

## **WELL-BEING – SHARING DRAMA PRACTICE IN ALBANIA**

scripts of the workshops lead in Albania

### **About the project**

„Well-being – sharing drama practice in Albania” is an international project containing organizations from Poland, Hungary, Czech Republic, Slovakia and Albania. The project focuses on sharing the V4 organizations’ good practices in the field of non-formal education with Albanian educators, trainers, facilitators, youth workers, NGO staff. The organizations all work with applied drama, have common roots and values, but different working approaches.

Four organizations which work with Applied drama presented drama techniques in the topic of well-being. The three organizations worked together in the frame on the project To be or not to be well

The Tobe project webpage: <https://tobe.nyitottkor.hu/>

On this webpage it can be found and read outputs worked out during the project implementation period. The aim was to raise the level of teachers' wellbeing and improve the school climate by organising drama and TIE (Theatre in Education) activities.

### **About drama**

Applied drama is now considered one of the most effective educational methods. It uses the natural ability of human beings to step into roles in order to achieve a desired change. Identification with the characters being improvised is actually the essence of drama. When talking about the effectiveness of drama, it is pointed out that it is an effective working method because it involves not only the body and mind, but also feelings.

The improvisations used in drama allow us to look at emotions, problem situations and their solutions, and broaden our understanding of our own and other people's attitudes and behaviour. All this happens in a safe environment, in the so-called 'cloak of role'. The drama participant does not suffer the real consequences of his or her actions, but has the opportunity to learn from them. Drama, through its specific way of working, shapes on the one hand the social and intellectual skills of the participants, such as group work, cooperation, effective communication skills, empathy etc., and on the other hand, allows them to express themselves - their own feelings, thoughts and experiences.

Actions taken in the world of fiction, facilitate a change of self in reality. Nurturing this change, constantly testing and practising new behaviours results in a change of the so-called life story, the emergence of new, positive habits and adequate behavioural mechanisms. Drama fulfils all the principles of educative teaching. In children, it particularly develops mental activities such as concentration, memory, observation, perception, imagination, analysing, comparing, ordering and drawing conclusions. It develops and trains eloquence, enriches the vocabulary of experiences, strengthens motor coordination and plasticises the body.

We present below the workshop scripts from the four-days intense training course lead in Tirana. We hope that the readers can find inspiration and try to implement some elements of these tools into their own working practice.

## 1. workshop

### STOWARZYSZENIE PRAKTYKÓW DRAMA STOP-KLATKA

Lead by Nikolett Gabri, Kamilla Gryszel, Katarzyna Leoniewska

Time length	Task	Central question	Tools	Aims	Description
15 min	Introductory round	Who are the participants? What tells an object about them?	Box with different objects	To get to know a little the participants	Sitting in the circle the participants are asked to take one object from the box. The participants are asked to share what their names are, and to answer the question: What the taken object can tell about me?
10 min	Name and gesture	Who are the participants? How do they feel in expressing themselves through the body?		To see how the participants feel comfortable to work with their body and in which mood they are starting the training	Participants are asked to stand in a circle and in the circle to say out loudly their names in an unusual way and add a gesture to it as well. The whole group repeats the name and the gesture of each person.
15 min	Choreography of	-		To	The participants are asked to show their gestures and try to group with people who

	the gestures			integrate the group members.	has similar gestures. In this way we will have groups of 3-4 people. The aim of the groups is to create w short choreography based on their gestures. They can also add sounds to their choreography. When all the groups are ready each group presents their choreography.
15 min	Mimicking movements - shoal			To go further working on the group integration .	The participants are asked to stand in altogether close to each other, in a shape of a shoal. The person who stands in the beginning of the shoal starts to do movements and the task of the participants is to follow the proposed movements. The trainer can out some music ont o inspire the leader to do the movements. When the leader want to give to another participant the leadership he/she can turn around and in this way another person will be the leader of the group.
20 min	Meeting with the others in the space and shapes in groups			Group integration and getting familiar with the space	Invite the participants to start to walk in the space. Encourage them to use all the space and to change from time to time the direction of their walking. After a while invite them to meet with other participants in the space by eye contact. After that tell the participants that you will say a number and a part of the body and their task will be to meet their parts of the body. F.e. 3 elbows – that on your clap three elbows should touch each other in the space.
5 min	Go-stand-up-down			The increase the focus and the concentration of the participants	The next step will be that if you say GO the participants walk if you say STOP the participants stop, if you say UP the participants jump, if you say DOWN the participants squat. After a while tell the participants that now you will change the meanings: if you say GO the participants should stop, if you say STOP the participants go.
15 min	Machines			To energize and to integrate more the partipants	Now the participants are asked to stand in groups of 3-4. The trainer says words and the groups should create from their bodies these words: <ul style="list-style-type: none"> <li>- circle</li> <li>- triangle</li> <li>- coffee with cake</li> <li>- electronic device</li> </ul>

