

TO BE – A LIVING QUESTION

Guidebook for Drama & Education Practitioners



To Be Consortium

2021

ACKNOWLEDGEMENTS

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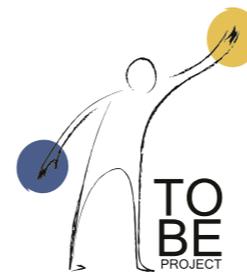
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THE GUIDEBOOK

In January 2020 the partners of the To Be project were exploring concepts of ‘Living and Surviving’ with regards to our work with teachers, children and young people.

Little did we know this would soon become a literal challenge, but in 2020 the global Covid-19 pandemic spread quickly throughout Asia and Europe, with staggering speed and frightening mortality rates.

The partners in this project dedicate their work and this guidebook to all those affected by the pandemic, especially those who have risked their lives to help and support others.

We will always remember you.

“WHEN HUMAN DIGNITY IS SO DEGRADED IT IS NO LONGER WORTH STAYING ALIVE” – from a letter, 23rd June 1944

Written by the Hungarian Artist István Farkas (1887-1944). On April 15, 1944 he was arrested in Budapest along with a group of 45 Jewish journalists and publicists, sent to a deportation camp in Kistarcsa, and then to Auschwitz where he was sent to the gas chamber upon his arrival.

The exhibition of his work, ‘Forsaken World’ offered inspiration to our work during the joint staff training event during the 3rd – 8th January 2020.

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INTRODUCTION TO THE GUIDEBOOK

The primary function of this guidebook is to share the case studies compiled by the four partners, their encounters working with teachers and children, and some of the research conducted over the two years of the [To Be project](#) completed between 2019 and 2021. The EU funded [Erasmus+](#) project comprised of four partners involved with Theatre in Education and Drama in Education, [Nytott Kör](#) from Hungary, [Big Brum](#) from the UK, [Lužánky](#) from the Czech Republic and [STOP KLATKA](#) from Poland.

The common aim and focus of the project concerned itself with teacher's well-being at a time of increasing pressure and demands being placed on them. As described in the grant application *"The project set out to develop intellectual outputs that support teachers and teachers' communities to increase their subjective psychological well-being, affecting motivation and affectivity of the learning process of the individual and with a special focus on the prevention of drop out and early school leaving"*.

The project partners therefore ask themselves:

'How can we affect teachers' well-being so that they could affect their students?'

This guidebook will map how we set out to answer that question. The four partners comprised of teams from four different nation states across Europe. Each organisation approached the problem according to their experiences and understanding, fashioned from years of method guided practice as well as the particular needs of the teachers in their relative countries. However, a guiding structure was implemented which ensured a commonality of form in the project.

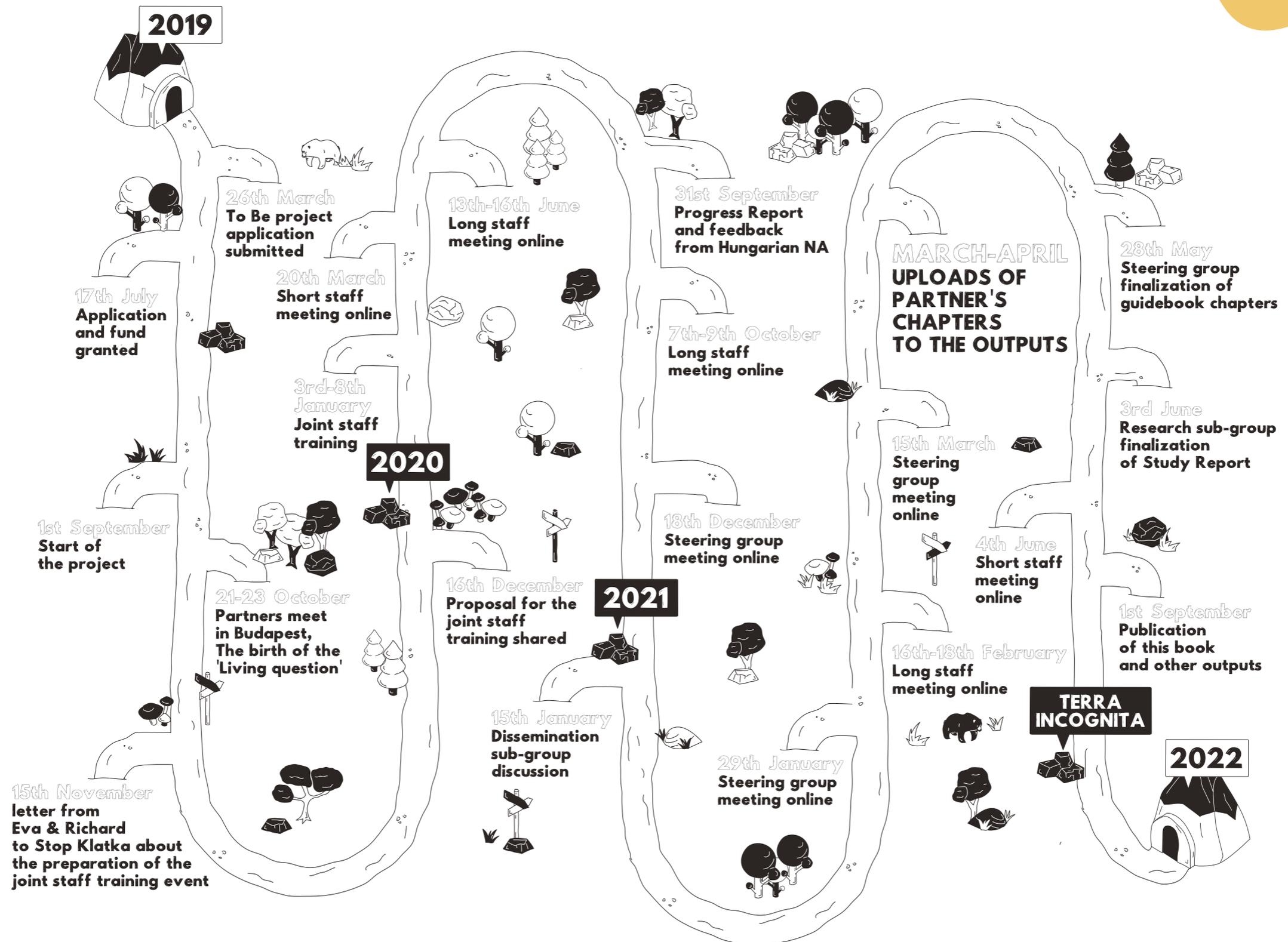
The guidebook offers the reader the approaches undertaken as partners pursued answers; our processes would focus on offering a stimulus which motivated teachers to motivate themselves with an ultimate emphasis on their students. The partners also focused on supporting the teachers emotionally and psychologically to find ways to feel better about themselves.

The secondary function of this guidebook is to map for the reader, chronologically, the project as a whole to show the reader the process of conducting such an endeavour in time and energy, as well as the formal structures adopted to aid the rigour and fortitude that each and every individual in each partner group contributed over the two and a half years of the project. Lastly it is important to map for the reader, the journey this project took place during one of the grimmest global events of our generation, and how it coped as the landscape which had been so familiar to us changed for us all.

We offer this guidebook in the hope it provides the reader insight into the ground on which we stood, and the journeys trod and which we continue to tread. We hope that this insight engages and inspires teachers and drama practitioners to walk with us. Or follow us and even perhaps begin to lead the way for us, themselves, and for all the young people they work with.

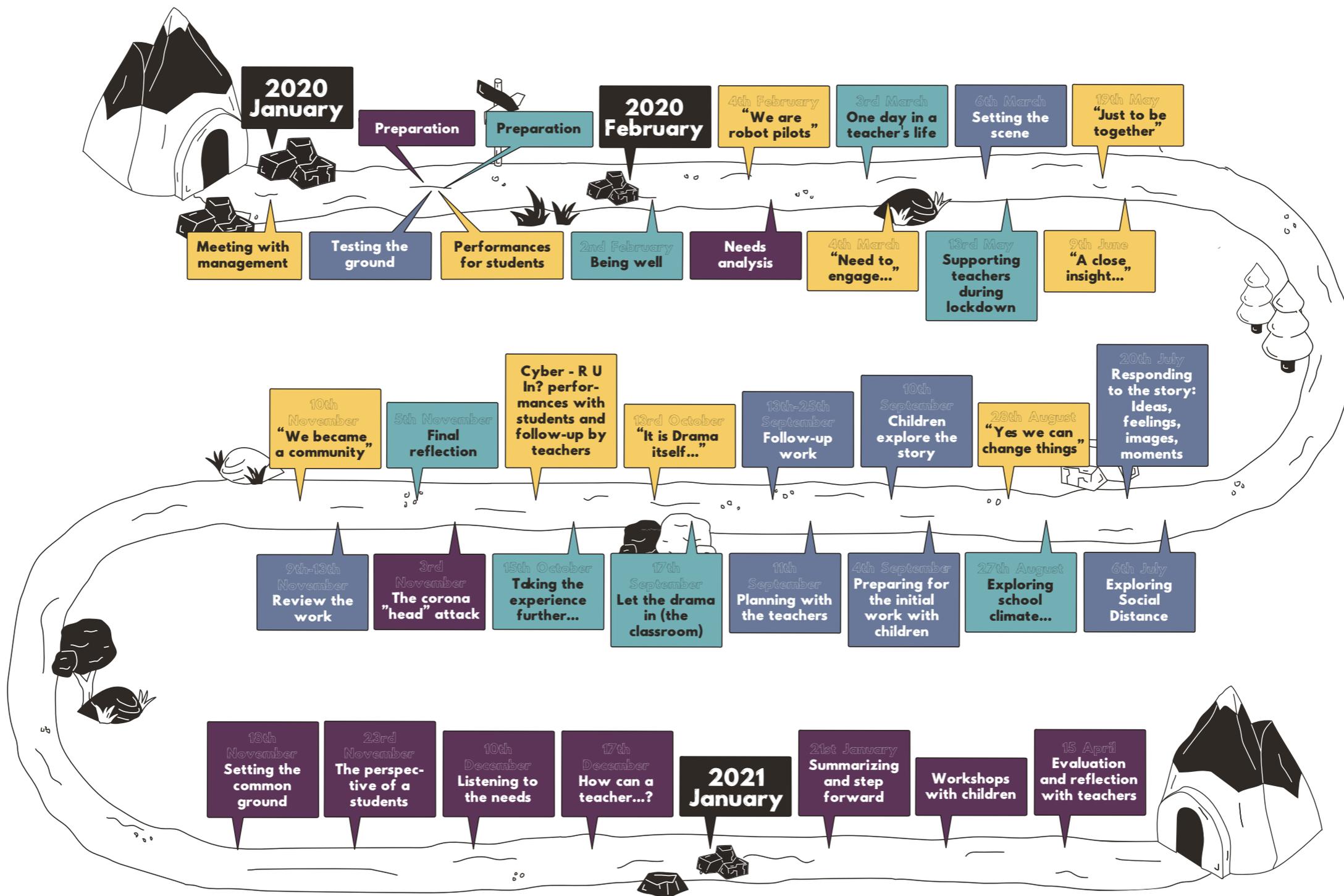
MAP 1. COORDINATES OF THE PROJECT

- DATES OF IMPORTANT PROJECT EVENTS



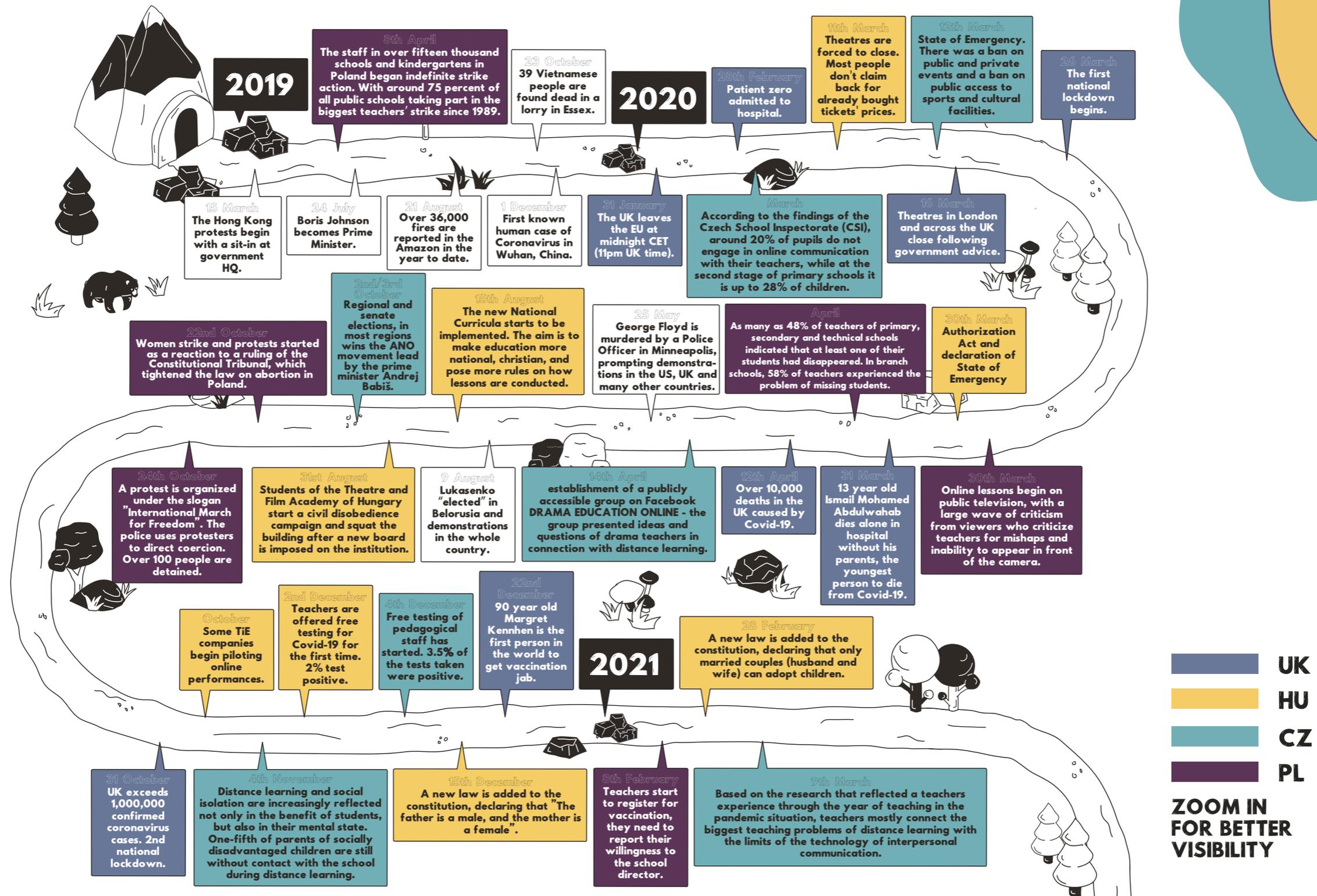
MAP 2. COORDINATES OF THE PARTNERS

- PARTNERS' ENCOUNTERS WITH SCHOOLS



BIG BRUM
 LUŽÁNKY
 NYITOTT KÖR
 STOP KLATKA

MAP 3. COORDINATES OF NATIONAL AND GLOBAL EVENTS



THE ROAD TO THE PROJECT APPLICATION

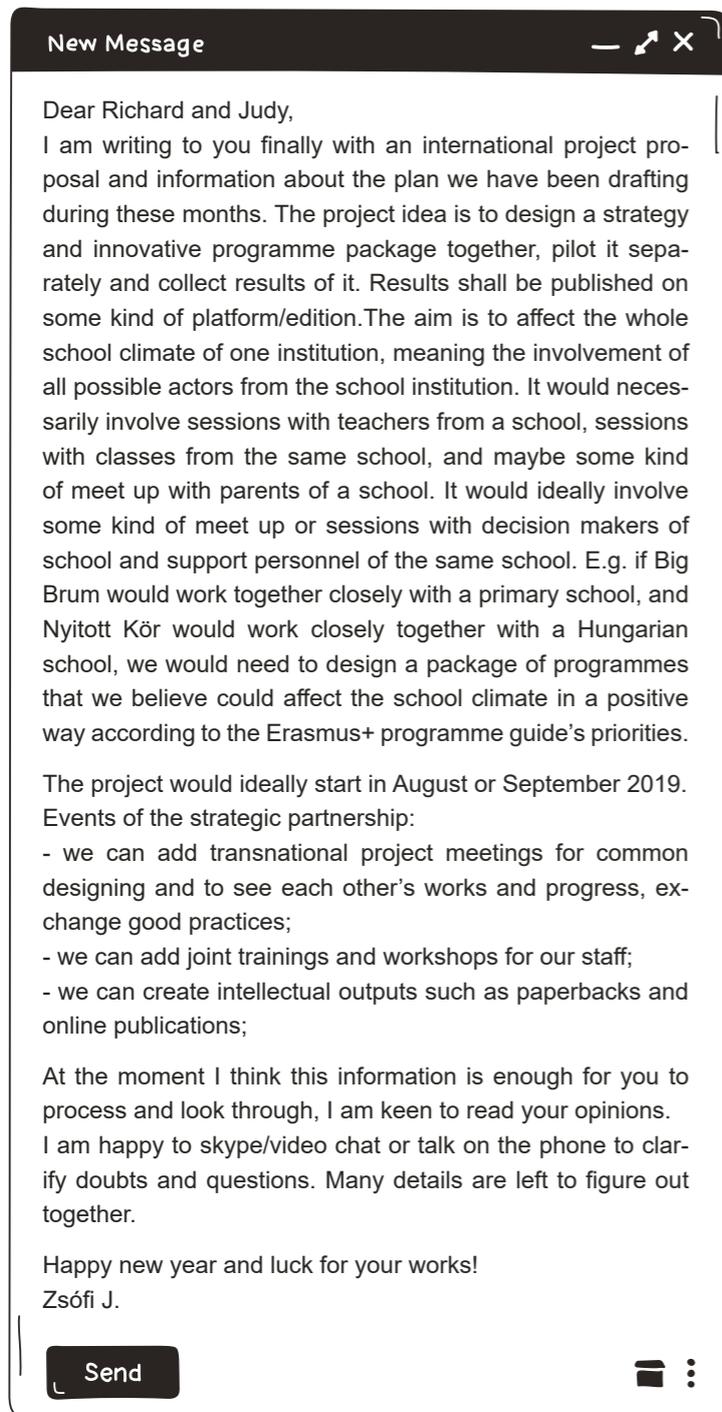
The Displaced Teacher and the Displaced Child

The semblance of the To Be project began in 2017 during a Theatre in Education (TiE) training between Nyitott Kör and Big Brum. The success of both organisations' approaches to TiE has been well documented, and both organisations strive to constantly develop their practice. This led to considering teachers' relationships to the TiE work and how best to create the conditions where teachers would, and could, connect to the material. This would be in order to use it in a more meaningful and useful manner to affect their students' learning during and beyond the TiE experience. Sometimes Theatre in Education and drama is seen by schools as a treat, or an intrusion. Our organisations felt the need to dislodge these impressions. We wondered if engaging teachers in TiE *for themselves*, to evoke a 'felt' relationship to the content on a personal level, before their class had the input, might support the teacher in engaging with the young people's experiences because it matched their own.

The Human condition is one that seeks justice and drama always concerns itself with this (justice) since drama is a mode of cognising the human condition, Drama is 'thought in action' which should not tell you what to think and feel but create the space, the gap, to think and feel, in this way we are *Living Through Drama*. Big Brum and Nyitott Kör sought out like-minded organisations that complimented their practice and focused on the use of drama. We were fortunate to find and work alongside two other drama and education organisations, being Lužánky and Stop-Klatka.

Big Brum had long considered all young people as '[displaced people](#)', a concept derived from an article written by TiE practitioner Ian Yeoman in 2000 titled 'Tuning the ear to the Displaced Child'. For Big Brum in one way or another all young people are displaced people, a symptom of the modern world in which we live. Some young people are literally 'displaced' from their lands, homes, and families, from each other, and themselves as a consequence of war, persecution or famine, other young people are metaphorically 'displaced' in their country, in their own homes, from their families, from each other and even from themselves.

At Big Brum viewing 'displacement' in this way enabled the TiE actor-teacher to really listen to the young people, to what they were saying about their lives and the world in which they live. We all seek to be at home in the world but if young people are displaced, how can they be at home in it? This would feel like a great injustice, potentially isolating and perhaps leading to a response of self-survival. Drama would provide a safe space to explore this sensation, however, it is often very difficult for young people to articulate their feelings, particularly those deeply ingrained or stored, at times resulting in ideologized or learnt responses. So by tuning the ear to their displacement, the actor-teacher can create the space, using the drama, for us all to really listen to ourselves and each other. The partners in the To Be Project would take the concept of 'displacement' further and use it as a way to get to know teachers. An emphasis of the project would be on enabling teacher and student to recognise the similarity and difference of each other's 'displacement' and in doing so work together to find space to help each other articulate their being, this would create a culture of taking responsibility for each other's well-being.



January 9th 2019 email to Big Brum from Nyitott Kör

INTRODUCTION TO THE PARTNERS

Nyitott Kör Association

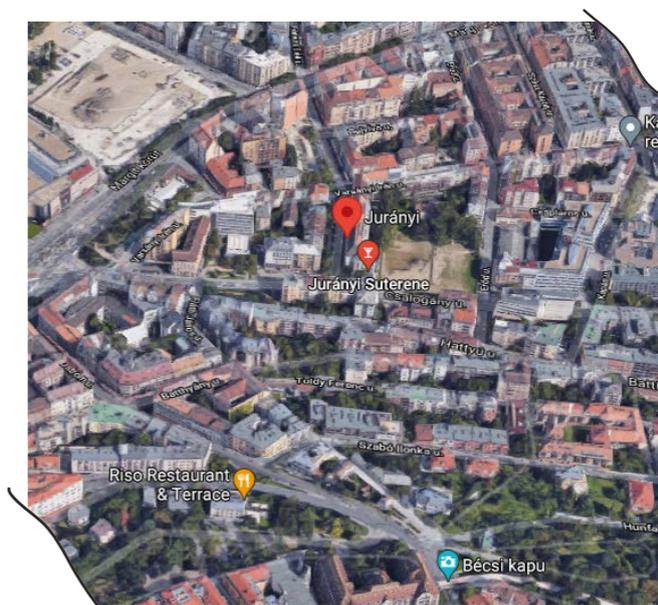
Coordination:

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[Nyitott Kör](#) or 'Open Circle' in English, is a small, independent Theatre in Education Association based in Budapest. Our main activities are interactive theatre performances for students, and training events for adults. We always design the type of interaction very carefully, aiming that it becomes a real chance for participants to learn about themselves. By involving experts of the topic of the play we make sure to map the exploration territory as much as possible. In addition to our core activities, we research, experiment and collaborate with partners throughout Europe and beyond, always with an interdisciplinary approach.

In the recent past we have been offering packages of programmes to schools, aiming to reach and involve in learning – through emotional involvement and Drama – as many students per institution as possible, but we could never try such a structured and strategic way of encounters with schools as in the To Be project. We have carried out an Impact Assessment Research focusing on the prevention of bullying through Drama in 2017-18, but we then did not have the competence to explore teachers' learning and embed this in the process of events.

The realization of the importance of the teachers' engagement in our work is a recent discovery, and it was highlighted for us in several different projects recently. The partnership was a big support to find possible ways toward this aim. We needed to adapt to the Covid-19 times jointly and individually too, so the challenge of collaboration was greater than provisioned.



Big Brum Theatre in Education Company

Coordination:

52.46652956706184, -1.7775379845003045

[Big Brum](#) is a highly regarded arts education charity with a unique way of working that is recognised nationally and internationally. Our charitable aims since 1982 are to advance the education of children and young people using theatre and drama. We do this by touring Theatre in Education (TiE) programmes (new plays written especially for young audiences and interwoven with affective participatory learning activities) and through community projects, prioritising schools and community settings in areas of high socio-economic deprivation and low arts engagement. We work with up to 70 schools each year, with our University partners and internationally.

Lužánky Leisure Time Activity Centre

Coordination:

49.206574816377874, 16.60648067291247

Right in the centre of the city of Brno lies Lužánky Park with the [Lužánky Leisure Time Activity Centre](#) in its heart. Since 1949 employees of Lužánky have provided space for personal development, leisure and relaxation for children, youngsters, and adults, served their educational needs and helped them develop all sorts of interests. The free-time centre has grown to encompass a number of other sites scattered around the city of Brno. They are all linked together by a sense of belonging to the long tradition of their parent facility, carrying out the mission by offering diverse activities.

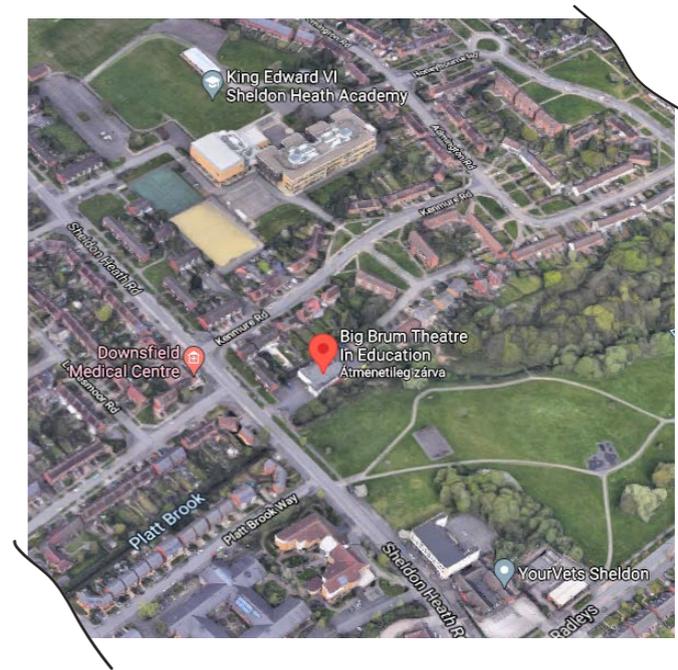
We specialise in working with the most disadvantaged young people, especially in pupil referral units and with learners with disabilities. For many young people Big Brum is their first experience of professional theatre/drama, and we aim to ignite an early passion for the creativity and culture, promoting creative and critical thinking, and inspiring young people towards their creative potential.

This project builds on our work with teachers and young people and takes it further, especially in terms of teacher confidences, competencies and capabilities and considering specific impacts on our TIE practice on the well-being and resilience of young people with behavioural issues. The To Be project also complements ongoing work on network and partnership building with schools and practitioners, including through the Drama Masters in Teaching and

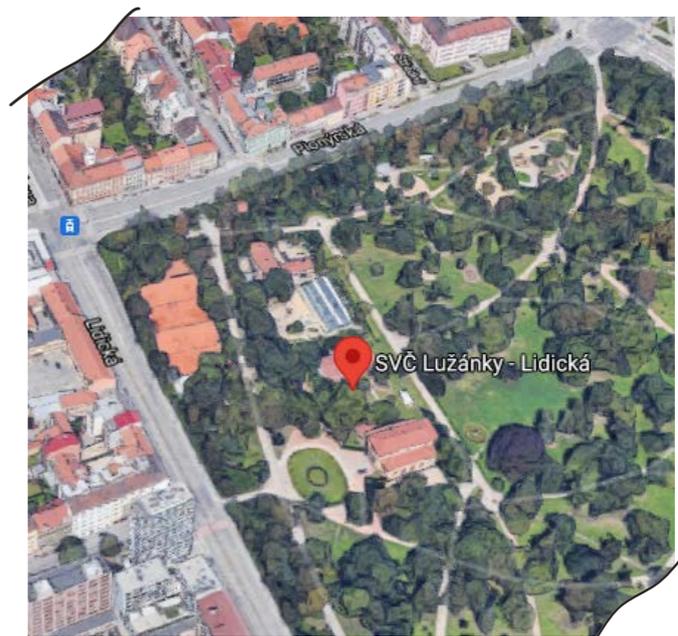
Theatre played by children and youth was part of our activities from the very beginning. Since the eighties Drama in Education programmes for school classes and training for teachers based on this long lasting practice have been offered, too. The core of the team working on the To Be project was connected to the Studio of Drama Education Labyrinth – Lužánky’s facility working closely with universities as well as other members of Czech Drama Centre’s Association.

The To Be project was a great opportunity for us to strengthen the cooperation with the primary school teachers. We offered them tailor-made training and evaluated the Drama in Education programmes for their classes together. Most importantly we learnt more about the impact of drama-based approach in the educational process. Working together with partners from abroad allowed us to gain new perspectives while exploring

Learning hub that Big Brum co-manages with Birmingham City University, working with academics and Teachers of Drama.



the well-being in the schools together and relating our daily practice to the common structure and frame of reference.



Association of Drama Practitioners STOP-KLATKA

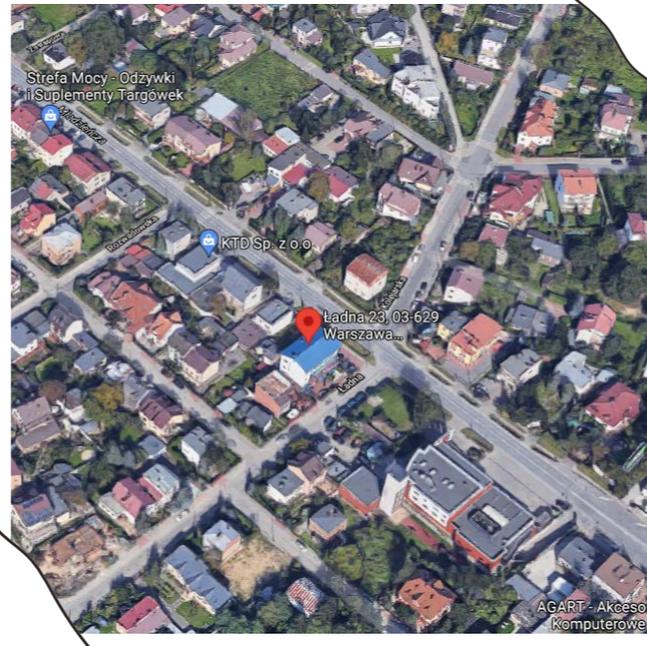
Coordination:

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The [Association of Drama Practitioners STOP-KLATKA](#) is an organization which has existed since 2002. Our main field of work is applied drama. We use drama in many areas such as education, prevention, rehabilitation, developing interpersonal, social and civic skills, preventing discrimination and exclusion as well as building ties within local communities. Important value for us is to always listen to the needs of the groups and try to answer to those needs by creating workshop scripts which fit to the needs. During the years since our organization exists, we worked with different groups with children, teenagers, adults and seniors and also teachers and educators.

The members of STOP-KLATKA consist of experts who have different backgrounds: they graduated as psychologists, trainers, actors. However they all finished drama courses and other courses for facilitators and trainers, which help them to improve their skills. Currently in our organization we are seven trainers and one financial specialist. The To be project allowed us to focus deeply on the work with one partner school. We aim to give teachers inspiration on how they could increase their own and their classes' well-being.

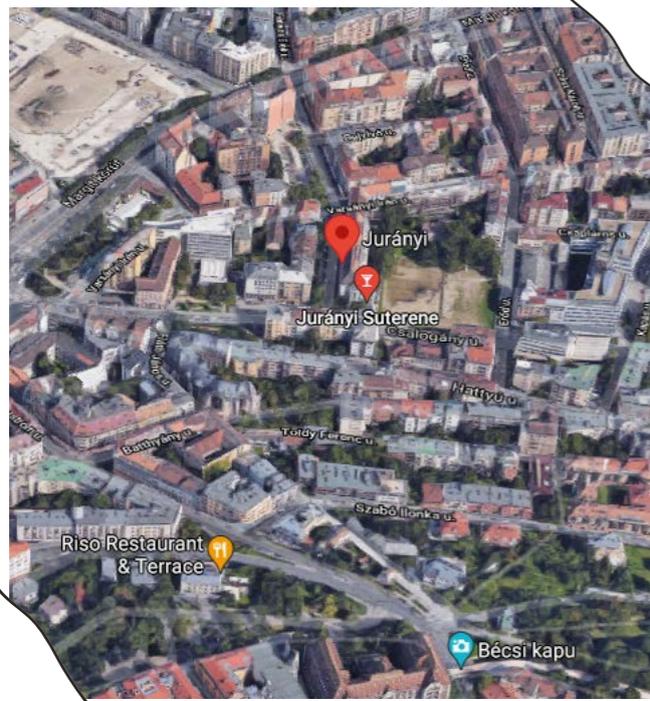
We would like to show how different drama techniques can help them in it. Concentrating on the teachers personal well-being is an important and a crucial question nowadays in Poland, where there is a lot of tension around the reputation of the profession of the teachers.



THE ROAD TO THE LIVING QUESTION AND BEYOND

21st-23rd October 2019 - Transnational Project Meeting in Budapest, at Nyitott Kör's venue

Transnational project meetings are official project meetings, events organised by one of the project's participating organisations with the purpose of project management, implementation and co-ordination, including finance and contractual obligations, and also including learning and exchange opportunities with partners.



A 'LIVING QUESTION'

The initial meeting of all the partners was held in Budapest and hosted by Nyitott Kör in October 2019. Up until now the partners had been involved only in online discussions concerning contractual and practical questions concerning the project management, this meeting would be the first time the partners would all meet in person. This coming together was established in order for us to focus on the content of the project as well as deal with any legal and contractual obligations.

Since some of the partners were new to each other, it was essential we found an agreed way to develop our collective working practice that was rigid enough to enable the individual partners to fulfil the project brief, but also flexible enough to allow them to be creative and expressive, through their own established methods of working, that each had developed over many years of practice.

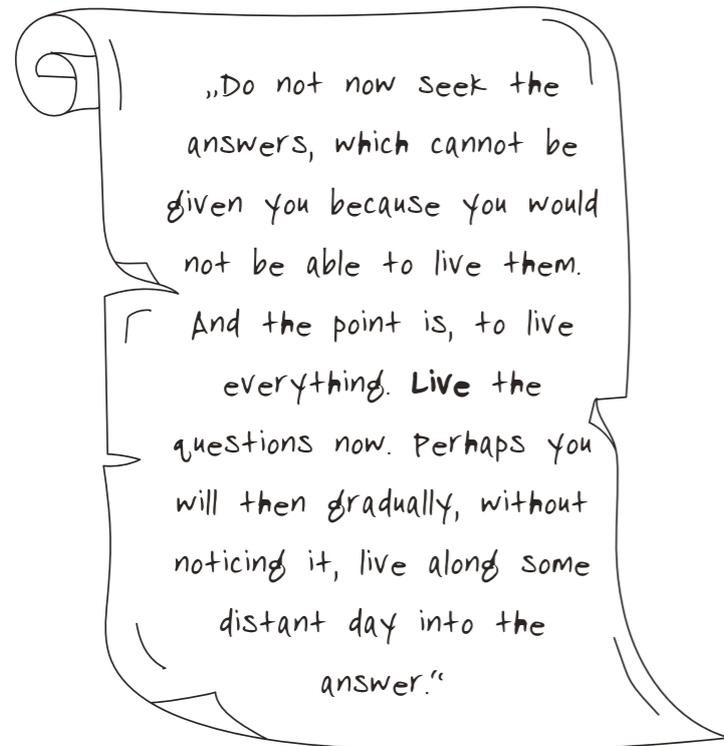
On day two Eva from Lužánky expressed a want and a need to work more communally and the term 'living question' arose. "Having a space for doubts. Being here and now asking these questions and questioning our work authentically. Being mindful of the consequences and impact of our actions on ourselves and others."

The 'Living Question' struck a chord with us all and not only because we enjoyed the poetry of it but because it evoked our imaginations, it held the essence of a way of working which professed a sense of inquiry, openness which deviated from the simply transmitting of knowledge to the teachers or students, the 'Living Question' seemed based on exploration, testing, sharing, being social, collaborative, taking responsible for ourselves and others, the 'Living Question' wasn't looking for wrong or right, or of telling others what to think, but it was inviting us all to think. The 'Living Question' connected the organisations' desires to be artistic and come to know the world alongside teachers and students in creative and expressive manner.

Responding to this need, we immediately found initial 'Living Questions' for the project:

How to make school relevant to pupils? What does it mean to be a teacher? What does it mean to improve a teacher's work? How can we create curriculum and encounters relevant to teachers? How to be an authentic teacher? How much do we identify as teachers ourselves? How is our professional experience relevant to school teachers?

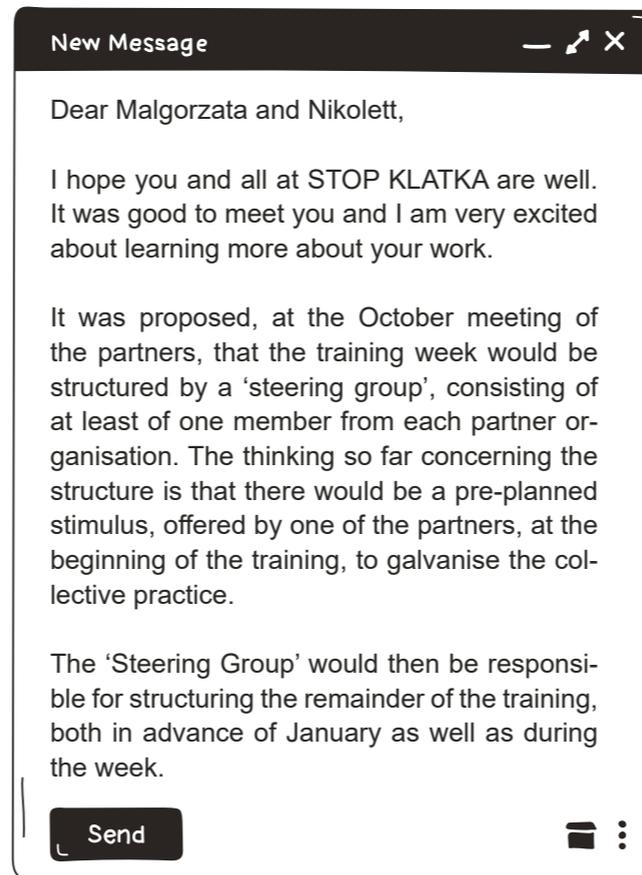
Later on, on the 8th of December 2020, Eva offered us a further elaboration on the 'Living Question':



Rainer Maria Rilke:
[Letters to a Young Poet](#)

The notion enraptured us and hinted at a communal feeling of exploration and discovery which we all felt lived in the guts of the project, it was a notion that the project needed to make tangible and that journey would begin at our next meeting in January 2020 for the partners training event. We took a decision to move away from the usual form of training where partners shared their individual practice, to one which we created amongst ourselves and for ourselves, this seemed to be the 'Living Question' in practice, so a steering group was formed to take responsibility for the training and at the centre of the training we would be the 'Displaced Teacher'.

THE ROAD TO THE 'DISPLACED TEACHER' JOINT STAFF TRAINING - LIVING AND SURVIVING



15th November 2019 email to STOP KLATKA from the steering group.

The Steering group was first formed to jointly plan and facilitate the joint staff training, and consisted of one/two members from each partner.

Since we had expressed the desire for our training to be based more in the doing than the thinking, for our collective learning the training needed a focused Task and a Frame, a perspective from which all the participants could view the task, to galvanise the exploration. The Overall task would be for the participants to create an art exhibition/gallery which was dedicated to the 'Displaced Teacher', an exhibition where the Displaced Teachers can meet themselves and each other.

The task was a gentle one and in order for the exhibition/gallery to be built the Frame placed them as participants in the drama in role as educators and artists, the creators of the exhibition. The training was made up of artists and educators, so the participants were being invited to be in role, as it were, as themselves.

Later in the week they would also become the 'Displaced Teachers' invited to view the exhibition, again since we all worked as artists/educators, we were going to be in a role as ourselves. The role and frame gave space for us to be in and out of ourselves in and at the same moment.

Nyitott Kör prepared the space for the training week, the group was with 25 participants. All four partners were represented, and participants were Drama and TiE practitioners, teachers and researchers, involved in the To Be project activities. The venue was an unusual choice, in the heart of the industrial drift. [Bakelit Multi-Art Center](#) is an enthralling independent creative centre, revived from the old Spinning and Weaving Mill. Their mission is to operate an international cultural centre which is inspiring, and at the same time providing a cosy reception space for learning, creation, preparation and for exhibitions and performances.



The training was held during the 3rd -8th January 2020, in Budapest, Bakelit Multi-Art Centre.

Coordinates: 47.44718386323301, 19.09462249010328

FRIDAY JANUARY 3rd -ARRIVAL

We drew each other in pairs, and then we created a special passport for ourselves, which included our feelings about the past period and about the upcoming period. Going around in the space, exchanging the passports we got to speak with others, and different group members were introduced to us based on the passports in hand, and the memories of the holder. See a detailed description of the exercise at Nyitott Kör's chapter (page 35).

The space for reflection on our work and ourselves was going to be important over the week. The steering group was offering a gentle Task and Frame, but the exploration was going to be demanding. Exploring teachers and young people's well-being could not be dealt with in a simplistic or superficial way. We needed to be concrete and precise if the work was going to be truly affective.



The Drama had been organised to develop slowly in layers, over the duration of the training. After placing ourselves and states of being in the room socially the participants were then asked:

'What is the difference between living and surviving?'

Asking ourselves about 'Living and Surviving' was an angle of connection to the world's centre. If young people and teachers are displaced, how can they be at home in the world?

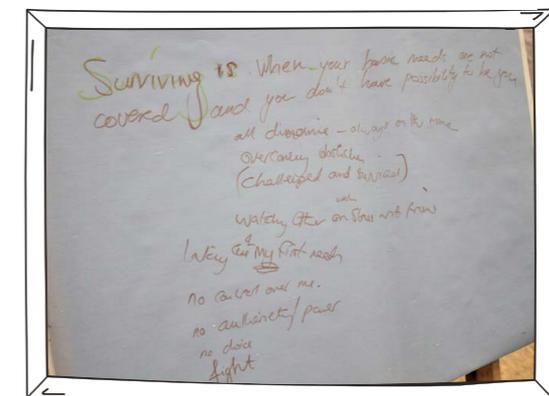
The project's centre was 'to develop intellectual outputs that support teachers and teachers' communities to increase their subjective psychological well-being, affecting motivation and affectivity of the learning process of the individual, with a special focus on the prevention of drop out and early school leaving.'

The drama's centre was 'an exhibition where the Displaced Teachers can meet themselves and each other.'

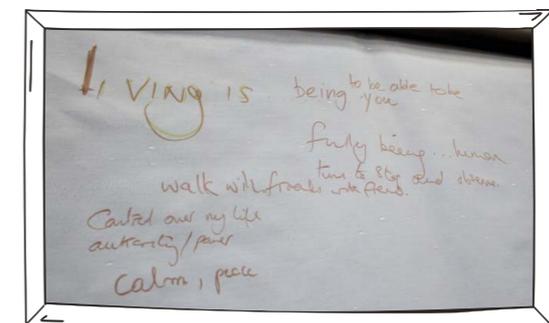


As well as offer a space for us as participants who are all educators, 'displaced teachers' and once 'displaced children', to bring our own sense of being to the week. Consider what being human means today, are we living or surviving? The question attempts to access an angle of connection which unifies all our differences, paving the way for us to 'tune our ears' to ourselves and others. Are we living or surviving in this modern world?

We note our definition will either change or be galvanised as the exploration unfolds and in conjunction as knowledge, feeling and thoughts develop. Like the world itself, knowledge and understanding are always in movement. Unbeknown to us at the time, things in the world were changing as the Coronavirus crisis was revealing itself but yet to really hit the news, the question of survival would be the centre of all our lives as we were all thrust into a new state of 'Survival' that would define and unify our lived experience for the foreseeable future...



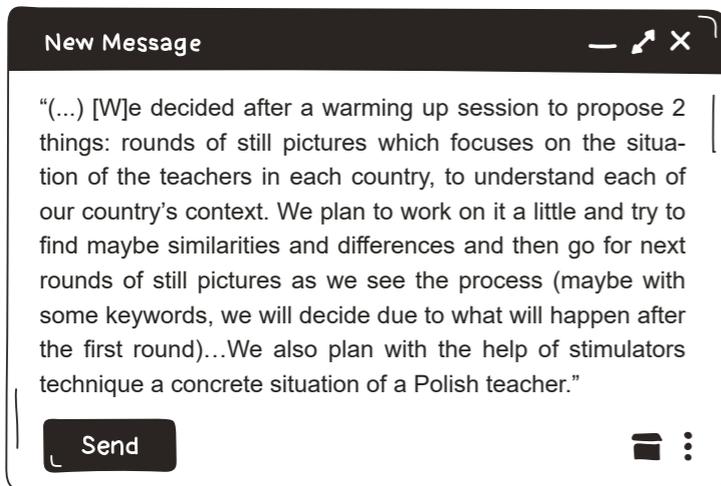
Surviving



Living

SATURDAY JANUARY 4th
- MOVING INTO THE DRAMA
 'THE EXHIBITION FOR THE
 DISPLACED TEACHER'

The drama needed to concretise the state of teachers' being and have them live for us.



Extract of the email from STOP KLATKA about the stimuli for the training



Hungarian teacher's moment



Polish teacher's moment



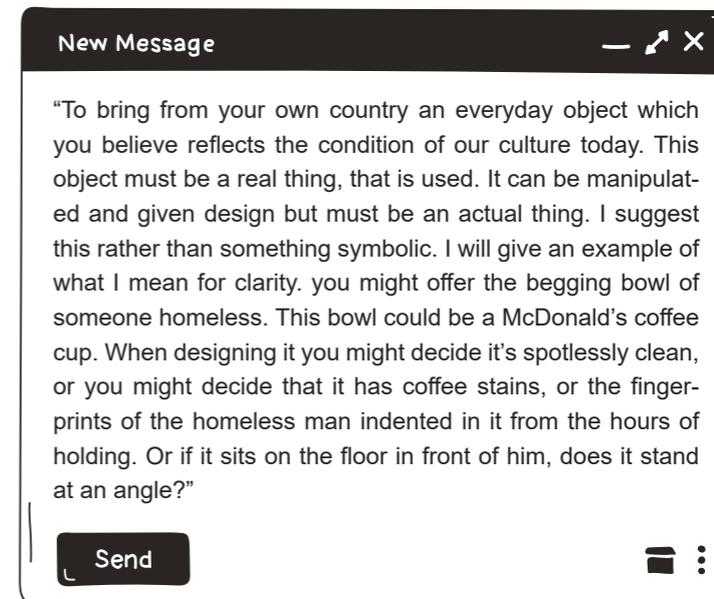
Czech teacher's moment



UK teacher's moment

SUNDAY JANUARY 5th
- WE BEGAN MOVING TOWARDS
THE EXHIBITION

The partners were asked prior to the training:



Unbeknown to the participants, they were being framed even before they had any knowledge of the task of the week. We had set an artistic challenge which would root us concretely in drama and have us working artistically. It was important that the object was an everyday object, as opposed to a symbolic image.

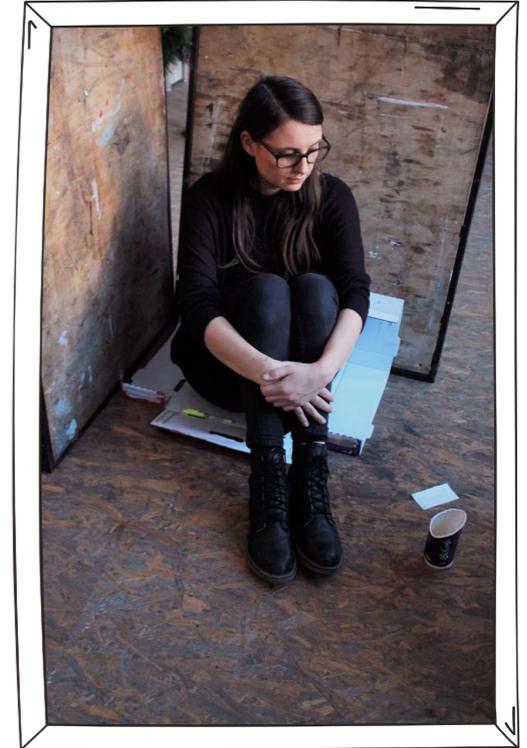
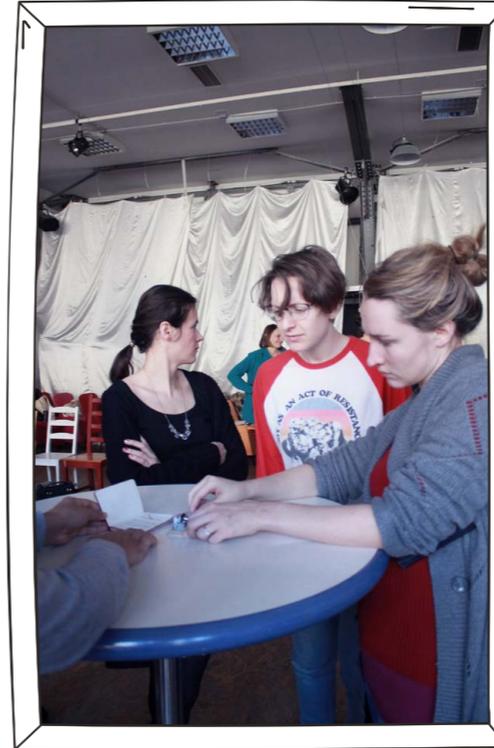
Humans create objects as acts of justice seeking, they allow us to live humanly. The objects humanity has created are designed to work for us as humans dictate the meaning. However, in a world that displaces people, often we become slaves to those objects. These objects would be the foundation of our exhibition, the initial installation, they are now working for us.

The exhibition task: The empty space provided by Nyitott Kör is becoming transformed by us, it is our space...

In small groups of fours and fives, which contain at least one member from each partner country begin their creative journey to offer images, installations (which can move) for the exhibition.

Task a: Go to the [art gallery and museum at the castle](#) looking from paintings and sculptures where the art of the past, predicted our world today. Collecting this as evidence and material for the exhibition task.

Task b: An image of Budapest which further explains the content of the 'Displaced Teacher'. I think that the groups could find this, in the bullet holes in the walls, the new and old buildings, etc....



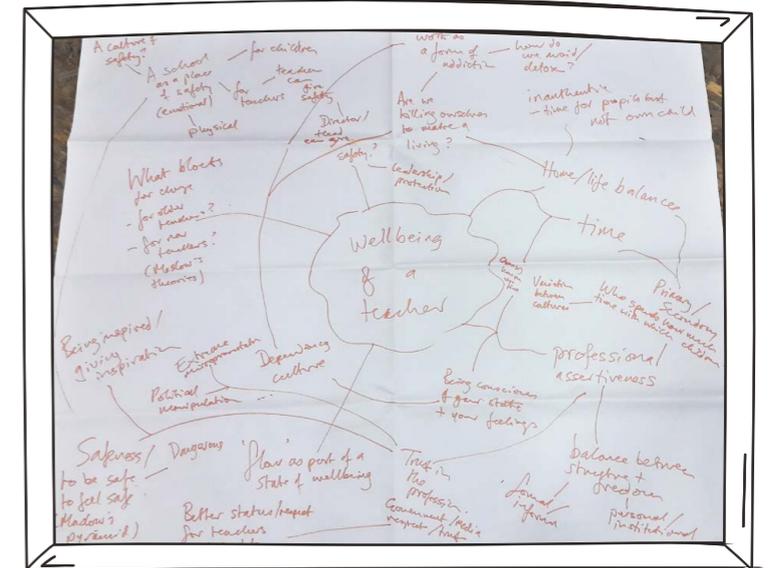
Preparing for the exhibition

MONDAY JANUARY 6th - SPACE FOR REFLECTION

Having experienced the exhibition task, participants reflected to our world today, in relation to the Displaced Teacher and the well-being of their own, and that of the teachers and students. Throughout the day various forms and small group work was offered to do so, keeping in mind that we wanted to construct an exhibition ourselves, which we started to explore the day before, and wished to mount on the next day.

THE DISPLACED TEACHER
is and feels

Not at home in the world
not at home in their own homes
not at home in their schools
not at home in themselves



TUESDAY JANUARY 7th -THE GALLERY OF THE DISPLACED TEACHER

The gallery would be brought back to our space and we would negate our experience as each small group had time to create new work for it, based on their experiences.

And then construct and place their installation for the gallery in relation to all the other material and installation elements placed earlier in the week.

The working groups were invited to an offered statement from their experience of the whole:

*In a world where we survive to live, we here
....say/ask/offer....to the displaced world...*

And an individual task:

*In a world where we survive to live, I wish
....say/ask/offer...to me...*

*The statements were placed in the gallery,
so they became installations in themselves.
The exhibition/gallery was completed, and
we ceremoniously closed the gallery.*

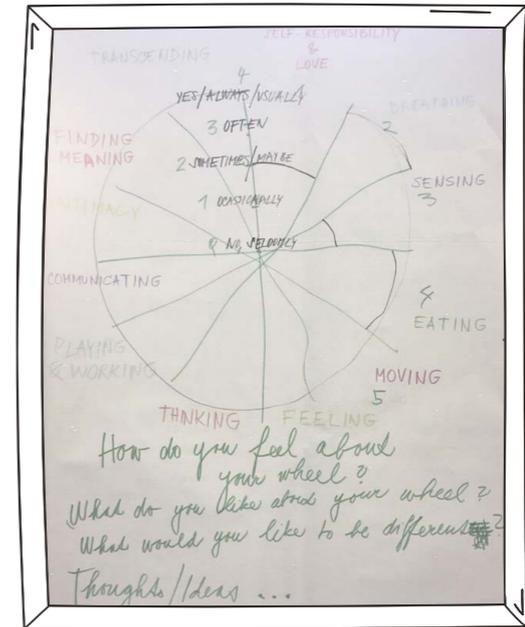
Over lunch all the participants were invited to take time for themselves to visit it, to view the exhibition at their leisure, alone, out of the drama. We would later return together, in role as a 'Displaced teacher'. This gave us a change to look at the work we created differently. The exhibition after all had been about us – about the process of creating it –, rather than for those outside of the training.

The exhibition was the participant's 'living through drama', being at home together and engaging as 'The Living Question'. However, that evening we held a social event, for friends and colleagues, not involved in the project, to experience our exhibition for the 'Displaced Teacher'.



WEDNESDAY JANUARY 8th -EVALUATION AND REFLECTIONS

The last day served us to conclude for ourselves what we lived through, what realizations we had, what we were bringing home from the experience. We offered space for all participants to share and express, without pressure to have to do so. We used forms and methods for this aim that the participants were already familiar with from the previous training days, eg. we finished our 'passports' that were initiated on the first day. A formal closure also took place.



REFLECTIONS AFTER THE JOINT STAFF TRAINING

Dear Richard, I was thinking over during the last days about what you have written to me. I will try to formalize my thoughts and reflection concerning this. What was absolutely different for me this time was that I experienced the gallery in a less egoistic way (I am not saying that is better or worse). I had my thoughts and feelings, I wasn't bored during my trip, however I did not focus on myself as much as on other occasions. It wasn't only ME meeting with the pieces of art, it was ME but also something which I represented, carried with myself from the world. Problems which are not my problems for now but universal, human problems, shapes and figures which circulate from centuries to centuries (I didn't realise but I think finding my alter ego in the gallery was also a part of this). I wanted to get in this way the whole, with the feeling after that maybe I didn't get anything, because I didn't find my one painting for that day. It was a lot of contradiction for me, distance and feeling the tragedy in the world, seeing the beauty and lots of pain as well. And this time it was really important for me to see the whole, even though I was tired I couldn't leave the gallery without the feeling that I saw everything (at other occasions it is really not important for me). I left the gallery with an empty and calm mood, without having a strong feeling. I am still thinking about it and for sure I will write to you, if I can reflect on my experience more and find something which I think can be important.

Niki, STOP KLATKA

Overall I found the experience to be challenging yet productive and very progressive... The very existence of 'the displaced teacher', and others in society who may feel displaced, makes me realise more the need for organisations like Big Brum and Theatre in Education in general. So that children and adults, have a space to honestly recognise themselves and their feelings. It gives them a space to talk about what they feel, what they don't understand, what they do understand and how that impacts on their lives. Through the sort of work that TIE companies can do, the displaced can challenge, or at least, safely contemplate their existence in the world today. It was evident that many people, possibly displaced themselves, came away from the workshop in Hungary changed and wanting to question and understand more, because they were given a safe space to explore (something that their circumstances may not always allow). That concept is what I will carry forward and be more aware of throughout my time with Big Brum and in future work.

Zoe, Big Brum

We appreciate mainly confrontation of different ideas and opinions of people from different countries about "living and surviving". We are still working with this concept introduced in Budapest, where we offered ourselves space of extensive exploration. That allowed further exploration and reflection of the concept of well-being. We got new insights about the topic of the project. The topic itself was not easy even for the personal level that is associated with it for most of us. The dramatic way of working allowed us to touch that depth. And also gave us the opportunity to name paradoxes in the topic contained, incl. the question of how to strike a balance between individualism and the social dimension of personality, what it would mean to care about our own health and well-being, and to what extent our own well-being depends on the well-being of others. Even though we knew each other in our team before the project and had several meetings before going to Budapest, we haven't worked as a team before. The training was first practical cooperation of our team, pulled us together, brought energy and motivation for further work. We find it essential for our further cooperation. Now we can build on this positive experience. We would be great to offer such an international meeting to teachers so they have a chance to experience this intense focus on the topic and international dimension to have a chance to see the differences and similarities of teacher's situation in different countries.

Lužánky team

It pushed me to answer the question of what is well-being and it is important for everyone not only for teachers. It allowed me to take a better look at the teacher's situation, interpreting their behaviour differently, when working with them (as a person running workshops at school). The training has shown that although we all work with drama and TIE, we do it differently and it is ok and is of great value. I feel that after this training I have a nice personal relationship with the partners, impressed by their sensitivity. I wonder how they work every day. The general problem in Europe is that teachers have no space for personal life - in all countries, the teaching profession is time-consuming.

STOP KLATKA teachers

We decided to take on the concept of Living and Surviving and use it as a stimulus for the local target group of teachers on the encounters. We also reinterpreted for ourselves 'the steering group' method, and how we can work socially and collaboratively with the teachers on the encounters, that would made them feel so 'safe', as we felt in January, additionally generate reflection about how a teacher can create a similar environment in the class, and how this would benefit children at risk or struggling with traditional school expectations.

Nyitott Kör facilitators

FEEDBACKS ABOUT THE THREE DAYS FROM PARTICIPANTS:



**CLICK FOR
THE VIDEO**



FEEDBACKS ABOUT THE EXHIBITION FROM GUESTS:



**CLICK FOR
THE VIDEO**



THE STORY OF THE PROJECT LOGO

The development of a project logo was another opportunity for the partners to work creatively, collaboratively and communally together, and we share this short section so the reader can see the thinking behind this process. The eventual design sought to embody ‘the Displaced Teacher’ and our exploration of ‘Living and Surviving’. We wanted the logo to be an identifier of the stories we tell with it. We wanted the logo to reflect our story, we were to tell with this project. The process of creating a logo started with the capturing of the significant words that would express what we want our logo to reflect upon. We together collected words and sent them as a word cloud to the graphic designer Lucie Sedláčková to inspire a project logo and visual identity that would translate the messages visually.

In the centre of the logo we wanted the design to feature drama, well-being and learning, teachers, while reflecting also human, communication and dialogue, engagement and involvement, community, students and play. Six different designs were sent to the partners. Our process continued at the January training where the dissemination group gathered to discuss and choose two logos that would embrace our experience and exploration so far in a visual identity.

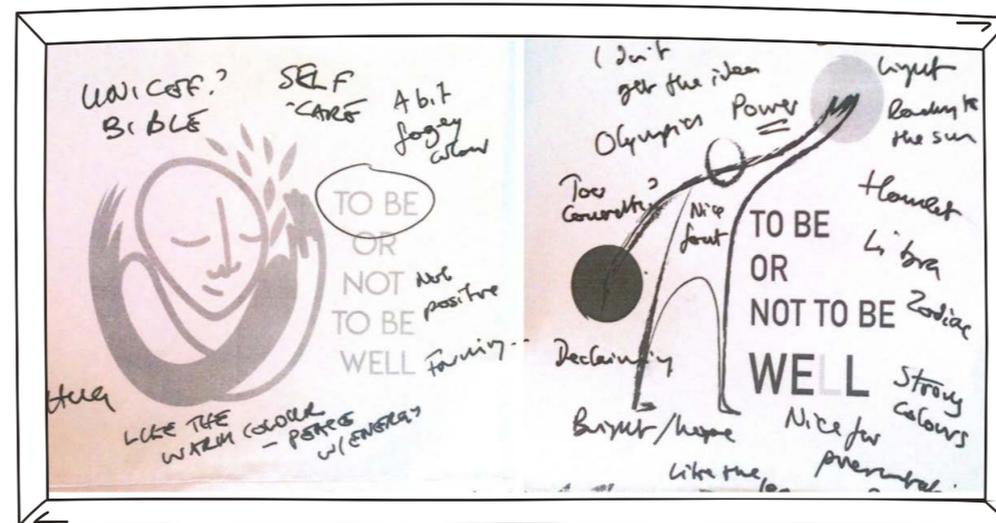
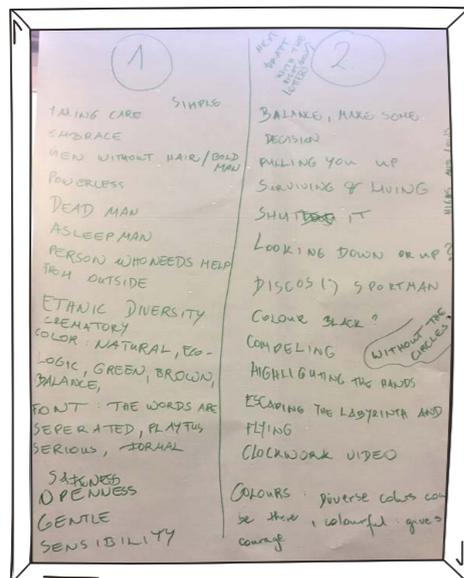
Two logos were presented to the wider group at the joint staff training. We held a discussion about the visual material and what the two logos were messaging to us. We took into consideration the symbol, words, colour, form and shape of the logos and tried to explore what every part of the logo was signifying.

