



**Co-funded by
the European Union**



Erasmus+ project “Developing selected key competencies of students during curricular and extracurricular school activities” No. 2024-1-PL01-KA220-SCH-000247484/2

**Training package for primary school teachers
Developing the key competence of students: “Cultural awareness and expression” Methodological guide with a set of tools, lesson plans, and examples of good practices**

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**Economic and administrative service center for
schools and kindergartens in Węgorzewo**

Table of contents

Introduction

1. Purpose of the training package
2. Who is this guide for?
3. How to use the package (lesson – project – community activities)
4. The “Cultural awareness and expression” competence in the Erasmus+ project

Chapter I. Theoretical foundations of the competence

1. EU key competencies – an educational perspective
2. What is cultural awareness and expression for a primary school student?
3. Culture as a process, not a one-time event
4. The role of the school in building a student's cultural identity

Chapter II. The role of the teacher and the school environment

1. The teacher as a guide and cultural animator
2. Creating a space for expression and dialogue

3. The importance of student emotions, reflection, and experience
4. Teacher collaboration and interdisciplinarity

Chapter III. Methods and forms of developing the competence

1. Teaching through action and experience
2. Project-based and task-based learning
3. Subject and interdisciplinary integration
4. Creative methods:
 - narrative and storytelling
 - visual arts, music, and movement activities
 - practical and everyday forms
5. The role of digital tools in cultural expression

Chapter IV. Developing competence outside the school

1. How to reconcile school activities with cultural institutions
2. Why cultural competence does not end in the classroom
3. School and cultural institutions:
 - community centers

- libraries
 - museums
 - local organizations
4. Models of cooperation:
 - joint projects
 - workshops and events
 - community outreach
 5. The role of the teacher in bridging the school world and the world of culture
 6. Examples of good practices from partner schools

Chapter V. Working with students with diverse needs

1. Cultural expression as a tool for inclusion
2. Adapting methods and forms of work
3. Peer cooperation and social learning
4. Every student as a creator – different paths of expression

Chapter VI. Lesson plans and educational activities developing the competence

1. The role of lesson plans in developing cultural competencies

2. Examples of lesson and activity plans
3. Good practices developed during teacher mobility
(10 examples)
4. Methodological commentary

Chapter VII. Evaluation of competence development

1. Why evaluating cultural competencies is possible
2. What is subject to evaluation:
 - process
 - engagement
 - student reflection
3. Evaluation methods:
 - observation
 - student reflection card
 - self-assessment
 - portfolio
4. Documenting the effects of activities
5. Using evaluation results in future school work

Chapter VIII. Requirements for completing the training package

1. Information for the training participant
2. Purpose of the final assignment

3. Form of completion:
 - developing a lesson plan, extracurricular activity, or cultural project
4. Required elements of the lesson plan:
 - objectives (with a particular focus on cultural competence)
 - description of student activities
 - methods and forms of work
 - evaluation element
5. Assessment of the lesson plan:
 - peer assessment by a teacher from a partner school
 - developmental feedback
6. The significance of the final assignment for the project's sustainability

Chapter IX. Transfer and sustainability of results

1. How to integrate developed solutions into school practice
2. Disseminating good practices among teachers
3. Impact on the school's working culture

4. Cultural competence as an element of long-term change

Summary

Introduction

1. Purpose of the training package The modern school faces the challenge not only of imparting knowledge but also of supporting the student's comprehensive development—their sensitivity, creativity, and ability to understand the world around them. One of the key areas of this development is the “Cultural awareness and expression” competence, which allows young people to better understand cultural heritage, social diversity, and their own identity.

The purpose of this training package is to support primary school teachers in more consciously, systematically, and effectively developing this competence in students—within both curricular classes and extracurricular or community-based activities.

This package was created as a result of an Erasmus+ project and is based on the experiences of teachers participating in international mobility, observing good practices in partner schools, and implementing modern, activating methods of working with students. Its goal is not to provide ready-made “scenarios to reproduce,” but

to build the teacher's competence as a designer of educational situations in which students can develop cultural awareness, creativity, and the ability to express themselves.

The package is practical and developmental—it combines theoretical foundations with examples of activities, evaluation tools, and space for the teacher to reflect on their own didactic practice.

2. Who is this guide for? The guide is primarily addressed to:

- primary school teachers not participating directly in Erasmus+ mobility,
- teachers beginning their work with key competencies,
- form teachers, subject teachers, and those conducting extracurricular activities,
- teaching teams interested in interdisciplinary and community cooperation.

The package can be used by both early childhood education teachers and teachers of grades IV–VIII. Its structure allows for flexible adaptation of content to the

age of the students, the specifics of the school, and the local cultural context.

3. How to use the package (lesson – project – community activities) The package is designed in a modular way. Teachers can use it in various ways, depending on the needs and capabilities of their school:

- **lesson** – as an inspiration for planning individual classes that develop cultural expression (e.g., integrated lessons, project-based lessons, homeroom/form teacher lessons),
- **educational project** – as a foundation for planning longer activities involving several subjects or a series of classes,
- **community activities** – as support in organizing school cooperation with cultural institutions, local organizations, or the local community.

The suggestions included in the package can be modified, combined, and adapted to your own needs. The key is to maintain the competence-based objective, rather than reproducing the proposed examples in an unchanged form.

4. The “Cultural awareness and expression”

competence in the Erasmus+ project Developing the “Cultural awareness and expression” competence is a vital element of the Erasmus+ project, which aims to improve the quality of school work and better prepare students to function in a culturally and socially diverse world.

Within the project, this competence was understood broadly—not just as knowledge of cultural heritage, but primarily as the student’s ability to interpret culture, express their own emotions and experiences, and actively participate in social and cultural life. During mobility, teachers observed how local, regional, and European culture can become a natural starting point for educational activities based on student experience, reflection, and creativity.

This package serves as a component for the transfer of knowledge and experience gained in the Erasmus+ project into daily school practice. Its task is to ensure the sustainability of the project’s results and to enable all

teachers in partner schools to use the developed solutions.

Stop and check Reinforcement Tasks –

Introduction

Task 1. Short quiz (knowledge and understanding)

Select one correct answer.

- The main goal of the training package is:
 - ☐ to provide ready-made lesson plans
 - ☐ to prepare teachers for external exams
 - ☐ to support teachers in developing the “Cultural awareness and expression” competence
 - ☐ to implement only artistic activities
- The training package is primarily aimed at:
 - ☐ exclusively teachers participating in mobility
 - ☐ primary school teachers, including those not participating in mobility
 - ☐ secondary school students
 - ☐ cultural institutions

- The package can be used:
 - ☐ during lessons, projects, and community activities
 - ☐ exclusively in extracurricular classes
 - ☐ only within the framework of one subject
 - ☐ only as theoretical material

Task 2. Teacher reflection (self-evaluation) Answer the following questions in writing (short answers are sufficient):

1. How did I understand the “Cultural awareness and expression” competence before?
2. What was new or particularly relevant to me in the Introduction?
3. In which area of my work do I see the greatest space for developing this competence?

Task 3. Practical task – transfer to your own practice

Choose one form of work that you conduct most frequently: ☐ subject lesson ☐ homeroom/form teacher lesson ☐ extracurricular activity ☐ school project

Briefly describe:

- how you currently (if at all) develop students' cultural awareness or expression,
- what you could change or add after reading the Introduction. (2–3 sentences)

.....

.....

.....

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Task 4. Open question – preparation for further work

What is the most important question for you right now regarding the development of the “Cultural awareness and expression” competence?

.....

.....

.....

..... *This question may become a point of reference for further work with the package.*

Methodological note The reinforcement tasks are not subject to point-based grading. Their purpose is:

- to raise awareness of the package's goals,
- to encourage reflection on one's own practice,
- to prepare for designing activities that develop students' competencies.

Chapter

I. Theoretical foundations of the competence

“cultural awareness and expression”

1. EU Key Competencies – an educational perspective

- The European Union identifies key competencies as a common foundation for education in member states. Their purpose is to prepare students not only for further learning but, above all, for a conscious, responsible, and active life in society, work, and culture.
- Schools develop key competencies not through a separate subject, but through daily didactic work. Teachers develop them during subject lessons, projects, extracurricular activities, and initiatives carried out in cooperation with the local community. This means that every teacher—regardless of the subject they teach—has a real impact on their development.
- Among the key competencies, “Cultural awareness and expression” holds a special place. It combines

knowledge, skills, and attitudes. A student develops it primarily through the experience of culture, reflection, and their own creative activities.

2. What is cultural awareness and expression for a primary school student?

- Cultural awareness and expression mean a student's ability to understand culture and express themselves in various forms.
- In school practice, this competence includes:
 - understanding culture as a phenomenon present in everyday life,
 - knowing and respecting local, regional, national, and European heritage,
 - expressing oneself through words, images, movement, sound, or action,
 - readiness for dialogue, interpreting phenomena, and reflecting on one's own experiences.
- In primary school, it is not about imparting encyclopedic knowledge about culture to students. The most important thing is to create situations in

which students can encounter culture in a way that is accessible and understandable. Children develop this competence when they relate cultural content to their own experiences, emotions, and observations.

3. Culture as a process, not a one-time event

- In school practice, culture is often associated with single events: a trip to the theater, a school assembly, or participation in an art competition. Such activities are valuable, but in themselves, they do not yet develop cultural competence.
- A student develops cultural awareness and expression through a longer process during which they:
 - learn to interpret cultural phenomena,
 - gain the courage to express their own thoughts and emotions,
 - develop aesthetic and social sensitivity,
 - build a sense of identity and belonging.
- Therefore, schools should plan activities systematically. Every lesson, project, or school initiative can support the development of this

competence—provided that the teacher consciously assigns it such a goal.

4. The role of the school in building a student's cultural identity

- The school plays an important role in building a student's cultural identity. In many environments, it is the school that provides children with their first contact with various forms of culture. This is especially true in places where access to cultural institutions is limited.
- A school develops this competence when it:
 - creates a space for conversation, reflection, and creative action,
 - appreciates cultural diversity and the individual experiences of students,
 - connects curriculum content with the local and regional cultural context,
 - encourages students to actively participate in the life of the school and the local community.
- In this approach, the school is not limited to conveying knowledge. It becomes a place where

students learn to understand the world, themselves, and others.

5. Do Physics or Physical Education teachers also develop the “Cultural awareness and expression” competence?

- Developing the “Cultural awareness and expression” competence is not solely the domain of humanities or arts teachers. Every teacher can develop it—regardless of the subject—if they create situations in which students interpret meanings, express themselves, and relate to cultural experiences.
- In the case of subjects like Physics or Physical Education, it is not about “adding culture” to the curriculum. The key is how the classes are conducted and the context in which the teacher presents the content.

A Physics teacher develops this competence when they:

- show science as part of humanity's cultural heritage, rather than just a collection of formulas,

- refer to the history of scientific discoveries and the figures of scientists,
- encourage students to formulate their own hypotheses and interpretations of phenomena,
- allow students to present the results of their work in a creative way (model, poster, presentation),
- build a culture of discussion, argumentation, and collaborative problem-solving.
- In this view, physics becomes a space not only for exploring the world but also for understanding how humans describe and interpret it.

