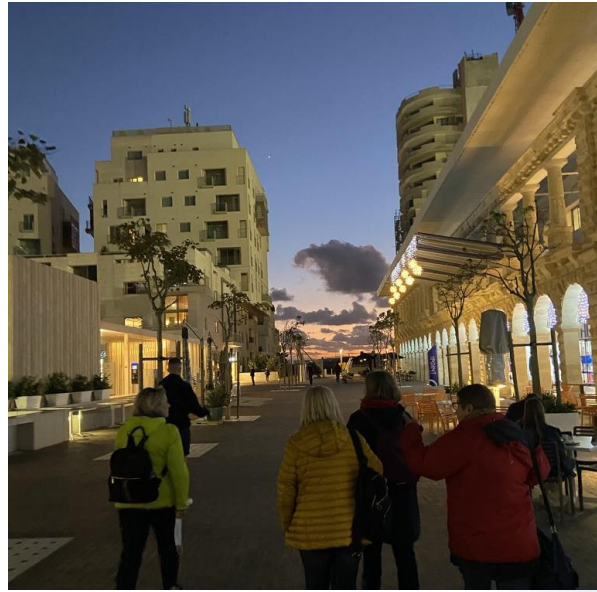




Valetta — stolica Malty



THE WEMBLEY STORE






Na kolejnych slajdach można zobaczyć parę miejscowości, które udało nam się zwiedzić w czasie pozalekcyjnym. Mówienie i czytanie w języku angielskim w „naturalnych” warunkach (restauracje, sklepy, komunikacja miejska, pozyskiwanie informacji) wzmocniło naszą pewność siebie w posługiwaniu się tym językiem i dało motywację do kontynuacji nauki po powrocie do Polski. 😊

Golden Bay






Liturgical Silver from the Cathedral

1 Gothic Reliquary	North European, 16th Century
2 Chalice	Maltese late 17th Century
3 Anti Poison Credence Table	Crucifix with Coral Tree, European 17th Century
4 Gothic Chalice (Pewter)	European 16th Century
5 Gothic Reliquary	North European 17th Century
6 Altar Stone	Venetian 14th Century
7 Pair Architectural Reliquaries	European 16th Century
8 Canonical Tabulation Codex	13th Century, Silver Cover, Italian 17th Century Makers The Brothers Scarpa
9 Book Reliquary	Known as the 'Hagiothecium' Byzantine 13th Century
10 Comport	French 17th Century, Donated by Antonio Testaferrata in
11 Chalice	Maltese, Grand Master Ramon Perellos period (1697 - 1720), Jesuit Church Valletta
12 Dish	Austrian 18th Century
13 Chamber Candle Stick	Maltese 17th Century, with Coat of Arms of Bishop Davide Cocco Palmieri (1684 - 1711)
14 Chalice	Maltese 17th Century
15 Tazza	German 18th Century, with Coat of Arms of Bishop Alpheran de Bussan (1728 - 1757)
16 Carte Gloria	Maltese 18th Century

Pogoda nam nie straszna, Mdina, w muzeum opisy tylko po maltańsku i angielsku – ćwiczymy język ...

THE DOME AND OTHER WORKS

The **present dome** was painted by Mario Caffaro Rore of Turin and depicts *The Triumph of St Peter and St Paul*. This painting replaces previous paintings by Manno and Galluci which were severely damaged by inclement weather.

Two other important works in the nave flanking the main door are a marble statue of **St Publius** venerated as the first bishop of Malta by Giuseppe Valente (1885) and the medieval **Baptismal Font**, another survival of the earthquake.

Donated by Bishop Valguarnera in 1195, the **marble font** is enriched with medallions showing **St Paul** and the **Virgin Mary** and of the Bishop. Over the font is a richly carved **pyramid hood** crowned by a wooden statue of **St Paul**. Behind the font are carvings of Christ's baptism and St Paul's **Baptism**.