All participants were encouraged to express their thoughts and feelings and take part in the decision as to which of the two logos would best represent our project. We did not want to accept the decision right away, we wanted the logos to act on us and the reflection to the training would take an important part in choosing the logo also.

We therefore asked ourselves these questions:

- What does this logo say?
- Does it say what we were talking about during this training?
- Which one would you choose to explain this training?

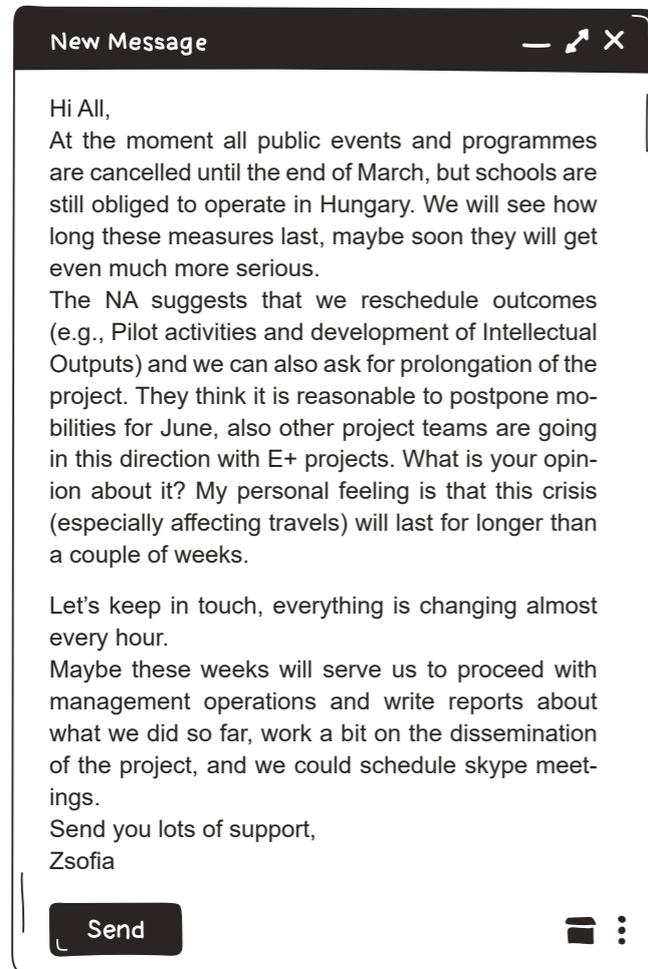
We together accepted the decision that the second logo will help us more with the identification of the project content. We felt it was presenting the human being in the movement, showing the person in action but pulled in different directions. The movement expressed in the image reminded us of the video, presented in the gallery of the displaced teacher at the training.



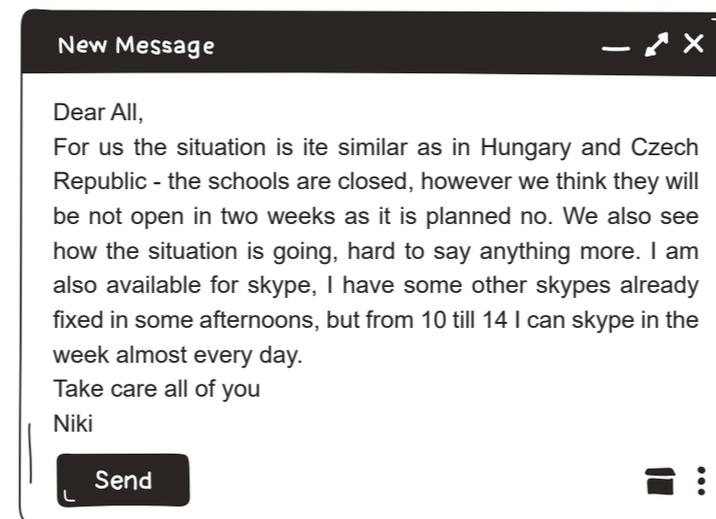
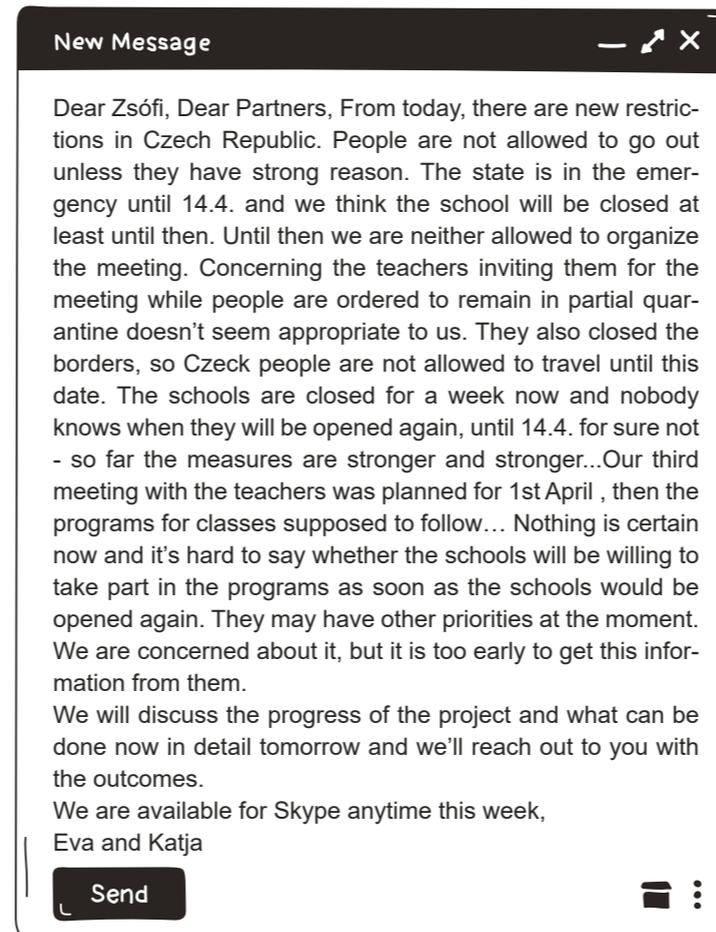
COMMUNICATION
 ENGAGEMENT EXPERIENCE
DRAMA STUDENTS
 RECONNECT COMMUNITY INVOLVEMENT
WELLBEING PLAY
 HUMAN LEARNING
 DIALOGUE RECONNECT

MARCH 2020 – CHALLENGING TIMES

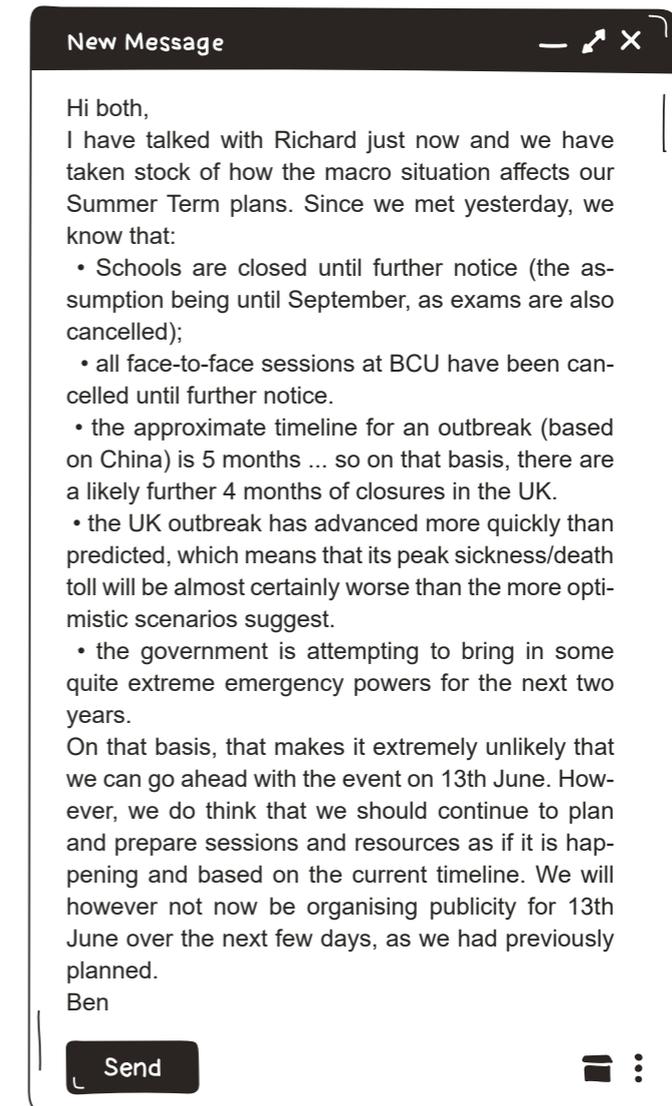
News of an epidemic spreading through China had reached the news, very quickly the epidemic would become a global pandemic. The partners were, like everyone, trying to understand and respond to this new and frightening phenomenon...



Email sent to partners on 12th March 2020



Emails sent on 16th March 2020



Email sent on 19th March 2020

The partners gathered online on the 20th of March, being their first zoom call, and discussed the potential ramification of the Covid-19 pandemic, how to move forward with the project during the lockdown and how to fulfil the obligations to the funders.

Big Brum were first affected by the pandemic when UK schools closed on March 20th 2020, the company were halfway through touring their new TiE programme 'Paper Umbrella'. The company had to cancel work with 20 schools and soon were unable to work at their office base, a community centre that was soon closed as the pandemic and restrictions worsened.

Lužánky closed the doors of facilities due to the pandemic on 10th March. Some of us got the information in the middle of the evening drama activities, realizing this would be the last meeting with our clients for an unknown time. That day the Ministry of Health declared closure of schools and prohibition of all events with the participation of more than 100 people at the same time, namely until the revocation of this emergency measure. On 11th March employees of Labyrinth received an e-mail from Lužánky's director stating that Tomáš Doležal was removed from the position of head of the Studio of Drama Education Labyrinth. The head of the neighboring branch was entrusted with the management. The existence of Labyrinth as a workplace realizing drama education was in danger, both due to the pandemic and organizational changes.

Nyitott Kör played its' last performance on the 13th of March, a Friday morning. On the late evening of Thursday, the director of [Jurányi House](#), where Nyitott Kör is based, forbid the realization of events in the building, however schools were still normally operating. On Friday at 7 o'clock we were in a 'conference' video call about what to do; the three Actor-Teachers of the performance, the event manager of Nyitott Kör, and the class teachers of the class, everybody in their kitchen at their homes. The teacher could quickly reach the director of the school, who decided to let us in, so we could start at 10 o'clock in their venue. We begin the performance with a 20 minutes sharing circle about how participants felt affected by the virus. Many young people thought that the whole thing was an exaggeration by the mass media.

At STOP KLATKA, on the 11th of March we got the official information around 12h, that from the next day for two weeks all the primary, secondary schools and universities will close and turn to online education. We were in the middle of realising the needs analysis in our partner school as we planned to start the encounters we planned to in April. We had to postpone or cancel our activities also in other projects. We have stuck in our homes, however we have kept regular contact with each other in our organization. Soon we started a common thinking about solutions to this situation, which affected that during the first wave we started to realize online workshops.

ONLINE PARTNER MEETING IN JUNE 2020

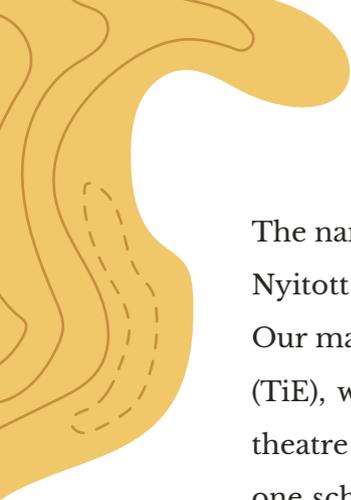
13th-16th June 2020, online

The partners had planned to meet during June for a TPM, the ongoing global situation meant that partners would need to conduct this management meeting online. Partner Meetings (TPMs) were the chance for ongoing evaluation of the project leading to management, policy, and practice decisions to be discussed and made resulting from those reflections. The June meeting would be given over to thoughts and feelings connected to intellectual outputs, namely the guidebook as well as further discussion on our research publication and curriculum work. Discussion concerning the guidebook would continue over the next months up to the next meeting taking place in October 2020.

“NEED TO INSPIRE, AWAKEN, ENGAGE KIDS SOMEHOW”

Exploration through Drama with Nyitott Kör





The name of the Hungarian organization Nyitott Kör can be translated as “Open Circle”. Our main field of work is Theatre in Education (TiE), which we consider to be a participatory theatre approach. On a daily basis we work with one school class at a time, and the participants of our core activities are students aged 6-18. The classes we meet are from diverse sociocultural backgrounds and live in different regions of Hungary. During a course of an average school year before the Covid-19, we met around 4500-4800 students, and delivered 150-190 Theatre in Education events per year.

During the recent years we have also been researching possible adaptations of Theatre in Education for and with adult groups, especially teachers and pedagogues. Including our work with adults, we would like to contribute to people’s mental wellness and self-development by providing space, time and frame for meaningful sharing and experiential learning, which are often lacking from the working/learning environment. Individual learning paths are important in our work, while we aim to construct commonly lived experiences for, – and more importantly, together with – the participants. Relying on the feedback from participants, we see that a stronger sense of community is an

indirect impact of the events that we create. We base most of our work on Drama, Theatre, Divergent thinking, and involve other means of Art, always depending on the needs, the centre, the aim and focus of the events. We acknowledge the effect of the approach of Critical pedagogy on our work.

Through the To Be project we explored the great potential of working together with a group of teachers from the same school, and also with their students, on a set of events, which were gradually built on each other. The design of the project enabled us to think strategically about the partner school, involve all classes and meet nearly all of the teachers during the period of the two school years of the project. While the preparation for the events needed to be done cautiously, gradually, and considering many points of view and needs at the same time, we think that the effect of the sequence of activities carried out has the potential to bring positive change to the school climate in the long term. We recognize that for creating a similar process, one would need to re-explore all steps adapted for the chosen context, and to particular participants’ needs, which is at the heart of the [Well-being Curriculum 3.\(HU\)](#).

The curricula itself, containing the steps of the workshops and sessions is published in a different document - [Well-being Curriculum 3.\(HU\)](#).

Through the events we explored together the topic of well-being and interrelated problems. These issues included the lack of motivation in the classroom, the set of expectations students and teachers are faced with in the highly formal education system, the challenges and obstacles of communication among the different actors in the school, and the nature of learning. We explored some possible impacting factors of student and teacher dropout, connected to the lack of engagement. Research was accompanying the process, for which we needed to design tools, through which teachers’ views and learning could be measured. We conducted an Arts-Based Research (ABR), one trend of which is Performance Ethnography, because we applied drama and performance and research intertwined, with equally important participants. **Results of the research are published in a different document ([To Be – Researching Connections between Drama, Well-being and Education](#)).**



The Covid-19 and the connected safety measures kicked in at the beginning of the process with teachers, so many adaptations were needed to be applied, still staying at the focus of the project, to support the school and its members to become more aware of the impacting factor of their own well-being and that of the others on the learning process.

As the terminology of the field of Drama and Theatre in Education is not unified internationally, we had to reflect on the practice and find words for the concepts. During the project we used the term ‘encounter’ for the events prepared, offered and done, because we wanted to meet the participants, and support them to meet themselves and each other. Dimensions to this are teacher to teacher, teacher to student, student to teacher, teacher to parents, teacher to manager, manager to teacher, teacher to other schools staff (eg. school psychologist, special needs specialist, etc.).

The encounters were sessions, modules, similar to workshops, and participants often referred to them as a course or a training. The Theatre in Education events were often referred to as performances and plays. All of these concepts and terms are valid at the same time. We sought to give imaginative titles to the teachers’ workshops, and found that quotes from participants are much better than anything we could have thought of.

The group of participating teachers work in the same institution, a primary school which enrolls children living in foster homes, too. We worked with 6-18 teachers as participants in the workshops, teachers teaching in Grades 1-8, which in Hungary means working with pupils aged 6-14 years old. The school management was also invited to the session. While the manager of the school expressed her support towards the sequence of activities, this was not entirely manifested in action. We dealt with this phenomena together with the teachers and this was something the group also articulated as a need for the future of the organization.

As participants expressed during the events and as it was visible in the needs assessment phase, there are very few moments for teachers to come together and look at their own practices, their community and share their concerns and experiences, thus there are only few possibilities for further training.

On the following pages we intend to present and show the process of the workshops we did with the teachers, the key elements of the work, and we incorporate results connected to the Theatre in Education events, mainly coming through students’ and teachers’ reflections. It was important for us that the sequence worked as a whole, not as separate occasions or tools.

KEY WORDS AND CONCEPTS

THAT WE FOUND IMPORTANT DURING THE EVENTS AND THE PROCESS, AND KEY GUIDANCE FOR THE NEXT PAGES:

REFLECTION
EXPRESSION CREATIVITY **AGENCY**
DRAMA **ENGAGEMENT** SUPPORT
LEARNING ADAPTATION EXPERIENCE
CARE TRUST PREPARATION
GAME PARTICIPATION LISTENING
LONG TERM SAFE SPACE **NEEDS**
MOMENT PREVENTION OF BURN OUT **CHILD**
COMMONLY LIVED MOTIVATION
OBJECTS ORGANIZATION

THE TIMELINE AND LOGICAL FRAMEWORK OF THE PROCESS AND THE EVENTS:

PREPARATION September 2019 – January 2020

- Discussion and agreement with the school manager
- First needs assessment of students and teachers
- Theatre in Education events with students:
7 occasions with 7 different classes
- Joint staff training event with partners:
The Displaced Teacher
- Presentation of the project to the school staff

DEPARTURE February 2020 – March 2020

- First workshop with the teachers' group:
"We are robot pilots"
- Theatre in Education events with students:
2 occasions, with 2 different classes
- Second workshop with the teachers' group:
**"Need to inspire, awaken,
engage kids somehow"**

A DIFFERENT JOURNEY/ CHANGE OF DESTINATION

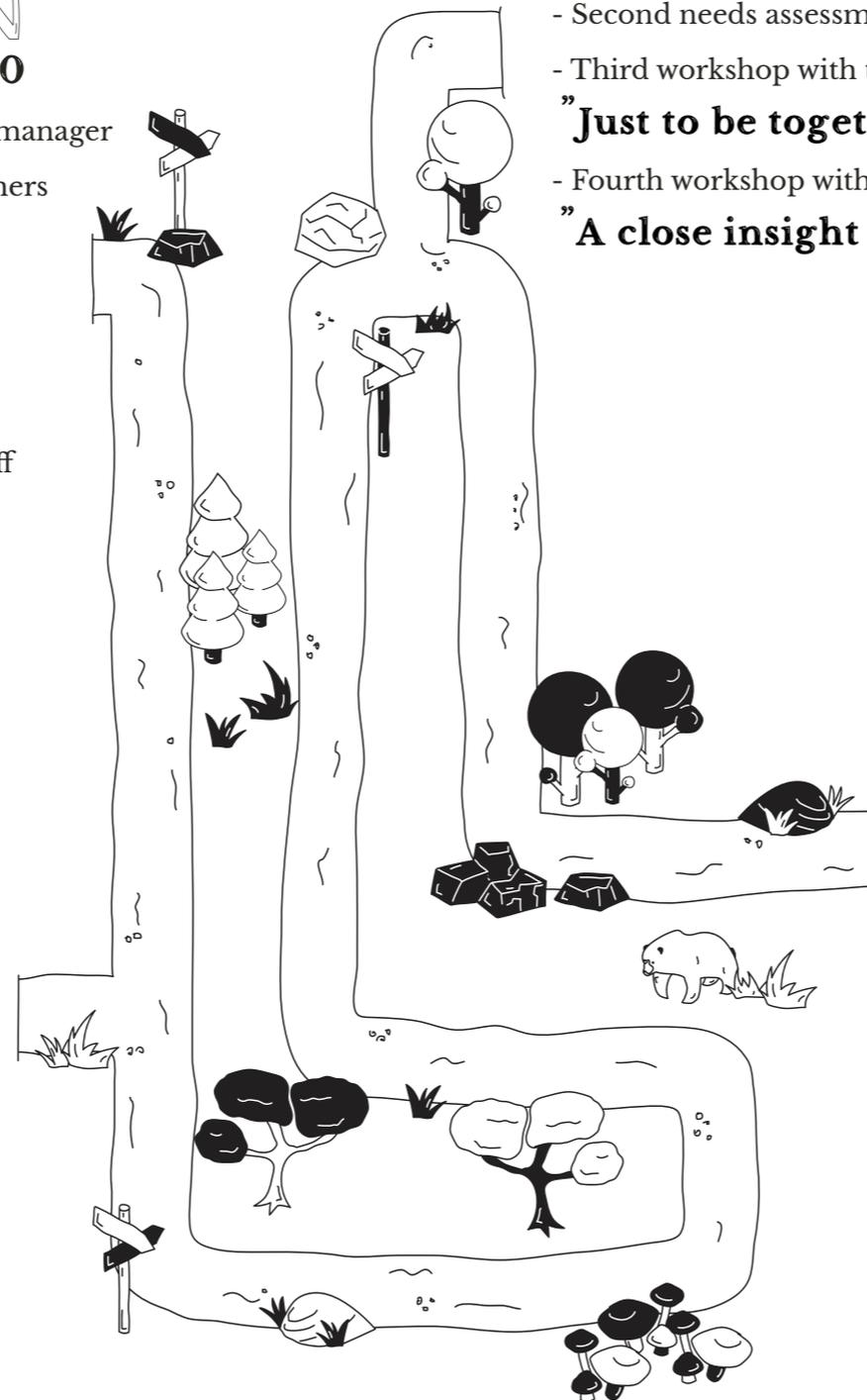
March 2020 – June 2020

- Covid-19 safety measures and lockdown changed our lives
- Second needs assessment of teachers for the new situation
- Third workshop with the teachers' group (online):
"Just to be together"
- Fourth workshop with the teachers' group (online):
"A close insight into the students' lives"

BACK TO...?

August 2020 – November 2020

- Fifth workshop with the teachers' group:
"Yes, we can change things"
- Theatre in Education events with students
3 occasions with 3 different classes:
"Freed and encouraged"
- Sixth workshop with the teachers group:
**"It is Drama itself, living through
the situation truly and deeply"**
- Seventh workshop with the teachers group:
"We became a community"



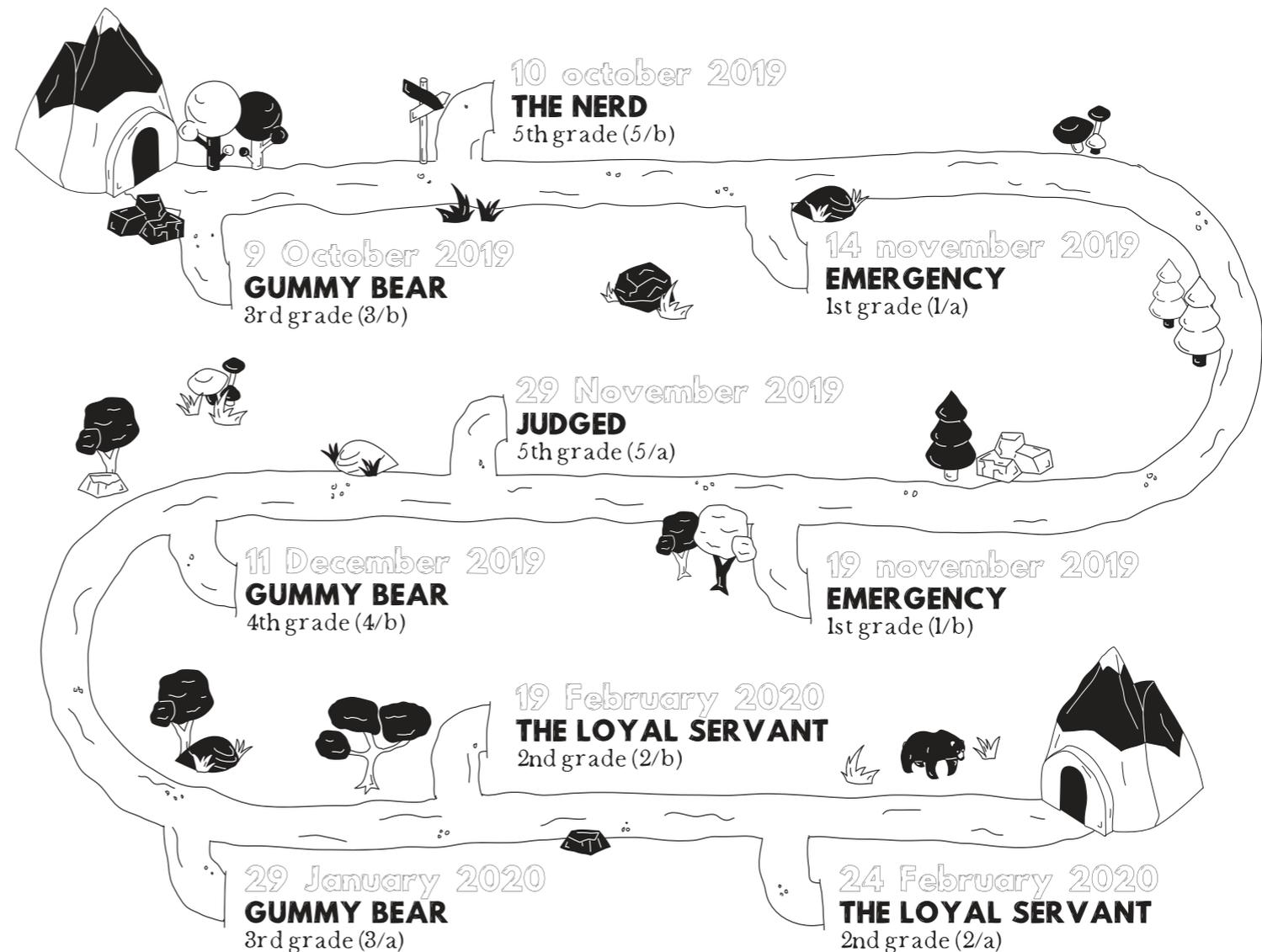
THEATRE IN EDUCATION EVENTS WITH STUDENTS

7 occasions with 7 different classes

In Nyitott Kör's practice we offer a Theatre in Education programme for age groups of students. We choose the topic, the aim and the key questions of the programme based on the characteristics and interests of the age group it is created for. We often consult with class teachers and experts of the topic during the creation of the programmes. We always ask the class teacher to be present and observe the students closely during the performance, and we ask for a follow-up activity that the teachers carry out, preferably through creative tasks. As a result, we receive feedback from the students about the story and the topic, and also a written summary from the teacher that concludes his/her experiences both about the performance and the students' responses after it. During this phase we followed our usual practice. In the first semester of the To Be project we wanted to meet classes and their teachers to have a good basis of collaboration and awaken curiosity about TiE and Drama and their advantages and the daily work. The Drama Teacher of the school was accompanying each event, together with the class teachers of the participating class.

In regards to teacher feedbacks, we can observe a difference of depth between this phase and the sequence of TiE performances along the period from the fifth to the seventh workshop with teachers.

TIMELINE OF THE PERFORMANCES:



THE MAIN IDEA AND KEY QUESTIONS OF EACH PERFORMANCE:

EMERGENCY FOR 1st GRADE (6-7 YEARS OLD STUDENTS)

The clumsy attempts of two stumbling children give the participants a chance to gather their knowledge about the emergencies that may occur around them.

When should we be frightened of a disease? How can we strengthen our immune system? How should we inform the ambulance about an accident? How should we attend to a wound? A Health Expert is present to assist in avoiding any errors. The participants learn about the solutions and can practice with the help of playful dexterity games.

FEEDBACK FROM TEACHERS:

"I think it's very good that they involved the children in the performance by throwing the paper maches, they moved them a little bit, because sitting through the performance itself is a challenge for such a small group. (...) In my experience, accidents often happen in the schoolyard and in my career I have had to call an ambulance to the school at least once a year. These situations are sometimes traumatic for the teachers, so something similar could be touched on, for example: how to keep calm if something really bloody/dangerous happens, an accident."

"The children really enjoyed it, they were active. In the drawing lesson after the session, they were enthusiastic about creating, and together we were able to recall what is needed to prevent illness and what they can do if someone is injured. I hope that in the future they will be able to apply what they have learnt in this session."

THE LOYAL SERVANT FOR 2nd GRADE (7-8 YEARS OLD STUDENTS)

Who are the good and the bad in the stories? How do we know it? What do good characters do and what do the bad do? Why and how do the bad and good fight with each other in the stories?

The Szekler fairy tale, based on the collection of Elek Benedek, is presented in the form of an interactive puppet theatre performance. The themes are sacrifice, loyalty, honesty, friendship and the nature of promises.

"Every year we celebrate the Day of Fidelity. On this day, we visit the Statue of Faithfulness and relive the story of the faithful servant. For this celebration, we welcome children to meet the prince and princess and celebrate together." During the celebration, we also look at the rewards and punishments for our actions, and whether it is true that "good deeds are rewarded with good things".

FEEDBACK FROM TEACHERS:

"I think it was a very good idea to incorporate the objects brought by the children into the play, it must have kept their attention for a long time, they could become part of the performance. I have a dilemma about the play: it is difficult to bring a father who wants to murder his own child and his wife into the play. Our "gang problem" was well reflected in the king's (son's) position that if someone is, for some reason, in a position of power, we put up with everything, accept his hurtful words, stand up for him, defend his cause, if we have already voted for him. I questioned whether this king ever behaved in a way that would make him heard. "Unfortunately" our little gang leader did good things to his little "minions"."

GUMMY BEAR FOR 3rd AND 4th GRADE (9-11 YEARS OLD STUDENTS)

We follow the story of a fourth grade class, who are witnesses to school bullying. In the first stage it's hard to decide whether it's teasing, joking around, a silly slip or just an innocent word game. Later on we learn that it's foul play. The adults and teachers have no knowledge of the bullying, therefore the outcome lays in the hands of the participants. How far will the girl

with the kind smile go? Will she stop at a one time incident or will the game transform into regular abuse?

The TiE program aims to raise awareness of the power of an active or a passive group, and the consequences of it in similar situations. The TiE program has a preventive goal trying to influence the children's behavior at a point where certain roles and group dynamics have not yet been set, and at an age when characteristically a major abuse within a group has not yet taken place. The program might help the children in preventing exclusion and to choose to take the side of the weak. The high level of interaction plays an important part, the children make decisions as a group, they also play the part of the students of the fourth grade class.

FEEDBACK FROM TEACHERS:

"According to the pupils, the book [an object in the performance which meaning transforms through the story] will be glued together and kept as a memento, or destroyed, so that all the harm done to Zalan [victim of bullying in the performance] will be erased. The class teacher was touched by the reaction of a couple of children she hadn't expected to be sensitive about the issue. The children were engaged, active and eager to play. The story needed to be stopped many times for discipline. The theme was revisited in a drama lesson."

THE NERD FOR 5th GRADE (10-11 YEARS OLD STUDENTS)

The focus of the TIE programme is the phenomena of being a „nerd” or „geek” and having to face marginalization and exclusion as a result of that. The protagonist of the drama is called Niki, a 16 years old „know all”, talented, hard working athlete with excellent school performance. The teachers appreciate her work, but some of her classmates mock her on a regular basis.

The actor/teachers present this situation as the departure point of the program. How much responsibility the passive participants of the class have in this story? What is a strong enough push effect to become active from passive?

Can the passivity be considered as harmful as active bullying? Can it affect against bullying?

This programme was offered for 5th and 6th grade classes during the autumn of 2019.

FEEDBACK FROM TEACHERS:

"The students found the performance twisty, unexpected, funny, interesting and entertaining. For the class teacher, it was good to see the students from the outside in a situation she would not otherwise have had the opportunity to do. She considers the topic very topical in her own class. The children were involved, active and happy to play. [...] The theme was revisited in a drama lesson."

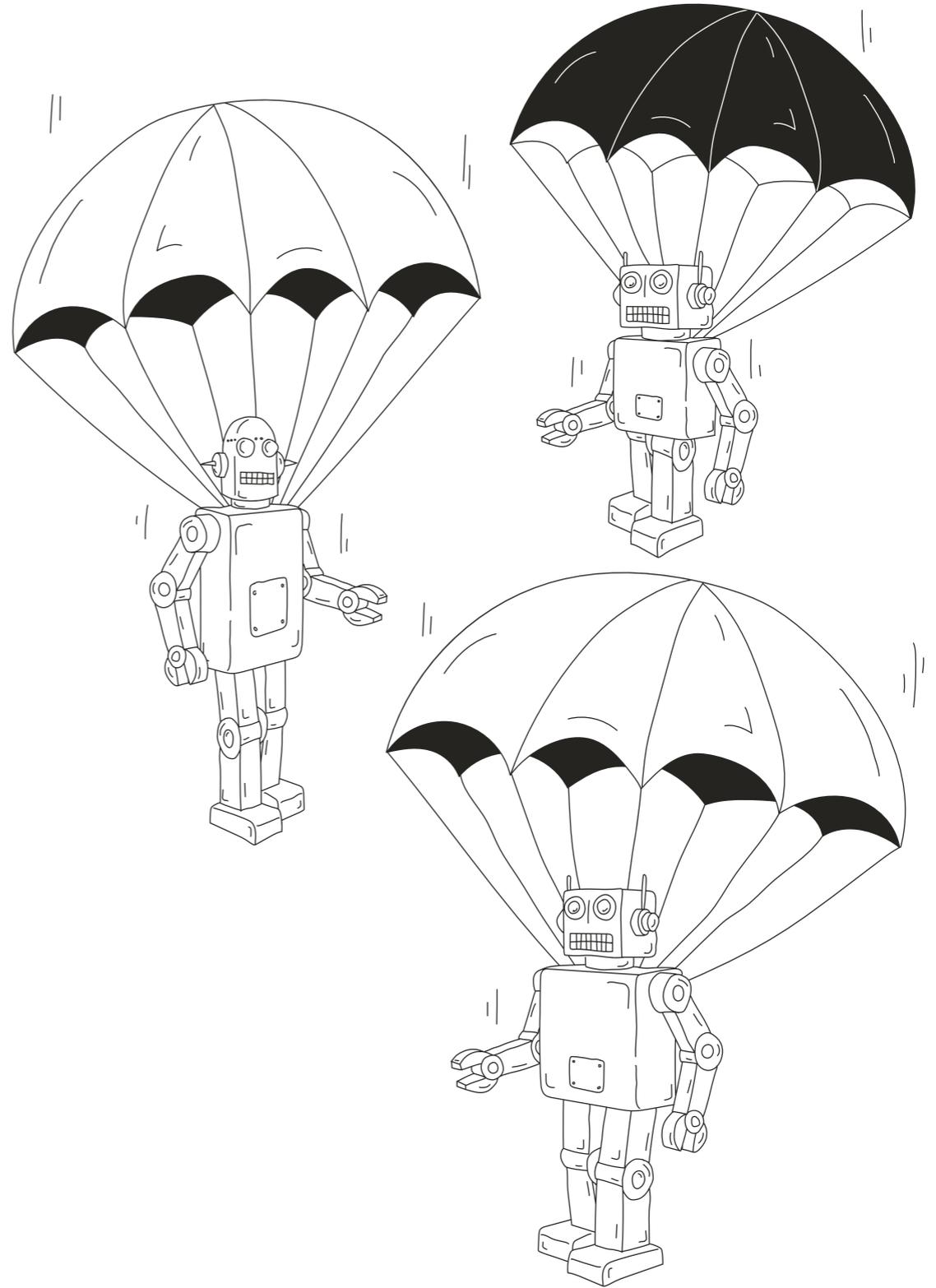
JUDGED FOR 5th GRADE (10-11 YEARS OLD STUDENTS)

In the world created by our Drama in Education event, our daily actions, our appearance, our qualities and even the composition of our circle of friends are judged every minute of the day. They are assigned a status in the form of points and placed on a scale of 1 to 5. And your status determines your opportunities at work, in shopping, in relationships. But can it define you?

Our hero wants to raise her score and finally get the opportunities and recognition she deserves. The programme magnifies the desire for conformity generated by social media and takes us into a world we may not be so far from. In a story inspired by an episode of the TV series Black Mirror, students will experience what it's like to not only confront sudden prejudices, but to live with the consequences. What is it like to have your actions determined solely by the opinions of others?

First workshop with teachers:

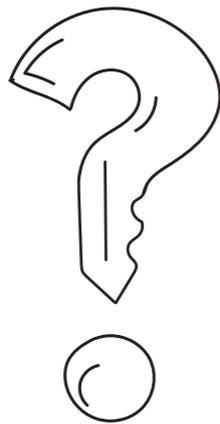
**“WE ARE
ROBOT
PILOTS”**



KEY QUESTIONS OF THE WORKSHOP:

How do the concepts of living and surviving relate to teachers well-being for the participants?

How do they perceive the 'good teacher' and views connected to it, and how do these aspects affect their subjective psychological well-being?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

The introductory session was dedicated to build trust among the participants and the facilitators and started exploring the topic of well-being in the school environment. Different methods and tools of Nyitott Kör's Drama in Education practice were offered to explore related concepts of well-being, while the main aim was to generate meaningful discussion and reflection among the participants to understand their realities better.

The active engagement of participants played a key role in their commitment to the group and to the topic. We offered the exploration of their own contexts to support awareness of the importance of well-being and community. At the first encounter it was important that the participants could meet each other and themselves, and that the facilitators could start a process together with them in a safe space which had the potential to generate action and revelation during and following the next encounters.

The experiences that the facilitators gained on the joint staff training event **'The Displaced Teacher'**, with international partners were inspiring the design of this workshop and the departure of the journey with participants to a great extent.

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

- 1. Introduction of the workshops**
– *To create a safe space*
- 2. Passport exercise**
– *To focus on feelings*
- 3. Pairwork and followingly group discussion about the concepts of living and surviving**
– *To introduce the topic*
- 4. Identification of moments of living and of surviving in the school**
– *To meet each other and ourselves by exploring a topic through an offered method*
- 5. "The good teacher" Still images from different viewpoints**
– *To explore the net of expectations the participants are faced with*
- 6. Reflection and closure**
– *To identify the observations, feelings and needs, and feedback on the experience*

DETAILS AND KEY CONCEPTS OF THE PROCESS:

SAFE SPACE AND FRAMES

As an introduction, basic information about the encounters and their aims were shared:

- **Time management** – to be punctual;
- **Space** – non-formal setting;
- **Use of language** – informal [in Hungarian we use formal language in formal contexts, which has its own grammar rules];
- Participants were enabled to mind their own needs and function accordingly;
- **Electronic devices** – only used in urgent cases.

FOCUS ON FEELINGS AND NEEDS

We wished to prepare an environment where feelings and needs are always considered valid and crucial for learning to happen in small steps. The Passport exercise supported this aim well.

Participants worked in pairs and basic sharing took place about the period and *moment* we were experiencing. This was all before the Covid-19 crisis started.



We divided a sheet of paper into four identical sections that would become the 'passport'. The four sections were the following:

- On the first section the portrait of the passport holder
- Drawing about how you feel about the past semester
- Drawing about how you feel about the upcoming semester
- Drawing about your needs for the coming months

As a first step, couples drew each other, then each participant received their portrait and filled out the remaining 3 sections of their 'passport' expressing their answers to the given questions.

Following participants exchanged the passports among the group. It was followed by a discussion, in which each member presented the person whose passport he/she was holding, which helped us to get to know each other better and map the current state of the group.

MOMENTS

When working through *Drama*, we often seek to find moments, because those can show densely our realities. We considered it useful to show this approach to the teachers, and to facilitate their *engagement* in the topic and in their own training and learning through the identification of these moments.

Through the definition of moments first we were collectively discovering *lived moments* of *living* and *survival* in the school's life, and later we mapped the net of expectations of different actors and parties that teachers are faced with. Different *Drama* strategies and conventions helped to identify and create dense moments, we introduced Still image, and its moving adaptation: gif or boomerang to the teachers group. A live gif or boomerang is a sequence of 2-5 still images, that are in a loop, presented by repetition, always returning to the first image, to show an idea or a moment in a dense and stylized way.

Based on the moments, a certain feeling of loneliness among many expectations, lack of feedback from colleagues, the challenges of motivating the students and exhaustion was perceived in the group. See analysis of these in the [To Be – Researching Connections between Drama, Well-being and Education](#) document.

THOUGHTS OF THE TEACHERS:

"I simply cannot meet so many expectations."

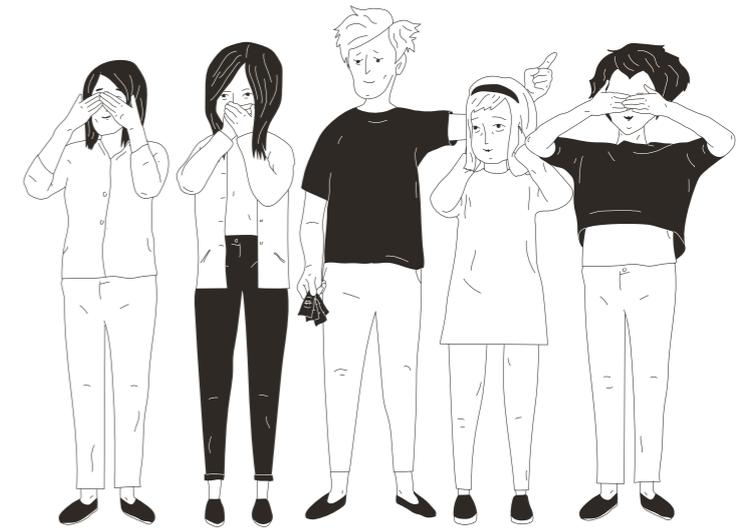
"We have to force things, knowledge on children that they are resisting."

"Children's motivation is the key to everything."

"I wonder a lot if I do my job well, and how to continue."

"It's a fact that we are very-very tired."

"There is no time for self-care, we go from day to day, and wonder when this will be over, will it be ever over?"



The "good teacher" as the sustainer see it.



The "good teacher" as the parents see it.



The "good teacher" as the Upper Elementary students (10-14 years old) see it.

LIVING AND SURVIVING

The concept was born on the joint staff training event focusing on the **'Displaced Teacher'**. We were curious about how participants perceived these two actions and phenomena, and how these were related to their personal and professional satisfaction, fears and desires. This discussion triggered and stimulated also reflections and learning that happened at later stages.

THOUGHTS OF THE TEACHERS:

"We use survival more often than we should."

"We fight every day, while it would make us happier to live and experience the moment."

"We are robot pilots, doing our job and what they expect, automatically and nothing more."

"We became factory workers, but we are paid worse."

"We could only step aside from survival mode if we had half of the lessons that we have now, [as it is at the moment] you go into the class dead."

REFLECTION

With this particular group of teachers, at the beginning of the sequence of the workshops, the verbal, talkative, sharing kind of reflection part was crucial, and some participants opened up through it much more than during the creative activities. Interestingly, after having worked together on several occasions, this shifted a bit, and the creative activities could start to bring the same depth as the reflective parts. One possible reason for this, as opposed to how students are usually present at the events, is the nature of being an observer rather than a doer.

Children shift easily between the mythological, the magical, the mystical and the real, which may not be the case with adults. Another possible element to it is the individual pace, of when one is ready to step out of the comfort zone, which was reflected on at a later stage, during the sixth and seventh workshops.

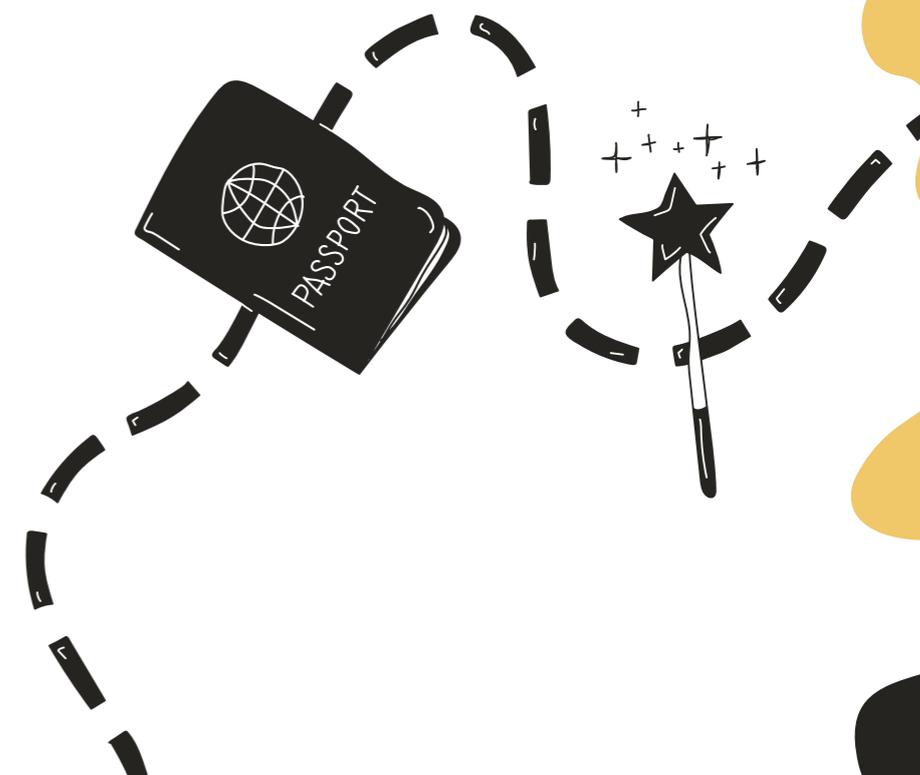
FOLLOW-UP IDEAS:

At this workshop we did not offer a follow-up task. A possibility we thought of was a task to further observe living and survival in everyday school life, also concerning how pupils perceive the emotional state of the adults.

COMMENTS OF THE CREATORS:

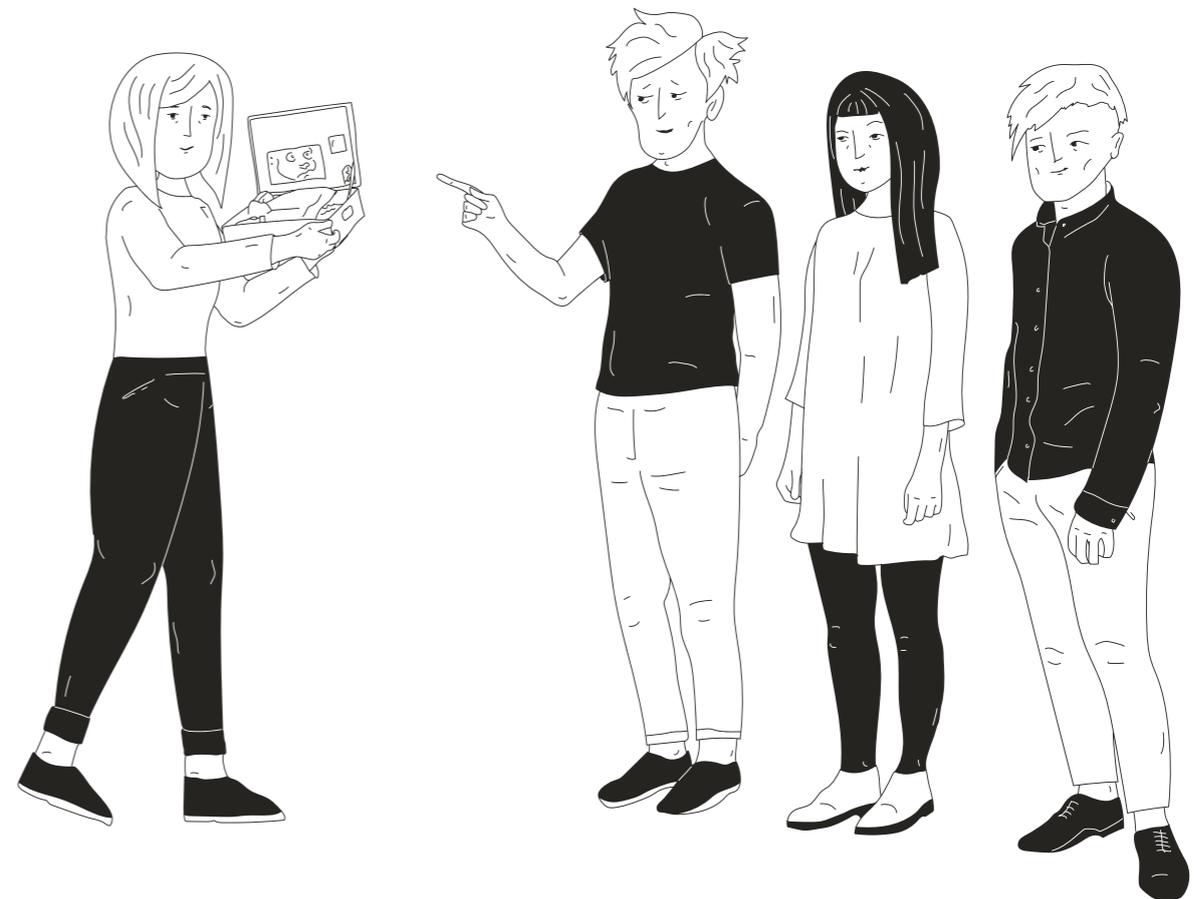
We perceived in the first session and before it that there was a lack of trust among the participants and that we needed to work on it in order to arrive at a safe learning zone. See a more detailed analysis of this issue in the [To Be – Researching Connections between Drama, Well-being and Education](#). The frames that we agreed in together with the participants helped.

The facilitators also worked on their own presence and consciousness to support trust in the group, which included active listening and awareness of the participants' concerns and needs. In our view the group leaders or facilitators are transmitting behaviour patterns and are modelling attitudes, which has an impact on the group. This is also the case with teacher to student, and manager to teacher, and probably in every group situation.



Second workshop with teachers:

**“NEED TO INSPIRE,
AWAKEN, ENGAGE
KIDS SOMEHOW”**



KEY QUESTIONS OF THE WORKSHOP:

What does it mean to be a teacher in today's society (in Hungary)?

How can teachers support each other and stay motivated in an oppressive system, and still work with children in an engaging way?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

At the second session we invited teachers to participate in Drama work in an experiential way. They were offered to explore together the situation of a young teacher, Szasza [sasza], who has been teaching for 5 years, being in a difficult period, as many of his/her (please read below about the gender of Szasza) previous expectations and current needs are being ignored systematically and practically. Szasza also struggles in the classroom, and feels lost in trying to teach the given curriculum.

Participants were enabled to explore the aspects lying behind the character's current state of living through Drama strategies.

The general aim was to offer an opportunity for teachers to get familiar with the possibilities of the impact of Drama in Education activities as a participant. Our goal was that this experience will further impact the way teachers approach Drama when pupils are the participants of it. When planning the sessions, first we designed this workshop, and planned the first session to prepare the ground for it. When rehearsing, we built on some of the thoughts participants shared in the first session, and we also let space for the topic of burn out to appear in the story, because it seemed to be relevant for the participants and for their learning. However the particular topic of burnout was initially not part of our exploration ground.

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

- 1. Introduction**
 - To remind participants about the frames of our common work. To sign a poster where the previously agreed details are written.
- 2. Opening circle**
 - To remind ourselves (including participants and facilitators) about our needs and current feelings.
- 3. Warm up game**
 - To prepare the context of the character.
- 4. Szasza's colleague (Teacher in a Role, Hot Seat) expresses his concerns and answers the participants' questions**
 - Introducing Szasza's situation.
- 5. Flashback 1 from Szasza's past (Deciding to become a teacher)**
 - To explore teacher's motivations to become teachers and to be reminded of those.
- 6. Flashback 2 from Szasza's past (A memorable seminar at university – metaphor activity)**
 - To explore the participants' views about how students' well-being is supported, the role of teachers in the society and to offer them space to discuss these.
- 7. Flashback 3 from Szasza's past (Precious objects talking)**
 - To enable participants to express feelings and thoughts that can be useful for teachers who struggle to find motivation.
- 8. Reflection and closure**
 - To reflect on the key questions of the session.

DETAILS AND KEY CONCEPTS OF THE PROCESS:

We decided to make a poster, which all participants signed about the frames that were agreed in the first session, because some of the guidelines were not respected enough, e.g. participants were late for the sessions and someone picked up her phone and talked on it loudly. In Nyitott Kör when we prepare an experiential activity, we follow the process of Game, Theatre, Exploration (Play. Act. Explore.), which became a motto for us during the last decade.



PLAY

During this encounter we chose a warm up game through which participants activated body and voice, and all the group members needed to be fully present in the group as the game was based on fast responses. However, the warm up game was preparing Szasza's situation, too, who is a German and Biology teacher, and the categories we offered during the game were connected to these subjects.

German – because this subject can be taught to all the grades and there was no German teacher among the participants.

Biology – there was one Biology teacher, who repeatedly complained about students' low motivation towards his subject. Moreover, we chose Biology because it is taught in grades 5-8, as well as in grades 3-4, however at this level it is called Natural Sciences (sometimes also taught by the Biology teacher).

Also, interestingly, in Hungary, science, natural sciences, e.g. physics, chemistry, biology are not popular majors to be chosen among future teachers and there is a higher number of drop-outs already at the university.

ACT

At this encounter we chose an absent protagonist, because we wanted the participants to create this character based on their imagination, activating their own experiences in an indirect way. We also wished to empower them to step into his/her role during the activity – so he/she became collectively created. This is also why we chose to name him/her Szasza, since it can be a nickname for both male and female.

At this encounter we firstly introduced a dramatized element as a character sitting in a Hot Seat. Participants listened to Gyuszi [juszi], Szasza's mentor and colleague, who expressed his concerns. The Teacher in a role paid attention to describe Szasza's situation as he/she had told him before in a descriptive way, without providing interpretations to it. This way the participants could form their own interpretations and his questions or comments could trigger a common understanding about what Szasza was experiencing. Gyuszi sought suggestions from the participants about how he could *support* Szasza. The flashback scenes offered the opportunity for participants to step into roles: Szasza when he/she decided to become a teacher (presented as a still image, or an improvised scene), Szasza's group at the University course about pedagogical experiences and beliefs (a simulation of a memory, whole group improvisation led by a facilitator) and they gave their voices to Szasza's precious objects. Detailed analysis of the responses are written in the [To Be – Researching Connections between Drama, Well-being and Education](#).



THOUGHTS EXPRESSED THROUGH THE OBJECTS:

"It's time to search for new tools. I [as Szasza] need to move on!"

"I [as Szasza] might be doing something wrong. I should change the theme of my lesson."

"You [as Szasza] have to inspire and awaken kids' curiosity somehow."

"Maybe you [as Szasza] are a bit impatient with yourself and the students."

"How could you [as Szasza] motivate kids if you are not motivated yourself?"

EXPLORE

First, Gyuszi triggered reflections about a young teacher's struggles, secondly, the email from Szasza's University professor supported the further shaping of Szasza's troubles, thirdly the simulated university seminar facilitated the exploration of his/her motivations for teaching, through metaphors, while this particular task was also important for the exploration of students' needs. Szasza's objects enabled the participants to formulate feedback and suggestions for Szasza, and through that, for themselves in a creative and imaginative way.

The teacher		
1. textbook store worker 	5. hen 	9. tour guide 
2. judge 	6. pastor 	10. factory worker at the conveyor belt 
3. sergeant 	7. actor 	11. animal trainer 
4. sculptor 	8. conductor 	12. gardener 

The teacher is an actor, because he brings the stories alive.

The teacher is a tour guide, because he helps to find the safe routes if needed, but he also knows the adventurous ones.

The teacher is a gardener, because every day he looks what his pupils need for growth.

TEACHER'S REFLECTIVE THOUGHTS AT THE END OF THE SESSION:

"Are today's students demotivated? Is motivation lost for the new generation?"

"Kids don't learn to speak to each other, they only learn to click."

"It is becoming more and more difficult to evoke student's curiosity."

"A person like Szasza needs time and support from colleagues."

"It's important that in the teachers' office the atmosphere is good and supporting and that there are no constant fights, and that there are colleagues who can help the newcomers, which is missing from our system."

"I don't know how to go on. We, teachers are left alone. Since university I have to find out everything myself."

"Szasza can change perspective and look at the curriculum with a kids' eyes, she can question herself: what are the students' needs?"

"We need roundtable conversations and to share our joys and sorrows with the teachers' group."

"Kids need to trust us and partnership is important, not full partnership, but more trust."

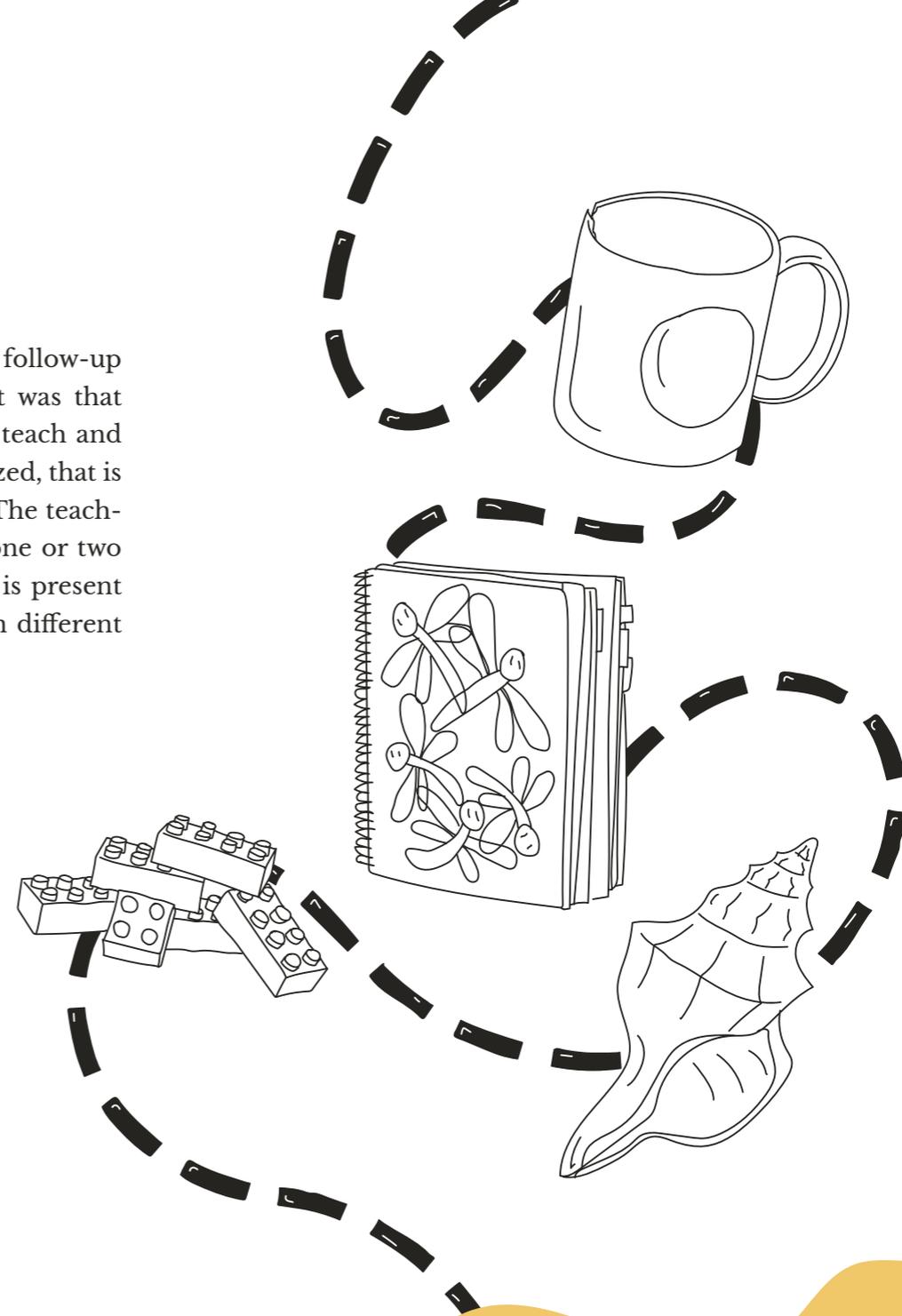
COMMENTS OF THE CREATORS:

We observed in the first two workshops that reflections and self-reflections were appearing slowly, and that teachers were opening up gradually, which meant that they started to express feelings and thoughts in depth towards the last part of the sessions. It seemed that this kind of self-reflection may have been suppressed by. Our goal was that they also channel these thoughts and feelings into the creative tasks, so we identified this as a possible objective for the next sessions.

According to our plans, the third encounter was supposed to take place three weeks after the second encounter. The plan was that the third encounter would take on the experiences gained through Drama into concrete actions to improve the school's well-being. But safety measures taken due to Covid-19 pandemic, there was a much longer period of break – half a year – until the next meeting, which was held in August 2020. During the first wave of Covid-19 and lockdown, we organized two Zoom sessions, which had not been previously planned, but after assessing participants' needs through in-depth interviews, we found it important to provide space for the participants to reflect on their well-being and that of their students. This is how we tried to respond to the situation the teachers and the students got into due to the global crisis.

FOLLOW-UP IDEAS:

At this encounter we did not offer a follow-up task. A possibility we thought about was that each teacher chooses a student they teach and who they think is at risk or marginalized, that is his/her well-being is compromised. The teachers observe the chosen student for one or two weeks and explore how this student is present at different lessons, breaks, that is, in different contexts in the school.



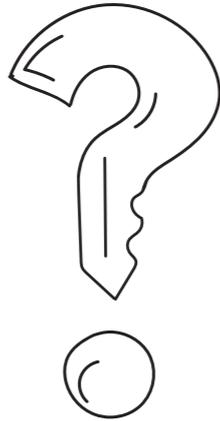
Third workshop with teachers (online):

“JUST TO BE TOGETHER”



KEY QUESTIONS OF THE WORKSHOP:

How does the extreme situation of the lockdown due to the Covid-19 affect teachers' well-being?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

This session was organized on Zoom during the spring of 2020. We wanted to continue working somehow with the group, to keep in contact with them. Interviews were conducted with 6 teachers to map their needs again. Detailed results are written in the [To Be – Researching Connections between Drama, Well-being and Education](#). As the need was explicitly expressed by the participants, we decided to provide space for the teachers to share their current emotional states, challenges and solutions with each other and us. This session was an extra occasion, which was born because of the extremely changed situation and was not part of the originally planned sequence.

