

## **A MODEL FOR DEVELOPING AND CERTIFYING ADULTS' SOCIAL COMPETENCES**

### **Preliminary version: POLAND**

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**PART 1: METHOD OF DIAGNOSIS AND VALIDATION OF LEARNING OUTCOMES FOR  
COMPETENCES: "OVERCOMING PREJUDICES, EXPRESSING RESPECT FOR PEOPLE, THEIR DIVERSITY  
AND NEEDS"**

### 1.1. Scenario of the training session "The Art of Image - Your Style, Your Power"

SCHEDULE OF TRAINING CLASSES CARRIED OUT WITHIN THE FRAMEWORK "MODEL FOR DEVELOPING AND CERTIFYING ADULT COMPETENCES"	
<b>LEADING COMPETENCE DEVELOPED DURING THE WORKSHOP:</b>	Overcoming prejudices, expressing respect for people, their diversity and needs.
<b>PARTICIPANTS:</b>	12 adults living in peripheral areas.
<b>FORM AND TITLE OF CLASSES:</b>	Workshops entitled: "The Art of Image – Your Style, Your Power".
<b>TECHNICAL CONDITIONS:</b>	<p>It is recommended to hold the workshops in a room that allows for free movement of Participants. The preferred arrangement allows for the leader and participants to sit in a circle, with access to tables.</p> <p>Required aids:</p> <ul style="list-style-type: none"> <li>- multimedia presentations (e.g. color selection rules, body types, makeup basics),</li> <li>- educational scripts and brochures,</li> <li>- sample image analyses,</li> <li>- color wheel for color analysis,</li> <li>- mirrors and lighting to assess styling effects,</li> <li>- fabrics in different colors for beauty type analysis (color scarves),</li> <li>- photos and styling examples,</li> <li>- professional makeup cosmetics (foundations, eye shadows, lipsticks, bronzers, etc.),</li> <li>- makeup brushes and sponges,</li> <li>- mirrors and stations for independent work of participants,</li> <li>- wipes, micellar fluids, makeup removal pads,</li> <li>- sample wardrobe items for analysis of styles and cuts,</li> <li>- accessories (scarves, jewelry, glasses) to create different styles,</li> <li>- body models to learn how to choose clothes,</li> <li>- working with mood boards (inspiration boards),</li> </ul>

	<ul style="list-style-type: none"> <li>- clothing, shoes, jewelry, other accessories.</li> </ul>
<p><b>ASSUMED LEARNING OUTCOMES IN THE WORKSHOP THEMATIC AREA:</b></p>	<p><b>KNOWLEDGE:</b></p> <ul style="list-style-type: none"> <li>- lists the basic types of beauty and their general characteristics determined by the four seasons,</li> <li>- describes the principles of selecting a color palette for beauty types,</li> <li>- discusses basic body types and their proportions,</li> <li>- describes the basic principles of body shaping using clothing and accessories,</li> <li>- lists techniques for facial modeling using cosmetics,</li> <li>- explains the principles of zero waste and their application in everyday care and makeup.</li> </ul> <p><b>SKILLS AND ATTITUDES:</b></p> <ul style="list-style-type: none"> <li>- recognizes beauty types and selects color shades for them,</li> <li>- recognizes body types and their proportions and selects wardrobe items to match them,</li> <li>- shapes the body shape using clothing and accessories,</li> <li>- selects color cosmetics for beauty types,</li> <li>- performs basic daytime makeup,</li> <li>- shapes her appearance and chooses her wardrobe, matching them to her individual style.</li> <li>- selects cosmetics that fit into the zero waste principle.</li> <li>- makes conscious purchasing decisions in line with the type of beauty and chooses the right wardrobe,</li> <li>- applies zero waste principles in everyday care and makeup.</li> </ul>

<p><b>ASSUMED LEARNING OUTCOMES IN THE COMPETENCE AREA</b>"OVERCOMING PREJUDICES, EXPRESSING RESPECT FOR PEOPLE, THEIR DIVERSITY AND NEEDS":</p>	<p><b>KNOWLEDGE</b></p> <ul style="list-style-type: none"> <li>- discusses the impact of prejudice on interpersonal relationships,</li> <li>- discusses the role of diversity in fashion, styling and makeup,</li> <li>- characterizes the importance of appearance (including complexion, age, body type), clothing style, and make-up as means of expressing personality and cultural identity,</li> <li>- gives examples of famous people and explains the connection between their success and their unique style that breaks patterns,</li> <li>- provides arguments to support the thesis that the canons of beauty are fluid and change depending on the era, culture and individual preferences.</li> </ul> <p><b>SKILLS AND ATTITUDES</b></p> <ul style="list-style-type: none"> <li>- identifies one’s own prejudices related to appearance,</li> <li>- reacts constructively to manifestations of intolerance and discrimination concerning appearance (both one’s own and that of others),</li> <li>- conducts conversations about appearance and style in a supportive, non-judgmental way, and without imposing one’s own beliefs,</li> <li>- builds his image based on his own preferences, not social pressure,</li> <li>- listens actively and formulates his/her opinions respectfully, avoiding generalizations,</li> <li>- accepts the diverse aesthetic choices of others, even if they differ from his/her personal preferences,</li> <li>- takes action to build an open, tolerant environment,</li> <li>- analyzes media and cultural messages, identifying their content, context and possible manipulations.</li> </ul>		
	<b>COURSE OF THE MEETING</b>		
<b>DAY I "DISCOVERING COLOUR AND INDIVIDUALITY"</b>			
<b>EXERCISE</b>	<b>TIME</b>	<b>DESCRIPTION</b>	<b>METHODOLOGICAL TIPS</b>
Questionnaire.	15 minutes	The classes begin with the Participants completing the Self-Diagnosis Questionnaire -Workshops entitled: "The Art of Image – Your Style, Your Power".	The self-diagnosis questionnaire should be distributed to participants before the group introduction and introduction of

			<p>the facilitator.</p> <p>The self-diagnosis questionnaire can be found in section 1.2. Diagnosis below.</p>
Introduction to class.	15 minutes	<p>The presenter briefly introduces himself.</p> <p>Describes its role and goals and the topics of the workshops.</p> <p>Presents the group's rules and norms. Writes them on a flipchart board.</p> <p>Example rules:</p> <ul style="list-style-type: none"> <li>- discretion – we do not reveal to people outside the group details about who did or said what during the classes;</li> <li>- we are bound by mutual respect and tolerance towards the autonomy of others (we do not exert pressure, we do not judge, we do not interpret)</li> <li>- we allow everyone to keep their own opinion (we do not argue or convince anyone that someone is wrong);</li> <li>- we focus on what is happening “here and now”; we do not talk about those who are absent;</li> <li>- only one person always speaks, we speak in turns (one speaks - the rest listens);</li> <li>- obstacles take precedence, if someone is bothered by something in the external conditions, e.g. it is stuffy, or feels clear discomfort, e.g. he has a headache and wants to take a pill, he talks about it openly, takes appropriate actions.</li> </ul>	
Integration.	30 minutes	Group integration exercises are selected each time according to needs.	



		<p>In the case of groups composed of people who know each other, we suggest that each Participant briefly introduce themselves, telling a few sentences about themselves.</p> <p>In the case of groups composed of people who have not had any previous contact with each other, it is advisable to introduce an additional exercise aimed at integration and building a relaxed atmosphere.</p> <p>In this case you can use:</p> <p>Exercise 1: "Pair Interview"</p> <p>People choose to pair up arbitrarily.</p> <p>They are divided into person A and person B. Person A's job is to give person B as much information about themselves as possible. Person B's job is to remember as much of that information as possible.</p> <p>After 5 minutes, participants switch roles.</p> <p>The instructor suggests the scope of information that should be obtained:</p> <ul style="list-style-type: none"><li>- the interlocutor's interests,</li><li>- what does a person do most often on Sunday morning,</li><li>- what subject at school is most interesting to a given person,</li><li>- who a person would like to be in the future,</li><li>- if a person could conjure up an education and job for themselves, what would it be.</li></ul> <p>On the forum, each person shares at least the five most interesting pieces of</p>	
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	<p>information they have managed to obtain about their partner.</p> <p>Exercise 2: "A Story with Three Facts."</p> <p>Each participant comes up with three facts about themselves – two true and one false. The facts should concern different aspects of life, e.g. passion, travel, skills or unusual experiences.</p> <p>Participants form groups of 3. Each person presents three facts about themselves, two true and one made up. The other group members guess which fact is false and justify their choices. After guessing the truth, the person reveals which fact was false, and then the next person presents their three facts.</p> <p>At the end, each group can choose the most interesting facts about their members and share them on the forum.</p> <p>Exercise 3: "Tree".</p> <p>The leader divides the Participants into two groups. Each group draws the outline of a tree on a large flipchart. The Participants' task is to write down 10 things inside the tree that unite them (what everyone in the group likes, dislikes, has or does not have), e.g. we all like summer, none of us has a dog.</p> <p>Then, the group's task is to write out 5 things outside the outline of the drawn tree that are specific only to a given person from the group, e.g. only he was on vacation, only she can sew. In turn, we write out the differentiating features for each member of the group. After the group has finished, they present the results on the forum.</p>	
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<p>Beauty beyond the norm.</p>	<p>60 minutes</p>	<p>The host moderates a discussion about norms and ideas about beauty created by the media and popular culture.</p> <p>Participants consider what “ideal standards” have been imposed on them in terms of appearance and how these norms shape their self-perception.</p> <p>The host then presents the story of people who decided to go beyond these patterns and achieved success through their individuality. He summarizes the statement by saying that each of these characters shows how the courage to be oneself, regardless of social expectations, can lead to success. Ultimately, individuality, although it may be initially perceived as something "different", is a source of strength that can inspire others to go beyond the rigid social and cultural framework.</p> <p>It is worth noting how each of these individuals, despite difficulties and challenges, became icons. The examples show that authenticity is not only valuable, but also essential for true success.</p> <p>The leader moderates the discussion during which Participants share their observations on how diversity can become a source of strength.</p> <p>The leader draws the participants' attention to the importance of prejudices in human life and interpersonal relations. He emphasizes that prejudices shape the way we perceive the world, simplifying reality and strengthening group identity, but at the same time they lead to incorrect assessments, conflicts and social inequalities.</p>	<p>Additional materials included with the training scenario: "Character description"</p>
<p>Colorful discoveries.</p>	<p>120 minutes</p>	<p>Theoretical introduction. In the form of a mini-lecture, the presenter presents the following topics:</p> <ul style="list-style-type: none"> <li>- color analysis,</li> <li>- color theory, color attributes and color selection - types of beauty, division, color palette - use in makeup and image styling,</li> </ul>	

		<ul style="list-style-type: none"> <li>- color analysis according to 4 types,</li> <li>- selection of makeup for particular color types.</li> </ul> <p>Exercise: each participant chooses a colour palette that best suits their individual type of beauty (using a colour wheel for colour analysis, fabrics in different colours, mood boards).</p> <p>Participants evaluate each other's choices, providing feedback.</p> <p>The conclusion of an exercise in which participants experimented with colors and stylings could include a reflection on how colors not only affect our aesthetics, but also how we feel and express ourselves. Colors have the power to emphasize our personality, affect our well-being, and communicate our emotions.</p> <p>In the context of this exercise, it is worth noting that accepting the diversity of colors and styles in our daily lives is also an expression of tolerance and openness to otherness. Just as different color palettes can coexist, so can different personalities, styles, and life stories create a harmonious whole. Tolerance in this sense does not only mean accepting differences, but also celebrating them as a source of strength and inspiration that enriches our lives and society.</p>	
Colors in the context of diversity.	100 minutes.	<p>Referring to the information provided earlier, the presenter reminds how the colour of clothing may vary depending on culture, age, skin colour and how it can be a tool for expressing identity.</p> <p>It presents different aspects that influence color choices (e.g. what will look different on people with lighter skin tones than on people with darker skin tones; how culture and age affect color preferences; how color choices can communicate different aspects of identity).</p> <p>The group is divided into 4-person teams. Each receives a set of different photos from newspapers.</p>	<p>The presenter prepares various magazines (fashion, advertisements, portraits) in which people represent different age and ethnic groups, with different skin colors, different orientations and appear in less obvious styles.</p> <p>Uses analysis materials such as colour wheels and colour charts</p>

		<p>The group's task is to analyze the photos in terms of:</p> <ul style="list-style-type: none"> <li>- what colors dominate the photo and what impression do they create,</li> <li>- what colors might best suit the person in the photo, taking into account their skin tone, age and possible cultural background,</li> <li>- what colours in a social context can be an expression of a specific identity (e.g. expression of self-confidence, calmness, passion),</li> <li>- What emotions do the colours in the photo evoke and are they consistent with the person's appearance (e.g. vibrant colours for younger people, pastel colours for older people)?</li> </ul> <p>Additional task: Participants are asked to choose a photo that may give the impression of "breaking the norm" - for example, a person of a different skin color or age, dressed in a way that is unusual for that type of person (e.g. a young woman in clothes considered more "masculine", an older person in bright, energetic colors). What impression does this give and what are the advantages of such a choice.</p> <p>The leader summarizes the exercise. He leads the discussion in such a way as to emphasize that colors have different meanings in the context of different social groups and the impact on our identity. Working with various photos allows for a broader reflection on how colors can be a tool for expressing ourselves in different aspects of life - from external appearance to deeper, cultural meanings.</p>	to help participants select appropriate colours.
Summary	20 minutes	Summary of the first day of classes. Collection of reflections from Participants.	
<b>DAY II "STYLING AND BODY PROPORTIONS"</b>			
Introduction.	60 minutes	<p>Theoretical introduction. In the form of a mini-lecture, the presenter presents the following topics:</p> <ul style="list-style-type: none"> <li>- types of silhouettes based on geometric shapes and lines in clothing.</li> <li>- determining the existing proportions and attributes of the silhouette,</li> </ul>	

		<ul style="list-style-type: none"> <li>- characteristics and principles of optical styling using textures, patterns, lines and color,</li> <li>- practical analysis of the shape and proportions of the participants' figures and indication of favorable clothing, accessories, footwear and styling compositions,</li> <li>- wardrobe accessories: shoes, belts, handbags, jewellery and watches – rules for selecting jewellery and glasses to suit your face shape.</li> </ul>	
<p>Trendy minimalism: creating a zero-waste capsule wardrobe.</p>	<p>45 minutes</p>	<p>The host introduces participants to the topic of a capsule wardrobe, explaining that it is a way of organizing a wardrobe that involves limiting the number of clothes to a few, but well-chosen, classic items. Each item should be universal, easy to combine with other clothes.</p> <p>The presenter explains how important it is to create a wardrobe that suits everyday needs, but also the challenges that may arise in professional or private life in accordance with the principle of "less is more".</p> <p>The presenter presents the elements that should be included in a capsule wardrobe. He indicates how:</p> <ul style="list-style-type: none"> <li>- choose classic colors that suit different occasions (e.g. black, white, navy blue, beige),</li> <li>- avoid clothes that only fit one style.</li> <li>- combine different styles and materials to be both elegant and comfortable.</li> </ul> <p>The host invites participants to a short discussion in which they discuss how the variety of body types and personal preferences can affect the selection of capsule wardrobe elements. Participants share their past experiences and</p>	

		<p>consider how they can adapt a capsule wardrobe to their individuality while maintaining the principles of simplicity and functionality.</p> <p>The presenter emphasizes that creating a capsule wardrobe not only saves space and money, but also allows you to discover your own style. Tips on choosing classic wardrobe elements can help participants approach shopping more consciously, which can also affect their perception of fashion.</p>	
<p>Matching your wardrobe to your figure – discover your individual style.</p>	<p>120 minutes</p>	<p>Participants do a short self-analysis, assessing their body proportions using mirrors. They should pay attention to their shoulders, waist, hips and legs to determine what body type they fit.</p> <p>The facilitator helps to determine proportions.</p> <p>Participants then work in pairs or small groups (2-3 people). Each group receives a set of clothes and accessories in different styles.</p> <p>Their task is to select appropriate wardrobe items for the figure of each participant.</p> <p>The group aims to create a style that will emphasize the advantages of the figure, taking into account:</p> <ul style="list-style-type: none"> <li>- selection of cuts and styles (e.g. A-line dresses, straight cut trousers for an apple figure, or pencil skirts for an hourglass figure),</li> <li>- choosing the right fabrics (e.g. light fabrics on top and thicker materials on the bottom to balance the proportions),</li> <li>- choosing colours to balance out body proportions (e.g. dark colours around the waist, light and eye-catching colours on top),</li> <li>- selection of accessories (e.g. matching shoes, bags, jewellery) and their use to emphasise the figure.</li> </ul>	

		<p>Participants dress up in selected outfits and present them to the group.</p> <p>During fittings, each participant has the opportunity to assess how a given style affects their appearance and well-being.</p> <p>Participants receive feedback from the group and the facilitator on how to improve their appearance by adjusting styling elements.</p> <p>After the presentation, Participants share their experiences – what they liked, what challenges they encountered and how they felt in their styles.</p> <p>The leader sums up the exercise by emphasizing that choosing the right wardrobe has a big impact on self-confidence and self-perception, but the most important thing is to feel good in your own skin.</p>	
<p>Styling for different occasions – how does appearance shape perception?</p>	<p>120</p>	<p>The host divides the participants into 3 groups, each group consisting of 4 people. In each group, one person is chosen to act as the "model", and the remaining people in the group will be responsible for creating the styling.</p> <p>Each group is tasked with creating a look for their model for 3 occasions. Participants must propose looks that differ in character and formality, and each look should fit a specific context.</p> <p>The occasions for which the styles are to be prepared are:</p> <ul style="list-style-type: none"> <li>- business meeting/conference – professional, elegant, serious styling,</li> <li>- evening party – bold, sensual, shiny, attention-grabbing styling,</li> <li>- artistic or creative event – extravagant, unusual styling, showing individuality.</li> </ul>	



		<p>Groups have 20–30 minutes to create a look for a selected model using available clothes, accessories and gadgets.</p> <p>After preparing the styling, the model in each group presents itself in each of the four stylings.</p> <p>After each presentation, the presenter moderates a short discussion on how styling affects the impression it leaves on the recipient and how it changes the way a person is perceived by others.</p> <p>After all presentations, the moderator initiates a joint discussion:</p> <ul style="list-style-type: none"><li>- How did each style affect how we perceived the model? Did the change in clothing introduce different emotions or judgments of the same person,</li><li>- how styling can affect how we feel in a given situation,</li><li>- what features of appearance can influence our impressions of a person, and how important is what that person has to say or how they behave?</li></ul> <p>At the end, the facilitator will ask participants to briefly reflect on how often we judge others based on appearance. The facilitator may ask the following questions:</p> <ul style="list-style-type: none"><li>- When choosing clothes and appearance, do we think about what impression we can make? How can our appearance affect how others perceive us,</li><li>- what conclusions can we draw about how judgments of appearance may be limited by our own expectations and beliefs about the “ideal” image,</li><li>- What are the benefits of accepting diversity in terms of appearance in</li></ul>	
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		terms of a broader perception of others?	
Summary.	15 minutes	Summary of the second day of classes. Collection of reflections from Participants.	
<b>DAY III "MAKE-UP AND OVERALL STYLING"</b>			
Introduction.	60 minutes	<p>Theoretical introduction. In the form of a mini-lecture, the presenter presents the following topics:</p> <ul style="list-style-type: none"> <li>- skin care – types of complexions, care cosmetics tailored to the needs of the skin and age, stages of home and professional care and their importance,</li> <li>- everyday make-up, application of cosmetics, their types adapted to the complexion and age, stages of execution and selection of appropriate colours and types,</li> <li>- modeling the shape of the face, eyes and lips. Selection of colors of eye shadows, pencils, lipsticks and blush,</li> <li>- selecting makeup for your type of beauty.</li> </ul>	
Your perfect makeup – tailored to your face shape and beauty type.	120 minutes	<p>The Participants' task is to perform their own daily make-up. The presenter provides information and demonstrates how to properly prepare the skin for make-up. Participants perform preparatory activities. Subsequently, they analyze their facial features and select the appropriate contouring technique, under the supervision of the presenter.</p> <p>The instructor explains the individual steps of applying everyday makeup. Each step involves performing the individual steps.</p> <p>Then, each person tests different shades of foundation and lipsticks on themselves to determine whether they have a warm or cool skin tone.</p>	