A Physical Education teacher develops this competence when they:

- show movement and sports as an element of culture and social life,
- refer to sports traditions, regional games, and play,
- teach how to express emotions through movement,
- strengthen attitudes of cooperation, respect, and fair play,
- encourage students to reflect on their own experiences and progress.

- In this approach, physical education is not limited to improving physical fitness. It also supports the development of body expression, social relationships, and the student's personal culture.
- The most important thing, therefore, is not the subject itself, but the teacher's method of work. The "Cultural awareness and expression" competence is developed wherever a student:
 - experiences the sense and meaning of actions,
 - has space to express themselves,
 - learns to interpret the world and their own place in culture.
- This approach strengthens the consistency of school activities and shows that developing key competencies is a common task for the entire teaching staff.

Micro-examples – how various subjects develop the "Cultural awareness and expression" competence:

- **Mathematics:** The teacher develops this competence when showing mathematics as a language for describing the world and culture—e.g.,

in architecture, art, or folk patterns. Students present their own ways of reasoning and solutions.

- **Computer Science:** Students create digital forms of expression—graphics, animations, presentations, or simple applications—and learn to function consciously in digital culture.
- **Chemistry:** The teacher shows chemistry as part of everyday culture: in the kitchen, cosmetics, crafts, or environmental protection. Students observe phenomena, describe them, and try to interpret them.

Box: Most common mistakes in developing the “Cultural awareness and expression” competence

✗ 1. Treating cultural competence as an

“occasional” add-on One-off events (school assemblies, theater trips, art competitions) cannot replace the systematic process of developing this competence in daily teaching practice.

✗ 2. Reducing cultural expression exclusively to art

or music This competence is also developed through words, movement, debate, experimentation, projects, or reflection—regardless of the subject.

✗ 3. Focusing on the “pretty result” rather than the

student’s process The finished work of a student is not an end in itself. The creative process, engagement, interpretation, and the opportunity to express one’s own meanings are of key importance.

✗ 4. Lack of space for student reflection

Cultural activities without conversation, summarization, and self-assessment do not lead to lasting competence development.

✗ 5. The belief that “this is not my subject” Every teacher—regardless of their specialization—has an impact on developing cultural awareness and expression through the way they conduct classes and their relationships with students.

✗ 6. Grading expression instead of supporting it Rigidly grading creative activities discourages students from expressing themselves and taking creative risks.

💡 Tip: If you have doubts about whether your activities develop the “Cultural awareness and expression” competence, ask yourself: *Did the student have the opportunity to interpret, express themselves, and reflect on their own experience?*

Box: Good practices in developing the competence “cultural awareness and expression” (chapter i)

✓ **1. Clear understanding of the competence** The teacher treats cultural awareness and expression as a process of interpreting and expressing meanings, not as transmitting knowledge about culture.

- ✓ **2. Culture close to the student's experience** The starting point for activities is the students' daily experiences, emotions, and observations, not abstract encyclopedic content.
- ✓ **3. Diverse forms of expression** The student has the opportunity to express themselves through words, images, movement, sound, or practical action, in accordance with their own predispositions.
- ✓ **4. Active role of the student** The student is an interpreter and co-creator of activities, not a passive recipient of cultural content.
- ✓ **5. Space for reflection** Every activity includes a moment for conversation, summarization, or another form of reflection on the experience.
- ✓ **6. Consistency of activities over time** Developing cultural competence is planned as a process, not a one-time event.

✓ **7. Openness to various interpretations** The teacher accepts a multitude of perspectives and avoids requiring a single “correct” reading of cultural content.

✓ **8. Shared responsibility of the teaching team**

Cultural competence is developed by different teachers and in different subjects in a complementary way.

💡 **Methodological note:** If, after a class, a student can say “what this means to me” rather than just “what I learned,” it means that good practice has been applied.

🔍 Stop and check chapter i – theoretical foundations of the competence

Task 1. Check your understanding (short quiz) Select one correct answer.

- In primary school, the “Cultural awareness and expression” competence consists primarily of:
 - ☐ imparting knowledge about works of art
 - ☐ enabling the student to interpret culture and express themselves
 - ☐ organizing artistic events
 - ☐ implementing the core curriculum for art and music
- Developing this competence:
 - ☐ is the task solely of humanities teachers
 - ☐ concerns all teachers, regardless of the subject
 - ☐ takes place only during extracurricular activities

☐ is not possible in STEM subjects

- The most common mistake when working with cultural competence is:

☐ lack of teaching materials

☐ focusing on one-off events instead of the process

☐ too much student activity

☐ lack of formative assessment/grades

Task 2. Teacher reflection (self-analysis) Answer the following questions briefly:

1. Which part of Chapter I was the most revealing or clarifying for you?
2. Have you made any of the described “most common mistakes” in your work so far? If so, which one?
3. How do you understand the role of your subject in developing students’ cultural competence now?

Task 3. My subject – my possibilities (practical task)

Complete the following sentence: As a teacher of I can develop the “Cultural awareness and expression” competence by:

-
.....
-
..... *(2 specific ideas are sufficient)*

Task 4. Avoiding mistakes – quick check Check

which statements are true in your practice: ☐ I give students space to interpret and express their own meanings

- ☐ I plan cultural activities as a process, not a one-off event
- ☐ I always provide a moment for reflection or conversation with students
- ☐ I do not grade student expression, but support it *If any of the boxes remain unchecked, return to the relevant sections of the chapter.*

Task 5. Opening question (for the rest of the package) What question or doubt regarding the development of the “Cultural awareness and expression” competence do you want to keep in mind while reading the next chapters?

.....

Methodological note The reinforcement tasks are not meant for grading. Their purpose is:

- to organize the understanding of the competence,
- to reflect on one's own teaching practice,
- to prepare for designing activities that develop students' competencies.

Chapter II

The role of the teacher and the school environment in developing the “Cultural awareness and expression” competence

1. The teacher as a guide and cultural animator In the process of developing the “Cultural awareness and expression” competence, the teacher does not merely act as a transmitter of knowledge, but becomes a guide, moderator, and animator of students' cultural experiences. Their task is to create educational situations in which students can observe, interpret, experience, and express their own meanings. This means shifting perspective: from focusing on covering the curriculum to consciously designing a learning process in which culture becomes a reference point for conversations about the world, values, and human relationships.

2. A teacher’s attitude that fosters student expression Developing cultural competence depends largely on the teacher’s attitude toward the student and their activities. Key elements include:

- openness to diverse interpretations and ways of self-expression,
- accepting mistakes as a natural element of the creative process,
- a willingness to engage in dialogue and ask questions rather than providing ready-made answers,
- supporting the student's courage to voice their own thoughts and emotions. A student develops cultural awareness and expression when they feel safe, have the right to their own opinion, and experience respect for their individuality.

3. The school as a cultural environment The school is not merely a didactic institution—it is also a cultural environment in which students learn norms, values, and ways of communicating and interacting. The way the school functions on a daily basis has a direct impact on the development of students' cultural competencies. The school's cultural climate is shaped by, among other things:

- relationships between students and teachers,

- the way communication is handled and conflicts are resolved,
- openness to diversity and dialogue,
- the school space as a place for expression (exhibitions, student activities, events). A consciously shaped school environment becomes a natural place for developing cultural awareness—not only during lessons but also in everyday school situations.

4. Teacher collaboration and interdisciplinarity

Developing the “Cultural awareness and expression” competence requires collaboration among teachers of different subjects. This competence does not belong to a single educational area—it develops when the school takes action in a coherent and complementary manner. Each subject brings its own perspective on understanding the world. Polish language helps interpret cultural texts, history shows their context, art and music develop creative expression, and science or mathematics allow students to perceive the links between culture, science, and everyday life. When teachers combine these perspectives, students begin to

perceive knowledge as a whole rather than a collection of separate fields. An interdisciplinary approach enables:

- combining various ways of describing and understanding the world,
- designing activities that are more meaningful to students and closer to their experiences,
- strengthening the sense of purpose in learning by showing practical connections between subjects,
- building shared responsibility among the entire teaching staff for the development of students' competencies. In school practice, collaboration can take various forms: joint educational projects, thematic weeks, or interdisciplinary project tasks. Teachers can also plan activities around a common theme—for example, local heritage, art in public spaces, or regional culture. Daily collaboration among teachers is equally important: discussing planned activities, exchanging ideas, sharing experiences, and reflecting together on the results of student work. Such actions help gradually integrate cultural competence into school practice

and make it a natural element of the entire school's work.

5. The importance of the local environment and school partners

Developing students' cultural competencies does not end within the school walls. The local environment plays a significant role—cultural institutions, social organizations, artists, folk creators, libraries, museums, or memorial sites. It is there that students can see how culture functions in the everyday life of the community. School cooperation with external partners allows education to be moved outside the classroom and creates opportunities for students to have authentic experiences. As a result, students not only hear about culture but can observe, experience, and co-create it. Such cooperation:

- allows students to experience culture in a natural, authentic context,
- strengthens the sense of belonging to the local community,
- enables learning through action and social engagement,

- increases student motivation and the sense of purpose in their actions. Schools can implement such activities in many ways. These may include visits to museums and libraries, workshops with local creators, projects documenting the town's history, or cooperation with social organizations. Participation in cultural events organized in their immediate surroundings is also a valuable experience for students. In this process, the teacher acts as a mediator between the school and the local environment. They help students understand the meaning of observed phenomena, encourage them to ask questions, and support reflection on the acquired experiences.

6. The role of teacher reflection and the culture of learning in school Lasting development of the “Cultural awareness and expression” competence requires the teacher to consciously examine their own didactic practice. It is worth reflecting regularly on which activities truly engage students, which working methods yield the best results, and how they can be further developed. Teacher reflection may include analyzing conducted

classes, observing student reactions, as well as talking with other teachers about shared experiences. This approach helps to gradually improve working methods and introduce new ideas into daily school practice. A culture of cooperation within the school is also of great importance. When teachers share experiences, plan activities together, and support each other in implementing new ideas, the school begins to function as a learning organization—open to development, innovation, and change. Such a work culture benefits the entire school community. Students learn in an environment that fosters activity, dialogue, and creative thinking, while teachers develop their own professional competencies and build a stronger sense of community. As a result, developing cultural competencies ceases to be a one-off action or project. It becomes a natural element of the school's daily life.

Box: most common teacher and school mistakes in developing the “Cultural awareness and expression” competence

✗ 1. Believing that the teacher’s good intentions are enough Developing cultural competence requires conscious planning and support from the school. Actions taken by individual teachers, if lacking consistency, have a limited and short-term effect.

✗ 2. Lack of a shared vision among the teaching staff If the school does not develop a common understanding of cultural competence, activities will be random and inconsistent, and students will not perceive their purpose.

✗ 3. Limiting student expression to “safe” forms Excessive control, schematic tasks, and a lack of space for personal interpretation inhibit the development of students’ creativity and courage.

✗ 4. Treating cultural activities as “something extra” If cultural competence is not integrated into daily

teaching practice, it remains merely an occasional element of school life.