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

0. **Pre-task**
 - *To stimulate thoughts about self-care and well-being in crisis.*
1. **Introduction, welcoming**
 - *To share information about the frames online and technical details, ways of technical support.*
2. **Opening circle**
 - *To provide pace for them to how they felt in the current situation, and to listen to each other's needs and challenges.*
3. **Timeline exercise**
 - *To identify periods during the lockdown and give them titles/labels, to reflect on how the extreme situation is affecting the participants as teachers and their abilities to engage the students into learning; to show/use a creative and intuitive digital tool (google jamboard) for a collaborative online work; to form a collective timeline of all the participants' experiences.*
4. **Reflection**
 - *To reflect on the key question, to give feedback to each other, to strengthen the community and the individuals.*

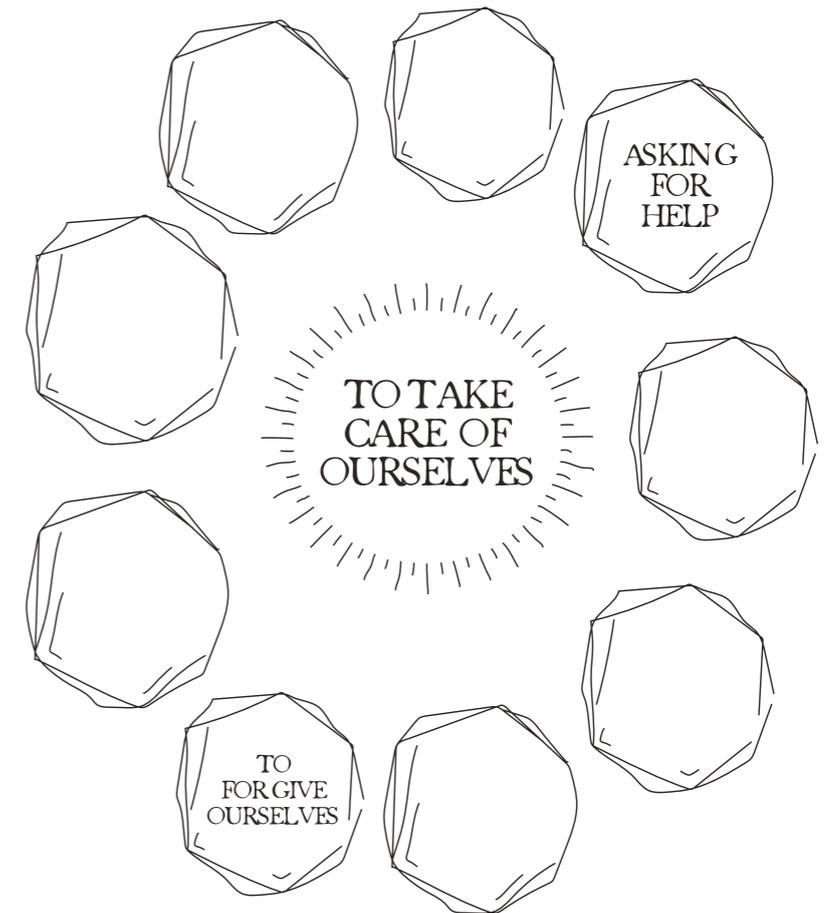
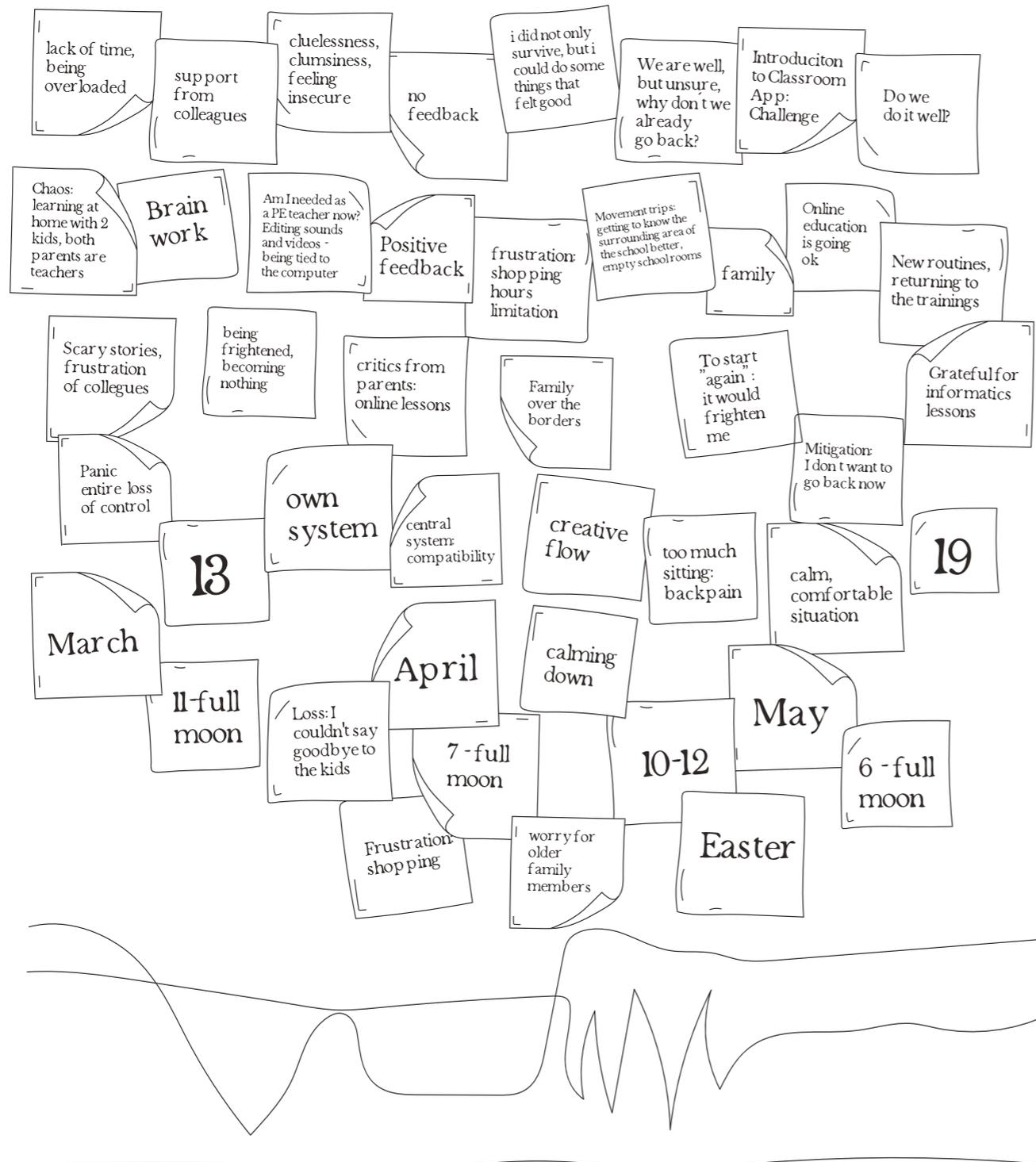
DETAILS AND KEY CONCEPTS OF THE PROCESS:

PREPARATION AND ONLINE TOOLS

We, the facilitators also needed to adapt to the challenges of the Covid-19 safety measures and find new ways to engage participants online. We studied different materials and publications for support and inspiration, to plan online sessions effectively. We also spent two working days on just exploring what the Zoom platform was capable of and how it could support our aims best, which were, here as always, to work socially, collaboratively and creatively with the participants.

We experienced that much preparation was required and also new facilitation skills to be able to conduct successful online sessions. It was obvious that teachers appreciated every practical idea about the use of digital tools and the own experience about these during interactive group work. We found it very helpful that one of the facilitators was mainly focusing on the technical support of the session. He helped participants who had problems with their camera or audio and he supported that everybody could be present and comfortable in our shared space, which, in this case was a Zoom meeting. Safe space needed to be recreated and revisited in the new context.

We used various visual materials to stimulate discussions, which were priorly created with online, easily usable design applications, such as [Canva](#), [Fotor](#) and [Google Jamboard](#).



In order to anticipate the key question of the first session and stimulate related thoughts and emotions, we shared an image about the concept of self-care with the participants, a week before the first session, and as a pre-task, we asked them to spend some time placing their thoughts around a mind map, which had the expression 'to take care of ourselves' at the centre.

ADAPTATION

Along the session we used a prepared Google Jamboard as a tool in a similar way as we would have used a flip chart or paper posters in a live setting. These visual tools facilitated the understanding of each other's thoughts and feelings, which can be difficult at online discussions, which tend to be verbal and auditive. Another advantage of the tools was that the results could be saved and shared with everybody and also could be revisited at the last session for further reflection about the process.

As originally we did not plan online sessions, the process of the encounters needed to be adapted to participants' needs in connection with the global situation. Their need was to reflect together on the situation and on their well-being and in their words **"just to be together"**. At this moment we chose to Explore this together.

A 'circle' was created during the session. Names were put in a line in the chat section in a certain order, we followed that order while sharing and reflecting, so as everybody knew if it was their turn, and to enhance the feeling of safety in the virtual space, which was also true for us, facilitators. We also wanted to feel safe. We considered it important that all participants express their feelings and thoughts in the opening circle and during reflection.

During the presentation of the timeline exercise, discussing and sharing was first done in break out rooms that were the adaptation of small group work, and a brief summary was given by each group to the whole big group. These were supported by the visual results that came out from the exercise. The aim was that the participants go through their past month again, think over, explore, identify and name stages and moments of their process of understanding, interpreting that period of time.

THOUGHTS OF THE TEACHERS:

"It was good to see adults and talk with them."

"A strong question came to me during this period: if my subject was even needed in these times."

(PE teacher)

"Through the subject I teach I am not trying to transfer knowledge, but make pupils spend time creatively. Do they need this now, am I needed?"

(Drama teacher)

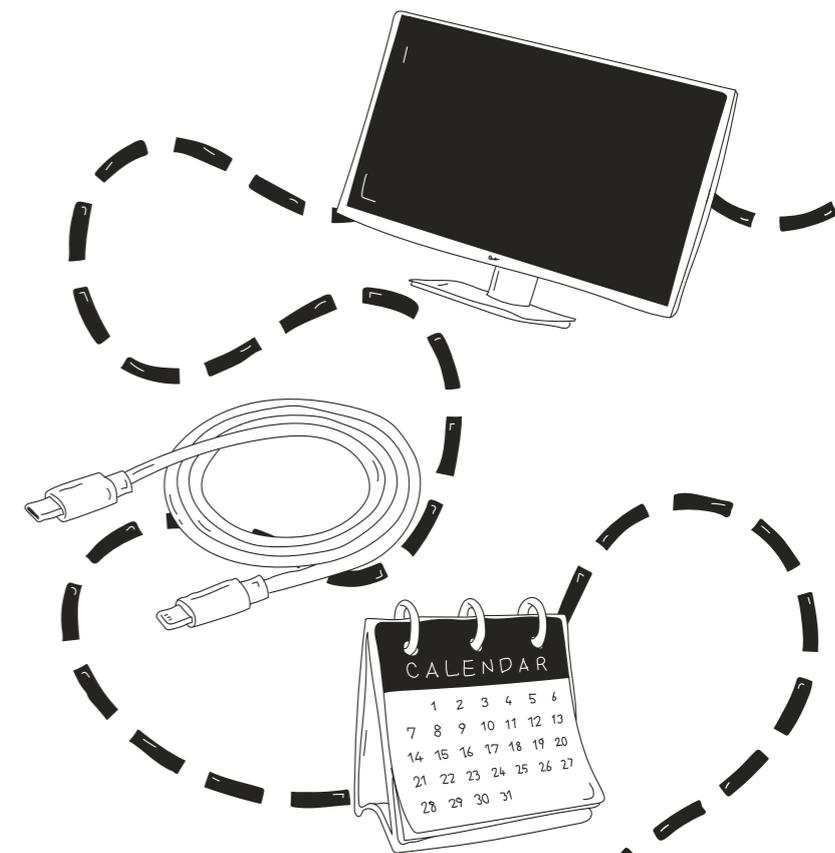
"There are fewer feedbacks from the students, sometimes I even question myself why I am still trying... Some pupils just disappear in the aether."

"The students need an opportunity to let out feelings about this situation, they need to ease."

FOLLOW-UP TASKS:

Teachers dedicate time to their students on an online lesson to similarly make a common timeline about the lockdown period and reflect about how their current emotional state was affecting their learning, their school performance and their motivation.

A follow-up questionnaire was sent out to participants between the two online sessions to map their needs and reflections that arose in the meantime.



Fourth workshop with teachers (online):

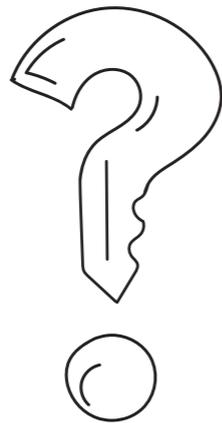
“A CLOSE INSIGHT
INTO THE
**STUDENTS’
LIVES**”



KEY QUESTIONS OF THE WORKSHOP:

How did teachers perceive students' engagement and emotional state during the Covid-19 lockdown?

How will this affect pupils' presence in a live setting when going back to school physically?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

At this session we focused the participants' attention on their students' well-being, and how it could affect their learning and engagement, as well as their return to school physically in September, between the first and second waves of the coronavirus. We wanted to shift the perspective from the teachers to the students.

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

- 1. Opening circle**
 - *To provide space for teachers to share the practices of how they mapped their students' emotional states and situations in the online space. To identify the most burning challenges of the learners.*
- 2. 'Secret object' game**
 - *To work creatively, to step in the shoes of the students, to stimulate participants' thoughts and feelings about their students' everyday lives during lockdown.*
- 3. Identifying surprising/significant moments with students in the lockdown**
 - *To realize, share and reflect on the students' perspectives, their possibilities to engage in learning in isolation and to share what other challenging factors have impacted on their students' lives. Especially if their socio-economic status is lower, or other difficulties are present in their homes, and to discuss how teachers can support these students better and prevent their dropout.*
- 4. Imagination and identification of students' desires/wishes and fears about the new school year**
 - *To prepare together for the upcoming semester and its own challenges, to see new perspectives, to increase motivation for teaching and learning.*
- 5. Closing circle**
 - *To reflect on the key question and share what teachers plan to do to close the school year in a way that reflects on their needs and that of the students.*

DETAILS AND KEY CONCEPTS OF THE PROCESS:

After the first online session, seeing its efficiency and teachers' appreciation, we felt empowered to try to adapt more of our methods for the online platforms. Based on the participants' feedback, we gained confidence to construct exercises with strategies of Drama and tried to embed theatre methods. Because we wanted to focus on the students and to shift perspective from the adult to the child, the aim and the method were supporting each other.

“SECRET OBJECT” GAME

Participants' feedback after the first session included their desire for playing together. We invited them to place themselves in a student's perspective and tell about a child's experience about learning online in the lockdown, through showing and sharing an object that played an important role in that special pupil's days, and of which its meaning has changed for him or her. Also, the aim was to observe the relationship between the chosen object and the child, and the action of how the object was used.

We wanted to create the illusion of the game, participants passed the objects to each other through the camera, by moving their objects close to the lense, covering its view, while the

next one in line did the same with his/her object to receive the turn. We did not specifically reflect on the game verbally, but channeled the thoughts and feelings generated by it into the next activities.

IMAGES AND MOMENTS

In a live setting we could have created still images or scenes about the moments that got the teachers' attention about their students during the two months (in the first wave of the coronavirus) of teaching online. Through Zoom we offered to verbally describe these moments and we used the metaphor '[pensieve](#)'¹ from the Harry Potter world to facilitate the sharing of a memory, making it visible to the other participants, who, in this case were audiences of the memory coming to life. These images provided food for thought to reflect on the students' contexts at home and their relation to their ability to work on school tasks and stay motivated in learning. The stories shared are interpretations of the teachers.

1 - "I use the Pensieve. One simply siphons the excess thoughts from one's mind, pours them into the basin, and examines them at one's leisure. It becomes easier to spot patterns and links, you understand, when they are in this form."

—Albus Dumbledore explaining what a Pensieve is in *Goblets of Fire*, the 4th book of the series



MEMORIES SHARED:

"One student signed in to the lesson from the kitchen while his mother was cooking in the background, which was distracting his attention. The parent was not conscious about the frames of the online lesson, she did not take it seriously, which affected the presence of the pupil as well."

"One of my students was signing in from different homes on different weeks, because her parents got divorced and custody is shared. She struggled to have her books and notes collected and kept safe, because she was constantly moving from one apartment to another."

"Some students were lying on their beds at the lesson, which made me realize that some parents don't have the energy or discipline to educate their children or check on them."

"A parent was constantly interfering in the lesson, solving every task instead of the student, letting him no space and no autonomy. It was surprising for me, I don't usually have this close insight into the students' lives."

FEARS AND DESIRES

As we felt by exploring students' fears and desires about the upcoming semester – being probably face-to-face at the school – the participants stepped closer to effectively prepare for the 'going back'. They started to think about how students could be re-engaged into school activities, schedules and rules. Through discussing these, we explored what students' will possibly need from the adults of the school. We guided the participants' attention to the students, the majority of whom struggled with online education, or faced challenges in the home environment and who disappeared on the way. It became visible that dropout in digital education was a new, yet undiscovered phenomena. The risk of losing students on the way, without daily personal contact, gained a sharper focus for the participants, while other aspects were also revealed.

THOUGHTS OF THE TEACHERS:

“Some of the students get lost in the aether, and we cannot contact them anyhow. How will they get back on track, if they are left behind for months? What is happening to them on a daily basis? We don't know.”

“One of my students has autistic characteristics and also has a diagnosis. I was afraid about how he could cope with learning in isolation. It turned out that he was very autonomous, could organize himself better than other students and could benefit from being able to solve tasks at his own pace at home, he thrived. There are also useful learning outcomes of this period for us, teachers, about how some students can perform better, if we approach them differently. Although the parents' approach plays a crucial role in this.”

COMMENTS OF FACILITATORS:

A question we also asked during the session: How do the children communicate with each other during the lockdown?

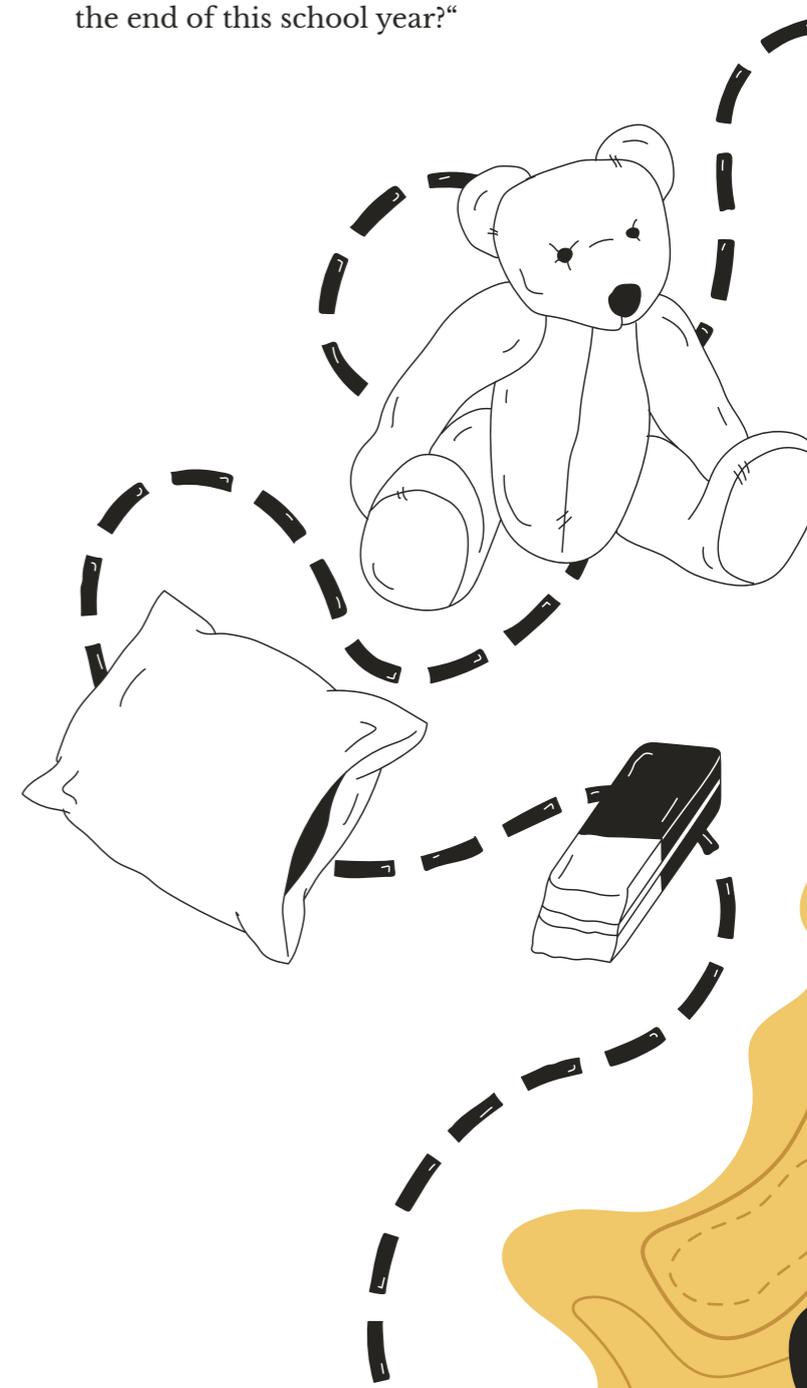
How could you facilitate their socialization? We felt that sharing ideas and experiences about these were helpful for teachers to find ways to facilitate students' well-being, which is also connected to their social relationships. An idea they shared was the organization of common breaks, in between the lessons the video meeting was not closed, but students could chat to each other.

FOLLOW-UP TASK:

To play a game with the students online, adapting the 'Secret object' game.

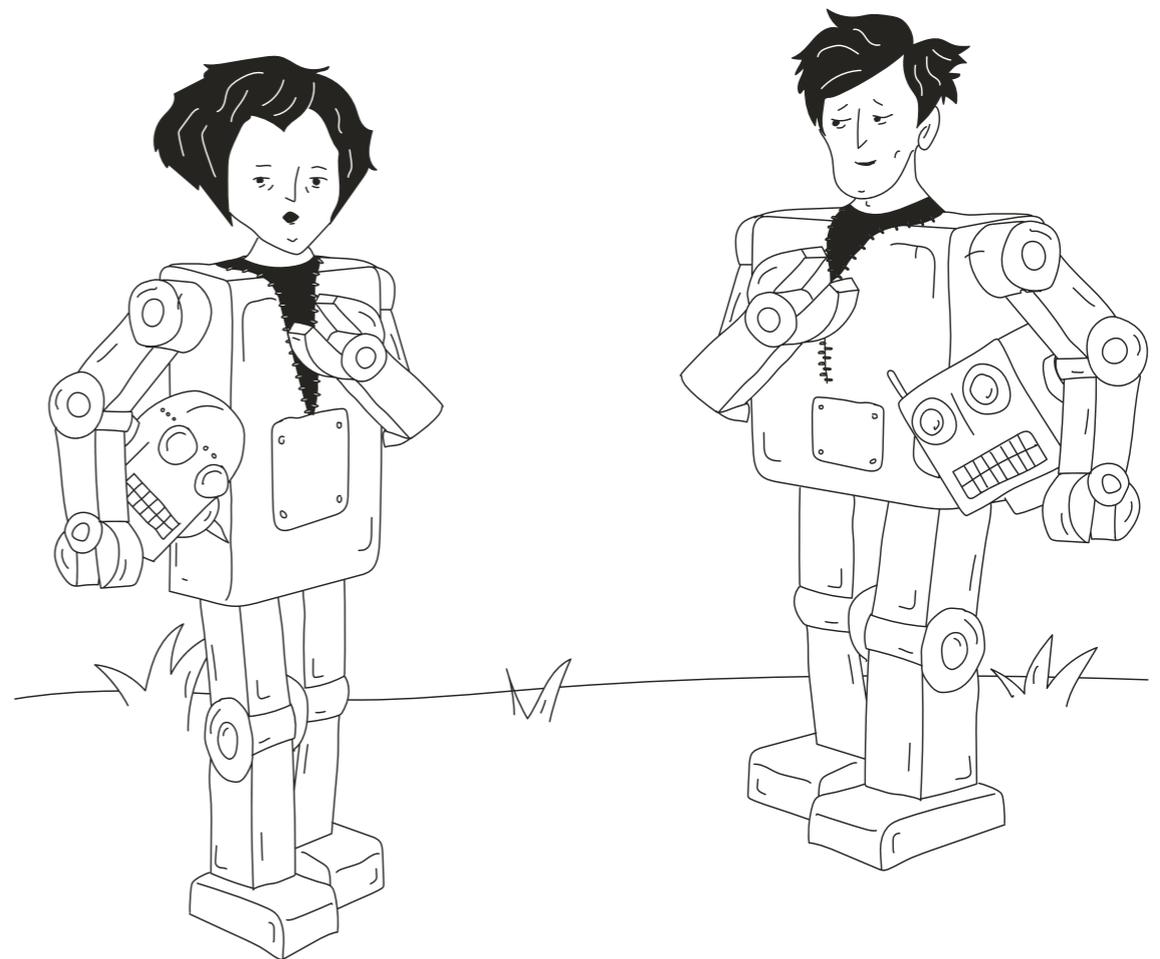
Offered instruction:

“What would an object – that has been around you for many of the lessons – tell about you at the end of this school year?”



Fifth workshop with the teachers group:

“YES, WE CAN
**CHANGE
THINGS**”



KEY QUESTIONS OF THE WORKSHOP:

What are the strengths, weaknesses, threats and opportunities of the organization?

What do participating teachers want to strengthen and improve and have the power to do so?

How to deal with the aspects which are beyond their power?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

This encounter intended to carry out an adaptation of a SWOT-PEST analysis,² combined with *Drama* strategies. It served us, the facilitators to further identify territories where teachers wanted to 'go', and also to let go those problem areas, where they felt powerless, or too much at risk. Building on the previous encounters, this session aimed at stepping closer to a cohesive and holistic approach of well-being, with possible revelations of the intertwined nature of the well-being of children-teacher-organization

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

- 1. Technical information, measures adapted for the extreme situation**
 - To set a safe atmosphere by encouraging the participants to tell their own needs about how they feel safe during the session (Covid-19).
- 2. Opening circle**
 - To provide a space for sharing how they felt compared and connected to the previous session, when they expressed their desires and fears about the upcoming semester (returning back to the school physically after six months).
- 3. Stimulus**
 - To think and reflect on the role and position of a teacher in the school in relation to the well-being of the pupils. To observe what affects the well-being of a pupil and its complexity.
- 4. SWOT-PEST analysis**
 - To think through, communicate, analyse, cooperate, criticise, strengthen, consult, listen to each other in relation to the functioning of their own organization.
- 5. Assembly**
 - To share the results, to add to each other's, to discuss, to arrive at a common ground.
- 6. Contemplation exercise**
 - To change perspective, to observe from the outside, to look at materials as a source of information, to identify three different problem areas that they consider necessary to deal with and are less complicated and difficult to handle than others and can bring quick success. After agreeing as a group in these three problem areas, participants were asked to choose one they would like to work on according to their interests and motivation.
- 7. Closing circle**
 - To reflect on the power of the teachers: what can they tackle with and what is beyond their power? How do children-teacher-organization and their well-being affect one another?

² - Through a SWOT-PEST task a group or organization can reflect on the strengths, weaknesses, opportunities and threats they perceive on the communal level. Political, economic, social and technological dimensions support the analysis. This was applied in Nyitott Kör's internal work several times, and the long-term benefits of it were praised by the facilitators.

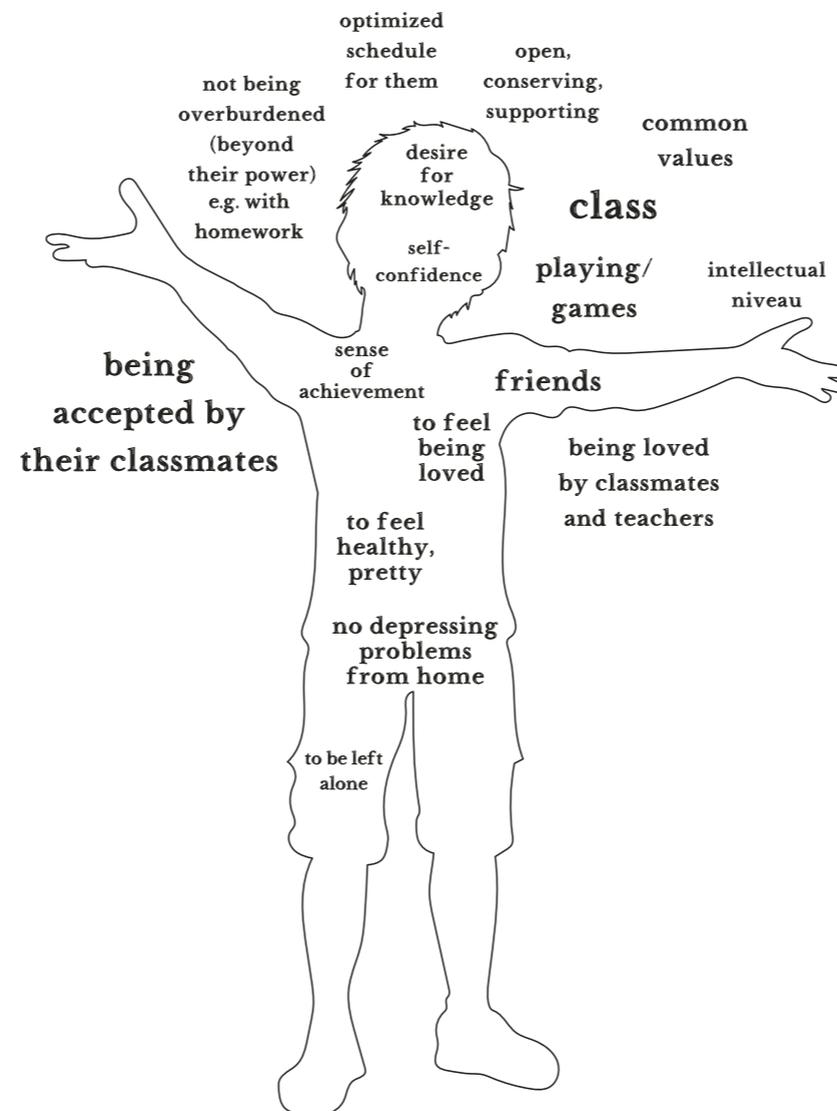
DETAILS AND KEY CONCEPTS OF THE PROCESS:

EXPLORATION USING SPACE AND TOOLS

During the encounters/sessions we wanted to use the given space creatively and through this, support changes of perspectives, which led to meaningful reflections and empowered participants to be creative, and the role of these was particularly important during this phase.

We were working in a classroom, emptied of desks. We used the walls, the floor and the different angles of the room throughout the session, as well as rearranged the chairs freely several times. Participants were invited to explore their roles as teachers in the school, the *organization*.

We assembled a poster which was hung on the wall, as a picture/image to direct thinking about the following tasks. (It was our 'North' on the map.)



When working on the SWOT-PEST analysis of the organization, sub-groups had their own little spaces inside the room, sitting in circles, standing or crawling on the floor, focusing their energies on a particular topic, in a particular spot.

Prepared tools guided discussions for the three sub-groups, which consisted of handouts with some dimensions of activities done at a school (e.g. communication with parents, presence/lack of extracurricular activities, presence/lack of school psychologist) were given to the two groups, one working on **strengths**, the other on **weaknesses** in order to give them examples.

When it was for the whole group thinking about **opportunities** and **threats**, it was interesting to see that however teachers were also given handouts with items such as School District, or tenders, but they did not consult them, since they were in the flow of sharing and discussing along their own situation.

Visible results were created which we kept for the last encounter in order to generate further reflection. A detailed analysis of the results is written in the [To Be – Researching Connections between Drama, Well-being and Education](#).

AGENCY:

ACTION OR INTERVENTION PRODUCING A PARTICULAR EFFECT

For the identification of the follow-up tasks and the creation of working groups that focus on problem areas to be improved, participants were invited to walk around the space, stare at the created materials, be there as an outside perspective, step away from the 'problem', and look at it as a 'wanderer' or 'sage', who sees other/new perspectives and correlations to it, hears thoughts of the walls, chairs and desks, which we named as *Contemplative exercise*.

Participants then identified problem areas they felt important and possible to handle and wrote them on sheets of paper, and placed them on the floor, dispersed. When all the problems were on the floor that teachers felt important to put there, they were asked to sit down, disguise, discuss their choices and agree in three problem areas that would be worth dealing with in order to change, improve them, because they were among the most important problems/changes.

Then the teachers chose a problem they felt engaged to, and empowered to deal with, by standing next to the chosen paper. Working groups were created this way, based on interest and motivation, but also based on intuition, which emerged from the kind of being in the space.

The three groups teachers formed were:

1. *Development of task sharing protocol and development of information flow.*
2. *Development of the teachers' community.*
3. *The lack of supporting staff (e.g. development teacher, social worker, school psychologist): they wanted to deal with this problem, but they felt that nothing depended on them. When they were asked by the facilitators to think about alternatives, they started to think creatively about how to solve the situation and two of them mentioned contemporary mentoring program as an example. It was important that the Drama teacher, who was a key participant to the process, felt competent to support alternative solutions.*

The teachers' task was to work out a plan for how they, as a group, would find ways to handle/solve/develop that problem's specific area. Potential first steps were brainstormed and needs in relation to fulfilling the task were discussed.

REFLECTIONS ABOUT THE SESSION:

"When I [the teacher] feel fine, he/she [the pupil] feels fine, too."

"The well-being of the child has been formulated as a goal, [...] the methodology is there [...] we can start something to ameliorate the situation".

"I can do for things, I'm not completely helpless. There are things that I can not help, and I shall not be anxious about these."

"I feel that we took a big step forward, and it would be really good to do something with this."

"I was anxious about today, and I thank you for the help to switch back, to become more attuned to the school again."

"I realized today what the goal of the whole programme is, and that education is such a complex thing, and I see now well how it depends on so many things. I see where we are and that yes, we can change things. Something came together in my head, and it feels good."

COMMENTS OF FACILITATORS:

In this workshop a particular understanding was born about the whole process and it gave a new motivation for the group. Our experience in the previous workshops was that the participants did the tasks practically and only let themselves into them slowly, which in several workshops (especially in the first and second encounters) meant that they opened up and expressed themselves more by the end of the sessions, during the reflective part of them. During this workshop, we also wanted to shift this habit a bit and facilitate sharing and expression from the very beginning.

Threats were collected collaboratively with the whole group after the work in small groups, and were quite concise and focused as a result of the previous work. A striking fact was that the most strongly impactful threat that appeared was the education system itself, which has been fully centralized in Hungary since 2013. In teachers' *experience*, the centralization is causing chaos at many levels.

A conclusion to this is quite devastating: there is the child at the heart of the educational work, teachers are supporting its creation consciously, WHILE the education system is the factor, with which pedagogues need to fight and deal in order to do their work properly.

Realizing this situation, the facilitators feel the need to ask:

WHY?

Why is not the creative, social and collaborative person with a lived well-being the aim of the education system?

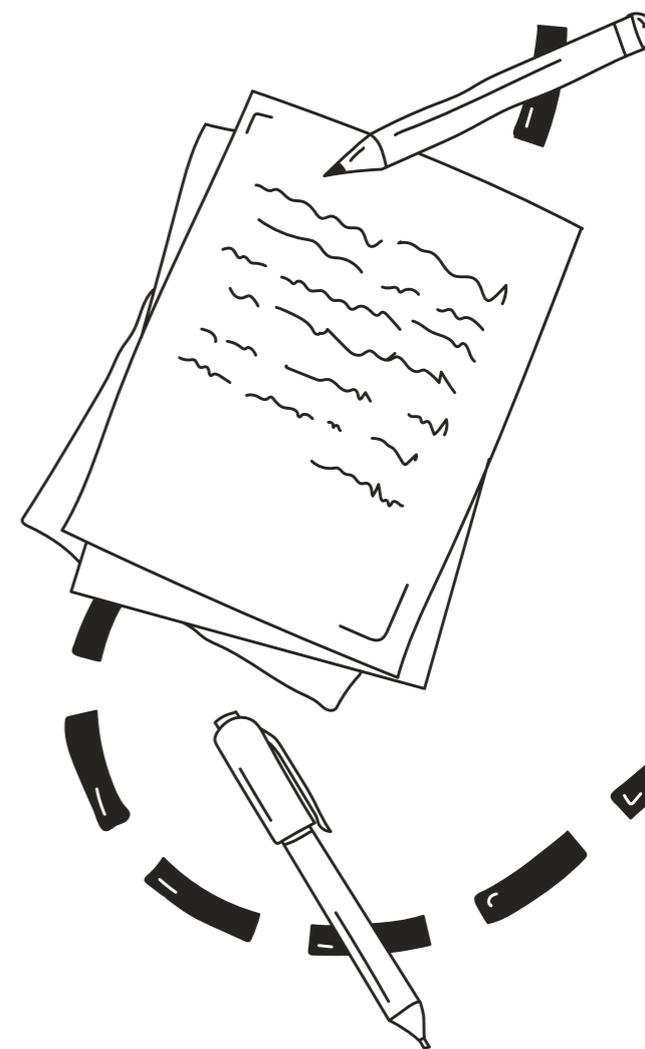
What is the aim then?

FOLLOW-UP TASK:

Teachers formed teams/working groups to work on the problem areas they had identified in order to work on an area of the well-being of the organization.

Until the next encounter their task was to map what the possible sub-tasks of the given problem were and match them with somebody who could do them.

This would be an experience until the last encounter to take the first steps toward realization of this task/aim.



Along the period from the fifth to the seventh workshops with teachers, TiE performance Cyber – R U In? with classes:

“FREED AND ENCOURAGED”

TIMELINE OF THE PERFORMANCES:



KEY QUESTIONS OF THE TIE PERFORMANCE CYBER - R U IN...?:

How do online activities affect the social life and social skills of a class as a group and the individual members?

How and when laughing can become harmful?

Is there an impact of our on-line lives on our offline lives?



THE MAIN IDEA AND CONTENT OF THE PHASE WITH CLASSES:

In the original sequence of events, this phase was planned to take place as the fourth encounter, after teachers have gained a *lived experience* of Drama and have their own motivation and aims to multiply and take on the *experience* with students. Three performances were planned to take place with 7th and 8th grader students (13-14 years old pupils). Due to Covid-19 and adapted implementation, we needed to make compromises in terms of logistics and postpone this phase to the autumn of 2020, when schools were operating in a face-to-face setting again. Teachers participating in the previous workshops were invited to observe their students closely during the TiE performance Cyber – R U In?, and to follow-up the intervention with the pupils, for which the facilitators provided guidance as it was needed. One of the occasions could take place after the fifth and before the sixth workshop with the teachers, and two performances were organized between the sixth and seventh workshops. Teachers were asked to focus on the impact of the events on the students and connect this experience to the previous workshops, when they were participants of the Drama and TiE approach, with the aim to escalate the effects of *the lived experience on learning*. Luckily, all of these occasions could happen in a live setting, at Nyitott Kör’s venue (theatre studio), before the second wave of the virus.

THE PHASE IN BRIEF WITH RELATED AIMS:

1. Teachers observed the TiE performance Cyber – R U In...? with one class of students from 7th-8th grades. The goals were to enable teachers to learn about their students and Drama at the same time, holding onto the experience they gained from the previous encounters. Also, to support teachers better to have a deeper understanding of Drama and Theatre in Education in the classroom, and its impact on learning.
2. Teachers were invited to plan and deliver a follow-up session (around 45 mins, which is the length of a lesson in the Hungarian National Public Education Curriculum) with their students, possibly in collaboration with each other, guided by the facilitators. The goals were to follow-up students’ experiences, to feel equipped to do so, to understand the whole process better and become enabled to reflect on it. Further goals were to include the teachers’ opinion in the process, and to strengthen the aspect of working socially, collaboratively and creatively, both with the students, and both with the teachers.
3. Form masters/Class teachers sent their written feedback, including creative feedback from the students about the experience. The goals were to reflect from a distance of two-three days, to gather all possible information for the common reflection on the encounters of the teachers. Also to (subjectively) identify the impact on the learners and to get inspiration of how to include Drama in the education practice of the school.

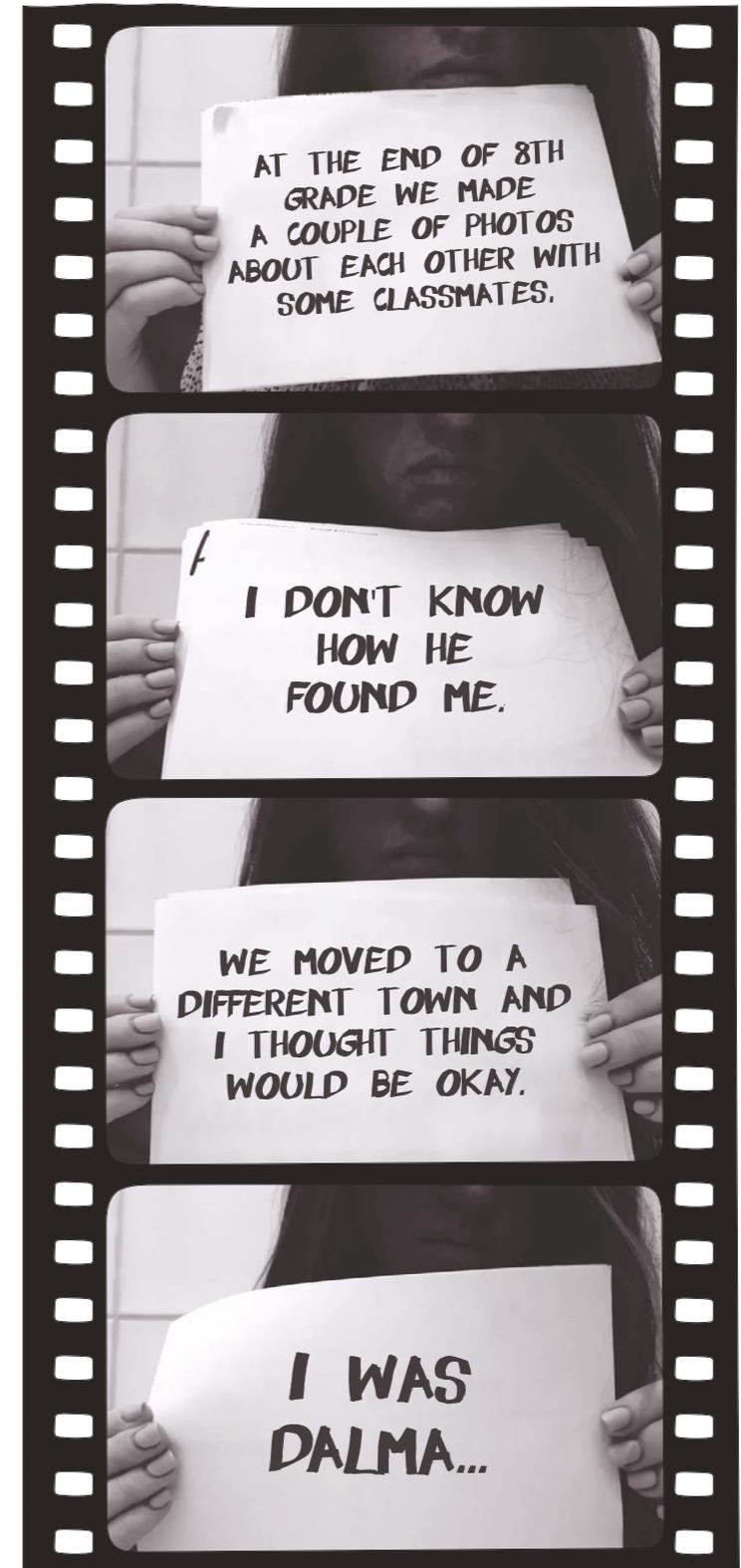
DETAILS AND KEY CONCEPTS OF THE PROCESS:

1. THEATRE IN EDUCATION EVENTS WITH THE CLASSES

The TiE performance *Cyber - R U In...?* takes place in a 9th grade class of a fictitious high school in Budapest, in 2020, during the Covid-19 pandemic, when schools are back for the autumn semester. The basic situation involves Roland (male), a sporty and active student from the class who has been hospitalized with a thigh fracture, and whose brother, - who is an IT student at a Technical University - developed a beta version social media application for android as a course task, called *Cyber*, and gave access to it to his brother's class. Participating students are offered the role of the class members. They take on the roles by creating profiles on the *Cyber* app, using Android phones (some are given by the facilitators, some are owned by the students, at least 1 phone/pair). Three characters of the class members are taken and played by the Actor Teachers: Kitti [Kitti] (female) and Sára [Sára] (female), Viktor [Victor] (male). The play happens in two dimensions parallelly: in the class and on the *Cyber* app, where the group members can post on the feed, comment and react with emojis.

A new student, Dalma (female) arrives to the class. Dalma struggles to understand the group's dynamic, also because much of the communication happens on *Cyber*, where she was not invited. The teachers in the school and the head-

master (Prof. Tamás) of the class do not seem to care much about the emotional state of the class and that of the newcomer Dalma, and some teachers are only present online, because they are in quarantine and/or ill. Through different scenes it becomes obvious that the teachers who are present in the class's life, e.g. Prof. Tamás, struggle with modern technology, and lacks the necessary digital skills to carry out hybrid education and monitor social media platforms that the class uses effectively. Nevertheless, they are not aware of the existence of *Cyber* and they also seem to be exhausted. Kitti, Sára, Viktor take advantage of their already advantageous situation in the class and make fun of Dalma repeatedly, both consciously and unconsciously, while they also post images and manipulated photos about other class members and teachers on *Cyber*, to have a good laugh at them. The role of the trio is to involve the class, so students have the possibility to participate actively in shaming and bullying Dalma, or to act/do against it. Events evolve, first a post appears on the feed '**Hey guys, I am open to everything...**' posted by Dalma's profile, after which she desperately confronts the class. She does not go to the teachers, because *Cyber* is a secret. Then a half-naked image of her appears on the feed, after which she does not come to school, ever again. Teachers find out about the picture and the app, and the class faces a scandal. After two months in the story a class member finds a silent video posted by Dalma, in which she tells by showing written cards that she has been harassed with the image for a longer time, this is why she left her previous school, and it seems to find her everywhere she goes. The video message alludes to be a goodbye note.



In this case there are four Actor Teachers (in the roles of Dalma, Kitti, Sára, and Viktor) and a facilitator. In the story the lead facilitator also steps into role as Prof. Tamás. The play is performed in a participatory way, the students take part in it as the characters' classmates. It is stopped by the facilitator at certain moments and students are invited to step out of the roles at these points and reflect on the events, share their feelings and thoughts about the class and the teachers with each other. When the story is stopped, the facilitator facilitates discussion/reflection/tasks. In small group work each Actor Teacher facilitates, except the Actor Teacher who plays Dalma.

The closure of the TiE session consists of a 45 minutes reflection part, during which students are offered different creative tasks and strategies to observe and understand the evolution of such a process better, and its consequences on the group and on the victim. These tasks and strategies also depend on the students' reactions during the story, so facilitators intend to best respond to the students' learning needs.



The images were taken on the internal test occasion of the Cyber - R U In? TiE performance, therefore participants appearing on them are adult colleagues and friends, and not the students for whom the performance was created.

2. FOLLOW-UP TASKS DELIVERED BY THE TEACHERS

After the teachers observed their classes during the Theatre in Education events, we discussed their plans about the follow-up activity with the students. Discussions took place briefly in person right after the performance, and more detailed by phone and in emails. The following tasks and questions arose from our common brainstorming, therefore, they are collective results or products.

- *What would the walls of the school/classroom tell about the story and the class after all that happened? Students stand up in two lines facing each other and talk as the walls would.*
- *Dalma's diary. Students form small groups and write entries: a) before she was invited to the Cyber App, b) when she discovered that somebody is posting in her name, c) after the half-naked photo got published on Cyber App.*
- *What were the teachers like? Character description about the teachers of the class who appeared during the story. Students put these together in small groups.*
- *The life of the image about Dalma and possible endings to the story. Students create different versions in small groups.*
- *Who is most responsible for what happened? Students and the teacher gather possible actors and place these in different corners of the room. (E.g. Dalma, the developer of the App, the class, the parents, the teachers,, Kitti, Sára, Viktor, etc.) Students take a stand in the place which best expresses whom they consider to be responsible for the situation. They are asked to argue their point of view and listen to each other.*
- *A set of 'living questions' from the teachers: How did you feel during the performance? What did engage you most? How could you describe Dalma? Could you put yourself in her shoes? Why and why not? How did it feel to be part of the class? What could the class do differently? Why did they act the way they did? Is there anything you wanted to do, but didn't? Why? Who are the people and what are they like who manipulate others? Why is it difficult not to be manipulated? To whom can you turn to if you feel embarrassed, manipulated, or when somebody else hurts you? To whom can you turn to when you experience that others are being hurt?*

REFLECTIONS FROM STUDENTS

ABOUT THE TIE CYBER - R U IN...? :

FEEDBACK LETTERS WITHIN ONE WEEK AFTER THE PERFORMANCE:

"I was very happy that my class teacher brought me to this place, and I could learn about cyberbullying."

"It was really good that we spoke about this topic. We should be speaking about it much more and about how severe the consequences can be. Dalma [the protagonist] could not speak to anybody about it. The parents and teachers should know this. I also take the whole issue much more seriously now."

"It was interesting to see that one's life depends on such small things, and on their decisions. I learnt that I need to be more open, inclusive and friendly."

"If you are hurt like Dalma and you decide not to tell anybody and fight with a giant problem alone, then after a while there will be so much burden on you that you start to hurt yourself or others."

"I was thinking a lot about Dalma since the performance, and I realised that if this story was real, probably I would also not know the end of it. If somebody leaves the school we don't know what happens to them after."

"I liked that in the performance we could play older students than our age."

"For me it was also about being cool, and who are the cool students. I experienced many times that I was called lame because I don't have a watch."

"Unfortunately there are a lot of people today that ask teen girls to make nude photos of themselves. I need to pay attention to this."

"I really liked how friendly the actors were, and that we could also play in the performance."

"I recognized that everybody [classmates of the student] took on roles during the performance that are similar to their character. It was a bit frightening to feel how cruel we can be. I was also like the others, because I laughed at her, but I didn't say any bad things. I try to make friends with the less popular people too. It is devastating that five people start mocking and all the others just follow like sheep."

*"I really liked this, because I could finally be my (authentic) -self, I could say anything and I could express my opinion, and I wasn't as shy as I am usually in school. I felt like I feel at home... At home I bear to speak, but in school I don't. With my old school I participated several times in such performances, and I always liked it, because **I felt freed and encouraged!***

At this time the story was really authentic, because phones could be used in it. And when the new classmate arrived, the feelings were really there, it felt like it was really happening! Everybody played very well and I completely lived it! It was really funny and exciting when Cyber was being hacked. I beg [name of the teacher] that we go again to such things!!!!!"



FEEDBACK FROM TEACHERS

ABOUT THE TIE CYBER - R U IN...? :

REGARDING THE TOPIC OF THE PERFORMANCE:

“In my opinion the topic of the performance is valid and timely, and the method brings life to it in a ‘meat-cutting’ [physically strongly felt] way, and the Actor Teachers were very convincing and friendly.

I got richer with new experiences, as well as the performance provided a lot of opportunities for talking with the students. We dedicated two classes for the reflection about the experience (but it was also a topic through the breaks, and I asked the other 7th grader class about their experience, too). I found the programme to be of very high quality, well prepared and conscientiously communicated in every way.”

REGARDING THE WELL-BEING ASPECT:

“[Students can better] deal with things [...] that they are occupied with, that are their world, so it definitely gives them a sense of security I think [...]. I think it’s good for them that we are [the teachers] there as a background and that they know we try to process.”

REGARDING THE CONTRIBUTION OF TIE TO EDUCATION:

“It contributed a lot. Not for everyone, but for many, yes. We did follow-up work with [the Drama Teacher ...] and it was complete this way. Because [...] the closure [of the performance] was missing”.

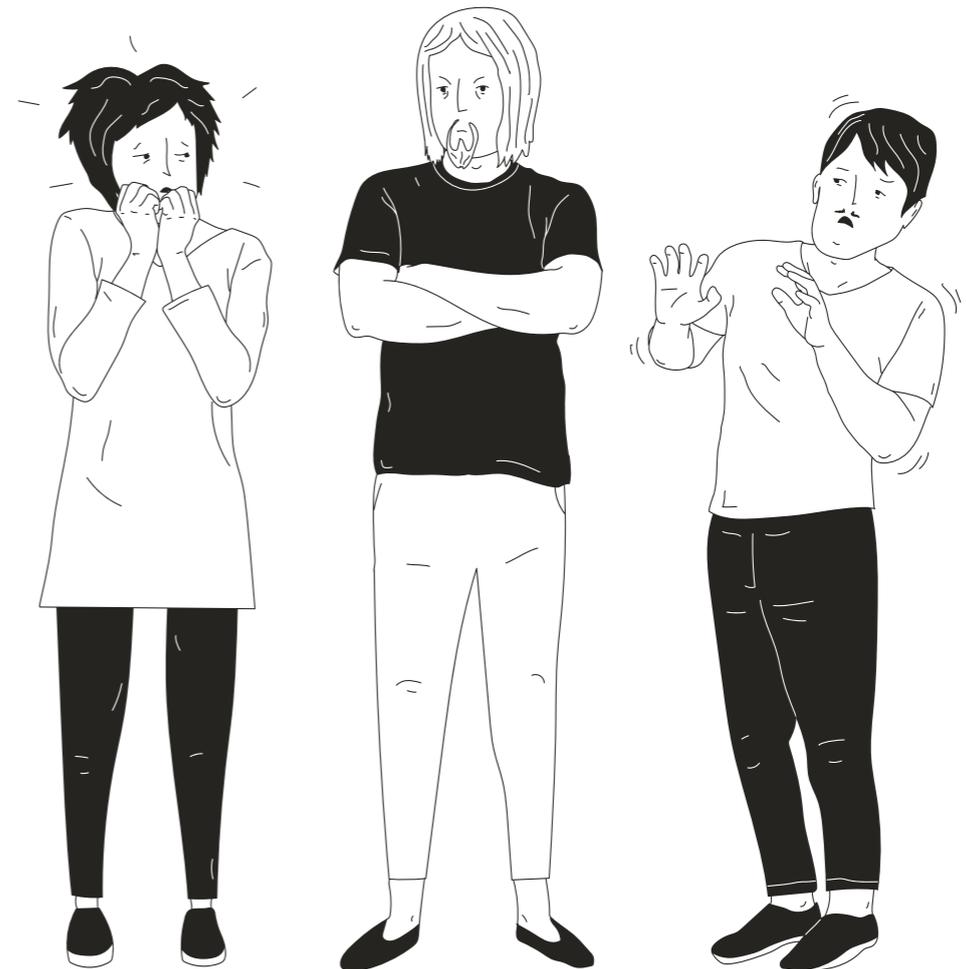
“The future is yours, I see the best potential in Theatre in Education for bringing such topics closer to the students, and to support them to see themselves, to have a chance to step away from passivity and helplessness, towards responsibility. It is good to feel that they are not alone with all these tasks.”

“When the 8th graders came back to school, I asked one of the boys [about the Cyber performance] [...] what was it like? He looked at me very seriously, how I very rarely see that boy, and said that [name of the teacher] it was not good, but helpful. It was such a deep thought from him, I saw that something... was crawling in for him.... and he had something on the brain, and I was happy about that”.

“It is also probably community forging, if it is discussed afterwards” [...] “You tipped them out of their comfort zones, that is, I think it also threw a lot at them to make it even better... Absolutely useful, very much.”

Sixth workshop with teachers:

**“IT IS DRAMA ITSELF,
LIVING THROUGH
THE SITUATION
TRULY AND
DEEPLY”**



KEY QUESTIONS OF THE WORKSHOP WITH THE TEACHERS:

Why are the experiences with Drama important for teachers of different subjects?

How can Drama support the inclusion of marginalized pupils and children at risk and prevent Early School Leaving?

How could teachers follow-up a Drama intervention for improving the well-being of the class and in connection with overall education needs?

A reflective session took place with teachers about the experience - To learn and reflect together about the process and methods of the performances and Drama and Theatre in Education. To understand better the strategies that Drama practitioners use for planning and delivering such activities, and to learn about how Nyitott Kör is adapting these to their work.



THE MAIN IDEA AND CONTENT OF THE SEQUENCE OF EVENTS:

When first planning this session, the main idea was that teachers reflect on the TiE events they observed, and we take the experience further by mapping the possible ways how they can incorporate follow-up tasks to their own lessons. We saw a potential for this workshop to also give a theoretic frame to Drama in the classroom, so as to further support teachers to implement activities through Drama in their daily practice. Because of the logistical compromises we need to make about the dates of the TiE performances, described above, by the sixth workshop only one of the performances could be realized, and two were about to happen.

We took the decision to map for the participants how Nyitott Kör is approaching Drama, which techniques we already introduced to the teachers during the previous workshops, and why those can be used, as well as to respond to the teachers needs, and invite them to experience other methods and techniques, related and explore the rationales of choosing certain methods. We invited teachers to our venue for this session, because safety measures of Covid-19 prevented us from going into the school building.

THE WORKSHOP IN BRIEF WITH RELATED AIMS:

- 1. Arrival and start**
– To map participants' current emotional state.
- 2. Introductory Stimulus about Drama and Theatre in Education**
– To present the terminological dilemmas and difficulties about Drama to the teachers.
- 3. An interactive presentation about Nyitott Kör's approach to Drama and Theatre in Education**
– To map methods and techniques applied in the previous sessions, and during the TiE events with the students.
- 4. Try some of the Drama strategies/conventions and their adaptations with different aims and for different target groups**
– To explore the rationales of using certain techniques or methods, to respond to teachers' needs.
- 5. Reflection about the session and the experiences of observing students being participants of Theatre in Education**
– To collect information about how to prepare for the final workshop.
- 6. Closing circle**
– To conclude the experiences of the workshop collectively.

DETAILS AND KEY CONCEPTS OF THE PROCESS:

STIMULUS

We wanted to generate reflections about the various terms and words used to describe *Drama* in education and for education in the Hungarian discourse. We felt that teachers would appreciate a bit of theoretical background, and we wanted to open the topic in a humorous and interactive way. One of the facilitators presented a scene, in which she was assigned to write an article about Drama and struggled to define the concepts.

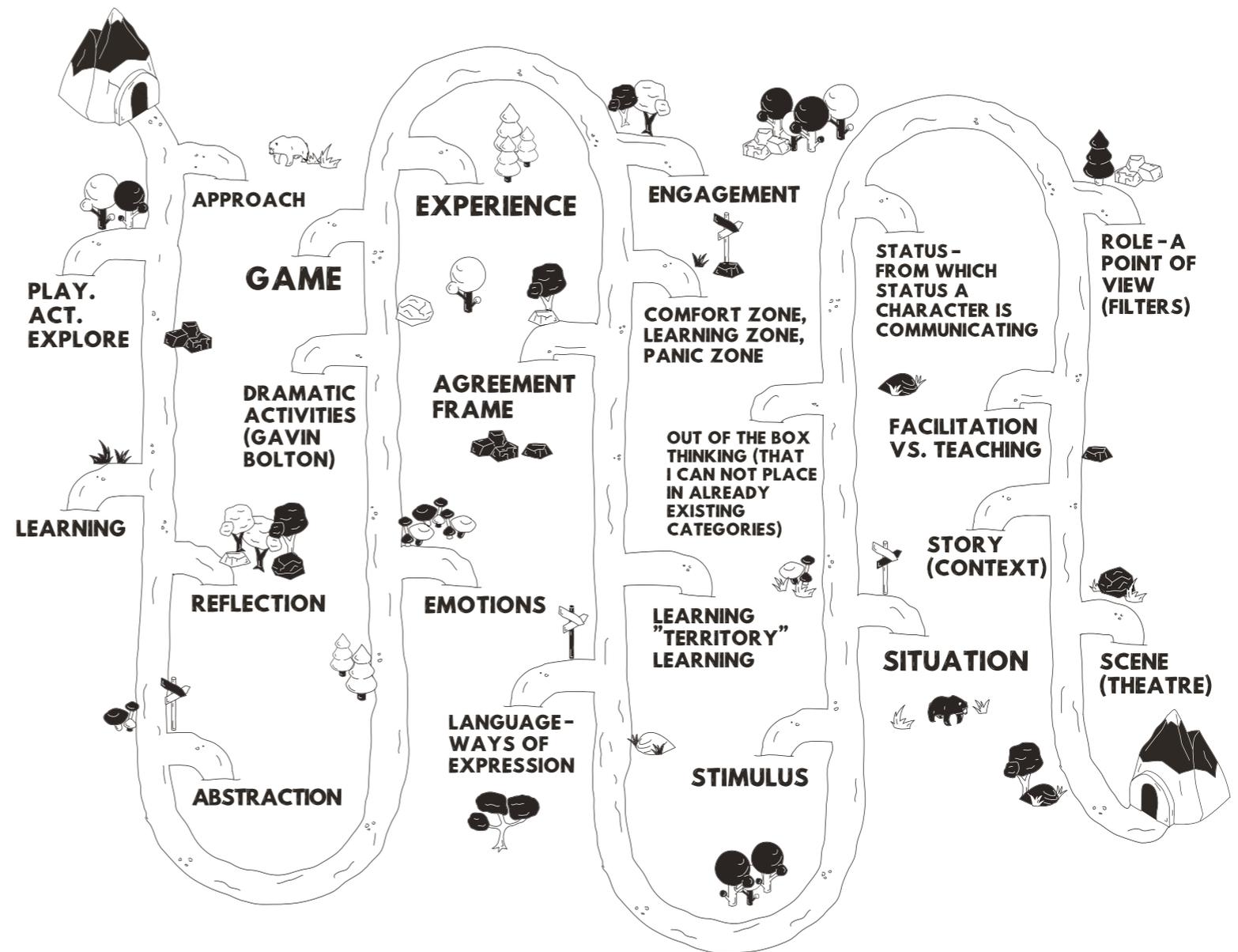
Participants could see the person writing on the computer, and could also see her screen, projected on the wall. After a while the scene was paused, and participants were invited to say out loud her thoughts and feelings.