		<p>Each participant applies bronzer, blush, and highlight according to a previously determined face shape.</p> <p>The presenter demonstrates blending techniques to make the effect look natural.</p> <p>The next element is eye and eyebrow makeup. Participants choose the shadowsdowneyelids that match their beauty type and learn the basics of blending.</p> <p>They also emphasize the eyebrows, adapting their shape to the facial features.</p> <p>The final element is lip makeup. Participants test different shades of lipsticks depending on their individual beauty type.</p> <p>The instructor shows how to optically enlarge or shape the lips.</p> <p>As part of the summary, Participants evaluate their makeup, paying attention to which elements of it highlight their strengths.</p> <p>The presenter moderates a short discussion about how the choice of colors and techniques affects the perception of appearance.</p>	
<p>Zero waste in makeup – less is more.</p>	<p>60 minutes</p>	<p>The presenter asks the Participants: what kind of waste is produced during everyday activities?care and make-up?</p> <p>Each Participant (or volunteers) describes how many products they have in their cosmetic bag and which ones they actually use every day. The group considers whether there are situations when we do not use the cosmetics we have purchased.</p>	

		<p>The presenter discusses how to avoid over-buying cosmetics and how to consciously choose multi-functional products.</p> <p>It presents specific ways to reduce waste, such as:</p> <ul style="list-style-type: none"> <li>- selection of cosmetics in reusable or recyclable glass packaging,</li> <li>- composition of cosmetics (choosing cosmetics with ecological or natural certificates, preferring products with short, transparent compositions, avoiding overly complicated formulas</li> <li>- using multifunctional products (e.g. lipstick as blush, eyebrow shadow as eyeliner),</li> <li>- replacing disposable applicators (e.g. reusable cotton pads, brushes instead of sponges),</li> <li>- proper storage of cosmetics to extend their shelf life and prevent waste,</li> <li>- making your own simple cosmetics from natural ingredients (e.g. sugar lip scrub).</li> </ul> <p>The next task is to develop an “ECO Makeup Strategy”.</p> <p>Participants are divided into two groups and develop a set of 5 rules for conscious, zero waste makeup.</p> <p>Each group presents their ideas, and the leader summarizes and supplements the conclusions.</p> <p>The exercise concludes with a discussion on how small changes in daily habits can reduce cosmetic waste and protect the environment. Participants leave with ready-made tips that they can use as new daily practices.</p>	
Colorful diversity – makeup without color	60 minutes	The host pairs the Participants. The Participants' task is to apply makeup to the other person in the pair. The makeup should combine elements	

<p>boundaries.</p>		<p>traditionally perceived as "masculine" and "feminine" into one style. The goal is to create a look that does not fit into traditional gender and cultural boundaries. People wearing makeup do not see their makeup.</p> <p>The participants' task will be to combine different aesthetics, for example:</p> <ul style="list-style-type: none"> <li>- strong jaw contouring (associated with men's make-up) with intense eye and lip make-up (often associated with women's make-up),</li> <li>- emphasizing the cheekbones, adding expressive eyebrows, and also choosing shades that can be traditionally associated with a specific gender, e.g. using blue, green on the eyes combined with neutral shades on the lips,</li> <li>- color diversity, for example, people with light skin can use intense shades of brown, while people with darker skin can experiment with pastels or bright colors. An important element is the use of colors that are not traditionally considered "appropriate" for a given complexion, gender or age.</li> </ul> <p>After working in pairs, Participants with ready-made make-ups walk around the room to look at each other. They collect information from the group about how they are perceived in their new image, who they are associated with, what feelings they evoke, etc. Information is passed on in free conversations.</p> <p>The leader leads a moderated discussion by asking each person to share their reflections on how they felt when hearing an opinion about themselves.</p> <p>Paired conversation: After walking around together for a while, the participants sit down and share their impressions. Each person says how they felt in their new makeup and how they perceived the other person based on their appearance. A question worth asking: "What features of makeup make us perceive someone differently?"</p>	
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		<p>The presenter summarizes by pointing out how external features – such as skin color, makeup intensity, clothing, etc. can shape our perception of others. He points out that external features do not define the true value and personality of another person. External appearance can be a tool for self-expression, regardless of what traditional cultural norms suggest. Everyone has the right to experiment with colors and techniques that suit their personality, without fear of violating the boundaries recognized by society.</p>	
	60 minutes	<p>The classes end with the participants completing the Self-Diagnosis Questionnaire -Workshops: "The Art of Image - Your Style, Your Power"(Sheet for the training participant "at the exit").</p> <p>The validator performs validation exercises in accordance with the Model's assumptions.</p>	<p>The self-diagnosis questionnaire and information on conducting validation exercises can be found below in chapter 1.3. Validation.</p>

### 1.1.1. Additional materials for the training scenario: workshops entitled: "The Art of Image - Your Style, Your Power"

#### EXERCISE: BEAUTY OUTSIDE THE SCHEME - CHARACTER DESCRIPTION

Below are examples of materials that teachers can use during classes on the stories of people who dared to go beyond the usual patterns, showing how individuality can become a source of strength. The materials include both well-known figures and lesser-known examples that can inspire participants to discover and cultivate their uniqueness.

#### 1. Frida Kahlo's Success Story – Pioneer of Artistic Individualism

**Objective:** To show how courage in expressing oneself through art can lead to success, even if it deviates from established social and aesthetic norms.

**Description:**

Frida Kahlo, a Mexican artist, is an icon of individualism. Although her work was initially marginalized, it became a symbol of female strength, perseverance, and the fight against one's own weaknesses. In her paintings, she combined Mexican traditions, surrealism, and elements of her own life, full of physical and emotional suffering. Frida often ignored conventions regarding female appearance, dressing in traditional Mexican clothing, which, combined with her original style of makeup and hairstyles, distinguished her from other artists.

**How did Frida break social norms regarding women's beauty and role?**

Frida Kahlo broke the social norms related to beauty and the role of women, creating her own definition of femininity and beauty that differed from the expectations of the time. In a time when idealized images of delicate and subtle women dominated, Frida adopted a vision of herself that was bold, intense and full of opposition to aesthetic canons. Although traditionally women were judged by their physical beauty, Frida was not afraid to expose her "imperfections" - such as the eyebrows that connected in the middle of the forehead, which became a characteristic element of her appearance. In addition, her decision to dress in traditional Mexican costumes, which emphasized her identity, as well as her different, masculine image in many of her paintings, separated her from the stereotypical image of a woman from the 1930s and 1940s. Instead of subordinating herself to the prevailing canons of female beauty, Frida chose authenticity, which made her an icon of individualism and independence.

**How did individuality and authenticity become her greatest asset in her artistic career?**

Frida Kahlo, thanks to her individuality and authenticity, became a unique figure on the art scene. Although her works were not widely appreciated at first, over time they became a symbol not only for artists, but also for people seeking authentic self-expression. Her paintings, full of personal experiences, physical and emotional suffering, as well as references to her Mexican heritage,

gained great value not only artistically, but also culturally. Frida did not try to adapt to the expectations of others - she painted what she felt and what moved her, which made her art unique and close to the audience. Her individual style and bold approach to personal topics such as suffering, love, or identity became her asset, which attracted both critics and fans, making her not only an artist, but also a symbol of the fight for independence and acceptance.

### **How did her appearance become a cultural symbol and how did it influence art and fashion?**

Frida Kahlo became a cultural icon not only for her art, but also for her bold and unique look, which over time became a recognizable symbol. Her style, with its characteristic braids, flowers in her hair, traditional Mexican costumes, large jewelry, and bold makeup, became a cultural element that combined her Mexican identity with her artistic expression. Her look went beyond traditional notions of feminine elegance, introducing elements of folklore, and strongly emphasizing her strong, independent personality. This influenced art and fashion, inspiring fashion designers, artists, and creators around the world, who began to see Frida as a symbol of courage in self-expression. Her style combined tradition with modernity, and her authenticity became an inspiration for many people seeking their own path in art and fashion. Over time, Frida has become not only a figure associated with art, but also a fashion icon and an expression of feminine power, showing how beauty can be linked to individuality and authenticity.

## **2. David Bowie – The Musical Revolutionary Who Defined Individuality**

**Objective:** To show how the courage to step outside of traditional fashion and identity molds can define an artistic career and influence culture.

### **Description:**

David Bowie, known for his constant changes in musical styles, hairstyles and costumes, became a symbol of not only musical but also visual revolution. His persona, from the iconic Ziggy Stardust to the mirror face of the 80s, broke conventions regarding masculinity, sexuality and aesthetics. Bowie successfully combined art with fashion and was one of the first to openly experiment with gender and style, promoting freedom of self-expression.

### **What elements of David Bowie's style were groundbreaking in the context of the cultural norms of the time?**

David Bowie was one of the most groundbreaking artists of the 20th century, successfully breaking with prevailing cultural and social norms. His style combined elements of androgyny, theatricality and visual extravagance, which was absolutely groundbreaking in the 1970s, when even more conservative attitudes towards masculinity and femininity prevailed. Bowie introduced the character of Ziggy Stardust to the stage – an interplanetary rocker who crossed traditional gender and cultural boundaries. His distinctive make-up, bright colours, unusual hairstyles and clothing



were an expression of his creative freedom and opposition to uniform patterns. Regardless of gender or social roles, his appearance was a direct expression of an artistic identity that did not hesitate to cross the boundaries of convention. Bowie was not afraid to express himself in a bold and unique way, showing that what deviates from the norm can become a source of strength and authenticity.

#### **How did his music and appearance combine to express his own identity?**

Bowie understood that music and appearance were inextricably linked in creating a complete artistic image. His music, which blended genres from rock to glam to electronica, was as eclectic as his appearance. As an artist, Bowie often changed his appearance, reflecting his constant evolution and search for identity. His appearance, from skirts to leather, from make-up to moustaches, was an extension of his musical experimentation. In this way, he created a new aesthetic that combined sound and image, and his appearance almost literally illustrated his artistic exploration. As Ziggy Stardust or the Thin White Duke, Bowie manifested his identity and artistic transformations, and his appearance not only matched the music but enriched it, becoming an important part of the narrative of the self. This combination of visuality and musicality made him an icon whose identity was not fixed but dynamic and changing, reflecting how change can be an integral part of creativity.

#### **What significance did his courage to go beyond established patterns have for subsequent generations of artists?**

Bowie's courage to go beyond the established patterns was of great importance not only for his career, but also for future generations of artists. Bowie was not only not afraid to break traditional musical and aesthetic norms, but above all, he gave others permission to express themselves in a free way, unrestricted by social expectations. His attitude paved the way for artists who did not feel obliged to adhere to one canon of beauty, masculinity or femininity. Bowie showed that an artist can be whoever they want, without having to submit to the expectations of the market or society. His innovative approach to music and image opened the door for artists such as Prince, Lady Gaga, and even younger generations of rappers, who balance between different gender and aesthetic identities in their work. For many artists, Bowie became an inspiration and a role model, showing that true creativity should know no boundaries and can be a reflection of the deepest, often contradictory, desires and identities.

### **3. Amandla Stenberg – An activist who fights for diversity and acceptance**

**Objective:**Show how younger generations are using their platform and individuality to fight prejudice and promote diversity.

**Description:**

Amandla Stenberg, an American actress and activist, has become a symbol of the fight against racism, prejudice and stereotypes. She gained fame for her role in *The Hunger Games*, but has also gained recognition for her work to amplify the voices of black, queer and diverse people. Amandla is not afraid to express her identity both on screen and in her private life, addressing issues related to race, gender and cultural identity.

**How does Amandla use her platform to promote diversity and counter stereotypes?**

Amandla Stenberg, an actress and activist, has consistently used her platform to promote equality, diversity and combat stereotypes since the beginning of her career. Amandla is open about her racial, gender and sexual identity, and is not afraid to talk about issues related to the marginalization of minorities, especially black and LGBTQ+ people. Stenberg is actively involved in projects that aim to deconstruct stereotypical images and promote authenticity. An example of this is her campaign "I Am Not My Hair", in which she talks about the impact of stereotypes on black women and how society perceives their hair as something to be defined by external norms. Additionally, Amandla regularly addresses topics related to race and gender issues on her social media, as well as engaging in educational initiatives that aim to change the way we think about different social groups.

**How does her style (both artistic and personal) differ from Hollywood norms?**

Amandla Stenberg completely rejects the classic Hollywood standards of beauty, which often promote uniformity and are limited to narrow aesthetic norms. Her style is bold and authentic, choosing clothes and makeup that express her identity and her defiance of popular expectations. In Hollywood, there is often pressure for actresses to fit a certain physical image, but Amandla often defies these norms, presenting herself in a variety of ways - from a bold, natural look with short hair to more artistic, experimental styles. Amandla's style is therefore unique in that it combines elements of personal freedom with social engagement, and her look is a conscious choice that goes beyond mainstream Hollywood norms, emphasizing diversity, individuality, and freedom of expression.

**How do her actions encourage acceptance of individuality and otherness in a broader social context?**

Amandla Stenberg, as an activist and public figure, actively encourages the acceptance of individuality and otherness, promoting equality and respect for diversity in society. Amandla's example shows how important it is not to judge people based on superficial features, but to understand that true beauty and value lies in authenticity. Amandla's actions are an encouragement to accept yourself as you are and not give in to social pressures to fit into specific

norms. Stenberg is not afraid to talk about her gender and sexual identity, as well as her belonging to the black community, which puts her in the role of a leader in the fight against systemic prejudices. Through such activities as support for equality movements, social campaigns and open expression of her personal identity, Amandla motivates others to accept diversity and respect others, regardless of their origin, appearance or preferences. In this way, she becomes an important voice in the fight for acceptance and openness in a broad social context, inspiring changes in thinking about "otherness" and its value in society.

#### 4. Björk – The extravagant artist who makes her own rules

**Objective:** Inspiring you to find your unique path in art, fashion and life by rejecting traditional norms.

**Description:**

Björk, an Icelandic singer and composer, has long been considered an artist who combined music, technology, visual art and fashion in an innovative and deeply personal way. Her style, both in music and appearance, is perfectly recognizable: she often surprises with extravagant, futuristic outfits and original performance ideas. The artist is also a great advocate of environmental protection and sustainable development.

**How does Björk combine art and individuality in a way that breaks all existing conventions?**

Icelandic artist Björk has been combining music, visual art and fashion since the beginning of her career in a way that not only broke conventions but also created new paths of self-expression. Her unique style is completely authentic and stands out from other artists. In her projects, both musical and visual, Björk employs a variety of techniques and styles that mix tradition with modernity, nature with technology, and ethnic elements with futuristic ones. Her songs are not just pieces of music, but full works of art that combine sound, image, movement and text. Her choice of topics, such as ecology, emotion, technology and spirituality, is deeply personal and reflective, while at the same time Björk is not afraid to push the boundaries of conventional expectations of artists. Her approach to art is liberating from all norms and expectations, making her individuality the central point of her work.

**How do her unusual fashion and appearance choices impact her public image and artistic career?**

Björk is known for her bold approach to fashion, which deviates from the commonly accepted standards of beauty and style. Her clothing choices, often surreal, extravagant and controversial, play a key role in building her image. For example, her famous Oscar dress from 2001 – a feathered, bird-like dress – has become one of the most iconic moments in fashion history. Björk treats fashion as an important element of her work, an extension of her artistic expression. Her

appearance is not just a superficial aspect of her image, but also an integral part of her artistic message. Through her unconventional outfits, Björk expresses her views on femininity, beauty, identity and creative freedom. This approach not only attracts attention, but also makes her an icon who changes the way we think about the role of fashion and appearance in art. Her public image is full of contrasts, from provocative to subtle, allowing her to address many social and personal topics while remaining true to her artistic vision.

**What can we learn from Björk about expressing ourselves through art and fashion?**

From Björk we can learn how to combine art and fashion in a way that is not subordinate to commercial or social norms. She shows how important it is to not be afraid to express your unique identity and creativity in an authentic way, even if it means breaking the mold. Her work proves that both music and fashion can be carriers of deep ideas, emotions and beliefs. Björk inspires us to boldly use fashion as a form of personal expression and art, not seeking acceptance from others, but creating something that is fully consistent with our own self. It is also worth noting how Björk treats herself as an artist who does not have to adapt to the expectations of the music industry or social norms - her career shows that authenticity is the key to success and the influence she can have on others.

## 1.2. Diagnosis

The diagnosis will be conducted in the form of a self-assessment questionnaire. The self-assessment questionnaire was developed based on the descriptors of the European Qualifications Framework (EQF). The training participants will perform self-reflection in the area of competences related to overcoming prejudices and respect for diversity.

The areas for diagnosis refer to the individual EQF levels. The training participants will be invited to complete a self-assessment. Self-reflection at the beginning of the first training day will provide information on the well-being of the training participants in relation to the level at which they feel they are developing the competences that will be developed during the training and will constitute an “entrance diagnosis”.

The analysis of diagnostic sheets will provide information on the level of competences that will be improved during the training through indirect learning.

### SELF-DIAGNOSIS QUESTIONNAIRE

Workshops entitled: "The Art of Image – Your Style, Your Power".

Entry sheet with European Qualifications Framework levels

**Hello!**

We invite you to complete a short self-assessment survey on prejudice and diversity. It will help you reflect on your own attitudes and approaches to these issues.

Your answers will remain confidential and will be used for educational purposes only. Thank you for your honesty and commitment!

Your task is to rate your skill level in a given area on a scale of 1 to 5, where 1 means low and 5 means high.

Circle the appropriate number that best describes your current skills in a given area.

1	<b>I am open to diversity</b> (e.g. establishing relationships, cooperation with people of a different skin color, with a large age difference, a different nationality). (Level 1-2 – Basic awareness).	1	2	3	4	5
2	<b>I can respond with respect to differences in everyday situations</b> (e.g. I do not use negative terms relating to e.g. skin colour, age, appearance, nationality). <b>Level 3-4</b> (Practical application).	1	2	3	4	5
3	<b>I can recognize my own prejudices and consciously work on them</b> (I notice the negative words I use and consciously avoid them). <b>Level 5-6</b> (Critical analysis).	1	2	3	4	5
4	<b>I can help others understand and accept diversity</b> (e.g. I can support others in recognizing that every person is different – they may have different views, style, appearance or manner – and that this is okay). <b>Level 7-8</b> (Expert reflection).	1	2	3	4	5

Enter your name and surname: .....