✕ 5. Lack of reflection after student activities

Activities without discussion, summarization, and student self-reflection do not lead to lasting competence development.

✕ 6. Lack of collaboration and exchange of experiences between teachers Isolated actions by individuals limit the school's potential and make it difficult to build a coherent cultural environment.

✕ 7. Ignoring the local environment Failing to utilize the potential of cultural institutions and local partners narrows the students' educational space and limits the authenticity of their experiences.

💡 Tip for the school: If any of the points above seem familiar, treat them not as a problem, but as a starting point for change and development.

Box: Good practices – the role of the teacher and the school environment (chapter ii)

✓ **1. The teacher as a moderator and guide** The teacher consciously creates educational situations in which the student can experience, interpret, and express meanings, instead of merely receiving content.

✓ **2. A safe atmosphere conducive to expression** The classroom climate is one of acceptance, where the student has the right to their own opinion, emotions, and pace of work.

✓ **3. School as a cultural environment** Cultural activities are visible in the daily life of the school: in relationships, the school space, events, and student projects.

✓ **4. Collaboration between teachers of different subjects** Cultural competence is developed consistently by different teachers, rather than being the domain of a single educational area.

✓ **5. Openness to the local environment** The school consciously uses the resources of local cultural institutions, traditions, and social partners as a natural extension of education.

✓ **6. Teacher reflection on their own practice**

Teachers analyze their actions, share experiences, and draw conclusions for further work.

✓ **7. Consistency of activities at the school level**

Developing the “Cultural awareness and expression” competence is part of the school’s shared vision, not just a series of individual initiatives.

💡 **Organizational tip:** If cultural activities are visible during lessons, breaks, and in relationships, the school is truly becoming a cultural environment.

🔍 Stop and check Chapter II – The role of the teacher and the school environment

Task 1. Check your understanding (short quiz) Select one correct answer.

- The teacher's role in developing the “Cultural awareness and expression” competence consists primarily of:
 - ☐ transmitting knowledge about culture
 - ☐ creating educational situations conducive to student interpretation and expression
 - ☐ organizing artistic events ☐ implementing only curriculum content
- The school environment supports the development of cultural competencies when it:
 - ☐ fosters dialogue, cooperation, and diversity
 - ☐ focuses exclusively on academic results
 - ☐ limits student activities to lessons

- ☐ avoids cooperation with the surroundings
- One of the most common mistakes of a school is:
 - ☐ excessive teacher involvement
 - ☐ lack of a shared vision and cooperation
 - ☐ too much student autonomy
 - ☐ an excess of reflection

Task 2. Teacher self-analysis Answer the following questions briefly:

1. Which teacher role (guide, moderator, animator) feels closest to my daily work?
2. In which school situations do students currently have the greatest space for expression and dialogue?
3. What in my school's functioning particularly fosters the development of cultural competence?

Task 3. My practice – a critical look Check the statements that are consistent with your practice:

- ☐ I create a safe space for expressing opinions and emotions
- ☐ I accept different ways of interpretation and solutions
- ☐ I plan a moment for reflection after student activities
- ☐ I cooperate with other teachers when planning activities
- ☐ I use the resources of the local environment

Unchecked boxes indicate areas for further development.

Task 4. The school as a cultural environment – team task (To be completed individually or as a teaching team) Complete the sentence: Our school can better support the development of the “Cultural awareness and expression” competence by:

-
.....
-
.....

Task 5. Reflective question – bridge to the next chapter What is the one change in your approach or in the functioning of the school that you consider most important for more effectively developing students' cultural competence?

.....

.....

Methodological note The tasks are reflective and developmental in nature. Their purpose is:

- to raise awareness of the teacher's and school's role,
- to identify barriers and potentials,
- to prepare for working with methods and forms of action.

 Effect after Chapter II:

- you understand your role in developing cultural competence,
- you can identify the significance of the school and local environment,
- you are ready to plan specific didactic activities.

Chapter III

Methods and forms of work fostering competence development. “Cultural awareness and expression”

1. From method to student experience Developing the “Cultural awareness and expression” competence is not about choosing one specific didactic method. It is much more important how the teacher designs educational situations. These situations allow the student to experience culture, interpret meanings, and express their own emotions and opinions. In practice, this means moving away from a teaching model based solely on information transmission. A student develops cultural awareness primarily when they actively participate in the learning process—observing, analyzing, creating, and talking about their experiences.

Effective working methods:

- engage the student cognitively, emotionally, and socially,
- encourage active participation in classes,
- create space for dialogue and reflection,

- lead the student from experience to generalization and the application of acquired knowledge in new situations. In this approach, the teacher not only imparts knowledge but also organizes the space for learning through experience.

2. Teaching through action and experience One of the most effective ways to develop cultural competence is action-based teaching. Students understand cultural phenomena best when they can experience them in practice. The student learns through:

- contact with a real or symbolic cultural experience,
- personal activity and engagement,
- analysis and interpretation of observed phenomena.

Educational experience can take various forms. It can be observing a work of art, participating in a cultural event, analyzing a photograph or text, experimenting, creative work, movement, or talking to a member of the local community. The most important thing is that the student does not remain merely a recipient of information, but becomes a

participant in the process of exploring and interpreting the world.

3. Project-based work as a space for competence

integration The project method is particularly conducive to developing cultural awareness and expression. It allows students to act independently, make decisions, and cooperate with others. An educational project:

- combines different areas of knowledge and skills,
- encourages students to plan and organize their work,
- leads to the creation of a concrete final result,
- enables the presentation of results and reflection on the process.

A project can be of various types:

- subject-specific – carried out within a single subject,
- interdisciplinary – connecting different fields of knowledge,
- community-based – carried out in cooperation with cultural institutions or the local community.

However, it is essential that the project topic is close

to the students' experiences and gives them the opportunity to express their own perspective.

4. Subject and interdisciplinary integration Cultural competence develops most fully when students perceive the connections between different fields of knowledge. Subject integration helps show that the world is not divided into separate school subjects. This approach:

- strengthens the sense of purpose in learning,
- allows for the analysis of cultural phenomena from various perspectives,
- fosters teacher collaboration,
- teaches students to see the links between school knowledge and reality. For example, an analysis of architecture can simultaneously combine history, mathematics, art, and geography. Similarly, a project on local traditions can involve Polish language, history, IT, and social studies. Thanks to this, students discover that culture permeates various areas of life—from art and language to science, technology, and everyday experiences.

5. Creative and expressive methods Developing cultural expression requires methods that allow students to express their own thoughts, emotions, and experiences. Such activities strengthen creativity and a sense of agency. The teacher can use, among others:

- narrative and storytelling (written, spoken, or visual),
- visual arts and spatial activities,
- movement, gesture, theater, and drama,
- sound, rhythm, and musical activities,
- design and practical activities. In this approach, the artistic level of the work is not the most important factor; rather, it is the creative process and the meaning that the student attributes to their own actions. Thanks to this, students learn that culture consists not only of receiving works of art but also of co-creating them.

6. The role of dialogue, discussion, and interpretation Conversation and the exchange of opinions play an important role in developing cultural awareness. Through dialogue, students learn to interpret

phenomena and confront their own views with the perspectives of others. Discussion allows students to:

- formulate and justify their own opinions,
- learn about different ways of interpreting phenomena,
- develop empathy and listening skills,
- deepen reflection on their own experiences. In this process, the teacher acts as a discussion moderator. Instead of providing ready-made answers, they ask open-ended questions and encourage students to search for meanings independently.

7. Use of digital tools Digital technologies can significantly support the development of cultural competence. Students live in a world of digital media today; therefore, the school should use them in a conscious and educational manner. Digital tools enable:

- creating new forms of expression (graphics, film, presentation, podcast),
- documenting student activities and projects,
- presenting the results of work to a wider community,

- cooperation and communication between students.

In this view, technologies are not just a technical tool. They become part of contemporary culture and a way of expressing thoughts and experiences.

8. Importance of reflection and feedback Every educational activity should lead the student to reflect on their own experience. It is reflection that allows the student to understand what they have learned and what the significance of that experience is. Reflection:

- organizes the student's knowledge and experiences,
- deepens the understanding of the discussed phenomena,
- helps transfer acquired knowledge to new situations. Feedback also plays an important role. The teacher and peers can point out the strengths of the student's work, ask questions, and encourage further development. Such information supports motivation and builds the student's sense of agency. Thanks to this, learning becomes a reflective and

developmental process, rather than merely
performing consecutive tasks

Box: Most common methodological mistakes in developing the “Cultural awareness and expression” competence

✗ 1. Confusing the method with the goal Using project-based methods, creative work, or digital tools does not guarantee the development of cultural competence if it is not accompanied by a clearly defined competence-based goal.

✗ 2. An excess of activities without depth Too many activities carried out in a short time, without reflection or summarization, lead to superficiality and do not foster lasting learning.

✗ 3. Focusing on the end result instead of the process Grading only the product (work, presentation, performance) overlooks the most important element—the student's experience and development during the action.

✗ 4. Lack of space for student interpretation Tasks with only one “correct” solution limit the opportunity to

express personal meanings and engage in cultural reflection.

✗ 5. Lack of feedback or replacing it with grades

Grading does not replace feedback, which is crucial for the development of a student's awareness and expression.

✗ 6. Treating digital tools as an end in themselves

Technology should support expression and reflection, not dominate the learning process.

✗ 7. Lack of connection to the student's experience

Activities detached from students' daily lives, emotions, and observations lose their meaning and sense for them.

💡 Methodological tip: If you have doubts about whether a given method truly develops the “Cultural awareness and expression” competence, ask yourself: *Did the student have the opportunity to act, interpret, reflect, and receive feedback?*

Box: Good practices – methods and forms of work (chapter iii)

✓ **1. Clear competence-based goal for every activity**

Every didactic activity has a clearly defined goal related to the development of the student's cultural awareness and/or expression.

✓ **2. Teaching based on student experience**

The student learns through action, experiencing, and interpreting, rather than exclusively through listening to or reproducing information.

✓ **3. Diversity of methods and forms of expression**

Various methods are used: projects, teamwork, creative activities, dialogue, digital tools—chosen to suit the goal, not just for attractiveness.

✓ **4. Project work and interdisciplinarity**

The student perceives the connections between subjects, culture, and everyday life, which strengthens the sense of learning.

✓ **5. Space for interpretation and dialogue**

The student has the opportunity to express their own interpretations and opinions, and the teacher supports the conversation with open-ended questions.

✓ **6. Mandatory reflection element** Every activity ends with the student reflecting on what they experienced and what they learned.

✓ **7. Feedback instead of grading the result** The teacher focuses on the student's process, engagement, and progress, and not exclusively on the final result.

💡 **Methodological tip:** If a student can describe their experience and the meaning of the activity, the method has fulfilled its developmental function.

🔍 Stop and check Chapter III – Methods and forms of work

Task 1. Check your understanding (short methodological quiz) Select one correct answer.