Interestingly, more responses were connected to her supposed current emotional state, e.g. *"I am puzzled about this task."* and *"I have so many thoughts right now, I cannot put them in words."* and *"I am overloaded with tasks, I want to just quickly finish with this thing."* However, some responses stepped towards the topic of the workshop, e.g. *"How can I grab the essence, to say that Drama helps teaching?"*

A possible reason for the slight misdirection of the Stimulus was that the participants still did not fully arrive, and channelled their feelings, their daily concerns to the fictive character, which was how we worked with characters in the previous sessions. Another possible reason was that the scene, or the facilitation of the thought tracking was misleading, and allowed participants to slightly shift the interpretation.

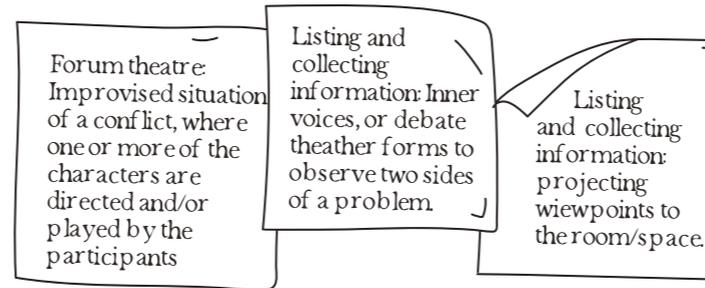
PLAY. ACT. EXPLORE.

We guided the participants through the key concepts that we based the workshops on, and which are also key for Nyitott Kör's practice when working with children. We used the examples from the previous workshops to explain the choices we made and to support the understanding of the concepts.



After presenting what Nyitott Kör finds key elements in Theatre in Education and Drama events, and pedagogy, teachers were offered some practice to get one step closer to the use of the forms/conventions/strategies. First, they could reflect on what they have *experienced* as participants during the encounters and they could follow how different activities can be transformed into DiE or TiE activities.

Other strategies/ conventions



For example the paper-based version of the exercise “Role on the wall” can be carried out by drawing a silhouette of a child on a poster paper and putting notes on post-its on it, but it can be creatively transformed with the use of a pullover of a child and put the post-its on its inside and outside (inner characteristics, effects coming from the outside).

Strategies/conventions we used on previous encounters



**CLICK FOR
THE VIDEO**



Also, teachers were briefed about the use of objects, objects that have a life, for which we collected objects that e.g. Szasza's story included, and other objects that are not useful for Drama work.

Responding to questions and needs of the participants, we tried out certain forms (e.g. Hot Seat, Forum Theatre) and participants were invited to ask questions about them. There was a certain element of improvisation in this phase, as the facilitators did not plan ahead to do this exact try out, it came up spontaneously. When creating a Forum Theatre type of scene, a cathartic moment could happen, that was crucial for the understanding to become felt. It was a simple situation of an oppressor and an oppressed in the school, among the staff, however the scene itself carried strong motivations that define the participants' realities.

As a next step, teachers were asked to think through how they would teach a specific topic in their subjects the next day. "How would you use DiE or TiE in for example P.E., History, Maths etc. tomorrow in class?" We considered it important to connect the teachers to concrete subject knowledge and filter the way they would teach it through Drama. This allowed for understanding, filtering and reflecting on what forms they already use in their daily practice, and which are new and useful for them. Additionally, we asked the teachers to note some open-ended questions they would ask from the students in connection to the subject matter. They generally claimed that the Hot Seat technique is a useful approach, which many of them felt motivated to use in the lessons.

REFLECTIONS ABOUT THE WORKSHOP

"We, the teachers in the classroom shall pay attention more often to the [concepts of] learning zone, comfort zone and panic zone. The frame and the agreement are familiar to us, yet we shall focus more on the importance of these. Engagement, experience and stimulus should be part of the daily lessons. Out of the box opportunities are essential, and trainings, like this one, pushes us toward these, which is really important to break the daily routine, the 'autopilot'."

"We would need more this kind of talk and to play, act out the conflicts."

"This is essentially important, to open the school staff toward each other."

"I gained a lot from this session, and generally from Drama. I did a Drama pedagogy course twenty years ago, and I'd also recommend that to others. I think it would have significantly impacted my practice also, if I met Nyitott Kör at the beginning of my career."

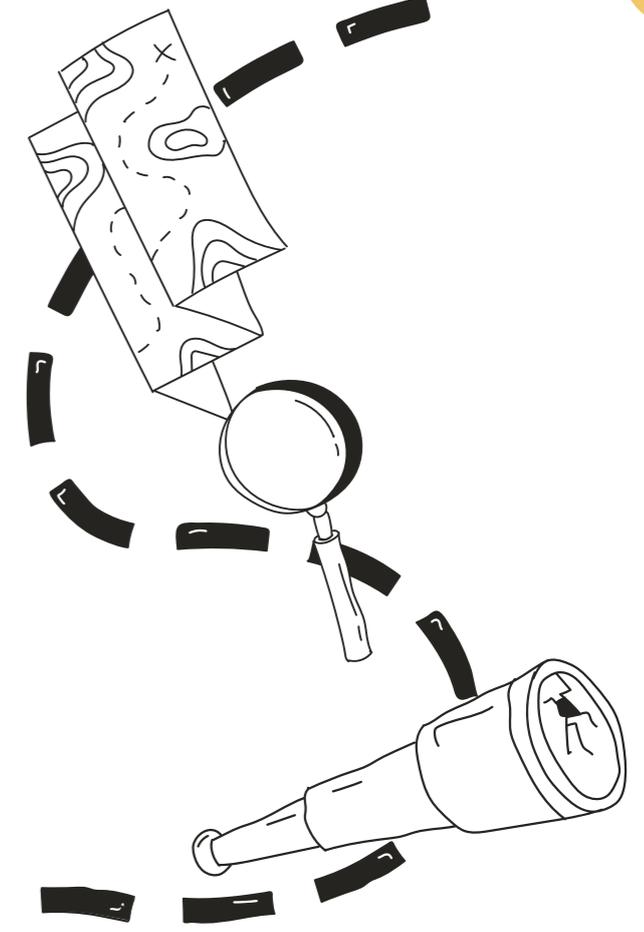
"For me it would have been easier to start the training cycle with this session. Maybe less exciting, but more comfortable."

*"I think it is fantastic that [playing in the forum theatre scene] you experienced a cathartic moment, an honest expression... **I think that it is Drama itself, living through it [the situation] truly and deeply.**"*

FOLLOW-UP TASKS:

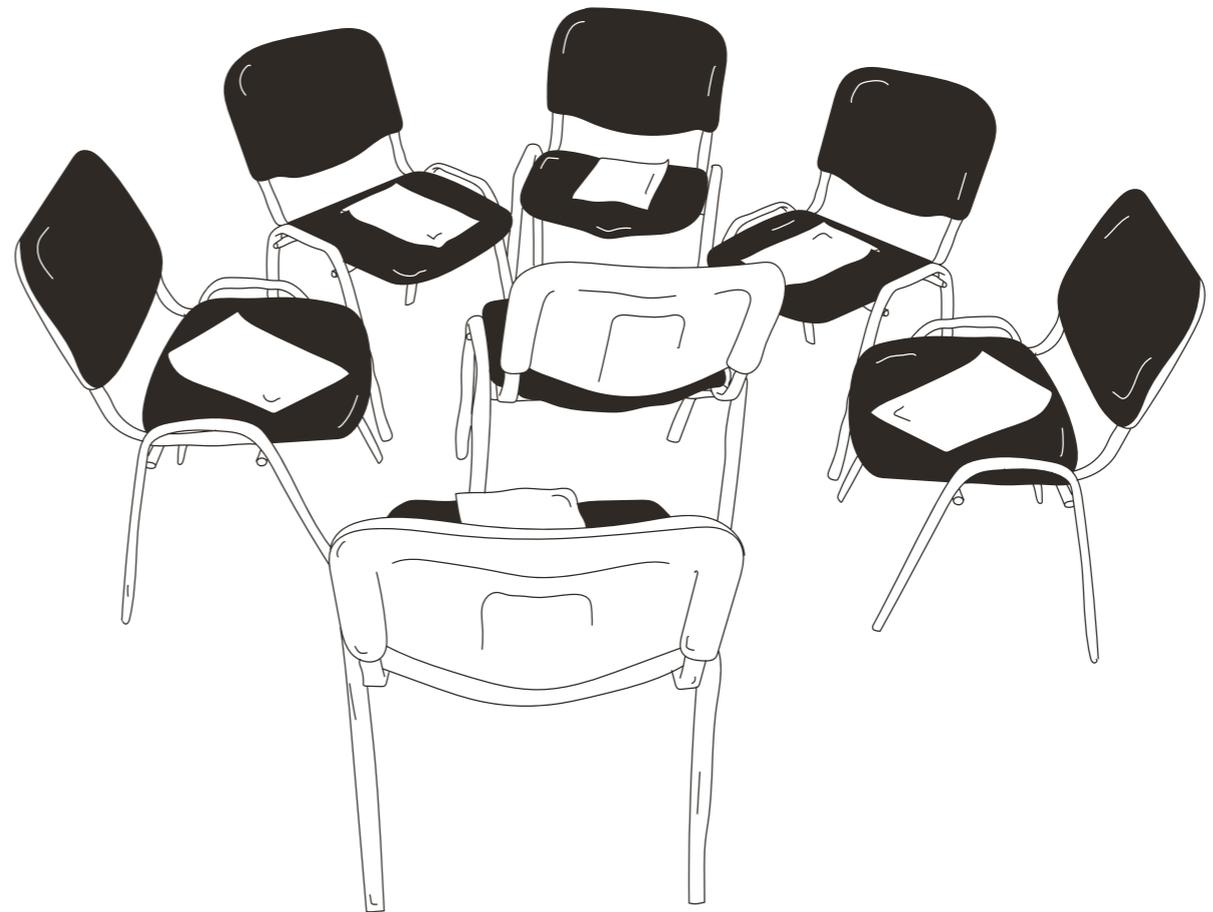
To talk to other teachers in the school and beyond who have participated in Theatre in Education events with their classes.

To discuss its impact, and how others could follow-up these interventions and what was most challenging for them about the experience.



Seventh workshop with the teachers group:

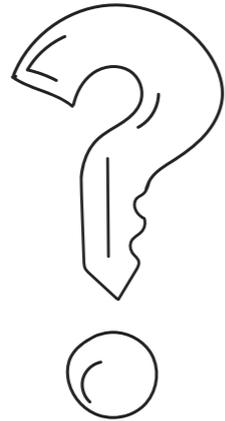
“WE BECAME
A COMMUNITY”



KEY QUESTIONS OF THE WORKSHOP:

What happened with the group since the beginning of the project?

What are the learning outcomes at individual level and at organizational level, concerning teachers and students?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

The last encounter intended to overview the whole process in a creative and collaborative way, and involve the participants in the evaluation of the sequence of sessions and events. We wished to explore the learning outcomes at different levels (students' engagement, teachers' well-being, functioning of the organization) together with the participating teachers. We wanted to make sure to establish a strategy about how the process is closed, and what needs are present for future collaboration, and/or continuing/following-up work both in cooperation with Nyitott Kör, and among the group of teachers.

A BRIEF OUTLINE OF THE BASIC SEQUENCE OF ACTIVITIES AND THEIR GOALS

0. Pre-task

– To offer an extra opportunity for participants to reflect on TiE and student engagement, in connection with the previous session, guided by given aspects that support the approach of Drama.

1. Welcoming participants and opening the session

– To arrive to a common ground about the safety measures foreseen during the session and in the building (Covid-19), to map current mood and state of the participants, to offer space for further thoughts and feelings connected to the previous encounter and the Pre-task.

2. Exhibition task

– To creatively overview, reflect on and present what happened during the one and a half-year-long process of the six encounters, to raise awareness about the results and outcomes, stimulate deep reflections and support a multi-dimensional exploration of the collective learning process.

3. Evaluation 1: Listing learning outcomes

– To become more aware of the individual learning outcomes and become more able to share them with each other, to become more able to identify short and long-term potentials and impact of the process, to prepare participants for the next task.

4. Evaluation 2: Spatial evaluation

– To facilitate evaluation of the process by the participants, including general satisfaction, teamwork, content and methods of the sessions, steps and structure, to support the evaluation visually and kinetically, in a spatial way.

5. Evaluation 3: Frontal presentation and completion of the previous list

– To reflect on the initial aims and intentions of the facilitators together with the participants, to explore the learning outcomes evidenced from more sides.

6. Discussion and reflection

– To give space for final reflections about the process, and for thoughts and feelings to be expressed that were not expressed before, allowing future collaboration options and further needs/aims to arise.

7. Closing circle

– To map the emotional state of participants at the end of the process.

DETAILS AND KEY CONCEPTS OF THE PROCESS:

PRE-TASK AND REFLECTION ABOUT IT

Video recording of a TiE performance was shared through a link in email, with guiding questions and tasks. The guiding questions and tasks also represented how we, as Drama practitioners approach a story and the engagement of the students, facilitating teachers to understand better the points of view offered by the story and the TiE.

Reflection could reveal new thoughts and ideas, exploring further the topics of engagement and well-being of students and teachers, and the aspect of collaboration.

BEING ENGAGED SOCIALY AND CREATIVELY

The exhibition task was at the heart of the session, and it was inspired by different practices. During the project, on the joint staff training event with the partners we worked on an exhibition with a particular frame '[The Displaced teacher](#)', which was a common and meaningful learning experience for the facilitators. We felt that teachers, like ourselves, were comfortable to become artists and create installations, and that this task would support an experiential reflection about the journey of the participants, thus facilitating creative engagement.

We also prepared and collated all visual materials, objects used, handouts and resources compiled previously by/with the group. These tangible results of the sessions were installed in a chronological order around the room. The task was to make three groups and work on three thematic installations, and then to guide others as exhibition guides through the installation: 1) The journey of the group, the teachers through the Encounters, 2) The journey of student well-being through the Encounters, 3) The journey of the organization and its well-being through the Encounters.

VISUAL RESULTS:

- timelines and figures created collaboratively during the Zoom sessions (encounter 3)
- results of the SWOT analysis on a poster (encounter 3)
- photos about the group while creating, presenting still images (encounter 1 and 2)
- passports, with drawings created about each other (encounter 1)
- Role on the wall on poster: students well-being (encounter 4)
- Drawings and reflections from students (TiE performances)
- Metaphor task (encounter 2)

HANDOUTS AND RESOURCES:

- first brochure about the project (before all encounters)
- 1st consent form to the project and the research (before all encounters)
- 2nd consent form (modified according to participants needs) to the project and the research (before all encounters)
- pre-questionnaire (before the first encounters)
- A collection of strategies used by Drama practitioners (encounter 5)
- Attendance sheets (from all encounters)

DIGITAL TOOLS THAT COULD BE USED INTERACTIVELY:

- timelines and figures created collaboratively during the Zoom sessions (encounter 3)
- results of the SWOT analysis on a poster (encounter 3)
- photos about the group while creating, presenting still images (encounter 1 and 2)
- passports, with drawings created about each other (encounter 1)
- Role on the wall on poster: students well-being (encounter 4)
- Drawings and reflections from students (TiE performances)
- Metaphor task (encounter 2)

OBJECTS USED:

- Szasza's precious objects: moving box, lego room, notebook, shell, teddy bear (encounter 2)
- Szasza's letters (encounter 2)
- adaptation of Role on the wall: Pullover with stickers about well-being (encounter 5)
- objects that have life, used for Drama conventions exploration (encounter 5)

USEFUL TOOLS FOR THE INSTALLATION:

- three empty, easily moveable tables
- a ladder
- A small stand/podium, size 35x35x70 cm
- A big stand/podium, size 70x100x200 cm
- chairs
- different types of glue and stickers
- scissors
- pens and pencils
- a whiteboard and other boards
- clips and nippers
- strings and twines
- smaller and bigger boxes
- paper sheets and flip chart papers in different sizes and colours

THE JOURNEY OF STUDENT'S WELL-BEING:

In the initial state, the participants reflected on the predomination of subject knowledge acquisition over the satisfaction of students' emotional needs: "the basic premise is that it is good for the child if he/she leaves school with the adequate knowledge... If they get the right teaching and acceptance, too" and added "but it's not enough". The Lego symbolizes subject knowledge and represents the situation when everyone sits in a disciplined way during frontal classroom work. And they added to it that "we're trying to bring some life into this. Play. Act. Explore" [Smiles and points to the facilitators]. She considered it good to incorporate "other methods".

The shell is placed in the middle between the "starting point and end point" and symbolizes for them that they should pay even more attention to the students' needs and hear them. They considered this to be the central element of their installation. They formulated it as a goal that they wanted to involve and engage them more in all subjects. "Their knowledge will also be better if they can grow up in a sound state of mind and body. It's not only knowledge that they should have, but that they can move on as a relatively harmonious person". They declared that attention should be paid to the students' emotions, they consider playing an important part of learning and admit that "it's important that we examine ourselves from time to time to

see what we are doing for their well-being". And it can happen that "change in approach is needed if necessary".

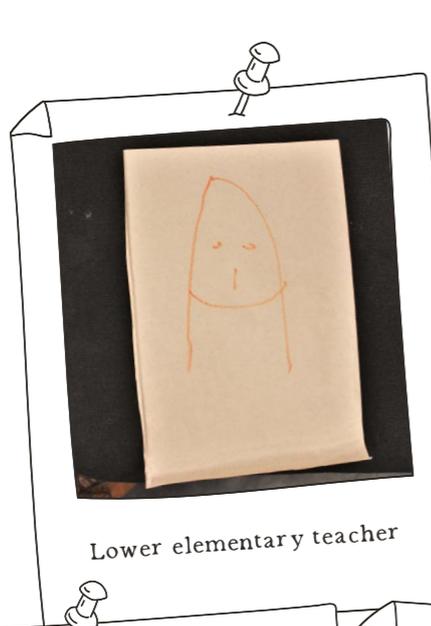
"Our other favourite object" was the well-being pullover (adaptation of the Role on the wall strategy), which symbolized the end point: "What is important for a student?" they asked the question from themselves. The installation was introduced by one of the pair that worked together on it, and at that point the other one added: "we can take the perspective of others and we understand each other better. This is what this symbolized... for me...". The other colleague pointed at the pullover and added "**practically this is well-being**". **The latter participant then put on the pullover, and stayed like that until the end of the session. This same participant struggled in the beginning of the process with the feeling of demotivation, emptiness and burn out.**

They placed the shell between the "start and the end", because it "symbolizes for us that we can pay more attention to the pupils" needs and actively listen to them." As an aim they told that "we would like to engage students more in every subject. Growing up in a healthy body with a healthy mind have a positive effect on their learning, school achievements, too. Not only to have a good base of knowledge, but to step forward as a relatively harmonic person."

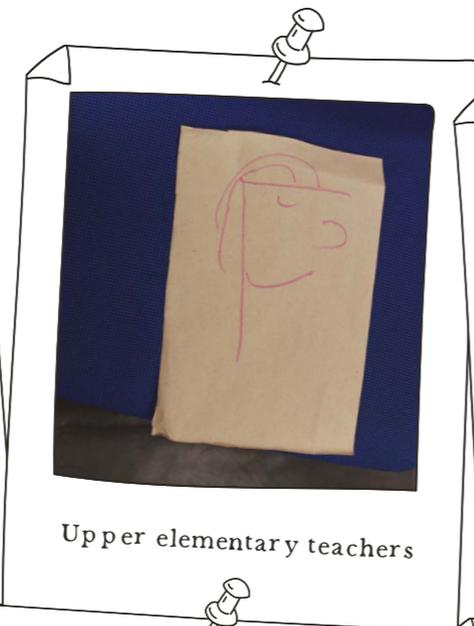
They considered the game element very important, and "sometimes we need to rediscover ourselves and reflect on what we do, take into consideration how we act for them to be well... and in some moments we need to change the approach/the attitude."



"HEALTHY MIND MAKES A HEALTHY BODY", APPROACH, ENGAGEMENT, FEELINGS, GAME, LEARNING, REFLECTION. PLAY. ACT. EXPLORE.



Lower elementary teacher



Upper elementary teachers



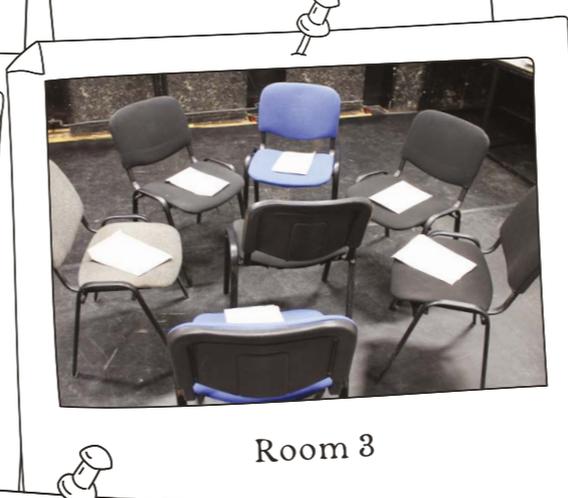
Management



Room 1



Room 2



Room 3



Room 4 first version



Room 4 second version

“There are four different rooms where we guide you through. We transform the space five times for this. In the first room we are here, – letter “F” representing teachers teaching in upper elementary (Grades 5-8) and letter “A” for teachers teaching in lower elementary (Grades 1-4) – We want to show the beginnings, when we were there, still under external, managerial pressure, many of us from upper and lower-elementary mixed.

The management is put outside the circle (marked with !). In the second room the management is absent, we are fewer, and more of us from the upper grades. In the third room we are closer to each other, and fewer of us are here. Colleagues let to be seen more deeply. We imagined a strong net behind the chairs. The chair in the middle is one of us, who is expressing and the others are keeping the space for him/her. In the fourth room the management is part of the net, this is the desire. Maybe not in the middle, but among the others. This is the future, all magic can happen once...”

THE JOURNEY OF THE TEACHERS AS PARTICIPANTS:

This group started with a thesis sentence: **“Students can only be well, when teachers are well.”** Then they presented a three stage process:



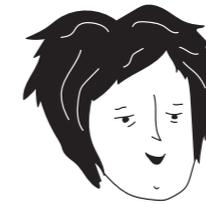
When they got to know that one of the colleagues had submitted this grant application, they thought that it was very good, but “just we knew nothing about it. The first time was a big surprise for both parties [Nytott Kör and the teachers], and the whole thing came to a halt, what the hell is it going to be like, everyone had a bad feeling”.

It turned out that it was about the involvement of the management as well, [...] we could not imagine how engagement would happen”.



“We are getting into shape” was the title of the next, “when we started to get the taste of the process, but we still weren’t sure what was happening (encounter 1), then we found ourselves in a situation, working on Szasza’s story and all of us got engaged (encounter 2). We enjoyed it, and then quarantine broke in.” At the online session “it was about our souls”, which they found very useful and because everyone got a little – very [added with humour] – lethargic, they felt that these occasions helped a lot.

“We spent more time together and were able to talk to each other.” They appreciated that they could reflect on the time spent since lockdown started, to recall who felt what when, what they did or did differently, and what they couldn’t do. After the spring break they felt that **“it was already good, this story was about our spiritual, emotional well-being”**. These two sessions were good, but “then there was a pretty big gap left, there was nothing for 3-4 months” [It meant the period between June 9 and August 28, which was the summer break].



The teachers admitted that it was at the SWOT-PEST analysis when “the whole picture has come together, when the whole meaning peaked out” of how the students’ well-being, the teachers’ well-being are connected and how the whole school functions, which they had known before, but become conscious about, and had become aware that “this was in the focus all along”.

They said that learning about TiE and drama pedagogy brought some freshness in their work, and they considered it to be a cathartic moment when after deepening into the new method and trying some strategies out one participant had an emotional outburst in a Forum Theatre activity. They also saw this moment as a kind of community forging situation. They believed to have thrived with thought-provoking plays, games that “are food for our thought”. “Thank You. It has been very useful”.

THREE-FACET EVALUATION

We wanted to make sure to evaluate the whole process from as many aspects as possible, also to become more able to identify learning outcomes, for ourselves (designers of the programme) and collectively with the teachers. First participants evaluated their learning process individually supported with unfinished sentences on a handout. Then we did an exercise with chairs where participants were offered to say out loud one of the statements that they wrote down previously, by sitting on the chair in the middle, and others could reflect by

STATEMENTS FROM THE “REFLECTIVE CHAIR” EXERCISE:

“I understand that I cannot do it alone.”

“I recognize that everything is connected to everything.”

“I know that I am at a good place.”

“I recognized that I could be more relaxed.”

“I have become more relaxed and less frustrated to work creatively.”

“I pay more attention to my colleagues’ emotional expressions, being, well-being... At the moment.”

“I see that there is a way for improvement and that I can find other tools to become better.”

“I understand that not everything is up to me, there are things beyond my control.”

positioning themselves close or far from the speaker in space, thus we explored opinions as a kind of ‘visual and living statistics’. Finally we presented the participants the goals Nyitott Kör had planned, and reflected on those together. There was an initial planning of goals before the first workshop, which was revisited by Nyitott Kör at the end of the sequence, before this workshop. We wanted to collect learning outcomes as competence areas. By looking at these with participants, they could add to them, and challenge them. By this moment participants were rather thoughtful, and probably already expressed outcomes as they saw them, so this conversation was rather short. They agreed with what we have collected, but were not fully ready

to reflect on it in detail. At the end, participants could go back to the handout and add more statements to it at the end of the evaluation.

At the different reflective activities and moments of the last workshop, the participants verbalized conclusively that they were happy in this organisation (“I know that I am at a good place”), and understood that they “cannot do it alone”, they needed their colleagues to perform successfully and reach their goals. They added that they felt a great need for such trainings but it would be ideal if it could happen “at faculty level”, in a way that “everyone is there”, because “that would make sense”. They consider themselves a good community and said that “we could be an even better one, if they allowed”. They said that it used to be an exceptionally good community, and now they should not allow to be “separated”.

“I understand that there are many things in my control.”

“I understand that pupils’ engagement is really important.”

“I see that we are a good community.”

“I see that we could be an even better community if we were let to be.”

“I recognize that many times my mood depends on the organization’s general mood.”

“I recognize that many times the organization defines my mood.”

“I think I learnt about the importance of communication, and that there are bits that can be even more emphasized.”

“I think I learnt about Drama pedagogy and I could apply it in a way.”



CLOSING AND SAFE SPACE:

Further potential for collaboration arose during the last part of the session. It was mentioned to consider a strategy about a Pilot project in the future to follow-up students from 1st grade to 8th grade.

FINAL THOUGHTS OF THE TEACHERS:

[Drama Teacher] "Even more... that the teacher..., yet... teacher is an adult for the student, but by being interested in them in situations like these [Drama and TiE], it seems... that they trust more in us. [...] even those of whom we would say... is not that they were bad students, but more difficult cases..., my relationship with them is even better."

"I see that at the organisational level the main problem is that no common goals are formulated, the chariot is running around like crazy."

FOLLOW-UP TASKS:

To stay in touch with the group... They can find out how to bring back the outcomes of the sequence of workshops to the whole school, the rest of the staff and even to students and parents. A final questionnaire, e.g. Flow questionnaire, about learning.

COMMENTS OF THE FACILITATORS:

Due to Covid-19 second wave, this was the last day in 2020 when live workshops were allowed to be organized in the building and in general. When preparing, we felt that the three evaluation tasks were building on each other interestingly and we expected that it would support deeper reflections at each stage. However, participants were not as engaged in this process as we imagined, also because during the exhibition they expressed most of the outcomes they considered important. In this sense, -- reflecting on the session -- the evaluation after the exhibition was more our need, than theirs.

LIVING QUESTIONS AT THE END OF THE SEQUENCE OF EVENTS, IN THE GLOBAL MOMENT:

- ? *How is the pandemic affecting teachers' and students communities and creativity?*
- ? *How could Drama better support well-being in times of lockdowns and isolation?*
- ? *How could we, a TiE group support teachers work and schools' well-being when we can not really meet them?*

FINAL COMMENTS OF THE FACILITATORS:

We tried to approach the management of the school by phone and via email several times since the closure of the sequence of events, with the aim to find the appropriate frame for sharing and discussing results, figuring out together how to present the idea in the best way possible. Unfortunately our attempt was unsuccessful until now. Undoubtedly, school staff and managers are extremely overloaded.

The Covid-19 pandemic is continuing, and after the second wave of the virus [autumn 2020] the third wave immediately started [from the beginning of 2021], which hit Hungary hard, with severe cases and many deaths. Schools are imposed to the difficult situation of being focal points of the spread of the virus, endangering teachers, students and their families. Primary schools were also closed again for a couple of weeks during the spring of 2021.

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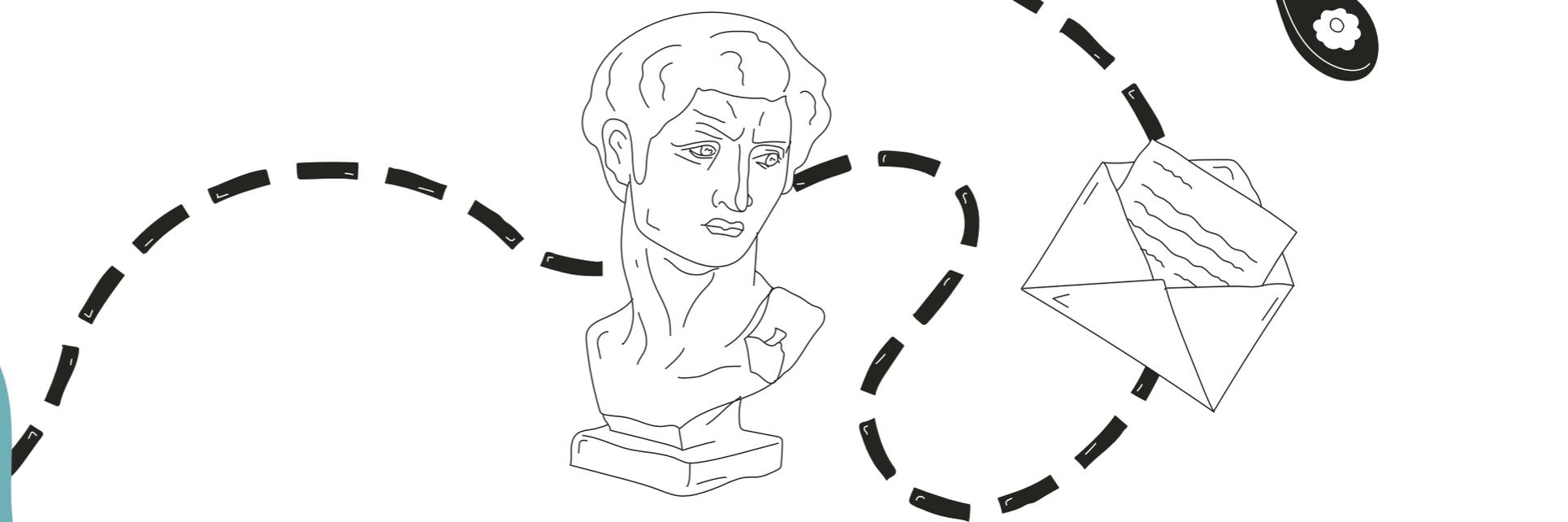
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LIVING THE **SCHOOL LIFE**

Lužánky calling teachers into play



The Lužánky Leisure Time Activity Centre is one of the largest organizations in Czech Republic in the field of leisure time activities and extracurricular education. The aim of the organization is to inspire, motivate and provide space for rest and relaxation for children, youngsters, and adults, serving their educational needs, and helping them develop all sorts of interests.

Beside the main field of work the organization has a long tradition of bringing together non-formal and formal education in a form of educational programmes in various fields and training for teachers.

There is more than three decades lasting practice of educational programmes for pupils and students in the field of Drama in Education.

Their aims are:

- *providing an experience based learning with the stress on active involvement and co-responsibility of the pupils for the educational process*
- *allowing every participant to explore various topics and become an active co-creator of the programme*
- *supporting the creativity of the pupils and their personal development*
- *supporting the good relationship, ability to co-operate and open communication between the classmates*

The To Be project aimed to discover the potential of Drama and Theatre in Education to motivate and support pupils' involvement in the educational process. It also provided participating teachers with a space where they can express their needs and insight into situations that cause them difficulties.

Six consequent encounters were held with one constant group of teachers and four educational programmes were realized with four of their classes. We use the term teacher for all participants in the following text, although one teacher has been promoted to deputy director during the project period and two participants are directors, teaching at their school as well. The participating schools differed in their character. We included a little suburban kindergarten and elementary school, a small kindergarten and elementary school among housing estates, a large elementary school in a small town and a small private school. You can access the session plans through the [Well-being Curriculum 2. \(CZ\)](#) document.

Participants gradually learned new methods and proposed strategies for their application in their daily practice in order to involve their pupils more in the learning process. Part of the educational cycle was also the implementation of educational programmes in the field of Drama in Education for the classes of participating schools.

Well-being as a term in the Czech environment does not have a generally shared definition, we can also meet with its various concepts.

There are four dimensions of health according to the World Health Organization (physical, emotional, spiritual or cognitive) or five key elements of well-being (meaningfulness, relationships, finance, health, society). Our theoretical starting point has become the concept of wellness, which the authors understand as a multi-dimensional and time-varying process, during which one is aware of and makes decisions leading to a more successful existence in various areas of life.

In the preparation phase our team worked with twelve dimensions of wellness (breathing, senses, nutrition, movement, feelings, thinking, play and work, communication, intimacy, the search for meaning, transcendence, self-responsibility and love). With its holistic approach focused on the client, the concept of wellness resonates with the principles on which Drama in Education is based: education on experience, play, creativity, partnership principle, psychosomatic unity of human, exploring life (people, their characters and relationships).

Another of our theoretical starting points was role playing as a specific method of Drama in Education, a conceptual principle, a necessary part of which are clearly defined rules for entering the role and the degree of its stylization, which allows participants to express themselves in a safe environment.

Our goal was to jointly examine with teachers what the term well-being means to them, how they perceive their own professional and life satisfaction, where they meet difficulties in the performance of their profession and which areas they perceive as the most burning.

We gradually shifted their interest from the individual contents of well-being to the school environment and interactions between different actors. This stage of the work culminated in the implementation of a Process Drama for teachers, which was created on the basis of their suggestions from previous sessions. As part of this, we worked with a story that made it possible to respond to teachers' suggestions even during the actual implementation.

In parallel with the work with the topic of well-being, we introduced the participants to selected methods and techniques of Drama in Education. Their application was part of the group's creative process, where teachers experienced them as participants and then reflected by various means their use and potential for their own pedagogical work.

In the next part of the project, attention was paid to the well-being of the pupil, as understood by teachers. We also wanted to find out which components of used methods and techniques they think have the potential to affect pupils. Based on teachers' own experience with applied drama, they named the specific ways in which Drama in Education supports the development of different ways of expressing and involving students in the learning process. Together, we shared and reflected the observations of teachers accompanying their students on the implementation of the Drama in Education program. The final meeting was devoted to the evaluation of the contribution of the meeting cycle to the teaching practice of the participants and them personally.

Just as we gradually dealt with the individual and community dimension of well-being, practical activities within sessions were aimed at shifting the focus of work (and participants' attention) from their physical reality (their body and its possibilities, movement and expression) to mental and social (in terms of interaction within the group) and further into the school community. We started from the need to provide for basic needs - physical security, self-awareness and expression, to explore our social roles and related responsibilities for someone else, to learning and follow-up action, taking the experience further.

The detailed content of each session (topics and activities) was prepared gradually, our implementation team from the beginning worked with the premise that the experts are the participants themselves. In the beginning it was essential for us to formulate the content of the term well-being together, working with the term "personal and professional satisfaction" and the concept - the polarity of "living and surviving", which arose from the previous stage of the project - the joint staff training, '[The Displaced Teacher](#)'.

The topic of Process Drama arose from a discussion at a previous session (first and second), where we asked the participating teachers about specific needs and topics that they would like to explore using drama. They mentioned communication between different stakeholders of the educational process (teacher-pupil/pupils, teacher-teacher, teacher-principal), school climate and interpersonal skills (for teachers themselves and to support pupils' development).

They shared how they applied the methods and techniques we introduced, what was relevant and functional from their point of view.

We continuously monitored the process and evaluated it in the implementation team. We worked with the results of debates and dramatic activities within the sessions, with their records, e-mails from participants with their feedback, records of evaluations of individual members of our team and an evaluation questionnaire, which the participants filled in at the end.

We built our joint work on the creativity and partnership of lecturers and participants as an important prerequisite for change. It was important for us that during the work we all experience autonomy and the possibility of self-expression and self-realization, to work in a mutually attentive, trustworthy community and atmosphere, where we take into account individual needs and focus on problem solving. Our ambition was to work and collaborate in a way that could be seen as an example of well-being practice: in a good and healthy way, developing the participants as well as ourselves.

The Covid-19 pandemic entered the lives of all of us during the implementation of the project. Our direct work with the participants was interrupted in March 2020, two weeks after the second session, and continued until the end of August 2020 with the implementation of a Process Drama.

The next live session has already taken place with regard to anti-epidemic security measures, four more educational programmes for the participating schools have been implemented and the last two meetings took place online.

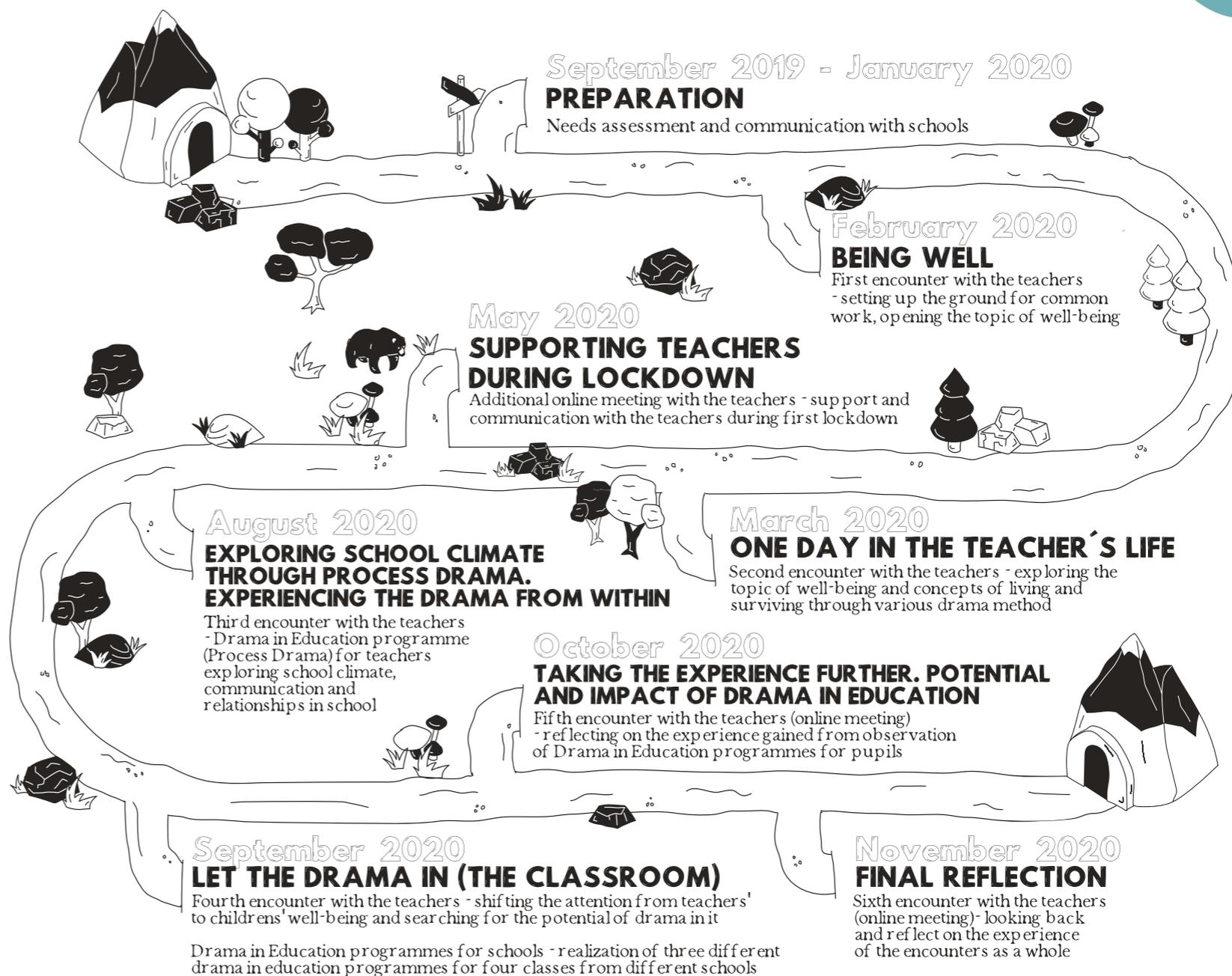
We had to adapt the way we worked, choosing activities that could be done individually or through online meetings within the Zoom and Meet platforms we used. Meetings were shorter (120 minutes compared to 180 minutes live sessions). And the fact that it took place online brought with it the non-participation of some teachers, who shared that they were overwhelmed by work in online space and the related frustration.

The topic of well-being, originally not sufficiently reflected in our environment, became one of the key problems in the context of distant learning and difficulties teachers and pupils are currently facing.

In the following pages we described the process of our work with the teachers and their pupils. Voices of the teachers are represented throughout the text as their responses and reflections were an important input to the process. On the one hand they present the situation teachers find themselves in. On the other hand they reflect on the process we went through. Further in the text we are describing encounters with teachers as “session” or “meeting” (for online session).

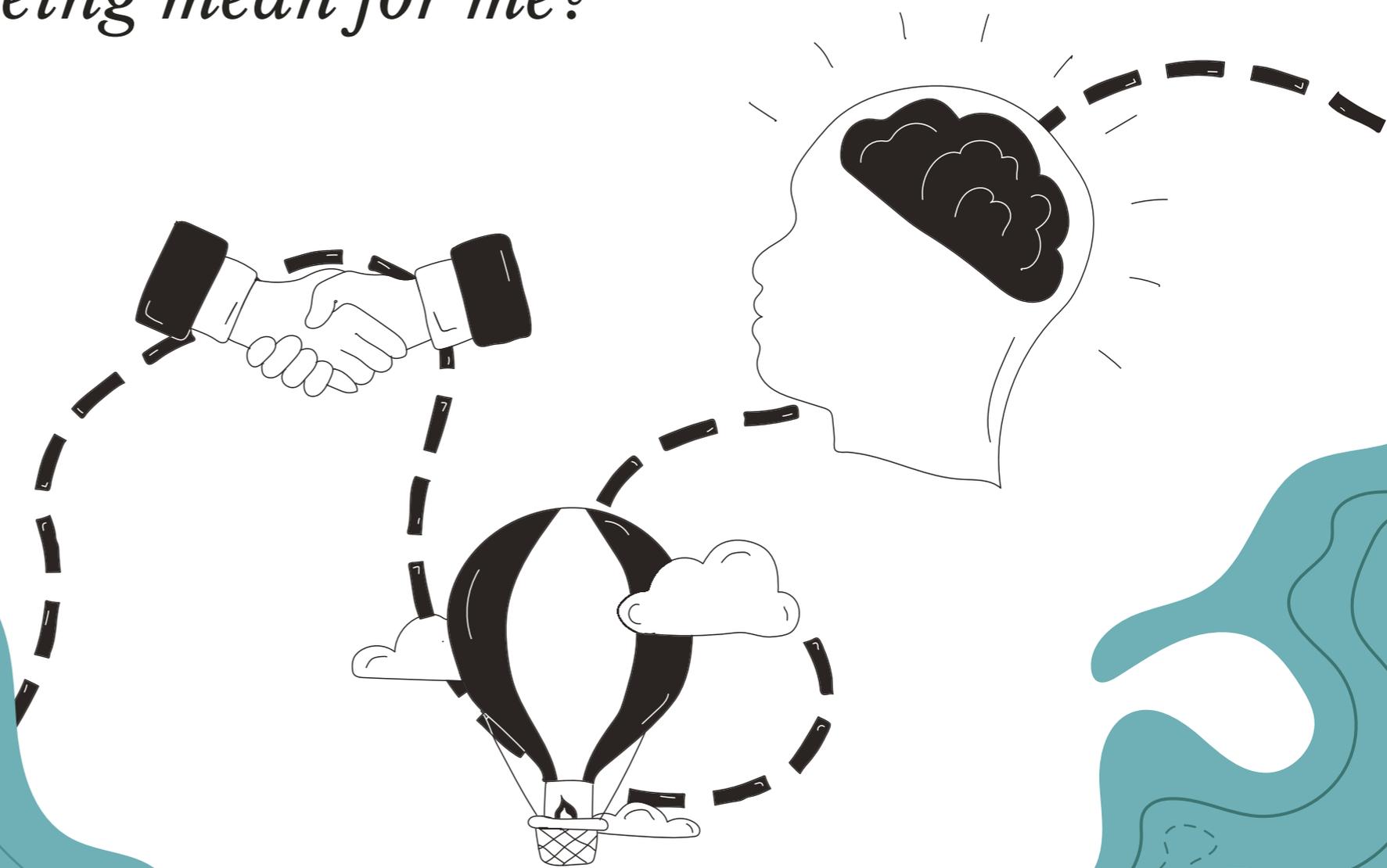
To the third encounter and the encounters with pupils we refer to as “Drama in the Education programme” as it is based on the structure of our educational programmes described above.

THE TIMELINE OF THE PROCESS



BEING WELL

What does well-being mean for me?



KEY QUESTION OF THE WORKSHOP:

What does well-being mean for me?



The introductory session was dedicated to mutual acquaintance and presentation of the project, its topic and the way in which we would work together. Right at the beginning, our names sounded like an expression of our current mood, we showed ourselves imaginary objects - metaphorical depictions of our schools, we became statues in the lapidary. This was the way to introduce the group to the way each of us understands Theatre and Drama in Education. After a short coffee break, we immersed ourselves in concentrated work, and the facilitator took us from freeze to thematic still images, which we shaped first individually, then in pairs and finally in groups. Gradually, various scenes associated with school and education appeared in front of us. The conclusion of the session was devoted to reflection on the questions of what is hidden in the phrase professional and life satisfaction/well-being and how we understand the words living and surviving.

AIMS AND GOALS

- presenting the project
- creating safe space supporting creativity and self-expression
- getting to know each other
- diving slowly into the topic of well-being
- expressing ourselves through our voices, bodies and position in the space.

THE BASIC SEQUENCE OF ACTIVITIES

Ice- breakers

Participants' expectations and concerns

My relation to the Drama in Education and to my school

Content of a still image as a source of communication between its creators and viewers. Expressing facts and feelings at the same time

Introduction to the topic of well-being

Final reflection



**CLICK FOR
THE VIDEO**



A DESCRIPTION OF THE PROCESS:

ICE-BREAKERS

Introduction

Ice-breaker 1

Ice-breaker 2

Firstly the participants were introduced to the project, its implementation and facilitators team. Facilitators shared agreements about ways of group work and the space we were to work in.

The participants involved in the encounter came from five different schools. They did not know each other before, therefore it was important for us that the group first got familiar with each other and got to know each other. We devoted the first two activities – icebreakers – to that.

PARTICIPANTS' EXPECTATIONS AND CONCERNS

In the next stage the participants shared with us their expectations and concerns, they had regarding this and upcoming encounters. The participants shared with the rest of the group their motivation (what brings them here), their expectations (what they would like to take away), worries (what they would not want to experience at the encounters). Based on the expressed expectations and concerns, the group had a chance to formulate additional rules for further joint work.

MY RELATION TO THE DRAMA IN EDUCATION AND TO MY SCHOOL

How am I? Introducing ourselves

Take a stand. My relationship towards Drama in Education

My school as an imaginary object

We shifted our attention towards our inner feelings as elementary indicators of our well-being. We were saying our names the way that expressed our current mood. Further two activities' aims were heading towards learning about participants' attitude towards Drama in Education and their relation towards school they work at. At the same time they were meant as an introductory exercise to the core activity of the encounter - work with still images. The important part of the activities was also their means of expression. We worked with the body posture and its position in the space, both carrying meaning. We worked with metaphor, the imagination of the spectator and the actor, and used the mime - a theatrical genre that conveys the main message through movement.



The lapidarium of statues - my relationship with the Drama in Education

Content of a still image as a source of communication between its creators and viewers.

Expressing facts and feelings at the same time.

Still images

The work with still images was the core activity of the encounter, where the participants through still pictures expressed their understanding and relation to the different themes.

The main feature of a still image is its stillness. Its implementation places demands on coordination of movement, muscular endurance, balance and also on the ability to maintain expression. On the other hand, its principle is simple and, based on appropriately selected instructions, this technique can be quickly mastered even by pupils who have not yet had experience with it. It is possible to work with still images in various adaptations: still image without transformation, with transformation, animated stronzo, still image in chronological or causal sequence, with sounds or words, with caption, with replica.

An image (sculpture, photograph, stronzo) is a “concretized idea,” a revelation of the special in the general. It is also a material for further research. The content of a still image is a source of communication between its creators and viewers. It serves to express facts and feelings at the same time, it includes the expression of poetics, it can also serve as a way of reflection.

From the perspective of well-being, perceiving and using the body in an efficient and mindful way is crucial. Non-verbal communication through the body creates space for internal reflection on a given topic, both through the mind, but also through the physical body and the less conscious attitudes to the topic stored in it. It calls for authentic self-expression and can provide a mirror for topics such as shame, fear of judging, group climate, etc., which directly affect the perceived feeling of dissatisfaction and personal well-being.

Topics we worked with:

individual: *sun, pupil, inspector, school bag*

pair: *teacher and pupil, chalk and blackboard, way to school, colleague*

group: *school*

“

“I find the way we worked with still images and how it was structured very natural and allowed participants to create group work they could hardly do without previous steps. I can see it’s benefits also for my pupils.”

”



The body expression of the sun



Teacher and pupil



School

INTRODUCTION TO THE TOPIC OF WELL-BEING

Well-being / brainstorming

Living and surviving / discussion in small groups

The last part of the encounter was devoted to the introduction of the topic of well-being and participants' understanding of the topic. This has set a ground for the further exploration of the topic through the upcoming encounters. The question *What is meant by well-being?* was followed by a brainstorming, which aimed at opening a topic and starting an exploration about the concept of well-being together.

Next question posed to the group was *what for them means and how they understand the concepts of living and surviving.* In the small group discussion was held and the findings were later on shared within the large group.

BRAINSTORMING ON HOW PARTICIPANTS UNDERSTAND THE WELL-BEING

HEALTH REALIZATION CHILDREN GOOD RELATIONS
SELF-DEVELOPMENT COMMUNICATION PROCESS SUPPORT FRIENDS
ART OF SELF-REFLECTION FAIR EVALUATION FUN
DEMOCRACY
BALANCE NO SLANDER AND ENVY QUALITY SLEEP
MAINTAINING THE COLLECTIVE MUTUAL UNDERSTANDING EMPATHY
FAMILY ENOUGH MOVEMENT SALARY
TRAVELLING AND LEARNING ABOUT NEW CULTURES
TRUST NOT TO BE AFRAID OF NEW THINGS FREEDOM FULFILLMENT TOLERANCE
HUMANITY RECOGNITION FULL STOMACH LIBERTY EXPERIENCES
BEING WELL CREATIVITY
RELIABLE PARTNER RESPECT DISCOVERY

ASSOCIATED WORDS

Living:

Goal
Myself
Active
Adaptation
Joy
Love
Desire

Surviving:

Slowness
Stereotype
Automatization
Demotivating environment
Only fulfilling the basic human needs
Self-denial
Fight
Need to adjust to the circumstances
Lack of motivation
Limited resources

THOUGHTS OF THE TEACHERS:

“It is not necessary, it is a temporary stage, it can be a moment when you are surviving.”

I will survive or survive this as a motivation is commonly used in the school, the pupils think of certain subjects in the way I have to survive this.”

“We can think about these concepts also in the way a lot of people have a sense they only are surviving through life, even though they are living, like surviving at the workplace. As the pupils in the school, they are a lot of time in the mood of surviving.”

“When the pupils are actively involved and can express themselves in something they do, in the school, they are living the school life. When they can identify with something and take it for their own, then that is when they are living.”

“I think it is important for living to find role models in your life. I perceive the lack of the great personalities in the Czech educational system. It is important for personal motivation to have role models in life. The teacher as a role model.”

THE QUESTIONS RAISED DURING THE DISCUSSION OF LIVING AND SURVIVING:

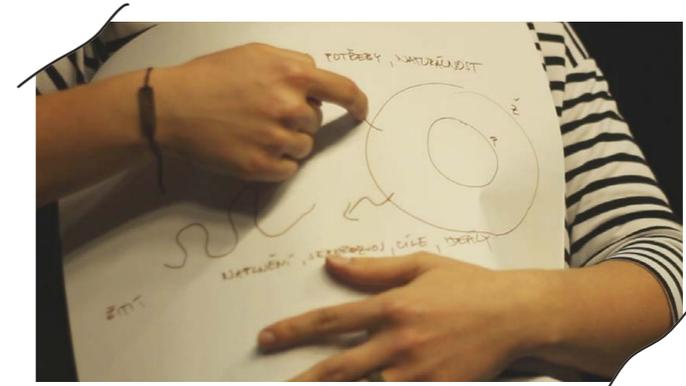
Is it about the ability to adapt or the perception of the situation?

What is the role of life circumstances in one's being?

“*I have to appreciate the reflection of ‘surviving’. I like such philosophical motives. Simultaneously I realized the need for a higher share of group work in the classroom.*”

REFLECTION OF THE FACILITATORS

At the first session we were able to create a safe space and gain trust from the group, which set the common atmosphere also for the upcoming encounters. The teachers expressed the importance of the safe space and collective and collaborative environment several times during the whole project period. In this environment they were able to express themselves creatively, to open up and to apprehend the importance of such an atmosphere also for their working environment - school. The collaboration, good relationships and shared moments were shown in the correlation with the well-being of the teachers and pupils.



The graphical presentation of the understanding of the living and surviving

FINAL REFLECTION

The encounter was closed with the final reflection. The participants were asked the question What do they take away from the first session? The responses were guided to be expressed in one word from each participant.

Already at this encounter the teacher expressed the need and wish to gain inspiration for non-formal methods that they could implement in their classes to better involve their pupils in the educational process.

Opening the topic of well-being seemed more difficult for the teachers. According to us it was thanks to the fact that the teachers were not used to relate the topic of well-being to the educational process. It became more obvious during the pandemic time, when the evidence of mutual dependence of well-being and education came to a spotlight like never before.

ONE DAY IN A TEACHER'S LIFE

When are we living?

When are we surviving?



KEY QUESTIONS OF THE WORKSHOP:

When are we living?

When are we surviving?



The second session followed up the process from the first session, sharing together how we have experienced the past three weeks and how the experience and techniques from the last session have proved their worth in teaching practice. Several participants found a suitable opportunity to examine the activities offered at school already. The focus of our work was in the group creation of still images, capturing one day in the teacher's life, and their presentation. In the following reflection, we then focused on gathering material for further creative work - topics that teachers perceive as burning issues and which they would like to explore through drama.

AIMS AND GOALS

- re-connecting with the group
- encouraging body expression
- elaborating the themes of well-being and living/surviving from the previous session
- concentrating on teachers' well-being in school environment
- reflecting on the techniques we used during first session and how they can be transmitted into educational process, both for academic and social-emotional learning

THE BASIC SEQUENCE OF ACTIVITIES

Tuning in

Reflecting on the individual techniques

Still images on One day in a teacher's life. Group work. Identifying the moments when teachers feel they are living and when they are surviving.

Mind maps on well-being of a teacher

What topic do we want to explore further?

Final reflection



**CLICK FOR
THE VIDEO**



A DESCRIPTION OF THE PROCESS:

TUNING IN

Introduction

Greeting each other

Repeating name and movement

How have I been doing lately?

As the participants were teachers from different schools we prolonged the space for getting to know each other and opened this session with icebreakers. Encouraging participants to express not only verbally but to work with their whole bodies was important for us as well as the preparation of the group for the group work. In the starting activities we focused on the non-verbal expression and communication, observation, mutual understanding and cooperation.

REFLECTING

ON THE TECHNIQUES

The participants shared their first experience with the use of drama methods they got familiar with in the previous session, what they find useful for their work and how. They were offered simple worksheets as a guidance (where they could describe themselves the techniques we used, the context, the benefits, their own ideas how these can be used during their lessons).

Teachers reflected on what they find important when working with still images:

“The importance of still images is to have a good theme or topic. The preparation is the most important of the task.”

“We already used the activities in the class. I was wondering if I can use this activity with younger children. It is important to focus on the age group and adjust the activities to age.”

“Activities that are expressed through the body. It gives the pupil the possibility to express something they might not express through the words.”

“I used still images for the class to be more active. I think every activity that is not at the table desk is good for kids.”

They came up with the ideas how the techniques can be used:

- **Ice-breaker and introductory activities**
“I used a mime with an imaginary object in my class as a reflection of the ski course. I plan to use more activities (still images) during the school trip.”

“Some of the activities can be used at the beginning of the year as icebreaker activities.”

- **Work with the concepts of living and surviving**

“It was interesting to listen to the discussion of the living and the surviving. I like it, but for the smaller children it is not appropriate, I would use it with older children, so they would think about it.”

- **Still images**

“It can be used as a reflection technique or to map out the class climate. It can be used to observe the emotions of the pupils in the school.”

“I plan to work with the still images and the concept of well-being and the problems the pupils are facing. I plan to write down the situation around the well-being and problem and put them in still images so the pupils can explore them. I do not know yet what will happen.”

“The still images can also be used in a non-violent way to separate the class of the children in small groups.”

Still images on One day in a teacher's life. Group work. Identifying the moments when teachers feel they are living and when they are surviving.

We were exploring difficult and satisfying situations they encounter at school in still images and looking for topics connected with well-being they would like to explore further in a Process Drama for participating teachers.

Groups prepared four still images that would reflect a usual day at their school, in which they pointed out the situations where they as teachers are living in the moment and the situations when they are surviving. After the demonstration, the spectators described (what they saw, what happened there and what it could mean and whether it was about living or surviving). In the next phase, the group presented its intention and what interested them from what the audience said and why.

In the reflection part we focused on the common features of the still images and shared experiences. We mapped the moments of living, where in the first still images all of the groups reflected the situations that pointed out the importance of good relationships among the teachers that are built up with the time spent together - morning coffee in the chamber or the evening gathering of the school collective.

The other set of the images all the group presented were moments between pupils and teachers - A night with Andersen at school (a sleepover event organised by libraries), experiments at chemistry class and the teacher's appreciation of a pupil.

In still images that reflected the moments of surviving in the school environment the teachers were pointing out the bad material conditions (insufficient equipment, inadequate facilities), time pressure and work overload they were facing at their everyday work. Another set of images presented the teachers in the situation where they were feeling overwhelmed and had a feeling of a lack of control - in a moment where they are in a role of a teacher as a guardian of obedience - at the school lunch while eating and at the school break in a huge noisy corridor.

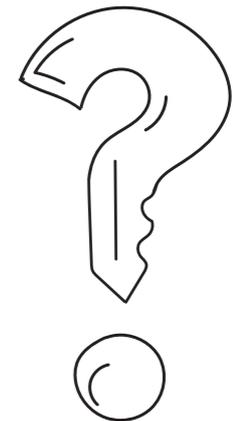
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“It shocked me that in still images the common characteristics of the teacher was strictness.”

“Interesting for me personally was a realization that whenever we should present some situation or perception of the school (inspection, teacher, way to school...) individually or in the group, I often chose the negative role - strict teacher, unpleasant inspector etc. I was thinking whether it's how I really perceive it (without knowing it) or if such a strongly distinctive person is easier to perform... Didn't find the answer yet. But I think that during other encounters I would be able to find the answer.”