### 1.3 Validation

Validation of learning outcomes in the area of competences:

**overcoming prejudices, expressing respect for people, their diversity and needs,**

will be carried out using three methods:

- **self-reflection of participants,**
- **observation,**
- **practical tasks.**

The implementation of the validation process according to the proposed scenario will provide material that will allow for the assessment of the increase in skills in the scope of leading competencies developed during the workshop as well as the identification of the participants' possession of these competencies.

In order to conduct validation using the methods proposed above, it is recommended to engage a validator focused on conducting observations. The validator can support the trainer in organizational activities, which will justify the presence of such a person to the participants. This person should not be engaged in conducting the training.

It is worth explaining to the participants at the beginning of the workshop that the person accompanying the trainer will support him/her during the workshop. He/she will also collect material for the evaluation of the meetings, so he/she will take notes. Accompanying the participants throughout all the workshop days will also be an opportunity to notice the many strengths of the participants. Therefore, the feedback that the participants will receive after the workshop will be an additional bonus.

#### 1.3.1. Self-reflection of training participants

**Diagnosis questionnaire** completed by the participants at the beginning of the first day of training ("at the entrance") and at the end of the third day ("at the exit") will make it possible to determine whether and to what extent the participants of the training improved their developed competences.

### SELF-DIAGNOSIS QUESTIONNAIRE

Workshops entitled: "The Art of Image – Your Style, Your Power".

(Sheet for the participant of the training "at the exit")

**Hello!**

We again invite you to reflect on diversity and bias so that you can see your growth in this area at the end of the training.

Your task is to rate your skill level in a given area on a scale of 1 to 5, where 1 means low and 5 means high.

Circle the appropriate number that best describes your current skills in a given area.

1	<b>I am open to diversity</b> (e.g. establishing relationships, cooperation with people of a different skin color, with a large age difference, a different nationality). (Level 1-2 – Basic awareness).	1	2	3	4	5
2	<b>I can respond with respect to differences in everyday situations</b> (e.g. I do not use negative terms relating to e.g. skin colour, age, appearance, nationality). <b>Level 3-4</b> (Practical application).	1	2	3	4	5
3	<b>I can recognize my own prejudices and consciously work on them</b> (I notice the non-ergative terms I use and consciously avoid them.) <b>Level 5-6</b> (Critical analysis).	1	2	3	4	5
4	<b>I can help others understand and accept diversity</b> (e.g. I can support others in recognizing that every person is different – they may have different views, style, appearance or manner – and that this is okay). <b>Level 7-8</b> (Expert reflection).	1	2	3	4	5

Enter your name and surname: .....



### **1.3.2. Observation**

The observation sheet will guide the observation. The observation will serve to identify the leading competences of the participants (including attitudes, manner of speaking, the ability to reflect on prejudices and diversity).

The material collected during the observation process will be used to prepare individual feedback to workshop participants.

The observation sheet accompanies the person conducting the validation of learning outcomes throughout all workshop days. It is worth printing it on A3 format in landscape format so as to secure an optimal amount of space on the sheet for each person taking part in the workshop. After identifying a specific learning outcome for a given participant, the participant's statement should be written down on a post-it note and stuck in the appropriate place. The observation material collected in this way will allow us to determine whether the participant has a given learning outcome or not.

The observation material will also be a source for developing feedback in the form of a several-sentence letter. You can also use the template below to prepare it.

### OBSERVATION SHEET – COMPETENCE VALIDATION

**Workshops entitled: "The Art of Image – Your Style, Your Power".**

**Observer:** \_\_\_\_\_

**Instructions for observer:**

- Observation should include participant interactions during exercises and discussions.
- In the “Observed” column, select “yes” or “no” for each participant.
- In the “Comment” column you can enter additional observations, e.g. examples of the participant’s behaviour confirming or refuting the fulfilment of a given criterion.

Area	EQF level	Learning Outcome Descriptor	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5	Participant 6	Participant 7	Participant 8	Participant 9	Participant 10	Participant 11	Participant 12	Observed (yes/no)	Comment
Awareness of prejudices	Level 2-3	Recognizes stereotypes and prejudices in the context of appearance and image (e.g. office makeup cannot be flashy).	Place for post-its													

Awareness of prejudices	Level 3-4	Identifies examples of appearance-related prejudice in different cultures and social groups (e.g. a person with red hair should not work as a teacher).														
Readiness to change perspective	Level 4-5	Is open to experimenting with one's appearance to better understand the impact of styling on how one perceives oneself and others. (e.g., reaction to a trainer's instructions, willingness to engage in exercises.)														

Acceptance of diversity in appearance	Level 4-5	Explains the impact of diversity in fashion, styling and make-up on self-esteem and social perception (e.g. business attire and elegant shoes can give me confidence in a job interview).														
Openness and respect in conversation	Level 6-7	Conducts conversations about appearance and style in a supportive, non-judgmental way, without imposing your own beliefs.														

<p>Reflectiveness Openness to other perspectives</p>	<p>Level 7-8</p>	<p>Demonstrates a conscious approach to image as a tool for expressing values and attitudes, emphasizing the importance of diversity. (e.g. draws attention to negative statements in the group regarding, for example, skin color and encourages not to do so)</p>													
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**PARTICIPANT FEEDBACK TEMPLATE****Participant's name and surname:** \_\_\_\_\_

Date: \_\_\_\_\_

**Observer:** \_\_\_\_\_

Dear \_\_\_\_\_,

Thank you for your active participation in the workshop. Below you will find feedback on your development.

Your strengths:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

We hope that the experience gained during the training will contribute to the further development of your competences and sensitivity. Thank you for your commitment!

Best regards,

**Training team**

### **1.3.3. Practical assignments**

One of the final activities of the participants on the third day of the training will be a practical simulation. Participants will receive a description of situations related to prejudice and respect for diversity (e.g. at work, in a shop, in a neighborly conversation).

The practical task should be proposed to the participants as the final activity on the last day of the training. The participants work in four groups of three. Each group draws a description of the situation with questions. For 15 minutes they talk and agree on the answers to the questions. They write them down on a flipchart. They share the main conclusions from the conversation with the workshop participants. The trainer can ask for the opinion of other participants and ask additional questions.

#### **SITUATION 1: Recruitment in the company.**

##### **Description:**

The municipal office is recruiting for the department of promotion and social communication. Among the candidates is Patrycja, a person with extensive experience and a distinctive, alternative style - colorful hair, expressive makeup, unusual clothing. During the interview, the recruiter says:

"Patrycja, your CV is impressive. However, we are concerned about how your image will impact the perception of applicants. Have you considered a more professional appearance?"

The remaining members of the committee remain silent.

##### **Questions for discussion:**

1. Do you see any bias in the recruiter's statement? If so, what kind?
2. Should appearance be adapted to the expectations of the environment? Why yes or no?
3. What do you think are the limits of adapting your style to professional requirements?

#### **SITUATION 2: Customer service in a boutique.**

##### **Description:**

Michał, a man in a rock style, looking a bit sloppy, with long hair, enters a luxury boutique. He looks around and is intrigued by an elegant suit. When he asks the saleswoman to choose the right size for him to try on, she looks at him carefully and says:

"Maybe something more classic first? It's hard to look serious in this style."

Michael feels awkward. He doesn't know how to react.

##### **Questions for discussion:**

1. How do you assess the shop assistant's behavior? Do you see any prejudice regarding appearance?
2. Can clothing influence customer perception? If so, how?

3. What should professional customer service look like that respects diverse styles?

### **SITUATION 3: Neighborly conversation.**

#### **Description:**

The new neighbor, Mrs. Amina, comes from another country. She wears the traditional dress of her culture—a colorful, long dress and a headscarf. At a neighborhood meeting, Mrs. Maria says, "I have nothing against people from other countries, but if they live here, they could dress more like us. After all, you have to fit in."

Several people nod, others remain silent.

#### **Questions for discussion:**

1. Do you see any prejudice in Mrs. Maria's statement? If so, what kind?
2. How can you respond to such comments to promote openness and respect for diversity?
3. How can clothing be an expression of identity and individuality? Should someone give up their own style to fit in with their surroundings?

### **SITUATION 4: Festival in the city.**

#### **Description:**

At the promotion and social communication department of the commune office, the team discusses the image for the upcoming festival. Marta suggests that everyone wear pink T-shirts referring to the commune logo. To which her colleague Tomek replies:

"Women can get away with looking like that, but guys in pink? I don't know..."

A few people laugh, but Marta feels that Tomek is only belittling the idea through stereotypical thinking.

#### **Questions for discussion:**

1. What do you think about Tomek's statement? Do you see any prejudice related to appearance?
2. What limitations/difficulties do stereotypes regarding clothing and gender cause?
3. What steps can Marta take to defend her idea and at the same time maintain respect for her interlocutors?

### **SITUATION 5: Recruiting in a company.**

#### **Description:**

The municipal office is recruiting for a marketing specialist. Among the candidates are Aleksandra, a person with a visible movement disability, and Michał, who meets the requirements but has less experience than Aleksandra. During the recruitment meeting, one of the committee members says:



"Ms. Aleksandra, we have very dynamic people in our team who often work in the field. We don't know if this is the right environment for you."

In response, the remaining committee members remain silent.

**Questions for discussion:**

1. How do you assess this situation? Do you see any prejudice in the recruiter's statement?
2. What consequences could such a situation have for the image of the office?
3. How could diversity and equal opportunities be supported in the recruitment process?

**SITUATION 6: A visit to a hairdressing salon.**

**Description:**

Mrs. Maria visits a hair salon to freshen up her look. She asks the hairdresser for a short, modern haircut in an intense shade of red. The hairdresser looks at her with slight surprise and says:

"Are you sure? It's not appropriate at your age. Maybe something more subdued?"

Maria feels uneasy. She doesn't know how to react.

**Questions for discussion:**

1. How do you assess the hairdresser's behavior? Do you see any prejudice in it?
2. What should a professional way of advising clients look like that respects their individuality and choices?
3. What can you do if you witness such a situation?

**PART 2: METHOD OF DIAGNOSIS AND VALIDATION OF LEARNING OUTCOMES FOR COMPETENCE:  
"IDENTIFYING ONE'S OWN CAPABILITIES"**

## 2.1. Scenario of the training session "From improvisation to spectacle"

<b>SCHEDULE OF TRAINING CLASSES CARRIED OUT AS PART OF "MODEL FOR DEVELOPING AND CERTIFYING ADULT COMPETENCES"</b>	
<b>LEADING COMPETENCE DEVELOPED DURING THE WORKSHOP:</b>	Identifying your own opportunities.
<b>PARTICIPANTS:</b>	12 adults living in peripheral areas.
<b>FORM AND TITLE OF CLASSES:</b>	Workshop: "From improvisation to spectacle".
<b>TECHNICAL CONDITIONS:</b>	<p>It is recommended to hold workshops in a room that allows Participants to move freely. It is necessary to provide space for free movement and stage arrangements. Setting up chairs that allow the leader and participants to sit in a circle, with access to tables.</p> <p>Materials for classes:</p> <ul style="list-style-type: none"> <li>- Costumes and wardrobe items for building stage characters.</li> <li>- Theatre props for scenes and improvisations.</li> <li>- Mirrors and appropriate lighting to analyze movement and facial expressions.</li> <li>- Percussion instruments or other sound sources for rhythmic exercises.</li> <li>- Basic scenography elements (e.g. screens, fabrics, stage furniture).</li> <li>- Camera or phone for recording scenes and analyzing acting.</li> <li>- Moodboards with inspiration for building characters and scenography.</li> <li>- Old items such as pieces of cloth, empty bottles, used packaging, newspapers, pieces of jewellery or broken tools.</li> <li>- Boards and markers for writing down ideas and concepts for the show.</li> </ul>

<p><b>ASSUMED LEARNING OUTCOMES IN THE WORKSHOP THEMATIC AREA:</b></p>	<p><b>KNOWLEDGE</b></p> <ul style="list-style-type: none"> <li>- describes basic acting techniques, including working with the body, voice and emotions</li> <li>- explains the principles of improvisation and its application in character building and scene creation</li> <li>- lists different methods of working on the role</li> <li>- discusses techniques for building a theatrical character</li> <li>- explains the importance of non-verbal communication and emotional expression in acting</li> <li>- discusses the principles of teamwork in theatre and the role of cooperation in the creative process</li> <li>- characterizes the basic elements of the performance – script, direction, scenography and stage movement</li> </ul> <p><b>SKILLS AND ATTITUDES</b></p> <ul style="list-style-type: none"> <li>- expresses different emotions through body expression and voice modulation</li> <li>- improvises fluidly and creatively, responding appropriately to the actions of stage partners</li> <li>- creates and develops a role based on the analysis of emotions, relationships and stage context</li> <li>- communicates effectively on stage, using both verbal and non-verbal forms</li> <li>- works in a group on a performance</li> <li>- actively listens and co-creates the stage narrative</li> <li>- builds a coherent and engaging stage story</li> <li>- prepares and presents a short theatre etude and a full performance</li> <li>- shows off his acting skills to the audience</li> <li>- uses various techniques of expressing oneself on stage, such as gestures, facial expressions, voice modulation and stage movement, adapting them to the theatrical context</li> <li>- performs acting tasks of increasing difficulty, such as improvisational scenes and interactions with stage partners</li> <li>- takes on roles and stage tasks that require developing acting skills and exceeding one's own limitations</li> <li>- makes changes in subsequent acting rehearsals based on feedback from the presenter and scene partners</li> </ul>
<p><b>ASSUMED LEARNING OUTCOMES IN THE COMPETENCE AREA IDENTIFYING ONE'S OWN CAPABILITIES</b></p>	<p><b>KNOWLEDGE</b></p> <ul style="list-style-type: none"> <li>– indicates his strengths and areas for development in terms of acting techniques, such as working with the body, voice and emotions</li> <li>– identifies acting techniques that best support his/her stage expression</li> </ul>

	<ul style="list-style-type: none"> <li>– characterizes his/her own methods of verbal and non-verbal communication in stage work</li> </ul> <p><b>SKILLS AND ATTITUDES</b></p> <ul style="list-style-type: none"> <li>– takes on roles and stage tasks of varying degrees of difficulty</li> <li>– adapts his acting actions on stage using feedback</li> <li>– identifies own contribution to the creative process and areas for improvement</li> <li>– experiments with different ways of expressing emotions and creating characters</li> <li>– collaborates with stage partners, adapting their activities to the group and supporting a coherent stage narrative</li> <li>– communicates effectively while working on scenes, conveying acting intentions in a way that is understandable to partners and the audience</li> <li>– provides constructive feedback to stage partners</li> </ul>		
<b>COURSE OF THE MEETING</b>			
<b>DAY I "INTRODUCTION TO THEATRE IMPROVISATION, BODY EXPRESSION AND EMOTIONS"</b>			
<b>EXERCISE</b>	<b>TIME</b>	<b>DESCRIPTION</b>	<b>METHODOLOGICAL TIPS</b>
Questionnaire.	15 minutes	The classes begin with the Participants completing the Self-Diagnosis Questionnaire -Workshop: "From improvisation to spectacle".	<p>The self-diagnosis questionnaire should be distributed to participants before the group introduction and introduction of the facilitator.</p> <p>The self-diagnosis questionnaire can be found in section 2.2. Diagnosis below.</p>
Introduction to class.	15 minutes	The presenter briefly introduces himself.	

		<p>Describes its role and goals and the topics of the workshops.</p> <p>Presents the group's rules and norms. Writes them on a flipchart board.</p> <p>Example rules:</p> <ul style="list-style-type: none"> <li>- discretion – we do not reveal to people outside the group details about who did or said what during the classes;</li> <li>- we are bound by mutual respect and tolerance towards the autonomy of others (we do not exert pressure, we do not judge, we do not interpret)</li> <li>- we allow everyone to keep their own opinion (we do not argue or convince anyone that someone is wrong);</li> <li>- we focus on what is happening “here and now”; we do not talk about those who are absent;</li> <li>- only one person always speaks, we speak in turns (one speaks - the rest listens);</li> <li>- obstacles take precedence, if someone is bothered by something in the external conditions, e.g. it is stuffy, or feels clear discomfort, e.g. he has a headache and wants to take a pill, he talks about it openly, takes appropriate actions.</li> </ul>	
Integration.	30 minutes	<p>Group integration exercises are selected each time according to needs.</p> <p>In the case of groups composed of people who know each other, we suggest that each Participant briefly introduce themselves, telling a few sentences about themselves.</p> <p>In the case of groups composed of people who have not had any previous contact with each other, it is advisable to introduce an additional exercise</p>	

		<p>aimed at integration and building a relaxed atmosphere.</p> <p>In this case you can use:</p> <p>Exercise 1: "I didn't know you from this side."</p> <p>Participants talk in pairs according to the scheme described below.</p> <p>The first person tells the second about themselves, the following topics are used in the conversation:</p> <ul style="list-style-type: none"><li>– something that most of the participants in this workshop do not know about me (e.g. an event from my life, my uncle the minister, etc.),</li><li>– the strangest or funniest event in my life was...</li><li>– one of my dreams is...,</li><li>– my greatest advantage is...</li></ul> <p>The conversation then changes and the second person tells the story to the first (e.g. each person has 5 minutes to speak).</p> <p>After the pair talks, participants meet in a circle and each person in the pair introduces the person they talked to:</p> <p>"You probably don't know about... that... The funniest event in her life that she told me about was... Her big dream is... Ania values in herself that..."</p> <p>The presenter can model the presentation method.</p> <p>Exercise 2: "Name with gesture"</p>	
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		<p>Participants stand in a circle, take turns saying their name and making a unique gesture, which the rest of the group repeats.</p> <p>Exercise 3: "Quick associations"</p> <p>The leader throws out a word and the participant has to quickly say the association. The next person continues.</p>	
Exploring body expression and team building.	45 minutes	<p>The presenter presents a short theoretical introduction to theatrical improvisation and the expression of body and emotions:</p> <ul style="list-style-type: none"> <li>- theatrical improvisation: Definition, rules (e.g. the “Yes, and...” rule – taking other people’s ideas and developing them),</li> <li>- body expression: How the body expresses emotions, what are the relationships between emotions and body posture,</li> <li>- body in theatre: The role of breathing, gestures, facial expressions. How body awareness helps you express yourself more deeply on stage.</li> </ul> <p>The presenter discusses how improvisation allows for spontaneous reactions to others, helps in discovering one's own possibilities and how the body and emotions are tools for self-expression.</p>	
Get to know your body.	60 minutes	<p>The facilitator introduces the exercise to the participants, explaining that emotions have an impact on our body, posture, facial expressions and tone of voice. It is important to express them as naturally and spontaneously as possible, relying solely on physical expressions (facial expressions, body movement, changes in posture).</p>	