					- machine that each group would wish to have
15 min	Funny improvisations			To break the ice, involve participants into having fun, to prepare them for stepping into different roles	<p>Participants stand in a circle or scattered around the room. The trainer gives successive situations related to a certain subject area (e.g. Internet). The participants' task is - on a given signal - to freeze as a statue illustrating the situation. After the participants have frozen, the trainer may approach individuals and ask them e.g. to make a sound, to make a gesture to deepen the presented statue.</p> <p>The situations:</p> <ul style="list-style-type: none"> <li>- a director who wants to give a raise and an employee who doesn't want to because he thinks it's too much</li> <li>- a spa client who has come in for a hand massage and a hand rejuvenation treatment, there is relaxing music on so you fall asleep and when you open your eyes you see that the rejuvenation treatment consisted of a henna tattoo of fairy tale characters and the beautician who is delighted with the result tells you that the designs will last 4 to 6 weeks</li> <li>- a person goes to an excel training course and ends up in a workshop: bathing in the sounds of Tibetan bowls and gongs</li> </ul>
10 min	Sill images in connection with the topic of well-being	How can the participants express their associations through their body?		To start to make associations, connections to the topic of well-being	<p>Participants stand in a circle. On your clapping they freeze in statues - that is, they make a stationary sculpture of their body, which shows a slogan given by you. The slogans are as follows:</p> <ul style="list-style-type: none"> <li>stress</li> <li>challenge</li> <li>support</li> <li>success</li> <li>balance</li> </ul>

					Each time the participants freeze in monuments tell them, out of the corner of their eye, to look around and check how the other participants have shown the given slogan.work
15 min	Creating story based on the objects	What story can the participants build based on the associations about the objects?		To open participant s' imagination and thinking about the objects	The trainer brings a bag with objects(very different) and asks participants to each draw one object from it. Participants then form pairs and make up a story that: It has one main character and two objects play a key role in the story. Pairs can decide whether they want to tell or act out this story.
15 min	Summarizing the exercise and about how STOP-KLATKA works with drama in education	How work SK with applied drama?		To sum up the activities of the first part of the day and to tell the theoretical background about how STOP-KLATKA works	Facilitators summarize the exercises which have been already done and shows the structure of the applied drama how STOP-KLATKA works. The important is to start the drama lesson from integration, team building. After that can come the drama energizers, and simple drama exercises, and after that the more complex ones. What is also mentioned is the Kolb's Learning Cycle.
20 min	Stimulus-story of Maryla	What is the story of the main character? What difficulty is she struggling in her			Introducing the story "This story was not real, but it could have happened ..." Explaining that now we will go back to the story of Maryla, the teacher from our Forum Theatre play. Objects which belong to Maryla and are in her bag are shown. The idea is to show Maryla's bag and the things she has in it. List of the objects:

		life?			<ul style="list-style-type: none"> <li>- Aspirin Heart</li> <li>- weekly timeschedule</li> <li>- deodorant</li> <li>- scarf</li> <li>- Maryla's diary with her thoughts and feelings written in it</li> <li>- reminder to go the doctor</li> </ul>
30 min	Hot seat and interventions	What could Maryla do in her situation? What can make her change? Who could help her?		To map participant's thoughts, feelings, observations connected to the scenes.	<p>One of the facilitators step into the role of Maryla and sits on a chair in the middle, the participants in a semi-circle around her.</p> <p>The other facilitator encourage the participants to ask questions from Maryla about her life, her emotions and problems she is facing with in her life.</p> <p>The facilitator, who is not in the role help from time to time with summarizing the information and also asking crucial questions, if the participants don't ask them.</p> <p>At some point the facilitator ask the participants who could help Maryla from her environment in her current situation. When a participant proposes an idea, the facilitator invites that participant to step into that character's role and talk to Maryla. The participant can decide where he/she speaks with Maryla.</p>
20 min	Letter to myself	How can I reflect to my own well-being?		To reflect individually on the topic of well-being	The participants are asked to think about their own well-being and write a letter to themselves. What they would wish for themselves one year later, how they could take care about themselves.
15 min	Reflection about the workshop	How do participants evaluate and summarize the experience the day? What they want to further implement, try out?		To collect feedback about the whole day To check the participant's mood	The participants are asked about their reflections about the whole day, especially in connection how they see the use in their practice.

## 2. workshop

Play, Act, Explore with Puppets

### NYITOTT KÖR (HUNGARY)

Prepared, facilitated and scripted by Zsófia Jozifek

Based on the To be and the Step Up European projects' innovations of Art Education.