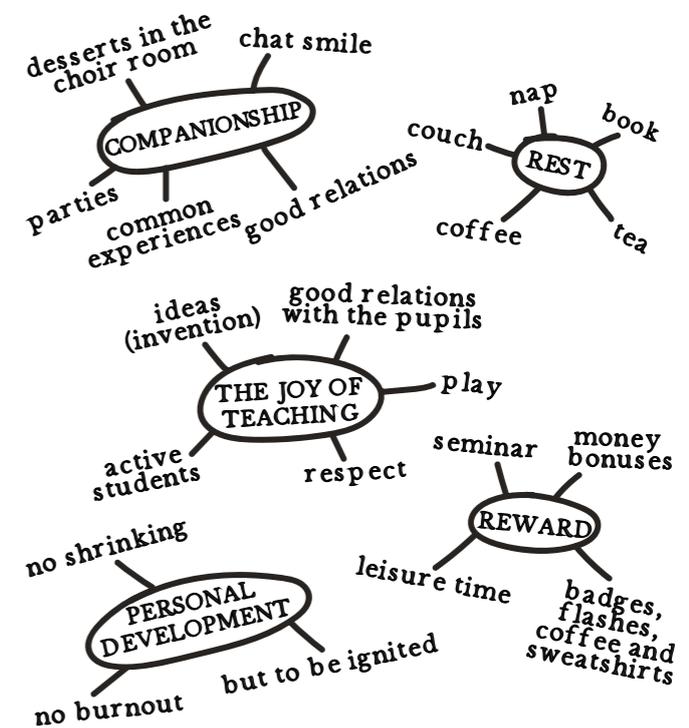
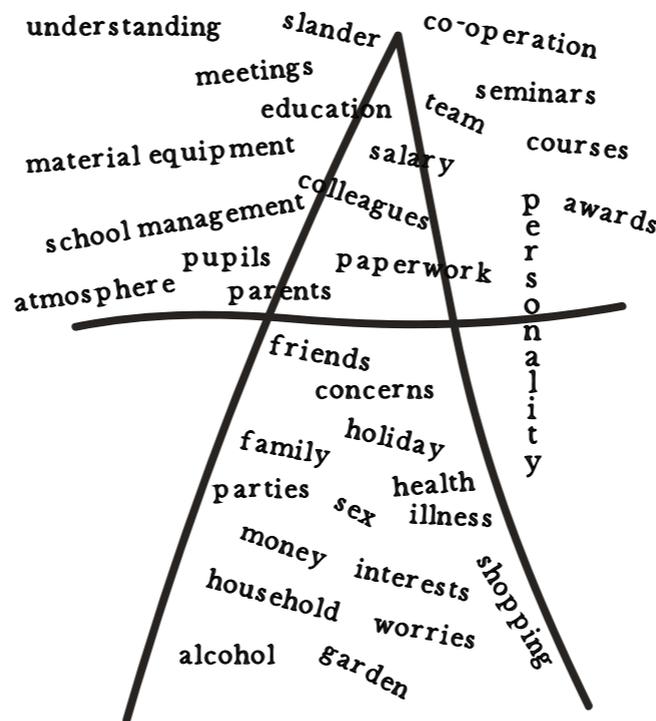
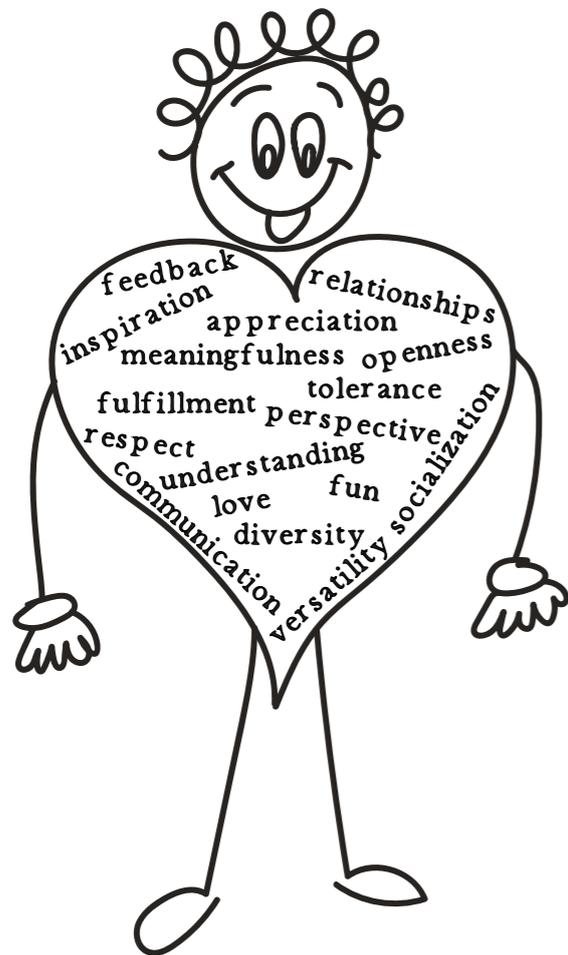
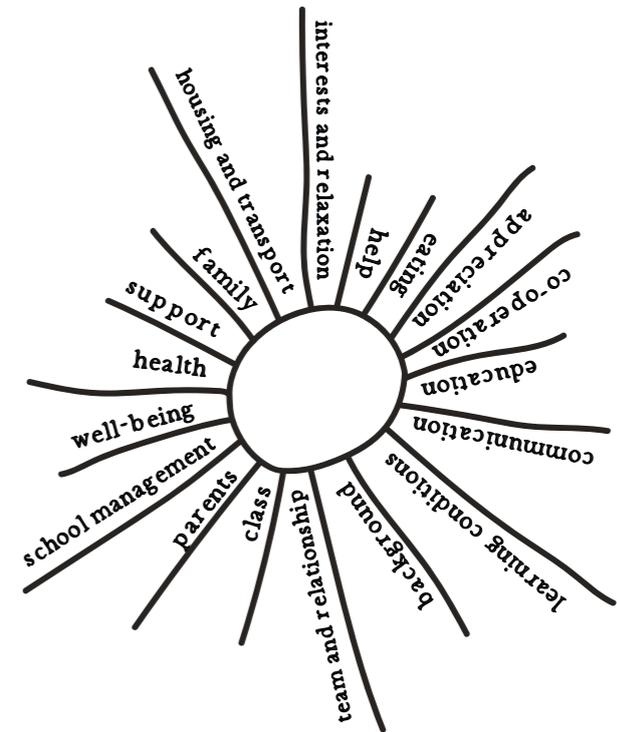
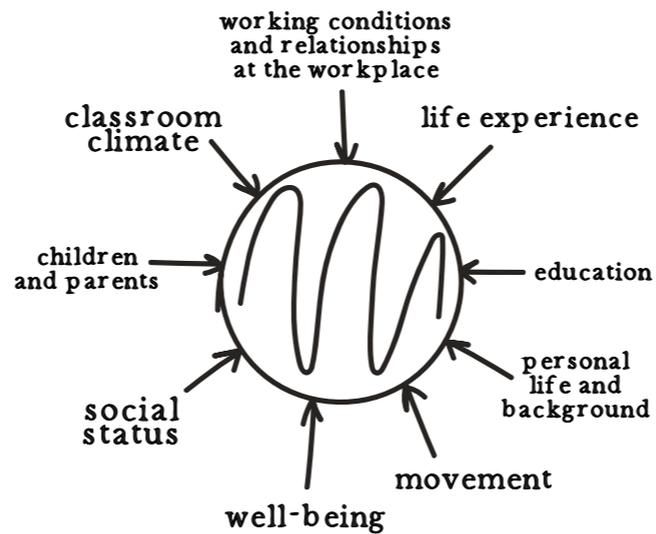
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What can we say about our society based on the images that the participants created?



MIND MAPS ON WELL-BEING OF A TEACHER

We followed up to the topic of well-being and concretely focused on the individual areas of well-being of the teachers. The participants took into consideration what was discussed at the previous encounter and what they could reflect on from the still pictures in previous activity.



WHAT TOPIC DO WE WANT TO EXPLORE FURTHER?

In the wider discussion the participants expressed which of the areas they find is most relevant for them at the moment and want to explore further together.

Proposals for our subsequent work/drama programme from the participants:

- The relationship in the collective of the teachers and between the pupil and the teacher.
- The relationship and communication among the teachers, co-working, the relationship of the leadership towards teachers, defamation.
- The relationship of the teachers with the parents.
- How to say no in the school?
- School and class climate.
- How to solve the conflicts in the school, who should be responsible for the finding of the solutions?
- How to help pupils to integrate in the group?
- How to solve the conflicts between the children? Can Drama in Education help?

FINAL REFLECTION

The session was closed with the final reflection.

REFLECTION OF THE FACILITATORS

The important and valuable part of the session was sharing the experiences of the teachers who already implemented some of the techniques from the first session in their classes. This revealed us their enthusiasm for a project and great involvement in it. In the still images and mind maps of the well-being of teachers were participants pointing to systemic problems, social circumstances and challenges they face in their profession, far beyond their reach and influence as they perceive it. The areas that they can actively change and contribute to are on the level of their class or the school. This was also reflected in the research *The Well-being of Primary School Teachers and Management Workers in the Context of Drama in Education*, where the respondents as crucial areas for well-being at school were mentioning good relationships, co-operation and communication (including feedback, acknowledgment and validation)

“

“As a professional I remembered how much I enjoy experiential teaching and playing with pupils, which is not that easy while working with large groups... There is a lot I learned about my personal life as well, yet I do not want to open this topic, it's too private.”

“My personal satisfaction is strongly connected to the satisfaction of the class.”

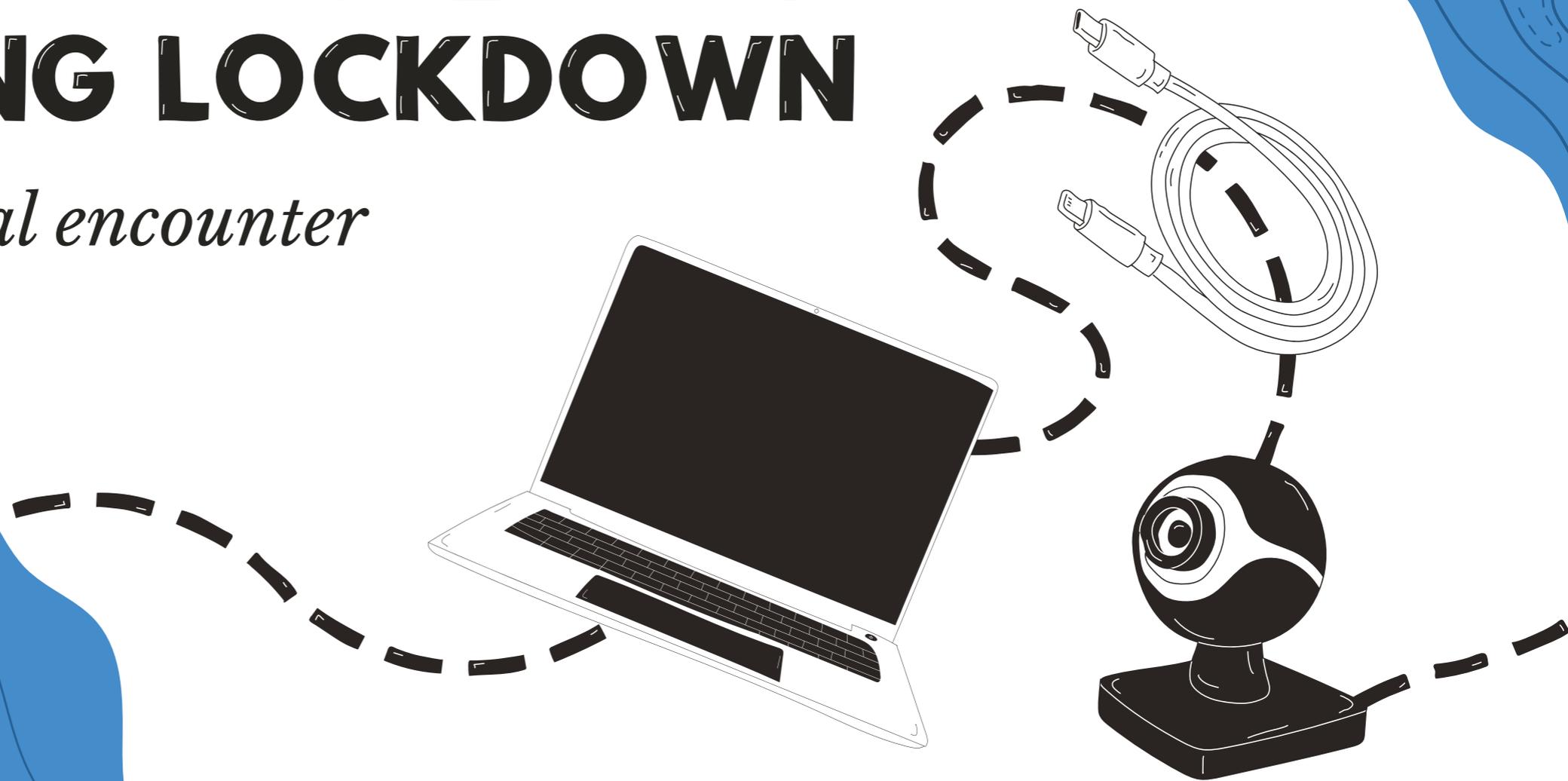
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among different parties of the educational process. Regarding the inclusion of all pupils in the learning experience they also reflected on the responsibility of the individual teachers towards individual pupils.

When asked about their need for further explorations participants were mentioning the following: communication among different parties at school (teacher-pupil/s, teacher-teacher, teacher-director), school climate, interpersonal skills (for teachers themselves as well as how to support the development of pupils). Therefore the subsequent drama programme for participating teachers was focused on the topic of communication in the school environment. We wanted to offer a Drama in Education programme that would help with their development of interpersonal skills.

SUPPORTING TEACHERS DURING LOCKDOWN

Additional encounter



MARCH 2020

Two weeks after the second encounter with teachers, schools in Czech Republic were closed due to the COVID-19 epidemic on one day's notice on 11th March. The situation left both teachers and us uncertain about upcoming days. When our team met the week after we already knew the schools would most probably remain closed till the end of April or even longer. It appeared to us as impossible to arrange a meeting with the teachers or visit the school with the programme for pupils till then. We contacted one of the participants, the school director, to learn about his perspective.

We decided to continue with encounters in August when teachers get back to school to prepare for the upcoming term.

Our main aim at the moment was to keep all the participating teachers motivated for the continuation of the project. We wrote an email for them that we are planning to continue with encounters from August on. In a meanwhile we offered them to stay in touch and with each other in closed Facebook group and asked them for the feedback:

What have you gained from the encounters so far and what have you had to give away?

How did you feel during the encounters?

What have you already used?

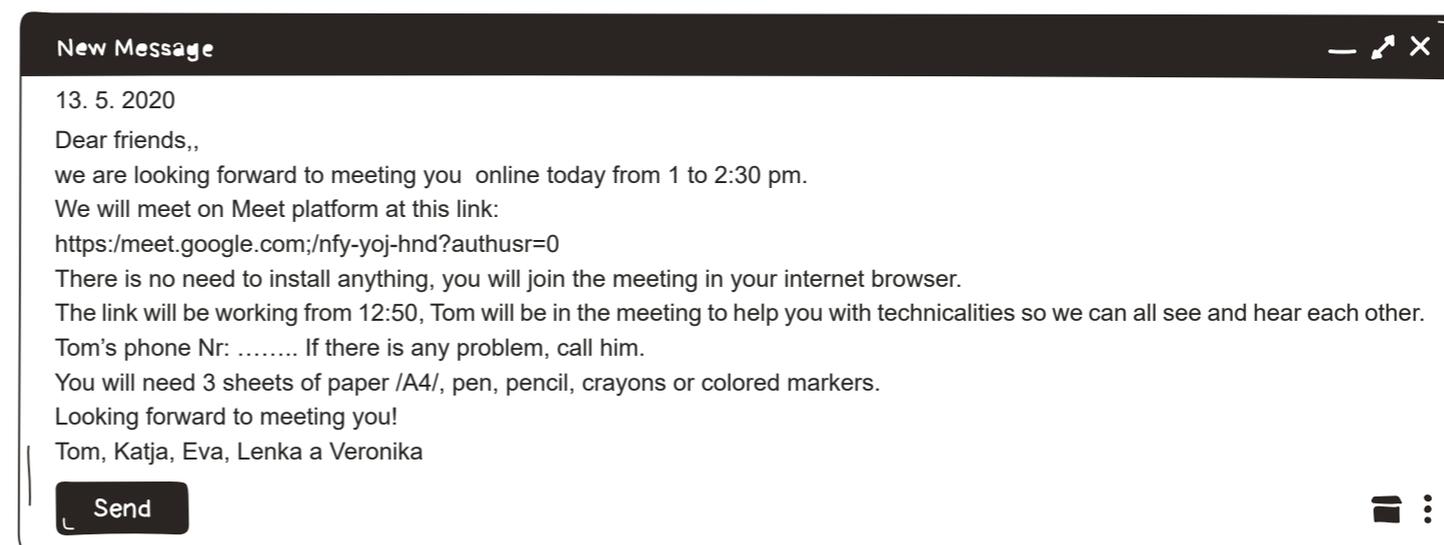
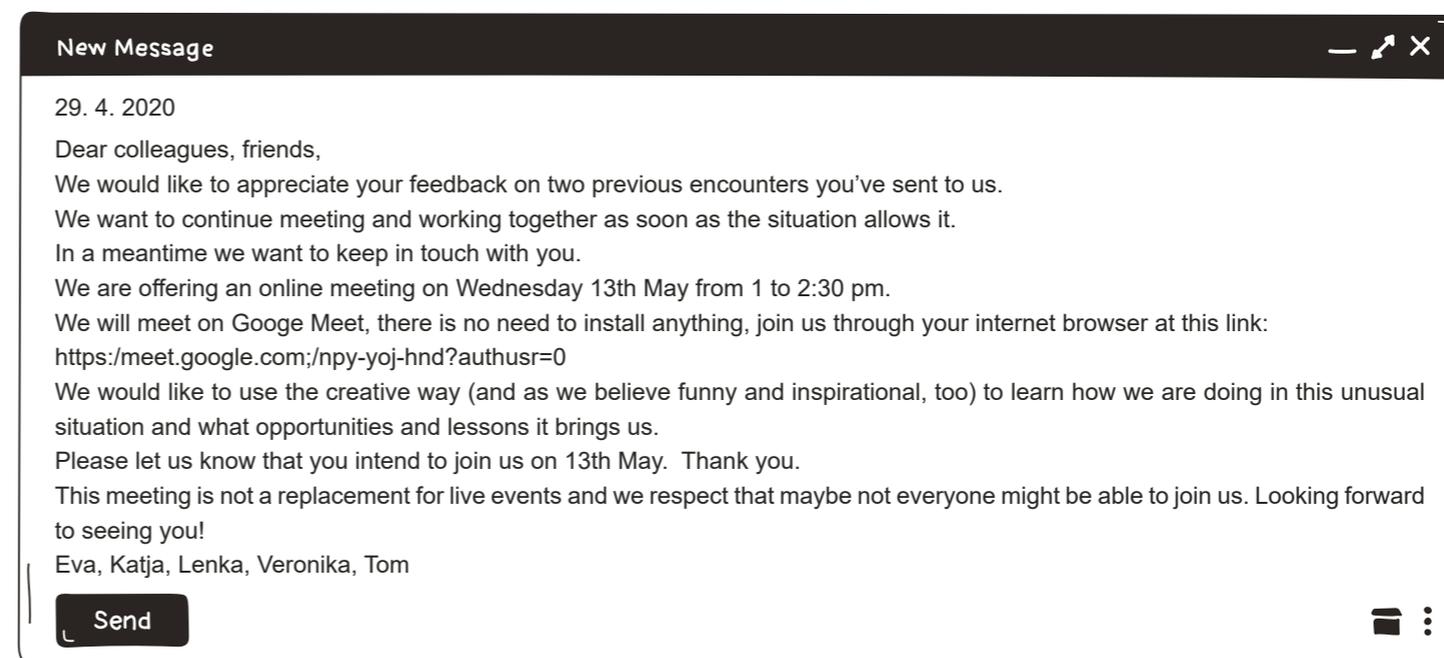
Was there any overlap with your professional and personal life?

APRIL 2020

The month later we were witnessing the struggles of the teachers facing the challenges of distant teaching, they were obviously overwhelmed and we were afraid that we could lose them. We decided to prepare an online session for them where we would address their actual needs. We planned to use some of the techniques from online classes some of us were

giving themselves, incl. drama classes for children by Luzanky. And we aimed to search for new ways of communication and exploration of the topic of well-being.

The meeting took place while some of the teachers were still at home, some just got back to school to start teaching in the classroom again.



MEETING ONLINE:

INTRODUCTORY WORD

Reminding that we will need paper and pencils

WHAT I TAKE MOST OFTEN IN MY HAND NOW

Introductory round

Bring an object you are holding/using now more often than before the quarantine. You will present it to others with brief commentary and pass the word to someone else.

Mime round

Show the object well to the camera and show us how you are using it differently than we normally do.

Closing round

Try to recall someone, what did they choose, why do you think they have chosen it. The one who was talked about, continues. We want to include all.

What did you enter the quarantine with, what did you experience, how did you feel?

Where did you feel emotions?

Draw a simple human figure and draw where you feel different emotions, use colors, or even a description - a map of feelings during quarantine.

Which feeling was the strongest for you from today's point of view and would you like to say something about it to others?

What are you going back to school with?

Is there something that this experience enriched you with?

Is there something you want to do differently now?



THOUGHTS OF THE TEACHERS:

"I would like to teach. I wouldn't say I'll say that sometime during the school year, but I really miss it. I thought about the importance of the content I teach. I don't take some topics so deadly seriously, and on the contrary, I realized that I should bring more topics to the fore that I don't pay so much attention to. It was also a revision for me. I noted it down as I wanted to get back to it. Now I believe I can change that. Maybe even in that normal run it will work."

"I miss contact with children. As they are still physical at this age. It strengthened my relationship with the parents with whom we are now in daily contact. Even those who did not want to draw attention to themselves and remain anonymous did not succeed. I am glad that even those children who look like the biggest tough guys admit that they are already looking forward to school and that they are able to say it even in front of the class (during an online meeting)."

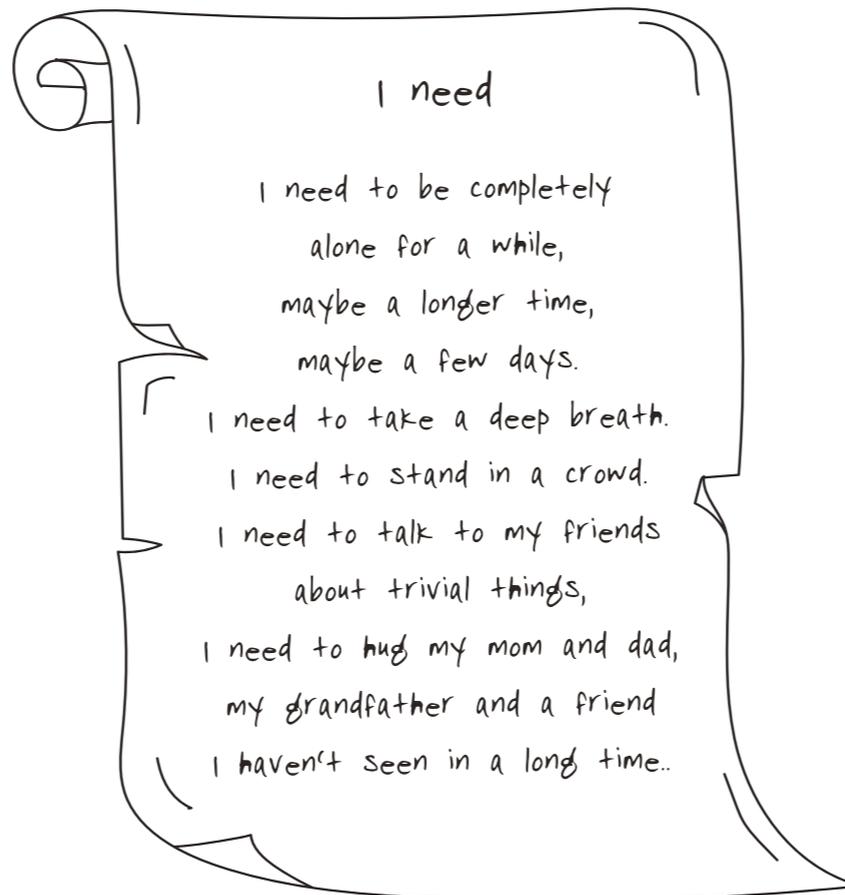
"The good thing is that I managed to improve in mastering technology. I see this as a benefit. I am glad that I will be able to meet the children in person in June under a tree outside. Otherwise I won't get to school till the end of term."

I NEED. A POEM

A poem of several verses, each verse always starting with "I need..." may or may not rhyme. Automatic typing (uncensored) for 5 minutes.

I need
I need
I need
I need

Who feels free to share?
Did you realize anything about your needs or current feelings?



FINAL REFLECTION

What was today's meeting like?

Would you like to use some of what we did today with your pupils?

“I was recalling our spring online meeting several times and for a very long time. Thank you very much for that, you helped me mentally.”

A LETTER

*Exploring school climate through Process Drama.
Experiencing the drama from within.*



In the story we played together we entered the school staff room and watched the story of a letter received by the school principal. A letter mentioning one of the teachers obviously not in a positive way. This and the following situations and letters written directly by the participants within the programme provided us with relevant material to examine issues related to the school climate and communication, addressed by the participants in the previous encounter.



**CLICK FOR
THE VIDEO**



AIMS AND GOALS

- offering a frame open enough so the participants could fill it with content they can relate to, introducing role play
- presenting example of complex structure allowing participants to experience role play and other techniques of Drama in Education as tools of exploration and reflection
- reflecting on the dramatic situation
- exploring a situation of a crisis/difficulties facing teacher, teachers' rights and available support
- reflecting on different communication styles in school environment (not only among teachers), simulating different styles of communication, reflecting on its impact on school environment (topics identified by participating teachers as difficult and interesting at the same time)
- introducing techniques that can be used in education (e. g. fish bowl, internal monologue, reflection in a form of text message)

THE BASIC SEQUENCE OF ACTIVITIES

Brief introduction. Presenting the context

Evocation, Activisation

School staff room. Setting up the scene. Opening of the story

Improvisations. Writing letters. Elaborating the story

Back in the staff room. Composition (Mise-en-scène) as an expression of attitude

Reading the letters. Selecting the letter for further work

Director is reading the letter at the meeting. Reflecting on the situation using internal monologue

Fish bowl. Presenting different perspectives of main characters

Protagonists. Bringing in more characters

Interview on the well-being in the school. Exploring the topic of school climate and well-being

Text message. Reflection

Structured interviews of participants. Collecting the feedback

A DESCRIPTION OF THE PROCESS:

BRIEF INTRODUCTION. PRESENTING THE CONTEXT

Through the sequence of activities we were together with participants gradually creating the fictional school environment, characters, their relationships and plot itself. Ideas and inputs of the participants were brought into the play and directed the aim of our common exploration. It was an experiment built upon the partnership and creativity of the whole group.



Walking like on the first day of this school year

EVOCATION, ACTIVISATION

School staff room. Setting up the scene

Director is here. Opening of the story

What's going on? Improvisation

In director's office

Initial activities were aiming to energize participants, warming them up, allowing them to get familiar with the working space. They first focused on themselves, then harmonizing with others in the group. Getting used to expressing with the whole body and aiming their attention towards school and work-related issues.



The morning in the choir room

Dramatic activities of this part were aiming to introduce the participants to the opening of the story. We were creating the scene of the morning in the school staff room and participants were given a chance to experience themselves in the role of a fictional teacher. Starting from the physical action and embodying rather than inventing it and rationalizing it.

Participants were gathered outside the working space - that became a stage for our school staff room. They were entering this space in the roles of teachers, miming their morning routine and reaching their own place without interacting with the others. With the repetition their action would become more distinctive and expressive. Before the third performance the participants were notified to be attentive to the others and what's going on around them as well. One of the drama teachers stepped in the staff room acting as the school director while all the participants were on the stage and still in motion. Facilitator in the role of director approached one of the teachers and calling him/her with (fabricated) first name invited him/her to the office in short order. Strictly. They've both left the space of the staff room.

Improvised dialogues in roles of teachers followed. It was a chance to come up with some ideas about what could be the problem, what did their colleague did wrong as well as the moment when they can develop their characters a bit more. Then the scene at the director's office was performed.

In the director's office drama teacher in the role of the director and the teacher were sitting opposite to each other.

Director:

"I received a letter. I need to take a stand on this and take further steps. We won't discuss it here now, think carefully about what you tell me."

Writing letters.

Elaborating the story

Back in the staff room. Composition (Mise-en-scène) as an expression of attitude

What kind of conflict do we want to explore?

Participants had a chance to discuss and describe the relevant problem or conflict in their version of the letter the director got. The content of their letters remained secret during the

following exercise, yet we supposed that the formulation of the possible cores of the conflict might bring new inputs to participants' thinking about their own character and their reaction on the situation.

The mise-en-scène composition exercise allowed the participants to express different feelings and attitudes towards the protagonist and the problematic situation s/he dealt with. Seeing the wider picture, sympathetic, antipathetic or ignoring sights of colleagues could tell us a bit more about not yet uncovered and named relationships and climate at the school.

Reading the letters. Selecting the letter for further work

...after a day of exemplary work with children teachers went to our milk bar and then to the children's corner, where unfortunately the carpet under the swing and slide was damaged. The teacher promised to clean it, which unfortunately has not happened to this day...

... He has been repeatedly seen drunk during the day near the school. The influence of alcohol was evident on his walking and expression (he shouted vulgarities at the passing pupils of your school) and he acts in a similar way during teaching, which was confirmed to us by his pupils...

...According to my daughter during the school trip he was coming to the dormitories drunk. He was disturbing and waking pupils up and forced them to sing vulgar songs. I assume you will arrange a remedy...

“I was surprised how the three themes of the letter came about, which were identical.”

Director is reading the letter at the meeting. Reflecting on the situation using internal monologue

Participants were revealing the thoughts and feelings of their character.

Fish bowl. Presenting different perspectives of main characters

One after another different characters were presented. This time participants had a chance to explore possible perspectives of the main protagonist (teacher mentioned in the letter), director of the school, deputy director, teacher who spotted the carpet (and nobody knew about it)...

Those who wanted to bring in the perspective of the particular character came to sit in the inner circle and shared their thoughts and feelings out loud. New inputs and shift of perspective on the story were presented.

“

I liked the art of formulating questions, trying to answer like someone else, trying to create a story at school - maybe it was more crazy, not so much connected with reality.

”

Protagonists. Bringing in more characters Interview on the well-being in the school. Exploring the topic of school climate and well-being

After the break the work continued. Originally the continuation of the story of the letter was planned, but as the participants chose the letter that was rather meant as a joke, we didn't find it suitable for meaningful group work. We used the original proposal of the activities (to bring into the story more characters, prepare questions for them and improvise the interviews) to spend more time on the topic of the climate in the school.

Who can tell us what well-being is like in this school?



Imagine there is a young teacher interested in a vacant position in the school. During his/her visit s/he encounters our characters one by one and asks them about the school climate and well-being

Events for children - are they welcome and what are they like?

Social events for teachers - are they welcome and what are they like?

Is in-service teacher training supported?

Director - free hand/dictatorship?

Is the headmistress on the side of teachers or parents?

Can she support the teachers?

Do you like your class?

Are you satisfied?

What are you missing here?

On the contrary, what do you appreciate?

What would you change?

Do you have social events? Does everyone go there?

Do you have common interests?

Do you party together?

Who do you go on school trips with?

Who do you turn to when you need to?

Who to look out for?

Are there events for teachers?

What makes you happy at school?

Do you meet anyone outside of school?

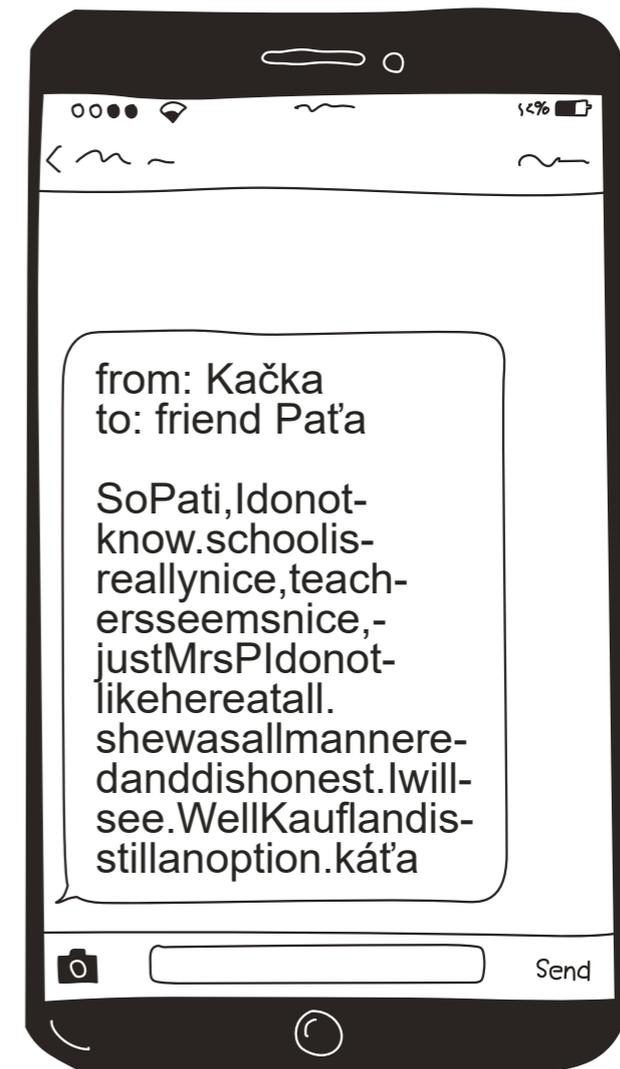
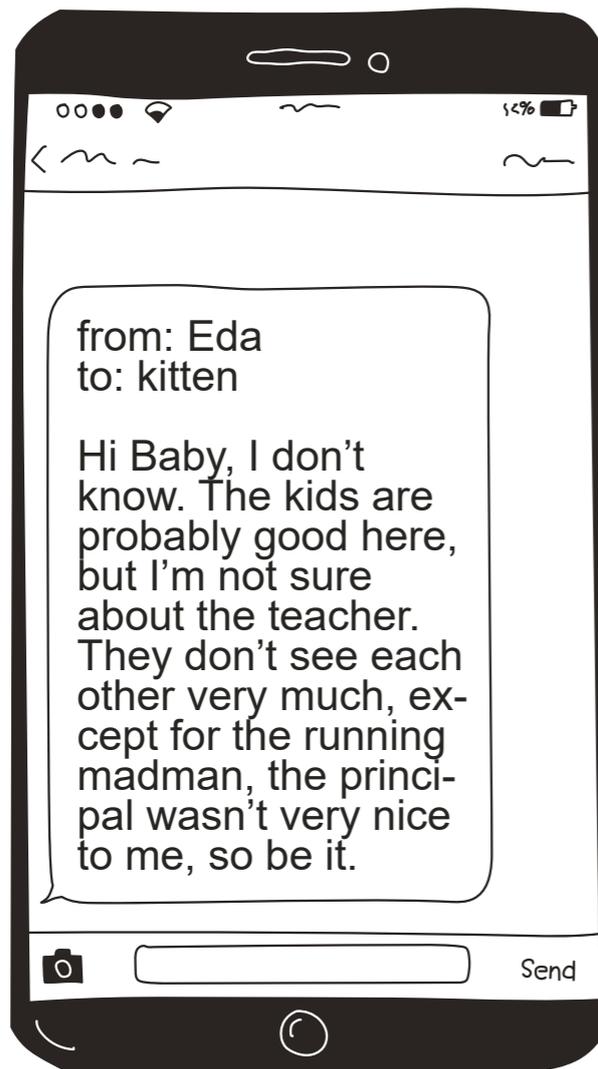
Director - How do you choose new teachers?

Do teachers leave classrooms tidy?

Text message. Reflection



On the way home a young teacher sends a text message about his impression of the school s/he visited to someone s/he knows well.



Structured interviews of participants. Collecting the feedback

Final reflection took place in pair discussion. Participants were given guiding questions:

How did this way of work suit you?

“One thinks about how people can behave in different situations, even because they have different positions, such as the director, a different position than a regular teacher.”

“It was quite interesting as it all developed from the beginning, from one situation. I also perceive a lot of activities that were packed on top of each other as inspiring.”

“I enjoy it a lot here. Such extraction of the routine.”

What was inspiring for you?

“Thanks to these problematic tasks of everyday life that we all know or have ever heard about, it is easy to get us to do what is wanted from us, because these are the things that we experience, we are able to more easily react than if the entry was more difficult or remote.”

Do you have any parallels with what you are experiencing at school right now?

“The topic that our facilitators have chosen here is very apt, specifically this week, which is different in everything than the whole school year.”

“I think it touched on what one experiences at school. Everyone projected their own experience, whether it was negative or positive, yes. Here we apply enough of what we live.”



Closure. Final round of sound and movement

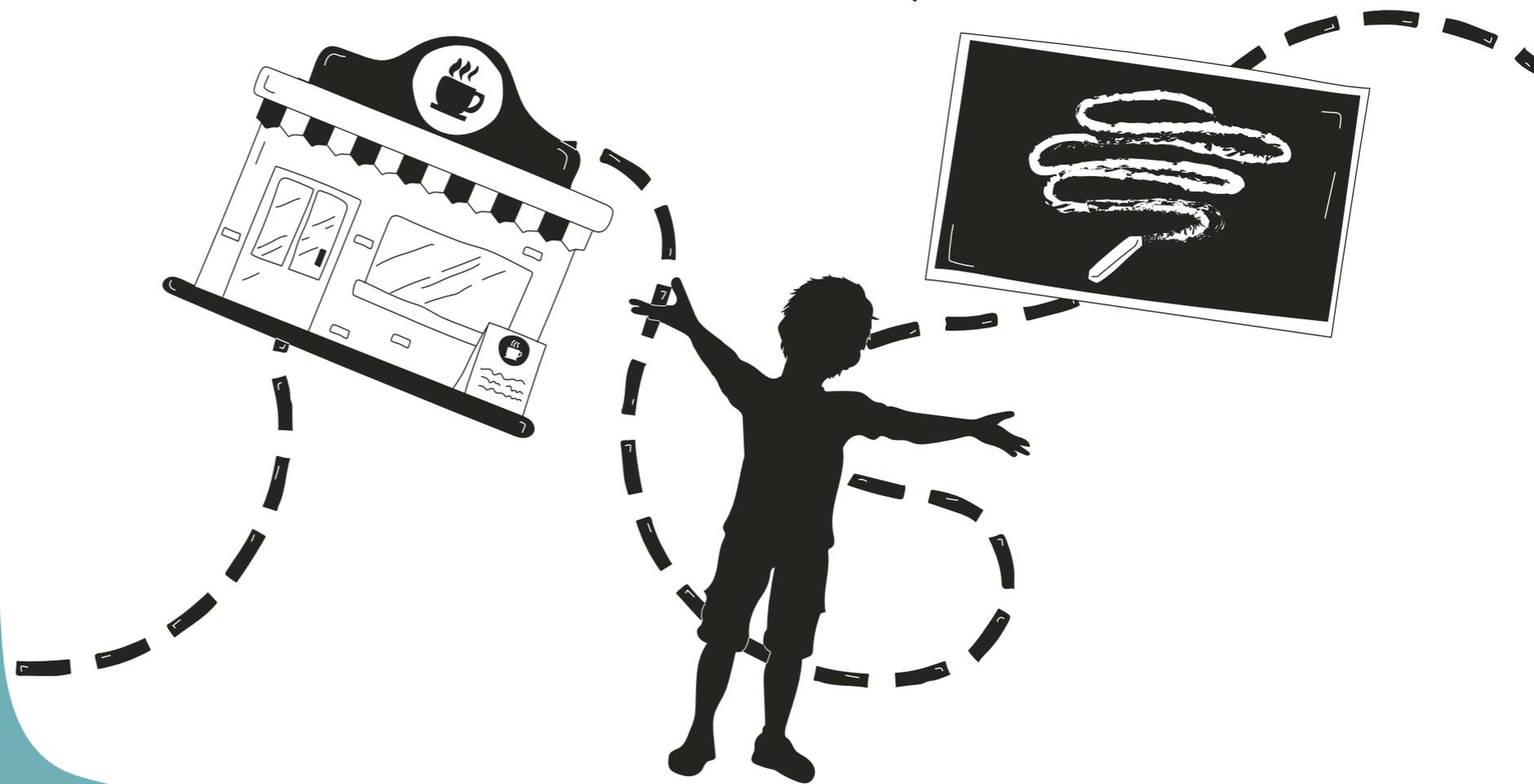
REFLECTION

The session was held after a longer break, five months from the previous encounter, due to the Covid-19 pandemic. We were meeting the group of the teachers again in their preparatory week in August 2020, after the summer holiday. In between this and a previous encounter, an online meeting was organized - with the aim to support the teachers and share the experiences of the closure of the schools and distant teaching.

All the versions of the letter that the participants brought to our group work thematized the abuse of alcohol by teachers, either explicitly or in the form of exaggeration. Despite the seriousness of the stories outlined, the teachers chose for further work a variant that trivialized the alcohol incident (mentioning children's corner and stained carpet). In our realization team this choice raised the question of to what extent the participants were comfortable with serious topics and feeling safe in the group. As well as whether the Czech school environment and its predominant culture is really mature for the discussion of important topics related to well-being.

LET THE DRAMA IN

(THE CLASSROOM)

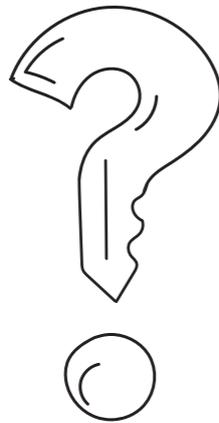


KEY QUESTIONS OF THE WORKSHOP:

How do we understand children's well-being?

How can Drama in Education support the children in learning?

How can it improve their well-being?



The focus of this session shifted from teachers and their environment to the students. It provided a space for teachers to focus on children's well-being and explore the role that the drama can have within it. The session was held just a few days before the realization of the Drama in Education programmes for school, therefore the session was also a preparation for the teachers as observers of their students in the Drama in Education programme.

AIMS AND GOALS

- exploring and discussing the understanding of the well-being of the pupil
- reflecting on the role of the teacher in childrens' well-being
- deepening the understanding on how drama can affect the development and education of the children
- reflecting on the learning of the participants
- understanding how different themes can be presented and explored in dramatic situations

THE BASIC SEQUENCE OF ACTIVITIES

Introduction, division of groups

Pupil's well-being silhouette and the role of the teacher

The role of the Drama in Education in children's development and education

Thematization

Final reflection

A DESCRIPTION OF THE PROCESS:

INTRODUCTION, DIVISION OF GROUPS

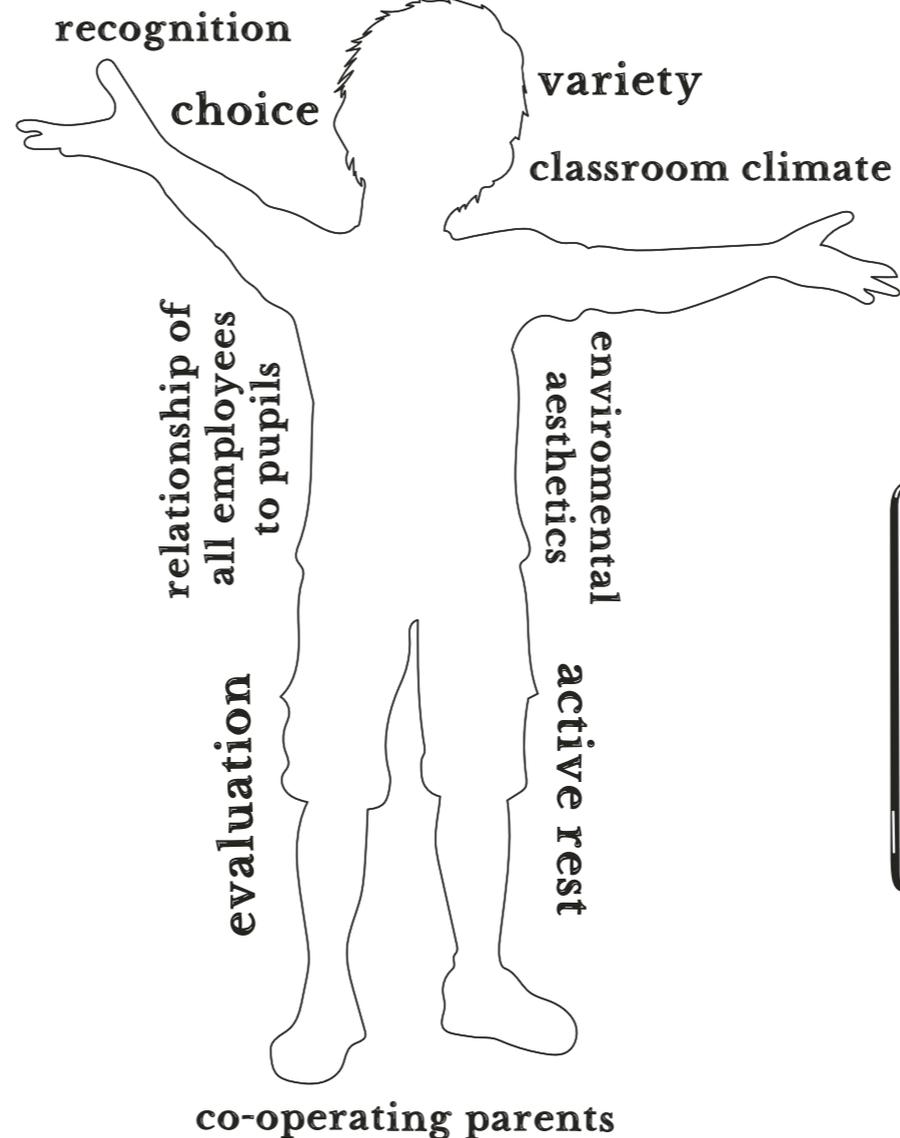
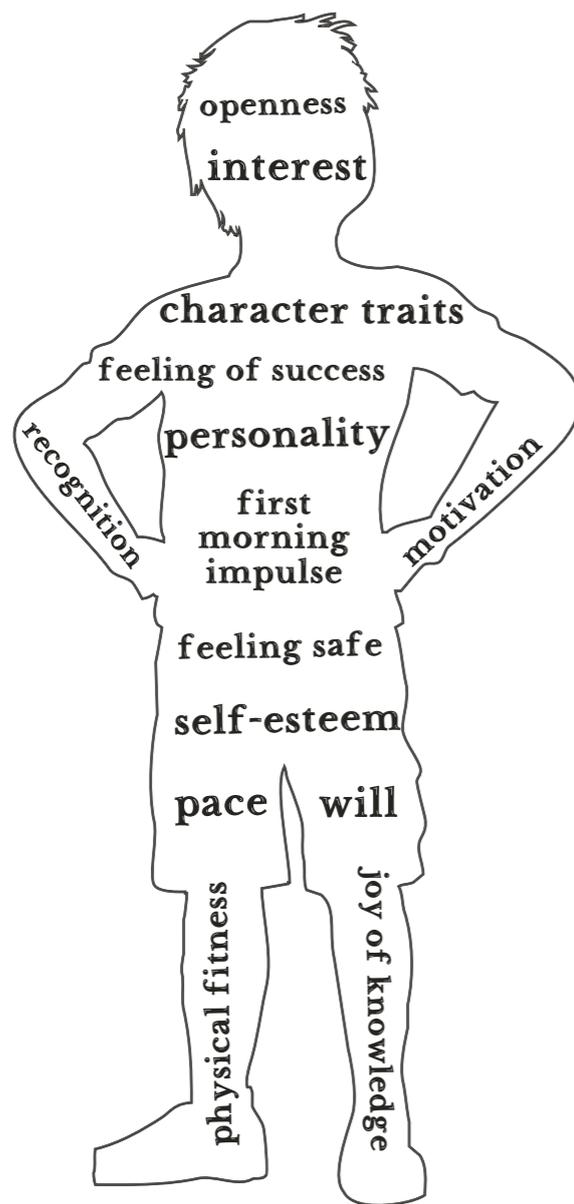
We needed to divide the participants into three groups in the next activity, so we decided to include one of the warming up activities that would divide the participants into groups and at the same time show some of the characteristics of the participants. The participants had to line up as a group, using only non-verbal communication, based on different criterias.

PUPIL'S WELL-BEING SILHOUETTE AND THE ROLE OF THE TEACHER

Pupil's well-being silhouette

The teacher and pupils well-being

This activity was our continuation of common exploration of the topic of well-being and at this point shifted focus from the teachers' own well-being towards the pupil's well-being. In small group discussion about the individual areas of pupils well-being and coming together we created one silhouette which reflected what participants came up with.



“I think teachers can influence everything. If he is approachable, has the openness and enthusiasm, he can support the children. If the children also get the opportunity to open themselves, if they can say what their needs are. If the teacher talks to them and truly listens to them, the teacher can play a significant role in children’s well-being.”

Through a discussion, we were exploring the question of the teacher’s, school and educational system’s influence on the individual aspect of the student’s well-being. We discussed and encircled the aspects that participants thought the teacher is able to influence. Throughout discussion the teachers shared an opinion that the teacher can and should play an important role in pupils’ well-being and is able to influence on a lot of important aspects of his or her well-being.

THE ROLE OF DRAMA IN EDUCATION IN CHILDREN'S DEVELOPMENT AND EDUCATION

For the exploration of the role of Drama in Education and its connection to children's well-being we took inspiration from the World Café Method. We created three different workplaces. Each of them was organized with tables and chairs. The participants were divided into three groups. Each of the groups took position at one of the tables. At each table a different question was posed to the participants and they were encouraged to think, discuss and write down what they came up with, and collect more questions that were raised during the discussion.

After 7 minutes each group changed the position to the other table and developed, commented or added to the content from the group before. The position of the groups changed one more time.

We gathered together in large group discussions to reflect on what groups have discovered, what are the thoughts and questions we gathered through the activity.

How can Drama in Education help in the development of students skills, knowledge and attitudes?

creativity significantly
 perception of space express an opinion
 co-operation relax
 art of listening express feelings
 personality development fun
 vocabulary
 situation exercises (acting in roles) openness
 personal experience (personal growth through experience)
 empathy development insight relaxation
 education and new knowledge self-evaluation and self-knowledge
 work with shame and fear
 perception of others

“

“Bonding - Exposing a relationship so that children among each other, and also the teacher, can get to know better, to know deeper, have some experiences together, in a humorous sense and in the sense of sharing serious topics and working with them.”

“It teaches to respect others, be open and empathetic.”

”

Which of the topics can be addressed through drama?

global topics aesthetics (sense of beauty)
 learning about other cultures religion biographies of personality
 self-expression of one's own feelings being able to make an effect - artistic practices
 history - literature (dramatization of text)
 everyday life and interpersonal relationships family relationships: siblings classmates bullying teacher - student
 almost everything

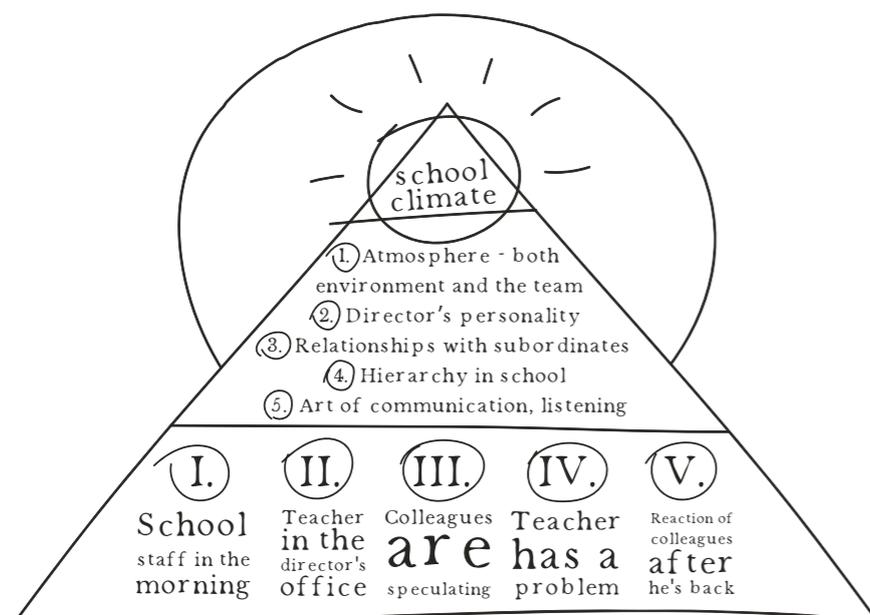
What is the influence of drama on the atmosphere/school climate in the classroom?

diagnosing the relationship- fun
 straightening the relationship exposing the relationship
 prevention of unwanted behavior and deepening existing good relationships serious topics
 finding common topics learning to respect others
 experiencing together safe way of establishing rules uniting
 a deeper understanding of all classmates
 the ability to solve a problem

THEMATIZATION

Thematization is a set of gradual steps including a common agreement on the terms and concepts used and verification that we all understand them and their meanings in the same way.

At first we were looking for associations, everything that comes to our mind about a given situation, how we understand it, how it touches us. In another phase we were combining statements with close content in the thematic areas (first level of abstraction). Finally we look for the main topic or main idea (second level of abstraction).



Teachers were analyzing the story they created together in the previous encounter "The letter".

FINAL REFLECTION

Shared in the circle teachers finished one of the sentences:

It was important for me...

I was surprised....

I realized...

I found it useless...

I appreciated...

I will share with my colleagues...

FOLLOW-UP

For the follow up of the thematization activities the teacher were encouraged to think about the following questions:

Which themes would you like to explore with your pupils through drama?

Which themes do you find important and relevant from their point of view?

Is there a story offering you these themes?

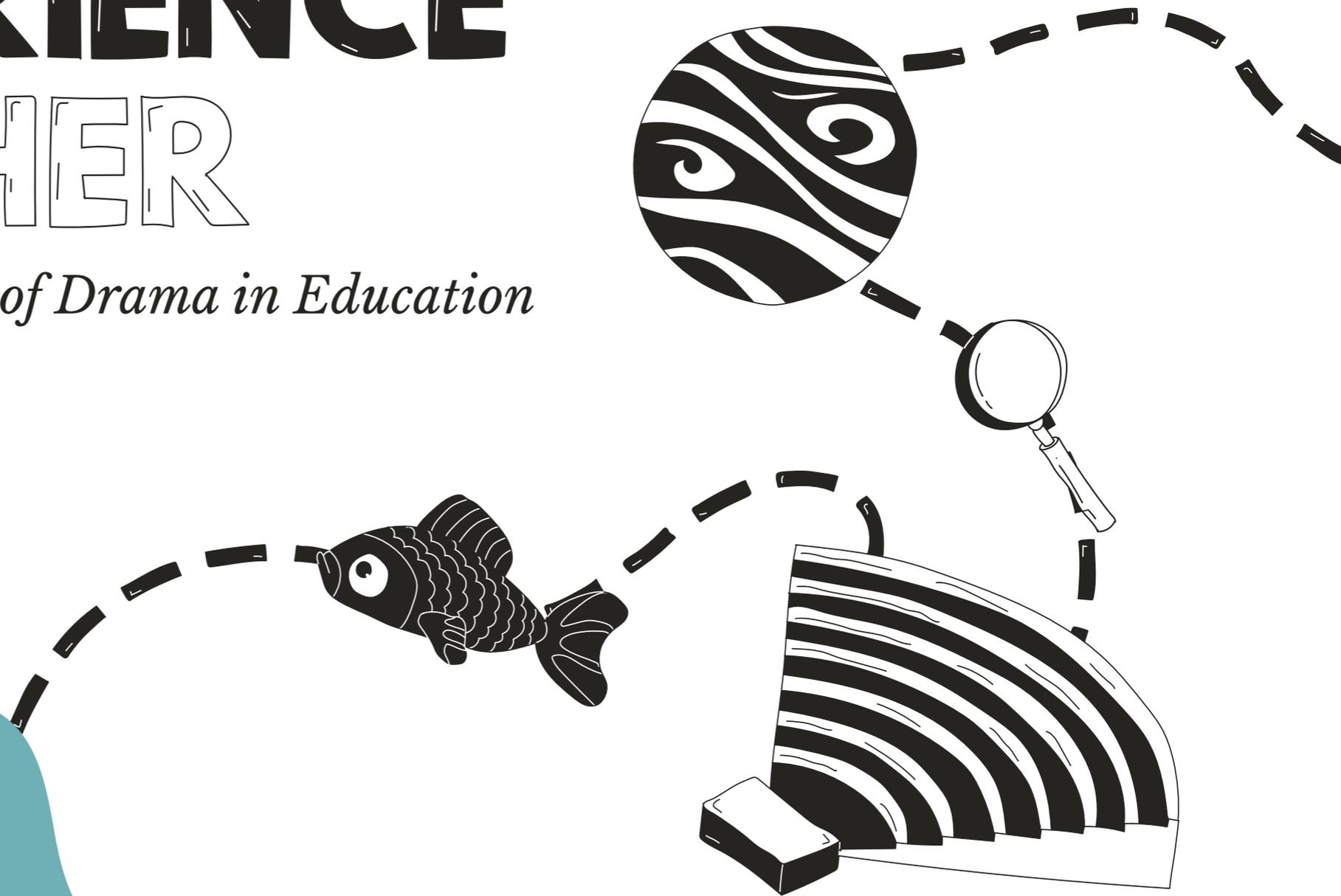
REFLECTION OF THE FACILITATORS

The session pointed out the importance of all the aspects of pupils well-being that should be reflected by teachers and integrated into the educational process. Drama in Education was recognized as one of the methods that can contribute to it. This was addressed also in the research [The Well-being of Primary School Teachers and Management Workers in the Context of Drama in Education](#) where the responded based on their experience with the classrooms stressed that Drama in Education is a space that:

- *allows children to explore the relationships*
- *fosters collaboration*
- *helps erasing differences among the children*
- *encourages co-operation among pupils*
- *is free of pressure, aim for productivity and competitiveness*
- *helps children to examine and deal with their own emotions, it's a path towards self-expression*
- *encourages personal growth through the lived success of the children*
- *helps memory development through lived experience*
- *helps the development of critical thinking*

TAKING THE EXPERIENCE FURTHER

Potential and impact of Drama in Education

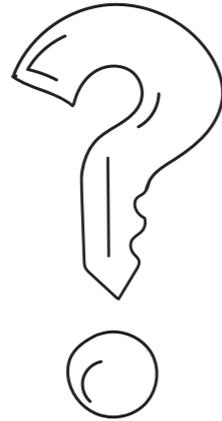


KEY QUESTIONS OF THE WORKSHOP:

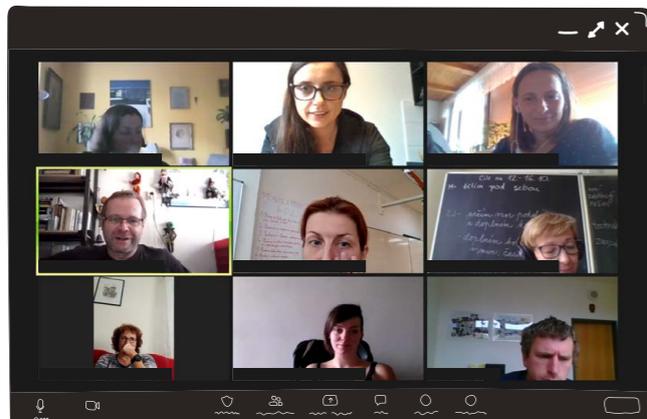
What were the benefits of the concrete experience with the Drama in Education programme?

What is its long-term impact?

How can I, as a teacher, take this experience further?



The main focus of this session was to reflect upon the concrete experience teachers and pupils had with the Drama in Education programme. The meeting was held after the four classes with their teachers attended the programmes for school.



The encounter with the teachers was held online.

PROGRAMMES FOR CLASSES TEACHERS ATTENDED WITH THEIR PUPILS:

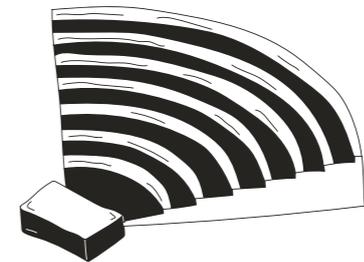
THE DIFFERENT INDIVIDUAL IN GROUP

Through the sci-fi story *All Summer in a Day* by Ray Bradbury the participants of the programme explore the negative and hostile behavior in the group - classroom. The programme opens the space for pupils to become acquainted with the topic of bullying through more points of view (characteristics, ways of manifestations, signs, features, responsibilities, strategies for victims and bystanders) using various dramatic techniques that are offering the protection of fiction to the participants.



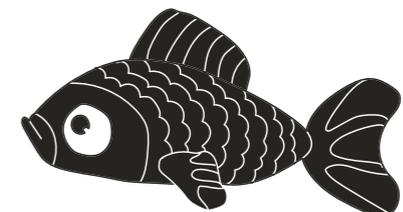
PLAY FAIR

At games (from simple to more complex), students realize what they mean and what function the rules have and how their observance and violation affects the course of the games. They look for rules elsewhere - society, state, Europe, theatre... They play out situations with breaking the rules and look for optimal possible solutions. Finally, they create a set of important rules and principles for co-existence between people.



PREHISTORY - THE LIFE OF COLLECTORS AND HUNTERS

The programme deals with the oldest and longest section of human history and is based on the themes of the books by R. Leaky and R. Lewin *People of the Lake: Mankind and Its Beginnings* and M. Shostak *Nisa: The Life and Words of a !Kung Woman*. Pupils will look into the way of life of Paleolithic gatherers - hunters, try to solve similar life situations and will try to understand their decisions. Were our ancestors the same as us? Did the way they think differed? In today's technically complicated world, we still carry the brains of hunter-gatherers in our heads.



AIMS AND GOALS

- reflecting on the concrete experience with the Drama in Education programme
- applying concrete experience to general recognitions of Drama in Education
- pointing out where we see the benefits of using drama methods with pupils
- identifying how attendance at the programme benefited the classroom atmosphere
- understanding how we can take a newly gained experience further

THE BASIC SEQUENCE OF ACTIVITIES

Introduction

The structure of the Drama in Education programme

Reflecting upon concrete experience

Final reflection

A DESCRIPTION OF THE PROCESS:

INTRODUCTION

Sharing round

The session was held after the school closed again in October. Therefore we wanted to provide a space at the beginning for the teachers to tell us how they are spending their working days and how they feel being again faced with online education. As this was not the focus of the session, we provided a space for sharing at the beginning and at the end of the session. We posed the questions *Where are you at and how do you feel?* and each of the participants and facilitators shared their experiences.

After that, we introduced the participants with the focus of the session.

THE STRUCTURE OF THE DRAMA IN EDUCATION PROGRAMME

Presentation

At the session, we had two teachers who attended one of the programmes with their class. We decided to focus on the reflection of one of three programmes that pupils attended. The author of the programme *Prehistory* brought participants closer to her development of the programme and the main inspiration she took for it. She shared the structure of the programme and its aims. Through visual materials (incl. photos from programme realisations), she guided participants through the process the pupils experienced.