- The most important goal of using activating methods in developing cultural competence is:
 - ☐ to make the lesson more attractive
 - ☐ to create an experience for the student that they can interpret and reflect upon
 - ☐ to implement the core curriculum
 - ☐ to achieve an artistic effect
- The project method fosters the development of cultural awareness and expression because: ☐ it always ends with a public presentation ☐ it integrates experience, cooperation, and reflection ☐ it replaces traditional lessons ☐ it limits the teacher's role

- One of the most common methodological mistakes is: ☐ using various methods ☐ lack of reflection and feedback ☐ student activity ☐ teamwork

Task 2. Teacher self-evaluation – my methods Check the statements that are consistent with your practice:

- ☐ I use methods based on action and experience
- ☐ I enable students to use various forms of expression
- ☐ I always plan a moment of reflection after an activity
- ☐ I provide feedback instead of focusing on grading
- ☐ I connect working methods with student experience

Unchecked boxes indicate areas for further development.

Task 3. From method to goal (practical task) Choose one method that you frequently use (e.g., project, group work, discussion, creative activities). Complete the following: Using the method of

....., I can develop the

“Cultural awareness and expression” competence
because:

-
.....
-
.....

Task 4. Error analysis – conscious choice Read the statements below and check those that you want to eliminate from your practice:

- ☐ I focus mainly on the student’s final result
- ☐ I carry out many activities without depth and reflection
- ☐ I treat digital tools as an end in themselves
- ☐ I rarely ask students about their interpretations and feelings *Checking a point is the first step toward change.*

Task 5. Transfer question – bridge to the next chapter What method or form of work do you want to consciously use outside the school (e.g., in cooperation with a cultural institution) to develop the “Cultural awareness and expression” competence?

.....
.....
Methodological note The reinforcement tasks:

- support the teacher's reflection on their own practice,
- allow for the correction of didactic activities,
- prepare for the conscious transfer of methods to new contexts.

 Effect after Chapter III:

- you understand which methods foster the development of cultural competence,
- you can link a method to a competence-based goal,
- you consciously plan reflection and feedback.

Chapter IV

Developing the “cultural awareness and expression” competence outside the school – school cooperation with cultural institutions

1. Why cultural competence does not end in the

classroom Cultural awareness and expression develop most fully when students have the opportunity to experience culture in a real social environment. The school can introduce students to the world of culture, but it cannot fully replace contact with the places, people, and activities that co-create this culture. Direct experience allows students to see that culture is not an abstract concept from a textbook, but a living part of social life. Meeting a creator, participating in a cultural event, or learning about the history of a place makes students perceive culture as a space for dialogue, creativity, and community. Going beyond the school:

- increases students' motivation to explore the world,
- gives meaning to the content discussed during lessons,
- enables learning through experience,

- connects knowledge with emotions and action. At the same time, activities outside the school should remain part of a conscious educational process. Mere participation in a cultural event does not guarantee the development of cultural competence. The key is to link the experience with reflection and the student's further action.

2. School and cultural institutions – a shared responsibility Cultural institutions—such as community centers, libraries, museums, galleries, archives, local activity hubs, or social organizations—possess resources and experience that can significantly enrich the educational process. The school brings to this cooperation:

- knowledge of students' developmental needs,
- continuity of the didactic process,
- the ability to reflect on the student's experience.

Cultural institutions, in turn, offer:

- access to authentic cultural spaces,
- contact with creators and experts,

- experiences that go beyond everyday school practice. The most valuable cooperation is based on partnership, not a “service provider – recipient” relationship. The cultural institution does not conduct classes “instead of the school.” Together with the teacher, it creates an educational situation that allows the student to experience culture in a conscious and reflective way.

3. Models of cooperation between schools and cultural institutions School cooperation with cultural institutions can take various forms. The choice depends on the school's capabilities, the local environment, and the students' needs. The most common forms of cooperation are:

- **One-off activities:** e.g., workshops, meetings with creators, study visits, participation in cultural events. Even a single event can have high educational value if the teacher takes care to prepare the students and ensure subsequent reflection.
- **Long-term projects:** carried out jointly by the school and a cultural institution. These may include

a series of workshops, research activities, or artistic projects conducted over a longer period.

- **Community activities:** engaging students in the life of the local community—e.g., documenting the history of the town, preparing cultural events, or cooperating with social organizations.
- **International projects:** e.g., implemented as part of educational programs or cooperation between schools. In such projects, local culture becomes a starting point for intercultural dialogue. In each of these models, it is crucial to plan a coherent didactic process: **preparation → experience → reflection → applying the acquired knowledge in new activities.**

4. The role of the teacher in activities outside the school In environmental activities, the teacher acts as an educational mediator. Their task is not limited to organizing a trip or contacting a cultural institution. The teacher:

- prepares students for the new experience,

- defines the educational and competence-based goals of the action,
- supports students in interpreting the observed phenomena,
- initiates reflection and conversation after the event ends. Thanks to this, the cultural experience becomes part of the learning process. Students not only participate in the event but also understand its meaning and can relate it to their own experiences.

5. Student expression in public space Activities

carried out outside the school often create opportunities for students to present their own creativity in public spaces. This can be an exhibition of works, participation in a local event, a project presentation, or an action for the community. Such experiences:

- strengthen the student's sense of agency,
- teach responsibility for joint actions,
- develop cooperation skills,
- help build cultural and social identity. For many students, this is the first moment they can see that their ideas and actions matter to others. Therefore,

it is important for the teacher to create a safe atmosphere conducive to creativity, where students can experiment, make mistakes, and develop their own style.

6. Equal access to culture and equalizing

educational opportunities Not all students have equal access to culture in their home environment. For many, it is the school that becomes the first place of contact with the theater, museum, library, or artistic events.

Therefore, activities carried out outside the school also have an important dimension of equalizing educational opportunities. A conscious school policy in this area:

- combats cultural exclusion,
- strengthens the participation of students from smaller towns or environments with limited access to culture,
- builds a sense of belonging to the community.

Thanks to this, students can discover culture as a space in which everyone has the right to participate and express themselves.

7. Importance of reflection and consolidation of experiences

Every educational activity carried out outside the school should be concluded with student reflection. It is reflection that allows giving meaning to the acquired experiences and incorporating them into the learning process. Reflection can take various forms, e.g.:

- conversation and discussion in class,
- brief written or visual reflection,
- presenting experiences in the form of a project,
- self-assessment and feedback. Through such summarization, students not only recall the event's course but also wonder what they have learned and what significance the experience had. It is reflection that makes the encounter with culture a lasting element of competence development, rather than a one-time event.

8. Examples of good practice in school-cultural institution cooperation

School-cultural institution cooperation can take various forms—from one-off events to long-term educational projects. The following

examples show how community activities can support the development of the “Cultural awareness and expression” competence.

- **Museum workshops as a starting point for an educational project:** Participation in museum workshops is one of the most common forms of cooperation. To ensure the experience has real educational value, it is worth including it in a wider didactic process (Preparation in school → Experience in the cultural institution → Reflection and continuation in school).
- **“My town – my history” project:** Carried out in cooperation with a library, local archive, or cultural center, it helps students discover the history of their own region (conducting interviews with residents, collecting photographs and documents, creating a map of important places, creating an exhibition).
- **Meetings with creators and cultural figures:** Direct contact with people engaged in artistic or social activities (writers, artists, musicians, cultural animators, regionalists) allows students to see that culture is created by real people.

- **Cultural events created by students:** One of the most engaging forms of developing cultural competence is when students become organizers of cultural events (a school culture festival, exhibition of student works, theater performance prepared for the local community, or an event promoting local traditions).
- **Cooperation in international projects:** Projects implemented in cooperation with foreign partners create additional opportunities to develop cultural competencies, learn about different traditions, lifestyles, and forms of artistic expression.

Summary Examples of good practice show that developing the “Cultural awareness and expression” competence requires opening the school to cooperation with the environment. Thanks to such cooperation, students can experience culture in an authentic, engaging, and meaningful way. However, the most important thing is that every action should be part of a consciously planned educational process that includes: **preparation → experience → reflection → further student action.**

Box: Most common mistakes in school cooperation with cultural institutions

✗ 1. Treating a cultural institution as a “service provider” Commissioning a cultural institution to conduct a workshop without linking it to the school’s didactic goals limits the educational value of the activity.

✗ 2. Lack of student preparation before the visit Students deprived of context, goals, and introductory questions participate in an event passively, without deeper engagement.

✗ 3. Lack of reflection after the activity An off-site activity without discussion, conversation, and summary does not lead to the lasting development of cultural competence.

✗ 4. One-off nature of activities Single visits or workshops, unrelated to further didactic work, have a limited impact on student development.

✗ 5. Mismatch of activities to students' age and abilities Forms of work that are too difficult or too schematic discourage students and hinder expression.

✗ 6. Lack of partnership and communication Insufficient contact between teachers and cultural institution staff leads to misunderstandings and inconsistent actions.

✗ 7. Overlooking the teacher's role during off-site activities Reducing the teacher's role to merely organizational duties causes the experience to lose its educational character.

💡 Practical tip: Effective cooperation between a school and a cultural institution always involves three stages: **preparation → experience → reflection.**

Box: Good practices in school cooperation with cultural institutions

- ✓ **1. Clearly defined educational goal** Every activity carried out with a cultural institution starts with formulating a competence-based goal, not just an organizational one.
- ✓ **2. Preparing students before the activity** Students know why they are participating in the event, what they should pay attention to, and what questions are worth asking themselves.
- ✓ **3. Partnership and communication** The school and the cultural institution plan activities together, adapting them to the age, needs, and capabilities of the students.
- ✓ **4. Active role of the teacher** The teacher acts as an educational mediator: accompanying students, asking questions, and helping to interpret experiences.
- ✓ **5. Space for student expression** Students have the opportunity to express their impressions, emotions, and reflections in diverse forms—not just verbal ones.

✓ **6. Mandatory stage of reflection and consolidation**

Every activity outside the school ends with a conversation, summary, or another form of reflection that gives the experience educational meaning.

✓ **7. Continuity of activities** Cooperation with cultural institutions is not a one-time occurrence—experiences are used in further didactic work.

✓ **8. Including all students** Activities are planned so that every student has a real opportunity to participate and express themselves, regardless of their capabilities and resources.

💡 **Practical tip:** If, after completing an activity, you can answer the question: *“What new things did the students learn and how did they express them?”* —it means the cooperation had real educational value.

🔍 Stop and check Chapter IV – Developing competence outside the school (school cooperation with cultural institutions)

Task 1. Check your understanding (short quiz) Select one correct answer.

- The main value of cultural activities outside the school is:
 - ☐ changing the location of the classes
 - ☐ an authentic experience of culture in a real context
 - ☐ making the curriculum more attractive
 - ☐ carrying out a school trip
- Effective school cooperation with a cultural institution is based on:
 - ☐ one-off workshops
 - ☐ partnership and joint activity planning
 - ☐ delegating responsibility to the cultural institution

- ☐ implementing ready-made scenarios
- The most common mistake in cooperation with cultural institutions is:
 - ☐ lack of financial resources
 - ☐ lack of preparation and reflection after the activity
 - ☐ excess of student activity
 - ☐ excessive teacher autonomy

Task 2. Teacher reflection – my experiences Answer briefly:

1. With which cultural institutions does (or has) my school cooperate(d)?
2. Which stage of cooperation (preparation – experience – reflection) is the weakest in my practice?
3. What can I change so that off-site activities have greater educational value?