	<p>The leader emphasizes that the point is for emotions not to be solely at the level of "showing" - it is about feeling them in the body and reacting to them spontaneously.</p> <p>The leader shows the participants a card with the name of an emotion (e.g. "fear", "joy", "anger", "calm", "sadness", "hope") and says how this emotion can be expressed in the body, voice and facial expressions, giving general instructions (e.g. "Fear - avoiding eye contact, tension in the whole body", "joy - a wide smile, open arms, lightness in movements").</p> <p>Participants are asked to adopt appropriate posture, facial expressions and behaviour in space based on the emotion shown, trying to express it in the most authentic way possible.</p> <p>Examples of emotions to express:</p> <p>Fear: Hunched posture, legs slightly bent, arms pulled close to body, avoiding eye contact, rapid, shallow breathing.</p> <p>Joy: Straight posture, arms wide open, broad smile, energetic movements, rhythmic steps, even and calm breathing.</p> <p>Anger: Tense muscles, hands clenched into fists, focused gaze, clenched jaw, intense breathing, jerky movements.</p> <p>Sadness: Head dropped, hunched posture, slow movements, looking down, pursed lips.</p>	
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		<p>Calmness: Upright posture, smooth and regular breathing, relaxed body, gentle facial expressions, soft and calm movements.</p> <p>Hope: Gentle posture, face slightly lifted, eyes wide open, arms slightly raised up, breathing calm.</p> <p>Each participant has 2-3 minutes to express a given emotion, and the rest of the group observes how these emotions are realized. The leader observes the group and pays attention to the various nuances of the body and facial expressions that may appear during the realization of the emotion.</p> <p>After the presentation, the participants sit in a circle. The facilitator asks questions to help the group analyze and reflect on what happened during the exercise:</p> <ul style="list-style-type: none"> <li>– how did you feel when you adopted a given body posture,</li> <li>– how your body changed when you expressed your emotions,</li> <li>– how emotions affected your breathing, posture and facial expressions,</li> <li>– was it easy for you to express these emotions? why or why not,</li> <li>– What have you discovered about your body's reactions to different emotions?</li> </ul> <p>Participants share their experiences. The facilitator can help with the analysis by pointing out how emotions expressed in the body can affect our behavior in everyday life. You can talk about how our body often "says" something that is contrary to what we say with words.</p>	
<p>Etude without words: Betrayal vs Success.</p>	<p>120 minutes</p>	<p>The leader introduces the topic of the exercise to the participants. The group divides into two teams. The task of each team will be to create a short theatrical etude without using words. One group will work on the topic of</p>	

		<p>"Betrayal", and the other on "Success". In the etudes, the participants are to express as many emotions as possible, present intense and expressive characters.</p> <p>The presenter reminds how important it is to use the body, gestures, posture, movement and facial expressions to convey emotions and construct a story.</p> <p>Each team will create a short story that best captures the emotions associated with a given topic. Participants are asked to use movement, facial expressions, and gestures, but without using words, sounds, or objects.</p> <p>The presenter reminds the participants to focus on expressing the widest range of emotions in the etude. For the topic "Betrayal" these may be feelings related to shock, disappointment, anger, sadness, deception, while "Success" may be related to joy, pride, fulfillment, excitement, triumph.</p> <p>Each team presents their etude to the group. The leader draws attention to the dynamics and intensity of emotions in the scenes presented, as well as the way these emotions are expressed through the body.</p> <p>After each presentation, the rest of the participants and the presenter share their impressions:</p> <ul style="list-style-type: none"><li>– what emotions were easiest to express,</li><li>– what gestures, postures and movements best conveyed a given theme,</li><li>– which moments were the most emotionally intense,</li><li>– what theatrical techniques were used to emphasize emotions,</li></ul>	
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		<ul style="list-style-type: none"> <li>– what it was like to work in groups, was it easy to develop a common idea, what determined success/failure, etc.</li> </ul>	
Me in the spirit of zero waste.	60 minutes	<p>Participants receive a set of old, unused items, such as pieces of cloth, empty bottles, used packaging, newspapers, pieces of jewellery and broken tools.</p> <p>Their task is to create a short theatre scene entitled "I". They can only use the items they receive as props and scenography, without using words. The leader encourages the Participants to include elements in the staging that reflect their own identity, values and experiences, which can lead to a deeper understanding of themselves.</p> <p>After each scene is presented, the group shares their thoughts on what they saw, focusing on the emotions and messages they received from the performance. Each Participant shares their thoughts on the choice and use of specific props.</p>	
Summary	15 minutes	Summary of the first day of classes. Collection of reflections from Participants.	
<b>DAY II "THE POWER OF THE VOICE: BREATHING, EMOTIONS AND EXPRESSION IN ACTING WORK"</b>			
Introduction.	60 minutes	<p>Theoretical introduction. In the form of a mini-lecture, the lecturer presents issues related to:</p> <ul style="list-style-type: none"> <li>- the role of voice, breathing and vocal technique in theatre,</li> <li>- intonation and voice modulation,</li> <li>- using the voice to express emotions,</li> <li>- the role of voice in character creation,</li> <li>- importance of accent and rhythm.</li> </ul>	

<p>Warm-up for voice and body.</p>	<p>30 minutes</p>	<p>Breathing exercises: Participants take deep breaths, starting with full inhalations through the nose, followed by slow exhalations through the mouth. This exercise is intended to relax the body and prepare for proper breathing during voice work.</p> <p>Articulation exercises: quick repetition of difficult phrases with clear articulation(e.g. " wesola wiewiorka wiewa wierzby w wietrze ", "She sells seashells by the seashore").The goal is to get the speech apparatus moving and prepare you to pronounce words more accurately.</p> <p>The instructor selects texts for the exercises in the language in which the classes are conducted.</p> <p>Examples:</p> <p>"Peter Piper" (English)Peter Piper picked a peck of pickled peppers;A peck of pickled peppers Peter Piper picked.If Peter Piper picked a peck of pickled peppers,Where's the peck of pickled peppers Peter Piper picked?</p> <p>"Apelle figlio di Apollo" (Italian) Apelle, figlio di Apollo, portò l'ancora alla porta di Terracina.</p> <p>„Un șarpe șerpuiește” (j.rumuński) Un șarpe șerpuiește șerpișori șerpuiți.</p> <p>"Un șarpe șerpuiește" (Romanian)</p>	<p>It is recommended that the teacher prepare texts for articulation exercises in the language in which the classes are conducted.</p>
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		<p>Un șarpe șerpuieste șerpișori șerpuiți.</p> <p>"Królik" (Polish)</p> <p>Kurkiem kranu kręci kruk, Kropłą tranu brudząc bruk, A przy kranie robiąc pranie, Królik gra na fortepianie.</p> <p>Long Breath Exercise: Participants start by inhaling for 4 seconds, holding the air for 4 seconds, and then exhaling slowly for 8 seconds. The goal is to learn to produce sound on long breaths, which is important for speaking in the theater. The exercise helps to control breathing and to produce sound using the full capacity of the lungs.</p> <p>Exercise with different volume levels: Participants stand in a circle. At the leader's signal, they begin to say one word at different volume levels, from very soft to extremely loud. In this way, they learn to control the volume of their voice, as well as how to use it to emphasize emotions.</p>	
Intonation and expression of voice in emotions.	40 minutes	<p>Exercise with intonation and change of tone: The facilitator asks participants to read the same phrase (e.g. "Thank you for your help") in different tones (with joy, with anger, with guilt, with hope). Participants must focus on how the sound of the voice changes depending on the emotion and tone.</p> <p>Voice modulation exercise: The facilitator gives the participants specific words or phrases that they must express in different tones and at different speeds. For example:</p>	

		<ul style="list-style-type: none"> <li>- "I want to do it!" – in a low tone, expressing determination,</li> <li>- "Oh no!" - in a high tone, expressing surprise or fear,</li> <li>- “I’m really happy!” – in a joyful tone, with dynamic changes in tempo and pitch.</li> </ul>	
Object transformation.	110 minutes	<p>The leader places various everyday objects (e.g. a brush, a cup, a newspaper) in the middle of the room. Participants approach one by one, choose one object, and return to their seats.</p> <p>Object Role: Each participant assigns a new function to a selected object, e.g. a brush becomes a magic wand, a cup – a microscope.</p> <p>Each Participant takes turns demonstrating how to use the new function of the item, combining the appropriate movement with a sound or word. For example, pretending to be a wizard with a wand, he or she makes a waving gesture and says a spell.</p> <p>Then, Participants divide into small groups (3-4 people). The task of each group is to create a short scene in which everyone uses their transformed item. The scene should include dialogue elements and interactions between characters.</p> <p>After the presentations, the leader encourages participants to share their impressions, difficulties, and discoveries related to the exercise. Participants discuss the influence of the combination of movement and word on the perception of the character and on creativity in creating new roles.</p>	

<p>Polish language lesson – grotesque.</p>	<p>100 minutes</p>	<p>The leader prepares cards with the names of all workshop participants. Each participant draws the name of another person from the workshop and does not reveal who he drew.</p> <p>The group is instructed to create a study entitled: "Native Language Lesson" in the convention of grotesque. Their task is to develop a script, invent dialogues, and prepare and present the study. Everyone receives their role.</p> <p>The participants' task is to play the role assigned to them in such a way that the character they take on resembles the person who was previously drawn (characteristic features, typical behaviour, way of speaking, etc.).</p> <p>The group presents a play.</p> <p>After the presentation, the leader initiates a discussion during which participants share their experiences. It is important to provide feedback on how people perceive each other. The leader can use the questions presented below.</p> <ul style="list-style-type: none"> <li>- Was it difficult to give the character you played the traits of a randomly drawn person?</li> <li>- What characteristic elements of the person were you able to present?</li> <li>- Which elements of speech style (intonation, pace, accent) were most characteristic of the people in your group?</li> <li>- What are the typical habits or repetitive movements or behaviors that characterize individuals?</li> <li>- To what extent did the interpretation reflect the typical behavior of the selected person?</li> <li>- Were there any elements of surprise in the way this character was</li> </ul>	
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		<p>portrayed?</p> <ul style="list-style-type: none"> <li>- Did participants learn anything new about themselves or other group members during the exercise?</li> </ul>	
Summary.	20 minutes	Summary of the second day of classes. Collection of reflections from Participants.	
<b>DAY III "Who We Really Are"</b>			
Who we really are	210 minutes	<p>The leader distributes cards with descriptions of fictional characters to the participants, which contain information about their traits, strengths, weaknesses and dilemmas.</p> <p>Participants will familiarize themselves with the characteristics they have received. The team looks for similarities between the fictional characters and the workshop participants. The team's task is to assign roles to each participant so that the people are as similar as possible to the roles they have been assigned.</p> <p>Once the roles have been assigned, the group informs the facilitator which characters have been assigned to whom. The facilitator asks for the justification for the choice of roles and for an explanation of the aspects in which the participants see similarities between them and the chosen characters.</p> <p>The next task is for the team to prepare a performance. All the people should participate in it, playing the roles assigned to them.</p> <p>The group creates its own script. The script should include at least two threads, which the trainer shares with the participants along with a general description of the assumptions of the performance.</p>	<p>Additional materials attached to the lesson plan:</p> <ul style="list-style-type: none"> <li>- "Character Description",</li> <li>- "General description of the performance – threads".</li> </ul>

		<p>The group prepares a performance. The aim of the task is not only to play the roles, but also to consciously use the techniques and tools discussed during the classes.</p> <p>After preparation, the performance is presented.</p>	
<p>Summary of the performance.</p>	<p>90</p>	<p>The trainer initiates a summary discussion in which participants share their reflections – both on the performance itself and the process of working on it.</p> <p>You can use guiding questions.</p> <ul style="list-style-type: none"> <li>- How did you feel about taking on a role that is similar to you? Do you feel it is easier to play the role because you have similar traits to the chosen character?</li> <li>- Was it easy or difficult for you to play a character who has similar characteristics to yours? Why? What was the most difficult thing for you to do while preparing for and playing this role?</li> <li>- Did you notice any surprising aspects of your personality while working on the role? Did you notice any traits that were more apparent than usual while playing the character?</li> <li>- What similarities and differences do you see between you and your character? What traits of your character are most like yours, and which were difficult to recreate?</li> <li>- How was the collaboration as a team? What challenges did you encounter while writing the script and working on the show? Were there any moments that required special communication or compromises?</li> <li>- Did the preparation and presentation of the performance influence</li> </ul>	

		<p>your perception of your role? After the performance, do you notice anything new in the character you played?</p> <ul style="list-style-type: none"> <li>- Were your emotions during the performance different than during preparation? What emotions did you experience while playing the role on stage? Were they different than those you had during rehearsals?</li> <li>- What surprised you about working on the show? Were there any elements that unexpectedly influenced the way you worked on the role or worked with the team?</li> <li>- What techniques and tools from the workshops were helpful during preparation and performance? Can you point to specific techniques that helped you better understand your character?</li> <li>- Did the role you played influence your reflections on your resources and strengths? Did you experience new conclusions about yourself while working on the role and the performance?</li> </ul>	
Summary.	40 minutes	<p>Workshop summary. Collecting reflections from Participants.</p> <p>You can use guiding questions.</p> <ul style="list-style-type: none"> <li>- What personal resources (e.g. skills, character traits, experiences) helped you the most during the workshops?</li> <li>- What strengths did you discover during the workshops and which areas require further development?</li> <li>- How would you describe your way of communicating – both verbal and non-verbal (gestures, facial expressions, posture)?</li> <li>- How was the collaboration with other participants and what helped maintain the cohesion of the team's activities?</li> <li>- What interpersonal skills (e.g. listening, asking questions, assertiveness) did you use to work effectively with others?</li> </ul>	

		<ul style="list-style-type: none"> <li>- What strengths can you boast about, looking back on your work together?</li> <li>- What mental resources (e.g. creativity, stress resistance, flexibility) proved crucial during the exercises?</li> <li>- What did you learn about yourself during the workshops?</li> <li>- Which of your own resources have you considered insufficient and do you plan to strengthen?</li> </ul>	
	20	<p>The classes end with the participants completing the Self-Diagnosis Questionnaire -Workshop: "From improvisation to spectacle"(Sheet for the training participant "at the exit").</p> <p>The Validator performs the validation process in accordance with the Model's assumptions.</p>	The self-diagnosis questionnaire and information on conducting validation exercises can be found below in chapter 2.3. Validation.

### 2.1.1. Additional materials for the training scenario: workshops entitled: "From improvisation to spectacle"

#### EXERCISE: "WHO WE REALLY ARE" - CHARACTER DESCRIPTION

<p><b>Character 1 Anna</b></p> <p>A middle-aged woman, owner of a café.            Strengths: empathy, ability to listen.            Weaknesses: excessive caring, lack of assertiveness.            Specific Traits: Often hums to himself, has a friendly smile.            Concerns: did she make the right decision in opening the coffee shop; is her professional life taking up too much of her time at the expense of her personal life?            Most frequently experienced emotions: concern, fatigue, satisfaction.</p>
<p><b>Character 2 Mark</b></p> <p>A man in his forties, a writer, a poet.            Strengths: creativity, intelligence,            Weaknesses: procrastination, pessimism, lack of faith in achieving success.            Characteristics: Always carries a notebook where he writes down ideas. Likes to quote proverbs and words of wisdom.            Dilemmas: will his talent be appreciated; will he manage to write the book he dreams of.            Most frequently experienced emotions: anxiety, frustration, melancholy.</p>
<p><b>Character 3 Diana</b></p> <p>Young woman, artist painter.            Strengths: passion, sensitivity, self-confidence, ease of establishing contacts, multitasking, resistance to stress.            Weaknesses: impulsiveness, tendency to take risks.            Specific features: wears extravagant clothes, stands out not only for his appearance but also for his free behavior.            Concerns: is her art good enough; should she follow her family's expectations?            Most frequently experienced emotions: excitement, euphoria, arousal.</p>

#### Character 4 Janusz

Older man, retired teacher.

Strengths: wisdom, sense of humor, emotional maturity, sensitivity, friendly disposition.

Weaknesses: stubbornness, fear of closeness, permanent relationship.

Characteristics: Always wears a hat, speaks slowly and clearly. People like to listen to him.

Concerns: does his life make sense; is there anything he could still achieve, does he still have a chance at true love.

Most frequently experienced emotions: nostalgia, satisfaction, fulfillment.

#### Character 5 Eve

A woman in her thirties, a lawyer.

Strengths: determination, ambition.

Weaknesses: lack of time for oneself, susceptibility to stress, lack of spontaneity, excessive control over one's own behavior.

Characteristic features: always perfectly dressed, wears elegant glasses, behaves elegantly. She is reserved in showing emotions.

Concerns: is his career worth the sacrifices; can he find a work-life balance?

Most frequently experienced emotions: fear of failure, loneliness.

#### Character 6 Tomek

Middle-aged man, photographer.

Strengths: perceptiveness, patience, sensitivity, interest in other people, meticulousness.

Weaknesses: fear of rejection, excessive self-criticism.

Specific features: always with a camera, often interrupts conversations to encourage taking a photo.

Concerns: are his works appreciated; should he open up to others? Most frequently experienced emotions: uncertainty, joy of photography, loneliness.

#### Character 7 Agnes

Young woman, psychology student.

Strengths: empathy, curiosity about the world, diligence and systematicity.

Weaknesses: gullibility, submissiveness, lack of assertiveness.

Specific traits: often asks questions, seeks sympathy from others.

Concerns: has she chosen the right career path; can she help others? What to do to become independent.

Most frequently experienced emotions: enthusiasm, doubt, concern.

#### Character 8 Peter

A man in his forties, owner of a local bookstore and publishing house.

Strengths: passion for literature, generosity, resourcefulness, entrepreneurship, ingenuity.

Weaknesses: shyness, suppression of emotions.

Specific features: spends most of his time reading books, speaks quietly, likes to spend time alone.

Dilemmas: Will the bookstore and publishing house survive in the age of the Internet?

Most frequently experienced emotions: satisfaction, inner peace.

**Character 9 Magdalena**

Young woman, bartender serving customers in a cafe.

Strengths: communication skills, listening skills, ease of establishing contacts, self-confidence.

Weaknesses: excessive interest in the opposite sex, imposing herself on men, lack of goals in life, breaking boundaries.

Specific features: loud voice, flirtatious look.

Dilemmas: will she find a rich partner or change her job to another one?

Most frequently experienced emotions: excitement, joy, enthusiasm.

**Character 10 Adam**

A man in his thirties, a musician who entertains guests in a café with live music.

Strengths: musical talent, charisma.

Weaknesses: impulsiveness, lack of stability.

Specific features: always wears headphones, dresses in black.

Concerns: is music the only path in life; can it keep the band together? Most frequently experienced emotions: excitement, frustration, euphoria.

**Character 11 Beata**

A woman in her forties, an influencer.

Strengths: high self-esteem, communication skills.

Weaknesses: narcissistic personality, social media addiction.

Specific features: often escapes to the virtual world, her activity depends on the opinions of Internet users who follow her profiles.

The dilemmas: will she manage to break another record for likes, does she look good in photos?

Most frequently experienced emotions: excitement, jealousy, anger.

**Character 12 Christopher**

Middle-aged man, doctor.

Strengths: experience, caring, empathy.

Weaknesses: stubbornness, fear of losing independence.

Specific features: energetic, interested in helping, demonstrates high personal culture.

Dilemmas: what to do to have a good reputation among friends and patients, or whether to go to the USA for work and leave my family.

Most frequently experienced emotions: fulfillment, anxiety, joy from small pleasures.

