

THE WELL-BEING CURRICULUM

Lužánky calling teachers into play

Czech Republic, 2019-2021

The Lužánky Leisure Time Activity Centre provides support for the professional development of teachers and their educational processes through teaching seminars and educational programmes for schools in various fields. The Centre has a long-lasting practice of Drama in Education, both with attending schools and afternoon and evening groups. Educational programmes for schools using Drama in Education methods and techniques are based on active participation, providing pupils with completely different opportunities for involvement in their learning than what they usually experience at school. They are opening space for discussion among pupils, encouraging them to express their views on various issues, and support mutual co-operation in the class and individual development of pupils. Activities of the To Be project in Lužánky have been built upon this practice and further develop the co-operation with schools by providing training for teachers and realising Drama in Education programmes for their pupils.

The Well-Being Curriculum was developed for and during six encounters with the teachers of five different primary schools in Brno and surrounding areas, over the period of one year. The participants involved in the encounters were primary school teachers, headmasters and specialised educators.

During the encounters we focused on exploring the topic of well-being in the school environment and mapping the potential of Drama in Education methods in supporting it.

In the following document, we would like to present the structure and activities of six encounters - sessions with related aims and objectives. The encounters had a prepared plan but also a space for variation, based on the needs of the specific group we worked with. The encounters built on each other, we were continuously monitoring and evaluating the participants' work and the outcomes. The prevailing methodology used was Drama in Education techniques, emphasising play and experience. Discussions and both collective and individual reflections of the process were crucial.

The core of the executive team consisted of four drama teachers with experience in teacher-training and educating teaching students. Most of the activities we did many times before, we tested the session plans together and we were ready to change them to respond to the needs and inputs of the participants.

The process is further described and reflected upon in the [guidebook](#) and in the complementary [research study](#).

The curriculum is accompanied by [videos from the encounters](#) that represent the process and individual techniques to provide a better understanding.

After the first two encounters, we had to adapt the process with the teachers to fit the circumstances of the Covid-19 pandemic. Two encounters were held online and therefore their content and methodology had to be adjusted to the online environment. The encounters' duration was shorter, the methods focused more on verbal and visual expression and the content of the encounters was adapted.

THE CURRICULUM AIMS FOR THE TEACHERS TO:

- *better understand the issue of well-being and ways to improve it in their classrooms, while working with pupils and in the team of teachers*
- *name concrete areas connected to the well-being of the teachers and pupils*
- *be motivated towards building a more supportive environment for their pupils and colleagues*
- *share the needs, problems and realisations about the role of the teacher in the connection to the well-being*
- *foster relationships among each other as colleagues through common activity - building up the community*
- *recognize the benefits of Drama in Education and its tools to use it in the educational process*
- *experience the integration of Drama in Education methods and techniques into specific activities and larger units to support the pupils' involvement in the learning process*
- *learn new teaching methods and their possible application*

- *develop creativity and self-expression skills of their pupils*
- *expand their range of communication styles in different situations*
- *develop their social understanding and co-operation*
- *pay attention to the pupils' well-being and their emotional development as an important part of the educational process*
- *experience working more meaningfully, being closer to the pupils and gain an understanding of their needs and ways to support them*

Our goal was to examine together with the teachers what the term well-being means to them, how they perceive their own professional and life satisfaction, where they face 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 based on their scc 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 to working 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 through various approaches on 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 pupils, 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 the teachers' own experience with applied drama, they named the specific ways in which Drama in Education supports the development of different ways of expression and involving students in the learning process. Together, we shared and reflected on the observations of teachers accompanying their students during the implementation of the Drama in Education programme. The final meeting was devoted to the evaluation of the contribution of the meeting cycle to the participants' teaching practice and them personally.