Task 3. From a trip to a process (practical task)

Choose one activity carried out or planned outside the school (e.g., workshops, a visit to a cultural institution, a community project). Complete the following:

- **Student preparation:**

.....

.

- **Cultural experience:**

.....

- **Reflection and consolidation:**

.....

Task 4. Equality of access to culture – a critical look

Check the statements that are true for your school:

☐ The school enables contact with culture for all students

☐ Off-site activities take into account students with fewer educational opportunities

☐ Students have the opportunity for expression in public space

□ Cultural experiences are discussed and consolidated
Unchecked boxes indicate areas requiring reinforcement.

Task 5. Transfer – preparation for the next chapter

What one off-site activity would you like to plan in the future to consciously develop the “Cultural awareness and expression” competence?

.....

.....

Methodological note The reinforcement tasks:

- help transform one-time events into an educational process,
- strengthen the reflection of both teacher and student,
- prepare for the conscious evaluation of environmental activities.

🌀 Effect after Chapter IV:

- you understand the point of school cooperation with cultural institutions,
- you can plan off-site activities as a didactic process,

- you consciously support student reflection and expression in public space.

Chapter V

Working with students with diverse educational needs in developing the “Cultural awareness and expression” competence

1. Cultural competence as a tool for inclusive

education The “Cultural awareness and expression” competence has particular potential when working with students with diverse educational needs. Unlike many traditional forms of teaching, its development is not based solely on verbal knowledge transfer or working with text. Experience, action, emotions, and reflection play a significant role here, making the learning process accessible to a wide range of students. Activities related to culture allow for the engagement of various ways of perceiving the world—visual, kinesthetic, musical, or narrative. Students can express their thoughts and emotions through images, movement, sound, storytelling, or project-based work. This approach favors creating an educational space where every student has the opportunity to participate in the learning process according to their capabilities and pace of development.

In the context of inclusive education, cultural competence is of particular importance because it:

- enables every student to express themselves in a way consistent with their abilities and preferences,
- strengthens the sense of agency and self-worth,
- promotes building relationships and cooperation among students,
- reduces barriers resulting from language, cognitive, or social difficulties.

Cultural activities also foster an atmosphere of acceptance and openness. Joint participation in artistic projects, creative activities, or cultural events allows students to experience diversity as a value, not a barrier. In school practice, this means that the teacher can use culture-related activities as a tool to support the integration of the class group. Working on a joint project, preparing an exhibition, a performance, or a presentation promotes cooperation and helps students get to know each other better. An important element of such activities is also the possibility of presenting work results in a safe school environment. Students who experience

success in creative activities often gain greater self-confidence in other areas of learning as well.

2. Diverse educational needs – a broad perspective

Diverse educational needs include not only students with formal diagnoses or educational opinions, but also:

- students with learning difficulties,
- students with fewer educational opportunities,
- students with a migration background or from different cultural environments,
- shy, withdrawn students or those with low self-esteem,
- exceptionally gifted students requiring deeper challenges. Developing cultural competence allows for addressing this diversity without stigmatization, offering many paths for participation in the learning process.

3. Student creativity as a space for building self-

worth Student creativity is an important element of developing the “Cultural awareness and expression” competence. Creative activities enable students to express their own thoughts, emotions, and experiences

in an individual and authentic way. Unlike many traditional school tasks, which are often based on a single correct answer, creative activity opens space for diverse interpretations and ways of acting. This form of work favors building students' self-worth. When a student has the opportunity to present their own idea, create an artwork, or present the effects of their work to others, they experience a situation in which their voice and perspective matter. This experience can be particularly important for students who face difficulties in other areas of education.

Creative activities allow students to:

- discover their own interests and strengths,
- experience satisfaction from work done independently,
- develop imagination and creativity,
- learn to express emotions and opinions in a safe way. An important element of creative work in school is creating an atmosphere where students are not afraid of making mistakes or having their ideas judged solely through the prism of the end

result. In activities related to cultural expression, the creative process—that is, the path the student takes from idea to realization—is of particular importance. The teacher’s role is to support students in this process by asking questions, encouraging them to seek their own solutions, and appreciating the effort put into the work. Feedback should focus not only on the result but also on the student’s engagement, ingenuity, and way of working.

Creative activities can take various forms—from visual arts, through theatrical and musical activities, to creating stories, photography, film, or a social project. Each of these forms gives the student the opportunity to express themselves and experience that their actions matter to others. It is also worth creating situations where students can present the results of their work. An exhibition of works, a school showcase, a project publication, or a classroom presentation allow students to see that their creativity is part of the shared space of school culture. In this way, student creativity becomes not only a way of developing cultural competence but also an important tool for strengthening self-worth. Students learn to

perceive their own capabilities, gain the courage to express themselves, and begin to see their actions as a valuable contribution to the life of the school community.

4. Diverse forms of expression as a key to inclusion

One of the most important elements of inclusive work is allowing students to choose the form of expression. This can be:

- drawing, collage, spatial model,
- movement, gesture, practical action,
- a short oral statement or recording,
- photography, sound, digital form,
- teamwork instead of individual work. Thanks to this, the student is not judged through the prism of one dominant skill but can show their understanding and experience in a way accessible to them.

5. Adjusting methods and pace of work Working with students with diverse educational needs requires methodological flexibility. In developing cultural competence, this means, among other things:

- differentiating the level of task difficulty,
- the possibility of individual or team work,

- extending the time for completing activities,
- clear structures and readable stages of work,
- visual and practical support. It is crucial that every student has a real opportunity to participate, regardless of the pace of work or competence level.

6. Safe atmosphere and the role of relationships

Cultural expression requires courage from the student—the courage to express their own thoughts, emotions, and individual view of the world. For students to be able to undertake creative actions and share their ideas, it is necessary to create an atmosphere of safety and trust in the classroom. This is of particular importance when working with students with diverse educational needs. Students are more willing to engage in creative activities when they have the feeling that their ideas are treated with respect and that the learning process is not associated with the fear of assessment or criticism.

A safe educational space is based primarily on:

- acceptance and mutual respect,
- avoiding comparisons and excessive competition,

- appreciating the student's effort and engagement, not just the final result,
- clear and readable communication rules in the classroom. In such an atmosphere, students can experiment more freely, ask questions, and attempt creative actions without fear of making mistakes.

This gives them space to develop their own ideas and gradually build self-confidence. Relationships in the classroom also play an essential role. Both the teacher–student relationship and peer relationships have a direct impact on whether students feel part of a community and whether they are ready to engage in actions requiring personal commitment. A teacher who builds relationships based on dialogue, trust, and attentiveness to students' needs creates conditions conducive to active participation in the learning process. In such a space, creative actions become not only an element of developing cultural competence but also a way of building relationships, mutual understanding, and a sense of belonging to the school community.

7. Feedback instead of grading When working with students with diverse educational needs, feedback is especially important; it:

- points out what the student did well,
- highlights progress and engagement,
- encourages further action,
- does not compare students with one another.

Grading, especially regarding student expression, can limit motivation and a sense of safety.

Feedback, on the other hand, promotes development and reflection.

8. Teamwork and peer learning Cultural activities carried out in groups promote:

- mutual support among students,
- learning from one another,
- building social competencies,
- including students with different capabilities. A diverse team becomes a space in which every student contributes their own resources and experiences.

9. The importance of student reflection Regardless of the form of activity, a key element is the student's reflection on their own experience. It can take the form of:

- conversation,
- a short written or visual statement,
- a symbol, sign, or color,
- choosing and justifying one's own decisions.

Reflection allows the student to become aware of their own development, and the teacher to better understand the student's needs and capabilities.

Box: Most common mistakes in working with students with diverse educational needs in developing the “Cultural awareness and expression” competence

✗ 1. Lowering expectations instead of adapting the form of work Adaptation does not mean abandoning competence-based goals, but changing the path to achieving them.

✗ 2. Imposing one form of expression on all students A uniform form of work limits the participation of students with different abilities and learning styles.

✗ 3. Over-protecting the student from challenges An overly cautious approach deprives the student of the chance for development, a sense of agency, and success.

✗ 4. Focusing exclusively on difficulties Concentrating on deficits instead of resources lowers the student’s motivation and self-esteem.

✗ 5. Comparing students with one another

Comparisons reinforce a sense of inadequacy and hinder building a safe atmosphere.

✗ 6. Grading expression instead of providing

feedback Grading can block a student from expressing themselves and taking creative risks.

✗ 7. Lack of time for student reflection

Activities without discussion and summarization do not lead to an awareness of progress and development.

💡 Inclusion tip: If a student can choose the form of activity, the pace of work, and the method of expression, the probability of their real engagement increases significantly.

Box: Good practices in working with students with diverse educational needs in developing the “Cultural awareness and expression” competence

✓ **1. Clear goal – flexible path** The teacher maintains the same competence-based goal for all students but enables different ways of achieving it.

✓ **2. Student choice of expression form** The student can decide whether they want to express their understanding through image, movement, word, practical action, or a digital form.

✓ **3. Working on the student's resources** The teacher notices and reinforces the student's strengths, treating them as a starting point for further development.

✓ **4. Safe and supportive atmosphere** A space is created where the student has the right to make mistakes, experiment, and work at their own pace.

✓ **5. Small steps and clear structure of activities** Tasks are divided into stages, clearly described, and predictable, which increases the sense of safety and effectiveness.

✓ **6. Feedback instead of grading** The student receives information on what they did well, what they can still work on, and what progress they have made.

✓ **7. Peer cooperation** Work in pairs and teams enables mutual learning, support, and the natural inclusion of students with different abilities.

✓ **8. Constant presence of student reflection** Every activity ends with a conversation, symbol, short statement, or other form of reflection on one's own experience.

🔗 **Stop and check Chapter V – Working with students with diverse educational needs**

Task 1. Check your understanding (short quiz) Select one correct answer.

- Developing the “Cultural awareness and expression” competence in students with diverse educational needs consists primarily of:
 - ☐ lowering requirements
 - ☐ adapting forms and methods of work while maintaining goals
 - ☐ limiting creative activities

- ☐ using uniform grading tools
- The greatest value of cultural activities in inclusive education is:
 - ☐ achieving quick results
 - ☐ the possibility of choosing the form of expression and the student's sense of agency
 - ☐ implementing the core curriculum
 - ☐ comparing students' achievements
- One of the most common mistakes in working with students with diverse needs is:
 - ☐ differentiating methods
 - ☐ grading student expression
 - ☐ teamwork
 - ☐ extending working time

Task 2. Teacher self-evaluation – my approach

Check the statements that are consistent with your practice:

- ☐ I allow students to choose the form of expression
- ☐ I work on student resources, not just on difficulties
- ☐ I adapt the pace and structure of tasks
- ☐ I create a safe atmosphere conducive to expression
- ☐ I use feedback instead of grading *Unchecked boxes indicate areas for further development.*

Task 3. Case study – practical reflection Recall a student or group of students with diverse educational needs. Complete the following:

- What form of expression do they choose most often?
- What helps them engage the most?
.....
- What could I change in my work to better support them?