**EXERCISE: "WHO WE REALLY ARE - GENERAL DESCRIPTION OF THE PRESENTATION - THEMES**

GENERAL DESCRIPTION OF THE PRESENTATION
<p>The play takes place in a small café on a street corner – a place that is more than just a place for the characters. It is their second home, a space where they spend a lot of time together, sharing their stories, dreams and problems. Each of them has their place and role here, and their fates intertwine in a way that leads to unexpected discoveries and reflections.</p> <p>Below are short descriptions of the themes. Choose at least two situations together and include them in the content of your performance.</p>
SUGGESTED TOPICS
<p><b>"Family Secret - Forbidden Love"</b></p> <p>Janusz, a retired teacher, discovers that one of the characters is his former student, with whom he once shared a deep, though unspoken, feeling. Years ago, they both suppressed their emotions – he because of the ethics of the teacher, she because she was too young to understand what she felt. Now, when their paths unexpectedly cross, they must face the unspoken past. Will Janusz confess the truth about his past feelings? Will she also remember something, or should their history remain just a memory?</p>
<p><b>"World of Illusions"</b></p> <p>Beata, an influencer, loses touch with reality when her social media account is suddenly stolen. Will she find her true self beyond the phone screen?</p>
<p><b>"A Difficult Infatuation"</b></p> <p>Ewa unexpectedly develops a romance with Adam. Their relationship intensifies, but Magda, a barmaid, appears on the horizon and begins to flirt with Adam with increasing confidence. Women fight for a man. And Adam doesn't know who to choose.</p>
<p><b>"Café for sale"</b></p> <p>Anna, the owner of a café, receives an offer – someone wants to buy her café for a large sum of money. The offer is tempting, and the profits could provide her with a life without worries and concerns. However, the decision to sell is not easy.</p> <p>Soon, word of the sale proposal spreads among the regular guests. The heroes object to the sale. A conflict arises between them. Finally, they come up with the perfect solution...</p>
<p><b>"Letter without a sender"</b></p> <p>One day, a mysterious letter arrives at the café, addressed only: "For those who frequent here." Anna opens the envelope in front of the guests and reads:</p> <p>"One of you is hiding a secret that could change everyone's fate. If the truth is revealed, nothing will ever be the same."</p> <p>The news is unsettling. Everyone begins to wonder if it's about him. Those gathered open up to each other, revealing hidden secrets.</p>



## 2.2. Diagnosis

The diagnosis will be conducted in the form of a self-assessment questionnaire. The self-assessment questionnaire was developed based on the descriptors of the European Qualifications Framework (EQF). Participants of the training will perform self-reflection in the area of competences related to identifying their own capabilities.

The areas for diagnosis refer to EQF levels. Participants will be invited to complete a self-assessment. Self-reflection at the beginning of the first training day will provide information about how participants feel about the level at which they feel they are developing the competence that will be developed during the training and will constitute an “entrance diagnosis”.

The analysis of diagnostic sheets will provide information on the level of competence that will be improved during training through indirect learning.

## SELF-DIAGNOSIS QUESTIONNAIRE

Workshop: "From improvisation to spectacle".

Entry sheet with European Qualifications Framework levels

### Hello!

We are glad that you are taking part in the workshop "From Improvisation to Performance"!

Before you start working, we invite you to complete a short self-assessment survey in the area of "Identifying Your Own Potential." This will give you an opportunity to reflect on your strengths and areas for development in terms of acting techniques and teamwork.

Your answers are confidential and will be used for educational purposes only. Thank you for your honesty and commitment!

Your task is to estimate your skill level in a given area on a scale of 1 to 5, where: 1 means low level, 5 - high.

Circle the appropriate number that best describes your current skills in a given area.

1	<b>I can point out my strengths in terms of stage expression (working with the body, voice, emotions)</b> (e.g. the ability to express emotions through gestures, voice modulation, stage movement) (Level 1-2 – Basic Awareness)	1	2	3	4	5
2	<b>I can point out areas that require improvement in my acting skills.</b> (e.g. problems with synchronizing movement and voice, difficulty expressing extreme emotions) (Level 1-2 – Basic Awareness)	1	2	3	4	5
3	<b>I can apply tips received from other people to my acting activities on stage</b> (e.g. after receiving comments I change the way I act, I make corrections to the stage movements) <b>Level 3-4</b> (Practical application)	1	2	3	4	5
4	<b>I know which acting techniques work best for me and why</b> (e.g. improvisation helps me get into character better, voice modulation helps me express emotions) <b>Level 3-4</b> (Practical application)	1	2	3	4	5
5	<b>I am open to experimenting with different forms of acting expression.</b> (e.g. I test new gestures, try different interpretations of the characters) <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5
6	<b>I work effectively with my scene partners to support narrative and coherence of actions.</b> (e.g. I respond to my partner's actions, I keep the scene flowing) <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5

7	<b>I provide constructive feedback to other participants</b> (e.g. I can point out in a supportive way what was good in my partner's game and what could be improved) <b>Level 7-8</b> (Expert reflection)	1	2	3	4	5
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Enter your name and surname: .....

### 2.3. Validation

Validation of learning outcomes in the area of competences:

#### **identifying your own opportunities,**

will be carried out using four methods:

- **self-reflection of participants,**
- **observation,**
- **stage self-evaluation**
- **validation interview.**

In order to conduct validation using the methods proposed below, it is recommended to engage a validator focused on conducting observations. The validator can support the trainer in organizational activities, which will justify the presence of such a person to the participants. This person should not be engaged in conducting the training.

It is worth explaining to the participants at the beginning of the workshop that the person accompanying the trainer will support him/her during the workshop. He/she will also collect material for the evaluation of the meetings, so he/she will take notes. Accompanying the participants throughout all the workshop days will also be an opportunity to notice the many strengths of the participants.

After analyzing the collected material, the validator may prepare a final validation report.

Sample report template:

1. General information
  - **Workshop name:**"From Improvisation to Spectacle"
  - **Workshop Date:**.....
  - **Workshop location:**.....
  - **Validator:**.....
  - **Leading trainer:**.....
  - **Number of participants:**.....
2. Validation objective: to assess whether the workshop participants improved their competence in identifying their own capabilities through indirect learning.
3. Validation tools:
  - Self-Reflection Sheet (Input)
  - Observation Card
  - Stage Self-Evaluation Form
  - Self-Reflection Sheet (Output)

- Validation interview scenario

**4. Description of the validation process.**

During the three-day workshop, the validator:

- He observed the participants’ actions during improvisation exercises, work with the body, voice and emotions, as well as stage collaboration.
- Analyzed participants' self-reflection within the input and output sheets.
- He conducted validation interviews that allowed for in-depth reflection on identifying one’s own capabilities.
- Collected evidence from observation cards and stage self-evaluation forms to clearly determine each participant's progress.

**5. Validation results:**

No.	Name and surname	Self-diagnosis(input) (EQF level)	Self-diagnosis (Exit) (EQF level)	Observation	Self-evaluation on stage	Validation interview	Raising competences YES/NO
1	John Doe	2	4	Visible development in body and voice work. Active use of feedback.	He recognizes his strengths and areas for development in his stage expression. He made changes based on feedback.	Consciously identifies his strengths and talks openly about difficulties.	YES
	.....	.....	.....	.....	.....	.....	.....

**2.3.1. Self-reflection of training participants**

Diagnosis questionnaire completed by the participants at the beginning of the first day of training ("at the entrance") and at the end of the third day ("at the exit") will make it possible to determine whether and to what extent the participants of the training improved their developed competences.

## SELF-DIAGNOSIS QUESTIONNAIRE

Workshop: "From improvisation to spectacle".

Output sheet with European Qualifications Framework levels

Hello!

Congratulations on your participation in the workshop "From Improvisation to Performance"!

It was an intensive time of discovering my abilities, working on acting techniques and collaborating on stage. Now we invite you to fill in a self-diagnosis questionnaire that will help you summarize the knowledge, skills and strengths you have acquired.

Your answers will remain confidential and will be used for educational purposes only. Thank you for your honesty and reflection on your own development!

Your task is to rate your skill level in a given area on a scale of 1 to 5, where 1 means low and 5 means high.

Circle the appropriate number that best describes your current skills after completing the workshop.

1	<b>I can point out my strengths in terms of stage expression (working with the body, voice, emotions)</b> (e.g. the ability to express emotions through gestures, voice modulation, stage movement) (Level 1-2 – Basic Awareness)	1	2	3	4	5
2	<b>I can point out areas that require improvement in my acting skills.</b> (e.g. problems with synchronizing movement and voice, difficulty expressing extreme emotions) (Level 1-2 – Basic Awareness)	1	2	3	4	5
3	<b>I can apply tips received from other people to my acting activities on stage</b> (e.g. after receiving comments I change the way I act, I make corrections to the stage movements) <b>Level 3-4</b> (Practical application)	1	2	3	4	5
4	<b>I know which acting techniques work best for me and why</b> (e.g. improvisation helps me get into character better, voice modulation helps me express emotions) <b>Level 3-4</b> (Practical application)	1	2	3	4	5
5	<b>I am open to experimenting with different forms of acting expression.</b> (e.g. I test new gestures, try different interpretations of the characters) <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5
6	<b>I work effectively with my scene partners to support narrative and coherence of actions.</b> (e.g. I respond to my partner's actions, I keep the scene flowing) <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5

7	<b>I provide constructive feedback to other participants</b> (e.g. I can point out in a supportive way what was good in my partner's game and what could be improved) <b>Level 7-8</b> (Expert reflection)	1	2	3	4	5
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Enter your name and surname: .....

### 2.3.2. Observation

The observation will be guided by the observation sheet. The observation will serve to identify the participants' openness to cooperation with stage partners, active listening and constructive communication in the group, the ability to accept feedback and adapt it to stage activities, and to recognize strengths and areas for improvement during improvisation and work on the role. The observation material will be collected in an observation sheet (a checklist with space for qualitative notes - descriptive examples of behavior and situations). The observation will be conducted during workshop exercises (e.g. improvisation, work on scenes, team exercises).

The observation sheet will accompany the person conducting the validation of learning outcomes throughout all workshop days. It is worth printing it on A3 format in landscape format so as to secure an optimal amount of space on the sheet for each person taking part in the workshop. Qualitative comments should be written down on post-it notes and pasted in the appropriate places on the observation sheet.

The observation material will also be a source for developing feedback in the form of a several-sentence letter. You can also use the template below to prepare it.



### OBSERVATION SHEET – COMPETENCE VALIDATION

**Workshop: "From improvisation to spectacle".**

**Observer:** \_\_\_\_\_

**Instructions for the observer:**

- Observations should be described qualitatively – specific examples of situations, behaviors and moments in which the participant demonstrated identification of his/her capabilities.
- In the “Observed” column, please mark “yes” or “no” for each participant.
- In the “Comment” column you can enter additional observations, e.g. examples of the participant’s behaviour confirming or refuting the fulfilment of a given criterion.

Area	EQF level	Learning Outcome Descriptor	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5	Participant 6	Participant 7	Participant 8	Participant 9	Participant 10	Participant 11	Participant 12	Observed (yes/no)	Comment
Awareness of acting techniques	Level 1-2	Recognizes basic acting techniques (body, voice, emotions) and tries to consciously apply them in simple stage tasks.	Place for post-its													

Adaptation based on feedback	Level 1-2	Accepts feedback and makes noticeable changes on subsequent attempts.														
Application of acting techniques	Level 3-4	Uses acting techniques (body, voice, emotions) and adapts them to the stage context														
Critical analysis and problem solving	Level 3-4	Recognizes moments when he encounters difficulties and looks for solutions.														

Self-awareness and development	Level 5-6	He reveals his strengths during acting exercises and is able to develop them.															
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## PARTICIPANT FEEDBACK TEMPLATE

**Participant's name and surname:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Observer:** \_\_\_\_\_

Dear \_\_\_\_\_,

Thank you for your active participation in the workshop. Below you will find feedback on your development.

Your strengths:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

We hope that the experience gained during the training will contribute to the further development of your competences and sensitivity. Thank you for your commitment!

Best regards,

**Training team**

### 2.3.3. Stage self-evaluation

The Self-Evaluation on Stage form will serve as validation evidence to show whether the workshop participant:

- recognizes his/her strengths and areas for development,
- implements changes based on self-reflection and feedback,
- takes action to overcome difficulties and develop his acting skills.

It is encouraged that the validator invites the workshop participants to fill out the self-evaluation form at least three times during the workshop after the selected stage exercises. This will allow for ongoing monitoring of the workshop participants' reflection on their own development.

The validator will thus obtain a more complete picture of the participants' development and evidence for the analysis of the process of identifying their own capabilities.

After the workshop, the validator analyzes all self-evaluation forms of the participants, looking for progress, changes in reflection and a conscious approach to their own actions. On this basis, they assess whether the competence "Identifying one's own capabilities" has been improved.

**STAGE SELF-EVALUATION FORM****Workshop: "From Improvisation to Performance"****Participant's name and surname:**.....**Exercise/Scene Title:**.....**Reflective questions:****1. What did I do best during this scene?**

.....  
...  
.....  
...

**2. What acting techniques have proven most effective for me?(e.g. bodywork, voice modulation, expressing emotions)**

.....  
...  
.....  
...

**3. What difficulties did I encounter? How can I work on them?(e.g. lack of fluency in improvisation, difficulties in communicating with a stage partner)**

.....  
...  
.....  
...

**4. Have I made changes based on feedback? If so, what?(e.g. better body control after the instructor's comments).....**

....  
.....  
...

**5. What have I learned about myself as an actor/actress?? (e.g. I discovered my strengths in expressing emotions)**

.....  
...  
.....  
...

**Participant's signature:**.....

#### **2.3.4. Validation interview**

The interview serves to summarize the participant's progress and verify his/her awareness of his/her acting abilities.

The validator may record the answers with the interviewee's consent, which will serve as evidence in the validation process. Recording the conversation will facilitate the transfer of key answers to the interview sheet, which will facilitate the validator's analysis of the material after the validation process is complete.



**VALIDATION INTERVIEW SHEET**

Participant's name and surname: \_\_\_\_\_

Validator's name and surname: \_\_\_\_\_

**Questions and key answers from participant:**

1. **What strengths in acting did you discover during the workshop?**

(e.g. better voice control, expression of emotions, ability to improvise)

**Participant's response:**

.....  
.....

2. **What was your biggest challenge? How did you work on it?**

(e.g. bodywork, group work, dealing with stage fright)

**Participant's response:**

.....  
.....

3. **What changes have you made to your acting based on the feedback?**

4. (e.g. improved articulation, better cooperation with stage partners)

**Participant's response:**

.....  
.....

5. **How do you rate your ability to work with stage partners?**

(e.g. listening to partner, adapting to group dynamics, supporting the narrative)

**Participant's response:**

.....  
.....

6. **What do you plan to develop after completing the workshop to further improve your capabilities?**

(e.g. further work on voice, stage technique, teamwork)

**Participant's response:**

.....  
.....

**PART 3: METHOD OF DIAGNOSIS AND VALIDATION OF LEARNING OUTCOMES FOR COMPETENCE:  
"COPING WITH STRESS AND FRUSTRATION"**

### 3.1. Scenario of the training session "Culinary journey to relaxation"

<b>SCHEDULE OF TRAINING CLASSES CARRIED OUT AS PART OF "MODEL FOR DEVELOPING AND CERTIFYING ADULT COMPETENCES"</b>	
<b>LEADING COMPETENCE DEVELOPED DURING THE WORKSHOP:</b>	Coping with stress and frustration.
<b>PARTICIPANTS:</b>	12 adults living in peripheral areas.
<b>FORM AND TITLE OF CLASSES:</b>	Workshop entitled: A Culinary Journey to Relaxation.
<b>TECHNICAL CONDITIONS:</b>	<p>Classes should take place in a space equipped with kitchen stations with access to water, electricity and household appliances necessary to prepare meals (hobs, ovens, kettles, refrigerators, mixers, boards, pots, pans, dishes).</p> <p>The room should enable work in small groups – 3 independent workstations with appropriate countertop surfaces are recommended.</p> <p>The room should be ventilated, with access to daylight or appropriate artificial lighting.</p> <p>It is advisable to provide a communal table (e.g. for tasting meals) and a place to sit in a circle for reflective work.</p> <p>It is necessary to provide: sets of food products in accordance with the scenario, sets of herbs, spices, dishes and kitchen utensils, office supplies (flipcharts, cards, markers, surveys, task cards).</p> <p>It is recommended to prepare sets of supporting materials in advance (e.g. team cards, observation cards, product and herb descriptions, ingredient lists, evaluation surveys).</p>

<p><b>ASSUMED LEARNING OUTCOMES</b></p>	<p><b>KNOWLEDGE</b></p> <ul style="list-style-type: none"> <li>– lists the basic groups of nutrients and identifies their functions in the daily diet,</li> <li>– describes food processing and storage techniques with zero waste principles in mind,</li> <li>– explains the principles of planning balanced meals,</li> <li>– indicates food products that can be reused to reduce food waste,</li> <li>– discusses examples of culinary traditions and explains their importance for local identity and cultural heritage,</li> <li>– provides examples of how culinary traditions are linked to the history, geography and lifestyle of a given community.</li> <li>– analyzes examples of product sets and identifies ways to reduce food waste.</li> </ul> <p><b>SKILLS AND ATTITUDES</b></p> <ul style="list-style-type: none"> <li>– prepares simple and nutritious meals from available ingredients,</li> <li>– composes dishes by combining different textures, colours and flavours,</li> <li>– conducts basic sensory analysis of food products,</li> <li>– modifies recipes depending on available products or taste preferences,</li> <li>– plans and performs kitchen tasks while maintaining hygiene rules and effective work organization,</li> <li>– prepares dishes in accordance with the less waste principle using seemingly inferior products,</li> <li>– uses various culinary techniques and unconventional combinations of flavors,</li> <li>– plans meals with the idea of sustainable development and waste reduction in mind,</li> </ul>
<p><b>ASSUMED LEARNING OUTCOMES IN THE AREA OF COMPETENCE DEVELOPMENT</b></p> <p><b>"DEALING WITH STRESS AND FRUSTRATION.</b></p>	<p><b>KNOWLEDGE</b></p> <ul style="list-style-type: none"> <li>– discusses the most common causes of stress in task-based work (e.g. time pressure, lack of resources, communication difficulties),</li> <li>– characterizes the symptoms of stress at the physical and emotional level (e.g. muscle tension, irritability, discouragement),</li> <li>– describes techniques that support the regulation of tension during activity (e.g. breathing exercises, dividing tasks, pauses),</li> <li>– explains the importance of self-reflection in developing mental resilience and improving strategies for coping with stress,</li> </ul>

		<ul style="list-style-type: none"> <li>– gives examples of situations in which stress can serve a motivating and mobilizing function.</li> </ul> <p><b>SKILLS AND ATTITUDES</b></p> <ul style="list-style-type: none"> <li>– recognizes symptoms of stress in yourself and others,</li> <li>– uses stress management techniques such as conscious breathing, restorative breaks and micro-goal planning,</li> <li>– organizes team activities in a way that minimizes stress and frustration, e.g. by clearly dividing tasks,</li> <li>– analyzes the causes of tension and formulates conclusions regarding further action,</li> <li>– observes and interprets his/her reactions in pressure situations,</li> <li>– proposes constructive solutions during team activities,</li> <li>– uses self-reflection in the processes of learning and self-development.</li> </ul>	
<b>COURSE OF THE MEETING</b>			
<b>DAY I "HEALTHY CUISINE: HOW TO NOURISH YOUR BODY AND MIND"</b>			
EXERCISE	TIME	DESCRIPTION	METHODOLOGICAL TIPS
Questionnaire.	15 minutes	The classes begin with the Participants completing the Self-Diagnosis Questionnaire -Workshop entitled: "A Culinary Journey to Relaxation".	<p>The self-diagnosis questionnaire should be distributed to participants before the group introduction and introduction of the facilitator.</p> <p>The self-diagnosis questionnaire can be found in section 3.2. Diagnosis below.</p>
Introduction to class.	15 minutes	<p>The presenter briefly introduces himself.</p> <p>Describes its role and goals and the topics of the workshops.</p>	