Time length	Task	Central/guiding question	Tools	Aims	Description
10	Introduction	Who are the participants? What is their relationship to playing and games?		To arrive to the common space and notice each other. To hook in the participants with a question related to Drama and their everyday.	Sitting in the circle the participants are asked to share what their names are, and what is their favorite game/ what they most like to play. Participants interpret this question on their own authentic ways, and maybe question some daily routines of their own through answering. The facilitator may add that key components of games are goals, rules, challenge, and interaction; similar to Drama in Education.
10	Common Contract	How can we work together and all feel safe in the group?	Flipchart paper / Whiteboard and suitable	To agree about our common rules for the day. To	Looking at a commonly created poster, we elaborate and write down rules about: Timeframe (punctuality, breaks, guidelines), Use of phones during the day, Guidelines for communication in the group.

			pens	engage participants through sharing responsibility of the space and time management .	It is important to ask the members how they wish to manage these aspects. In the discussion we seek consensus, and encourage participants to express their needs, even if those are individual and unique in the group. We set a model that everybody's needs are important and considered in the group in such activities.
5	My morning story	How participants frame their mornings as a story?		To have a chance in pairs to share a bit about our lives, connected to our general well-being while our partners actively listen. We also, automatically, frame our morning as a story, so we prepare for creating stories; emphasizing moments, expressing feelings.	Participants form pairs. They choose A and B. First A tells the story of their morning in 1 minute, then B summarizes and gives feedback in 30 seconds. Then they change roles. A simple telling and listening exercise, but many layers are active here: self-expression, attention and listening, summarizing information, gentle connection, reflection about well-being, understanding each others' situations and needs, bonding with others.



				To practice active listening.	
20	Living and surviving	What is the difference between living and surviving?	Flipchart paper / Whiteboard and suitable pens in two colors	<p>To step closer to professional and personal well-being aspects.</p> <p>To map participants' mental frames connected to this topic.</p> <p>To have a common list about aspects for living and surviving.</p> <p>To explore what of these aspects we consider useful in Education environments.</p>	Participants first discuss in pairs in a few minutes what comes to their mind connected to the central question. Then all share in the group, while the facilitator and a volunteer write down the aspects on a flipchart, making two columns about living and surviving. Summarizing the answers, the group reflects on what the roles of education and educators are for creating living and safe environments. The facilitator shares that the key aim of Drama in Education is to construct experiences of living, but reflect on experiences of surviving.
45	Creatio		For the	To create	We make space in the room, and place the materials in

	n of theatrical puppets		<p>puppet: 80x120 cm wrapping paper (5 sheets per participant) or recycled flipchart papers,, scissors, 3 rolls of hemp twine.</p> <p>For the personalization of the puppet: craft materials, pencils, ropes, paper (different colours)</p>	<p>authentic and individual puppets through a guided process.</p> <p>To have a creative, encouraging and releasing experience.</p> <p>To observe ourselves in this process.</p>	<p>several, easily accessible tables/chairs/surfaces. The facilitator shows each step on a sample puppet, and supports participants with needed materials distribution, or individual help. We also encourage participants to help each other when more hands are needed.</p> <p>The steps of the creation of the puppets are explained in detail in this video (tool invented by Teatr Grodzki), adapted by Nyitott Kör also in the Step Up project:</p> <p><u><a href="#">Making Paper Puppets (subtitles EN)</a></u></p> <p>Next, everyone personalises their puppet, adding to the basic construction some characteristic elements (hair, clothes, various attributes) to create a theatrical personage.</p> <p>It is important that during the process the facilitator emphasizes that there are no errors or failures, each puppet is authentic and individual. At each step we are forming the characters of the puppets, so however it is unfolding will be useful for the work ahead.</p>
15	Reflect on about the creation process	<p>How was the process of creation for me?</p> <p>What did I find particularly challenging?</p> <p>What did I enjoy most?</p>	Created puppets near the participants	To reflect on the creation process, participants authenticity and creativity. To have space	When the puppets are close to be ready we ask the participants to when finished, come back to the circle, also organizing the chairs. When everybody has finished, and has their personalized puppets, the facilitator starts a reflective discussion with the central questions listed. The discussion can take different directions, the facilitator makes sure the focus is on the feelings and observations related to the 45 mins

		<p>What observation could I make about myself and the group during the creation?</p> <p>Am I satisfied with my puppet? What can I do / who can help me to be more satisfied?</p>		<p>for expressing challenges, difficulties, observations related to the work.</p>	<p>creation process and how participants relate to their puppets at this moment. Active listening plays key role here as well.</p>
20	<p>Introduction of the puppets</p>	<p>Who are our puppets?</p> <p>What are their gestures?</p> <p>What is their vulnerability?</p>	<p>Created puppets with the participants</p>	<p>To work around simple characters.</p> <p>To learn how to express oneself through body language and movement, using puppets.</p> <p>To encourage authentic expression.</p> <p>To explore different aspects of vulnerability, affecting individual and situative well-</p>	<ol style="list-style-type: none"> <li>1. Keeping the same circle setting as above, the facilitator invites participants to present their puppets from the creators point of view: Name, age, a difficulty/vulnerability they have. We go around in a circle.</li> <li>2. Participants have 2 minutes to practice a greeting gesture through their puppets, which talks about the particular puppet's vulnerability.</li> <li>3. We go around in the circle and watch each puppet greeting the others.</li> </ol>