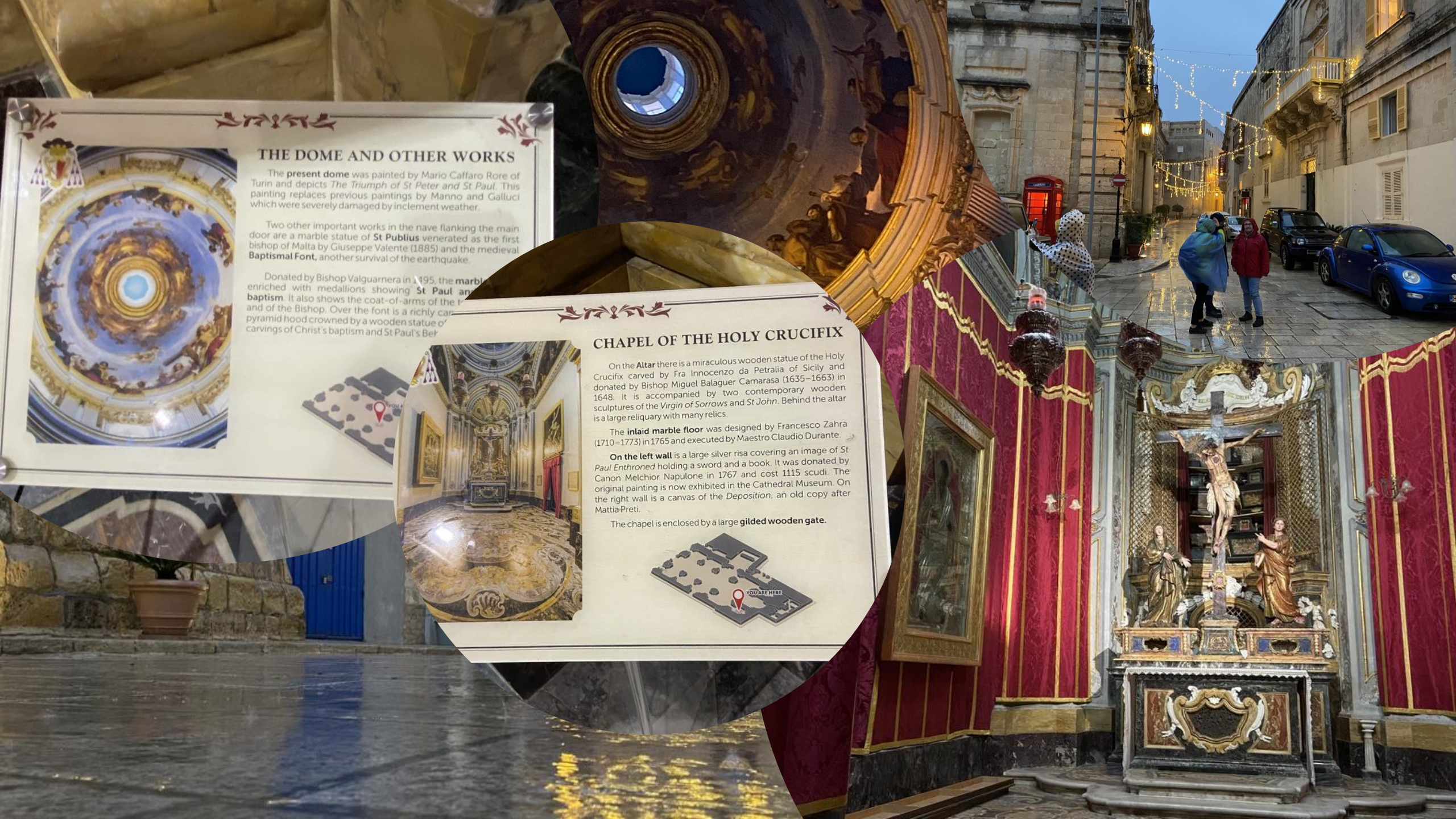
CHAPEL OF THE HOLY CRUCIFIX

On the **Altar** there is a miraculous wooden statue of the Holy Crucifix carved by Fra Innocenzo da Petralia of Sicily and donated by Bishop Miguel Balaguer Camarasa (1635–1663) in 1648. It is accompanied by two contemporary wooden sculptures of the *Virgin of Sorrows* and *St John*. Behind the altar is a large reliquary with many relics.

The **inlaid marble floor** was designed by Francesco Zahra (1710–1773) in 1765 and executed by Maestro Claudio Durante.