		<p>Presents the group's rules and norms. Writes them on a flipchart board.</p> <p>Example rules:</p> <ul style="list-style-type: none"> <li>- discretion – we do not reveal to people outside the group details about who did or said what during the classes;</li> <li>- we are bound by mutual respect and tolerance towards the autonomy of others (we do not exert pressure, we do not judge, we do not interpret)</li> <li>- we allow everyone to keep their own opinion (we do not argue or convince anyone that someone is wrong);</li> <li>- we focus on what is happening “here and now”; we do not talk about those who are absent;</li> <li>- only one person always speaks, we speak in turns (one speaks - the rest listens);</li> <li>- obstacles take precedence, if someone is bothered by something in the external conditions, e.g. it is stuffy, or feels clear discomfort, e.g. he has a headache and wants to take a pill, he talks about it openly, takes appropriate actions.</li> </ul>	
Integration.	30 minutes	<p>Group integration exercises are selected each time according to needs.</p> <p>In the case of groups composed of people who know each other, we suggest that each Participant briefly introduce themselves, telling a few sentences about themselves.</p> <p>In the case of groups composed of people who have not had any previous contact with each other, it is advisable to introduce an additional exercise aimed at integration and building a relaxed atmosphere.</p>	

		<p>In this case you can use:</p> <p>Exercise 1: "Pair Interview"</p> <p>People choose to pair up arbitrarily.</p> <p>They are divided into person A and person B. Person A's job is to give person B as much information about themselves as possible. Person B's job is to remember as much of that information as possible.</p> <p>After 5 minutes, participants switch roles.</p> <p>The instructor suggests the scope of information that should be obtained:</p> <ul style="list-style-type: none"><li>- the interlocutor's interests,</li><li>- what does a person do most often on Sunday morning,</li><li>- what subject at school is most interesting to a given person,</li><li>- who a person would like to be in the future,</li><li>- if a person could conjure up an education and job for themselves, what would it be.</li></ul> <p>On the forum, each person shares at least the five most interesting pieces of information they have managed to obtain about their partner.</p> <p>Exercise 2: "A Story with Three Facts."</p>	
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		<p>Each participant comes up with three facts about themselves – two true and one false. The facts should concern various aspects of life, e.g. passions, travel, skills or unusual experiences.</p> <p>Participants form groups of 3. Each person presents three facts about themselves, two true and one made up. The other group members guess which fact is false and justify their choices. After guessing the truth, the person reveals which fact was false, and then the next person presents their three facts.</p> <p>At the end, each group can choose the most interesting facts about their members and share them on the forum.</p> <p>Exercise 3: "Tree".</p> <p>The leader divides the Participants into two groups. Each group draws the outline of a tree on a large flipchart. The Participants' task is to write down 10 things inside the tree that unite them (what everyone in the group likes, dislikes, has or does not have), e.g. we all like summer, none of us has a dog.</p> <p>Then, the group's task is to write out 5 things outside the outline of the drawn tree that are specific only to a given person from the group, e.g. only he was on vacation, only she can sew. In turn, we write out the differentiating features for each member of the group. After the group has finished, they present the results on the forum.</p>	
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<p>Introduction.</p>	<p>60 minutes</p>	<p>The presenter discusses the issues described below.</p> <ul style="list-style-type: none"> <li>– The impact of diet on the body and mind and the role of key nutrients such as carbohydrates, protein, fats, vitamins and minerals in maintaining optimal body performance.</li> <li>– The occurrence of major nutrients in food products. The importance of nutrients including the role of fiber and water.</li> <li>– The importance of nutrition in the context of maintaining a constant level of energy and concentration, good mental condition, resistance to stress and frustration.</li> <li>– The impact of healthy eating habits on long-term well-being. How regular, balanced nutrition affects our immunity, regenerative processes and the long-term condition of the body.</li> </ul> <p>The presenter asks the Participants to share their observations on the impact of diet and eating habits on our daily performance. It is important that the discussion includes issues related to the relationship between what we eat and our physical and mental well-being, including coping with frustration and stress.</p>	
<p>Map of ingredients in food products.</p>	<p>60 minutes</p>	<p>The leader prepares cards with the names of different groups of nutrients (e.g. protein, fats, carbohydrates, vitamins, minerals, fiber) and a set of pictures or names of popular food products (e.g. eggs, avocado, carrots, rice, nuts, spinach, potatoes, fish, milk).</p> <p>Participants are divided into two groups. Each group receives a set of food products (in the form of pictures or names). The groups' task is to assign the products to the appropriate nutrient groups (e.g. eggs - protein, avocado - fats, carrots - vitamins).</p>	

		<p>After completing the task, each group presents their answers.</p> <p>The presenter discusses the results and explains why a given product belongs to a given group. For example:</p> <ul style="list-style-type: none"> <li>- eggs: rich in protein, but also contain fats and vitamins A, D,</li> <li>- avocado: a source of healthy monounsaturated fats and fiber,</li> <li>- rice: complex carbohydrates, good energy base,</li> <li>- carrots: source of vitamin A and fiber,</li> <li>- nuts: rich in healthy fats, protein and minerals.</li> </ul> <p>The group collectively creates a list of the best sources of various nutrients (e.g., protein, vitamins, fats). Each participant can add their own suggestions to the list.</p> <p>Finally, the presenter reminds us which product groups are worth including in your diet to provide your body with all the necessary nutrients.</p>	
<p>Good and bad eating habits.</p>	<p>60 minutes</p>	<p>Participants are asked to prepare two lists:</p> <ol style="list-style-type: none"> <li>1. Good Eating Habits: Participants write down examples of good eating habits that help them focus, reduce stress, increase energy, and generally feel better. This could include habits such as eating regular, balanced meals, drinking enough water, eating protein at every meal, eating fiber from vegetables and fruits, choosing healthy fats, etc.</li> <li>2. Bad eating habits: Participants write down examples of bad habits that may negatively impact their energy levels, stress, concentration, and well-being. These include irregular meals, eating</li> </ol>	

		<p>too many simple sugars, skipping breakfast, and not drinking enough water.</p> <p>Participants then share their reflections, discussing which good habits they can strengthen. They also consider which bad habits they would like to change to improve their daily performance.</p> <p>It is important for the presenter to emphasize that changing habits is a process that takes time and perseverance, but has a real impact on physical and mental health.</p>	
<p>Plan, buy, cook, don't waste.</p>	<p>50 minutes.</p>	<p>The presenter discusses the principles of zero waste in the context of cooking. He explains how a responsible approach to shopping and cooking can reduce the amount of food wasted, while also positively affecting health.</p> <p>It covers topics such as:</p> <ul style="list-style-type: none"> <li>- planning meals to avoid buying unnecessary products,</li> <li>- storing leftover food and using it in subsequent meals,</li> <li>- using whole foods, including vegetable and fruit peels, stems, roots, etc.,</li> <li>- purchasing products in reusable packaging,</li> <li>- buying locally grown produce,</li> <li>- applying food storage rules to maintain its freshness and nutritional value.</li> </ul> <p>Participants are divided into three groups. Each group receives a set of examples of products that are most often wasted.</p> <p>Set 1</p>	

		<ul style="list-style-type: none"><li>– stale bread (loaf, rolls),</li><li>– overgrown bananas,</li><li>– dried herbs (parsley, basil, thyme),</li><li>– potato skins,</li><li>– leftover cooked vegetables (carrots, broccoli, cauliflower),</li><li>– cut tomatoes not used immediately,</li><li>– old avocado (brown),</li><li>– ends of yellow cheese and cottage cheese,</li><li>– outdated oatmeal and muesli,</li><li>– open jam or peanut butter to the last drop,</li><li>– meat from cooked broth (chicken, turkey).</li></ul> <p>Set 2</p> <ul style="list-style-type: none"><li>– hard carrot peelings,</li><li>– broccoli and cauliflower stalks,</li><li>– apple and pear peelings,</li><li>– cucumber and zucchini peels,</li><li>– leftovers of cooked rice and groats,</li><li>– stale bread (baguettes, rolls),</li><li>– soft plums and peaches,</li><li>– dried chives and spring onions,</li><li>– open tomato puree to the bottom of the jar,</li><li>– excess pasta after cooking,</li><li>– meat filling left over from croquettes or dumplings.</li></ul> <p>Set 3</p> <ul style="list-style-type: none"><li>– expired yogurts and kefir,</li><li>– chicken, pork, beef bones,</li></ul>	
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		<ul style="list-style-type: none"> <li>– citrus peels (lemon, orange)</li> <li>– pulp after squeezing fruit juice,</li> <li>– leftover pesto and vegetable pastes,</li> <li>– hard pumpkin and squash skins,</li> <li>– expired plant milk (soy, almond),</li> <li>– open ketchup or mustard to the bottom of the bottle,</li> <li>– dried coconut flakes or almonds,</li> <li>– leftover sauces from dinner (e.g. béchamel, curry),</li> <li>– roasted duck or turkey meat – scraps and bones.</li> </ul> <p>The groups' task is to come up with ways to avoid wasting these products. The groups should develop 3 ideas for dishes or snacks from the above products, and 3 ways to store them so that they stay fresh as long as possible.</p> <p>After completing the task, the groups share their ideas. The facilitator points out how simple changes in cooking and shopping habits can help maintain health and reduce the negative impact on the environment.</p>	
The flavors of our place.	60 minutes	<p>The activity begins with a short introduction, during which the facilitator talks about the role of cuisine as a carrier of heritage – how local dishes reflect history, migrations, climate conditions, beliefs and available resources.</p> <p>Participants then divide into small groups and spend the next 30 minutes working on choosing a dish that they believe best reflects the character of the local culture or social experiences – these can be both everyday dishes and holiday dishes. On a piece of paper, they write down the name of the dish, its main ingredients, the circumstances of its consumption, a short history and social significance, and justify why it is important to the community.</p>	

		<p>In the presentation phase, each group presents a chosen dish, illustrating it with a simple recipe and talking about its history and cultural context.</p> <p>The whole thing ends with a discussion during which Participants share their impressions – they talk about the diversity of flavours and wonder how cuisine can tell the story of people and places.</p>	
Summary	10 minutes	Summary of the first day of the workshop.	
<b>DAY II "Culinary Battle" - Day One</b>			
Introduction.	45 minutes	<p>The facilitator provides a brief introduction to the workshop, explaining that the day is a team competition and participants will work in teams, competing for points in various tasks.</p> <p>This form of work will increase motivation to act, but will also create conditions in which tension, stress or frustration may naturally arise.</p> <p>Therefore, it is important to pay attention to reactions to stress and frustration and to analyze their sources and ways of dealing with them – both in the context of current experiences and in the long term.</p> <p>The instructor then moves on to a short mini-lecture in which he discusses key theoretical content that is aligned with the learning outcomes planned for the workshop:</p> <ul style="list-style-type: none"> <li>– the most common causes of stress in task-based work (e.g. time pressure, lack of resources, communication difficulties),</li> <li>– symptoms of stress – both physical and emotional (e.g. muscle tension, irritability, discouragement),</li> </ul>	Additional material included with the scenario: "Team Insights Card" and "Individual Insights Card".

		<ul style="list-style-type: none"><li>– techniques that support the regulation of tension during activity (e.g. breathing exercises, pauses, dividing tasks),</li><li>– the importance of self-reflection in developing mental resilience and improving strategies for coping with stress,</li><li>– situations in which stress can have a motivating and mobilizing function.</li></ul> <p>While discussing the symptoms of stress, the leader can create a graphic map illustrating where and in what form stress is located in the human body and psyche - the visual representation is to help participants recognize their own symptoms of tension.</p> <p>Then the leader presents two work tools: the Individual Observation Card and the Team Observation Card. He discusses the purpose of using them – self-reflection, strengthening emotional awareness and developing stress management skills – and how to use them during the workshop: participants will fill in the cards after completing each task, analyzing their own and the team's experiences.</p> <p>The Participants are divided into 3 teams, each of which will consist of 4 people. He asks each group to come up with a name for itself that is associated with the workshop theme. He emphasizes that the teams remain in a constant composition throughout the workshop, which helps develop cooperation and effectively solve tasks.</p> <p>Then the leader informs that each task performed during the workshop will be scored. The points will be added up, and the winning team that collects the most</p>	
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		<p>will receive prizes at the end of the workshop. In order to transparently present the scoring, the leader sticks a large sheet of paper with a table on the wall, in which the names of the teams and the points won will be written down.</p> <p>The leader encourages participants to engage in competitive play, emphasizing that it is not only important to win, but also to work together, support each other and develop their own competences in coping with task-related situations under pressure.</p> <p>At the end of the organizational instructions, each team receives a Team Observation Card, and each participant receives an Individual Observation Card. The leader reminds that after completing each task, there will be time to fill in the cards - both in the team and individually - in order to reflect on your experiences and observations.</p>	
Recycled breakfast.	100 minutes	<p>Each team receives a set of ingredients:</p> <ul style="list-style-type: none"> <li>– 1 banana (very ripe),</li> <li>– 2 cooked potatoes (e.g. from the previous day),</li> <li>– a cup of vegetable broth,</li> <li>– a spoonful of tube pasta,</li> <li>– a spoonful of spiral pasta,</li> <li>– a spoonful of semolina,</li> <li>– 1 egg,</li> <li>– 1 apple,</li> <li>– ½ lemon,</li> <li>– ½ onion,</li> <li>– 1 yogurt/kefir (expiration date approaching),</li> <li>– ½ cup of milk,</li> </ul>	



		<ul style="list-style-type: none"><li>– 1 carrot,</li><li>– 2 mushrooms,</li><li>– salt,</li><li>– sugar,</li><li>– pepper,</li><li>– oregano.</li></ul> <p>The leader asks the teams to prepare a nutritious breakfast using the above ingredients.</p> <p>The goal is to maximize the use of products in a creative way, in accordance with the zero waste principle. The more ingredients are used, the more points the team receives.</p> <p>Teams are given 10 minutes to plan their breakfast and 30 minutes to execute it.</p> <p>After preparing the dish, the teams present it on the forum.</p> <p>The instructor awards points for the use of ingredients: 2 points per ingredient, 2 points for overall assessment, 2 points for creativity, 2 points for taste.</p> <p>The host may additionally award 5 points to one team that stands out from the others in terms of commitment and composure.</p> <p>Exercise summary:</p>	
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		<p>The leader encourages the Participants to share their impressions after completing the task. He draws attention to the importance of teamwork, creative thinking and the ability to cope with time pressure.</p> <p>Asks how the Participants organized their work in the team, whether they encountered any difficulties and how they dealt with them, which elements of the work required more commitment and which were easier to do.</p> <p>Questions that can be used in the discussion:</p> <ul style="list-style-type: none"> <li>– which helped to effectively organize team work,</li> <li>– What challenges were encountered during the action plan establishment stage?</li> <li>– Were there any moments when you felt time pressure and how did you overcome it?</li> <li>– whether the task was difficult, whether it was stressful and how it was dealt with,</li> <li>– how participants felt about the task.</li> </ul>	
Nut Masters.	60 minutes	<p>Stage 1</p> <p>The leader hands out cards with descriptions of nuts to the teams. Asks them to read the cards. The team's task is to determine the names of the described nuts and write them down on the cards they receive.</p> <p>The leader collects the completed cards. Then, he or she writes down the answers selected by the teams in a visible place (e.g. on a board or flipchart).</p>	<p>Additional material attached to the scenario: "Description of Nuts".</p> <p><b>Solution to the task:</b></p> <p>No. 1 Walnut</p> <p>No. 2 Cashew nut</p> <p>No. 3 Brazil nut</p> <p>No. 4 Hazelnut</p>

		<p>Each team explains why they chose a particular type of nut. The coach gives the correct answers. For each correct answer, 2 points are awarded.</p> <p>Stage 2</p> <p>The leader invites all team members one by one to participate in the task.</p> <p>Each Participant is blindfolded and given two types of nuts to eat. The Participant's task is to recognize the names of the nuts and write their names on a piece of paper. For each correctly guessed name, the team receives 3 points.</p> <p>At the end of the round, the coach announces the results and informs which teams coped best with the challenge by recording the points scored on the board.</p>	<p>No. 5 Almond Nut</p> <p>No. 6 Pecan</p> <p>No. 7 Pistachio Nut</p> <p>No. 8 Macadamia Nut</p> <p>No. 9 Peanut</p> <p>No. 10 Coconut</p>
Regional flavors	70 minutes	<p>The host invites you to a knowledge tournament about the cuisine of selected regions.</p> <p>The exercise consists of five rounds. Each round involves teams writing down as many dishes typical of a given tradition as possible. However, the name alone is not enough – you need to add a short description and list the key ingredients.</p> <p>Each round should last no longer than 5 minutes. After each round, the leader and the group verify the correctness of the answers. For each correct answer, the team receives 2 points.</p>	

		<p>The categories that the instructor can use should be adapted to the place where the classes are held. These could be, for example:</p> <p>Option 1: Polish, Italian, Romanian, Chinese, Japanese cuisine.</p> <p>Option 2: Silesian, Jewish, Podhale, Kashubian, Greater Poland cuisine.</p> <p>The whole ends with a brief reflection on cultural differences in cuisine. The host leads a discussion aimed at emphasizing the culinary heritage of the local area and the diversity of cuisine as a cultural value.</p>	
Secrets of Herbs.	70 minutes	<p>The leader distributes 6 herbal infusions to each team.</p> <p>Each person chooses 2 infusions for themselves.</p> <p>Based on the taste, color and smell of the infusions, Participants must recognize which herbs they were prepared from.</p> <p>Participants complete the task independently without the possibility of consulting other team members.</p> <p>Each person writes down their answers on a piece of paper.</p> <p>Herbs from which infusions can be prepared:</p> <ul style="list-style-type: none"> <li>– lemon balm,</li> <li>– lavender,</li> <li>– chamomile,</li> <li>– mint,</li> <li>– valerian,</li> </ul>	Additional material attached to the scenario: "Secrets of Herbs - supporting material for the presenter"

		<ul style="list-style-type: none"> <li>– nettle,</li> <li>– St. John's wort.</li> </ul> <p>Then the leader checks the correctness of the answers. For each correctly recognized name, the team receives 3 points.</p> <p>After identifying the herbs, teams discuss the health, taste, and culinary properties of the herbs from which the infusions were prepared.</p> <p>The leader moderates the discussion and supplements the Participants' statements. He pays particular attention to the influence of herbs on the nervous system, relieving symptoms of stress and improving well-being. He gives examples of other herbs that were not used during the classes.</p>	
Summary.	15 minutes	Summary of the second day of classes. Collection of reflections from Participants.	