				being.	
30	Moving the puppets in trios:  The morning story of our puppets	What is needed for such complex coordination?  How can we find the character with gestures and through movements?	One created puppet for three participants	To practice complex group coordination. To harmonize three participants' movements. To learn to move a big puppet among three participants.	Three participants can move a puppet with detailed and effective movements: One holds the neck and one hand, one holds the torso and the other hand, one holds the two feet. Participants, working in trios, explore what their puppet is capable of. The result of the exercise is a sequence of the morning of the puppet: how they wake up, what morning routine they do, in all of which the trios harmonize individual movements for the coordination of one puppet. We invite participants to add elements in this sequence, which feed back to the vulnerability of the particular puppet.  We watch each of the sequences one after the other.
90	BREAK				LONGER (LUNCH) BREAK
30	Re-start: warm up			To arrive back to the common space after lunch. To energize the group. To improve concentration of the group. To facilitate groupwork.	After a longer break, we dedicate some time for getting back to the space and focus, through games and warm-up exercises. For example we can make and fix a chain of names in a circle, and repeat the sequence faster, louder, in different tones and emotions, etc. If we make a another pattern/chain of chosen sounds/animals/vegetables/objects, and practice and repeat that chain as well, we might try to run the two chains at the same time in the circle, which is great training of focus and attention in the group.  The facilitator may introduce another game: the sound <i>Kia</i> and an open gesture goes around the circle. Anybody can stop it with a close gesture, saying <i>Ushibushi</i> . Then the <i>Kia</i> goes the other way. We may add other rules step by step, while playing: <i>Fiesta</i>

					<p>makes all participants exchange their spots in the circle, <i>Picachu</i> brings the speaker into the middle of the circle, while others say <i>Pica-pica</i> and gently touch him/her with their fingers. We can add as many rules as we want. The group can also come up with new rules and ideas of their own.</p>
30	Safe space of the puppets	Where do the created, vulnerable characters feel safe?	<p>Created puppets. Random objects in the room.</p> <p>Blank paper sheets and pens.</p>	<p>To continue the started process with the created puppets.</p> <p>To explore creating sets that contain signs for the viewer/public.</p> <p>To explore the meaning of safe space for vulnerable individuals.</p> <p>To encourage creative collaboration and inspire ideas and their realization.</p>	<p>The participants are asked to again join their previous trios, and practice, exercise for some minutes the movement of the puppets in trios, elaborating the exact movements in detail.</p> <p>After that, they are invited to create the room/space of the moved puppet, where this character can be safe.</p> <p>Then trios place the puppets in the created space as an installation, taking care of the details of what messages and signs the installed image transmits.</p> <p>After that, all participants are invited to go around the space and look at all the installations. Besides every installation there is a blank paper sheet, and pencil, where participants are asked to write their impressions, associations.</p> <p>The trios then go back to their own installation, and based on the got, written feedbacks can change/improve/transform the installations, according to their intention.</p> <p>In the next step, the trios repeat the morning sequence of the puppets, starting from the image of the installation. This is practiced, and then presented to the whole group.</p>