On the left wall is a large silver risa covering an image of *St Paul Enthroned* holding a sword and a book. It was donated by Canon Melchior Napulone in 1767 and cost 1115 scudi. The original painting is now exhibited in the Cathedral Museum. On the right wall is a canvas of the *Deposition*, an old copy after Mattia Preti.

The chapel is enclosed by a large **gilded wooden gate**.





Sobotnia wycieczka na położoną nieopodal wyspę Gozo, przejazd „double decker bus” i wysłuchanie historii Gozo oczywiście po angielsku 😊



LANDSCAPE

With an area of only 67km², the island of Gozo has limited natural resources. Human settlement therefore relies heavily on agriculture and the islanders are dependent on contact with other lands to obtain materials which are not available locally. This has a considerable impact on the environment.

Figholi ta' iżjed minn tmien metri, il-faċċata tal-Ġgantija kienet tkom tal-her sava għali min kien kien minn fuq din in-naħa tal-wieġ. Probabbli li l-post fejn inbriet kien magħżul apposta.





At a height of more than eight metres, the façade of Ġgantija would have been very conspicuous to anyone walking along this part of the valley. It is probable that the choice of this location was intentional.

Xi postijiet li kienu importanti għall-komunitajiet preistoriċi kienu jidher ukoll mill-Ġgantija. In-Nuffara, sit importanti ta' Żmien il-Bronz, jidher ċar fuq l-għolli ta' faċċata. Jekk tkom warajk fuq in-naħa tal-Ġgantija, li-Cirkul ta' Xagħra, sit tal-istess żmien kien jidher fil-bogħod.

Landmarks which were important for prehistoric communities were also visible from Ġgantija. Nuffara, an important Bronze Age site, is clearly visible on the opposite hilltop. Looking behind you, to the left of Ġgantija, the contemporaneous Xagħra Circle would have been visible in the distance.

Ukoll ta' fejn ta' Ġgantija, akkwardant ta' Charles Frederick de Bruckhoff, 1828

Front view of the Ġgantija Temple, watercolour by Charles Frederick de Bruckhoff, 1828


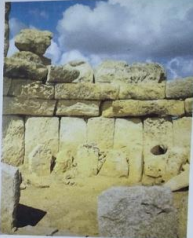
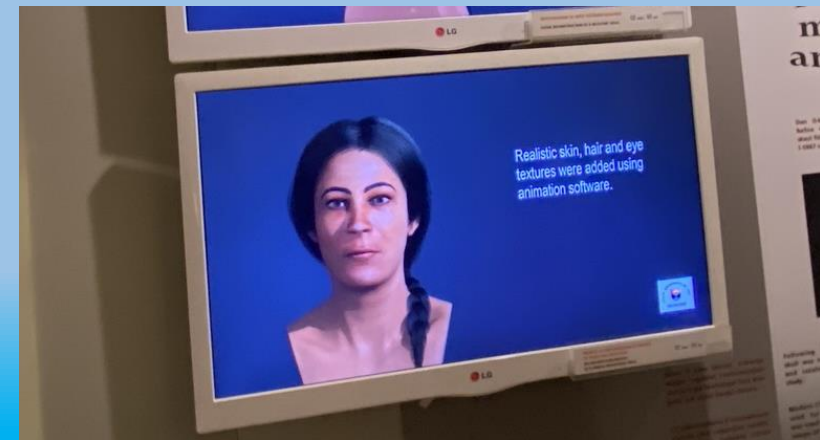





Il-nitan interni tal-Ġgantija huma mibnija minn blokki kbar tal-Qawwi ta' Fuq, F'hafna mit-tempji preistoriċi ta' Malta wieħed jista' jsib arrangament arkitettoniku simili iżda mibni mill-Franka, għebla ratba li hija aktar faċli biex tinqata' u tinhadem. Dan juri li l-bennejja ppruwar johlqu struttura speċifika, irrispettivament minn lema tip ta' gebel kien disponibbli.

Dehra interna tal-Ġgantija li turi l-użu ta' gebel aħrax tal-Qawwi ta' Fuq
An interior view of Ġgantija showing use of rough Upper Coralline Limestone boulders

Dehra interna ta' Haġar Qim, fejn l-użu ta' gebel artab tal-Franka huwa evidenti
An interior view of Haġar Qim, where the use of the softer stone, Globigerina Limestone, is evident

This room shows a typical interior built of large irregularly-shaped blocks of Upper Coralline Limestone. In most prehistoric temples in mainland Malta, a similar architectural arrangement can be found built of Globigerina Limestone, a softer stone type of stone was available.