First Encounter

BEING WELL

180 minutes, 15 minutes break
The encounter takes place in black box

TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
10 m	Introduction	What is the purpose of the encounters?		To present the project, its topic and how we will be working together	Facilitator presents important information about the project, presentation of the team.
5 m	Icebreaker 1	Who else is here?		To create informal and positive atmosphere, bring participants closer to each other	Standing in a circle, the participants are invited to choose someone else in the group without being obvious. After the signal from the facilitator their task is to run around this person three times and get back to the original place as soon as possible.
5-10 m	Icebreaker 2	Who are we?		Introducing ourselves in one to one contact	The participants are walking around the space. A randomly formed pair shakes hands and introduces each other. They can only continue when they both find a new partner with the other hand. They will part and introduce themselves to the new partners again...

30 m	The participants' motivation, expectations and concerns Formulating basic rules of work	What is my motivation to join the project? What do I expect from the encounters? What am I concerned about?	Post-its in three different colors, drawing of a balloon, pens	To find out the participants' expectations and concerns, regarding the encounters. To collectively set up rules	Each participant gets three post-its in different colors (one for each core question). Everyone presents their answers to the others and places them on a drawing of a balloon. Based on the expressed expectations and concerns, the group formulates rules for joint work.
5 m	How am I? Introducing ourselves	How am I today?	Chairs	To get to know each other, to learn how others feel from the tone of their voice	Sitting in a circle one by one says their name out loud, by intonation we try to express how we feel right now. We work primarily with voice, we can also express ourselves through body language.
10 m	Take a stand. My relationship towards Drama in Education	What does Drama in Education mean to me?	Stage lighting	To find out the participants' experience with Drama in Education and their attitude towards it	Participants create statues with their bodies, presenting one's attitude towards Drama in Education and placing it anywhere in space, maintaining eye contact with others. For a few moments we create a lapidarium filled with statues. Then the whole group walks through the space and looks at the individual statues. Space for comments.
10 m	My school as an imaginary object	What object would represent my school?		To evoke the school 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.

45 m	<p>Still images</p> 	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, inspector, school bag) and then in pairs (teacher and pupil, chalk and blackboard, way to school, colleague) and finally groups (school). 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.
15 m	Well-being / brainstorming	What do I imagine well-being is?	Flip chart with blank sheet of paper and heading "Well-being", markers, 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? The facilitator notes down the participants' answers.
20 m	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.
10 m	Final reflection in one word	What do I take from this encounter?	Chairs	To share the participants' views on the topic and methods	Sitting in a circle, the participants are invited to share one word expressing what they are leaving with.


Second Encounter


ONE DAY IN A TEACHER'S LIFE

180 minutes, 15 minut break

The encounter takes place in a black box theatre

TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
5 m	Introduction	What is the center of the encounter?	Flip chart	To present the goals for the encounter	The facilitator shares with the participants what will be explored during the encounter - a day in the life of a teacher through a perspective of their well-being.
5 m	Greeting each other / warm-up exercise	Who are we?		To feel each other and remember our names	All of the participants should meet with everyone and shake hands, look each other in the eyes and say their name.
15 m	Repeating name and movement Transfer of movement sequence	What would be the movement of my name? How is the movement changing with repetition?		To reconnect with the group To prepare for further collaborative work	Remaining in a circle, the participants say their names accompanying it with a specific movement. The others repeat it. In the following phase of the exercise, the significant sequence of movement is presented by one of the facilitators and repeated by each participant around in a circle. Reflecting on the activity follows, with the questions: Was the final sequence the same as the original one? How and where did the movement change? Why?

<p>20 m</p>	<p>How have I been doing lately? / movement sequence</p> 	<p>What happened to me in the last period and how did I feel?</p>	<p>Chairs</p>	<p>To focus on the teachers' well-being and lives</p> <p>To learn how to express oneself through body language and movement</p> <p>To strengthen collaboration</p>	<p>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 realise based on this activity?</p>
<p>15 m</p>	<p>Reflecting on the techniques / discussion in smaller groups</p>	<p>Which of the used activities do I find inspiring and why?</p>	<p>Cards for dividing the groups</p> <p>Worksheet on still images</p> <p>Chairs</p>	<p>To deepen the understanding of the still images techniques, to share inspiration among participants</p>	<p>The participants are divided into smaller groups using the division cards. In groups, the participants share their first experience with the use of drama methods, introduced to them in the previous session. What do they find useful for their work and how? They are offered simple worksheets for guidance - descriptions of the techniques we used, the context, the benefits, their own ideas of how these can be used during their lessons.</p>