40	Exploring the world we have created together, finding meaning	<p>What signs, meanings, impressions, background stories are present in the created sequences?</p> <p>Which are the moments in the sequences that speak most about the surrounding world?</p>	Created puppets, created sites.	<p>To explore the created world with the help of Drama techniques.</p> <p>To map participants thoughts, feelings, observations connected to the scenes.</p> <p>To find meaningful moments, and extend those in space and time for exploration.</p> <p>To show an example of Process Drama exploration, which can form part or base for a longer, deeper</p>	<p>When the sequences have been presented, the facilitator chooses a moment from each of them, which has the potential for deeper and further elaboration. These moments possibly hold dilemma, oppression, vulnerability, decisions for the characters. The facilitator asks participants to put back and freeze these moments, and ask the audience/public to carefully look at it.</p> <p>Drama techniques support exploration:</p> <ul style="list-style-type: none"> <li>- giving different titles to the seen moment;</li> <li>- saying out loud possible thoughts and feelings of the character in this moment, in first person;</li> <li>- representing two sides of the characters thoughts/options, like angel and devil, and trying to convince the character to do something;</li> <li>- taking the character out from the scene, and interviewing him/her in hot seating, connected to the represented situation, and dilemma found in it.</li> </ul> <p>The facilitator has the role to propose the forms, questions, and from time to time summarize information, creating common knowledge of what have been explored, and further points for reaction, debate, endeeeping.</p>
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				Drama/Arts activity.	
30	Debriefing, reflection	<p>How did participants feel during the previous activities? Where did they felt most engaged? Why?</p> <p>How are the played situations connected to the well-being of the created puppet characters?</p> <p>How are these connected to their vulnerabilities, and our vulnerabilities?</p> <p>How are these connected to living and surviving, discussed in the beginning?</p>		<p>To discuss and reflect on the experience.</p> <p>To focus on training of educators element: analyzing connections and the process may help to understand how one can transfer elements to their own practice.</p>	<p>Coming back to a circle, the facilitator thanks participants for their concentrated, intense, and engaged work, and invites them to analyze, reflect and connect experiences via the central questions proposed. Anybody can speak, the discussion continues organically. The facilitator sometimes summarizes heard information, creating space for further reactions, providing a common ground. The questions can be asked one by one, or written in a poster and proposed at the same time. The discussion can start from pairs, and then open up to the whole group; this depends on the group atmosphere, energy, and needs.</p>
20	Closure and follow-up	<p>How do participants evaluate and summarize the experience of the two training days?</p> <p>What do they want to further explore, try out, apply in their practice, and what do they need for that?</p>		<p>To close the two days event.</p> <p>To prepare for the next two days event.</p> <p>To collect feedback.</p> <p>To see general</p>	<p>The facilitator invites everybody to say a couple of closing sentences, answering to the guiding questions. The speakers can follow each other in a random order, based on intellectual/emotional connection of the contents of the sharings.</p> <p>The facilitator observes, listens, and takes notes, so in the end can share thoughts, questions, proposals connected to what participants expressed about their needs. The group finds an ending where needs are considered, and all are invited for the next training days.</p>

				<p>satisfaction of participants.          To learn needs of trainer/educator participants about how they want to be supported for applying Drama in their own practice, context.</p>	
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### 3. workshop

#### LUZANKY

Lead by Eva Dittingerova, Katja Ropret Perne, Thomas Docekal

Time length	Task	Central question	Tools	Aims	Description
10	Introduction	<p>What are my expectations?            What is my connection to Drama in Education?</p>		To learn the expectations of participants.	Sitting in the circle the participants are asked to share what are the expectations they are coming with.
10	Names	Who are we?		To get to know each other.	Participants are standing in the circle.



				Connection.	They are encouraged to meet with each participant. Shake hands, look each other in the eyes and say their name three times in a row.
5	How am I	How do I feel at the moment?		To get to know the mood, energy of the participants.	Standing in the circle. The participants are invited to close their eyes and focus on their body. The facilitator is guiding them slowly through the process: <i>"Focus on your body, where you feel the tension, relax it. Feel your body and pay attention to how you feel. When ready, open your eyes and express with the sound, movement or one word how you feel at the moment."</i>
10	Energizer "Paper"			To energize and relax.	The facilitator holds a sheet of paper in their hands. The participants are invited to imagine that the paper represents their body. Facilitator is moving with the paper and participants are moving their body accordingly. The facilitator can start the process with individual parts of the body (paper represents your hand, head, upper body, lower body) and continue to the whole body.
10	My school/organization as an imaginary object	What object would represent my school?		To evoke the working environment as one of the frames and topics of our work	The participants are invited to come up with an imaginary object that acts as a metaphor representing their school. The participants introduce the objects through movement, an action that is commonly done with the object they chose. They work with the metaphor,

					imagination and can express it through mime.
10	The timeline / Drawing, writing	How have I been lately?	Papers pencils	To reflect on the past period and put the attention to the topic of wellbeing	The participants sketch a timeline, showing the time that has elapsed in the last three months. They are then encouraged to find key moments where they felt their well-being was affected during this period and record them to the timeline.
20	How have I been doing lately? / movement sequence	How can I present how I am doing through movement?		To focus on the well-being  To learn how to express oneself through body language and movement  To strengthen collaboration	The participants are working in pairs. The partners are sitting on chairs on the opposite sides of the room. Their task is to reflect on the events of the previous weeks and how they have been feeling throughout. They present key moments in a sequence of still images, expressing their feelings while stepping from one image to the other and trying to present the rhythm of their everyday life. The first image depicts a particular moment (right after our first encounter), the last one shows the moment before the beginning of the current session. After one of the participants presents their sequence, their partner tries to repeat it. Afterwards, the participants reflect: What was it like? How did you manage to understand what your partner was showing-expressing? How did you manage to repeat what your partner did? What did you realize based on this activity?