National Museum of Archeology and St
Paul's Catacombs

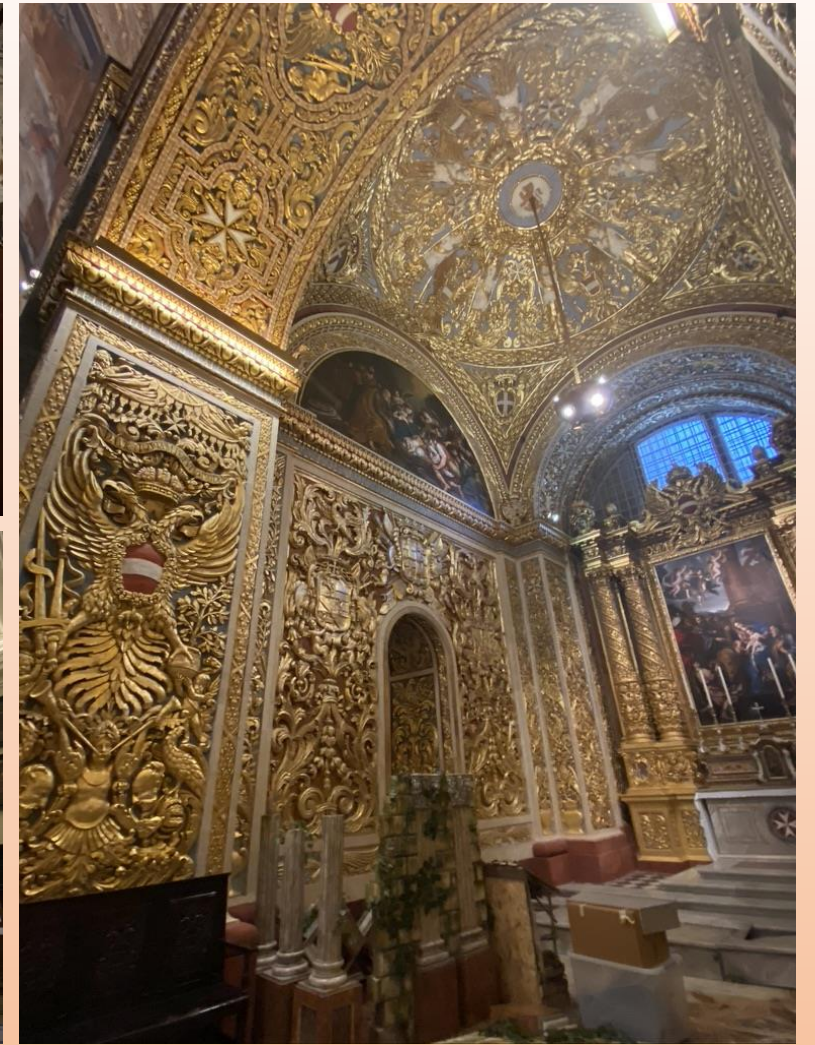
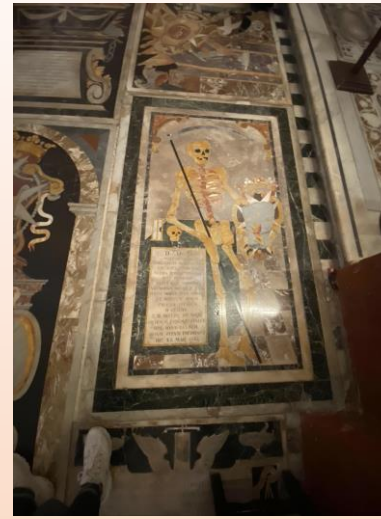


MUST SEE!