REFLECTING UPON CONCRETE EXPERIENCE

Discussion

We decided to host this activity as a discussion, where the main focus would be on the teachers, who attended the programme. Other participants were in the role of the listeners and could add questions for their clarification or comments to the discussed topic. We focused on the concrete experience teachers had while observing their pupils at the programme and after when they got back to the classroom. When setting the questions for the reflection we were following The four F's of active reviewing guidelines. We looked at the areas of facts, reflected feelings and findings and the future impact of the experience. All of the questions were related to the reflection on concrete Drama in Education programme the classroom attended and its impact.

FACTS

Was there any strong or surprising moment for you?

"I have a more difficult class, some students are less socially adaptable, we deal with relationships in the classroom a lot. But they were divided during the programme randomly and they all got involved in the drama and were able to work together. They had the joy of themselves."

"The important thing was that no one blamed anyone for making a mistake, which is often the case with these children. I liked that they accepted it so much that it could happen. I was glad that they managed to get through it without creating something like that."

"In The different individual in the group programme, it was surprising how many students joined the aggressor - which did not work well for the accompanying teacher. The good moment was that at the end they stated that they would not actually do it. They just wanted to try it."

"About a third of the students were appreciating others during the final reflection: I realized how skillful my classmates are... I realized how well we can work together..., they emphasized relationships."

Did the experience with the Drama in Education programme manifested somehow after the return to the school?

"Just having children work together is a big step, a great success. And they like it!"

"Based on the fact that they want to continue, we started making a Giant from Global Storylines. They enjoyed it a lot when we made a model of a village, so they cooperated, appreciated what they created, and didn't argue. I tried to continue what appealed to them, and we tried to grasp it somehow."

FEELINGS

Did you identify any moments when pupils had a chance to express their emotions and attitudes?

"Definitely."

"At first they tended to copy what the other was doing, but the fact that Veronika [one of the facilitators of the programme] preferred the originals encouraged them to express themselves."

FINDINGS

Was there any realization during the programme (for you as teacher/for pupils)?

"Pupils know that they should do something, even if they played a passive role in the programme, they know that they should do something about such a situation."

"Dramatic activity brings awareness because they are active in that action. If there is a well-guided reflection, there is some important action for everyone."

"It is not just the transfer of attitudes and opinions from the teacher to the children, they create them themselves."

"Self-expression, self-realization, in the final evaluation they took it from a completely different angle than one would expect."

FINAL REFLECTION Sharing round

Teachers were provided with the space for sharing their experiences and advice in the challenging times we were in this period.

FUTURE

How do you imagine using what you have learned?

"Each Drama in Education programme unites the class, gives children the opportunity to realize themselves, to develop in a different way, to show what is in them, how they feel - from a different angle than at school."

"Developing competencies, not just knowledge."

"Not every teacher is able and willing to do this work, 'to fall to the level of children', this cannot be automatically expected from everyone."

"It's great fun for me and the kids. When children are relaxed, they can do almost anything, there are no limits to where they can go in their creativity."

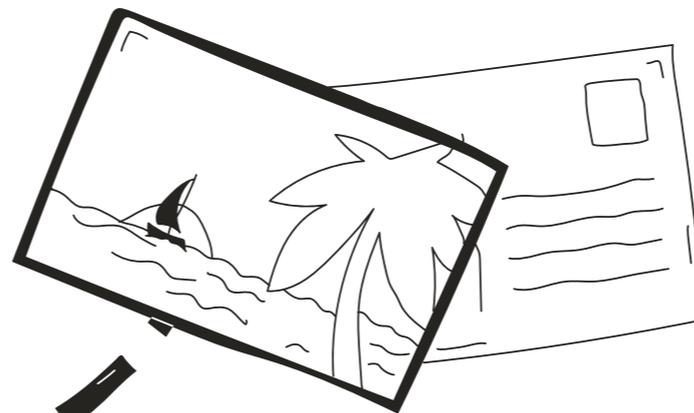
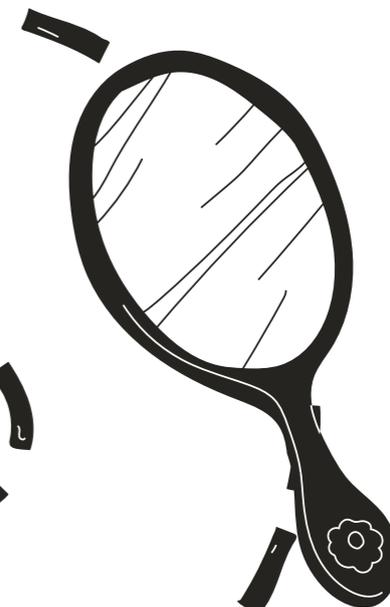
REFLECTION OF THE FACILITATORS

Due to the Covid-19 epidemical restrictions which occurred in September we were able to realize only four Drama in Education programmes for pupils. Less teachers had a chance to see the programme for pupils themselves as their attendance as observers was not allowed.

The experiences and reflection of the teachers on the educational programme they attended with their class are also described in the research [*The Well-being of Primary School Teachers and Management Workers in the Context of Drama in Education.*](#)

FINAL

REFLECTION



After listening to the individual experiences of each other, participants captured the collective feeling they got from the reflections and put it in the form of a poem and their interpretation to others.

The poems:

I'm looking forward to
 Am I?
 How uncertain?
 How uncomfortable?
 Yahoo, go!
 what, health?
 what, uncertainty?
 Yahoo, go!
 Am I looking forward to?

Heavy seas
 This, this, this!
 I fight, you fight, fight!
 which way, which way,
 which way?
 I fight, you fight, fight!
 Thud!
 (...)
 That's joyful

REFLECTION AND EVALUATION OF THE PROJECT ENCOUNTERS

Passport

We wanted that participants would share with each other the individual reflection of the project impact on themselves and their pupils in a creative way. The participants expressed and reflected the questions we asked through drawing, colour expression and action planning firstly for themselves and then shared it with the others.

In the first square they drew a silhouette and were encouraged to mark what was the impact of the encounters on themselves.

The 'Passport' grid consists of a 3x3 grid of boxes. To the left of the grid is a hand-drawn silhouette of a person with long hair and a blue stripe on their chest. To the right is a hand-drawn board on a stand labeled 'well-being' with a grid pattern on it.

ideas ☑	writing down thoughts ☑	techniques ☑	evaluate more what I can and can not do go to bed early push through methods for better well-being of teachers and pedagogical assistants
spontaneity ☑	inspiration ☑	openness ☑	
my attitude ☑	experiences ☑	we are not robots ☑	
sharing values ☑	relationship ☑	trust ☑	

“A lot of thoughts, they are in the head, a lot of ideas, techniques, what can be used, a lot of thinking, a lot of inspiration, around the character there is such a blue stripe or a cloak and that is supposed to represent safety, because I’ve always felt safe and uh, you’ve always been able to create a very pleasant climate in our meetings, which is very important...”

“I draw drawers, from which I can pull things out, which, as a whole, our encounters seemed to give me stimulus - to which of the drawer to reach, where to pull out a specific thing. I draw ideas here, writing down the thoughts, techniques, spontaneity, inspiration, openness, my attitudes, experiences, not being robots, sharing values, relationships and trust.”

In the second square participants expressed what affected them at the encounters the most:

“I surprised myself in that as often as I was able to talk about my feelings, which I usually try to hide all of it into some jokes and so on, but here you sometimes made me seem to talk openly about myself, so for that open window, eh, which is very nice, sometimes in this way like open your self in public one then feels quite good, like that open window so aerated.”

“On a personal level, the fact that I attended those seminars with my colleagues from school, I think that definitely enriched me and that our relationship definitely moved us somewhere as a whole, as part of the team.”

In the third square they expressed how the perception of pupils’ needs and well-being has changed based on experience:

“So it always manifested itself mainly in the very second day after our meeting, when a person approached those students with such a kind of understanding, yeah, these are the two arrows that go so that I tried to perceive more their not always clear signals about how they are going and so on. Unfortunately, I have to admit that as it moved away from our encounters, so here my ability always faded over time, so I would always need a bit of a reflection. I was always more empathetic toward pupils, especially immediately after the encounters”

“That it is necessary for a person as a teacher to realize that is not the most important what he perceives as important and right and the best, but to feel the pupils, because each of them has a different need, as if the teacher is constantly lagging behind his needs and older he is, the bigger the needs, teacher should be aware of it.”

In the fourth square the participants planned concrete steps toward improvement of their well-being:

“I actually realized that maybe it would be good as well to rest more, that means thinking about these. Then, which is related here to the drawing, think more about how the students think. And the last one is, which, as I would say, connects it, because I feel and it proves to me that I learn best in the moment when I personally enjoy it, so here I noticed down to “play”. This is what I want to have in my head when I will need to prepare for an hour, whether online, normally or physically.”

“Within my position I have the opportunity to enforce methods for better satisfaction of teaching assistants and teachers, which I would like if we moved in this way in some way, because we as a school are very focused on the student, but the teacher and his satisfaction is a little lost, so definitely thank you for the suggestions here what we could draw or what I could draw and how we could move it.”

FOLLOW-UP

A letter to myself

Invitation to write down what participants do not want to forget. The letters or postcards are sent to teachers after some time.

Write a letter to yourself as a teacher. Think about which important findings or awareness you take away from our meetings. What is important to you and you would not want to forget? Write to your future self. What do you want to tell them (yourself)?

Individual questionnaires were sent to the participants after the encounter to evidence more in the details the learning outcomes and results of the intellectual output.

REFLECTION OF THE FACILITATORS

Feedbacks from the participants stated that the encounters provided the teachers with the support and safe environment and created a space for collaboration among them. The collaboration and relationships did not only deepen on the level of individual schools, but also among them. The schools plan to collaborate in the future and support each other.

Teachers appreciated that the encounters emphasised on theirs and pupils well-being as it was a very valuable experience for them. As we had a chance to observe during the encounters the well-being of the teachers as well as of pupils is not reflected enough in the educational environment. Very often because of the pressure on academic performance that affects both teachers and pupils. The importance of well-being was recognized in participating schools and concrete steps towards it in teachers’ personal and professional lives were made. The Drama in Education methods that guided the participants through the project supported teachers with a new methodology they can derive from in order to bring meaningfulness to the educational process and involve pupils emotionally.

More outcomes of the individual teachers are described in the research [*The Well-being of Primary School Teachers and Management Workers in the Context of Drama in Education*](#).

A NOTE ON WELL-BEING OF THE IMPLEMENTATION TEAM DURING THE TO BE PROJECT

We perceive the way of dealing with the physical, mental and social well-being of pupils as something that the teacher passes on to the pupils to a large extent unconsciously. And if we want children, pupils and students to have a healthy and sustainable approach to their lives, we need to show them that way, acting and living so ourselves. Therefore, when we were preparing the concept of the whole To Be project, when we thought about the content of encounters with participating teachers, it was important for us that teachers in the role of participants feel safe and satisfied working together. We wanted to create an environment in which it would be possible to leave the comfort zone and explore the topic of well-being at school on a deeper level, to get to the more difficult aspects of the topic. We asked ourselves how to bring the topic of well-being to the participants' awareness. Which led us to the question of how much we focus on our well-being ourselves, how we approach our own needs and how we ensure our personal satisfaction at work. Here the term isomorphism comes to mind (homology; brought to the Czech professional context from the francophone environment by Anna Tomková, *Princip izomorfismu v učitelské přípravě*, *Pedagogika*, 65(1), 75-81). The basis is the assumption that the subject of education should coincide with its tool, i.e. if we want (future) teachers to use certain procedures in their work, it is necessary to include these procedures and methods

in pedagogical training, not just theoretically talk about them, but clearly implement them in teaching. What the students themselves have never experienced, they will most likely not realize in their teaching or use themselves. Therefore, we asked ourselves what our well-being is, what are the relationships in our team like, etc.

Our team of facilitators consisted of five people, we all knew each other personally. Some of us were long-term colleagues, in the past we have worked together on various projects, but for some it was the first experience working together. Our plan was to devise the content of the course, create the content of encounters and then teach together. It was interesting that from the beginning there were various misunderstandings and difficulties. Friction surfaces were created due to different views on the topics examined, due to different views on the choice of methods, due to different ideas about the form of the final outputs, but also when looking for the date of the next working meeting. I thought about these disagreements and wondered how they work during the work, whether the participants perceive them, and how they affect the overall atmosphere and what to do about it. And gradually I looked for a way to start talking about my feelings to others. In the end, we managed to overcome these difficulties, mainly due to the common interest in doing quality work and also due to our good relationships from the

past. Personally, I am satisfied with the result of the work. From the reactions of the participants, it was clear that they were interested in the course, that working together was beneficial for them. I'm very happy about that, because we had to improvise and because of the quarantine, some meetings had to take place online.

The outbreak of the coronavirus epidemic has been a major complication. Practically from day to day we were cut off from personal contacts with project participants. The situation was so unexpected and extreme that it took us some time to navigate ourselves and adjust the intended plan for the new conditions. We have therefore moved the preparatory meetings and some meetings with teachers to the online space. Already the first online meeting with project participants in May 2020 showed that we were able to create a community where teachers felt safe and where they could share their personal current thoughts and needs. However, the online environment did not allow us to explore the topic of well-being as intensively and to such depths as we had planned during the normal course. The work on the Process Drama that we carried out in August 2020 was very promising in this regard, and we can now only speculate where we would have moved on if the next wave of the epidemic and the associated constraints had not come. The situation has forced us to clarify again what we see as the

essence of Drama in Education, and how to implement the course when we cannot work with psychosomatic unity and space. We were isolated in our homes or teachers' offices in front of computer screens. Unfortunately, we also spent time in front of the computer in our other work activities, and so did the teachers, which was a situation far away from the idea of healthy and full-fledged work.

The topic of well-being opened up again, how to maintain and cultivate it in these unfavorable conditions. Our foreign project partners in Britain, Poland and Hungary were in the same difficult situation, and at one point we were discussing how the project could continue at all. What I perceive as a great success is that we

managed to maintain the continuity of the project, to meaningfully continue the activities and to transfer the activities in the online space. The fact that we were personally interested in the theme of the project and that it was important for us played a significant role here.

We decided to do a project about well-being and due to the circumstances, it began to materialize relentlessly for us, it was a living part of our entire work. We experienced feelings of being well and unwell. Thanks to mutual support in the team, it was possible to overcome not only the difficulties associated with the joint creative process, but also other complications and problems that occurred. It helped that we paid attention not only to our work tasks, but

also to how we felt, how we were doing, and what we needed as individuals. I realized that the feeling of security and satisfaction is not a permanent, still state. It is something that needs to be worked on and an important part is how others feel. We are mutually responsible for our common well-being.

teroceika Rodova!

USEFUL REFERENCES AND RESOURCES CONNECTED TO THE ENTIRE PROCESS:

[Gallup-Sharecare Well-Being Index](#)

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Big Brum TIE

WORKING IN 'THE CRUCIBLE PARADIGM'



Big Brum TIE delivers Theatre in Education programmes to over 80 schools and 5,000 children and young people each year, predominantly within the West Midlands region of England.

Big Brum seeks to provide the highest quality Theatre in Education programmes for young people across all age ranges and abilities. The company uses theatre and drama alongside young people to make meaning of their lives and the world around them. The work has a strong theoretical basis: focusing artistically on the power of theatre images and dramatic action to create resonances and challenge us to new ways of thinking; whilst being educationally grounded in active learning and problem solving.

For the To Be Project, Big Brum worked closely with three parallel classes of Year 6 children (aged 10-11) and their teachers at Benson Primary School in the Hockley area of Birmingham. The schools inspectorate Ofsted describes the school in its 2018 report: “Almost all pupils come from a wide range of minority ethnic groups with the proportion of pupils supported by the pupil premium funding¹ being well above the national average. The proportion of pupils who have SEN and/or disabilities is also above the national average.”

1 - England's Department for Education states that “The pupil premium grant is designed to allow schools to help disadvantaged pupils by improving their progress.” Having a high proportion of such pupils is therefore an indicator of high levels of social disadvantage.

Within the three classes, a small number of children were designated by the school as requiring ‘Early Help’, meaning that they had specific support needs that put them at risk in several respects, including at risk of Early School Leaving. This designation remained confidential, so that Big Brum did not know which children they were.

The work built on previous project work at the school (Bolton, 2019) and was based on the notion that “we can best meet the needs of the ‘displaced child’ (Yeoman, 2000) by re-engaging teachers in a felt and creative manner.” Another way of saying this is that we wished to work together within the ‘crucible paradigm’: teachers, company and young people (Big Brum, 2011). (This notion – or thesis – is what we have subjected to scrutiny in the related research project).

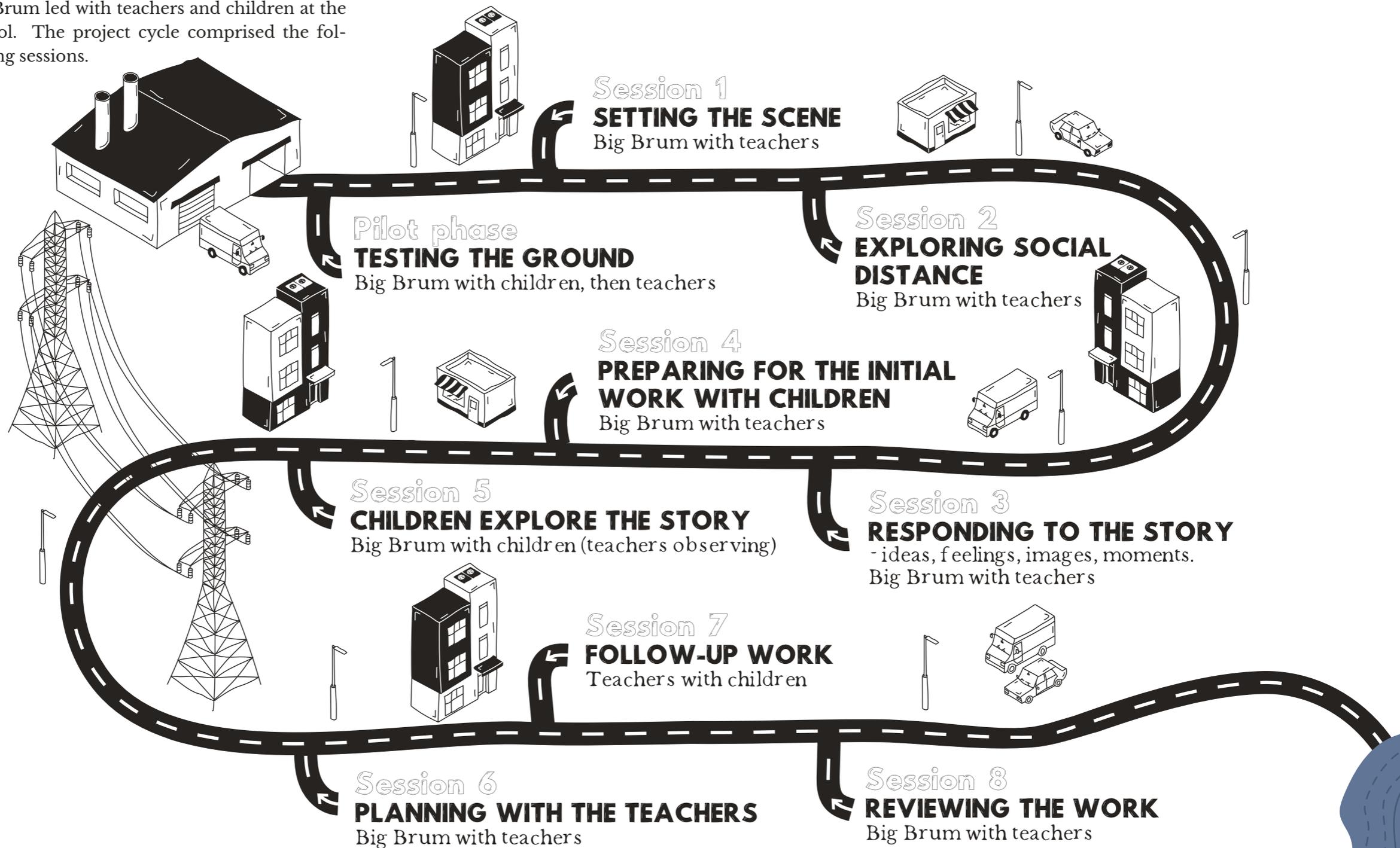
“In TIE the Actor Teacher and the young people co-operate in learning. This is the means by which we explore in order to explain to ourselves. We refer to this as the ‘crucible paradigm’ where we stir our knowledge around together. This not only transforms the relationship between teacher and student but it transforms the relationship between student and student, who become collaborators in their learning.” – Big Brum (2011).

Because much of the work coincided with the global coronavirus pandemic, there were wide gaps between some sessions and much of the work had to take place online (instead of face-to-face, which Big Brum would have preferred). The pandemic itself became a key context for the ideas and feelings we explored together as Drama educators, teachers and children. You can access the [Well-being Curriculum 1. \(UK\)](#) document for the overview of the work.



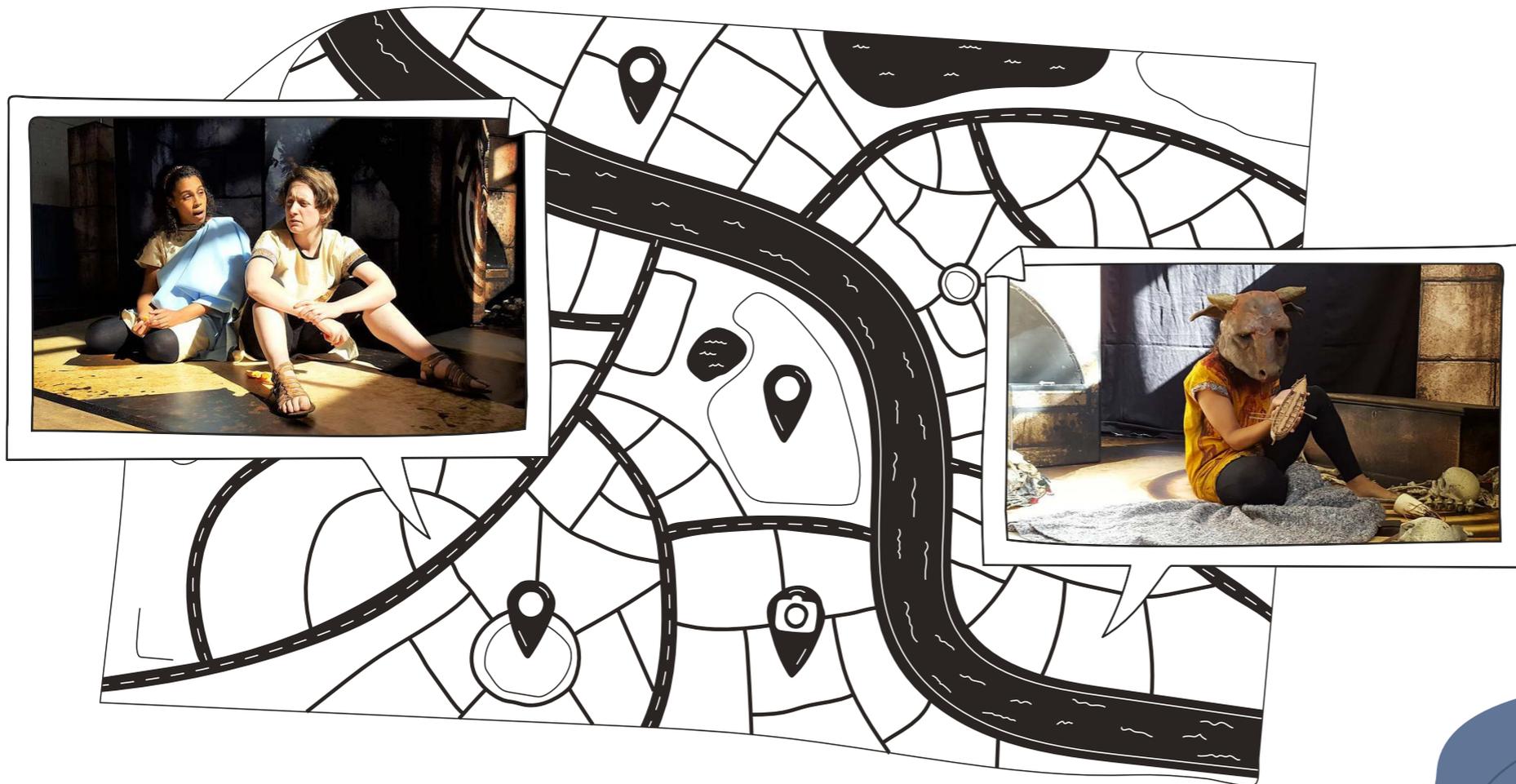
THE TIMELINE OF THE PROCESS

The following pages describe the sessions that Big Brum led with teachers and children at the school. The project cycle comprised the following sessions.



Pilot phase

TESTING THE GROUND



CENTRE/ KEY QUESTION

The centre and key questions for the initial work were as for all parts of the project, evolving from an initial focus on living and surviving, on to questions about isolation/community, connection/dis-connection and repression/expression (especially as the Covid-19 crisis deepened).



RATIONALE

Because Big Brum had already worked closely with the school, we chose to initiate the project by engaging in a short cycle of work early in the process (November 2019 to January 2020), that would mirror aspects of the greater project and raise questions about its challenges for both teachers and Company, as we entered 'the crucible' together. An earlier project (Bolton, op cit) had already identified the need for more collaborative work with teachers at the school, so as to maximise the benefits being identified for the most vulnerable young people.

AIMS:

- To conduct a needs analysis with teachers at Benson School.
- To explore some of the main features of the project, consider teachers' support needs and the desired outcomes for children.
- To start exploring the potential impacts on the well-being and resilience of young people requiring 'Early Help', and how this might be evidenced

WHAT WE DID

The initial exploratory cycle took place with Benson School in November 2019, involving performances of the TIE programme 'Minotaur' (Cooper, 2018) to 90 children from the three Year 6 classes.



If walls could talk

A feedback meeting on 14th January 2020, with the three teachers, set the scene for the briefing meeting and subsequent sessions and helped inform project needs going forward.

This meeting took the form of a conversation between Big Brum's educationalist and three Year 6 teachers, based on:

- how they had followed the TIE programme up in class;
- how they had responded to the programme at a personal level;
- and beginning to set out the next steps for the project.

We approached the session in this way because we had learned from earlier work with the school that:

- a. *teachers' personal and emotional responses to the programme appear to be significant in terms of not only their own personal and professional investment in any follow-up work, but also their ability to 'meet' the children and relate to their experience of the work;*
- b. *some activities have greater potential than others in terms of following-up the work and building on its conceptual and emotional significance for the children (this was a key element that we wished to explore together within 'the crucible'). A good example of an effective follow-up approach was an 'if the walls could talk' activity, which invited children's imaginative responses to the 'Minotaur' story.*

The pilot cycle highlighted areas of potential difficulty and began to raise questions about the kind of teacher approaches that would most effectively engage with the project's emphasis on wellbeing and ESL.

The following quotes are from the feedback meeting, where teachers discussed which approaches worked best when following work up with the children. We have anonymised the teachers' names.

Teacher IN: *"I thought it ('Minotaur') was quite deep. It made you question history and how tales are told. It was a good example of a retelling where traditional 'bad' characters get the chance to tell their story ... (But) for my kids, things were lost for them: they were not literal enough. But for those who did get the story, they really did ... Once we did, 'if the walls could talk ...', they got deeper. It protected them. They were not speaking as themselves, but as the wall ... though really, they were still themselves, of course!"*

Teacher LO: *"They really got into that. There was no right or wrong answer to it."*

Teacher AD: *"Where do we go with this now? How do we balance this sort of activity while still delivering against formal outcomes?"*

Teacher LO: *"You get your best writing, your best results, from Drama."*

There was a significant time delay between this first phase of the project and subsequent encounters, due to school closures during the Covid-19 lockdown period.

REFLECTIONS

The assertion that there are no right or wrong answers is a key part of how Big Brum sets up a TIE programme: it opens up the possibilities of the imagination and of children's experience of being human in a way that schools, with their formal curricula and assessment regimes, often find difficult to do. Teacher AD identifies this dilemma as a crucial one in his question about 'balance'. Perhaps, indeed, this teacher's question is at the heart of the project's need to support wellbeing in a system where formal results are prioritised?



Session 1

SETTING

THE SCENE

AIMS:

- To conduct a briefing and needs analysis with teachers.
- To set out the main features of the project and further consider teachers' support needs and the desired outcomes for children.

RATIONALE

This was a short and relatively formal briefing about the project, key dates and each party's expectations.

2 - Two additional teachers at the school joined the project from Summer 2020 onwards, and one left at this point as he was not due to teach year 6 in the 2020-21 school year.

WHAT WE DID

Session 1 took place with two of the Benson teachers² and the headteacher on 6th March 2020, identifying teachers' support needs and establishing key dates for the next five encounters.

The school identified several children in the year group as being in need of additional targeted interventions ('Early Help'), and thus as being at risk of early school leaving. These children were already monitored by the school as part of its ongoing practices for safeguarding and support. Such data was however confidential, so we agreed that work would be carried out with all children, with teachers identifying any specific benefits to this key group of children as part of their feedback at the end of the project and as part of project research. The specific children's identities remained anonymous to Big Brum.

REFLECTIONS

The session confirmed the teachers' and headteacher's enthusiasm for the project: an important element for the realisation of project ambitions regarding teachers' professional wellbeing. This feedback included a voluntary commitment from a staff member to share initial experiences from the project as part of the first UK sharing event.

Session 2

EXPLORING SOCIAL DISTANCE



AIMS:

- For teachers to use a TIE framework to explore their own wellbeing.
- To draw on this experience to start exploring themes, images and concepts that they could use when developing work with children.

RATIONALE

In Big Brum's [research proposal](#) for the To Be Project, February 2020, we set out the following rationale for the project :

“Our thesis is that we can best meet the needs of the ‘displaced child’ by re-engaging teachers in a felt and creative manner. By working with teachers in affective, creative and collaborative ways we believe that we will be able to synthesise new forms of authentic educational practice that benefit all children, including those most at risk of school exclusion.”

Another way of saying this was that we wanted the teachers and the children to be able to use the project experience to ‘meet’ each other and see each other as human beings, and not only in their formally-allocated roles. As we explained in the section introduction, we therefore chose to operate within the ‘crucible paradigm.’ The project also therefore acknowledged that teachers - as well as children - are ‘displaced’.

These choices arose out of the project’s needs assessment, but also from the project’s decision at the first project partners’ meeting, reinforced by our common experiences at the January Training in Hungary, that as far as possible we wished to work together in this project in a creative, collaborative and artistic manner ... and not just a formal or procedural one.

The global coronavirus pandemic hit the world between our first and second sessions. This not only created a delay between Sessions 1 and 2, but also transformed the context within which we were operating. In January 2020, at the joint staff training, we could still ask whether we (practitioners, teachers, children) were living or surviving. By July, it was clear that this was no longer a useful question: for many, it had become a struggle to quite literally stay alive.

We therefore re-focused the project on a Monodrama called ‘Socially Distant’ that had been written for the Company by Chris Cooper, our associate artist (Cooper, 2020). This Monodrama is set within the coronavirus crisis and has at its centre the concepts of isolation, disconnection and repression. Within the project, including our ways of working, we therefore wished to simultaneously explore the dialectical opposites of these concepts: ways of being social, connected and expressive. This clearly resonated with the choices we had decided on in our own research proposals and with our partners in relation to the project as a whole.

WHAT WE DID

The second session took place via Zoom on 6th July, where six teachers explored and reflected on their personal wellbeing during the Covid-19 crisis, using filmed moments from rehearsals for ‘[Socially Distant](#)’ as a stimulus.

In the session, we invited teachers to:

- Share images of the world and themselves*
- Engage emotionally and intellectually with scripted and filmed moments from ‘Socially Distant’*

(a) IMAGES OF SELF AND WORLD

Following a brief introduction, we asked the teachers for:

- One image of the world that sticks for you over this current period
- One image of yourself in this this current period

(We returned to these images in the final project session).

Images of the world during lockdown

Teacher GR: *“I have sort of an abstract image of my partner and I in a bubble and then family and friends outside of that.”*

Teacher AN: *“The image I’ve got is of family time, of a cohesive group really close together for a long period of time and exploring our world outside ... in the fields, walking.”*

Teacher SI: *“Isolation, not being able to see the people that you want to see. People all separate across the whole of the country. My father passed away a couple of months ago, which meant we weren’t able to get together, the whole of the family. Not being with family, not being with friends, to celebrate someone who’s very important.”*

Teacher AA: *“Spending a lot of time on my own. The majority of my family work for the NHS (National Health Service), so I’ve had to isolate in my own house as well ... it’s been a very lonely couple of months, locking myself away in my bedroom while everyone else does the same.”*

Teacher AD: *“This (gestures at computer screen) ... just the difference of what a normal meeting looks like, but this has become normal now ... what I will remember is seeing people on the screen like this.”*

Images of myself during lockdown

Teacher AD: *“I’ve used it to take stock of where I am. I’ve started ... to become a better version of myself. I’ve become healthier in body and mind, I think. There’s been a lot of time for reflection, a chance to rethink and rest and go again.”*

Teacher AN: *“It’s balancing paranoia and reality. When I go out, I’m paranoid about bumping into anybody ... It’s that sort of distance ... You’re building confidence to live again in the world.”*

Teacher AA: *“A little bit of a worry about getting back into things in September ... work ... You re-evaluate the people in your life, the people you maybe haven’t seen for a long time and the value they add to your life ... I have sat and painted and worked through sketchbooks.”*

(b) WE THEN SHARED MOMENTS FROM 'SOCIALLY DISTANT' AS FOLLOWS:

(1) Stage directions from the start of the play – see Fig 1.

Discussion: what is he doing?

Fig 1.

A bedroom

A door. A window. There is a desk, an armchair, a low table by the side of the armchair all covered by white dust sheets. There are also various boxes and bin bags under dust sheets. On top of the low table a box of surgical gloves. Hand sanitiser. A mask. A packet of wipes. on the desk an iPad, newspaper, two pots of paint a roller and tray. A stick balanced on the lid of the large paint pot. A brush on the lid of a smaller tin.

Man is stood by a window, which is slightly open, the sill of which is waist high up the wall. His overalls are unbuttoned and rolled down, the arms tied around his waist revealing a shirt and tie beneath. He has one hand on the window handle. In the other hand he holds a pan and a wooden spoon.

Silence.

Man opens the window a little more. A burst of sound - applause, shouting, whistling, clapping and banging, car horns honking, sirens. He leans back from the window. A sudden intake of breath. Beat. opens the window further and begins to bang the spoon on the pan.

From 'Socially Distant'
by Chris Cooper

(2) Moment 1. Man banging with spoon on pan.
Short film clip.



Man banging spoon with pan

(3) Moment 2. Man at the window. Scripted.

Fig 2.

off the dog howls. Man stirs. Howling. Man stirs for some time as dog howls. Suddenly he goes to the window and slams it shut. Stands by the window. Looks out. Sees something. Leans to one side to see better. Sighs.

Well, well. What have we here? Year ten. Nagra. And Of course, its Roper and Adewale ... whole pack of them. No distance. That's right Adewale ... very clever. No police - no responsible adult in sight of course. Yap yap, yap ... Nagra giving it the 'big 'un'. Foul mouthed (Beat) That's illegal. And that. 'What me sir? No sir.' (Silence. Watches. Goes to get the iPad. Takes a photo through the window) Feral. (Leans back from the window) Don't let them know where you live ... Go on that's right clear off. See you when we get back boys, in detention. (Pause) Infectious. Infecting everywhere. Be no controlling them when they're back in school (Sigh) Make Sally Thompson look like a genius.

Breathes on the glass. Starts to write on it. Stops. Rubs the glass clean with his cuff. Pause. Puts the iPad down on the low table. Picks up the sanitiser and begins to wash his hands laboriously. Looks over to the door. And then back towards the window. A door bell. Washes his hands for 4 more seconds. Then goes over to the window. Looks down. Silence.

Who the - what's he ... ?

Leans back, trying not to be seen as he slowly washes his hands for 6 more seconds. Stops. Door bell rings once more. Unbuttons the overalls and pulls them down, throws open the window.

Hello! Don't ... That's - my wife's ... Leave it. I'm coming down.

closes the windows. Steps back from the window. 'washes' his hands for two more seconds.

christ.

Still. Turns towards the door. Looks. Buttons up the overalls. Goes to the table. Puts on the mask. Some gloves. Goes to the door. Pauses for a moment. Two deep breaths, unlocks and opens the door. Looks to the right as before.

From 'Socially Distant' by Chris Cooper

(4) Moments 3-6. Man painting bedroom and with suitcase. Short film clips.



Man with suitcase



Man ripping letter

(5) Moment 7. Man talking to suitcase. Scripted.

Fig 3.

Silence. To suitcase.

Why? Why did you ... want, want me emptied out?... Is that it? Because I told you - just wanted you - to focus on your education. Get on. Don't fall behind ... in your exam year. (Silence) I didn't stop you. That was her family. They wanted to arrange her marriage not me. I didn't lock you in. I didn't lock you down. That was the government. The pandemic. I was playing by the rules! The fucking rules! (Pause) It was just a crush. You get over it. ... I did! Look, I'm just a ordinary bloke ... a teacher... trying to do the right thing. I clap every Thursday - this evening! Even ... even when I don't want to ... Don't you see? We all have to do what we don't want to do. That's how we survive. You can't just - just ... How come I'm the villain?

Silence. Pushes his face into his hands, hard. Rocks upright. Stops. Looks at his hands. Stands up. Backs away from the chair and the suitcase. Pulls the gloves off and drops them to the floor. Puts sanitiser on his hands and washes them for 50 seconds then takes a wipe from the packet and washes his faces for 34 seconds. Discards the wipe and takes a new one and wipes his face for a further 18 seconds. Discards the wipe and 'dries' his hands. Still.

Move on...

From 'Socially Distant' by Chris Cooper

(6) Having watched the film clips and read the extracts from the script as individuals, we discussed together:

'where did you witness social distance?'

Where did you witness social distance?

Teacher AN: "As they clapped for carers ... as he was looking out of the window ... distancing himself from the world outside"

Teacher AA highlighted actions and objects: ripping a letter, holding a suitcase away, "the fact he was wearing like protective gear - it's not what naturally comes to us ... it comes into emotional distance as well, he's not really present, it's kind of like he's having a moment of solitude ... it's as if the physical distance has created an emotional distance."

The discussion on emotional distance developed...

Teacher AA: "You can force yourself to be numb ... you can go through the motions of something, sometimes you can stop yourself from feeling, just because this is something that is practical, you have to come into school, you have to make these changes ... it is easier sometimes to turn off the sense of 'how does this make me feel' etcetera."

Teacher AD: "Because of things that have happened in my past, I'm now a lot more numb or hardened to it ..."

Teacher AN (interjects): "Resilient?"

Teacher AD: "Resilient, to what I was maybe five years ago ... you become a bit more distant from it ... I've just got on with it, just buried it."

Teacher AA: "Sometimes, as a means of survival, you do bury things, you put aside what you need so as to function, you just function as a robot ... I think a lot of people in this pandemic have just been functioning

as robots, just doing what is necessary, what is practical, and everything else gets put away into a box for another day."

Teacher GR: "He (the man in the story) talks to himself about seeing others not observing social distancing. By condemning them from afar it shows his distance from others, and in the final moment we read he claims how he was the one following the rules even if it has pushed him away from others."

Teacher AN: "I have a shoebox mentality. Certain things happen in your life that goes in a shoebox and goes to the back of the shelf: the ones you don't want to think about go furthest back ... the clap for a carers has become part of his (the man in the story's) shoebox."

And so on to discussing touch:

Teacher AN: "You are told from a very early age not to touch anything ... but then your world opens up ... this now has distanced, you can't do that, embracing, hugging ..."

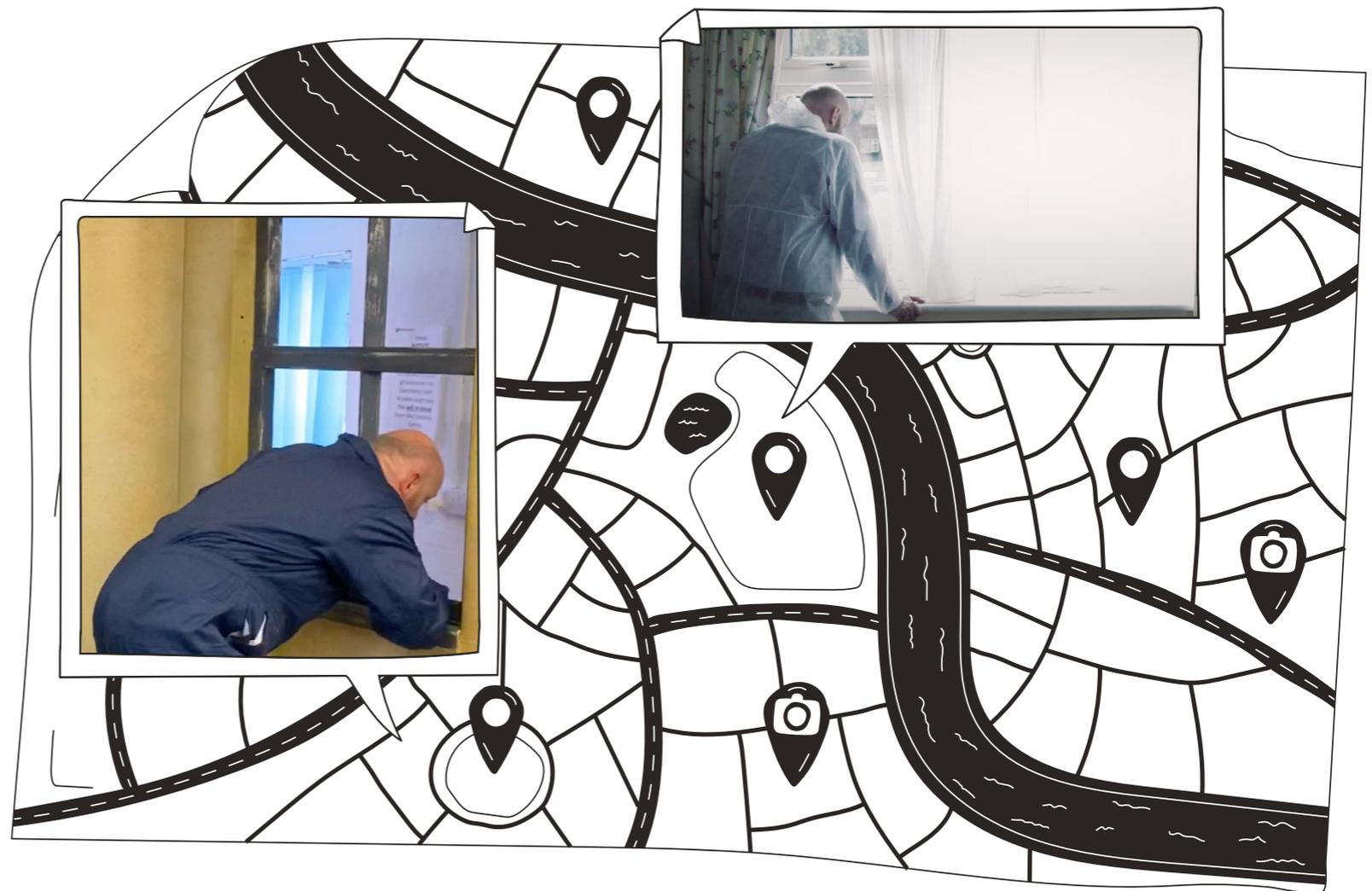
And to the Man in the story decorating his son's bedroom:

Teacher AN: "The man is trying to get a fresh start. All the blocks are there ... he wants to make the space where everyone feels safe, where he feels safe, but doesn't know how to go about it."

Big Brum Artistic Director (observing teachers' comments): "I think this is useful. It's opening up the areas that I think the story will open up with the young people."

Session 3 – Responding to the story – ideas, feelings, images, moments

“HE’S IN A STORM,
**A STORM IN HIS
HEAD”**”



The third session took place via Zoom on 20th July, just before the start of the school's summer vacation.

AIMS:

- To draw further on the experience of the previous session in exploring themes, images and concepts that teachers could use when developing work with children.
- To start to develop initial planning ideas

WHAT WE DID

This time, we asked the teachers: *"How did you respond (as a person) to what we saw and talked about last time?"*

We reminded the teachers about the questions we had looked at during the previous session and explored ideas, images and moments that arose as a result.

We discussed the value of teachers holding on to their own authentic responses to the story and carrying these with them in preparing support for young people in working with a similar story.

The heart of the project was reaffirmed as being about the wellbeing of teachers as professionals and the wellbeing of young people. We were seeking to create a safe space together, to pick up a term used by one of the teachers, that children could bring themselves to.

Teacher AN: *"You could certainly see yourself in the character ... there was an emotional aspect to it that you could actually attach yourself to."*

Teacher GR: *"There was a care home down the road where people would lean out of their windows (for the 'clap for carers' in the UK, where people applauded front line workers), so we were almost seeing the inside of that point of view."*

Teacher AA: *"It really felt real ... all the things he had gone through had been most of our lives the last couple of months. It was really relatable."*

Talking again about social distance...

Teacher GR: *"I've found it's been quite strange how it's affected everybody, regardless of where you are, where you come from, what social background, it's affected everyone ..."*

Teacher AA: *"It doesn't discriminate ..."*

Teacher AN: *"We are all in the same storm but not in the same boat ... looking at that guy, ... he's in a storm, a storm in his head. It's the tempest ... there's different layers to it."*

We then asked: *"What thoughts did you have about this story, these moments and the young people we work with?"* (reminding the teachers that the children would not be seeing the story in precisely the same form as they had).

The teachers discussed the following images arising from our discussions as a possible basis for developing work with the children:

- Looking in through a window – what would we see you doing (e.g. on a typical day during lockdown, like our own moments?); what would we have seen the Man's son doing?
- The metaphor of a boat in a storm
- The window might have four panes: a worry window, a creating window, a family window, a future window
- Looking out through a window (e.g. a port-hole on a boat)
- What would we see inside the boy – his thoughts, feelings? Looking out through his eyes?
- If walls had ears (see Pilot phase, above): "they could change it to what was personal for them."
- A mask – hiding something, protection, a step back into the world, a key (has it lost its negative connotations?) – what is society masking from the Man in the story, what is he masking/hiding from society? What is being painted over? "By the time the children return to school in September, they will all have worn a mask at some point."
- Doors – what is being closed and locked, what's being opened?

The Artistic Director introduced the idea of monuments: something that people might want to show (the opposite of mask/conceal?)

Teacher GU responded to this idea and how it might be used, especially when building in space to develop the children's own authentic ideas: *"Children knowing there is no right or wrong response. Us creating a safe space for them to not just explore their ideas, but to share an opinion and know that they're safe to share that opinion."*

The school clarified that it had set time aside for children's wellbeing following their return to school in September. Teachers hoped that the dramatic story might become a 'running thread' through timetabled slots for PSHE and wellbeing. Indeed, this might be something they could return to when further government announcements were made during the school year: *"revisiting this and how life may have changed for that character"* (Teacher GR).

Teachers were asked to revisit ideas and feelings over the holiday period and note or record their reflections and responses, so that when they returned in the Autumn those ideas would be 'brewing' in their minds. In thinking about how they would prepare for Big Brum's session with the children in the Autumn (Session 5), the teachers considered the potential of asking them to create images of themselves and the world (as they themselves had done during Session 2).

In looking ahead to [Session 5](#), it was not yet clear whether this session would be online, face-to-face or 'blended.' Big Brum's experience to date was with face-to-face work, so working digitally or in 'blended' ways presented practical, theoretical and pedagogical challenges.

Responding to this, one teacher suggested that the school sometimes uses digital stories to prompt questioning and investigation, including the use of clips without sound, where children are invited to imagine the missing words and soundscape. Might an approach like this be useful? Perhaps Zoom, by now familiar to most people, might offer a degree of unexpected intimacy and familiarity? Perhaps a filmed drama might be supported by structured activities for the teacher to carry out with a class, much as an Actor Teacher would do as part of a TIE programme?

In looking ahead to how Session 5 might be followed-up, especially in written work, Big Brum suggested that it would be useful for the teachers to keep linking things back to children's own experiences and the dramatic story, as this would be an emotional hook for the writing that would not only deliver on children's personal and emotional needs but also give them more of a reason to write.

Drawing on its own experience, the Company reminded the teachers that things would emerge from the work: children would have their own references, home lives and stories. Some of these might be similar to the things that had stuck with the teachers, and could therefore be anticipated, but others might be particular to a child or a class. One way into this might be through things that happen off stage which children are invited to imagine. There can be no right or wrong answers to a task like this.

There was a sense that these things could be a running thread over the return-to-school period and could then be returned to as events unfolded. It was noted that adults too might need this time.

The session concluded with a brief discussion of the dates and practicalities for Session 5, with children, due to take place in September. (At this stage, it was not yet clear whether this could be a face-to-face session, due to coronavirus restrictions).

Teacher GU: *"Some children can articulate themselves through writing or even Art ... others articulate themselves or their feelings or their thoughts through Drama."*

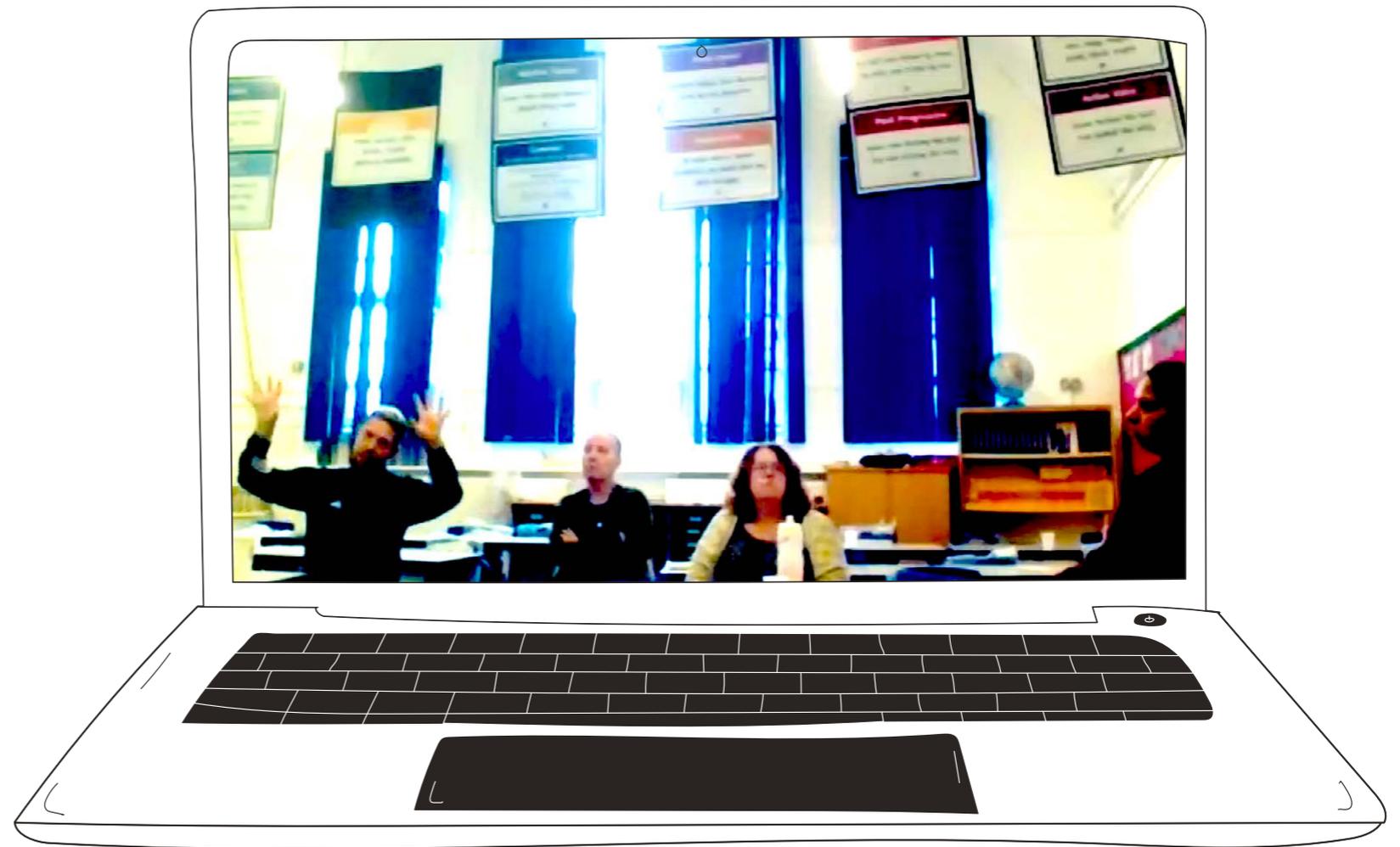
Teacher GR: *"I am excited to get my teeth into a project like this, that's so relevant to the world we live in. I'm looking forward to September."*

Teacher AA: *"The focus of this one is completely different (to other Drama work we have done) ... I think it will really contribute to the welfare of the children. It can't really be ignored. For us to give children the time and space for the children to digest it is the way forward. It would be worse if you just put it to one side, went back to a 'normal' focus, what you would have taught a previous Year 6 group. It wouldn't give them a chance to work through it. There will be lots of children that it's really presented a lot of difficulties for."*

Teacher GU (describing what she had seen of Big Brum's previous work with children at the school): *"The children absolutely love it. It's close up, it's almost like they become part of the story, but they can still stare at it from the outside ... it's almost like peeking into somebody's living room ... (but) they can go away and think about it."*

Session 4 – preparing for the initial work with children

“IT’S SO FRESH”



The fourth brief online session involved Big Brum supporting the teachers in preparing to enter a space together with their students, so as to make meaning together of the story and its significance to their lives.

AIMS:

- To prepare for the initial face-to-face session with children

RATIONALE

The session took place via Zoom on Friday 4th September, a week before Session 5 (Big Brum with the children).

As with other sessions, this was very much about trying to work within the ‘crucible paradigm’: the company with the teachers; the teachers with the children. For the school, a key element was about supporting the children’s personal, social and emotional needs as part of a ‘recovery curriculum’³ over the first few weeks of the return to school, following the first national coronavirus lockdown. All this required a great degree of adaptability and responsiveness on the part of both Big Brum and the teachers.

3 - This term was in widespread use in the UK as schools returned from the first national lockdowns.

WHAT WE DID

The session took the form of a semi-formal meeting. The teachers had just returned to school after five months, following the first national lockdown and the Summer holiday. They were therefore all together, though socially distanced from each other, in a classroom. This format presented technical problems such as electronic feedback and difficulty in hearing people, so was not used again for the project.

The teachers reported that they had begun to listen to children’s experiences, through generalised discussions: like the adults, children had experienced very different things from each other, including boredom and frustration as well as more ‘positive’ things. Feelings seemed to offer more commonalities than experiences.

The teachers themselves were all happy to be back, with “*some sense of normality*” and a degree of routine. They were getting used to working in socially-distanced classrooms. More than one teacher said that while they had loved being with family during lockdown, it was now good to have some time away from them.

It was established that Session 5 would be able to take place as a face-to-face session, perhaps with some digital elements. This would involve Big Brum working for about one hour at a time with each group of children across the day.

Building on discussions from July, the teachers decided that as preparation for Session 5, they would explore children’s images of themselves and the world, perhaps as seen through a window. By the time the children experienced the dramatic stimulus, they would have been thinking about their own experiences of isolation, distancing and constraint during the past five months.

Teacher AN: “*How do we get writing that is not only brilliant for the kids but gets to the heart of what you are exploring?*”

Big Brum proposed that Session 5 would offer children a dramatic story as a means of exploring themselves and these experiences at this moment ... and their experiences of isolation, distance and repression. They would meet a Man who has also experienced these things to the extreme and start to make links between his story and their own. (This would also provide some common ground with the teachers’ own experiences).

Gaps between sessions on the day itself would allow Big Brum to take stock and adjust the programme based on children’s and teachers’ responses.

When Big Brum and the teachers met on the day after Session 5, we would be able to reflect usefully on the day and where we could take things next. The session might potentially be one point in a longer journey, as the teachers had suggested in July

Session 5 – Children explore the story

“SHE’S TRYING TO PUT HER FEELINGS IN A BAG”



AIMS:

- To use Drama with children aged 10-11 to explore their wellbeing in the context of the lockdown period.
- For teachers, an opportunity to observe and record children's responses to the story, so as to be able to build on them afterwards.
- To work within the 'crucible paradigm' - the story offered to children was a modified face-to-face version of that which had been offered online to their teachers in July.

RATIONALE

As described in the [introduction](#), we wanted the teachers and the children to be able to use the project experience to 'meet' each other and see each other as human beings, and not only in their formally-allocated roles.

For this session, we used dramatic moments and tasks which we had adapted from the content of the 'Socially Distant' monodrama, but which could stand alone.

This meant that both children and teachers had experiences which related to the same essential story and concepts. The modifications were made because the monodrama had been written for older children. The key differences we made for the version of the story that was shared in Session 5 were that both father and daughter were present and the absent figure who had died was a mother, rather than a son and his girlfriend. We believed that this would give children aged 10-11 a clearer and more age-appropriate connection to the story.

The timing of this session was highly significant, as it took place during children's and teachers' first week back at school following the first national coronavirus lockdown.

WHAT WE DID

The sessions took place in the hall of the school on Thursday 10th September 2020, the fourth day of the new school year and following the national lockdown and school closures in the Spring and Summer Terms. We held three sessions, each with a class of approximately thirty children and with the class teacher and teaching assistants observing. Each session included:

- **An introduction**
- **Exploring four dramatic images:**
 - *Image 1. 8pm Thursday night during Lockdown*
 - *Image 2. 7.30pm on the same Thursday night during Lockdown*
 - *Image 3. 8 o'clock that night (revisited)*
 - *Image 4. 8.15pm the same day*

INTRODUCTION

We formed a horseshoe of chairs around the performance area, so as to maintain a safe distance between actors and children (in line with Covid-19 guidance from the school). The children entered and seated themselves.

We introduced ourselves and explained that we were from Big Brum and had worked in the school before, so we might already know some of the children. The Artistic Director (AD) and Educationalist were in the performance area, with the Education Partnerships Worker (EPW) observing and taking photographs and notes.

The AD explained that we were not testing them, not looking for wrong or right answers. We were interested in them. We wanted to share a story with them. We knew that they have been talking about their own experiences over lockdown and we were interested in how young people have been. Who better to ask?

We shared a first dramatic image. The following is written in the form of a script, with stage directions in italics and TIE programme elements in plain text.

IMAGE 1. 8PM THURSDAY NIGHT DURING LOCKDOWN

(Explanatory note. During the first national lockdown in England, communities ‘clapped for carers’ each Thursday evening, to demonstrate their appreciation for carers and ‘front line workers’).

The Father (Educationalist in role) stands with a pan and spoon, in depiction: banging, enjoying the moment.

The Artistic Director (AD) asks the children what they can see.

“Thanking them for everything they’ve done” – Year 6 child

We reflect on their own experience, then work with the class to build the street of the Father in

the image, with the children as neighbours, with us all involved. We bring this still image to life, complete with sound, for about ten seconds.

AD: However, what I’m interested in is this man’s daughter, who was in her bedroom while the neighbourhood celebrated together. She’s a little older than you.

With the children, we use tape to mark out her bedroom: the door, bed and window.

Turning to each other, the children offer other things that could be in the room. (Children’s suggestions included: clothes in a closet, make-up, a little table, a vanity table with a mirror, a rug on the floor, books, toys, a computer and desk, a cupboard, a TV).



Clap for carers

IMAGE 2. 7.30PM ON THE SAME THURSDAY NIGHT DURING LOCKDOWN

It is 30 minutes before the 'clap for carers', which we showed in Image 1.

The Girl (AD in role) is wearing a brown hoodie, trying to write a letter, then scrunches it up.

She tries again. This time she writes 'sorry' three times in large letters and puts the paper in the envelope.

At the bedroom door is the Father, watching / listening.

The children reflect on what they see:

"She's full of worry"

"He's outside listening. She's trying to be quiet so as he can't hear what she's doing"

The note says, *"I love you so much. I wish you were here. Sorry."*

"Separation between her Mother and Father and she's in the middle of it"

"She misses her Mother"

"There's a separation and the Girl wants to be with her Mother"

"It used to be a home, but it's become a house"



Listening in

IMAGE 3. 8 O'CLOCK THAT NIGHT

(Explanatory note. This returned to the same situation as in Image 1, but this time we added an extra layer).

We revisit Image 1, the Father and the street clapping, but this time the Father has his back to the Girl.

The Girl takes off the hoodie, places the arms around her and holds it in an embrace. She holds the hood and whispers inaudibly, then carefully lays it down, folds it and puts it in the case.

We help children reflect on the concepts raised when we explored clapping in Image 1 and in comparison to the newly-revealed moment in Image 3. What does it tell us about the girl/father/ home?

In small groups, the children are given a hoodie. They play with what they have seen, asked to whisper, perhaps place the father outside the room.

Question: *What can she hear? What can't he see?*

Question: *What is the difference between being alone and lonely?*



Girl with hoodie

Responses to hoodie task:

"She's too young to clap"

"She wants to get away from her worries"

"She needs time alone"

"She is crying because it's special for her"

"It's a treasure"

"A special gift"

"He's crying inside"

"How to be a Mother is in the hoodie"

She whispers, *"Please Dad come back to me"*

She whispers, *"Please Dad be normal"*

Whole class reflection...

- Has anyone felt like that?
- Have you ever felt the opposite?
- If any are the Father / Girl: do they know they are / the other is ...?
- What stops them knowing? (e.g. what stops the Father seeing his daughter alone and lonely?)

REFLECTIONS

During the first session with children that day, children quickly established a backstory for themselves: the mother had been a nurse during the coronavirus pandemic and had died as a result. We used this as a given part of the story during the other sessions that day. This allowed us more time to explore the questions, concepts and feelings involved, rather than on inventing elements around the story.