5	Three words	How can I express what I saw in three words?	Papers pencils	To collect the material for next activity	Based on the experience from the previous activity, the participants write down three words that would describe their feelings upon hearing what their colleagues had to share.
20	The poem / Creative writing, reading		Papers pencils	To express the feelings related to our lived experience	The participants are divided into groups where they use the words from a previous activity to write a poem and find a way to interpret it to the others. They have to use only the words they gathered in the previous activity, but they can change them into another word class (e.g. verb into adjective or noun), add prepositions, conjunctions or interjections. They are encouraged to use different ways of expressing the poem - sounds, choral recitation, canon recitation, solo recitation, echo, repetition, etc. The groups present the poems to the others.
10	Brainstorming well-being	What do I imagine well-being is?	Flip chart with blank sheet of paper and heading "Well-being", markers, post-its, chairs	To explore what the term well-being means for the participants, to create a mutual understanding of our main topic	Sitting in a circle, the facilitator asks the questions: What do I imagine well-being is? What does it consist of and what shall we pay attention to? The facilitator notes the participants' answers - each on the separate post-it.
10	Wellness wheel	Where do we put our	Wellness	To offer the frame for further	The participants are introduced to the

		<p>attention while thinking about well-being and what do we maybe miss out?</p>	<p>wheel drawn on the flipchart, post-its from previous activity, chairs</p>	<p>exploration - the concept of wellness</p>	<p>wellness wheel. Its twelve dimensions form the basis of the Wellness Inventory, the original wellness assessment, developed by wellness pioneer John W. Travis, MD, MPH.</p> <p>This dynamic whole person model, formally referred to as the Wellness Energy System, is comprised of the 12 fundamental life processes that interact with one another to shape our life experience and our state of personal well-being:  Self-Responsibility &amp; Love, Breathing, Sensing, Eating, Moving, Feeling, Thinking, Playing &amp; Working, Communicating, Intimacy, Finding Meaning, Transcending.</p> <p>Based on discussion with participants the facilitator is placing the elements of well-being as noted during previous activity to the particular areas of the wellness wheel.</p> <p>Resources:</p> <p>Travis, J. W., &amp; Callander, M. G. (1990). Wellness for Helping Professionals: Creating Compassionate Culture. Wellness Associates Publications</p> <p>Travis, J. W., &amp; Ryan, R. S. (2004). The Wellness</p>
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					Workbook, 3rd ed: How to Achieve Enduring Health and Vitality. Berkeley, Celestial Arts.
Depending on available time and amount of questions	Individual Wellness Inventory	How am I doing at the moment according to Wellness Inventory?	Wellness Inventory or guiding questions for brief inventory for every participant, pens and pencils, chairs	To provide space for individual assessment and reflection	Participants are given time to check their personal well-being while answering the questions of Wellness Inventory. They are invited to reflect and share in the group at the end of the activity if they want to.
5	Field of interest	What area of the wellness wheel I would like to explore with others?		To focus on the area/topic of participants interest for further exploration.	The participants choose the field of the wellness wheel they would like to explore together. Discussion in the circle.
15	Still images	How can I express myself through the body?	Woodblock	To activate the participants' body language, to master the technique of still images and learn about its possibilities and variations	The facilitator sets the rhythm and invites the participants to move freely in the space and stop when given the signal. Gradually more prompts are introduced to create a still image individually (sun, pupil) and then in pairs (colleague, inspection) and finally groups (meeting). From the beginning of the activity, all participants work together and only the facilitator has the opportunity to see their sculptures well. They provide feedback to the

					participants verbally.
10	Living and surviving / discussion in small groups	What do I perceive as surviving and what as living?	Paper, pencils, chairs	To bring another perspective to our exploration	The participants discuss the key question in small groups, they are given papers and pencils to take notes. They present what they've learnt to the others.
20	Still images	What still image would represent the living and surviving in the chosen area?			The participants are divided into smaller groups. In the group they have to present three still images, reflecting the chosen area from previous activity. The still images should reflect at least one situation that the participants associate with living, and one they associate with surviving. The participants are encouraged to think through what they want to display, discuss it in a group and agree on the image. The participants' body is a material and a means to communicate their thoughts or ideas. They try to capture the meaning within the situation, including postures, gestures, props... Every signal is meaningful, every detail matters. Everyone in the group is involved in every image. The participants may play different roles in different images, they may even embody objects or abstract ideas. It's helpful to follow the unity of time, place and action within a particular image. The groups are using the props if they find them significant and adding value. They should keep in mind where the

					<p>audience is standing and adjust where and how they are situated in order to allow the spectator to view the whole scene and see every important detail. The participants should try different variations and transitions between images before settling on one. The images of the individual groups are presented in a sequence, with transitions between them. The audience reflects on what they see in the images, they give a description of people and situations and name which image depicts living and which is surviving. In the next phase the group describes the intention and what appealed to them from what the audience said and why.</p>
20	World cafe - reflexion	<p>Progress Did you notice any strong, surprising moments during the programme? Feelings What was it like for you to deal with feelings? Insights What did you realize during the programme? Opportunities What did you get out of the experience?</p>	Papers with prepared questions	To reflect upon the findings from the workshop.	<p>The questions are distributed around the room. Every participant stops at each question and try to answer it. Sitting in the circle the whole groups share their answers.</p>

#### 4. WORKSHOP

organization: EDUDRAMA

Lead by: Paula Belicka, Veronika Korinkova

A TREEHOUSE IN THE FOREST

*We will guide you through the story, in which we will create our hero and together with him we will be searching for a place where to go when the world around us starts to fall apart.*

*We will learn,*

*...how to build a quiet and safe space even in the busiest, the most unexpected environments.*

*...how one takes care of oneself, how one communicates his own needs, and to understand that one is never alone*

*We will join forces to untangle the plot, because we believe, that every story could have a happy ending.*



Time length	Task	Central question	Tools	Aims	Description
10 – 15 minutes /Depending on the number of participants/	1. Introduction	What are my expectations? What do I understand under the term Drama education?	Wrapping paper, A cap	To get to know participants expectations and understanding of the drama education methods	Participants are passing by a cap and whoever has the cap has the word – answers, we will write the answers on the large wrapping paper
10 minutes	2. My Space	Where is my safe space? Where is my happy place?		To create a functional process, we will need a Hero, his story and a conflict in this story. The hero has to be looking for different solutions for his problem and then make a decision – in this step we start to create the space for our hero	Participants will be working in pairs. One of the pair will close his/her eyes and will be led by the partner to their favorite place. The One that is describing the place will be encouraged to try to describe it through all the senses – vision, smell, sound, feeling to the touch... Partners will switch the roles. After we will all sit together in the circle and everyone will name a detail that they remember from the place that they have been led into (was described to them). If they can think of the name for the place, they can add that too.
15 minutes	3. Construction	How does he/she feel?	A cap	Introducing the fundamental principles, we will be working with throughout the whole process.	The participants are standing in the circle. There is a cap in the middle of this circle. We are trying to make, by using our bodies, such construction, that would put the cap in following situations – “make the cap feel”: The cap is/feels loneliest The cap is/feels most vulnerable The cap is/feels safest
15 minutes	4. The map of a story	Where does he/she live?		Creating a fictional town, where our hero lives out of our own preferences.	We will invite the participants to imagine a small town (leading them to a “another space”). We will state there runs a main road through the town and the participants will be coming up with their own ideas about what should be in the town, what they would wish for to be in their imaginary town. If no one suggests a forest, it will be added by the lector.

10 minutes	5. The hero – Georgie Rabbit	How does he/she look? What is his/her name?	A cap, wrapping paper	Creating our hero, first only in terms of physical appearance.	Our hero is presented by the cap. We name him/her/they. The cap is going around in the circle, while each one of us describes one thing about the looks of the hero ( <i>attention! It should not happen then one will say the hero has blue eyes and next one will say his eyes are green. Participants should be reminded to listen closely to their partners in the group and collaborate</i> ) We write the descriptions on a wrapping paper.
10 minutes	6. Sculptures of (dis)likes	What does he/she like?	A cap	Creating our hero – likes and dislikes	The cap – our hero, is going around in the circle again. This time will the participants say what our hero likes to do and make a live sculpture of it.
10 minutes	7. They say I am...	What is my seemingly negative feature?	Wrapping paper	Think about ourselves from the perceptions of our relatives and friends – “from outside”	Participants will speak in pairs about their features, that are seemingly negative – something that they are always being blamed for – being lazy, being clumsy, being late etc. They will try to find one that they have in common. They will name it as one of Georgie’s (hero’s) characteristics. We will write them down on the wrapping paper.

15 minutes	8. A glass half full	What could be this character trait of mine good for? In what situation would it be good to be this way?	Wrapping paper	Gaining another perspective, positive thinking	After collecting these negative characteristics, participants (still in pairs) will be going over them together and will be changing them – giving them a positive view and therefore flipping them from “the bad ones” into the “good ones” ( <i>for example: being lazy – being able to relax...</i> ). Then they will make living pictures out of them.
10 minutes	9. Walk around the town	Who is our hero? What is he/she like? Where he/she is? Where does he/she like to go? Where does he/she like		Experiencing so far created, summing up, connecting created	Now that we know how our Hero – Georgie looks and we gave him some good features we will walk around the space. Everyone will pick one of the “flipped

		to go when feeling most vulnerable/lonely/safe?			features” and will walk around the place that they have built within our town. <i>(The participants will be stopped 2-3 times and will be told to take a different feature or to go into another town part they liked.)</i>
15 minutes	10. The time capsule	How would it feel if I was.... What would I do if I was... how does it influence.../a bully, a teacher, a parent, our hero.../?	<p>SCRIPT:</p> <p>“If you find something hard to imagine, draw it. You will see, everything will become clearer to you.”</p> <p>three pieces of paper with the following description written on it</p> <p>A, Dad with my older brother, mum with my younger brother, and me, in the middle. This truly is my family... As you can see, I am the third wheel...</p> <p>B, These are my teachers. Everyone is always yelling at me about something – that I am not wearing my slippers, that I forgot my notebook... that’s when I start to shake with anger, but I never say a word...</p> <p>C, Fat Ferro’s band of bullies. They think everyone is afraid of them. They force all the children to give them their lunch. They are waiting for me after school. They are still hungry and they demand my lunch and coke I bought earlier. I drank the coke already and I forgot my lunch at home. I mean, I am not that afraid of them. It is just that...</p>	To experience different points of view. To be able to concretize the descriptions in space – observe the constellations they created	Participants will be split in three groups and given three different descriptions of situations. They will create vivid images according to these drawings and then they will continue acting into the situation.

15 minutes	11. Problematic constellations	<p>When do I need to leave the situation?</p> <p>How does the hero feel, what does he need, what could help him?</p>	A chair	Creating my own boundaries	<p>We will ask participants to return to our Hero and in this role to sit on a "hot chair." Then they will be encouraged to finish his following statement:  <i>"I don't force anyone into anything, ... "</i>  <i>(To elaborate – I don't make people do what they don't like, why they make me do what I don't like, why they force me into playing football, being polite to kids I don't like etc. don't force anyone to play football, be polite etc.)</i></p> <p>They will be surrounded by A, B, C drawings – performed by the rest of the group participants as frozen pictures – against family, teachers, Ferro's bully Groupe. The participant will look around and reflect.</p>
5 minutes	12. The forest	<p>What does it sound like in my peaceful place?  Where do I go in these hard situations?</p>		Reminding ourselves of our safe space, happy place. Leaving the conflict situation, understanding my boundaries	We will design a forest using the sounds we can imagine in the forest. We should also use the sounds from the exercise we were doing at the beginning – sound we heard in the places we were describing to our partner or the ones that were described to us.

20 minutes	13. My treehouse	How can I disappear for a moment? How can I calm myself down?	<p>Big piece of cloth/blanket to make a tent, carpet, pillows or warm floor</p> <p>SCRIPT:          “I wanted to have my own Treehouse, that no one would find, only me. And no one could enter it, only me. From there I have an amazing view. I could see everyone but no one could see me. I could be picking my nose for all I care; no one would know... I could simply disappear for a moment.”</p>	Building a safe space	We will come into the treehouse with one thing we would like to bring with us there. We will lie down on the floor under a big “tent”. Autogenic exercises will follow – close your eyes, feel warm soft ground under you, feel how it smells. Relax yourself, hear the sounds around.
5 minutes	14. Meet doctor Hafling, the invisible horse	How does my hero’s (my) friend look?		Building a friend – asking for help and accepting it	Everyone will describe how Dr. Hafling looks, some of his features (repeating the principle from forming of the hero – Georgie). We will ask him for his advice on our problematic constellations – situations.
10 minutes	15. Good advice	How would I use Hafling’s advice?	<p>SCRIPT:  <i>Good advice from Dr. Hafling</i></p> <ul style="list-style-type: none"> <li>• The best medicine for sadness is to ride a horse or to go rollerblade.</li> <li>• Some things don't only require understanding, they also have to be felt and experienced, and that, needs time.</li> </ul>	Finding solutions	Dr. Hafling will give us his advice. We will offer advice to each other and will discuss how to apply it.

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|  |  |  | <ul style="list-style-type: none"><li>• When you want your parents to truly understand you, you need to dose your opinions to them drop by drop.</li><li>• If one really desires something, one has to be patient, proceed with little steps and not panic.</li><li>• If you will feel like the whole world is against you and no one understands you, eat a cake.</li><li>• Every problem in real life, like in mathematics, has a solution.</li><li>• If you close your eyes, you will hear better.</li><li>• It is important to know when to stop.</li><li>• Nothing is the way it seems to be.</li><li>• If you find something hard to imagine, draw it. You will see, everything will become clearer to you.</li><li>• Everyone sees and hears the nature and all that is around us in a different way. If you close your eyes and open them again, everything will be different again.</li></ul> |  |  |
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			<ul style="list-style-type: none"> <li>Some horses are being terrible to the others. No one likes them. They think no one ever liked them, and that is why they are being cruel to everyone.</li> </ul>		
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10 minutes	16. Untangling problematic constellations	How did the situation change?		Finding solutions and implementing them, Comparing the situations and reflecting	Participants go back to the three groups they had created earlier. They will go back to their frozen "drawings" and act out the situation where they are giving and reacting to the advice
20 minutes	17. The End	What would I advise my hero (myself)?	Pieces of paper, something to attach them with on the tent	Experience of a safe space, processing, relaxing	We will write the good advice on a piece of paper and attach it on the walls inside of our treehouse (tent). They can also lie under it for a little while, reflect alone and relax.
Open time limit	18. Reflection	Did the workshop fulfil my expectations? What did I gain from it? What was uncomfortable for me and what did I enjoy the most? Why?	A cap	Reflection	The cap will go in the circle and each participant will reflect on his/her experience