- ⚠ Panic/emergency
- ⊗ Points of Interest
- 1. Incised Menorah
- 2. Incised Menorah
- 3. Scallop Shell Decoration

CATACOMB 12

© Catacombs No. 12



The Beheading of Saint John the Baptist (Caravaggio) in the Oratory of St. John's Co-Cathedral in Valetta



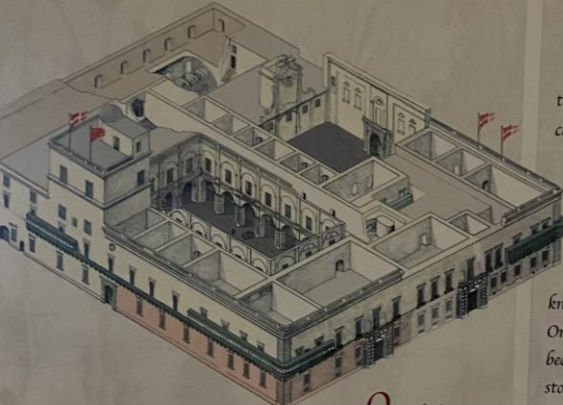


- *Valetta by night with Parliament of Malta and ruins of the Royal Theatre (the theatre was devastated by Luftwaffe bombers in the 1942)*




its role as the seat of the Order's government, both civil and military

the Palace Armoury



the original design of the palatial complex for the Armoury was only established inside the Palace by Grand Master Alof de Wignacourt in 1604, after he removed it from another building in Valletta then known as the *Pubblica Armeria*. Once inside the Palace, the armoury became more than a simple military storehouse, slowly assuming the character of a showpiece reflecting the military power and glory of the Order. That it had acquired this new role shortly after its transfer is well attested by Count George Albrecht of Erbach's description following his visit to Malta in 1617. This reveals how the German knights made it a point to show off the armoury to their distinguished guests, particularly the armour worn by various grand masters in battle, which was hung up on the walls amidst portraits of the grand masters themselves, together with the impressive mass of arms and armour.

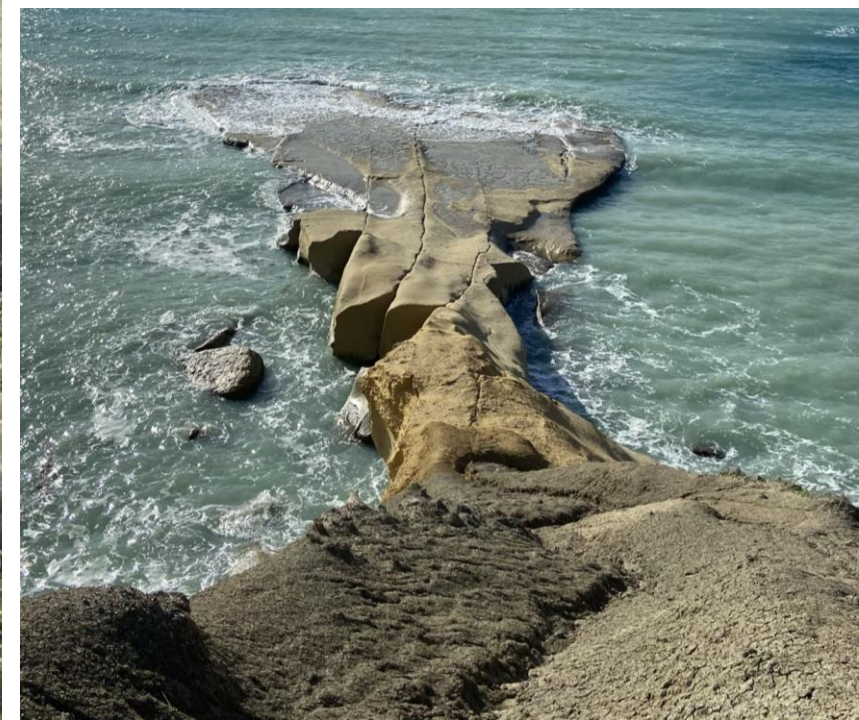
One of the most important aspects of the Grand Masters' Palace throughout the larger part of its history as a magistral residence, was its role as the seat of the Order's government, both civil and military. Its role as a martial headquarters was accentuated by the presence of a sizeable *sala d'armi* within one wing of the building - a huge central depository of arms and armour, capable of equipping the Order's armed forces with the weapons necessary for war. This, however, was not a feature that was built into




The Palace Armoury (english description of course 😊)