Task 4. Eliminating mistakes – conscious change

Check the actions you want to limit or eliminate:

- ☐ Comparing students with one another
- ☐ Over-protecting the student from challenges
- ☐ Imposing one form of expression
- ☐ Focusing on deficits instead of resources *Checking a point is the first step toward change.*

Task 5. Transfer – preparation for the next chapter

How can you use the principles of working with students with diverse educational needs in evaluating and monitoring the development of cultural competencies?

.....
.....

Methodological note The reinforcement tasks:

- strengthen the teacher's reflection on their own practice,
- favor an inclusive approach to the student,
- prepare for conscious, development-oriented assessment.

Effect after Chapter V:

- you understand the inclusive nature of cultural competence,
- you can adapt methods without lowering goals,
- you consciously support the development of every student.

Chapter VI

Lesson plans and educational activities developing the “Cultural awareness and expression” competence

6.1. The role of lesson plans in developing cultural competence Lesson plans and educational activity guides provide important support for teachers in their daily school practice. They serve as a practical bridge between theoretical reflection on the “Cultural awareness and expression” competence and real didactic situations in the classroom. Their task is not merely to plan the successive stages of a lesson, but above all to create an educational space where students can actively participate in the process of exploring culture. This means designing activities that engage students cognitively, emotionally, and socially. Lesson plans that develop cultural competence focus not so much on transmitting knowledge about culture as on enabling students to:

- experience culture in diverse forms,

- interpret meanings present in texts, images, and social actions,
- express their own emotions, opinions, and reflections,
- discover connections between local, national, and European culture. In this approach, students are not just recipients of information; they become active participants in the educational process—observing, analyzing, discussing, creating, and presenting their own ideas. The examples presented below show that developing the “Cultural awareness and expression” competence can take place across different subjects and at various educational stages. Every teacher—regardless of the field taught—can incorporate an element of cultural reflection into their didactic activities. Lesson plans should not be treated as rigid templates. Their role is rather to inspire the teacher to create their own educational situations, adapted to the students' needs and the specificity of the school environment.

6.2. Exemplary lesson and activity plans

Scenario 1 – Polish language Topic: “Literature as a voice of experience” **Competence goal:** Developing the ability to interpret literary text as an element of culture and to express one's own emotions and opinions.

Course of activities:

- **Introduction to the topic:** Teacher presents a short literary excerpt (e.g., a poem, story, or novel fragment) concerning universal experiences—friendship, growing up, freedom, or memory.
- **Reading and first impressions:** Students read the text and share initial reflections. Teacher encourages them to answer: *What caught your attention? What emotions does the text evoke? What does it remind you of?*
- **Interpretative conversation:** Together with students, the teacher analyzes meanings present in the text—symbols, metaphors, and cultural context.
- **Form of student expression:** Students choose a form to express their reflections: a drawing inspired by the text, a short oral statement, or a metaphor describing the work's main idea.

- **Summary:** Conversation about how literature helps understand human experiences and build reflection on one's own life.

Scenario 2 – History Topic: “Traces of the past in our surroundings” **Competence goal:** Developing awareness of cultural heritage as an element of local and social identity. **Course of activities:**

- **Introduction:** Teacher presents photographs of local historical sites (e.g., monuments, buildings, memorials).
- **Analysis of visual sources:** Students work in groups answering: *What story might this place tell? Why is it important for the community?*
- **Class discussion:** Conversation about how the past influences the contemporary identity of the local community.
- **Student task:** Students prepare a short presentation about a selected place in their town.

Scenario 3 – Mathematics Topic: “Mathematics in architecture and art” **Competence goal:** Perceiving

connections between mathematics and culture. **Course of activities:**

- Presentation of architecture and art examples using symmetry and proportions.
- Analysis of geometric patterns and layouts.
- Searching for similar elements in the students' surroundings.
- Creating one's own geometric patterns inspired by art.

Scenario 4 – Computer Science (IT) Topic: “A digital story about the place where I live” **Competence goal:** Developing creative cultural expression using digital tools. **Course of activities:**

- Conversation about which places are important to the local community.
- Gathering materials (photos, descriptions, recordings).
- Creating a digital presentation or a short film.
- Presenting projects and talking about the importance of local heritage.

Scenario 5 – Music Topic: “Music as a language of culture” **Competence goal:** Recognizing music as a form of cultural expression. **Course of activities:**

- Listening to music excerpts from different cultures.
- Conversation about emotions evoked by music.
- Attempting to recognize elements characteristic of different musical traditions.

Scenario 6 – Art Topic: “Cultural motifs in art”

Competence goal: Conscious use of symbols and cultural motifs in one's own creative work. **Course of activities:**

- Presentation of art examples inspired by regional or European tradition.
- Analysis of symbols and patterns.
- Creating one's own works inspired by a chosen cultural motif.

Scenario 7 – Physical Education Topic: “Movement as a form of expression” **Competence goal:**

Understanding the body and movement as an element of culture. **Course of activities:**

- Introduction to various dance traditions.
- Learning simple movement patterns.
- Conversation about emotions and the message of movement.

Scenario 8 – Chemistry Topic: “Chemistry in everyday cultural practices” **Competence goal:** Perceiving science as an element of everyday life culture. **Course of activities:**

- Analysis of chemical processes occurring in the kitchen or in crafts.
- Simple experiments showing chemical changes.
- Discussion on the role of science in the development of culture and technology.

Scenario 9 – Extracurricular activities Topic: “Tradition and local identity” **Competence goal:** Building bonds with the culture of the place of residence. **Student activities:**

- Meetings with local community representatives.
- Workshops related to regional tradition.
- Documenting the history of the place (photos, recordings, interviews).

Scenario 10 – Interdisciplinary project Topic: “Culture – Europe’s shared heritage”

Oto tłumaczenie dalszej części Rozdziału VI na język angielski:

Competence goal: Developing intercultural openness and intercultural dialogue.

Student activities:

- project-based teamwork,
- presentation of cultural elements from different countries,
- cooperation with foreign partners,
- preparing a joint presentation or school event.

6.3. Good practices developed during teacher mobility (10 examples)

- 1. Culture as an experience, not a definition**
- 2. Active role of the student as an interpreter and creator**
- 3. Connecting subject-specific content with a cultural context**
- 4. Using local heritage as a starting point**

5. **Diverse forms of expression – word, image, movement, sound**
6. **Post-activity reflection as a mandatory element**
7. **Student collaboration instead of individual presentations**
8. **Safe space for expressing opinions and emotions**
9. **Openness to student interpretations, no “single correct answer”**
10. **Connecting local culture with a European perspective**

6.4. Methodological commentary The presented lesson plans and good practices demonstrate that the “Cultural awareness and expression” competence:

- is not assigned to any single subject,
- develops most effectively through action,
- requires reflection and dialogue,
- strengthens student agency (subjectivity).

🔍 Stop and check Chapter VI – Lesson plans and educational activities

Task 1. Check your understanding (short quiz) Select one correct answer.

- The primary goal of the presented lesson plans is:
 - ☐ to provide ready-made lessons to be reproduced
 - ☐ to inspire teachers to create their own activities
 - ☐ to implement a single subject
 - ☐ to standardize methods of work
- The “Cultural awareness and expression” competence in the lesson plans is developed through:
 - ☐ transmitting information about culture
 - ☐ student experience, interpretation, and expression
 - ☐ grading work results

- ☐ implementing encyclopedic content
- The good practices developed during teacher mobility show that:
 - ☐ only art classes develop cultural competence
 - ☐ every subject can develop it
 - ☐ activities must be competitive in nature
 - ☐ student reflection is unnecessary

Task 2. Analysis of lesson plans – teacher reflection

Answer briefly:

1. Which of the presented lesson plans is closest to your practice? Why?
2. Which lesson plan was the most inspiring or new to you?
3. What elements (methods, forms of work, way of reflection) do you want to transfer to your own classes?

Task 3. From inspiration to action (practical task)

Choose one of the presented lesson plans and complete the following: In my work, I can use this scenario in the following way:

- I will modify the topic to:
.....
- I will adapt the form of expression for the students by:
- I will plan student reflection in the form of:
.....

Task 4. Good practices – conscious choice From the 10 presented good practices, mark those that you:

- already use,
- want to strengthen,
- want to introduce for the first time. *Briefly write down one practice that you consider key to your work:*
.....
.....

Task 5. Preparation for the final assignment Based on the lesson plans and good practices, answer: What type of lesson plan (lesson, extracurricular activity,

project, community action) do you want to develop as the final assignment of this training package?

.....

.....

Methodological note The reinforcement tasks:

- support reflection and the transfer of knowledge into practice,
- prepare the teacher to design activities independently,
- strengthen the sustainability of the Erasmus+ project results.

 **Effect after Chapter VI:**

- you can analyze lesson plans in terms of competence-based goals,
- you consciously adapt good practices to your own context,
- you are ready to create your own lesson plan.

Chapter VII

Evaluation and monitoring of the development of the “cultural awareness and expression” competence

1. Why evaluation of cultural competence is

necessary and possible The “Cultural awareness and expression” competence is sometimes perceived as difficult to assess. This stems from the belief that student expression is a subjective and unmeasurable phenomenon. In reality, it is not the expression itself that is evaluated, but the learning process, the student’s engagement, the way they interpret experiences, and their ability to reflect. Evaluation serves as a:

- developmental support for the student,
- source of information for the teacher,
- diagnostic tool for the school,
- form of evidence in the context of an Erasmus+ project.

2. What is subject to evaluation in the development of cultural competence In the evaluation process, it is

worth focusing on elements that can be observed and described:

- student engagement in cultural activities,
- the ability to interpret cultural phenomena,
- the diversity of expression forms used by the student,
- reflection on their own experience,
- progress over time, rather than a one-time effect.

This approach allows for avoiding subjective grading and comparing students with one another.

3. Evaluation methods consistent with the nature of the competence Developing cultural awareness and expression requires using qualitative evaluation methods that support the learning process:

- observation of student activities (individual and team-based),
- student reflection cards,
- self-assessment and peer assessment,
- student portfolio (works, photos, activity descriptions),

- summary conversation. These methods allow for capturing changes and development over time, rather than just the final result.

4. Feedback as a key element of evaluation According to educational research findings, feedback is one of the strongest factors influencing learning. In the context of cultural competence, feedback should:

- relate to the process, not just the outcome,
- highlight progress and engagement,
- indicate possible directions for further development,
- be formulated in supportive language. Grading can be a supplement, but it should not replace feedback.