<p>60 m</p>	<p>One day in a teacher's life / still images</p> 	<p>When are we living and when are we surviving?</p>		<p>Identifying the moments when the teachers feel they are living and when they are simply surviving through still images</p>	<p>The participants are divided into smaller groups (from the same school). In the group they have to present four still images, reflecting their everyday life at school. The still images should reflect at least one situation that the participants associate with living, and one they associate with surviving at school. 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.</p> <p>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 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.</p> <p>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. The group reflects on the activity: What did the situations from the images have in common?</p>
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30 m	Mind maps on wellbeing of a teacher	What are the individual elements of well-being of a teacher, based on the images and discussion?	Flip chart, markers, chairs	Elaborating on the themes encountered during the previous activity and a discussion of the living and surviving	In smaller groups, the participants create a mind map of a teacher's well-being. The map reflects and elaborates on the themes mapped out during the still images exercise and the previous discussion of the living and surviving.
15 m	Reflection	What area of the teachers' well-being do we want to explore further on together?	Flip chart, markers, chairs	Identifying what the teachers are perceiving as an important topic for their well-being	The discussion in a large group is facilitated with the questions: What in the area of the teachers' well-being do we want to explore further together? The facilitator is writing comments on the flip chart.




Third Encounter


A LETTER



180 minutes, 15 minute break


The encounter takes place in a black box theatre


TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
3 m	Brief introduction	How can drama address serious and relevant issues?		To present a context	Following a programme based on the topics the participants presented at the end of the previous session, we try to offer a framework that will be filled with their own content.
10 m	Evocation / guided improvisation	How do I feel at the moment in the open space? What is it like to go to school on different occasions?		To activate participants and bring their attention towards the school environment	<p>The participants are invited to walk freely in the working space, to mingle at their own speed. They are focusing on themselves first, then paying attention to the others, slowing down and speeding up in the same rhythm, looking into each others' eyes, greeting each other one by one silently until they manage to encounter everyone. Stopping and then starting to walk again at once without being given instructions.</p> <p>Consciously going from one place to another. Imagining they 're on their way to school. Walking like it's the first day of school this year. Being late already and knowing they didn't get ready properly. Going to school and knowing an unpleasant meeting is about to happen.</p>

12 m	<p>School staff room. Setting up the scene / guided improvisation and setting the sequence</p> 	<p>How am I acting while entering the school staff room?</p>		<p>To create a scene where all participants are entering the school staff room at the beginning of the working day</p>	<p>Our working space becomes the school staff room. The participants are invited to step into the room. On their own, finding their own place, miming (silently), doing what they usually do until reaching the final pose. Remembering all they have done, they leave the room and repeat the sequence. Before the third repetition they get the instruction to be attentive to others and what's going on around them as well. This time one of the drama teacher's steps in the staff room acting as the school director.</p>
3 m	<p>The director is here. Opening the story / improvisation</p>				<p>The director approaches one of the teachers and, calling them by their (fabricated) first name, invites them to the office. Strictly. They're both leaving the space of the staff room.</p>
10 m	<p>What's going on? / improvisation</p>	<p>What do you think is going on? How do you feel about it?</p>		<p>To find different points of view and relationships among the characters</p>	<p>The remaining participants in teachers' roles are invited to find a partner among others and improvise a short conversation, asking each other key questions. After a while the facilitator interrupts the improvisation and asks them to share with the others what their conversation was about. They're asked to find a new partner for improvisation and the whole process repeats.</p>