- *Po zajęciach w szkole i po zwiedzaniu trzeba było coś zjeść. Poznawałyśmy kuchnię regionalną i angielskie nazwy potraw.*



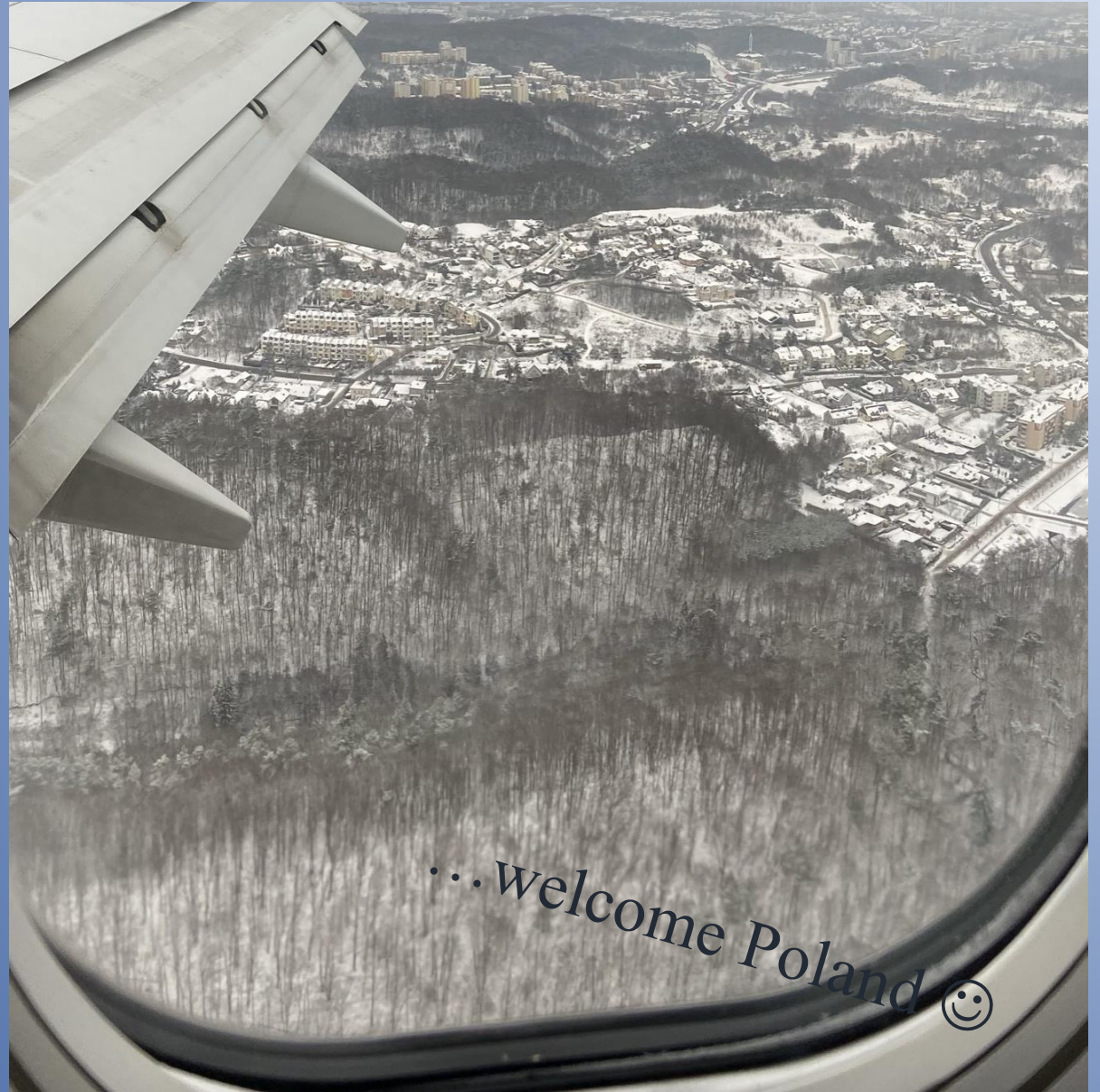


Our group with the teacher Mrs. Cathrine ☺ and others with their teachers.





Bye, Bye Malta, see you soon ...



... welcome Poland 😊



"That's all Folks!"