5. Monitoring competence development over time

Developing the “Cultural awareness and expression” competence is a long-term process that does not always yield immediately visible results. Changes in a student’s way of thinking, their cultural sensitivity, or readiness to express themselves appear gradually and require time. Therefore, an important element of a teacher’s work is the systematic monitoring of this competence’s development. Monitoring is not about a one-time

assessment, but about collecting information on student progress over a longer perspective. Thanks to this, the teacher can notice changes that are often not visible in the short term but are of great significance for the student's development. The monitoring process may include, among others:

- comparing student reflections formulated at the beginning and end of a project or cycle of classes,
- analyzing changes in the student's forms of expression—e.g., in artwork, oral statements, or project work,
- observing the growth of autonomy, initiative, and courage in expressing one's own opinions,
- documenting student activities and their results in the form of notes, photographs, portfolios, or project records. Creating a student portfolio, in which works, reflections, and documentation of activities carried out during educational projects are collected, can also play an important role. Such a portfolio allows both the student and the teacher to see the development process in a more holistic way.

Systematic monitoring of competence development

enables the teacher to better plan future educational activities. It also allows for adjusting work methods to student needs and strengthening areas that require further development. Thanks to this, the school can pursue a conscious and coherent policy of developing cultural competencies, based on observing actual student needs rather than merely carrying out isolated activities.

6. The role of the student in the evaluation process

In the process of developing the “Cultural awareness and expression” competence, the student’s active role in assessing their own actions is of particular importance. The student should not be merely a recipient of feedback provided by the teacher. It is essential that they have the opportunity to reflect on their own experience and participate in the evaluation process. This approach fosters the development of responsibility for one’s own learning process and strengthens the student’s sense of agency. As a result, the student begins to see their actions as an important element of personal development, and not just a task to be completed as part

of a lesson. In school practice, this means, among other things:

- involving the student in the self-assessment process,
- encouraging the formulation of personal reflections on undertaken actions,
- asking questions that prompt reflection on the educational experience,
- enabling students to choose the form of summarizing their work. Reflective questions may concern, for example:
 - what the student learned during the project,
 - what was most interesting or inspiring for them,
 - what difficulties they encountered during their work,
 - what new ideas or interests emerged as a result of the activities undertaken. It is also essential to allow students to present the results of their work in various forms. This can be a presentation, a short oral statement, a written reflection, a visual work, or digital material. Such diversity allows students to choose the form that best suits their way of expressing thoughts and emotions. Involving

students in the evaluation process fosters a culture of learning based on dialogue and cooperation. Students learn to notice their own progress, appreciate the effort put into work, and consciously plan further development. Thanks to this, the evaluation process ceases to be merely an element of school grading and becomes a tool supporting reflection, development, and conscious participation in the learning culture.

7. Evaluation at the teacher and school level

Evaluation also concerns:

- the effectiveness of methods used,
- the quality of teacher cooperation,
- the consistency of school activities,
- the impact of cultural activities on the school climate. Conclusions from the evaluation should be used to improve the school's work and plan subsequent educational activities.

8. Evaluation as an element of Erasmus+ project

sustainability In the context of an Erasmus+ project, evaluation serves not only a diagnostic but primarily a

strategic function—it is a tool that allows for assessing to what extent the project contributes to the actual development of student and teacher competencies and the sustainability of introduced changes. A well-planned evaluation allows the school and project team to prove that the project has brought tangible benefits. It includes, among others:

- **Achieving the assumed goals** – checking whether educational activities led to the development of the “Cultural awareness and expression” competence among students, increasing their activity, creativity, and cultural awareness.
- **Transfer of good practices** – analyzing how proven solutions implemented during teacher mobility abroad were incorporated into the school’s daily work and can be used by other teachers.
- **Sustainability of results** – evaluation allows assessing whether new work methods, didactic tools, and lesson plans remain in use after the project ends, becoming a permanent element of educational practice.

- **Real impact of the project on the school and students** – observing changes in the school's work culture, the way teachers cooperate, the level of student engagement, and their cultural awareness. Additionally, evaluation fosters the identification of areas requiring further development and modification. Through systematic monitoring of student progress, documenting results, and analyzing teacher reflections, it is possible to create a coherent strategy for developing cultural competencies that extends beyond the project's duration. In practice, this means that evaluation becomes a tool for permanently strengthening the quality of education, enabling the school to:
 - consciously plan further developmental activities,
 - share experiences and good practices within a network of partner schools,
 - build a culture of reflection and learning among teachers and students,
 - document successes and the project's impact on the school and local community. As a result, evaluation ceases to be merely a formal project

requirement and becomes an integral part of the didactic process and the school's strategic development, ensuring long-term value and sustainability of the Erasmus+ results.

Box: Most common mistakes in the evaluation of the “cultural awareness and expression” competence

✗ 1. Grading the effect instead of the process

Focusing exclusively on the student's finished product (work, presentation, performance) overlooks the most important element—development, reflection, and engagement.

✗ 2. Attempting to objectively “measure”

expression Student expression is not subject to standardization. Attempts to score it lead to oversimplification and discouragement.

✗ 3. Comparing students with one another The evaluation of cultural competence should refer to the progress of a specific student, not the achievements of others.

✗ 4. Lack of clear success criteria The student should know what is being observed and why, and what their development consists of.

✗ 5. Replacing feedback with grades A grade does not provide the student with the information needed for further development.

✗ 6. One-off evaluation instead of monitoring A single summary does not show changes over time and does not support the learning process.

✗ 7. Ignoring the student's voice A lack of self-assessment and student reflection limits their sense of responsibility for their own development.

💡 Evaluation tip: If the evaluation helps the student answer the questions: *“What have I learned?” “How have I developed?” “What can I do next?”* —it means it fulfills its developmental function.

Box: Good practices in the evaluation of the “cultural awareness and expression” competence

✓ 1. Evaluation as an element of learning, not control Evaluation is embedded in the didactic process and supports student development through reflection and feedback.

- ✓ **2. Clear success criteria formulated in the student's language** The student knows what the goal of the activity is and which elements of their work will be observed (e.g., engagement, reflection, interpretation).
- ✓ **3. Focus on progress, not comparisons** The evaluation refers to the development of a specific student over time, not to the results of others.
- ✓ **4. Diverse methods of gathering information** Observations, reflection cards, portfolios, conversations, and self-assessment are used, which allows capturing different aspects of competence.
- ✓ **5. Constant presence of feedback** The student receives information on what they did well, what has changed, and what the next step could be.
- ✓ **6. Active role of the student in evaluation** The student participates in self-assessment and co-creates reflection on their own development.
- ✓ **7. Documenting the process, not just the effects** Photos, notes, student statements, and descriptions of

activities create a picture of competence development over time.

✓ **8. Using evaluation results to plan further actions**

Conclusions from the evaluation influence subsequent didactic and organizational decisions.

💡 **Methodological tip:** A good evaluation of the “Cultural awareness and expression” competence boosts student motivation and raises the quality of the teacher’s work.

Tools for evaluating the “cultural awareness and expression” competence

Tool 1. Student evaluation (self-assessment)

(Reflection form – after a lesson / project / cultural activity) Student name (optional):

..... Type of activity:

☐ lesson

☐ project

☐ extracurricular activity

☐ off-site activity

1. My experience Mark how much you agree with the following statements:

☐ I understood what the activity was about

☐ I had the opportunity to express my thoughts or emotions

☐ I could choose how I express myself (word, image, movement, etc.)

☐ I felt safe expressing my opinion

2. What was important to me? Complete the sentence:

I will remember this activity most because

.....

3. What did I learn about culture, myself, or others?

.....

.....

4. My reflection

☐ This activity was new to me

☐ It inspired me

☐ It made me think

☐ I would like more activities like this

Tool 2. Evaluation conducted by an observer

(Teacher, teacher from another school, project partner)

Observed lesson/activity:

Date:

1. Observed elements (check)

- ☐ Students were actively engaged
- ☐ There was space for interpretation and dialogue
- ☐ Students could express themselves in various forms
- ☐ A moment of reflection was planned
- ☐ The teacher acted as a moderator, not just a leader

2. Manifestations of cultural competence development (qualitative description)

.....

.....

3. Strengths of the activity

.....

.....

4. Recommendations / developmental suggestions

.....

.....

Tool 3. Student Self-Assessment Sheet *Developed at Primary School No. 2 in Węgorzewo, Primary School in Perły, and Primary School in Węgielsztyn* **Competence:**

Cultural awareness and expression **Instructions for the student:** Dear Student! This sheet will help us find out how you think about culture, art, and your own experiences related to school classes. There are no right or wrong answers here. Mark what is closest to your opinion. The survey is anonymous.

Part I. My experiences with culture

Select one answer.

Statement	Yes	Rather yes	Hard to say	Rather no	No
1. I participate in cultural events (e.g., exhibitions, concerts,	☐	☐	☐	☐	☐

Statement	Yes	Rather yes	Hard to say	Rather no	No
performances) .					
2. I like to view or learn about works of art.	☐	☐	☐	☐	☐
3. When traveling, I visit places related to culture.	☐	☐	☐	☐	☐
4. I am interested in traditions and customs from different countries.	☐	☐	☐	☐	☐

Part II. Expression and expressing yourself

Statement	Yes	Rather yes	Hard to say	Rather no	No
5. I like expressing my thoughts or emotions (e.g., through words, drawing, movement, music).	☐	☐	☐	☐	☐
6. I am satisfied with my creative abilities.	☐	☐	☐	☐	☐

Statement	Yes	Rather yes	Hard to say	Rather no	No
7. During school classes, I have the opportunity to express my own ideas.	☐	☐	☐	☐	☐

Part III. Culture and i – reflection

Statement	Yes	Rather yes	Hard to say	Rather no	No
8. School classes help me better understand culture.	☐	☐	☐	☐	☐

Statement	Yes	Rather yes	Hard to say	Rather no	No
9. Art helps me better understand myself and other people.	☐	☐	☐	☐	☐
10. I believe that culture is important for building relationships between people.	☐	☐	☐	☐	☐

Part IV. The impact of school classes (key novelty 2.0)

Think about the recent school classes or project in which you participated.

Statement	Yes	Rather yes	Hard to say	Rather no	No
11. During the classes, I was able to express my own opinion.	☐	☐	☐	☐	☐
12. I felt safe sharing my ideas.	☐	☐	☐	☐	☐
13. The classes encouraged me to think about culture in a new way.	☐	☐	☐	☐	☐
14. After these classes, I am	☐	☐	☐	☐	☐

Statement	Yes	Rather yes	Hard to say	Rather no	No
more interested in culture or art.					

Part V. Open questions (short reflection)

1. What do you remember most from the recent classes related to culture or art?

.....

2. In what way were you able to express yourself during these classes?

.....

3. Is there anything you would like to do more often in such classes?

.....

Methodological note The sheet:

- serves for initial and final diagnostics,
- examines the student's attitudes, experiences, and reflections,
- is not used for grading,
- is supplemented by: observation, teacher reflection, and the principal's reflection.

Tool 4. Student Self-Assessment Sheet

Developed at Primary School No. 2 in Węgorzewo, Primary School in Perły, and Primary School in Węgielsztyn.

Student self-assessment sheet Indicate the level of agreement with the given statement using an 'X'.

Dear Student! We want to find out what you think about culture and art and what your experiences with them are. Answer the questions according to your own opinion. Your answers are anonymous.