DAY III			
Breakfast symphony of the senses	100	<p>Teams are tasked with composing and preparing a two-part breakfast, consisting of a sweet and a salty part.</p> <p>Breakfast should stimulate all five senses to the greatest extent possible: sight, smell, taste, touch and hearing. The aesthetics and originality of the dishes also count.</p> <p>Ingredients for each team:</p> <ul style="list-style-type: none"> <li>– Oat flakes (300 g)</li> <li>– Milk (1 liter)</li> <li>– Whole wheat flour (200 g)</li> <li>– Eggs (6 pieces)</li> <li>– Ham (200 g)</li> <li>– Butter (half a stick)</li> <li>– Toast bread (1 piece)</li> <li>– Onion, garlic</li> <li>– Tomato (2 pieces)</li> <li>– Peppers (2 pieces)</li> <li>– Celery stalks</li> <li>– Canned tomatoes</li> <li>– Apples (3 pieces)</li> <li>– Pears (3 pieces)</li> <li>– Natural yogurt (250 ml)</li> <li>– Sugar, salt, pepper, chili pepper</li> <li>– Fresh herbs (any)</li> </ul>	
		The leader assigns working time to the teams:	

		<p>For 15 minutes, the group plans the division of tasks, how to use the ingredients, and establishes a menu.</p> <p>Participants spend 30 minutes preparing dishes in complete silence – they focus on observing the colors, textures, smells and sounds of the ingredients being prepared</p> <p>20 minutes is again a time of free communication: the teams finish cooking, compose plates and serve the ready breakfast.</p> <p>15 minutes – each team presents a prepared breakfast, at the same time describing how their composition affects the individual senses.</p> <p>After the presentations, the teams eat breakfast together; it is recommended to celebrate the meal together.</p> <p>At the end, the host awards points to the teams:</p> <ul style="list-style-type: none"> <li>– 2 points for clear stimulation of all senses,</li> <li>– 2 points for creativity and aesthetics,</li> <li>– 2 points for effective team collaboration.</li> </ul> <p>Additionally, the presenter may award up to 5 bonus points for unique, original solutions.</p>	
Asian cuisine without a recipe.	110	<p>Each team receives a set of Asian ingredients:</p> <ul style="list-style-type: none"> <li>– chicken breast (200 g),</li> </ul>	Additional material included with the script: "Recipe for Stir-Fry with Chicken, Tofu and Bamboo"

		<ul style="list-style-type: none"> <li>– tofu cheese (200 g),</li> <li>– bamboo shoots (100 g, canned or fresh),</li> <li>– rice noodles (250 g),</li> <li>– red pepper (1 pc.),</li> <li>– shiitake mushrooms or button mushrooms (100 g),</li> <li>– soy sauce (3 tablespoons),</li> <li>– miso paste (1 tablespoon),</li> <li>– fresh ginger (2 cm piece),</li> <li>– garlic (1 clove),</li> <li>– chili pepper (1 pc.),</li> <li>– sesame oil (1 tablespoon),</li> <li>– rice vinegar (1 tablespoon),</li> <li>– sesame (1 tablespoon).</li> </ul> <p>The teams’ task is to jointly prepare a dish from the products received.</p> <p>Participants do not know the name of the dish, do not have access to the recipe or additional information, e.g. from the Internet.</p> <p>The leader asks them to rely on their knowledge, experience and creativity while performing the task.</p> <p>He informs that the products provided are related to a certain Asian dish. The teams' task is to prepare the dish in such a way that it is as close to the original as possible.</p> <p>Participants divide the work into two stages.</p> <p><b>Stage 1</b> -is the development of a recipe.</p>	
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		<p>The teams establish the order and steps that need to be taken to prepare the dish. All arrangements are recorded.</p> <p>The leader informs the Participants that the task is very simple. He also gives the information that he limits the time to its completion to 10 minutes.</p> <p>During the work, he observes the behavior of the teams. After 10 minutes, he extends the total time to complete the task to a maximum of 30 minutes.</p> <p><b>Stage 2</b>– preparation of the dish.</p> <p>Teams prepare dishes according to the recipes they have prepared.</p> <p>After preparing the dish, each team describes how they prepared the dish, how they used the ingredients, and discusses the recipe they developed earlier.</p> <p>The host then gives the teams the recipe for the Chicken, Tofu and Bamboo Stir-Fry dish.</p> <p>On the forum, Participants compare the method of preparing dishes with the recommendations found in the original recipe.</p> <p>In this exercise, the teams allocate points. Each team awards points to the other teams: 15 points to the team whose dish was most similar to the</p>	
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		original, 10 points to the other teams, and 5 points to the other teams. You cannot award points to your own team.	
A moment of tea – a moment of peace	60	<p>The leader invites the Participants to an exercise in which the teams travel to Japan. In the first stage, the Participants receive information from the leader about the Japanese philosophy of mindfulness "Ichi-go ichi-e".</p> <p>The teams' task is to develop and present a 5-minute tea brewing ritual inspired by the philosophy of mindfulness.</p> <p>Each team performs the ritual by inviting another team to participate (team A invites team B, B invites C, and C invites A).</p> <p>In the ritual, each team member plays an active role.</p> <p>The roles to play are:</p> <ul style="list-style-type: none"> <li>– Time Keeper - keeps track of time and signals the stages (brewing, breathing, reflection), announces the end of the ritual.</li> <li>– The host measures the leaves, pours water over them and pours the infusion into the cups, giving a short thank you for participating in the ceremony.</li> <li>– The breathing master guides you in deep inhalations and exhalations.</li> <li>– Reflection animator - asks a prepared question to each participant from the team invited to the ritual.</li> </ul> <p>The team determines: the order in which the teas are brewed, moments for taking a breath (e.g. after every second sip), slogans for the host that will be</p>	Additional material attached to the script: "A moment of tea - a moment of peace - supporting material for the presenter"

		<p>said after each sip, questions for the reflection facilitator to ask the guests of the ceremony, and a way to briefly invite another team to the ceremony and end the ceremony.</p> <p>To complete the task, teams receive:</p> <ul style="list-style-type: none"><li>– loose teas: chamomile, green, jasmine,</li><li>– teapot, 8 cups, strainer/infuser,</li><li>– spoons, stopwatch,</li><li>– optionally tablecloths, flowers, vases and other items for decoration.</li></ul> <p>Teams are given 30 minutes to work out the details. Then, ceremonies prepared by other teams take place.</p> <p>After the presentation, the leader invites the Participants to reflect on how the work of preparing and carrying out the ritual went.</p> <p>Suggested reflection questions:</p> <ul style="list-style-type: none"><li>– Have you managed to truly calm down and detach yourself from your everyday thoughts?</li><li>– To what extent did the ritual introduce an atmosphere of focus on the “here and now”?</li><li>– Which element of the ceremony (breathing, pouring gesture, reflection) helped you most to enter a state of mindfulness?</li><li>– What was the most difficult thing about creating this atmosphere and how did you deal with it?</li></ul>	
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		<ul style="list-style-type: none"> <li>– What conclusions can you draw for the future to better support calmness and presence during similar tasks?</li> </ul> <p>At the end of the exercise, the leader awards each team a maximum of 20 points according to two criteria:</p> <ol style="list-style-type: none"> <li>1. Tranquility and Atmosphere (0–10 points) – an assessment of how effectively the ceremony brought guests into a state of calm and mindfulness.</li> <li>2. Teamwork (0–10 points) - the degree of fluidity in the division of roles and support between team members while conducting the ritual.</li> </ol>	
End of the workshop.	70	<p><b>Teamwork: Conclusions and Observations</b></p> <p>Participants use their previous notes in the Team Insight Cards and Individual Cards to talk together about the emotions, feelings and impressions they experienced during the tasks.</p> <p>The leader asks the Participants, in the teams in which they worked, to analyze the entries on these cards.</p> <p>The teams’ task is to reflect on the most important moments from the workshops – the tasks that were most interesting, difficult, stressful or simply memorable for the teams.</p> <p>Topics to talk about for teams:</p>	

	<ul style="list-style-type: none"> <li>– What situations made me feel calm and what situations made me feel tense?</li> <li>– How do I react when something surprises me or doesn't go my way?</li> <li>– What do I do automatically to calm down or regain balance?</li> <li>– Did I discover anything new about myself as a person working in a group?</li> <li>– What behaviors of others were helpful or supportive to me?</li> <li>– What happened during the workshops that is worth remembering for the future?</li> </ul> <p><b>Moderated discussion – reflection after tasks</b></p> <p>The leader invites participants to a circle and initiates a conversation. He emphasizes that not only cooking skills were used during the culinary workshops. The tasks required planning, cooperation, and decision-making in difficult situations. In some tasks, there was tension, time pressure, uncertainty, and yet the teams strived to create dishes.</p> <p>The leader then asks the following questions:</p> <ul style="list-style-type: none"> <li>– How did you feel at different stages of the workshop? What surprised you?</li> <li>– What moments did you find most engaging – why?</li> <li>– How did your team deal with pressure or disagreements?</li> <li>– What do you think helped you work effectively despite stress?</li> <li>– What methods (techniques) helped you regulate your emotions and reduce your stress level (e.g. breathing exercises, dividing tasks, pauses)?</li> <li>– Have you noticed any changes in yourself – e.g. greater mindfulness, calmness, reflection?</li> </ul>	
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		<p>– What experiences from these workshops do you want to take with you into your everyday life?</p> <p><b>Closing and consolidating experiences</b></p> <p>The leader asks each participant to complete their statement in one sentence:</p> <p>"What I take with me from these workshops..." (e.g. "...the awareness that when I don't panic, I do better.", "...the feeling that the team can be a support.").</p> <p>At the end, the host says goodbye to the Participants. He or she can use the text below for this purpose.</p> <p>"When we look at great chefs – the ones we watch on TV or admire in cookbooks – we rarely think about what they deal with on a daily basis.</p> <p>But their daily life is not just about tastes and aesthetics. It is often about working under time pressure, in noise, in a crowd of emotions. There are mistakes, tensions, surprises - and yet the dishes end up on the table. And that is why it is said that professional cooking is also a school of character.</p> <p>During our workshops, there were difficult moments related to tension and frustration. There were also moments of laughter, peace and concentration.</p> <p>All this shows that the ability to cope with difficult moments is not developed in theory or theoretical training. It is shaped in action – when</p>	
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		<p>something surprises us, when we need to quickly communicate, change the plan, give in or ask for help. Such situations – full of emotions, tensions, but also joint solutions – appear in everyday life. And it is precisely such moments that you had the opportunity to experience here, during teamwork at the kitchen table.</p> <p>Take with you not only new recipes, but also the experience of being in a team, awareness of your own reactions and the fact that even if something is difficult and stressful for us - you can continue to act. Sometimes differently, sometimes slower, but effectively.”</p>	
	20	<p>The classes end with the participants completing the Self-Diagnosis Questionnaire -Workshops entitled: "A culinary journey to relaxation"(Sheet for the training participant "at the exit").</p> <p>The Validator performs the validation process in accordance with the Model's assumptions.</p>	<p>The self-diagnosis questionnaire and information on conducting validation exercises can be found below in chapter 3.3. Validation.</p>

### 3.1.1. Additional materials for the training scenario: workshops entitled: "A Culinary Journey to Relaxation."

TEAM OBSERVATION CARD						
<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/compon ents  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions



<b>Recycled breakfast</b>						
<p><b>Name of the exercise</b></p>	<p><b>Level of perceived tension</b>(scale 1–5 where 1 = no tension, 5 = very high)</p> <p>- Brief justification for the assessment</p>	<p><b>Main sources of stress and frustration:</b></p> <ul style="list-style-type: none"> <li>-Time pressure</li> <li>– Vision misalignment within the team –</li> <li>Insufficient resources/compon ents</li> <li>– Technical or logistical difficulties</li> <li>- Other...</li> </ul>	<p><b>Team reactions to tension:</b></p> <ul style="list-style-type: none"> <li>– Supportive behaviors (e.g. mutual motivation, sharing tasks)</li> <li>– Disruptive behavior (e.g. raising voice, avoiding conversation)</li> <li>- Other...</li> </ul>	<p><b>Coping strategies used:</b></p> <ul style="list-style-type: none"> <li>– Short breaks from the task</li> <li>– Breathing techniques/mindfulness – Clear division of roles and responsibilities</li> <li>– Setting priorities together</li> </ul>	<p><b>Strategy effectiveness and conclusions:</b></p> <ul style="list-style-type: none"> <li>– What worked best?</li> <li>– What is worth changing next time?</li> </ul>	<p><b>Ideas for strengthening team support:</b></p> <ul style="list-style-type: none"> <li>– Additional communication rules</li> <li>– Suggested short pre-race/mid-race relaxation rituals</li> <li>- Other suggestions</li> </ul>

<b>Nut Masters</b>						
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<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/components  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>Regional flavors</b>						

<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/compon ents  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>Regional flavors</b>						



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<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/compon ents  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>Secrets of herbs</b>						

<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/components  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>Breakfast symphony of the senses</b>						

<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/components  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>Asian cuisine without a recipe</b>						



<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>Main sources of stress and frustration:</b>  -Time pressure  – Vision misalignment within the team – Insufficient resources/components  – Technical or logistical difficulties  - Other...	<b>Team reactions to tension:</b>  – Supportive behaviors (e.g. mutual motivation, sharing tasks)  – Disruptive behavior (e.g. raising voice, avoiding conversation)  - Other...	<b>Coping strategies used:</b>  – Short breaks from the task  – Breathing techniques/mindfulness – Clear division of roles and responsibilities  – Setting priorities together	<b>Strategy effectiveness and conclusions:</b>  – What worked best?  – What is worth changing next time?	<b>Ideas for strengthening team support:</b>  – Additional communication rules  – Suggested short pre-race/mid-race relaxation rituals  - Other suggestions
<b>A moment of tea – a moment of peace</b>						

**INDIVIDUAL OBSERVATIONS CARD**

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>Recycled breakfast</b>						

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>Nut Masters</b>						

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>Secrets of herbs</b>						

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>Breakfast symphony of the senses</b>						

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>Asian cuisine without a recipe</b>						

<b>Name of the exercise</b>	<b>The level of tension you feel</b> (scale 1–5 where 1 = no tension, 5 = very high)  - Brief justification for the assessment	<b>What annoyed or frustrated you the most?</b>  – Specific situations or moments	<b>Physical and emotional symptoms of stress:</b>  – Rapid heart rate, muscle tension, dry mouth, etc.  – Anger, anxiety, discouragement, irritation, etc.	<b>Strategies you used to cope:</b>  – Conscious breathing / short break  – Request for help or support from others  – Changing the order of tasks/priorities	<b>Effectiveness of selected strategies and suggestions for yourself:</b>  – What is worth repeating/expanding on?	<b>What would help you most in similar situations in the future?</b>  – Tools, mentor support, extra time, improved communication, etc.
<b>A moment of tea – a moment of peace</b>						

**EXERCISE: NUT MASTERS**

<b>DESCRIPTION OF NUTS</b>	
Read the descriptions of the nuts. Think about what nuts are presented. Next to the next numbers, write the names you have chosen.	
<b>No. 1</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Italy, USA, Türkiye</li> <li>– Health properties: rich in omega-3 fatty acids, supports brain function, lowers bad cholesterol.</li> <li>– Impact on the nervous system: supports concentration and improves memory, relieves stress.</li> <li>– Taste: mild, slightly bitter taste, nutty aroma.</li> <li>– Use in the kitchen: Perfect for salads, cakes, muesli, savory dishes.</li> </ul>	
<b>No. 2</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: India, Brazil, Vietnam</li> <li>– Health properties: contains magnesium, improves the functioning of the nervous system, regulates blood sugar levels.</li> <li>– Effect on the nervous system: has a calming effect, reduces stress, helps cope with tension.</li> <li>– Taste: mild, creamy, slightly sweet.</li> <li>– Use in the kitchen: perfect for dips, Asian cuisine, snacks.</li> </ul>	
<b>No. 3</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Brazil, Venezuela</li> <li>– Health properties: rich in selenium, antioxidant, supports the immune system, thyroid health.</li> <li>– Impact on the nervous system: helps fight stress, improves mood.</li> <li>– Taste: buttery taste, with a slightly sweet aftertaste.</li> <li>– Use in the kitchen: great for desserts, muesli, raw.</li> </ul>	
<b>No. 4</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Türkiye, Poland, Italy</li> <li>– Health properties: rich in vitamin E, beneficial for the circulatory system, lowers cholesterol.</li> <li>– Impact on the nervous system: supports the regeneration of the nervous system, reduces nervous tension.</li> <li>– Taste: Intense, slightly sweet, nutty taste.</li> <li>– Use in the kitchen: ideal for baking, chocolates, nut creams.</li> </ul>	
<b>No. 5</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Spain, Italy, California (USA)</li> <li>– Health properties: rich in protein, fiber, vitamin E, healthy fats.</li> <li>– Impact on the nervous system: has a calming effect, improves mood, reduces symptoms of stress.</li> <li>– Taste: delicate, slightly sweet, almond aroma.</li> <li>– Use in the kitchen: perfect for desserts, bars, plant-based drinks.</li> </ul>	



<b>No. 6</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: USA, Mexico</li> <li>– Health properties: contains healthy fats, fiber, vitamins, minerals, supports heart health.</li> <li>– Impact on the nervous system: helps maintain emotional balance, relieves stress.</li> <li>– Taste: sweet, buttery taste, caramel aroma.</li> <li>– Use in the kitchen: Perfect for cakes, snacks.</li> </ul>	
<b>No. 7</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Iran, USA, Türkiye</li> <li>– Health properties: rich in vitamin B6, supports brain function, improves memory, strengthens the heart.</li> <li>– Impact on the nervous system: helps fight stress, improves concentration.</li> <li>– Taste: slightly salty, nutty taste with a hint of umami.</li> <li>– Use in the kitchen: perfect for desserts, salads, savory dishes.</li> </ul>	
<b>No. 8</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Australia, Hawaii</li> <li>– Health properties: supports heart health, lowers cholesterol, rich in antioxidants.</li> <li>– Impact on the nervous system: helps reduce stress and improve mood.</li> <li>– Taste: buttery, slightly sweet.</li> <li>– Use in the kitchen: perfect for cookies, desserts and as a snack.</li> </ul>	
<b>No. 9</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Brazil, India, China</li> <li>– Health properties: rich in protein, fiber, vitamins E and B, helps maintain healthy bones and nervous system.</li> <li>– Impact on the nervous system: contains tryptophan, which supports the production of serotonin (the happiness hormone), which helps fight stress.</li> <li>– Taste: slightly sweet, nutty taste with a delicate note of salt.</li> <li>– Kitchen use: perfect for peanut butter, snacks, cakes.</li> </ul>	
<b>No. 10</b>	<b>Nut...</b>
<ul style="list-style-type: none"> <li>– Country of occurrence: Caribbean, Southeast Asia, Philippines</li> <li>– Health properties: contains healthy fats, improves digestion, supports the immune system.</li> <li>– Effect on the nervous system: has a calming effect, relieves nervous tension, improves mood.</li> <li>– Taste: delicate, tropical, slightly sweet taste.</li> <li>– Kitchen use: perfect for desserts, drinks, curries and Asian dishes.</li> </ul>	

**EXERCISE: SECRETS OF HERBS – supporting material for the instructor****1. Calming and anti-anxiety effects**

Some herbs have a relaxing effect, helping to relieve nervous tension, anxiety, and stress. They support the nervous system, reducing anxiety and improving overall well-being.

Herbs with calming effects:

Lemon balm (*Melissa officinalis*) – has a calming effect, relaxes the nervous system, relieves symptoms of stress and facilitates falling asleep.