RESPONSES:

"She wants to leave because of what's worrying her"

"Full of memories"

"It's like hugging her Mother"

"She hugs it when she misses her"

"She's trying to put her feelings in a bag"

"It's filled with Mum"

"He's celebrating her life with others while his Daughter makes a bag"

"The Father is also thinking why his daughter isn't with him"

"The Father wonders if the Daughter doesn't care, but the Daughter is hugging the Mother through the hoodie"

"She folded up love and care"

"They're both sobbing but they can't hear each other"

"It is hugging her"

IMAGE 4. 8.15PM THE SAME DAY

The Father has cling film. He wraps the case and letter and leaves the room with them and leaving the Girl there.

Questions:

- What is concealed in the case?
- Why doesn't she explain?
- What stops her?
- What would you say, do to help her explain, or for him to see?

RESPONSES:

"He thinks he's doing the right thing"

"Her Father is trying to stop her being full of worry"

"I would call it rejection protection"

"He took away the only thing the Girl wanted"

"He's taken away her Mother ... her heart and her memories"

"The Dad just thinks he's taken away a suitcase"

"She's sobbing rather than crying"

"He's closed memories forever"

"Is he asking his Daughter to remember him?"

"Forget about her!"

"You should be out there celebrating the NHS – I'm going to take this away"

Session 6 – Planning with the teachers

“IT'S GOING TO BE
DIFFERENT”



AIMS:

The aim of this session was for Big Brum to work with the teachers, following face-to-face work, so as to help plan meaningful work that could build on the children's responses to the story.

RATIONALE

By this session, both children and teachers had developed a felt relationship to the story and its connection to their lives. A key element was about children's personal, social and emotional needs over the first few weeks of the return to school following the first national coronavirus lockdown.

WHAT WE DID

This was a face-to-face session in the school staffroom on Friday 11th September, the day after Session 5, involving:

- **Feedback on what the teachers had observed from the children's responses;**
- **The further development of ideas for planning and follow-up work, modified as a result of these observations;**
- **A brief discussion about how Big Brum could support this follow-up work.**

In their feedback on children's responses (see quotes below), the teachers noted how highly the children had been engaged with the Drama stimulus, despite some of them having struggled up to that point with their return to school.

Children had particularly responded well to the opportunity to work together imaginatively in creating the street and the bedroom in which the dramatic moments took place. They had also responded strongly to concepts, such as the binaries of inside/outside world, being or feeling lonely / alone, as well as those about the difference between a house and a home and ideas about 'manliness'. However, some questions had clearly been too difficult, such as whether you have to physically leave somewhere in order to really leave it.

The teachers then began to outline some initial ideas that they might use with the children in building on the work. These drew strongly on the Drama stimulus that the children had experienced in Session 5, rather than being tightly wedded to the ideas that teachers had initially explored in July. It was this newer set of ideas that formed the basis for the actual activities that teachers carried out with the children (Session 7).

Ideas included:

- **Clothing (such as the hoodie in Session 5, Image 3) – what does it represent to the Girl? Does the Father see it differently?**
- **Diary writing – from the point of view of the girl. It is a week later: what does she write in her diary?**
- **Letter writing – what was in the letter that the girl wrote (Session 5, Images 2 and 4)?**
- **Character description using role on the wall – what do we see on the outside, what is unseen (on the inside)?**
- **Setting descriptions – the Girl's bedroom**
- **Filling an outline suitcase – what is inside it (feelings as well as objects)?**
- **Drawing – what did the Mother look like?**

Big Brum offered to provide further stimuli as required by the school, such as images or clips from the ‘Socially Distant’ film, a response in role to children’s letters.

The teachers then voluntarily opened up their discussion to some of the personal and emotional questions that were arising for them and the children:

- **Perceptions** – if another person’s expression of grief doesn’t look like your own, then it can be hard to see it;
- **The degree of empathy** that the children had been showing to each other (and to the fictional Girl and her Father);
- **The return from lockdown** as a confusing time and that it is therefore OK for people to say they are feeling ‘confused’ when asked how they are feeling;
- **The need for children** to be able to broaden the range of words available to them when talking about feelings.

The aim of this session was for Big Brum to work with the teachers, following face-to-face work, so as to help plan meaningful work that could build on the children’s responses to the story.

TEACHERS’ COMMENTS ON CHILDREN’S RESPONSES

Teacher AN: *“We’d struggled to get much from the children, but they really went for it.”*

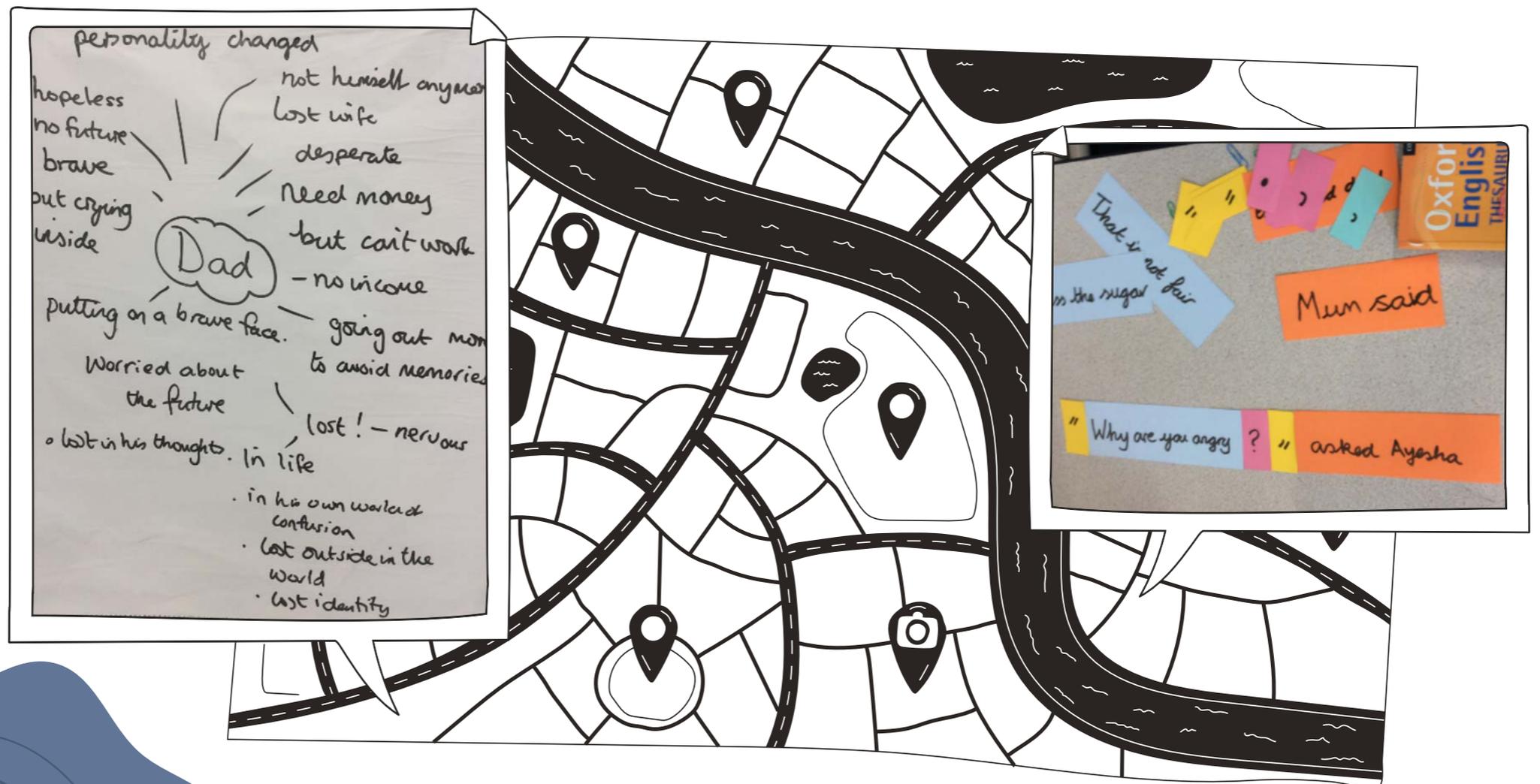
Teacher AA: *“They came up with some good stuff, they really liked making the street. It all gave them time to reflect, open up and feed back.”*

Teacher AN: *“In creating the bedroom, they were creating the story for themselves.”*

Teacher SI: *“We may need to come back to some of the things they found really hard.”*

Session 7 – Teachers with children

“THEN, I STARTED WRITING THE DIARY”



AIMS:

For the teachers to carry out meaningful work with the children that builds on their responses to the story.

RATIONALE

This session, unlike the others, did not directly involve Big Brum. While the Company offered the teachers support in planning or via online or in-school interventions (e.g. a letter-in-role), the teachers had at this point reached the stage where they wished to work with their children, independently of Big Brum and confident in their own abilities to work with them in a meaningful, authentic way that was both emotionally and intellectually engaging.

What follows is therefore closely based on the presentation that one of the teachers gave about their work to the Multiplier event, 'A Living Question?' Where possible, we have used his words to describe it. The teacher's account accompanies slides (shared as part of the Curriculum) that relate the activities and show the children's work that resulted from them. Powerfully, some of these slides include embedded sound files of the children reading aloud from their own writing-in-role.

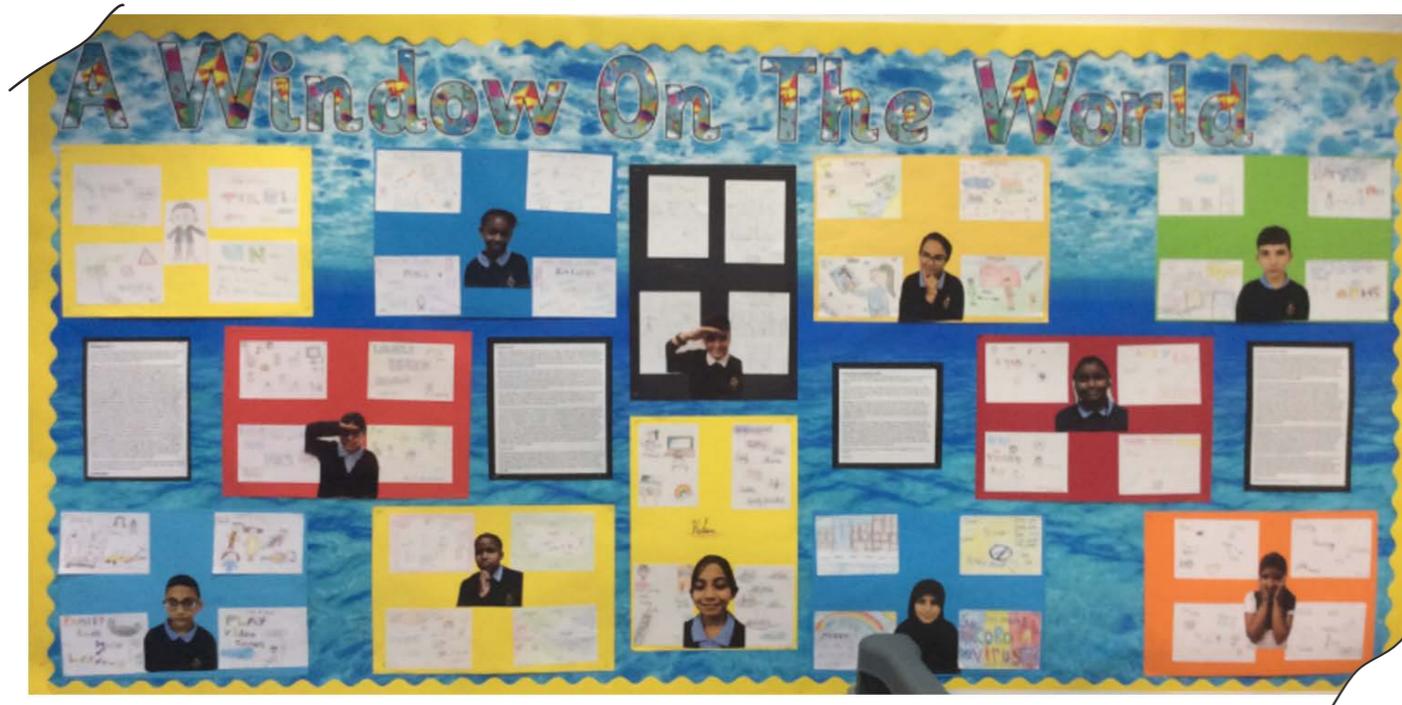
The teachers' work with children took place in September 2020, during the two weeks immediately following [Session 5](#), when both teachers and children had only recently returned to school following England's first national lockdown.

While the Company was initially cautious about the teachers asserting their professional independence in this manner, on reflection (and especially given the nature and quality of the work that arose from it) we felt that this should be seen as a strength and indeed as a manifestation of a degree of professional well-being.

Rather than being told what to do, or at least guided in it, the teachers were operating as active agents of their own authentic professional selves. This appears to be borne out in what teachers told us during the final session.

It is interesting to see which ideas the teachers chose to take forward from their prior planning and in recognition of the children's responses ([Session 5](#)). One quality that seems very clear to us in reflecting on this session is how much the activities grew out of the story, rather than being imposed on it. We think that this aspect is extraordinarily important in terms of any future such work, or indeed for anyone wishing to learn from this experience.

WHAT WE DID



Window on the world

The following is largely based on the account of Teacher AN at the event 'A Living Question?' on 26th September. It cross-refers to the slides he used in the [Well-being Curriculum 1. \(UK\)](#) Part 6 presentation.

Benson Community School (has) done a lot of work with Big Brum before which has been rather exciting and this time we were looking for something new for Year 6 (ages 10-11).

We began by talking about the children's experiences during lockdown and what impact it had on them, at home and outside. We decided to call it 'window on the world' to start with (Slides 1 and 2). The children explored lots of vocabulary and context and shared lots of stories with us about their experiences at home. We explored the contrast outside in the real world and they came up with lots of words and phrases (Slide 3).



From that, we had the input from Big Brum and we decided to focus on symbolism and metaphor, especially the metaphor of the suitcase (Slide 4). In our story, there was a Girl and her Dad. The Mother had died and the suitcase was really a symbol for what was left of the Mother. The children decided what physical things were inside that case, for example locks of hair, perfume and the hoodie (from the story) that belonged to the Mother. They decided that the smells and the scent reminded the Girl of the Mother (Slide 5).

We looked at what those things represented. The children looked at a pair of shoes in that case that would have been worn through the day by the Mum, as she went off to work for the NHS as a Nurse (where she caught Covid and died). Those shoes told the whole story for the children: she would come home, take them off after work, put them by the fireplace: she was the sort of stalwart person that kept the whole family together.

I wanted to talk to my father but he will never understand how much pain I am in. we ate in silence: his food wasn't as good compared to my mum's. Even these little things remind me of Mum. We ate in silence, but he left just as I wanted to talk to him. I felt useless - he won't look at me without sighing. Several seconds later, he asked for the suitcase. I trusted him so gave it to him. He packed it away and took it away just as I began to trust him.

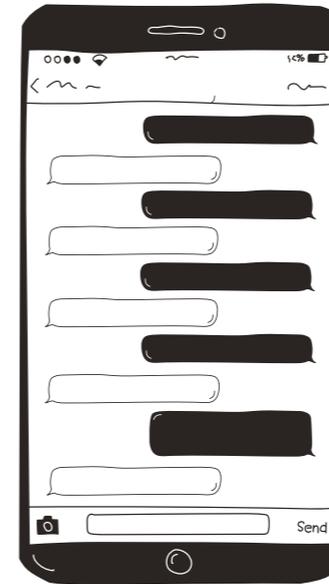
From that, the purpose was for the children to write diary entries from the Girl, very frustrated about how her Father was behaving. We looked at characterisation (Slide 6), the Girl being very confused and lonely and the Father becoming robotic and moving himself away from her to try to deal with his loss. Loss came up a lot in the children's work: she was lost, she had no Mother and felt she had no reason for living any more; he was lost in a different way, lost in his own world as he tried to make sense of it, some children suggested he may have lost his job, the outside world was closing in around him, his only way to get out and to make any contact with anybody was to clap for the carers ... which he did and left her sitting at the table.

Children wrote some fantastic diary entries straight away (slides 7 and 8). They were very empathic, which was something we discussed. The children also used IT skills (word processing) as part of this. Ayesha (the Girl) wanted to talk with the Father, so we used this as an opportunity to teach inverted commas correctly (which is a Year 6 learning objective – Slides 9 to 11).

Because the Girl is unable to talk with him directly, he blanks her out, she sends him a text message. We gave children a proforma and they were able to create a conversation between the Girl and her Father. Some of the examples are quite poignant, cut-throat, the Girl sometimes blaming herself for the situation and trying to put it right somehow, which we found fascinating.



Aeysha



Dad

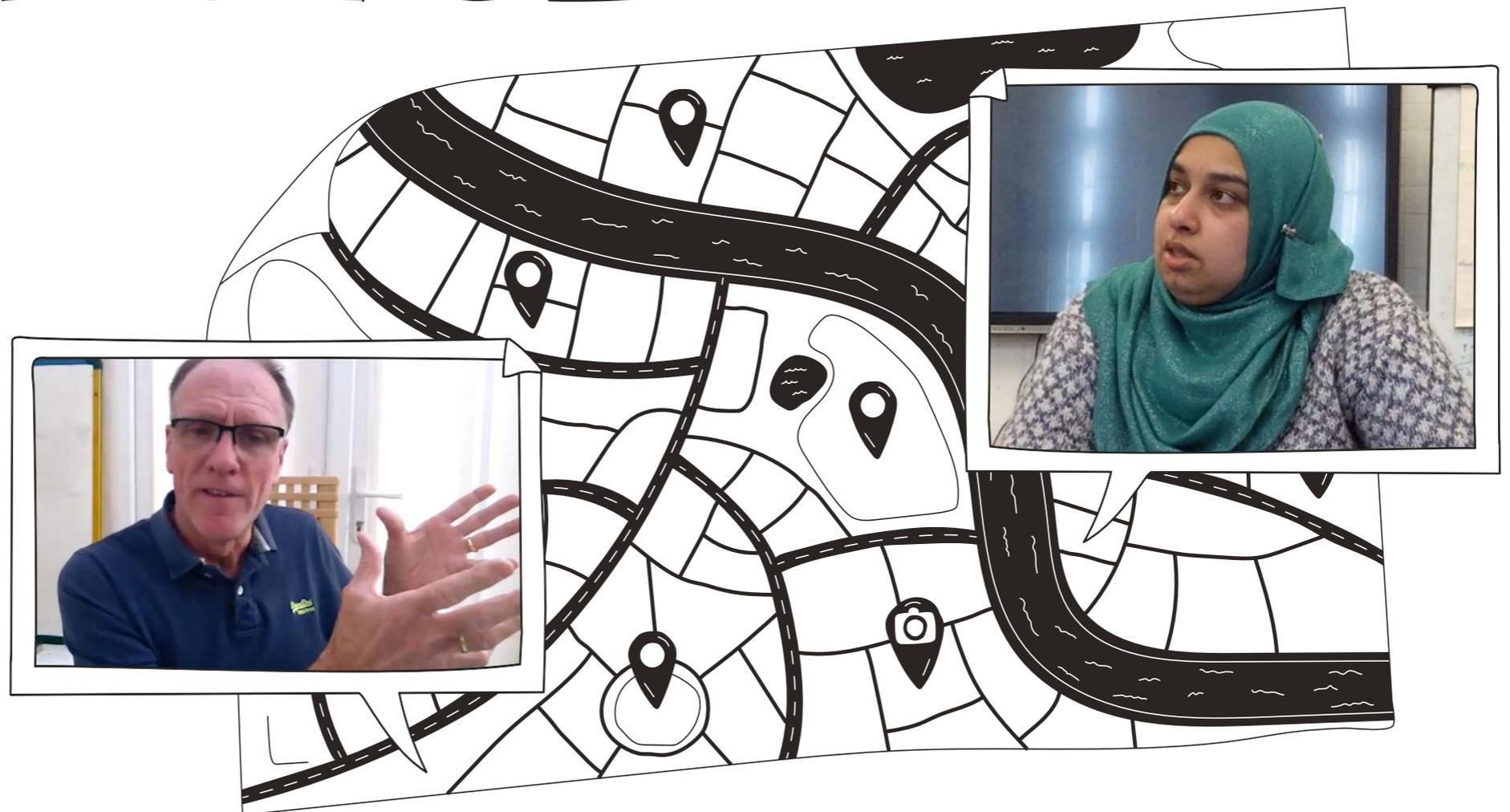
The children were able to share their emotions and feelings and write a fantastic dialogue piece, using all the conventions (speech marks etc). Children with Special Educational Needs were given sentence strips where they could place their questions and then add in the punctuation. They were able to explore and empathise more with the characters involved.

For us as teachers it was a great opportunity to be able to explore these different avenues of writing. We will go on to writing some letters. The writing opportunities are endless. For us as teachers, this has been really beneficial.

But it was also very morbid, to be honest. One night, my Teaching Assistant went home feeling like crying, but the children were so resilient: they took it all on board and were strong characters, desperate for the Girl to attack the Father and get some sense out of him.

Session 8 – reviewing the work

“IT GAVE THEM A VOICE”



AIMS:

- To review the work that had taken place in the project as a whole.
- To reflect on that work and its benefits for both teachers and children, including those requiring Early Help.
- To provide key evidence from teachers for the UK research.

The session took place over two dates in November 2020, both involving two Big Brum Company Members (Educationalist and Education Partnerships Worker): the first was a face-to-face session at the school with two teachers (AA and GR); the second took the form of a Zoom meeting with a teacher who was shielding (Teacher AN).

RATIONALE

We wanted the session to not only reflect on the work but to continue the artistic and pedagogical process that we had already undertaken together: to ‘stay with the story’ as much as possible, rather than standing outside it.

As a result, we framed the session around teachers’ moments of themselves and the world, as we had done during Session 2, but this time focusing on November 2020. We felt that this would allow us to re-enter ‘the crucible’ together. It would provide for a qualitatively different experience from a more ‘traditional’ feedback session: a space that was more personal, more supported and more orientated towards creative and affective responses. In other words, we wanted to be able to meet again with the teachers at a human as well as a professional level.

The timing of the session was significant, as England had just gone into its second national lockdown at the start of November, after a brief relaxation of regulations between July and October. This time, however, schools remained open and with strict social distancing regulations in place. It also took place immediately after a particularly hotly-contested US election, the result of which was not yet known, but which had potential consequences for people all over the world.

In hearing about teachers’ moments at this point, we were able to relate back to their moments from July and begin to consider each teacher’s individual story over that four-month period. These stories form part of the research and curriculum documentation for the project. There were also potential points of connection with children’s ‘windows on the world’ (Session 7) and with comparable moments shared by individual participants at the ‘Living Question’ multiplier event in late September 2020.

WHAT WE DID

1. We began with a starter activity for the teachers: an image of yourself and the world since returning from the Half Term break.
2. We offered a brief recap of the project and the purpose of this meeting (we reminded participants of the UK research proposal at this point).

This session briefly reviewed the work that had taken place in the project as a whole, including follow-up work since our last meeting together. It reflected on that work and its benefits for both teachers and children, including those requiring Early Help.

The EPW took notes throughout the face-to-face meeting and made a short film recording at the end of each of the teachers talking with the Educationalist (this was not necessary on Zoom, where the whole session was recorded).

3. We undertook a brief review of follow-up work with the children (see Session 7).
4. We asked, how did the children benefit from the project?
5. Further to this, we asked, how did children requiring Early Help benefit from the project?
6. We asked, what was most valuable about the project for you? (Personally, professionally?)
7. We asked, do you have any comments on how these personal and professional impacts may have affected your work with the children?

8. We asked, do you have any other comments, for example about how Big Brum worked with you?
9. We then touched base briefly on future plans for the project and for the school.
10. The EPW briefly filmed individual teachers:
 - *This moment in time – images of yourself and the world*
 - *What do you feel were the main benefits of the project to children?*
 - *What do you feel were the main benefits to yourself, personally and professionally?*



Teacher with Big Brum staff

1. TEACHERS' MOMENTS NOVEMBER 2020

Images of the world during lockdown (November 2020)

Teacher GR: *"It would probably be very US-dominated because they're driving a lot of the social media tensions, and with their election, that's diverted everyone's attention away from a global pandemic to just a simple election between two people who we as Brits don't know anything about, and whilst it will have some impact on Britain, we seem to be getting very hot and heavy over US politics when we're in the middle of a second lockdown where there seems to be a bigger issue on our own shores that we need to deal with first. (My image is of) the American election overshadowing, over the top of the box; the UK being a lot smaller than the US and with the US looming over it."*

Teacher AA: *"Watching the news and reading stuff, I think it's just a lot the same, so I just focus on getting here in one piece and hoping I can do the best by the children, and organising ahead and limiting the information that goes in and out, which is essentially the same thing, which is lockdown. We still have the virus, it's still quite prevalent, so putting that in a box in a sense: leave Covid to one side and just focus on getting through a teaching day."*

Teacher AN: *"It's not the same world as it was in July. Were people being more protective of each other? Were people being more wary? Are we now just coming to terms with Covid and we are just ignoring it? Is the world thinking they are invincible at the moment? It's a worrying place at the moment. With a vaccine perhaps, that might relieve a lot of stress for people. (My image is of) traffic jams: you go to work now and there is more traffic on the road than there was during the last lockdown. Kids at school, which is always a benefit. There's not the silence that there used to be."*

Images of myself during lockdown (November 2020)

Teacher GR: *"Myself in a box like it was during the lockdown, with my immediate household inside the box and then all the flux and chaotic incidents that are happening around the world; because no-one's on a level playing field any more, some countries are open more than others, the whole situation with social media where it's so ramped up, that we don't really know where we sit any more. Whilst I'm locked down in the box, but not quite so locked down as before because obviously schools are now open again, so it's almost creeping open, because there's a place where I can escape to some normality. It's almost like school is some sort of sanctuary where I know what I do for my*

job and the only time I can leave my lockdown is to go to school. At least I have that emotional (aspect) and all those relationships with people at school, so it's a slightly more optimistic outlook than the completely closed box during the first lockdown. It's similar but only slightly better."

Teacher AA: *"It would be somewhat related to being in the classroom, getting things sorted out and focusing on the children, and using that as the constant during all the madness that is going on in the wider world. The image of me would be in the classroom, teaching."*

Teacher AN: *"I'm a yoyo. I'm in the class, I'm out of the class. I'm in the class, I'm out of the class. It's bizarre. I'm actually in the same place as I was when we last spoke in July. I'd actually built myself up to going to school, with a view of doing the Big Brum production, enjoying that and moving on from there, building the trust up with the children in the class. With all the Covid going on, when you start to hear about bubbles going down within the school, you start to become more insular in your thoughts and protective over your little group that you think 'we're invincible in here.' And then suddenly you realise that we're not invincible and you have to be removed out of it again. It's a bit odd. It's like the hokey cokey: you're in and out, in and out."*

3. TEACHERS REVIEWING THE WORK

Teacher AA: *“The children got a lot out of it. They liked being in role and they came up with ‘really good stuff’. What was most obvious was emotional engagement.”*

Teacher GR: *“Yes, the emotional aspect of the work. The children might not be able to be stone age hunters or World War 2 soldiers, but they went into role easily because they have lived through it. They know what they are experiencing.”*

Teacher AA: *“There were so many rules and regulations when they returned to school, so your ‘Socially Distant’ work helped them understand why they are necessary.”*

Educationalist: *“What about oracy? I was struck by the children reading their own words on the slides.”*

Teacher AA: *“Yes, it helped because the character was a child, it was all very relatable, even the pots and pans and the physicality/noise of that. They displayed emotions supporting the girl’s dilemmas.”*

Educationalist: *“A sense of injustice?”*
(Both teachers nodded at this).

Teacher AN: *“It’s just highlighted how resilient the children are, and have been through the whole process, seeing as we are in lockdown number two now.”*

4. BENEFITS TO THE CHILDREN

Teacher AA: *“It gave them a voice so when they were writing about the girl character, they were actually writing about themselves.”*

Teacher GR: *“It was the first week back ... and we used the work after your visit ... we structured the girl’s day with them to help pupils structure their own lives again after lockdown and a lack of structure. We tried to ring some children during lockdown and parents said they were still in bed at 11.00am!”*

Educationalist: *“So again, stepping into the character’s shoes?”*

Teacher AA: *“Yes, assuming the role and expressing the thoughts and opinions of the girl.”*

Educationalist: *“And there’s a safety in that?”*

Teacher AA: *“Yes, they can express themselves through drama.”*

Teacher GR: *“I think it enabled us as a school to create a safe space for the children. I think they really benefited from being able to relate to this character and to talk various experiences through in role as Ayesha. They could embellish some of the moments with some of the more dark things which have happened to Ayesha, but they also managed to weave in some of their own experiences, having been through a lockdown themselves, which enabled them to write a lot more freely and put a lot more emotion into their writing. It’s quite difficult ... whenever we are doing these ‘highlighting features’ (of a text) activities, emotive language is a really difficult one for them to pick up, but it came really naturally this time because it was so pertinent to them and they had experienced almost identical things.”*

Teacher AA: *“It allowed them to feel comfortable straight away, as soon as they came in. It’s something that was a shared experience for the adults that worked in the school, and their families, and the children themselves. I think it allowed them to process some of the differences that they’d gone through in the last couple of months, that they wouldn’t have otherwise experienced. It invited them to share their experiences.”*

Teacher AN: *“It’s been nice for them to have the opportunity to open up about their experiences, because each child is unique and individual in their own circumstances and they have been able to speak freely and felt confident to speak openly amongst their peers about the issues they’d faced during lockdown. They’ve also been able to empathise with the characters, very much so: some children have commented that’s how they felt. They found it very easy to empathise with the characters during the performance. The way we angled it, they really picked up on the metaphorical language we were using during the story, especially the case, the symbol of the case, symbols.”* *“So we’ve been able to use that as the spur for other learning since then. We are looking at ‘Rose Blanche’ now, obviously another girl in a crisis situation. We are moving on to ‘Erika’s Story’, World War Two and the experiences of children in the war, so having these threads has been quite useful.”*

Educationalist: *“So this has been a bridge to being able to empathise with Rose Blanche?”*

Teacher AN: *“They are often able to refer to things as well from it during conversations: ‘that’s like Ayesha in the story ... that’s how she might have felt about losing her Mum.’ So it’s been really beneficial.”*

Educationalist: *“I seem to have noticed a shift between their responses when we came in, where they were empathising with both the Dad and the Daughter and then in their writing, where they mostly really seemed quite angry with the Dad but empathetic with the Daughter.”*

Teacher AN: *“They did take sides rather quickly. Maybe that’s because of their youthfulness and they could see the errors of his ways. Maybe it’s also about the way that we portrayed it ourselves and the way we unpicked it. After the show, we unpicked the characters and looked at the different characters. One of the great things for us, for writing, was being able to do a bit of dialogue. The way the children portrayed the Father was how they saw him. I’d be interested to see how other classes saw him. My class definitely saw him as someone who needed to wake up and smell the coffee and realise what damage he was doing to his daughter and how she was desperate to escape from him.”*

5. BENEFITS TO CHILDREN REQUIRING EARLY HELP

Educationalist: *“What about impacts on children who are more vulnerable or at risk of exclusion?”*

Teacher GR: *“We linked your work to our PSHE provision as well as the writing curriculum, we created an ‘open classroom’ and a safe space. We created conditions to help children talk about their experiences.”*

Teacher AA: *“We don’t normally have time to engage the children emotionally, so the (‘Socially Distant’) work eased children into it, especially the more disengaged. They had 6 months off, some were bored stiff for ages, so the ‘open classroom’ was time for them beyond the normal pressures of delivering the curriculum, also it allowed teachers to observe the children and see if there were any issues.”*

Teacher GR: *“Normally our first writing task would be a diary of their activities on holiday, etc., so ‘Socially Distant’ made this a lot easier for them to talk, and for teachers to listen.”*

Teacher AN: *“Attendance has been maintained in Year 6, which is interesting, as opposed to other year groups. They are coming in to school.”*

Teacher AN: *“Those children involved, you wouldn’t be able to tell them in the group, because they felt comfortable to contribute and gave their perceptions and their views of what they wanted to share within the confines of the classroom. It certainly enhanced their writing ability, when they were writing: just the freedom of being able to write freely, without any inhibition, from their heart.”*

6. BENEFITS TO TEACHERS

Teacher AA: *“It helped us catch up with them and get back up to speed. We also needed that time. We had not been back long and had also gone through a lot.”*

“I think coming back to school in September after several months off took a little bit of adjustment again, because you have to get used to the routine again and you’re coming away from the online world of lots of emails and Zoom calls and whatnot, and

actually getting back to what it is you know how to do, which is teaching. So the project allowed us to have something that was not so onerous on us to talk about and have to extensively plan for, because it just felt natural because we were going through it. In a way, it allowed us to talk about the elephant in the room, instead of ignoring it and getting back to academic work straight away, so it fed in quite nicely in that sense.”

Teacher GR: *“This is my first year in year 6, so I was expecting a step up in the curriculum demands. With the topic has been so relatable to everyone, me and the children, it has allowed us to sort-of get into it together. We could get into each bit at a human level. It allowed me to build really good relationships with the children, which we’ve now started – as the curriculum has become more and more heavy as we move into the second half term now – to keep that relationship going, knowing that we’ve got that safe space developing in the class.”*

On preparing themselves to help children in adapting to their return to school from lockdown:

Teacher AN: *“It did certainly help us to do that. There was a lot of anxiety on our own personal levels about how we approach these different subjects, because some people are less experienced than others in dealing with situations like this. None of us had been in a situation quite like this one we’d been through, it was unprecedented. Having the performance was really handy, because it allowed us all (teacher’s emphasis) to share our views and thoughts. Because we were referring to it as something we had seen in the school, it didn’t matter then, we lost our inhibitions and we were able to say what we wanted to say, because we were referring to something we had seen, not something that was actually ‘real’ ... in inverted commas. But then the reality of it was there and they were sharing their personal experiences”.*

Educationalist: *“So there’s reality in the story and reality in the classroom; and there’s the reality for the teachers and the reality for the children?”*

Teacher AN: *“Absolutely, it gave us all the opportunity to release that anxiety, because we had something to hang our hats on.”*

Educationalist: *“So from your point of view, was that beneficial to you?”*

Teacher AN: *“Definitely, it’s having the right register of words you want to say to support children in the situation. It’s like when you’re teaching with a book, you’ve got the picture book to talk through, the pictures. This was an ideal opportunity to talk through the experience we’ve all been going through, through pictures and through a drama. They were able to see themselves in the drama, they could see their parents in the drama, I could see myself in the drama, we were all seeing something in that drama that we could relate to. It allowed us to articulate our feelings through it. That’s the beauty of working in a classroom like this. There are no right or wrongs in these situations and everybody’s point is valid and right.”*

Educationalist: *“So was the most useful thing being able to have that visual and verbal language in which to talk about those things together?”*

Teacher AN: *“I think it was the most empowering thing. It was also a tool to help me teach after being in lockdown myself for six months and to get that confidence. Parents were struggling with the confidence to send their children to school. The children themselves came with their own baggage and fears of coming to school. We all had different baggages we were bringing to school; different anxieties and different stresses and strains and worries and fears we were bringing to school. But there was a device that we could all hang our hats on and hold on to, to move ourselves forward ... Now, we are back in the storm again, but the opportunity there for us is that children are back at school again and they have built their confidence up. We are now able to park that and move on with other parts of the curriculum that they are interested in to pursue.”*

7. LINKS BETWEEN THE TEACHER AND THE PUPILS' EXPERIENCES

Teacher GR: *"It really helped build relationships with them, that the teachers had gone through and were going through the same thing as the children. So they knew that even adults were not seeing their wider family, etc. This enhanced relationship has continued. The children now see the teachers as more like them, as being human!"*

Educationalist: *"Did it build trust with the children?"*

Teacher AA: *"Yes and being able to step back and see how mature they are, or how not mature...teachers learned a lot more about their family lives, more about their backgrounds. This included the children needing Early Help."*

Teacher AN: *"It was crucial to have that support initially, that we had a visual in our head of what and how we are going to take it forward. Once we have seen something, we can manipulate it and make it work for our children. Hence all the writing we did and the PowerPoint and the drawings and artwork."
(See Session 7)*

Teacher AN: *"It also gave us something to look forward to as well. That was one of the barriers that was broken down over the anxiety of coming back to school and teaching in front of children that we hadn't seen for a while or didn't even know. It actually gave us some confidence ourselves as professionals that we knew we were going to be doing, rather than maybe fumbling about in the dark a little bit, trying to pacify and support them."*

"It also gave us something to firm our planning around, to look at our curriculum and work out how we could shoehorn this in, having the flexibility to do that. Drama is the perfect device to move children on in their thought process and their understanding of the world we are living in: it is just a phenomenal way to do it."

Educationalist: *"Did some elements feel more shoe-horned than others?"*

Teacher AN: *"No, I don't think so. The stuff we actually produced with the children was the stuff they wanted to produce. After we brainstormed what could we do as a result of what we had seen, what we could produce, they created their own learning really and pursued their own goals from it, which was great. So the pride was there from the start, because that is what they wanted to achieve. We obviously manipulated it a little bit so that it fitted within national guidelines so that we were hitting the right buttons, but ultimately it was a project that was beneficial for everybody. We needed to do some dialogue, so let's teach dialogue. We haven't got the script for it, so let's teach a script when Dad is talking to Ayesha. It was good! So we can tick that box."*

Educationalist: *"So the techniques and skills are something that grows out of the work rather than existing in dry isolation?"*

Teacher AN: *"Too right!"*

8. WORKING WITH BIG BRUM

Teacher GR: “It was good that you actually came in, for the children to see visitors in the school. We watch a lot of videos, but there is much more impact with face-to-face work. The physical theatre in the school was much more impactful than watching videos ... interactive ... breaking them into smaller groups kept them engaged and the hook stayed with them.”

Teacher AA: “It felt important that support staff as well as teachers were involved.”

Teacher AN: “It worked really well, I felt. The worst thing for any teacher is finding time to fit people in. It’s what everyone always says: time, time, time, we haven’t got time. But using Zoom was a benefit, having (the) video to look at was really useful, face-to-face is always good but it’s always difficult to get people together.”



9. FURTHER PLANS AND FEEDBACK

Teacher GR: “The work has come to an end, but we might use Ayesha’s story to re-open the conversations and keep on top of the wellbeing of the children. What about a letter from Ayesha? She was left in such a negative state ... maybe the letter could be telling the children about her year, and how she is now?”

Educationalist: “And the Father?”

Teacher AA: “They are more interested in the Girl.”

Teacher GR: “Maybe she can be reconciled with her Father? It seemed like their relationship had broken down, but maybe not.”

Teacher AN: “We are actually doing letter-writing at the moment with ‘Rose Blanche’, so this could be an opportunity to take the children back to it: their assessed piece of writing could be an informal letter from Ayesha to her Dad. We could put it into context now.”

Educationalist suggests that Big Brum could reply in role.

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26th SEPTEMBER 2020 – 1st MULTIPLIER EVENT ONLINE, HOSTED BY BIG BRUM

Multiplier Events are events such as national and transnational conferences, seminars and other events organised with the purpose of sharing and disseminating the intellectual outputs produced by the project, with a wider audience beyond the project including different stakeholders and users of the resources produced by the project, in this case teachers and drama practitioners. The inability of the partners to travel throughout Europe meant that we had to plan for meeting online instead of face to face, this presented similar problems for working directly with teachers in schools.

Big Brum's multiplier event involved all partners and also attracted teachers, both new and experienced. For the last 5 years Big Brum has worked closely with Birmingham City University, co-managing a Master's Degree in Drama Teaching and Learning as well as inputting into PGCE (a post-graduate qualification for teaching in the UK) courses in Teaching Drama. In this way we work regularly with new and experienced Teachers of Drama, and it seemed right to involve them in our questions about the ['Displaced Teacher'](#).

THE 26th IS THE FIGHT FOR A NEW STORY. THE FIGHT TO KNOW OURSELVES

We have discussed creating an event which is different, dramatic, social. The material would amplify the areas of thinking about the Displaced Teacher and the Displaced Child, living and surviving and the living question into a further negation.

The centre of the day is to work collectively, expressively and be in connection.

The centre of the drama is isolation, disconnection, and repression.

Living in this world has made us socially distant from ourselves and each other, where lies and greed conceal our true nature. How then can our true selves be revealed in such conditions?

The day will be constructed around the play 'Socially Distant' and follow a simple task-based drama getting at the guts of the above centre. The central task of the day's drama will focus on the suicide of a boy during lockdown but through reflecting on the adult's (the father) response to the event.

The father is the adult world, he is us.

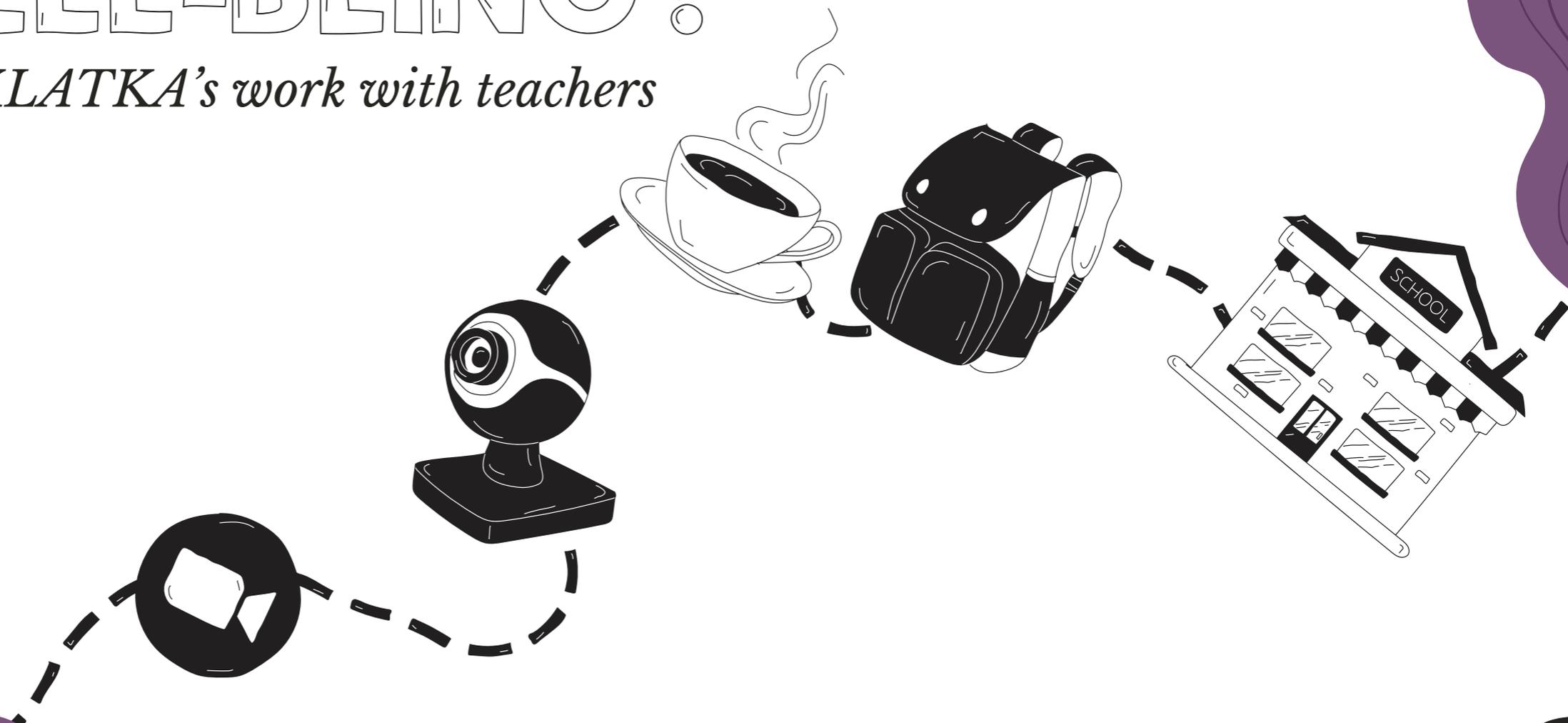
The Frame. explore the drama as both ourselves and the organisation given responsibility to fulfill the task i.e. 'what do you imagine they might suggest' and then 'we've been considering proposals for...'

The Task. To make recommendations on the form, placing ... of a monument to/for a young person that died during lockdown.

The Role a socially considerate NGO / organisation who is concerned about young people. They have heard about the situation and feel it needs to be highlighted. They will consider appropriate monuments that both reflect on the particular boy and the plight of young people generally. The film is going to be about 1hr 40 mins. I suggest we break this done into three parts...

HOW CAN I TAKE CARE OF MY OWN AND MY CLASS'S WELL-BEING?

STOP-KLATKA's work with teachers



The mission of Association of Drama Practitioners STOP-KLATKA is to create a space for dialogue and positive social change through the use and teaching of applied drama methods. We use drama in such areas as education, prevention, rehabilitation, developing interpersonal, social and civic skills, preventing discrimination and exclusion as well as building ties within local communities. Since 2002 we have realized over 115 drama projects, reaching over 40,000 people. The Association employs qualified drama trainers, experienced in working with children, adolescents and adults. 19 years of experience in conducting activities in Warsaw have resulted in many long-term partnerships, a network of contacts both with schools and public institutions in Warsaw and in other counties of Poland (e.g. Gdańsk, Poznań, Rzeszów, Wrocław).

The Association also promotes, popularises, and teaches Applied Drama methods. We organise drama courses and workshops, international conferences and forums for drama practitioners, publish materials and certify drama coaches and supervisors. Over 3,500 people from all over Poland have participated in our courses, which use drama in group work.

The Association draws its strength from the people who combine their active attitude towards social change and vast competences in various subject matters with knowledge of drama and working with groups. Members of the Association include psychologists, teachers, social policy and rehabilitation experts, theatre experts, coaches, a mediator, a journalist, a choreographer, human rights experts, event organisers, actors and actresses, therapists and students – some of them graduates of a year-long Drama programme at the University of Exeter in the United Kingdom.

After considering working with teachers from several schools we finally have chosen one school as a partner for this project: Primary School no. 350 in Warsaw. We worked with that institution a few years before this project and the psychologists and pedagogist from the school took part in our drama workshop before, so this was our connection to the school. The three workers: two psychologists and one pedagogist were really engaged in the workshop and showed a big interest in applied drama as a working method with children. We established the partnership through one of the psychologists who became a big help in our process as a coordinator from the side of the school. We planned to focus our work in the 1 to 3 grade of primary school, because on that level children spend most of their time with one teacher. It means that the teachers of early school education can have a really big influence on the atmosphere of the class. Consequently they have a real chance to impact on the children's well-being. That's why we invited teachers from those classes to our process.

Before we started our work we wanted to get to know the school we will work with better: how they see life and work in the school, the different groups from which the institution contains, that's why before we started our encounters, we realized a needs analysis. We could have focus discussions with the group of psychologists and school pedagogists, with the teachers engaged in the process, with the council of younger and older classes (I-III and IV-VIII). The concept of needs analysis was based on well-being theory (also known as PERMA – Positive elements, Engagement, Relationship, Meaning, Achievement), a model that was developed by Prof. Martin Seligman and aims to identify key elements that affect well-being and satisfaction. Needs analysis was carried out using focus research, in which participants were asked to provide associations for the words: school, break, lesson. They were also asked to compare specific positions/functions at school to an animal and argue why. Also the element of the needs analysis was a discussion with a prepared list of questions. Those groups pointed to main difficulties which influence their well-being at the school: the behaviour of parents, exhaustion, children who are somehow different and peer conflicts. Children who are somehow different means here, children who have disabilities or autism spectrum disorder, or behavioral disorder symptoms. Those disabilities cause difficulties in studying and/or in the behaviour of those children. In Poland there is an official document for them, which means they have a right for extra support in the educational system for example a teacher who helps that child all day in the school.

The results of the needs analysis helped us later to prepare for the work with the children and to know what kind of difficulties the teachers face mostly in that school. After those results we wanted to start to work with the teachers, however at that point the pandemic entered our lives. We didn't expect that the pandemic crisis wouldn't let us work with the teachers face to face. We tried to wait, however, as the second wave pushed us to a second lockdown and after one month of schools being open, they had to close again in October 2020. At that point we have decided to lead our process with the teachers online. We proposed to the participants to meet more or less twice a month in the evenings after lessons via Zoom. We started the work finally with 8 teachers teaching in 1-3 of elementary level: 5 of them were teachers in classes and 2 of them school psychologists and also we invited one pedagogist. We liked that not only teachers took part in the process, because the school psychologists and pedagogist work closely with those teachers and their classes, so we felt that strengthening their relations (through working together during our sessions) could support the teachers' well-being.

For the whole process we aimed to support teachers' well-being through showing them simple exercises, which they can adapt in their classes. Also we invited them to experience drama techniques themselves. Applied drama uses our natural ability stepping into roles. Participants enter a fictional world, where they can try out new behaviors. The improvisations used in the drama allow the participants to experience

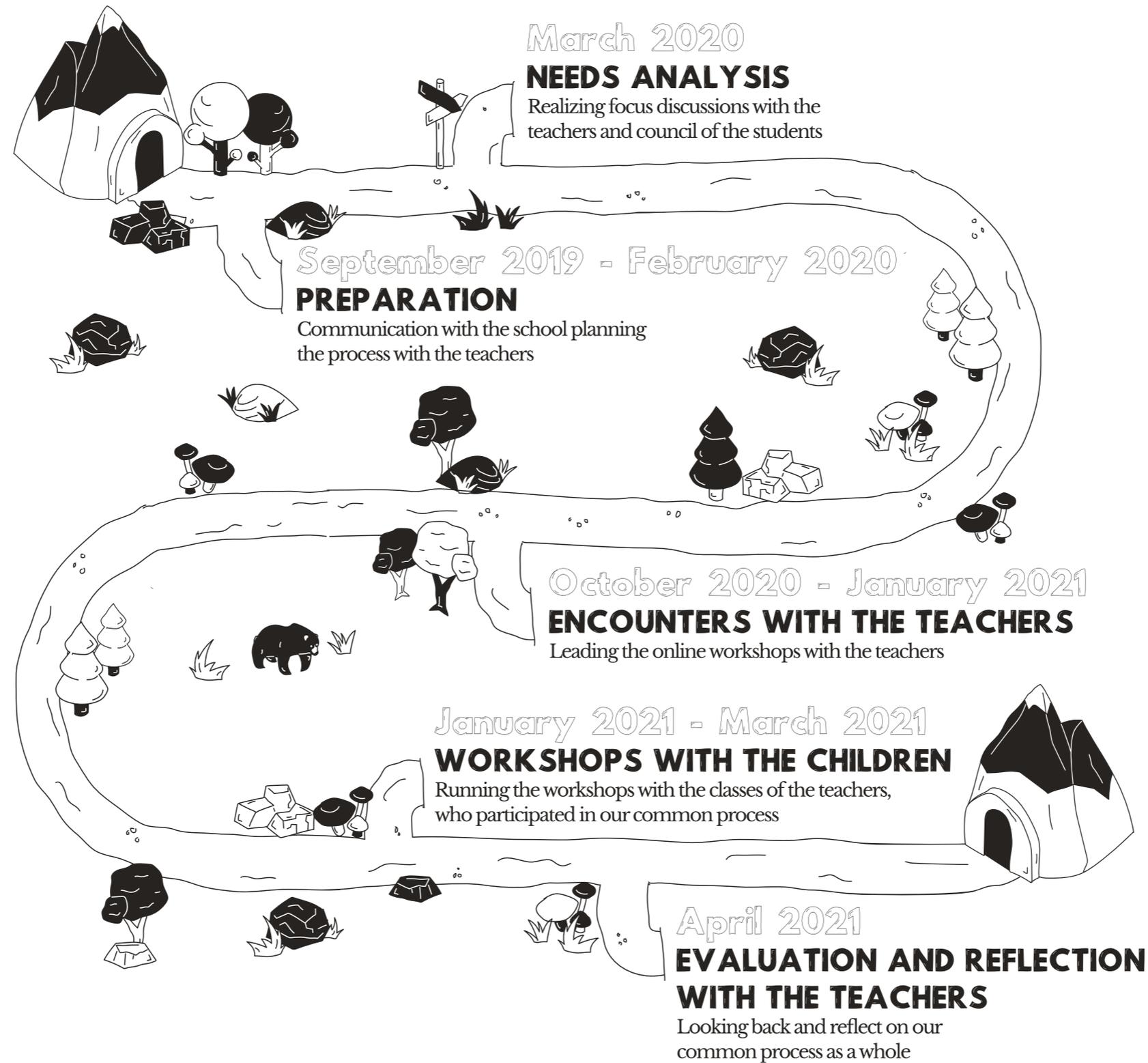
safe conditions without bearing the real consequences of their actions, but with the possibility of seeing the conclusions. Through experiencing we aimed for the teachers to reflect on their own well-being.

During our encounters we used several drama techniques as the keys to put drama into practice. Each of them can be used in various contexts, adapting to the needs of a specific group. By entering the roles, the participants can be someone else for a moment. Drama techniques we used during our encounters were Role Cards, Stimulus, Hot Seat, Teacher in Role. Another important method which we worked on was Forum Theater (TF) created by the Brazilian drama practitioner Augusto Boal. You can find the session plans in the [Well-being Curriculum 4. \(PL\)](#) document.

We used the term encounters working with teachers, what practically meant sessions, workshops. The title of each session shows the focus of the concrete session. We found it important to settle at each workshop the needs and the aims, so that's why it is present in our descriptions. The teachers' reflections are present at the end of each session - sometimes they are shorter comments in columns, sometimes they are longer quotes, it always depended on what type of reflections we offered to the participants.

We aimed to start to work during the spring-time 2020. However because of the first lockdown caused by the pandemic we decided to wait until the autumn 2020. Unfortunately the situation didn't allow us to run the encounters face to face, so we prepared the whole process online. It also changed our order of the encounters, as we decided to wait for the encounters with the children until the pupils went back to school. We realized in this way firstly the sessions with the teachers and after that the workshops with the students. Although the online education changed our plans in connection with the order of the encounters we found crucial to involve the teachers in the processes with the children: we consulted with them about the needs of the classes and also what was important for us, that the teachers try to implement some small exercises to their practice as well.

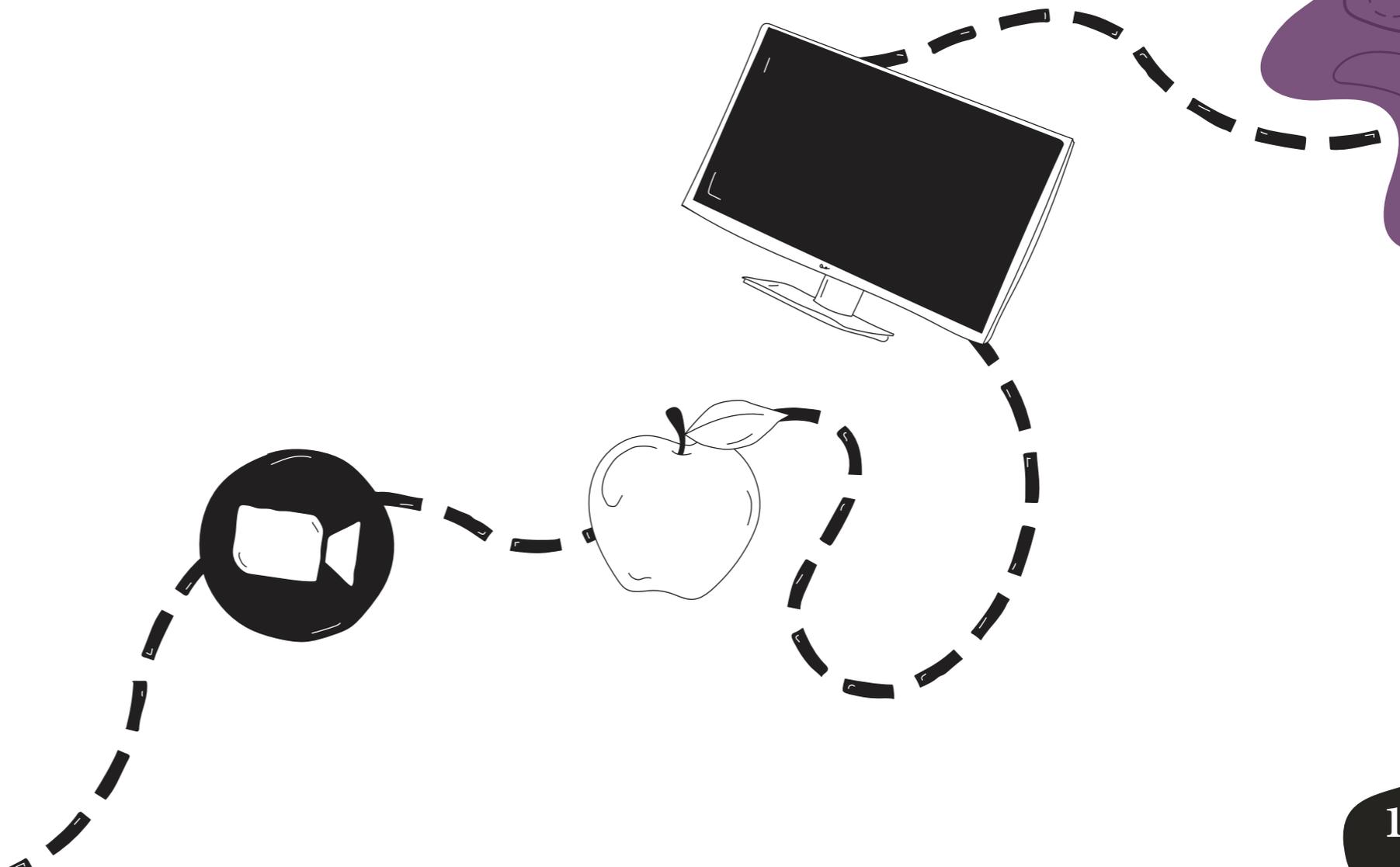
THE TIMELINE OF THE PROCESS



First workshop with teachers:

THE CORONA

“HEAD” ATTACK



KEY QUESTION OF THE WORKSHOP:

How Covid-19
pandemic influences
teachers' well-being?



NEEDS:

We talked during the summer break with the school psychologists and pedagogist how they see the needs of the teachers. They said that it is important for the teachers to have the space for talking about important issues for them, which are connected to the online education system and its consequences. As trainers, our needs was to get to know the group of the teachers that we will work together better. We were curious to see how they are able to engage themselves in the proposed activities, and how much they are open to talk about their individual feelings and thoughts.

THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

We have chosen to start our process with a Forum Theatre play, because we couldn't have built a personal contact with our target group, which we know can much easier build the environment of trust and safe working space. That's why we proposed an activity with exact frames and tried to involve the participants smoothly. The main character of the play was a teacher, called Maryla, who has struggled with overworking during the pandemic. Although we saw Maryla in most of the scenes, we could also get closer during the play to the perspective of Maryla's two students, their parents and other teachers. After the play the teachers had the opportunity to talk with one character in a hot seating exercise and after to reflect on that character's situation. The characters were the starting point for a conversation about needs, thoughts and emotions.

AIMS:

The aim of the first workshop was to build a space of trust where teachers can share their reflections about their current state of well-being due to the Covid-19 crisis. We wished to support them to share their feelings and thoughts due to the current situation. To reach this we defined that sharing a fictitious but everyday story, a story that is familiar to the participants from the everyday situations they are facing could be a good starting point. Talking about a fictitious situation could encourage them to start to talk about themselves as well. The fictional world gives the participants the safe feeling that they can hide themselves behind an imaginary character.

DESCRIPTION OF ACTIVITIES:

WARMING UP

Firstly we wanted to check if everybody is familiar with Zoom, so we dedicated the first five minutes to check if the participants have any technical difficulties. We showed them useful options to enjoy more the online play (“Hide non-video participants” function in Video settings). What was important for us to ask the participants to have the cameras turned on. That helped us to build better connections with the participants as we had not seen them before in real life.

After that we proposed three warming-up exercises. We always use warming-up exercises when we do a Forum Theatre play, because we think it is an important part to start to engage the spectators. We base our work when we work with Forum Theatre on Augusto Boal, who invented Theatre of the Oppressed in the 1970s. In the Theatre of the Oppressed the spectators have an active role, that means they analyze, explore and can change the story of the play by entering the scenes.

Our warming-up exercises, which we proposed during the session:

- **Simple questions**

We asked the participants simple questions and their task was to answer those questions (e.g.: What’s your name? What’s your favourite activity? What’s your favourite fruit?)

- **Opposite words**

The trainer said a word and the participants said the opposite of the word, which the trainer said (e.g.: Yes-No, Black-White).

- **Opposite words with sounds**

This was a variation of the exercise before, but instead of saying out loudly the opposite word, participants gave the sound of the opposite word, which the trainer said.

- **Rhythm exercise in canon**

We proposed a short text for the participants to learn together and after we divided them into groups and the groups said the text in different times, this way we created a canon together.

PLAY

The title of the play was: Wirusowy zawrót głowy (translated as: The corona head attack) The story of the play was about a teacher, Maryla, who has to deal with the difficulties of on-line teaching: her students, who don’t understand the Team’s system, a father who is calling her with a problem, her teenage daughter, who also needs her mother’s time. During the play we could follow one day of our main character. The spectators could see little moments also from the point of view of the parents of one student and another student’s perspective as well, who had technical trouble and Maryla’s colleague, who could find the balance between the work and the private life. The play consisted of scenes which were realized as video calls, in this way all the play could happen in the on-line space. The play lasts about 20 minutes.

HOT SEATING

After the play we proposed interactive elements to involve the participants into the topic of the play. We usually consider different options, such as discussion, hot seating, improvisations. In that case we decided to divide the participants into breakout rooms to talk with one character from the play. The participants could choose which character they would like to talk with.

REFLECTION

After the participants finished the conversations in breakout rooms they came back to the main session. As a reflection for the whole play each participant could write one thought to the chatbox.

you can do it

you have to take care of yourself

lots of difficulties

how to find the balance?



Audience and actors

TRAINERS' REFLECTIONS

"After this first session we could assess what were the feelings and the mood which is existing in our target group. It helped us to plan the topic of the next encounter. The level of engagement showed us how much the participants could be involved in non-formal education methods."