Oto tłumaczenie tabeli na język angielski:

		Y e s	N o	Ha rd to sa y
1 .	Do you often participate in cultural events, such as exhibitions, concerts, or plays?			
2 .	Do you like looking at paintings, sculptures, or other works of art?			
3 .	Are you satisfied with your artistic abilities and skills (e.g., drawing, singing, playing an instrument)?			
4 .	Do you talk to your family or friends about culture and art?			
5 .	Is there anyone in your family or among your friends who is involved in art (e.g., draws, sings, plays an instrument)?			

		Y e s	N o	Ha rd to sa y
6 .	Do you visit places related to culture (e.g., museums, historical monuments) when traveling or on vacation?			
7 .	Do you like learning about traditions and customs from different countries?			
8 .	Do you know how your culture differs from other cultures around the world?			
9 .	Do you feel that art helps you better understand yourself and others?			

		Y e s	N o	Ha rd to sa y
1 0 .	Do you believe that art is important for building a better society?			
1 1 .	Would you like to take part in activities related to culture or art (e.g., art, theater, or music workshops)?			
1 2 .	Do you have a favorite form of art (e.g., drawing, music, dance, theater)? If yes, please write which one.			

Tool 5. Teacher reflection (*Self-evaluation after conducting classes*) **Topic / activity:**

..... **Subject / form:**

.....

1. Goals and their implementation

- Did the students understand the competence-based goal? ☐ yes ☐ partially ☐ no
- What worked particularly well?

.....

2. Student expression and engagement ☐ Students were eager to express themselves ☐ They used various forms of expression ☐ Student reflection occurred

3. What would I change next time?

.....

.....

4. Conclusions for future work

.....

.....

Tool 6. School principal's reflection (*Evaluation at the organizational level*) **Area of observation:** Developing the “Cultural awareness and expression” competence

1. School functioning

- ☐ The competence is visible in didactic activities
- ☐ Teachers apply a consistent approach
- ☐ Activities extend beyond the school (cultural institutions, local community)

2. Impact on students

- ☐ Increased engagement
- ☐ Greater openness and dialogue
- ☐ Better atmosphere and relationships

3. Impact on teachers

- ☐ Cooperation and exchange of experience
- ☐ Application of reflection and feedback

☐ Readiness for further development

4. Strategic recommendations

.....
.....

Closing commentary The toolkit:

- enables multi-perspective evaluation (student – teacher – observer – principal),
- is consistent with the idea of developmental evaluation,
- can be used in daily school practice.

Chapter VIII

Completion format for the training package and transfer of project results

1. Purpose of completing the training package

Completion of the package aims to consolidate the teacher's knowledge and skills, reflect on their own practice, and practically apply the experiences of the Erasmus+ project. The goal is for the teacher to:

- understand the essence of the “Cultural awareness and expression” competence,
- be able to incorporate it into daily didactic activities,
- utilize methods based on student experience, reflection, and expression,
- apply developmental evaluation tools. The completion process is not an examination—its purpose is to support the teacher in their practice, not to create additional administrative burdens.

2. Proposed completion format – flexible

documentation of activities Instead of developing a formal lesson or project plan, the teacher may complete

the package through brief documentation of one selected educational activity, such as:

- a lesson integrating cultural competence,
- an extracurricular activity or community project,
- a short initiative for cooperation with the local community.

The documentation can take the form of:

- a descriptive note with a brief teacher commentary (1–2 pages),
- a photo report or multimedia presentation,
- a portfolio of student work,
- a video or audio recording showing student activity and moments of cultural expression. This format allows the teacher to showcase activity results without the need to write a full scenario, while simultaneously maintaining elements of reflection and evaluation.

3. Key elements of documentation Regardless of the format, the documentation should include:

- **Activity context:** subject, age group, duration, place of implementation.
- **Competence goal:** which aspect of cultural competence was being developed.
- **Description of student activities:** what they did, how they expressed themselves, how they interpreted experiences.
- **Brief teacher reflection:** conclusions, observations, what can be developed further.
- **Proof of evaluation:** e.g., student reflections, photos, recording, comments, or group self-assessment. This set allows for documenting the effectiveness of activities while maintaining a reflective and evaluative dimension without unnecessary formality.

4. Assessment of the completion work The assessment takes the form of feedback and support, rather than a point-based classification. It can be performed by:

- a colleague from the teaching team,
- the project coordinator,

- a teacher from another partner school. The following are taken into account:
- alignment of activities with the competence goal,
- the method of developing cultural competence,
- presence of elements of student and teacher reflection,
- practical feasibility for future use in school practice.

5. Transfer and sustainability of results Documented activities constitute ready-to-use didactic material that can be utilized in:

- internal training sessions and faculty meetings,
- work by subject-based teams,
- sharing with other teachers and schools,
- subsequent educational and international projects.

Thanks to this, the training package and activity documentation remain a lasting and useful result of the project, supporting the development of the school, teachers, and students in the years to come.

Below there is a practical and ready-to-use template for flexible completion documentation of the training package—designed so that a teacher can fill it out in 15–

20 minutes, without writing a full lesson plan. The form is simple, clear, and covers all essential elements of developing the “Cultural awareness and expression” competence.

■ Training Package Completion Documentation

Form Teacher: _____

Subject / class: _____ **Age group:**

_____ **Duration / date:**

_____ **Place of implementation:**

1. Competence goal Briefly describe which aspect of cultural competence was being developed:

2. Form and description of student activities Mark which activities students performed and how they expressed themselves or interpreted the cultural experience:

☐ Conversation / discussion

☐ Individual work ☐ Group work

☐ Artistic / visual creation

☐ Movement, theater, drama, dance

☐ Music / sound / rhythm

☐ Digital expression (presentation, film, graphics)

☐ Other:

—

Brief description of activities:

3. Student reflection How did students react to the cultural experience? How did they express their emotions and thoughts?

4. Role of the teacher Describe how you supported students in experiencing, interpreting, and expressing:

5. Evaluation / documentation of results Mark the forms in which the course and results of activities were documented:

☐ Photographs / photo report

☐ Video or audio recording

☐ Multimedia presentation

☐ Descriptive note

☐ Student portfolio

☐ Student self-assessment

☐ Short survey / reflective questions

☐ Other:

—

Brief comment on the evaluation:

6. Conclusions and further actions Which elements are worth continuing, developing, or modifying in the future?

Teacher's signature: _____ **Date:**

🔗 Stop and check – chapter VIII Completion format for the training package and transfer of results

Task 1. Check your understanding (short quiz) Mark the answer closest to your opinion:

- **The main purpose of completing the training package is:**

☐ to check the teacher's theoretical knowledge

☐ to prepare project documentation

☐ to confirm the ability to plan and implement activities developing cultural competence

☐ to assess the teacher's work on a point scale

• **The completion work should primarily:**

☐ reproduce an example scenario from the guidebook

☐ arise from the teacher's practice and be feasible in their school

☐ concern only humanities subjects

☐ be exclusively descriptive in nature

• **The assessment of the completion work is:**

☐ examination-based

☐ formal

☐ developmental and supportive (feedback)

☐ comparative

Task 2. Teacher self-reflection Answer in writing (briefly, in bullet points, or full sentences):

1. Which elements of the training package were most useful for you in planning your own scenario?
2. How does your planned activity develop students' cultural awareness?
3. How will students have the opportunity to express themselves (creatively, interpretatively, communicatively)?
4. Which evaluation elements (student, teacher, observer) do you plan to apply?

Task 3. The scenario as a transfer tool Look at your scenario as a tool for change, not just a completion task. Complete the sentences:

- My scenario can also be used by other teachers because:
- The element easiest to transfer to another school or class is:

- One modification I would introduce after the first implementation of the scenario:

.....

Task 4. Institutional reflection (school perspective)

Consider your school's role in transferring project results. Mark possible actions (minimum one):

- ☐ presenting the scenario at a faculty meeting
- ☐ including it in the school's bank of good practices
- ☐ using it in internal training sessions
- ☐ applying it in community / project activities
- ☐ adapting it to another subject or educational stage

Task 5. Summary question (key) How does preparing a scenario and discussing it with other teachers influence the sustainability of Erasmus+ project results in your school? (*A brief, reflective response – 3–5 sentences*)

✓ **Conclusion The package as an invitation to creative development and conscious education**

This training package does not close the topic of “Cultural awareness and expression”—on the contrary, it opens up a vast space for further exploration, experimentation, and reflection for both teachers and students. Its goal was to create a starting point that allows every teacher, regardless of the subject taught, to consciously support the development of cultural competence in their students by engaging them in experiences, creativity, and dialogue.

The scenarios, evaluation tools, and activity proposals presented in this package demonstrate that developing cultural competence:

- does not require the teacher to be an expert in art, literature, or history,
- is not limited to a single subject or form of work,
- can be naturally woven into daily school practice, projects, extracurricular activities, and community actions,

- is based on relationships, openness, dialogue, and reflection, rather than rigid templates.

The most important thing is the teacher's mindset—curiosity about the world, readiness to ask questions, creating space for student expression, and treating culture as a living, dynamic experience that can be explored, interpreted, and co-created. The package is flexible—every scenario, evaluation tool, or reflection element can be modified, developed, and adapted to the needs of the students, the specificity of the school, or the local cultural context.

Developing the “Cultural awareness and expression” competence is a long-term process. It requires patience, mindfulness, and courage from both the teacher and the student. The effects of this work go far beyond academic results—they strengthen the student’s self-esteem, build empathy, foster creativity, shape the ability to cooperate and engage in dialogue, and create the school as a space for culture, creative collaboration, and conscious participation in social life.

Above all, this package is an invitation—to discover, experiment, reflect, and jointly create an education full of sense, meaning, and inspiration. Every lesson, every project, and every activity can become a starting point for new experiences that teach, inspire, and open the student to the world and to themselves.

If you want to learn more (bibliography and inspirations)

Theoretical foundations and key competencies

- Council of the European Union (2018).
Recommendation on Key Competences for Lifelong Learning.
- OECD (2019). *Future of Education and Skills 2030.*
- European Commission. *Key Competences for Lifelong Learning.*

Learning, reflection, and feedback

- Hattie, J. (2012). *Visible Learning for Teachers.* Routledge.

- Hattie, J., Timperley, H. (2007). *The Power of Feedback*. Review of Educational Research.
- Bruner, J. (2006). *The Culture of Education*. Harvard University Press (Original: *Kultura edukacji*).

Cultural education and expression

- Bamford, A. (2006). *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education*.
- Eisner, E. (2002). *The Arts and the Creation of Mind*. Yale University Press.
- UNESCO (2010). *Road Map for Arts Education*.

Inclusive education and working with diversity

- Booth, T., Ainscow, M. (2011). *Index for Inclusion*.
- Tomlinson, C. A. (2014). *The Differentiated Classroom*. ASCD.

Projects and non-formal education

- Foundation for the Development of the Education System (FRSE) – Erasmus+ materials and publications.

- Europeana – European cultural resources for educational use.
- National Centre for Culture (Poland) – programs and publications on cultural education.

Final encouragement The training package is just one possible starting point. However, the most important actions begin in the classroom, in the relationship with the student, and in the teacher's daily decisions.