Valerian (*Valeriana officinalis*) – reduces nervous tension, promotes deep sleep and relieves anxiety.

Hop cones (*Humulus lupulus*) – have a calming effect, help with sleep problems and excessive nervous excitement.

Passiflora (*Passiflora incarnata*) – used to treat insomnia and anxiety, supports mood stabilization.

Chamomile (*Matricaria chamomilla*) – has a calming effect, supports the regeneration of the body and relieves nervous tension.

Ribwort plantain (*Plantago lanceolata*) – supports the body in states of chronic stress.

**2. Supporting sleep and regeneration**

Insomnia and sleep problems can negatively affect the nervous system, leading to fatigue, difficulty concentrating, and increased irritability. Some herbs can help you fall asleep, improve the quality of your sleep, and have a relaxing effect.

Herbs that improve sleep:

Lavender (*Lavandula angustifolia*) – its aroma has a soothing effect, reduces stress and helps you sleep.

Lemon verbena (*Aloysia citrodora*) – promotes relaxation and improves sleep quality.

Mint (*Mentha*) – relieves tension, supports relaxation and helps to unwind before sleep.

**3. Improved concentration and cognitive functions**

Some herbs have nootropic properties – they improve memory, concentration and brain function by increasing blood flow in the brain and protecting neurons from damage.

Herbs that support cognitive functions:

Ginkgo biloba – improves cerebral circulation, increases brain oxygenation and supports memory.

Ginseng (*Panax ginseng*) – stimulates the nervous system, increases the ability to concentrate and adds energy.

Rosemary (*Rosmarinus officinalis*) – stimulates the mind, improves cognitive abilities and reduces mental fatigue.

Ginger (*Zingiber officinale*) – supports cognitive functions and improves blood supply to the brain.

#### **4. Strengthening resistance to stress and fatigue**

Some herbs belong to the group of adaptogens, which help the body adapt to stress and increase its mental resistance.

Adaptogenic herbs:

Ashwagandha (*Withania somnifera*) – lowers cortisol levels (stress hormone), improves mood and supports mental balance.

Rhodiola rosea – increases resistance to stress, improves mental performance and reduces fatigue.

Bacopa monnieri – strengthens memory and reduces symptoms of chronic stress.

Black cumin (*Nigella sativa*) – has an adaptogenic effect, supports the nervous system in stressful situations.

#### **5. Mood regulation and antidepressant effects**

Some herbs have antidepressant properties, helping to regulate serotonin and dopamine levels – neurotransmitters responsible for well-being.

Herbs to improve your mood:

St. John's wort (*Hypericum perforatum*) – a natural antidepressant, helps fight mild and moderate depression.

Saffron (*Crocus sativus*) – improves mood and has antidepressant effects by increasing serotonin levels.

Thyme (*Thymus vulgaris*) – supports the nervous system and improves mood.

**EXERCISE: ASIAN CUISINE WITHOUT A RECIPE**

<b>RECIPE FOR THE DISH Stir-Fry with Chicken, Tofu and Bamboo</b>	
<b>Ingredients:</b> <ul style="list-style-type: none"> <li>- 200g chicken breast (cut into strips),</li> <li>- 200g tofu cheese (diced),</li> <li>- 100g bamboo shoots (fresh or canned),</li> <li>- 250g rice noodles,</li> <li>- 1 red pepper (cut into strips),</li> <li>- 100g shiitake mushrooms (sliced),</li> <li>- 3 tablespoons of soy sauce,</li> <li>- 1 tablespoon miso paste,</li> <li>- 2 cm piece of fresh ginger (grated),</li> <li>- 1 clove of garlic (chopped),</li> <li>- 1 chili pepper (optional, chopped),</li> <li>- 1 tablespoon sesame oil,</li> <li>- 1 tablespoon rice vinegar,</li> <li>- roasted sesame seeds (for sprinkling).</li> </ul>	<b>Preparation:</b> <ol style="list-style-type: none"> <li>1. Cook rice noodles according to package directions. Drain and set aside.</li> <li>2. Heat sesame oil in a large frying pan or wok. Add minced garlic and grated ginger, fry for 1 minute until fragrant.</li> <li>3. Add the sliced chicken breast and fry for 5-6 minutes until the chicken is fully cooked.</li> <li>4. Add shiitake mushrooms or button mushrooms, red pepper and bamboo shoots. Cook for another 3-4 minutes.</li> <li>5. Add the soy sauce, miso paste and rice vinegar. Stir, then add the sliced tofu and fry for another 2 minutes.</li> <li>6. Add cooked rice noodles and mix well to combine ingredients.</li> <li>7. Add chopped chili pepper.</li> <li>8. Transfer the dish to plates, sprinkle with toasted sesame seeds.</li> </ol>

## EXERCISE: A MOMENT OF TEA – A MOMENT OF PEACE – supporting material for the instructor

Ichi-go ichi-e is a philosophy of mindfulness deeply rooted in Japanese culture, with roots in the traditional tea ceremony (chanoyu). The term literally means "one meeting, one moment" and emphasizes that every moment - even seemingly ordinary - is unique.

The practice of the ichi-go ichi-e ritual is about:

**1. Celebration of detail**

- Each step – from measuring the tea leaves, through precisely pouring water at the right temperature, to the way we pour the infusion into cups – is treated as a small work of art. Thanks to this, we learn to see beauty and value in everyday gestures.

**2. Mindfulness of the “here and now”**

- Participants shut out external noise, silence thoughts of the past and future, and instead focus their full attention on sensory experiences: the warmth of the bowl in the hand, the aroma of floating leaves, the delicate taste of the infusion. This type of concentrated reception breaks the automatic mode of operation and soothes tension.

**3. A common space of peace**

- The ritual creates a microcosm detached from everyday worries. The shared, almost "silent" practice builds a sense of closeness and understanding between participants, fostering empathy and mutual support.

**4. The transience of the moment**

- Each brewing of tea and each sip is unique – once missed, they cannot be repeated in the same way. Awareness of this transience has a calming and ordering effect on our mind, teaching us to accept that life is a one-time, constantly changing process.

**5. Application in everyday life**

- Although ichi-go ichi-e originated in monastery teahouses, its principles can be applied to any aspect of the day: a family breakfast, a short break from work, or an evening walk. The key is to mindfully perform even the smallest action with full awareness of its value.

Through the practice of ichi-go ichi-e, we develop the ability to stop, reduce stress levels, and strengthen our ability to see the positive aspects of each day. It is a simple yet powerful way to bring peace and deep presence into our lives.

### 3.2. Diagnosis

The diagnosis will be conducted in the form of a self-assessment questionnaire. The self-assessment questionnaire was developed based on the descriptors of the European Qualifications Framework (EQF). The participants of the training will perform self-reflection in the area of competences related to

coping with stress and frustration. The areas for diagnosis refer to EQF levels. The participants of the training will be invited to complete a self-assessment. Self-reflection at the beginning of the first training day will provide information on the well-being of the participants in relation to the level at which they feel they are developing the competence that will be developed during the training and will constitute an “entrance diagnosis”.

The analysis of diagnostic sheets will provide information on the level of competence that will be improved during training through indirect learning.

### SELF-DIAGNOSIS QUESTIONNAIRE

Workshop entitled: "A Culinary Journey to Relaxation".

Entry sheet with European Qualifications Framework levels

#### Hello!

We are pleased that you are taking part in the "Culinary Journey to Relaxation" workshop.

At the beginning of the workshop, we ask you to complete a short survey regarding your competence in coping with stress and frustration.

This is an opportunity to think about how you react to pressure situations, what strategies you use and what areas are worth developing.

Your answers are confidential and will be used for educational purposes only. Thank you for your honesty and reflection!

Your task is to rate your skill level in a given area on a scale of 1 to 5, where 1 means low and 5 means high.

Circle the appropriate number that best describes your current skills in a given area.

1	<b>I can recognize signs of tension in myself</b> (e.g. irritability, rapid breathing, muscle tension). (Level 1-2 – Basic Awareness)	1	2	3	4	5
2	<b>I can use simple techniques to reduce stress</b> (e.g. deep breathing, tensing and relaxing muscles). <b>Level 3-4</b> (Practical application)	1	2	3	4	5
3	<b>In a pressure situation, I can divide the task and proceed step by step.</b> <b>Level 3-4</b> (Practical application)	1	2	3	4	5
4	<b>In a team, I can work to reduce the tension and frustration of others</b> (e.g. through conversation, support) Level 5–6 (Critical Analysis)	1	2	3	4	5
5	<b>When I experience stress, I can identify what caused it and what I can change next time to avoid it</b> <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5
6	<b>I can use stressful situations as a source of development and learning about myself</b> <b>Level 7-8</b> (Expert reflection)	1	2	3	4	5

Enter your name and surname: .....

#### 3.3. Validation

Validation of learning outcomes in the area of competences:

**coping with stress and frustration,**

will be carried out using three methods:

- **self-reflection of participants,**
- **observation,**
- **individual and team observation cards.**

The designed validation process is based on the analysis of sheets filled in by workshop participants and on the observation of participants in action. The observation of twelve people over the three days of the workshop will allow for the verification of the development of the learned competence "indirectly".

Additional sources of information will be the self-reflection sheets "at the entrance" and "at the exit" and the individual observation cards. The group observation cards should be treated as supplementary material.

**3.3.1 Self-reflection of participants,**

The diagnostic questionnaire completed by the participants at the beginning of the first day of training ("at the entrance") and at the end of the third day ("at the exit") will make it possible to determine whether and to what extent the participants improved their competences.



### SELF-DIAGNOSIS QUESTIONNAIRE

Workshop entitled: "A Culinary Journey to Relaxation".

Output sheet with European Qualifications Framework levels

Congratulations!

Your participation in the "Culinary Journey to Relaxation" workshop has come to an end. Before we say goodbye, we invite you to take a fresh look at your ability to cope with stress and frustration.

By completing this sheet you have the opportunity to:

- reflect on what you have discovered and developed,
- notice changes in the way you act and react to stress,
- summarize your personal learning process.

Your responses remain anonymous and are used solely for your self-reflection and educational summary of the workshop.

Your task is to rate your skill level in a given area on a scale of 1 to 5, where 1 means low and 5 means high.

Circle the appropriate number that best describes your current skills in a given area.

1	<b>I can recognize signs of tension in myself</b> (e.g. irritability, rapid breathing, muscle tension). (Level 1-2 – Basic Awareness)	1	2	3	4	5
2	<b>I can use simple techniques to reduce stress</b> (e.g. deep breathing, tensing and relaxing muscles). <b>Level 3-4</b> (Practical application)	1	2	3	4	5
3	<b>In a pressure situation, I can divide the task and proceed step by step.</b> <b>Level 3-4</b> (Practical application)	1	2	3	4	5
4	<b>In a team, I can work to reduce the tension and frustration of others</b> (e.g. through conversation, support) Level 5–6 (Critical Analysis)	1	2	3	4	5
5	<b>When I experience stress, I can identify what caused it and what I can change next time to avoid it</b> <b>Level 5-6</b> (Critical analysis)	1	2	3	4	5
6	<b>I can use stressful situations as a source of development and learning about myself</b> <b>Level 7-8</b> (Expert reflection)	1	2	3	4	5

Enter your name and surname: .....

### **3.3.2. Observation**

The observation will focus on identifying how to recognize symptoms of tension, use stress regulation techniques, act constructively under pressure, work in a team in difficult situations, and reflect on one's own reactions and strategy. The observation will be conducted on all days of the workshop, during the implementation of culinary tasks and team activities. Qualitative notes (examples of situations and behaviors) will be written directly on the sheet or on post-it notes and placed in the appropriate places on the sheet. It is recommended to print the sheet in a larger format.

The observation material will also be a source for developing feedback in the form of a several-sentence letter. You can also use the template below to prepare it.

## OBSERVATION SHEET – COMPETENCE VALIDATION

**Workshop: "A Culinary Journey to Relaxation"**

**Date:**

**Observer:**

### How to fill out the sheet? Observer tips

- Observe participants during practical tasks and teamwork (e.g., food preparation, culinary competition, presentation).
- Take notes as you go along on a spreadsheet or on Post-it notes and paste them into the spreadsheet.
- Stay objective – document specific situations and examples, avoid general judgments.
- In the "Observed" column, select "yes" or "no" for each participant.

Examples of how to recognize that a participant has achieved a given learning outcome.

### Recognizing stress and its sources

- Talks about his/her condition (e.g., "I'm starting to get nervous because time is running out").
- Reports what is causing him/her stress (e.g., "I don't know how to divide the ingredients, it's stressing me out").
- Signals physical or emotional symptoms (e.g. talks about tension in the body, frustration).
- Notices and names difficult situations during a task.

### Responding to stressful situations

- Uses tension regulation techniques (e.g. pauses, takes a deep breath, calms the team down with his voice).
- I propose a temporary suspension of work and a change of method of operation.
- He appears to be consciously slowing down or reorganizing his task to cope with stress.

### Collaboration under pressure

- Proposes solutions that make it easier for the team to work in difficult situations (e.g. "Maybe we should split the work like this: you cut, I cook").
- Actively supports others, e.g. helps, takes over some of the responsibilities when he sees someone is stressed.
- Takes care of communication - e.g. calms the team down, encourages them to act despite pressure.
- Avoids escalating conflicts and does not introduce chaos into the group's activities.

### Reflection and learning

- Modifies course of action after experiencing difficulties (e.g., "I'll try something different because that one didn't work").
- Proposes a different division of tasks within the team when he sees that the previous arrangement was not working.
- Chooses different remedial techniques than initially.
- Is able to explain his/her decisions (e.g., "We changed the plan because we were in a hurry and things were getting hectic").

### Cumulative observation sheet questionnaire

Area of competence	EQF level	Learning Outcome Descriptor	U1	U2	U3	U4	U5	U6	U7	U8	U9	U10	U11	U12	Observed YES/NO
Recognizing stress and its sources	Level 1-2	Recognizes basic signs of tension and simple stressors.													
Responding to stressful situations	Level 3-4	Uses simple stress management techniques in practice.													
Collaboration under pressure	Level 3-4	Supports the team, proposes solutions to reduce tension.													
Reflection and learning	Level 5-6	Modifies actions and coping strategies in response to changing conditions													

**PARTICIPANT FEEDBACK TEMPLATE****Participant's name and surname:** \_\_\_\_\_

Date: \_\_\_\_\_

**Observer:** \_\_\_\_\_

Dear \_\_\_\_\_,

Thank you for your active participation in the workshop. Below you will find feedback on your development.

Your strengths:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

We hope that the experience gained during the training will contribute to the further development of your competences and sensitivity. Thank you for your commitment!

Best regards,

**Training team**

### 3.3.3. Individual and Team Insight Cards

Participants will fill out individual and team observation cards throughout the workshops. Qualitative analysis of the collected material will provide the person conducting the validation process with information on the competencies learned "indirectly" from the perspective of both individuals and task teams.

<b>INDIVIDUAL OBSERVATIONS CARD</b>						
<b>Name of the exercise</b>	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high) - Brief justification for the assessment	<b>Main sources of stress and frustration:</b> - Time pressure - Vision misalignment within the team - Insufficient resources/components - Technical or logistical difficulties - Other...	<b>Team reactions to tension:</b> - Supportive behaviors (e.g. mutual motivation, sharing tasks) - Disruptive behavior (e.g. raising voice, avoiding conversation) - Other...	<b>Coping strategies used:</b> - Short breaks from the task - Breathing techniques/mindfulness – Clear division of roles and responsibilities - Setting priorities together	<b>Strategy effectiveness and conclusions:</b> - What worked best? - What is worth changing next time?	<b>Ideas for strengthening team support:</b> - Additional communication rules - Suggested short pre-race/mid-race relaxation rituals - Other suggestions
<b>Recycled breakfast</b>						
<b>Nut Masters</b>						
<b>Regional flavors</b>						
<b>Secrets of herbs</b>						
<b>Breakfast symphony of the senses</b>						
<b>Asian cuisine without a recipe</b>						
<b>A moment of tea – a moment of peace</b>						



**TEAM OBSERVATION CARD**

	<b>Level of perceived tension</b> (scale 1–5 where 1 = no tension, 5 = very high) - Brief justification for the assessment	<b>Main sources of stress and frustration:</b> -Time pressure – Vision misalignment within the team – Insufficient resources/components – Technical or logistical difficulties - Other...	<b>Team reactions to tension:</b> – Supportive behaviors (e.g. mutual motivation, sharing tasks) – Disruptive behavior (e.g. raising voice, avoiding conversation ) - Other...	<b>Coping strategies used:</b> – Short breaks from the task – Breathing techniques/mindfulness – Clear division of roles and responsibilities – Setting priorities together	<b>Strategy effectiveness and conclusions:</b> – What worked best? – What is worth changing next time?	<b>Ideas for strengthening team support:</b> – Additional communication rules – Suggested short pre-race/mid-race relaxation rituals - Other suggestions
<b>Recycled breakfast</b>						
<b>Nut Masters</b>						
<b>Regional flavors</b>						
<b>Secrets of herbs</b>						
<b>Breakfast symphony of the senses</b>						
<b>Asian cuisine without a recipe</b>						
<b>A moment of tea – a moment of peace</b>						



The validator can use the following sheets to analyze individual and group cards:

<b>INDIVIDUAL CARD ANALYSIS SHEET</b>						
<b>Participant</b>	<b>Level of perceived tension (average rating/comment)</b>	<b>The most frequently cited sources of stress and frustration</b>	<b>Most common reactions to stress (declared)</b>	<b>Coping strategies used</b>	<b>Effectiveness of coping strategies/conclusions</b>	<b>What conclusions / changes do you propose?</b>
U1						
U2						
U3						
U4						
U5						
U6						
U7						
U8						
U9						
U10						
U11						
U12						

**GROUP CARD ANALYSIS SHEET**

<b>Group</b>	<b>Level of perceived tension (average rating/comment)</b>	<b>The most frequently indicated sources of stress</b>	<b>Team Responses to Tension (Supporting/Hindrance)</b>	<b>Strategies used by the team</b>	<b>What did the team find effective?</b>	<b>What conclusions / proposed changes did the team submit?</b>
Team I consisting of: 1.2.3.4.						
Team II. composed of: 1.2.3.4.						
Team III. composed of: 1.2.3.4.						

## MICRO-CREDENTIALS

The developed Model for the Development and Certification of Adult Social Competences will use digital badges (micro-credentials) compliant with the Open Badge 2.0 standard. They constitute a modern tool for documenting learning outcomes and will be awarded to people who successfully pass the validation process designed within the model.

Micro-credentials issued as part of the project will include: name and description of the achievement, participant data, information about the institution, award criteria, date of award.

The use of the international Open Badge 2.0 standard ensures that credentials are readable, interoperable and recognised in various environments – educational, social and professional.

The micro-credentialing process will be supported by a dedicated platform that will allow you to enter participant data, generate individual invitations to their profiles and automatically issue and store the badge.

Once validation is complete, the validator will complete an online form which will initiate the issuance of the micro-credential.

The participant will receive an email with a link enabling them to collect their badge after logging in to the platform.

Micro-credentials will constitute measurable, digital proof of acquisition of specific social competences, developed within planned workshops and validation processes. Their implementation supports the idea of lifelong learning and allows for building individual development paths in a modular, flexible and needs-based manner.