"I was surprised that the most interesting character in the performance for the audience was Zuza (a student), not a teacher. And the fact that the figure of the second teacher, Wiola, who irritates me, did not arouse irritation in the viewers, but rather... delight? And I was surprised that they were focused on such "operational" solutions to the characters' problems, they were not interested in emotions and psychological needs during the performance, but I noticed that this topic worked for them and resonated during next meetings."



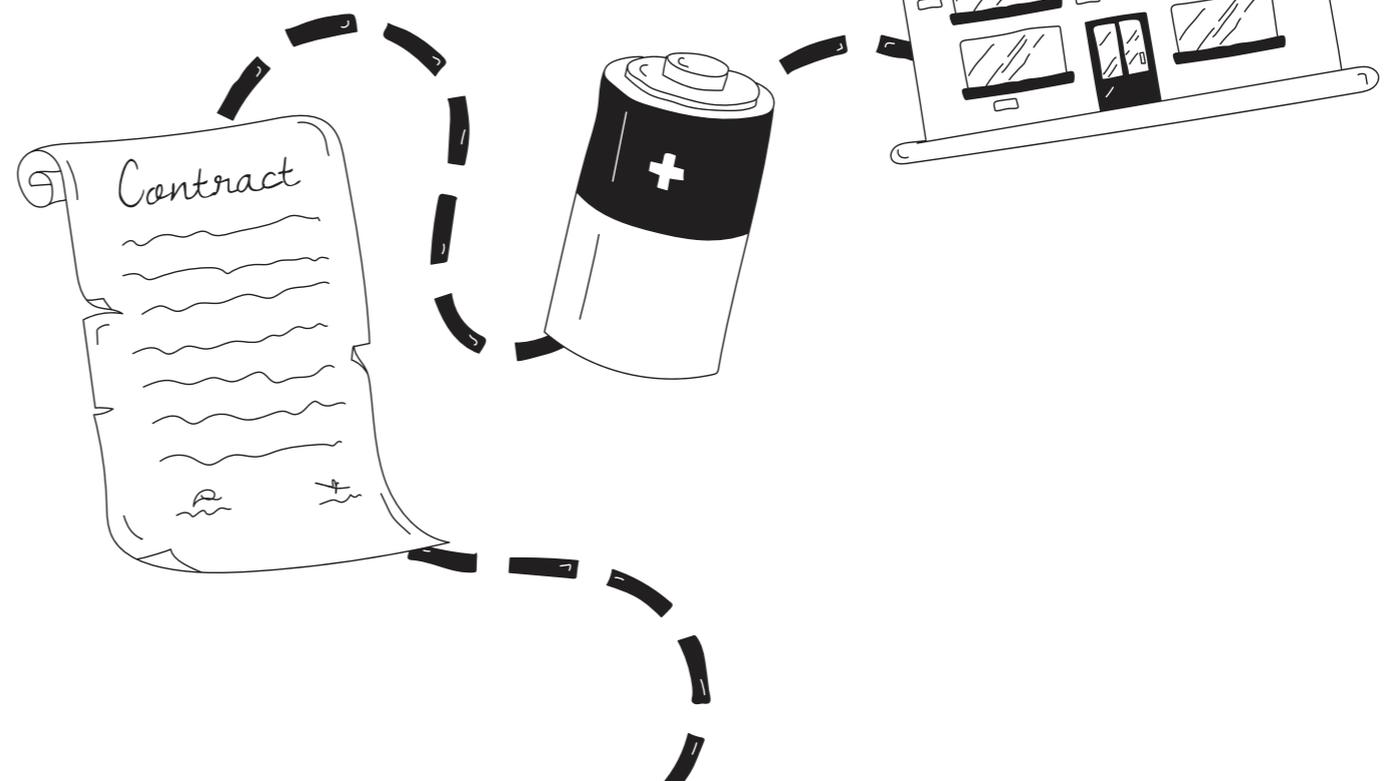
Play

1. **Bum chica bum.**
2. **Bum chica bum.**
1. **Bum chica waka
chica waka
chica bum.**
2. **Aha!**
3. **Oh yeah!**

Rhythm exercise in canon

Second workshop with teachers:

SETTING THE COMMON GROUND



KEY QUESTION OF THE WORKSHOP:

What are my needs as a teacher?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

During the first meeting we didn't really have the chance to get to know our participants, so we dedicated this session to this and also for introducing the project. We were also curious how the participants could connect to the topic of well-being. We have chosen short warming-up exercises to build the good atmosphere for our sessions and also exercises for exploring the topic of well-being.

NEEDS:

The teachers who work in online education for weeks had the need to involve into their lessons some new elements, creative methods, exercises. The teachers also expressed that they feel tired with the online education and a lot of extra tasks, such as online courses etc. They have a strong need to relax and participate in some activities which are somehow different, which can involve them but also give the space to them to speak about their current state. This information we got from the school pedagogist, with whom we were in usual contact. She knew the teachers and their situations very well, so she was able to support us with the information about her colleagues' needs.

AIMS:

In connection with the needs our aim was to get to know the participants better, and to integrate the group. Our aim was also to involve the group into the project. We wanted to show them the longer perspective of the project and how the project could support their well-being.

DESCRIPTION OF ACTIVITIES:

GETTING TO KNOW EACH OTHER

We told the participants about the idea of the project, the aims, about the structure of the process we plan to go through with them - we prepared a presentation to make this chapter more attractive.

We asked the participants to introduce themselves and tell everybody some basic information about themselves: name + what they teach. Also we asked them to say if they have experience with drama. At the second part of the introduction we asked the participants to choose one object, which tells something about them, which they feel can identify themselves on that day.

PRINCIPLES OF BEING AND CO-OPERATION

We agreed on a common contract of our rules of work and being together such as, everybody takes care of their needs etc. Some of the rules we proposed and of course we asked the participants which rules help them to keep during the workshop a good and safe atmosphere.

ENERGIZERS

Firstly we aimed for physical warming up exercises which we thought could warm-up the body and increase the level of the energy. Some of the exercises also offered lots of fun, which we thought is also important in creating a good atmosphere.

- **Paper**

We showed to the camera an A4 white paper and asked the participants to move with their body as we were moving the paper. We offered a wide range of movements, very abstract ones as well which the participants could interpret as they felt.

- **Music**

We put on some energetic music and we asked the participants to follow the moments that we showed to the camera. After a while we asked one participant to be the person who offers the movements.

- **1-2-3**

We divided participants into pairs and asked them to say 1-2-3 in turns (1 says person A, then 2 says person B). After a while instead of 1 we showed a movement, then we asked the pairs to continue the exercise but instead of 1 the person was showing the movement. After a while instead of 2 we showed a movement and instead of 3 also another movement.

EXERCISES WHICH LEADS US TO THE TOPIC OF SCHOOL AND TEACHERS WORK

Firstly we aimed for physical warming up exercises which we thought could warm-up the body and increase the level of the energy. Some of the exercises also offered lots of fun, which we thought is also important in creating a good atmosphere.

- **Associations**

Everybody said one word, what was an association to the topic of "school". The participants passed their words to each other in a pre-arranged order. First round we did slowly, then we repeated the whole sequence faster. We asked the participants after the exercise if the words were similar or the associations were rather different from each other.

CLOSING ROUND

We asked the participants to tell one word which the participants closed the session with.

- **Small talk**

We divided participants into breakout rooms consisting of two participants and we asked them to talk about what they like and what they don't like in their work.

- **Story about well-being**

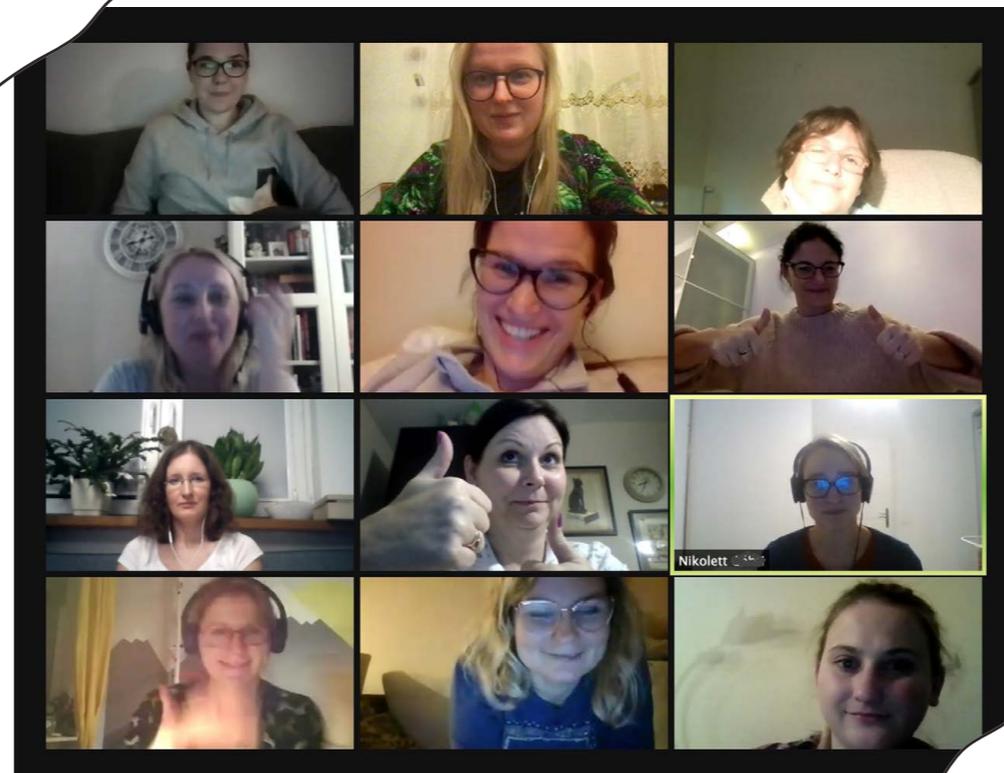
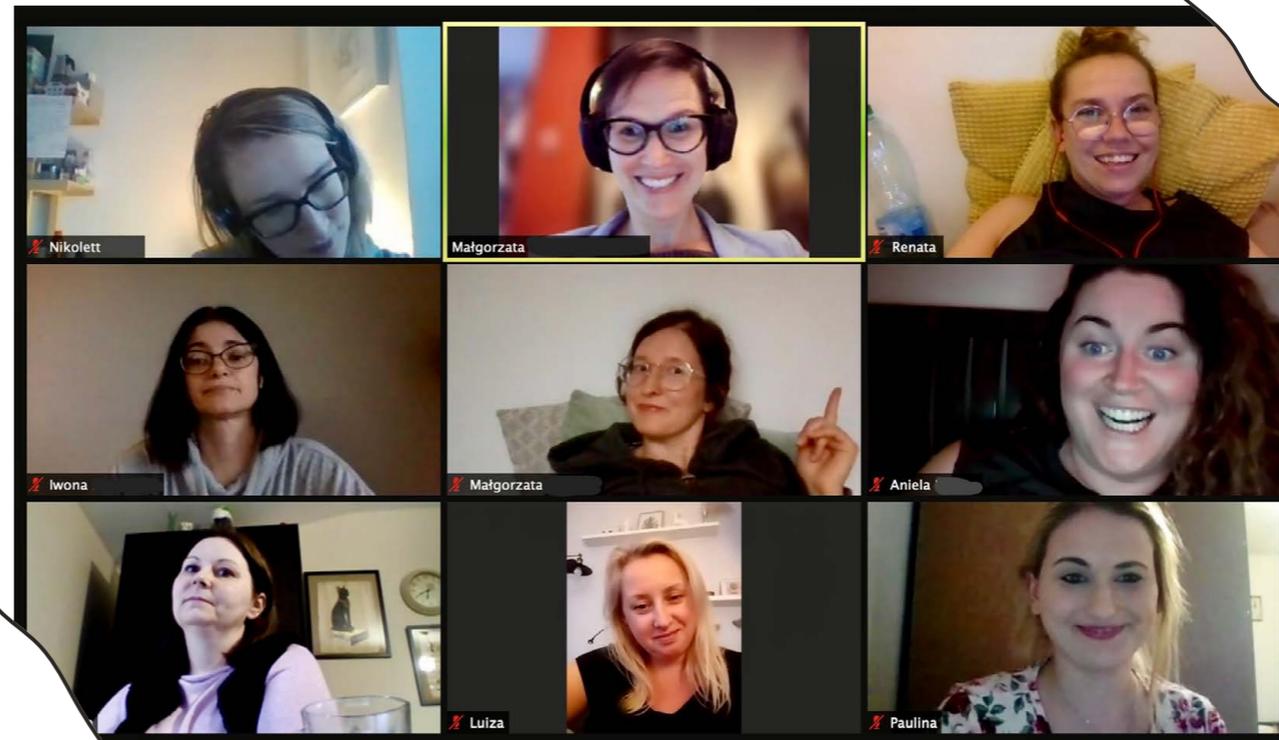
The participants have chosen an object from their room which tells something about the well-being in their school. They came together and we put them into groups of 3-4 people. The task was to create a story inspired by the objects. They could decide who will be the main character of the story (if it will be a student or a teacher).

TOGETHER
FUN LAUGH
STORY WORK
CARE JOY
SCHOOL

TRAINERS' REFLECTIONS

“During this meeting, I saw that they are a group of teachers who like each other, feel good with each other and have great potential to support each other in the next stages of the project (which I think is important). During the meeting, there were a lot of online warm-up exercises and as far as I remember the participants had a lot of fun, there was energy, they fooled around, started exercising. They also said that they had a lot of classes / other training (because it was hard to find the date) and I think that these warm-up exercises let them have a bit of a break and strengthen their motivation to participate in the project.”

“After the session I felt the teachers got some easy exercises which they can adapt in their classes via online. We could get to know more about each participant. We also got some information about what they miss and need in their well-being and also we could map their level of involvement, creativity, etc.”



Third workshop with teachers:

THE PERSPECTIVE OF A STUDENT



KEY QUESTION OF THE WORKSHOP:

How can I relate to someone else's well-being in online education, when it is also a challenge to take care of myself?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

Our idea was to go with the story and the characters with the shown Forum Theatre play – and on each encounter show different drama tools as well. This time we wanted to invite them to be in roles and to think about the perspective and the situation of a student in online education.

AIMS:

The aim of the session was to work on well-being, but instead of going deeper in the perspective of a teacher, we decided to concentrate more on the perspective of a student. We saw that it was a challenge for them in the previous sessions to imagine themselves into other people's perspectives. We aimed also to propose exercises to the teachers which they can try out in their classes.

NEEDS:

The group's need was to get some concrete tasks connected to well-being and to drama in education. Their perspective was to get some tools which they could also use in their classes.

DESCRIPTION OF ACTIVITIES:

WARMING UP EXERCISES

- **Go - stand exercise modified with parts of the body (elbow, finger, nose, tongue)**

We asked the participants to move that part of the body which we said: elbow, finger, nose, tongue. We also repeated the same part of the body and sped up the tempo. In the second phase we asked them to change the word they hear with the part of the body they move (for example if we said elbow, they moved with their finger).

- **Narration with situations to act**

We told a story to the participants with various situations. When they heard the story, they were asked to express the emotions they would feel in those situations with their body and their face.

- **Counting from 1 to 20**

We asked the participants to count from 1 to 20 as a group. That means that at one time only one participant could say one number, however it was not prearranged who would say which number. If at the same time more people say the same number the counting started again from 1.

IMPROVISATION IN GROUPS OF 4

As a next step, we put participants in groups of 4 and asked them to prepare short improvisations, with the title: Please mute yourself! – What can happen during an online lesson?

After working in breakout rooms the groups presented their works to each other.

After the exercise we asked the participants what were the common elements in the improvisations we have seen together?

TEACHER IN ROLE - ZUZA'S LETTER

We offered at this point for the teachers one character's letter from the Forum Theatre play, we have shown (see the description of the first session). The character which we have chosen for this session was Zuza, a student, who had a lot of technical problems with online education. She asked her teacher, Maryla and her friend from the class, Wiki. However sometimes they didn't have time to help her. She didn't have the support at home and felt that she cannot deal with this new system, which caused her a lot of frustration.

We showed participants the letter of Zuza's on the screen, so the participants could read it at the same time.

- **Conversation about needs and emotions**

After reading the letter the participants could speak about what Zuza feels and what she would need in her current situation.

- **Improvisation about Zuza**

In smaller groups the participants were asked to prepare improvisations, about how Zuza could take care of herself.

After showing the improvisations the group reflected generally on the situation of Zuza.

At the end of the session we asked the participants the question: Why is it worth working with a story? What can give us this kind of work?

- **Zuza's letter**

“Fortunately today was a chilly day. I even got the best mark for the last test in Maths :))), The teacher lost connection many times during Polish lesson. At first it was funny, but then I was lost about what the homework was. I think I have to ask Wiki, I don't know if something was wrong with my computer or it was the teacher's. Luckily, in History we got a task in pairs, and then I didn't feel stressed that much. But later I thought that the lesson was over, because I was disconnected, however it turned out that the teacher had given me a task.

I thought that she was not there, but it turned out that she was. I don't know, maybe I clicked on something incorrectly. When my mother is not at home, it is sometimes hard to find where to click. I am confused about always calling Wiki for help, her dad doesn't like it because he thinks I'm just pretending... Our teacher is directing me toward someone in the class to ask for help. Sometimes I don't feel like asking anymore and I prefer not to do something, even if as a result I get a minus, because I feel that I don't want to fight with it anymore. I have never thought to write that before, but I really want to go back to school and finish with online lessons for good...”

TRAINERS' REFLECTIONS

“At this meeting, I saw a lot of progress compared to the performance (in the context of exploring the protagonist's situation). Working with the letter from Zuza allowed us to reflect on the emotions and needs of the protagonist, to look at her situation from a different angle. I was surprised how many emotions they saw in this character.”

“I also remember that after this workshop we asked the participants what exercises they can use in their lessons with classes and I had the impression that these meetings also draw inspiration for their work and they can immediately adapt various things to their work.”

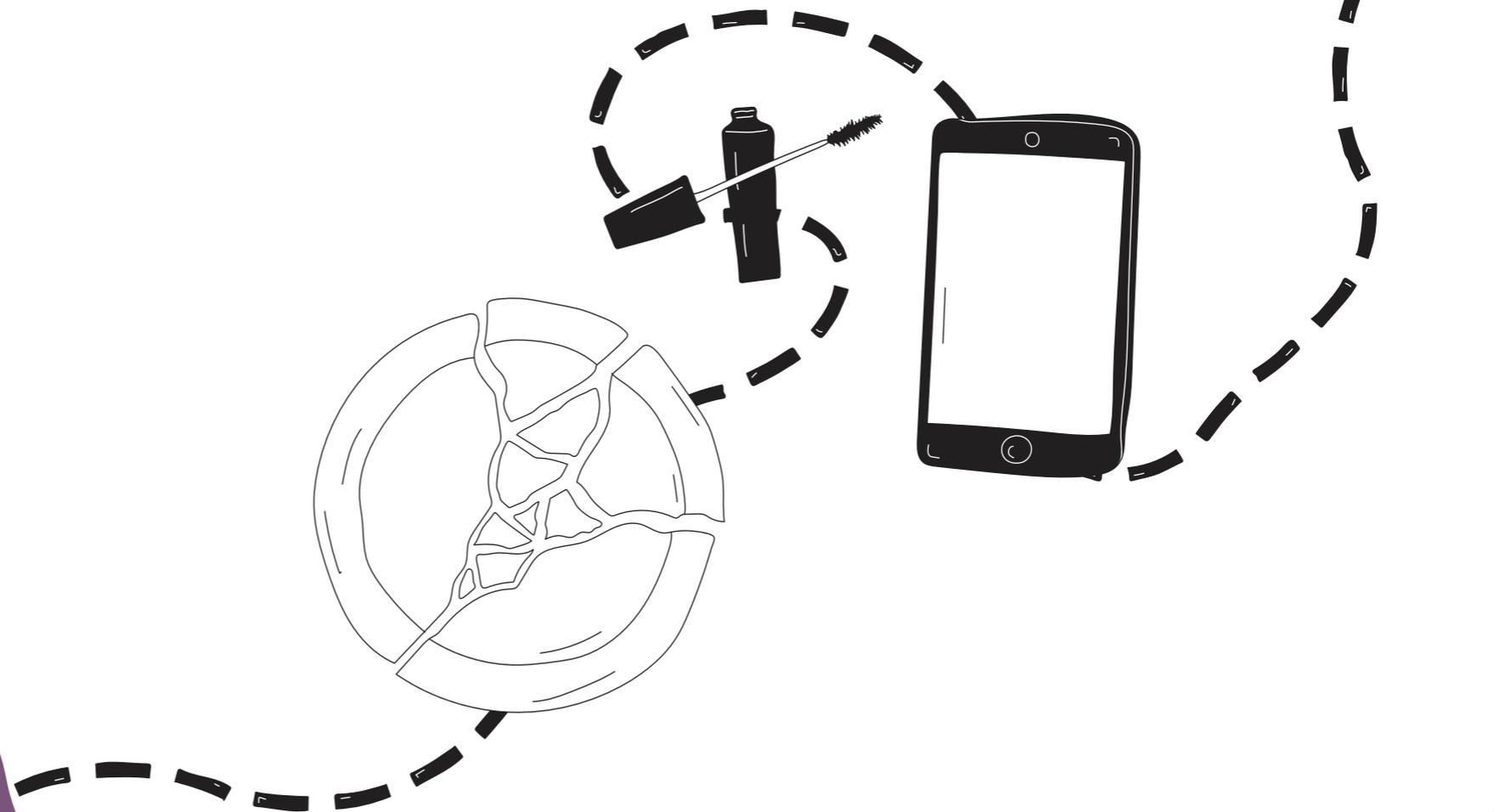
TEACHERS' REFLECTIONS

“The story can help us to see the situations from different perspectives. It is also a safe thing that you are not talking about yourself but the situations are very well known, we know them from our life, so they are close to us.”

“I would like to try out to work with the story with my class, because I think the story can really engage the children as well. They can see in this way that different people can see the same situation differently.”

Fourth workshop with teachers:

LISTENING TO THE NEEDS



KEY QUESTION OF THE WORKSHOP:

How can I, as a teacher, support the well-being of my class?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

The main idea of the workshop was to stay in the context of the Forum Theatre Play. Through the problems of characters we wanted to explore the peer conflicts and present to the teachers a next drama tool: role play cards. We wanted also at this stage to summarize with them the exercises we did with them also to encourage them to try out some of them.

As the number of participants was less than we expected, we dedicated some time to simply talk with them about their difficulties in their classes.

NEEDS:

As the school pedagogist said to us, the teachers were extremely busy and tired during this period, which was the beginning of December. We planned to continue with our programme, however we also were aware that they have a strong need to keep the contact with each other, to have the opportunity to talk with each other during our session. It also came up that teachers' and our need was also to get to know more about the problems they are struggling with in their classes.

AIMS:

Original aims were to the teachers for this session to experience themselves a peer conflict (identify the emotions and needs of the character, think about ideas for solutions), to summarize the exercises we did so far and to check what they could try to adapt in their classes (or check if they already did it and how it worked).

Although our aims were clear we needed to modify them a little and adapt them to the number of participants. We led this session with four participants, which meant we have more time and space for talking with them, so our aim became to get to know more about their difficulties in their classes. We also aimed to present them what we can offer for the classes. We also kept the first aim of the original plan - to experience peer conflicts.

DESCRIPTION OF ACTIVITIES:

What we planned:

WARMING UP EXERCISES

- We planned to ask the participants to show with their body, answers for the next questions, to see how they feel themselves:
 - *With what emotion they start?*
 - *Where would they be / do if not for the workshop?*
 - *What do they dream about?*
 - *How can they manage to realise that dream?*

- **Exercise for concentration**

We wanted to ask the teachers to draw with their left hand a circle in the air and with their right hand a triangle at the same time. We wanted to build concentration with this exercise, which also can be joyful at the same time.

What we did:

After we saw that the frequency of the session is low (we had 4 participants from 8) we changed our plans and dedicated the first part of the session for a conversation about their needs in their classes. We saw that they would be happy to share with us more about their classes, as they were happy when we simply asked them at the beginning how they feel. After this first question naturally we got to the point talking about their classes. We wanted to get to know better what they struggle with during their work, and answer for their needs with some of our programmes/propositions.

Consequently after listening to all the stories of the teachers, we summarized the situations and tried to support them by offering some drama tools and strategies and showing them some of our programmes we already realised with the classes, and can also run in their classes.

In the second part of the session we dedicated our time to peer conflict. We realised it through a drama tool, which is called Role cards. That means in the second part of the session we didn't modify our original plan.

ROLE CARDS OF WIKI AND ZUZA

The idea was to divide participants into two groups and give one group the letter of Wiki and the other part the letter of Zuza to read. Wiki and Zuza were the two child characters from the Forum Theatre play.

Wiki

" I'm fed up with this pandemic. My parents are still at home and it's a nightmare. They cling to everything, they constantly control me: they keep asking if I did everything, if I read the messages on LIBRUS, if I sent the homework... I'm fed up. This morning my mother came to wake me up and brought me sandwiches for breakfast in bed. I got so upset that she walked into my room without asking that I wanted to throw the plate at her. And yet, I used to like when she woke me up with breakfast in bed on weekends... Now I can't stand her, and my dada's constant presence anymore, I don't have my own life!!!

I envy Zuza. She has the whole house for herself. There is no one to help her, that I know, but no one disturbs her either! Today, for example, my mother came to my room after maths and told me to take care of Kasia because she had some important conversation with her Headmistress. Dad also had a meeting so we could only be in my room and not make noise, but my stupid sister got

to my make-up accessories and started digging out the eyeliner, which I bought for myself from my pocket money and then she destroyed it... :(I grabbed her and she started to scream like a fire alarm and then my father bursted in and screamed at me that I couldn't take care of her for half an hour. Then Zuza called and my father got pissed off and said that I probably talked to her instead of taking care of my sister and that I was unreliable... why can nobody see that I'm trying? Zuza kept calling and I finally answered, because I wanted to tell her how my father treated me, but she immediately started to moan that she was not connected again and she couldn't log in, then I screamed that I had enough of just helping her all the time... and Zuza hung up. And now she doesn't reply or speak to me. I didn't want to shout at her, I also need a friend now..... I talked to Julka, who lives on the floor below. I like Zuza, I would like to discuss this situation... but how to get her to pick it up ... I will try again later..."

"I really don't understand what is going on with Wiki. She doesn't answer me on messenger, doesn't call me back... and when she picked up the phone recently, she screamed at me that she was fed with only helping me! I called to ask how to log in Dance class! The teacher said that she would lead online classes and I really wanted to take part in them! I am alone at home, it would be a great thing... I love to dance ... I really cared about these classes, but in the end I didn't go because of Wiki She yelled at me and hung up... and didn't tell me how to log in there! She always helped me before, and at that moment she yelled at me and hung up..... I don't know what she meant... recently she has little time for me. I called her, wrote to her,

she didn't answer, and then I saw her writing something in the class's group ... something about the lesson... she writes there... and I don't like it... strange...

My mother is still at work, I'm already bored of sitting in front of the computer during all the lessons... and watching TV series... I would like to meet others more often... maybe with Karolina who lives in the next block... but she has so many activities after school... Mainly we can see each other on the weekend but not always, because she goes away with her parents... Wiki too... O calling again! I am furious, but already so many times I did not answer her call... I will..."

REFLECTION ON PEERS CONFLICT

We asked the teachers about how they see the possibilities of supporting Zuza by a teacher. What they could do in this kind of situation, how would they help Zuza?

TRAINERS' REFLECTIONS

"There weren't many people during this meeting, but I think it was very important. For me, the most valuable thing was that they could talk about the parenting problems they perceive in their classrooms and which they want to work on so that the well-being of these groups improves. And the fact that they immediately got feedback on how with drama we can support different problems - I think it was extremely important."

Talk with the parents how they could help her...

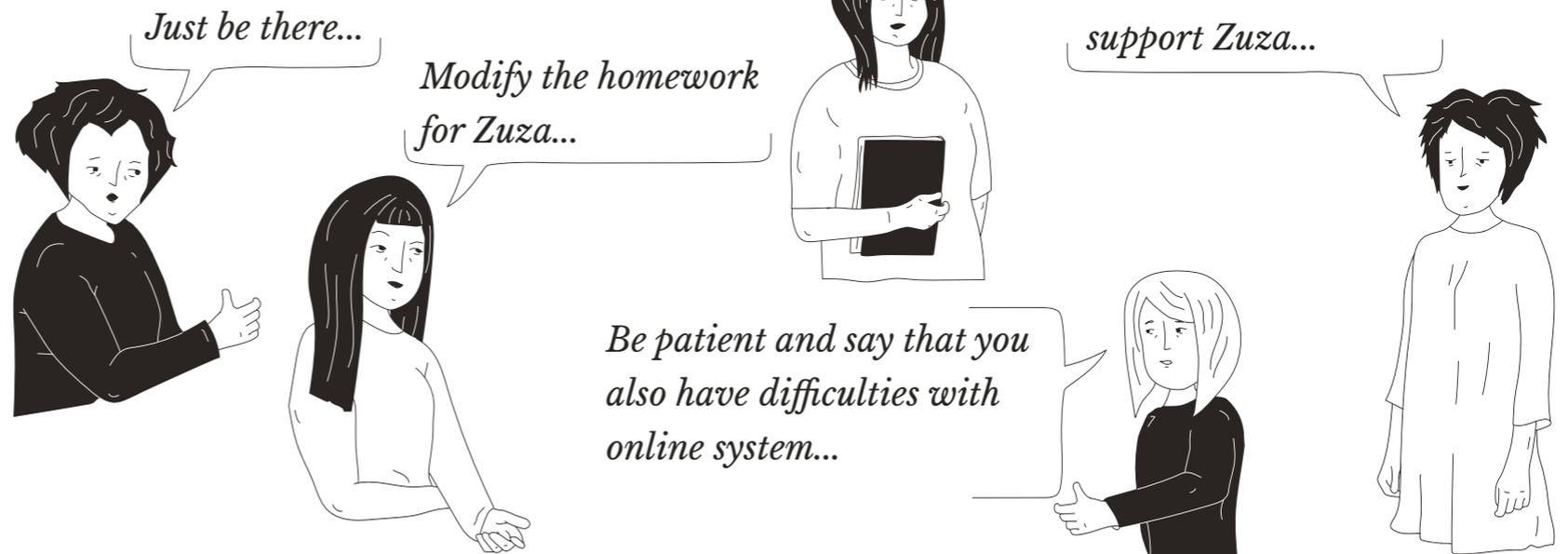
Ask one classmate to support Zuza...

Be patient and say that you also have difficulties with online system...

IMPROVISATIONS IN PAIRS

After reading the letters we wanted to invite them to work in pairs and ask one teacher to play Wiki and the other to play Zuza.

We asked the pairs to improvise a conversation for a few minutes. After they finished them on the forum we asked the participants to reflect on the experience being in role and solving a problem for the situations in pairs.



Fifth workshop with teachers:

HOW CAN A TEACHER CURRENTLY TAKE CARE OF HIM/HERSELF?



KEY QUESTION OF THE WORKSHOP:

How can I listen to my needs and take care of them?



THE MAIN IDEA AND CONTENT OF THE WORKSHOP:

This session we planned on the 17th of December. We knew that this timing makes it possible to think about how the participants can take care of themselves during the break, after a very hard period for them, when they mainly had to deal with online education. This session we dedicated for the reflection of their well-being throughout the story of Maryla. We tried to make the participants really think over what they personally could need. We also aimed to introduce a new drama tool, the stimulus to the participants as they showed an interest in getting to know new and new drama tools. We decided to use the stimulus in an online version to introduce the situation of Maryla, which gave them the chance to self-reflect, but through the protection of a role.

AIMS:

Considering the needs we intended to see what the participants need to take care of his well-being in the near future. We wanted to create the space for reflection for them about this topic. Our aim was also to introduce a new drama tool, which we called stimulus.

NEEDS:

The time we had the fifth session was close to the winter holiday that was supposed to start. We were also close to the end of the first semester in the schools, so we knew the teachers had a lot of extra tasks. We thought that it is a good time now to offer thinking together about how in this moment they can take care of themselves

DESCRIPTION OF ACTIVITIES:

WARMING UP EXERCISES

This time we have chosen exercises for warming-up, which would smoothly lead us to the topic of self-caring and to open up the willingness of self-reflection.

- **Our current mood**

We have shared a photo, which was a collage of small pictures – animals in different moods. We asked the participants to share with us which picture shows their current mood with a short description why.

- **Sharing thoughts in pairs**

We divided the participants into pairs and asked them to have a conversation about what will be the first thing they will do for themselves in the near future, during the winter holiday?

- **Touching objects around us**

We asked the participants to touch objects which they associate with e.g. something blue, something rounded, something cozy, something which makes them calm, something which makes them energetic.

in the upcoming winter holiday. Also we considered what the teachers shared with us in the last sessions about their classes. Beside starting to think about what we could offer to them, we wanted to try to offer a drama tool which they can adapt into their teaching practice and use due to the needs of the classes.

STIMULUS BLOCK

We wanted to go back to our main character from the play, Maryla. We intended to show how her situation changed from the point the teachers got to know her. We decided to present this by a drama tool called stimulus. Stimulus is a drama tool, with which we can introduce a character to the group by objects. Objects belong to the character and usually that are objects which can be in the character's bag. Important is to show by the objects the important information about the character we will work with. Usually we start the stimulus block with sentences like this:

“This story is not real, but it could happen ... “

We showed on the screen of the computer the photos of the objects which belong to Maryla. The idea was to show Maryla's bag and the things she had in her bag.

The list of objects we put to the bag are:

- perfume
- a piece of paper -information from her daughter: “ Mum! The teacher praised me that I wake up to the lessons on my own. For Friday we have to buy presents and make cookies for our common Christmas party in the class.”
- photo of her phone
- text message on her phone between her and her colleague Wiola (also teacher from the school).They chatted about the yoga classes Wiola used to attend regularly and Maryla tried it out as well. Wiola asked Maryla if she would come to the next session. Maryla refused, because it was too hard for her, and till winter holiday she has so many different tasks to do
- recorded voice message from Maryla’s husband: He could ask for free days for the Christmas, but after he needs to go back to work immediately
- her calendar from her phone – written there all her tasks, she has -it shows that she is very busy
- printed out email from the IT specialist of the school – with the information of new login and password to the school online system
- painkiller pills
- a piece of paper with the reminder, that she will have a visit at the oculist



We presented the objects on the computer screen one by one asking meanwhile what the current object tells about Maryla. Together we tried to map Maryla’s current situation. We tried to answer the question, that what has changed in her well-being compared to the moment the Forum Theatre play happened.



Maryla's bag

WORKING IN PAIRS BASED ON THE STIMULUS

The participants were divided into pairs, and they could choose which of the relations from the story interests them the most, and which they would like to know more about. The possibilities were: Maryla and her daughter, Maryla and Wiola or Maryla and her husband.

We asked them to choose one relation and make an improvisation for a few minutes. We asked them to improvise in roles: one teacher in the role of Maryla and the other teacher in her daughter's, husband's role or Wiola's role. After a few minutes we asked them to come back and share with everybody a short part of their improvisations.

THOUGHTS FROM THE FUTURE

In groups 3 or 4 we asked the participants to prepare a monologue of Maryla, describing how she sees her situation from 2021. We asked them to write Maryla's thoughts in a letter. We proposed to some of the groups to imagine that Maryla in 2021 could take care of herself and the other group we asked to imagine that she couldn't take care of herself and to write the letter with that perspective.

LEAVING THE ROLES

We asked the participants to leave the roles they worked with. Practically we did it with our body. We did a movement like to sweep away the role we were in.

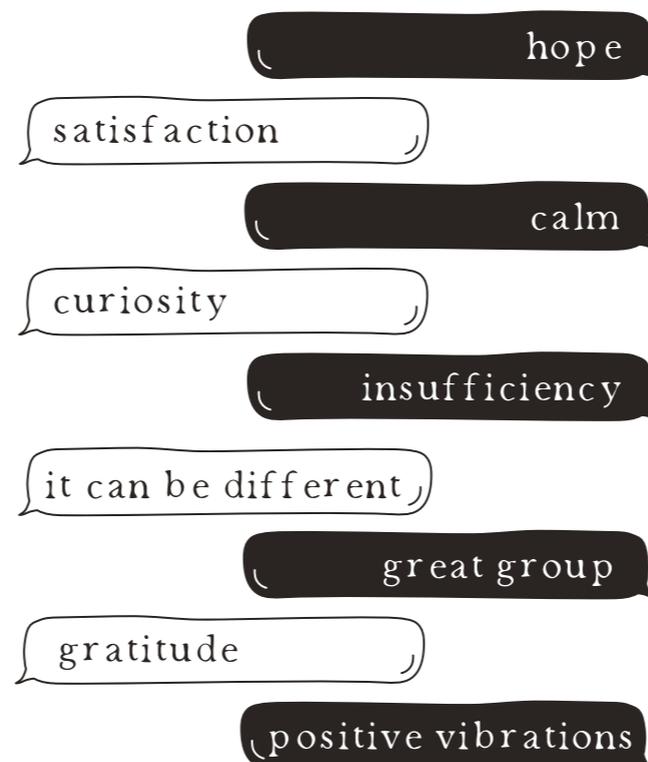
REFLECTIONS (IN BREAKOUT ROOMS)

We decided to ask them a few questions and to give them the opportunity to talk about their reflections in smaller groups.

- What they experienced being in the role of Maryla?
- What do they take from it for themselves?
- How will they take it for themselves?

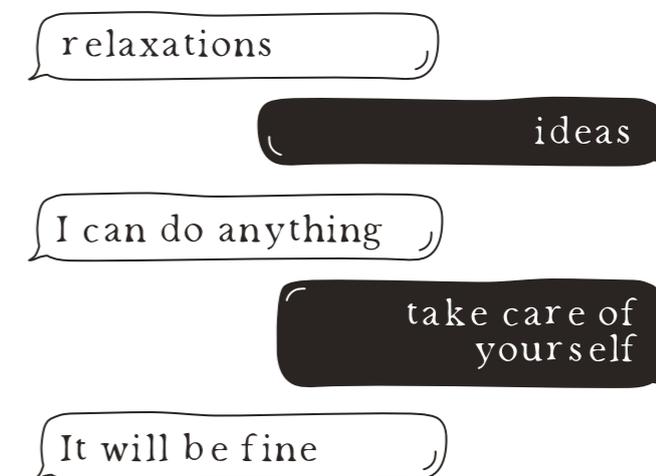
In the main session we asked them to write down their reflections to the whole workshop.

With what feelings, thoughts I close our session?



TRAINERS' REFLECTIONS

"During this meeting, I had the impression that conversations in pairs/rooms were very important, I had the impression that they needed contact with each other (due to this pandemic). It seems to me that they were involved in stimulus (even though they were online, and for me this is a fear with other drama methods that with online methods they do not have such engaging power as usual) and it was probably most important that the other teacher – Wiola was not so "perfect", it fell to the group that such "good advice" can irritate more than help. This discussion was very encouraging for me, I saw the effect of the work and the way we did together from the performance to the 4th meeting."



Sixth workshop with teachers:

SUMMARIZING AND STEP FORWARD



KEY QUESTION OF THE WORKSHOP:

How can I implement drama in my class to support children's well-being?



THE MAIN IDEA **AND CONTENT** OF THE WORKSHOP:

The idea for this session was to give the teachers the space to speak about their mood, energy and current state. We were interested in how they see if they could implement some small exercises into their practice. For motivating them to the implementation we summarized the exercises we did with them previously and then we listened to their ideas about concrete exercises they would try in their classes.

NEEDS:

The situation in Poland had quite changed due to the covid situation. The authorities decided to change the dates of the winter break in schools: they made it right after the Christmas holiday. After the break the grades 1-3 could go back to offline education. Our target group worked with the pupils from those grades, so it was a big change for them after 3 months of online education. This settled our work in a different frame, because we wanted to check with them how they and their classes are after this long time not seeing each other. Also we wanted to give them the opportunity and motivation to try out to implement some small parts of drama in their classes. In that sense our need was to check whether it is possible, and if not what has to be done to make it possible.

AIMS:

We aimed this time to summarize all the exercises we did till now, and also to say how those exercises can be done face to face in the classes. With this part we wanted to make the teachers possible to try some exercises in their classes. We also aimed this time to plan with the participants the workshops in their classes.

DESCRIPTION OF ACTIVITIES:

WARMING UP - GETTING BACK AFTER THE WINTER BREAK

The plan was to ask the participants to close their eyes and we navigated them throughout the time starting from the winter break till the day we were.

PERSONAL THOUGHTS

We created the space for personal thoughts: we wanted to offer to the teachers to write down their thoughts in the role of Maryla, our character from the performance. However we saw that the participants prefer to speak than to write, so we asked them to tell us about how they feel after going back to school.

SUMMARIZING

We showed in a presentation all the exercises which we did since our first meeting. We included all the shorter warming up and closing exercises and the more complex drama tools as well. We also told the teachers how the concrete exercises can be adapted for an offline version.

After that we asked them about which concrete exercises they will try to adapt in their classes. It was a space during this session to talk about their needs, their class's needs, what and how we can support their work.

TRAINERS' REFLECTIONS

"It was good to see their energy and happiness that they could go back to school and teach in a way they feel the best in. It came out that they have a really strong need to take care of the relations in classes and about the mental state of the pupils. I was positively surprised that some of them already tried out some small exercises also during the online education. They seemed inspired and ready for the further work in their classes."

TEACHERS' REFLECTIONS

"I feel I can adapt some small exercises in my class such as counting 1 to 20, which we learned during our second session. My class was really determined to do this exercise, despite the fact that it wasn't easy to do, they didn't give up, and finally they could manage it. It was good to see my class so concentrated and focused on a task."

"For me these sessions helped me to ask myself questions, what am I doing for myself? How do I care about my own well-being? I have the work, my family but I need to find some little moments for myself to relax and calm down. These sessions helped me to realize that it is important for my own well-being."

"I had a chance to get to know games, exercises, which I think children really liked and I think I will try myself as well. I think working with drama for the teachers can be really helpful and interesting. I would like to use it also myself."

"I tried out to put the children into roles, for example that they had to imagine that they are architects and in this way we learn new things. I see that being in roles makes their learning process more effective."

AFTER THE SESSIONS WITH THE TEACHERS:

After the sixth session we offered the teachers a possibility for individual consultations one week after this session to plan the workshop in their classes.

After the 17th of January 2021 it was manageable to go and work in the schools. We proposed for the teachers that we could lead drama workshops with the children for the classes they teach. Finally we managed to work in four classes and propose a programme which consisted about three sessions and one interactive theatre play. They mainly focused on the topic of peer conflicts: how the children can solve their conflicts themselves. With this programme we tried to show to the teachers how they can work with the story, how a created character can help in showing different perspectives. An important element was that for this whole process we used puppets. We played children characters with puppets, we used puppets both in the play and during the workshops as well.

The main character of the play was called Bartek, a 8-year old boy. The children got to know him firstly in the second workshop, before they saw the play. We introduced Bartek through stimulus – his backpack, with his stuff. The children could get to know Bartek through those objects. They could also meet him on a hot seat. The children could step into his role and try to solve the conflict he couldn't deal with.

The main situation of the play is also a conflict situation between Bartek and his classmate Zuzi. For the play we invited not only children but their parents as well, because we wanted to mention also the role of the parents – how they could support their children in solving a conflict.

After the play we had a last workshop with the children where we tried to actively involve the teacher. We offered them to lead warming-up exercises or to be in the role as a puppet and play a scene with the children. In practice it really depended on the willingness of the teacher: some of them preferred to be more as observers but some of them were ready to lead or co-lead some small part with us.

After we finished the workshops we summarized the whole process with the teachers of the classes. We asked them individually how they think they can continue the work with the children. We tried to give them some ideas and also proposed to leave them a puppet that they could use for working with drama in their classes.

At the end of the three workshops we had with the children we asked them the question: What could you remember from our three workshops?





Puppets and children



All the characters



Bartek with his mother

TEACHERS' REFLECTIONS

"I see how the children tried to solve the conflicts between the characters from the play by translating their own emotions into the characters, of course doing it unconsciously. In this way I can see the emotions which in normal situations they usually cover. It also shows me that they feel safe in drama."

"Drama can help the children in solving their own conflicts. They have a lot of conflicts between each other and they struggle with their emotions, which are hard for them to handle. Testing some of their own ideas but in a virtual situation can help them to see which one of them is good to use after in a real situation in their lives."

...how to solve the conflicts...

...say about our needs...

...what is the difference between conflict and violence...

...conflicts are not bad...

...Bartek and Kasia...

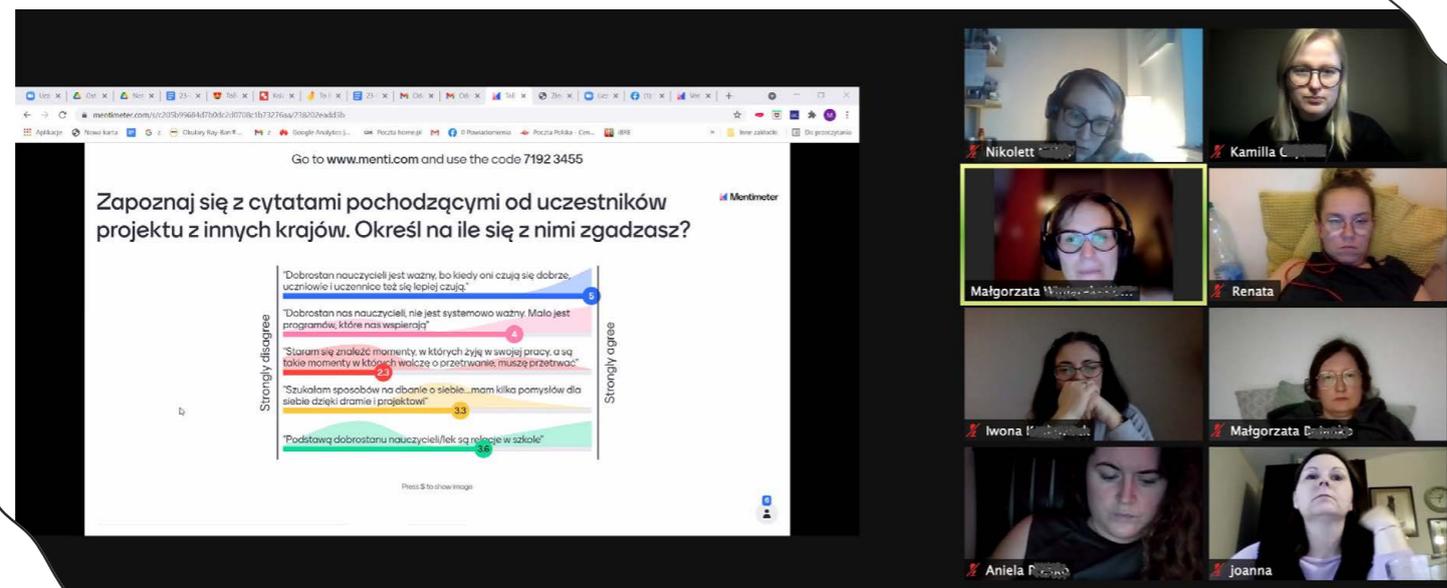


REFLECTIONS ON WELL-BEING:

MEETING WITH TEACHERS



When we finished all the workshops in the schools we invited teachers to one extra session, which we fully dedicated to evaluation and reflections. As we hadn't met with some of the teachers for a long time we asked the teachers about their current state.



Teachers' connection to other reflections

CONNECTION TO OTHER TEACHERS' REFLECTION

We have chosen some of the teachers' reflections from our partner organizations. The task was for the participants to decide how much they agree with each of the reflections.

The chosen reflections were:

"As I see, nobody deals regularly with teacher's well-being, there are no programs designed for this topic."

"I'm trying to find my "surviving" and "living" points in the educational system, physically and conceptually it helps me to deal with everyday situations and to remain grounded."

"The key concept for an effective education is the well-being of the teacher – this is where the student's well-being comes from."

"The well-being of a school as an institution is the well-being of its members, in my opinion. If the teachers have a good relationship between each other and with themselves, the institution can work properly and it can be a safe and creative space."

The teachers agreed the most with the first reflection that the teachers well-being is strongly connected with the students' well-being. They agreed less with the sentence about living and surviving.

THEIR OWN REFLECTIONS

We asked them to think and reflect on our process in groups and then to write their answers on jamboard. We raised them the following questions:

WHAT GIVES YOU HAPPINESS IN YOUR WORK?

WHAT CAN BUILD YOUR WELL-BEING?

"The feeling that what I am doing is working."

"The smile on a student's face."

"The feeling that I am working with the people with the same values."

"The morning coffee with my colleague."

"The good team in the school: nice and positive colleagues."

"Just dancing in the breaks with the students."

"The awareness of the fact that I am contributing to making someone's life better."

HOW CAN DRAMA SUPPORT YOU IN YOUR AND YOUR CLASS WELL-BEING?

"Gives us the tools that make us feel more confident."

"Supports the integration of the group."

"Helps me to understand my own group better."

"Opens our thinking, it gives us new perspectives."

"Being in roles can encourage us to share with the others our problems in a safe way."

"Helps us to solve the peer-conflicts in a safe and friendly way."

"Being in a role helps us to understand the problems of a different person better."

REFLECTIONS ABOUT EACH OTHER

At the end we invited the teachers to an exercise where they could fill out a form and write what they appreciate in their colleagues. All the names of the participants were in the form and everybody on their own could fill it out. Instead of showing them what words everybody got, we sent them a few days later the results as the "Diplomas of Power".

FOLLOW-UP

We offered to the teachers that we can lead workshops after the schools opened again at the end of the third wave. The teachers showed a big interest as they were afraid that their classes would need extra support to strengthen the relations between the children. We also offered them the possibility of consultations, in this way we hoped that we can follow how the situations change in their classes.

After some weeks we also interviewed them about how they see the impact of the workshops for themselves and their classes well-being:

“Thanks to the exercises I have learnt during the workshops I can use them during my online lessons. The relationship between children became less strong during this last year. I am trying to work on their relationship and to support their well-being. I see in small steps we are improving that.”

“I think the drama workshops were really helpful for my class and should be used more often. When children played the games they could change the behaviour of their characters and they could see how it affects their characters’ relationship. Thanks to this in the real world they can behave in a similar way. They will know which solutions are better, and what reactions they can expect from other children.”

“I think what is most stuck in their memory is the difference between conflict and violence. For a 9-10 year child it is still not obvious what makes the violence different from conflict. Most of them thought that these are the same things. Now they can realise that there is a huge difference and pay attention. They are able to recognize if the situation is a conflict or a violence. I think it is a huge success.”

“This whole process was a personal development for me. If I learn something new my students can also benefit from it. I think I can work better and use new tools in my lessons.”

“I see this isolation we experience is really tiring for us and children as well. It is hard to find a way to take care of myself. There is always something happening and we also have our children at home. It is hard to find time for myself. These meetings showed me that I need to find time for myself. To just calm down and find peace.”

USEFUL REFERENCES AND RESOURCES

CONNECTED TO THE ENTIRE PROCESS:

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O’Neil, C. & Lambert, A. (1982). *Drama structures: A practical handbook for teachers*. Hutchinson.

Stowarzyszenie Praktyków Dramy STOP-KLATKA (community work) (2018). *Scenariusze zajęć lekcyjnych dla szkół ponadpodstawowych opartych o techniki dramy i facylitacji* [Lesson scripts for secondary schools based on drama and facilitation techniques]. Warsaw.

Seligman, M. (2017). *Authentic Happiness*. John Murray Press.

THE ROAD TO THIS GUIDEBOOK

7th – 9th OCTOBER 2020 ONLINE PARTNER MEETING

We together reflected on the [September event](#) organized by Big Brum, and found some new questions to ask ourselves:

Social and socially distant – are these opposites? Can we work socially and socially distantly at the same time?

Can we find online stimuli that connect people to the theme and to each other as well?

Already a year passed from the project, however the second six months were affected by lockdowns and loss. We needed to overview the original timeline of the project, and decide about deadlines for the outputs to be ready, and for the completion of the project. These were very challenging, because we did not know if we could travel again for partner meetings, if we could finish properly the process started with the schools, and if the events that follow the creation of the outputs (called Multiplier Events) can happen in a live setting. However we had the chance to revisit the concept of the outputs, and a new approach toward the Guidebook was born.

We discussed the basic length of the book and how section would be allocated. And the first iteration looked like this below. By October things had moved on and a plan was conceived, so that the guidebook would ‘map’ out the project, offering the reader an insight into the process of running the project.

A map of the project, as a whole.

A map to guide the reader through the experience.

A map that will connect the reader to the experience of the partners, the teachers, and the young people.

The steering group would spend the next 6 months collecting, editing and discussing the book, while also working on the encounters with teachers and students, the research coming out of it, writing them both up and creating an online set of Curricula for use by schools and other drama practitioners.

6th OCTOBER 2020 ‘TO BE OR NOT TO BE’ DEVELOPED

The Living Question, which we had managed to particularise as ‘What is the difference between Living and Surviving?’, is a contemporary of Hamlet’s question ‘To be or not to be’, but for our modern times. Both Shakespeare’s question and ours begs how we live our lives; do we live in a culture that allows us to truly ‘live’, and therefore what does ‘living’ mean, or do we live in a ‘survival’ culture and all that this contains?

From the exhibition in January, it had become clear that our way of life is affecting our well-being.

We, teachers and young people are disconnected, isolated, lonely, and sad and it is making them, and consequently our societies, ill, especially our children.

A guidebook of our integrated artistic work needed to show our social endeavour to address the effect that life has on the welfare and well-being of teachers, young people, and us all, while showing how important the role of drama is in addressing that effect. In an email discussion about the book it was suggested:

(...) The idea then behind the format of the Guidebook is to continue this move towards connection, by sharing the reality of the project, from its aims and objectives through our collective practice and the individual partner encounters. The Guidebook gives the reader the journey through the project, including all the difficulties we collectively and individually faced over the time of the project, like the difficulty to communicate with each other because we too were isolated and individualised by the current pandemic, which also made it almost impossible to put our situation, our ‘lived reality’, on the stage. The Guide, then, will help the reader join us on our journey, in a way a ‘tool kit’ could not. Our guidebook will map the story of the project, guide the reader through the journey of being together, chart the project as a whole, chart the collaborative nature of the TPMS and Multiplier events as well as the social training, while at the same time charting each of the four partners’ encounters. It will be a guide through the story of the project, the world the project happened in... as well as a guide through the story of the four partner organisations and the individuals that comprise them’.

Richard Holmes, Big Brum

FINDINGS OF THE RESEARCH

Accompanying the encounters with teachers and students, research was supporting the process in the Czech Republic, Hungary, and the UK. While an [elaborate research report is published in a different document](#), on the following pages we share results and findings of our and the participants' learning and the projects' impact.

THE WELL-BEING OF PRIMARY SCHOOL TEACHERS AND MANAGEMENT WORKERS IN THE CONTEXT OF DRAMA IN EDUCATION

Hana Cisovská, Eva Janebová a Lenka Polánková, polankova@ped.muni.cz

EXECUTIVE SUMMARY

This qualitative research functions as a probe into how selected teachers and school management workers understand wellbeing. The research subjects from three different primary schools have attended a seminar on Drama in Education in The Lužánky Leisure Time Activity Centre. Through the use of the IPA (Interpretative Phenomenological Analysis) method, we have analysed fourteen semi-structured interviews with six research informants to answer these questions:

How do primary school teachers and management workers who took part in the To Be project reflect on the well-being in their schools?

According to the primary school teachers and management workers who took part in the To Be project, how can Drama in Education aid in the development of the well-being of teachers and pupils?

CONCLUSIONS

The research shows that all informants feel content in their places of work, even though they perceive certain areas to require a change in terms of fostering well-being in schools. According to the informants, the quality of relationships within the school has the most influence on teachers' professional satisfaction. Especially important are the relationships and ability to cooperate among the members of the pedagogical staff and between the pupils themselves, notably concerning the inclusion of pupils with specific learning requirements. According to the teachers, the personality of the school's director and their approach towards leading the school strongly affect the quality of relationships within the workplace. Teachers experiencing professional dissatisfaction in the area of relationships appreciate other benefits of their schools, which they consider important and which balance out their professional satisfaction. The teachers' professional satisfaction was affected during the Covid-19 pandemic, resulting from the demands and specific challenges of distanced learning and in relation to the way the teacher's role had transformed at that time. The teachers would appreciate regular professional aid and support in the field of relationship facilitation within the class collective, which includes pupils with specific learning requirements.

The research informants see the potential of Drama in Education in the emotional, social and cognitive sphere of the pupils' and teachers' well-being. According to the research informants, Drama in Education has the potential to aid towards the development of relationships and a healthy climate within the class collective and to fortify the partnership between teachers and pupils.

The research shows that the educational seminar in the field of Drama in Education, realised as part of the To Be project:

- provided the research informants with space to become aware of and explore the topic of well-being in schools, through the use of Drama in Education methods;
- provided the research informants with space for personal development, workplace relationships development, and an exchange of experiences between different school collectives as well as between different schools;
- inspired some informants towards the realisation of specific changes to improve professional well-being, and well-being in schools, in general;
- provided the research informants with skills for the application of Drama in Education methods into their teaching.

ARE YOU GOOD? RESEARCHING NYITOTT KÖR'S TEACHER WELL-BEING WORKSHOPS THROUGH ARTS BASED PARTICIPATORY ACTION RESEARCH

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Nyitott Kör Association, Budapest, Hungary

RESULTS

According to the results of the survey, organisational trust and the community seemed to be functioning well; however, the results of further analysis revealed that communication between members of the group is not satisfactory. Due to the lack of trust towards the leader and the low level of organisational communication, building trust became a key element. As a result of the encounters, in addition to the good relations between colleagues and the sense of community, participants also reflected on the dividedness of the teaching staff. Burnout was also a defining theme during the sessions, as teachers felt that it had been threatening them and that they needed stronger motivation and more training and education. By the end of the series of sessions, they identified that in order to conceive the problems, step up together, and set their common goals they need closer cooperation, and it would also be important that the headmaster should shift to a more cooperative, democratic, and transparent way of working.

The series of encounters influenced teamwork in the community, and participants gained new knowledge related to Drama and Theatre. By the end of the series, participants were able to identify main difficulties and professional challenges and came up with common suggestions for solution and common goals.

CONCLUSIONS

By the end of the sequence of workshops, participants were able to recognise challenging pedagogical situations and reflect on them. They saw systemic-level problems in their complexity, were able to articulate their own difficulties and problems and form a compound picture of them, and identified the strength of the group as a component to resolve these issues. As an outcome of the series, by the end, they were emotionally capable of turning to one another, speak out on their difficulties and provide emotional support for those in need.

THE WELL-BEING CURRICULUM

- reinforces the role of the Drama teacher in the school.
- opens the collaboration between the Drama teacher and other teachers in education.
- inspires the collaboration of teachers of different age groups and subjects both from a professional and from informal aspect.
- helps to place the topic of well-being in the work of the form master, it gives forms and an approach with introducing Drama and Theatre in Education to the community.
- has a positive effect on the well-being of the organisation, increases awareness about it.
- helps the faculty to think of itself as a community, and thus as a proactive actor in promoting change in the organisation.

SOCIALLY CONNECTED: THE DISPLACED TEACHER AND THE DISPLACED CHILD

Ben Ballin, educationalist, Big Brum TIE. benbigbrum@gmail.com

Expert Interpretation Panel: Dr Gill Brigg (independent academic and SEND consultant);

Stacy Brown (Drama teacher);

Matt Hinks (Education Partnerships, Big Brum TIE).

EXECUTIVE SUMMARY

This research forms part of an international project that uses drama and theatre to promote the well-being of teachers and young people. The UK-based strand of the research takes an interpretative and ethnographic approach to qualitative data from teachers participating in the project at an inner-city primary school. This is subsequently analysed by an expert interpretation panel. The research explores how the Theatre in Education Company Big Brum sought to meet the needs of the ‘displaced child’ by engaging these teachers in a felt and creative manner. It asks to what extent Big Brum was successful in its stated ambition that *“by working with teachers in affective, creative and collaborative ways, the Company believes that they will be able to synthesise new forms of authentic educational practice that benefit all children, including those most at risk of school exclusion”*? It further considers what Big Brum, as well as other schools and practitioners, can learn from this experience.

The project that the research investigates took place in the context of an endemic crisis of well-being for teachers and young people, further aggravated and made visible by the 2020-21 global coronavirus pandemic.

CONCLUSION

The findings above demonstrate clearly that this project benefited all children, including those identified by the school as being most at risk of school exclusion.

They also demonstrate how creative collaboration helped enable teachers’ felt understanding’ of the work, thereby giving rise to forms of authentic practice that resulted in these benefits. This project has taken a significant step forward in terms of using drama to enable significant collaborative work that connects Big Brum’s creative practice to the authentic emotional and educational needs of teachers and children.

RECOMMENDATIONS

It raises the potential for the company to go both deeper and wider in terms of further development. This might include more in-depth work with existing partner schools; exploring the transferability of ‘the Benson model’ to other contexts and settings; the development of a CPD programme that draws on its pedagogies.

This in turn raises questions about whether Big Brum should between work predominantly with schools which appear to be ‘compatible’ or seek to engage a wider spectrum of schools.

Data collection methods could be developed further, so as to be more sensitive and inclusive to partner needs and so as to restore aspects of research design that it had not been possible to pursue during the conditions in which this research took place.

The further development of Expert Interpretation Panels should be considered and could be beneficial for those involved.

Visit the tobe.nyitottkor.hu site to access all outputs and multimedia materials of the To Be project.

Learn more about the [Well-being Curricula](#) on the site.

Read about the impact of the project through the [To Be – Researching connections between Drama, Well-being and Education](#) report.

Watch the videos and multimedia materials supporting the Well-being Curricula, mentioned in this book,
via the [‘To Be project’ youtube playlist](#).

Join the [To Be project facebook group](#) to share your thoughts about well-being and education.

Connect to the [LinkedIn page of the To Be project](#).

Contact us on the contact@nyitottkor.hu email address.

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