5 m	In the director's office / dramatisation		Two chairs on the stage, lights, chairs for audience	To open the space to conflict	<p>The drama teacher in the role of the director and the teacher are sitting opposite each other.</p> <p>The participants are spectators.</p> <p>The director and the main character are together sitting in the office. Director: <i>"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."</i></p>
10 m	Writing letters / creative writing in groups	What kind of conflict do we want to explore?	Paper, pencils. From now on chairs are available for all the participants	To elaborate on the conflict at the centre of the story	The participants form groups of three (not being with colleagues from their school) and write the letter the director received earlier. The contents of their letters remain secret during the following exercise.
12 m	<p>Back in the staff room / dramatisation, mise-en-scène</p> 	How to express our feelings?		To make a stance on the issue	<p>The protagonist returns from the director to the staff room, just sits in silence.</p> <p>Until the protagonist is seated, the other participants have time to take up a position (nonverbally, with a gesture) in relation to them - composing a mise-en-scène.</p> <p>Instructed: "You do not know what the principal dealt with your colleague about specifically, but you certainly have some ideas, assumptions, etc."</p> <p>One by one, they are given the opportunity to step out of the scene and look at the situation from the outside, to perceive the mise-en-scène composition of the current relationships and tensions.</p>

15 m	Reading the letters / voting	Which of the topics we brought do we want to explore further?	Flip chart, markers, post-its	To select the topic (letter) the participant prefer to work with	The letters are read one by one and given a title. The facilitator writes these titles on the flipchart. The participants select the letter they want to continue working with. Each of them is given 3 post-its and they place them on the flip chart next to the title of their chosen letter. Everyone can distribute their stickers between 1-3 letters. The letter with the most votes is the one we will be working with from now on.
10 m	The director is reading the letter at the meeting / internal monologue	What is the letter about? Who wrote is and why? What happened?		To reflect on the situation, to reveal possible motives and circumstances	The director reads the letter during the meeting with all the teachers present. The participants in the teachers' roles are given signals to reveal their inner monologues at that particular moment.
15 m	Fishbowl / role play 	How differently can we think and feel about it?		To explore and present different perspectives on main characters, to experience drama from within	The participants, in the role of chosen characters, are invited to the inner circle to share their feelings and thoughts concerning the letter and the situation in the school.
12 m	Protagonists 	What is well-being in this school like? Who can tell us?	Flip chart, markers	To invent new characters that may have knowledge of the climate and well-being in the school from our story	The participants are invited to come up with suggestions for new characters - people who may have good knowledge/perspective on the climate and wellbeing in the school where our story takes place. They describe them with brief characteristics. They choose 3 of them for further work.

<p>20 m</p>	<p>An interview on the well-being in the school / question formulation, improvisation</p>  <p>Motivation: “Imagine there is a young teacher interested in a vacant position in the school. During their visit, they encounter our characters one by one and ask them about the school climate and well-being.”</p>	<p>What questions would you ask?</p>	<p>Paper, pencils</p>	<p>To formulate questions, to learn different perspectives</p>	<p>In the activity preparation phase, the participants work in groups of three preparing questions for new characters in order to learn more about the school climate and well-being. The improvisation with the characters answering the given questions follows.</p>
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<p>15 m</p>	<p>Text message. Reflection / creative writing</p>  <p>Motivation: “On the way home a young teacher sends a text message about their impression of the school they visited to someone they know well.”</p>	<p>What is the candidate’s impression of the school?</p>	<p>SMS Sheet, pencils, computer with the projector and screen</p>	<p>To reflect on the wellbeing in the school from the story and in general, to consider the relevance for the given person</p>	<p>The participants are given the SMS Sheets to write the text of this message. The messages are then transcribed by the facilitator and projected on the screen.</p>
<p>10 m</p>	<p>Structured interviews of the participants / pair discussion with guiding questions</p>	<p>How did this way of working suit you? What was inspiring for you? Do you have any parallels with what you are experiencing right now?</p>	<p>Flip chart with key questions</p>	<p>To reflect on drama as a way of working, to collect feedback</p>	<p>The participants form pairs and are given guiding questions.</p>
<p>3 m</p>	<p>Final round of sound and movement</p>	<p>What are we leaving with?</p>		<p>Group conclusion</p>	<p>Standing in a circle, the participants express the feelings they are leaving with one by one through sound and movement.</p>

Fourth Encounter

LET THE DRAMA IN (THE CLASSROOM)

180 minutes, 15 min break

The encounter took place outdoors and due to the anti-epidemic measures the activities were planned to allow the participants to keep physical distance.

TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
15 m	Introduction / warm-up exercise			To tune in with each other and introduce the focus of the session	The participants form a line. They are asked to place themselves in the line based on how long they have been teaching. They have to manage to form a line without using words or sounds and follow the rule throughout the whole exercise. The next line they formed is based on how far their office is from the school entrance. The last line reveals the age of the children they teach.
30 m	The pupil's well-being silhouette 	How do we understand a pupil's well-being?	Chalk, flip chart, markers, chairs	To explore and discuss our understanding of pupils' well-being	The participants form smaller groups (three to five participants). They draw a silhouette on the floor, representing the silhouette of a pupil. Inside of the silhouette the participants write what they think has an influence over the pupil's well-being from within. On the outside they write what they think influences the pupil's well-being from the outside. In a large group the participants reflect on what they came up with and the facilitator records their answers in a silhouette on the flip chart.

20 m	The teacher and pupils' well-being / discussion	<p>What areas of pupil's well-being can be addressed by the teachers?</p> <p>What areas the teachers can't influence and why?</p> <p>How can the teacher support the children's well-being?</p>	Flip chart from the previous activity, chairs	To open a discussion on the role of the teacher within the pupils' well-being	Based on the silhouette from the previous activity, the facilitator holds a discussion on the areas the participants feel they can have influence over as a teacher and also on the areas they find they do not have any influence, and why. The participants share among themselves what are the ways they are supporting the individual areas of the children's well-being.
45 m	The role of Drama in Education in children's development and education / World cafe method	<p>How can Drama in Education support children in learning?</p> <p>How can it improve their well-being?</p>	Tables, chairs, flip chart with key questions, markers	To get a deeper understanding of how drama can support children's well-being, education, development and relationships in the class	<p>The participants work in three groups. Each group positions itself at one of the tables. Each table has a flip chart with a key question. The groups discuss their topics and write down what they find important from their conversation. It can be a thought, a question, a realisation, or an image. After seven minutes, the conversation is concluded and the groups move to another table, where they start another conversation, based on the key question and whatever was written down by the previous group. After all of the groups have stopped by all of the tables, they form a large group where the results are presented and reflected upon.</p> <p>The key questions: How can Drama in Education help in the development of pupils' skills, knowledge and attitudes? What is the influence of drama on the atmosphere/ climate in the classroom? Which of the topics can be addressed through drama?</p>

40 m	Thematising	What was the story from the drama programme about?	Flip chart, markers, chairs	To understand how different themes can be presented and explored in a dramatic situation	<p>The participants re-create the sequence of the story from the previous encounter and search for partial themes/motives in each situation. From there, they look for the main theme developed in the story.</p> <p>Follow-up questions: What are the main themes I want to address with my pupils? What are the methods I want to use?</p>
15 m	Final reflection / finishing the sentence	What was today's encounter like for me?	Chairs, papers with incomplete sentences: <i>It was important for me...</i> <i>I was surprised....</i> <i>I realised...</i> <i>I found it useless...</i> <i>I appreciated...</i> <i>I will share with my colleagues...</i>	To get the feedback from participants and to reflect on their experience	<p>The participants are sitting in a circle. The facilitator divides the papers with incomplete sentences. The participants reflect on their experience by finishing the sentences.</p>

Fifth Encounter

TAKING THE EXPERIENCE FURTHER.

THE POTENTIAL AND IMPACT OF DRAMA IN EDUCATION

120 minutes

The encounter took place online

TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
30 m	Introduction / sharing round	Where are you at? How do you feel?		To provide a space for sharing, to tune in with each other and introduce the focus of the session	Each of the participants and facilitators share their thoughts on the key questions. Afterwards, the focus of the session is introduced - to reflect upon the concrete experience of the Drama in the Education programme.
20 m	The structure of the Drama in Education programme / presentation	How was the Drama in Education programme for the class structured... and why?	Programme description, photos	To remind the participants of the programme their pupils attended and to present the programme to the participants who did not attend	The facilitator presents one of the programmes visited by the pupils through the workshop's aims, its activity sequence, photos and the participating lecturers and pupils' feedback.

<p>60 m</p>	<p>Reflecting upon specific experiences / discussion</p>	<p>Were there any strong or surprising moments for you?</p> <p>Has the experience with the Drama in Education programme manifested somehow after your return to the school?</p> <p>Did you identify any moments when the pupils had a chance to express their emotions and attitudes?</p> <p>Were there any new realisations sparked by the programme (for you as a teacher/ for your pupils)?</p> <p>How do you imagine using what you have learned?</p>	<p>Set of questions elaborating on the basis of The four F's of active reviewing sent to the teachers whose classes participated in the programme</p>	<p>To apply specific experience to general realisations about Drama in Education</p> <p>to reflect on the programme's long term impact on the pupils and their well-being,</p> <p>to reflect on how drama can help with expressing the pupils' emotions and attitudes</p>	<p>The main focus is on the participants, who attended the class programme. Other participants are in the role of listeners and can ask questions for their clarification or comment on the discussed topics. The focus is on the specific experiences the teachers had while observing their pupils at the programme and after when they returned to the school, through a discussion with guiding central questions.</p>
<p>10 m</p>	<p>Final reflection / sharing round</p>	<p>What is the advice you would share with the others regarding the challenging times we are facing?</p>		<p>To provide a space for the sharing</p>	<p>One by one, the participants share among themselves what is helping them during the challenging pandemic times.</p>

Sixth Encounter

FINAL REFLECTION

100 minutes

The encounter took place online

TIME LENGTH	TASK/METHOD	CENTRAL QUESTION	TOOLS	AIMS	DESCRIPTION
5 m	Introduction			To present the focus of the encounter	The facilitator presents the focus of the online session - reflection on the past encounters.
45 m	The timeline / Drawing, writing	How have I been?	Paper, pencils, crayons, a website with overview of the encounters	To reflect on the past period and our encounters' crucial moments	The participants sketch a timeline, showing the time that has elapsed from the beginning of the project in February to the last encounter in November. They are then encouraged to find one or more key moments where they felt their well-being was affected during this period and record them to the timeline.
20 m	The poem / Creative writing, reading		Paper, pencils	To express the feelings related to our lived experience	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. Afterwards, they are divided into two groups where they use these words to write a poem and find a way to interpret it to the others. 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.

30 m	Passport / Drawing / writing	<p>How have the encounters impacted me?</p> <p>What affected me the most during the encounters?</p> <p>How has my perception of the pupils' needs and well-being changed based on this experience?</p> <p>What concrete steps do I plan on taking to improve my well-being?</p>	Paper, pencils, crayons	To individually reflect on the learning process and experiences from encounters	<p>The participants divide the paper into four squares. They reflect on one key question in each square, expressing themselves through drawing, symbols, colors, words etc.</p> <p>In the first square they draw a silhouette and mark what was the impact of the encounters on themselves.</p> <p>In the second square they draw what impressed and affected them the most during the encounters.</p> <p>In the third square they draw how their perception of the pupils' needs and well-being has changed, based on their experience.</p> <p>In the fourth square the participants are encouraged to think about what they want to do, based on this experience for their professional and personal well-being. They write three specific steps inside the shapes they drew which will lead to this change.</p>
Follow - up	Individual questionnaire		Online questionnaire	To evaluate the project's impact	The participants are asked to fill out an online questionnaire that evaluates the project's impact.
	A letter to myself	Which important findings or realisations do you take away from our meetings? What is important to you and what would you not want to forget? What do you want to tell your future self?	Online questionnaire	To write down what the participants do not want to forget and remind them of it later	The participants are offered an online questionnaire where they can "write letters to their future selves as teachers". The answers will be sent to them as a postcard via a post application.

CREDITS:

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TEXT SMS:

FROM:

TO:

TECHNIQUE

HOW WE USED IT DURING THE SEMINAR:

WHAT IS THE PARTICULAR TECHNIQUE DEVELOPING:

HOW AND WHAT FOR CAN I USE IT IN MY CLASSES:

NOTES:

DESCRIPTION OF TECHNIQUE:

