

THE WELL-BEING CURRICULUM

Engaging a whole school in Drama and Theatre in Education

Hungary, 2019-2021

NYITOTT KÖR'S WORK – DRAMA AND THEATRE IN EDUCATION

The name of the Hungarian organisation [Nytott 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, which implies that 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. Our motto is Play. Act. Explore., which always guides the thinking and work of the creators.

During the recent years we have also been researching possible adaptations of **Theatre in Education for and with adult groups, especially teachers and education professionals.** 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 and creative 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.**

THE TO BE PROJECT – TOWARDS A WELL-BEING CURRICULUM

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, and which we present through this document. 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 (2019/2020 – 2020/2021).

Through the events our aim was to explore together the topic of **well-being and interrelated problems.** These issues included the lack of motivation (students' and teachers') and the risk of dropout as a consequence, the set of expectations students and teachers faced in the highly formal education system, the challenges and obstacles of communication among the different actors in the school, and the nature of learning in connection with all the previous issues. We protect the partner school by mentioning it and its members anonymously through the To Be project's resources, outputs and communication materials.

Based on the experiences with the partner school Nyitott Kör organized an open workshop for teachers and other education workers in the autumn of 2020, where some elements of the process were tried out. This meant an improvement of the Well-being Curriculum modules, and feedback from participants also influenced the final design of the session plans we offer for practitioners through this document.

To monitor the process, and record **results** of it, we conducted an **Arts-Based Research (ABR)**. “The most important statement of this trend is that the performative art, politics, pedagogy and research are not at different levels, they are not activities of different quality, but are all parts of the same process along which **participants discuss, reflect on, criticize and evaluate a certain dilemma together, shape the process together in a joint work**” (based on Király, 2017, p. 81). Results of the Research are published in a different document ([To Be – Researching connections between Drama, Well-being and Education](#)).

The decisions we – as project team members, creators, Actor-Teachers and facilitators – took, and their reasons, thus the concepts behind these are described in detail in the [To Be – A Living Question Guidebook](#).



SPECIAL CONDITIONS AFFECTING THE DESIGN AND IMPLEMENTATION OF THE WELL-BEING CURRICULUM

The Covid-19 and the connected safety measures affected the project, the implementation of the sessions, the mood and circumstances of the participants, and the situation of Nyitott Kör, too. The pandemic had a significant impact on the topic of well-being, therefore the global moment appears in the design of the sessions, which aims to support better felt understanding of the world we live in.

In the school where we worked, and for the teachers who participated in the sessions the most burning issues affecting their well-being were: burnout, lack of trust in the teachers community, feeling of loneliness, inconsistent communication from and with the school management, and lack of education and mental hygiene helpers (eg. school psychologist, special education specialist.). At different moments it appeared that teachers perceived a kind of hierarchy of ‘main subjects’ (eg. Maths, History, Biology) and ‘skills subjects’ (Arts, Drama, Music, Sports), where the main subjects were prioritized by parents and management, and skills subjects were considered less important in learning. As the teachers’ community was developing through the sessions, more and more initiatives and ideas

were born, expressed and realized for collaboration among different subjects’ teachers, with the aim of supporting learning and engagement of students, in which Drama played a key role.

The topic of drop-out appeared at more levels. Teachers felt unequipped to deal with students who had behavioral issues and special education needs, and were unsure about how to facilitate their social inclusion in the classroom. During the first wave of the coronavirus, – when all education institutions were operating online – participants expressed their concerns about a number of students who disappeared in the ether, and could not be anyhow engaged without the everyday face-to-face contact. The partner school hosted children living in foster care in the lower grades, however particularly this aspect didn’t appear during the sessions as a difficulty for teachers, but they reported that during the pandemic the class communities supported the disadvantaged children with proper equipment for online learning and the foster home’s co-workers could also involve children in school tasks well.

A peculiar level of drop out appeared focusing on teachers: the phenomena and problem of leaving the profession for good was a key thought and feeling that kept appearing during the sessions’ creative tasks and the reflection circles, as well as on the public event for teachers that Nyitott Kör organized to improve the Hungarian version of the Well-being Curriculum.

TRANSFERABILITY POTENTIAL

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.

We are aware that practitioners, who could well adopt the curriculum, have skills to work through Drama and/or Theatre in Education, and we opine that collaboration among more practitioners for this aim will be necessary.

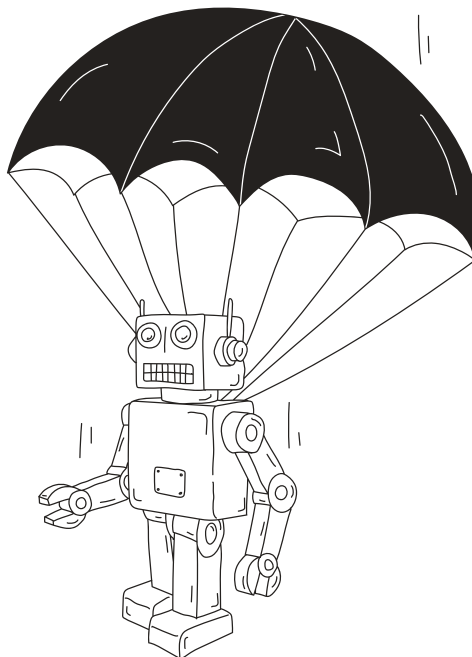
We think that for applying the Well-being Curriculum, it is important for the whole education institution and organisation to commit to the process, and let themselves engage as much as possible.

We acknowledge that finding the key persons and advocates of the workshops and events in the school is very important; we could identify these members only during the second half of the sequence of encounters, which surely impacted the process. The key persons are able to: understand the programme in depth, present it to others in an exciting way, reach their colleagues effectively in the school, follow-up their colleagues' engagement in the process.

Our experience was that around three key persons could support the process well, however the partner school was a relatively small organisation.

We learnt that all the above mentioned aspects form part and are key elements of preparation and implementation, and require needs' analysis of the particular organisation, reaching out to as many levels as possible. (Management, teachers, supporting staff, students, parents.)

Furthermore, we found that all of the above can be done creatively, collaboratively and socially, which is a very joyous and enjoyable way to work.



TERMS, EXPRESSIONS, WORDING

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. 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. Professionals who conduct and facilitate the encounters are called facilitators, Drama teachers, or Actor-Teachers. Their task is to support the group's learning process, and facilitate moments of recognition and awareness. They do this by active listening: being attentive, spotting details, pointing out signs, encouraging, motivating, evoking suppressed opinions, provoking if needed. They also help to articulate learning and learning outcomes, verbally, and/or creatively. They communicate and express in a non-violent way, and they are able to play and shape simple roles. They carry a rich variety of tools 'in their pockets', so they can choose the most appropriate form for the best possible observation of the topic. It is recommended to involve experienced professionals.

The following collection of competences, attitudes, skills and knowledge impacted by the sessions are results of the project partnership and the nature of working together, the Art Based Research, thus participants' feedback, and are based on the initial aim the project partners had identified for the To Be project.

COMPETENCES

that the well-being curriculum improves:

- How teachers' well-being and students' well-being are connected to each other.
- Teachers working together in a community; community and organizational development.
- Involving Drama and Theatre in Education as an approach in Education work.
- Quality and quantity of reflection.
- Teachers' taking responsibility for each other, for their colleagues.
- Recognize and react to oppression, injustice, burnout.
- Understand the key role of school management.

ATTITUDE. By the end of the encounters the participants/teachers:

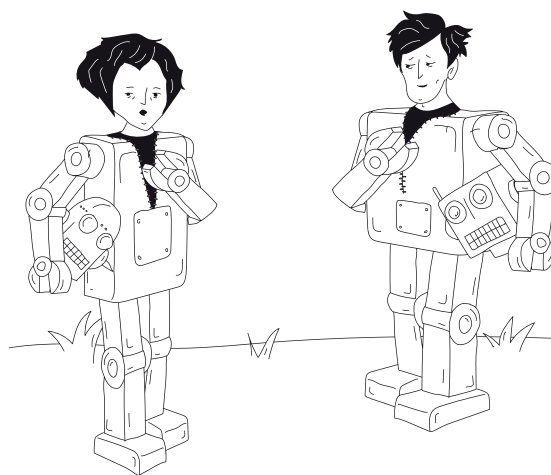
- Emphasize the connection between the students' emotional condition and the efficiency of their learning process, and they consider emotional involvement more important during lesson planning.
- Understand better why it is good for teachers to work as a community, their need to cooperate with their colleagues in teaching activities increases, as well as planning and organizing events, which contributes to the students' well-being and engagement. Their need for „communal health” appears. They understand the positive effects of the series of the sessions/encounters.
- Put more emphasis on the quantity and quality of reflection – applied both for themselves and for the students.
- Perceive their own responsibility regarding their own and their colleagues' well-being as teachers, they are thinking about burn-out.
- Pay more attention to the student's and their own needs (in the classroom, school and in collective work).
- Their need for learning and for further training increases.
- In relation to “surviving” they see “living” more in teaching.
- Are more conscious and recognize:
 - *the oppression within their own system more;*
 - *burn-out/fatigue/survival-mode in everyday life more;*
 - *injustice more.*
- Know and understand the relevance of leadership from the point of view of the functioning of an organization.
- Consider it important that they can integrate the experiences they gained during the encounters in planning their own learning process in implicit or/and explicit ways (ex. methods of drama pedagogy, spatial organization etc.).

SKILLS. The participants are able:

- To take the emotional involvement/condition of the students into account as an aspect already when planning their work with students.
- To maintain the communal health of teachers, to cooperate more frequently with each other in their teaching activities.
- To emphasize the quantity and quality of reflection – applied for themselves for the students.
- To identify burn-out as a threat and to recognize if one of their colleagues becomes demotivated.
- To be aware of their own needs and to handle their needs consciously.
- To use certain methods of Drama (ex. still image, use of objects etc.) in order to strengthen the engagement of the students.

KNOWLEDGE. The participants are able to recognize/identify:

- the elements of the students' well-being.
- the forms and methods of cooperation among the teachers in the teaching activities and in the teachers' community development.
- how to approach the colleague who is threatened by lack of motivation, how to start a conversation with them.
- if they are at risk from the aspect of burnout.
- (the characteristics of assertive communication).
- (formulation of their own needs).
- (feedback to the colleagues).
- (feedback to the leadership).
- how/why to use certain methods of Drama.



AUTONOMY AND RESPONSIBILITY.

The participants:

- gain confidence about the conscious shaping of professional identity
- learn about constructive collaboration in a group
- learn about their own responsibility and autonomy connected to the organizations' guidelines and rules

In the following pages we share the session plans that were created for the common work with teachers. Where we felt the need, we included visual support for the ideas, which are available on the To Be project site. Images and videos were made on the public event we organized in the autumn of 2020, therefore, the original group of teachers' anonymity is protected. The target group for the presented sessions are teachers who work in the same institution and teach different subjects for different age groups, school management and staff. The optimal number of participants is 12-25.

FIRST WORKSHOP WITH TEACHERS

The general aim is that the teachers' group is created, creative and collaborative work starts, and the topics of engagement, learning and well-being appear as future exploration territories.

Venue: a classroom in the school that can be emptied of desks.

Preparation needed on the venue: 60 minutes.

Estimation of time length: 150 mins + 15 minutes break

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
15 m	Introduction Verbal agreement about the frames	To set up the space for the common work and establish the frames in which we feel safe can contribute and can express creatively.	Basic information about the events and their aims are shared. Time management is briefly discussed. Space is noted: sitting in a circle. Use of informal language is agreed. If needed, more rules can be added about e.g. privacy, use of phones. If needed the agreement can be written on a paper poster and signed by the participants and the facilitators.	What are the frames of the upcoming sessions?	Possibly a paper poster and pens.
35 m	Passport exercise Working in pairs, basic sharing. First partners draw each other. Following, every participant receives their portrait and fills out in drawing the remaining 3 sections of their 'passport' expressing their answers to the given questions.	To get to know the participants and their current emotional status, and map the impacting factors of the latter. To build trust and safe space for sharing. To construct a creative learning environment.	Dividing the paper into four sections: 1. Drawing of yourself 2. How do you feel about past the semester 3. How do you feel about the upcoming semester 4. What are your expectations for the coming months? RESOURCE AVAILABLE	Who are we and how do we feel at this moment?	Paper sheets, pens.

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
30 m	LIVING AND SURVIVING Discussion about the concepts of living and surviving Identification of places in the school of living and of surviving	To explore participants views and stories about the possibilities and pressures present in the school and how those affect their private lives	Participants start discussions in small groups, and receive a magnetic board of a school's floor plan. The task is to place red magnets where they feel living is defining the atmosphere, and place blue magnets where surviving appears most. MULTIMEDIA AVAILABLE	How does living differ from surviving for you? Where are those concepts present in your everyday school life? How can we understand these concepts in education work?	A magnetic board of a school's floor plan with magnets.
60 m	„The good teacher” Participants make still or loop images in small groups, which can be: 1. As a child how did I see/perceive a good teacher? 2. According to kids aged 11-14 years old now, what is the good teacher like? 3. According to kids aged 7-10 years old now, what is the good teacher like? 4. According to the parents, what is the good teacher like? 5. According to the colleagues, what is the good teacher like? 6. According to the main-tainer, what is the good teacher like?	To creatively map views and feelings connected to intrinsic and external expectations about the profession. To provide space for discussing those and reflecting on them. To reflect on the difference between needs and expectations. Meta level: To reflect on the form: why was it useful for the aim?	Gif, loop image, or boomerang is a sequence of still images, often seen in social media. Participants make 2-5 images that tell a story, and make a sequence of them, always returning to the first image. Possibly rhythms or sounds accompany the images. While being presented, the facilitator's questions can support the deepening of understanding. Questions are posed at the audience to explore the meaning, feelings, and thoughts that the artwork stimulates. Participants may also ask questions from each other, however the group should be reminded of the focus of the activity. Based on the group's needs, analyses of the images with conventions used in Drama (e. g. thought tracking of the characters, finding titles for the images, Hot Seating of characters, inner voices exploration) may follow. Participants may already feel comfortable to work creatively, however discussions in pairs, in small groups, or in the whole group can also support a common understanding at this stage.	What expectations do the participants perceive, feel and consider important? How are those intertwined or contradictory to each other? Can a teacher 'live' among these? What would be the teachers' needs? Needs and expectations: what is their nature, how do they relate to each other?	Found objects in the classroom.
10 m	Reflection and closure	To reflect on the well-being of teachers and the well-being of the group, with a connection to their role in the school.	Sitting in a circle, participants may share complex thoughts, links or contextual information that are relevant for the group, and/or were stimulated along the session. Adults may use this opportunity more and in a different depth than students. Needs for the next session can also be articulated. It is not an obligation to say anything.	According to what was shown, expressed and discussed during the session, what effects are present in a teacher's day that impacts their involvement in the school? How can teachers' engagement in their work impact the school?	Chairs in a circle.

SECOND WORKSHOP WITH TEACHERS

The general aim is for the teachers' group to gain an own experience about how Drama and Theatre in Education works, impact learning, and to play, act, explore around teacher and student well-being, through a story.

Venue: a classroom in the school that can be emptied of desks.

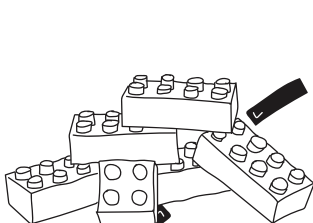
Preparation needed on the venue: 60 minutes.

Estimation of time length: 165 mins + 15 minutes break

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
10 m	Opening circle	To creatively map participants' current mood, to arrive at the common space.	Standing in a circle, each participant is invited to share with one gesture how they are. The circle may process one by one, or randomly, based on who can connect to the previous feeling	How do you feel at this moment, how do you arrive?	-
15 m	Favourite places in the school	To map participants' engagement to education work. To share positive feelings connected to the workplace, creatively.	Participants place red magnets on the school's floor map. MULTIMEDIA AVAILABLE	Where do participants feel safest in the school? Where are participants most engaged in the school?	A moving box, the magnetic board with the school's floor plan, red magnets
20 m	Introducing the story of Szasza [sasa]: Gyuszi [juszi], One of Szasza's colleagues shares his concerns with the participants, which include many of the problems (adapted) that were mentioned on the previous occasion, from the points of view of a friend-colleague.	To be introduced to the Drama. To explore colleagues' roles in teachers' well-being.	Monologue of Gyuszi, the older colleague (Teacher in Role) followed by an adaptation of Hot seating, where participants can interact with Gyuszi. Gyuszi doesn't know how he could support Szasza, but he thinks Szasza is a kind and competent teacher. The monologue is prepared and devised based on the previous session. It includes problems and experiences participants mentioned to be crucial for them, and which the facilitators find memorable and worth bringing to the Drama.	What is Szasza experiencing in his/her professional life?	Customs for Gyuszi: glasses and a casual suit.

	<p>Szasza has been teaching for 5 years, and struggles to find motivation, he/she hesitates if he/she is a good fit for the job. He/she was complaining about disengaged students to Gyuszi</p>	<p>To map participants' views about disengaged students.</p>	<p>Other details can be added, so Szasza [sAsA] is not an identification of any of the participants, but a fictive person. An important detail is that Szasza has recently moved from one apartment to another, after a break up. She still has unpacked boxes and suitcases. Some details are not concretely defined, but alluded to, so participants' imagination becomes activated.</p> <p>MULTIMEDIA AVAILABLE</p>	<p>What is the role of his/her colleagues when Szasza is in trouble?</p>	<p>He takes out a wore out coffee mug from the box</p>
15 m	<p>Emails between Szasza and his/her University teacher, who has been guiding his/her path.</p>	<p>To explore Szasza's situation, his/her trouble, and his/her truth.</p>	<p>In small groups participants read Mrs. Judit Sz's response to Szasza's previous letter. Their task is to write the letter that Szasza wrote to Mrs. Judit Sz beforehand, seeking for guidance.</p> <p>RESOURCE AVAILABLE</p>	<p>What is Szasza experiencing in his/her professional life?</p> <p>How does he/she feel?</p> <p>Why is he/she loosing motivation?</p>	<p>A written email from Prof. Mrs. Judit Sz.</p> <p>A started email from Szasza.</p>
30 m	<p>Flashback to Szasza's first day in university, to the "Pedagogical views and experiences" class. Teacher in Role1: university professor. Teacher in Role2: PhD student assisting the lecture.</p>	<p>To explore the participants' views about the role of teachers in society, to offer them space to discuss these.</p> <p>To construct a theatrically valid moment together (vows), which points to the future.</p>	<p>Departing from the emails, participants are invited to simulate Szasza's past experience as his/her fellow students, teacher trainees at university. The task of the fresh university students is to map students' well-being and its impacting factors. They are invited to first write down their thoughts on stickers, and then place these feelings and affecting actions on a pullover, representing a student. Participants are invited to stand in a semi-circle and make vows as future teachers about what they will do to support the well-being of their students. One by one, they step forward one step, tell their vow, and step back to the circle.</p> <p>MULTIMEDIA AVAILABLE</p>	<p>How do you interpret / understand / what the well-being of a child at school means?</p> <p>What do you think constitutes a child's well-being at school?</p> <p>What do you think a child's well-being at school depends on?</p> <p>What are the external effects?</p> <p>How can a teacher contribute to this?</p>	<p>Customs for Prof. Mrs. Judit Sz: playful jewellery and a long jacket</p> <p>A grey, hooded sweater on a coat hanger. Stickers and pens.</p>

ESTIMATION OF TIME LENGTH	TASK/ METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
30 m	Flashback to Szasza's week: Moments when he/she felt to be living/surviving in the school.	To explore how Szasza is doing and feeling in the school at present.	Participants make loop images /boomerangs/gifs of Szasza' moments. Analysis and reflection is stimulated as in the first session. MULTIMEDIA AVAILABLE 1, 2, 3, 4	What are Szasza's most recent experiences in the school? How does it feel to be a teacher now for Szasza?	Objects from the moving box: a bag, a phone, vitamins, a notebook
20 m	Inside of the moving box of Szasza, there is a wooden, locked box where she keeps some very important relics from her past. The facilitators open the box with a key, and the participants find his/her precious objects inside. They are offered to hold these objects and say out loud what message they send to Szasza now.	To encourage participants to express feelings and thoughts that can be useful for teachers who struggle to find motivation, through the objects.	The objects: - a soft teddy bear that has lavender inside - a classroom built of lego with lego characters - a notebook with a handout about the risks of teacher burnout - a telescope - a shell - old tickets to theatre and concerts Participants are offered to hold the objects and say out loud what message they send to Szasza now. MULTIMEDIA AVAILABLE	What could support and motivate Szasza now? What are his/her precious objects suggesting him/her?	Secret box and precious objects
25 m	Reflection and closure	To reflect on the well-being of teachers and the well-being of the group, with a connection to their role in the school.	Sitting in a circle MULTIMEDIA AVAILABLE	How can a teacher vstay motivated? What hinders teachers' professional well-being? How did the offered tasks support the exploration of the problem?	Chairs in a horseshoe



THIRD WORKSHOP WITH TEACHERS (ONLINE)

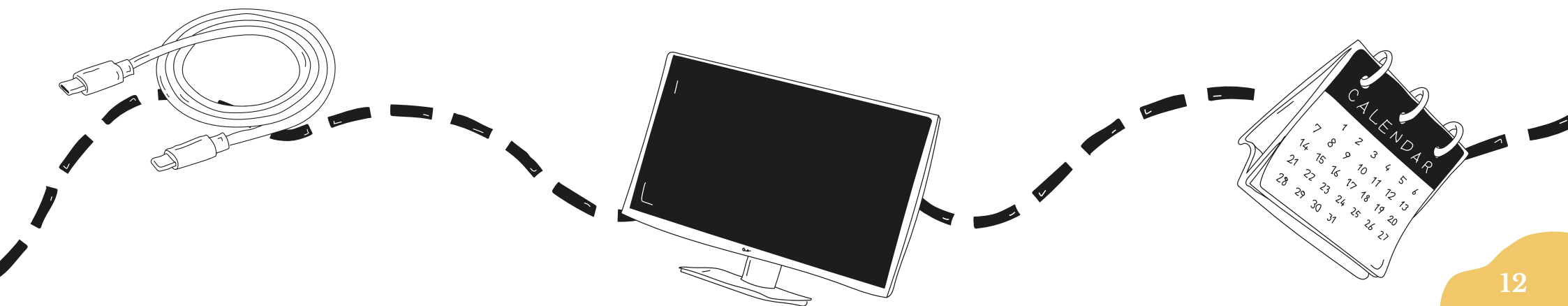
The general aim of the workshop was to explore the key question by online, yet in a creative and collaborative work: How does the extreme situation of the lock down due to the Covid-19 affect teachers' and schools' well-being?

Taking place on Zoom. Everybody at their homes.

Estimation of time length: 120 vminutes.

ESTIMATION OF TIME LENGTH	TASK/METHOD	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
-	Pre-task	A mind map of some examples of self-care was sent a week before to the participants. They were invited to explore the meaning of this and make new meaning of it for the current period and for themselves.	How do you care for yourself nowadays? What do you do for self-care?	Image of a mind map focusing on self-care sent via email
10 m	Technical features	A facilitator presents the different functions of the Zoom platform, the buttons and the possibly arising problems and the ways they can be solved.	How can we use the platform?	Physical appearance of the platform.
25 m	Introduction, welcoming participants	A facilitator reads aloud the four questions, which the other facilitators post in the chat window as well. The circle of answering went around along the names also posted in the chat window, imitating a 'circle'.	How are you now? Where are you now? Why did you consider it important to be here? What helps you to focus on the session?	Possibly camera and microphone for each participant. The one talking may be spotlighted. Chat window of the online client.

ESTIMATION OF TIME LENGTH	TASK/METHOD	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
55 m	Timeline exercise	<p>Participants are divided into 3 groups, each group led by a facilitator. The task is to identify stages in the period of time from the first closing of the schools up to the date of the session and give titles/labels which reflect on how the extreme situation affected me as a person and as a teacher and my ability to engage the students into learning.</p> <p>The small groups present their timelines (synthesizing the group's participants' individual timelines).</p> <p>The whole group discusses and synthesizes the whole groups' timelines.</p> <p>RESOURCE AVAILABLE</p>	How have your emotions, motivations, fears, thoughts, activities, passivities:) etc. evolved during the period of time behind us from the first day of the lockdown up to the moment of the session?	Google jamboard platform, timeline prepared in 3 different variations from the first day of national lockdown up to the moment of the online session.
20 m	Reflection	A facilitator moderates the discussion by first agreeing on the modes of interacting (raise hands, or unmute and make your comment, etc).	How does the extreme situation of the lockdown due to the Covid-19 affect teachers well-being?	Possibly camera and microphone for each participant.
10 m	Closing circle	The circle of answering goes around along the names also posted in the chat window.	How would you feel about going back to school physically?	Chat window of the online client.



FOURTH WORKSHOP WITH TEACHERS (ONLINE)

The general aim of the workshop was to explore the key questions by offering creative and engaging activities: How did teachers perceive students' engagement and emotional state during the Covid-19 national lockdown? How will this further affect pupils' presence in a live setting when going back to school physically?

Taking place on Zoom. Everybody at their homes.

Estimation of time length: 120 minutes.

ESTIMATION OF TIME LENGTH	TASK/METHOD	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
15 m	Opening circle	<p>The facilitators briefly welcome participants and repeat technical details discussed during the first session.</p> <p>The circle of answering goes around along the names posted in the chat window.</p>	<p>Have there been any occasions during the lockdown that you organized online for your students to give them space to release stress?</p> <p>Have you participated in such occasions organized by the school?</p> <p>Has there been such an occasion?</p> <p>Was/is the school psychologist reachable during this period?</p> <p>Have you talked to him/her?</p>	Chat window of the online client.
15 m	Secret object game	<ol style="list-style-type: none"> Put yourselves in the shoes of one of your students studying online in lockdown. Choose an object that is important for him/her and accompany his/her learning, and it's value has changed during the last months. Participants pass the objects to each other through the camera, in an imaginative way. At one's turn he/she shows the object and tells about the life of this object from the point of view of the student. Eg." I have been using these scissors like this [shows] a lot of times to be creative, but also to be destructive. In some moments I felt to tear things apart." 	<p>What are the meanings of the objects for the pupils?</p> <p>What lives do these objects live?</p> <p>How did their meaning change during the last months?</p> <p>What can they tell about the students?</p>	Some objects around each participant.

ESTIMATION OF TIME LENGTH	TASK/METHOD	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
50 m	Images/moments - The 'pensieve' exercise	<p>Participants choose a moment from the past months that is significant, memorable for them about a particular student. They describe this moment, either by telling it in detail, drawing it, or showing it using their own setting, their own room.</p> <p>While sharing, the facilitators collect the moments on a jamboard, or similar, to be screenshared. Screenshots and written descriptions can be added as well.</p> <p>After each participant shared a moment, the facilitators generate reflection and discussion, using the guiding questions, and more that arise from the conversation.</p>	<p>What were these weeks like for the students?</p> <p>How could you, the teachers, be informed about students' emotional state?</p> <p>Is there something you have learnt about your students that surprised (you)?</p> <p>How did students communicate with each other?</p> <p>What was revealed for you about your children's emotional states and contexts during the last months?</p>	<p>Paper and pencils to draw, a natural home setting in the background to use.</p> <p>A prepared jamboard/menti or similar to collect the moments.</p>
25 m	Fears and desires - An inclusive expression	<ol style="list-style-type: none"> Participants are coupled in break out rooms, and discuss along the guiding question. They freely choose a method for presenting, through which they can express their thoughts best. It may be a list they write together, a mind map, an image, an installation, an online tableau, a gif, anything they can share with the others and which holds the meaning they are constructing jointly. They are encouraged to be creative. The "small groups" go back to the "whole group" and share what they have worked on and their thoughts. 	<p>What are the most determining fears and desires of the pupils about returning to the school in September?</p>	<p>Break out rooms in the online client.</p> <p>Platform for drawing and writing in collaboration (e.g. google jamboard, linoit, etc).</p> <p>Ability to screen share.</p>
15 m	Closing circle	<p>A facilitator asks the question and based on the groups' needs, the circle of answering goes around along the names posted in the chat window, or organically.</p>	<p>What can you do for yourselves and the pupils so that you close this semester with peace of mind and heart?</p>	<p>Chat window of the online client.</p>

FIFTH WORKSHOP WITH TEACHERS

This session happened at the end of August 2020, when teachers were preparing the space to welcome students back after the first lockdown during the spring semester of 2020. The opening circle was therefore longer and again aimed to create a safe space for participants, among the new circumstances.

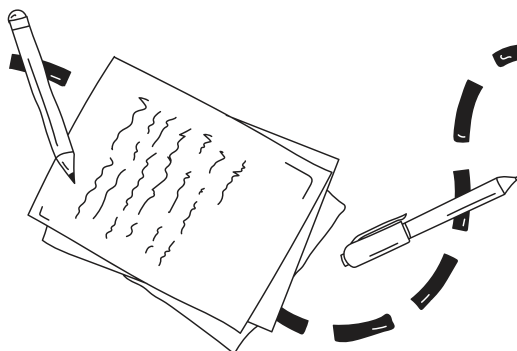
Venue: a classroom in the school that can be emptied of desks.

Preparation needed on the venue: 60 minutes.

Estimation of time length: 165 mins + 15 minutes break

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
20 m	Opening circle with the guiding question	After telling about the safety measures the central question is asked in order to connect the previous session to this one and to set a safe atmosphere by encouraging the participants to tell their own expectations and wishes about how they feel safe during the session.	Before the opening circle with technical information about the safety measures the facilitators are ready to keep in order to make everybody feel comfortable are told (wearing a mask, opening windows, disinfecting etc.). One of the facilitators opens the circle and starts talking. Everybody expresses their feelings and thoughts about the question, going around the order of the chairs, or in random order.	How are you now, connected and compared to the desires, fears, expectations, etc. you expressed during the Zoom 2 session?	Chairs in a horseshoe
10 m	Introductory questions – “Well-being pullover”	To overview the well-being of a child and the effects they, as teachers, have on it, as collected on the second workshop. The aim is that the participants reflect on the connection between their well-being and the child’s well-being.	Participants can add and/or modify elements. A discussion may be facilitated among the group about how ‘now, as practising teachers’ at different stages of their careers see and support children’s well-being, how this changes over the years, and what can the school as an organization do to keep this in focus. MULTIMEDIA AVAILABLE	How do you interpret / understand / what the well-being of a child at school means? What do you think constitutes a child’s well-being at school? What do you think a child’s well-being at school depends on?	Well-being student’s pullover from the second session.

ESTIMATION OF TIME LENGTH	TASK/ METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
90 m	SWOT analysis	To think through, communicate, analyse, cooperate, criticise, strengthen, consult, listen to each other in relation to the functioning of their own organization.	<ol style="list-style-type: none"> 2 groups: one collecting strengths, the other weaknesses. Participants change focus and continue the work the others have started. Their task is to reflect on it, add or question. In one big group participants discuss strengths and weaknesses together. In one big group the teachers are asked to collect opportunities and threats and connect them to strengths and weaknesses. A whole group discussion of the outcomes is facilitated. <p>RESOURCE AVAILABLE</p>	<p>What do we consider our strengths? What do we think we do well and even very well at school? That is: what makes our institution good? What is our institution weak in? What could be improved to function better?</p> <p>Do we see opportunities outside the school (educational, political, economic, social, technical, positive developments independent from the institution), which could be used to make everyday functioning more effective?</p> <p>Do we see any threats (political, social, social, economic, technical) coming from outside the school, any negative phenomenon independent from the institution, which threatens the effectiveness of the work going, or even questions certain aspirations?</p>	<p>Poster papers, pens.</p> <p>Handouts with some dimensions of activities done at a school as examples.</p>



ESTIMATION OF TIME LENGTH	TASK/ METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
20 m	Contem- plation exercise	To step into roles and think over alone the different outcomes of the previous collaborative work and agree in the 3 problem areas.	<ol style="list-style-type: none"> Participants take the role of sages, walk around, look around (pullover, The 4 posters of the SWOT puzzled into one big picture. They are asked to determine maximum 3 problem areas in the everyday life of the organization that would be worth dealing with in order to change, improve it. They should write the problems on sheets of paper (One problem/one sheet of paper). When they are finished, they are asked to put the papers in the centre, sit down and disguise. Whole group discussion with the aim of agreeing in three problem areas. Everybody chooses one problem s/he wants to work on, so groups are formed. 	What are the 3 problematic areas which you consider to be realistic to work on, which can bring success and which can foster the well-being of any/certain/all/some people of the school?	Pens, sheets of paper.
15 m	Closing circle	To express if participants need something particular, concrete or spiritual support and the others listen to it, because this is how they can react to it.	The facilitator asks the question and the reflections go around in voluntary order. The follow-up task is to start working on the problem areas and a plan for overcoming them, with the aim of pointing to the future, beyond the work with Nyitott Kör.	What do you need in order to start to work on the problem?	Chairs in a circle.



SIXTH WORKSHOP WITH TEACHERS

Venue: Due to Covid-19 pandemia schools closed their doors in front of people apart from teachers and other workers and students. Therefore, Nyitott Kör invited the teachers to their venue, a theatre studio/rehearsal room not far from the school.

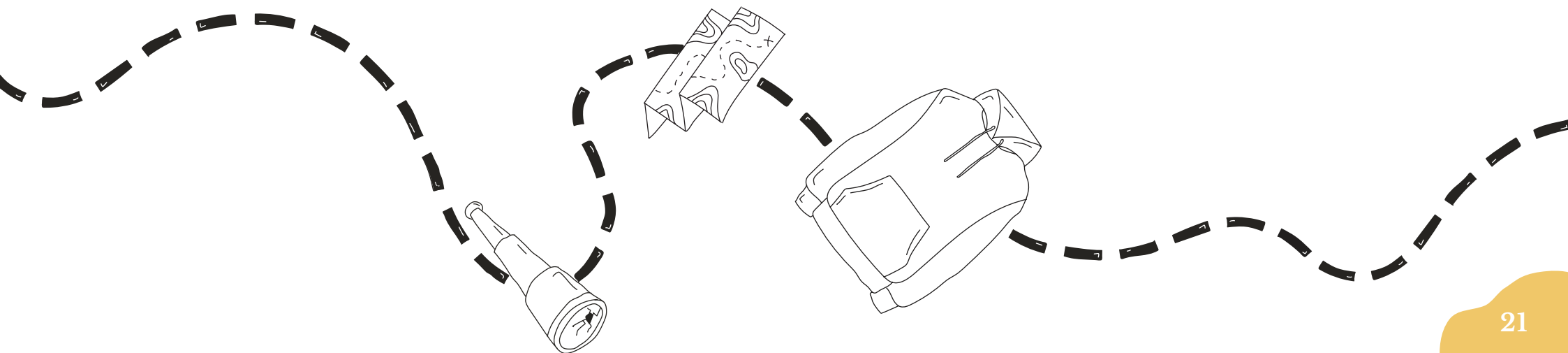
Estimation of time length: 165 mins + 15 minutes break

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
10 m	Welcoming participants and discussing technical issues about the safety measures in the building.	To let the participants arrive and feel comfortable at the new place.	One of the facilitators opens the circle and starts talking.	-	Chairs in a horseshoe
20 m	Introduction of the topic with a Stimulus: scene and moment of terminological dilemma	<p>Aim is to trigger thoughts about Drama, Drama in Education, Theatre in Education, and the challenging nature of the terminology.</p> <p>Aim is to activate teachers' thoughts about their experiences with Nyitott Kör, and find out what they already know about the field of Drama and Theatre in Education, and similar methods, labels, techniques.</p>	<p>A facilitator (Actor Teacher) steps into a role: Ingrid's, who needs to write an article. She receives an urgent request via a voice message, played on voiceover/speakers. She is writing on the laptop, the audience follows her thoughts on a screen projected behind her.</p> <ol style="list-style-type: none"> 1. She tries to define drama pedagogy, Theatre in education, Drama and Theatre, and pedagogy, but she seems to get stuck. She writes and deletes. Then she opens a web browser and visits drama.hu and szinhazineveles.hu, Hungarian webpages of the field, to find already written definitions. She stops at several moments, scratches the head, changes body position, and sighs. The scene is meant to be humorous. 2. Thought tracking: The scene is stopped by another facilitator when participants seem to be ready, when they have interpreted the signs based on their reactions. The Actor Teacher freezes and holds the situation as long as necessary, as participants voice out her thoughts and feelings. 	How to present the topic of the methodology without labeling it?	Laptop Projector Screen/wall

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
30 m	DiE and TiE conventions/ strategies in Nyitott Kör's work	The aim is to present to the teachers whose class, ideally, has participated in a TiE performance how Nyitott Kör works with TiE or drama pedagogy. This was to reflect on the occasion, to make the knowledge clear and conscious.	Interactive presentation about how Nyitott Kör works. While talking one of the facilitators puts notes on a table in a structured way. Connection shall be made with previous workshops and already tried out conventions/strategies.	How Nyitott Kör applies TiE and drama pedagogy for the target groups of students and sometimes adults?	Table Headings on notes Chairs around the table
45 m	Exploration of DiE and TiE conventions/ strategies in practice	The aim is that participants try out the different strategies in practice. In order to raise awareness in relation to personal experiences with drama work, first, those strategies were presented which were used with them during the previous sessions. Then, some new strategies were also shown to the teachers with their active participation.	A facilitator presents some new or alternatively applied conventions/strategies with volunteering participants.	How can Drama support the education work? How to use the drama conventions/strategies?	Chairs in a horseshoe, objects from the session before.

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
45 m	Follow-up task and connected discussion	<p>The general aim is that teachers try to teach something/facilitate a learning event, activity through drama in a safe space, with their colleagues, with no risk.</p> <p>The aim of approaching through Drama is that teachers find ways to make Education more experiential, lively and interactive, relying on techniques they already know, but combined with the approach of Drama, which they understand better at this point, after the previous events.</p> <p>The aim of the tryout is to have an experience close in time to education work, which could help them in applying it with their students, too.</p>	<p>A dimension to this is the follow-up work of the Theatre in Education performances that they observe(d) with their students, and they need to do, possibly in collaboration with each other.</p> <p>Other option is:</p> <ol style="list-style-type: none"> Teachers choose a topic that they teach the next day. Those who volunteer, can try out after 15 minutes planning/preparing the chosen method/form with the colleagues. <p>To find out what follow-up tasks of Theatre in Education performances teachers created and implemented, please see the To Be – A Living question Guidebook.</p>	<p>Based on what you have experienced until now, how could you follow-up a Drama or Theatre in Education activity with your students?</p> <p>How would you use drama tomorrow?</p> <p>How would you apply Drama conventions/strategies to your subject/work?</p> <p>What tasks/methods/forms do you use in your daily practice that could be approached via Drama, reframed by Drama?</p>	Space, chairs, found objects, depends on the participants...

ESTIMATION OF TIME LENGTH	TASK/ METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
20 m	Reflection on the SWOT analysis and offering support to the teachers in relation to their group projects.	The aim is to know about how teachers progressed (if so) with the projects they had undertaken in groups and to support them in their plans and activities. They were asked about their needs in relation to the following period, if they needed help or support from their colleagues or leadership.	A facilitator moderates the talk. 1. Some important and interesting dimensions of the SWOT are highlighted. 2. They are connected to the evolution of the problem areas the teachers undertook as group projects. 3. The facilitator asks if there is some progress, if there were some questions and listens to plans 4. The facilitator gives space to the teachers to ventilate about the difficulties teachers faced during carrying out the project. The facilitator may apply Drama techniques, or other creative tools, if useful, for the exploration of these, e.g. Forum theatre technique. 5. The facilitator asks the teachers what they needed (if so) to carry on their projects.	How are participants doing with their projects?	Chairs in a horseshoe
10 m	Closing circle	To close the session and reflect about what happened with them.	The facilitator asks the question and the reflections go around in voluntary order.	How are you leaving today's session?	Chairs in a horseshoe



SEVENTH WORKSHOP WITH TEACHERS

Venue: Due to Covid-19 pandemic the schools were still closed in front of people apart from teachers and other workers and students. Therefore, Nyitott Kör invited the teachers to their venue again, a theatre studio/rehearsal room not far from the school.

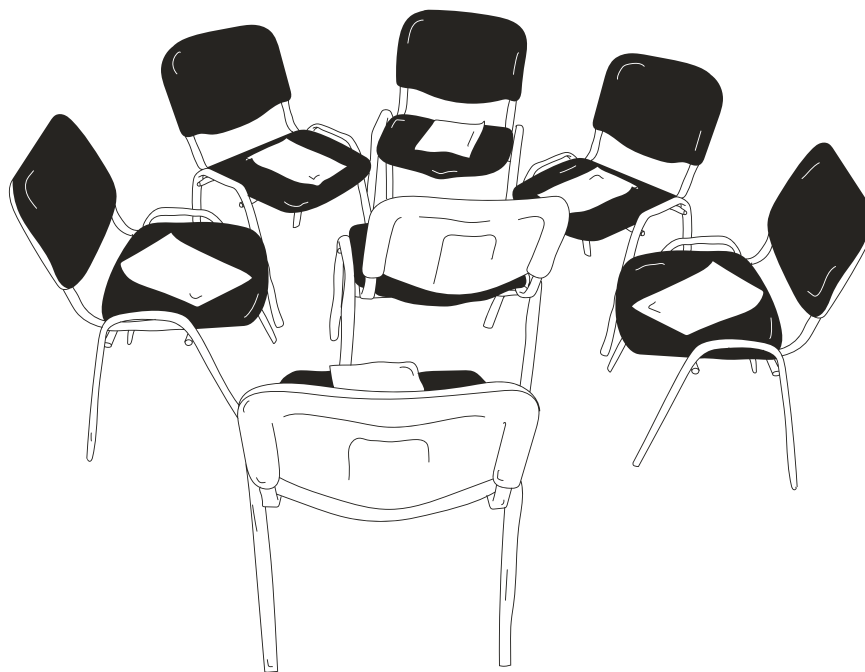
Estimation of time length: 165 mins + 15 minutes break

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
Around two hours	Pre-task	To provide an extra opportunity for participants to learn about Drama, connected to the previous workshop.	The guiding questions and tasks also represent how practitioners approach a story and the engagement of the students, facilitating teachers to understand the points of view offered by the story and the TiE better.	How can TiE contribute to the well-being of the students, class and support the educational work of teachers?	Video recording of a TiE performance shared through a link in email. Guiding questions and tasks shared in email.
10 m	Welcoming participants and opening question	To let the participants arrive and feel comfortable. To go through quickly the safety measures applied in the building.	<ol style="list-style-type: none"> One of the facilitators opens the circle and starts talking. An open discussion is started where all participants are free to share. 	<ol style="list-style-type: none"> How are you doing today? What are your further, new, different reflections about the observed TiE performances 	Chairs in a horseshoe

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
60 m	Exhibition task	<p>The aim is that teachers collaboratively and creatively reflect on the whole process they went through during the sessions.</p> <p>As an inspiration all used materials and objects are gathered, to serve as sources for the creation of the installation.</p> <p>Points of view are offered as topics/tematic blocks for the exhibition.</p>	<p>The tables with the material on them are prepared in the space from the beginning of the session.</p> <ol style="list-style-type: none"> After the previous activity, now chairs are asked to be pulled next to the walls so that the whole space becomes open. A facilitator tells the instructions: "choose a point of view and go to the table. Look around, talk, discuss, reflect and create something that represents the process you have gone through in the consideration of the well-being of the teachers, students, organization". Teachers work in groups. Teachers present their installations by guiding the rest of the group through their space as exhibition guides. <p>To find the outcomes of this phase, please see the To Be – A Living question Guidebook.</p>	<p>Where did we come from and what is our current station from the point of view of the well-being of:</p> <ol style="list-style-type: none"> the teachers? the students? the organization? 	<p>3 tables for the three points of view. A ladder A small stand/podium, size 35x35x70 cm A big stand/podium, size 70x100x200 cm Colour sheets of paper, posters, pens, scissors All the material that was prepared together during the common work at the previous Encounters (e.g.: photos, still images about the groupwork, video recording of the observed TiE performance, objects in connection to the drama strategies presented at the previous session, Szasza's material glasses, her/his box of the most important objects, attendance sheets, etc.)</p>
10 m	Evaluation 1.: Listing learning outcomes	<p>At this point the aim is that teachers sit down and individually think through and note down what they have learnt from the common work.</p>	<ol style="list-style-type: none"> Participants get the handout and are asked to work individually. Participants are asked to share what they wrote if they want to. If time allows a discussion can evolve, however thoughts and feelings are meant to be channeled into the next task. <p>RESOURCE AVAILABLE</p>	<p>I know/understand that... I recognize that... I am able to/feel more confident to... I am more aware now than before that... I take it more into consideration that... I take into account as a new aspect when working with students...</p>	<p>Handout with unfinished sentences</p> <p>Scattered in the room</p>

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
15 m	Evaluation 2.: Spatial evaluation	<p>The aim of this activity is twofold.</p> <ol style="list-style-type: none"> 1. To gain a visual and spatial experience about participants' views and evaluation of different aspects. 2. To become aware of how others feel about the different statements. 	<ol style="list-style-type: none"> 1. Participants are asked to stand around the Special chair in a semicircle. 2. Instructions are told: "One of us sits down and says a statement which is true for him/her, for example: "I am confident to include the approach of drama in my educational practice" The others should take steps forward if it is true also for them or stay still if it is not true for them at all. 	This task uses the guiding, unfinished sentences from the previous task.	One "Special" chair in the middle of the "Space". Others chairs are put away from the central space
15 m	Evaluation 3: Frontal presentation and completion of the previous list	<p>There were three aims.</p> <ol style="list-style-type: none"> 1. The aim of the presentation is to show the teachers our perspective, what were the goals we had set for the 6 encounter-long common work, what were the competencies the facilitators had intended to impact 2. Asking for reflection on the goals and whether/to what extent the goals were achieved - especially because it is a pilot project. 3. Teachers can think through the learning process that may have happened with them during the sessions from the aspect of the goals of the programme. 	<ol style="list-style-type: none"> 1. A facilitator holds a 10 minute-long presentation about the learning outcomes broken down into competencies, which are broken down into knowledge, skills and attitude. 2. Teachers are asked to take the hand-out they got and draw a line under the list they wrote. And they are offered to add more items if after the chair activity and the presentation they have new ideas. <p>The results of this task are listed in the introduction of the chapter.</p>	-	Projector, laptop, Presentation

ESTIMATION OF TIME LENGTH	TASK/METHOD	AIM(S)	DESCRIPTION, INSTRUCTIONS	GUIDING QUESTION(S)	TOOLS
30 m	Discussion and reflection	The aim is to reflect on the whole 1-1,5 year-long process with an eye we have now. To give space for all thoughts and feelings important at this moment, including those that were not expressed before.	Facilitated and moderated by the facilitators if needed, otherwise active listening is important.	What are the final thoughts of the participants after this exploration? What are the needs of the group now, how to close/follow-up the process?	Chairs in a horseshoe
10 m	Closing circle	To close the process and encourage the beginning of a new process.	The facilitator asks the question and the reflections go around in voluntary order.	What do you feel now, at the end of this common work? How do you go away from here?	Chairs in a horseshoe



DRAMA AND THEATRE IN HUNGARIAN NATIONAL EDUCATION – POSSIBLE INTERSECTIONS

The National Education Curricula (in Hungarian NAT) was renewed in 2020. **Drama and Theatre is the name of the subject** that appears in the National Curriculum, while from 2003 to 2020 the name of the subject was Drama and Dance. In the Guide for teaching the subject Drama and Theatre (Eck, Golden, & Kaposi, 2020) it is stated that **“Drama in Education is an organic part of Hungarian arts’ education**, and how it is now built in the Hungarian education curriculum, (including Higher education) is a significant value, which is a longed for pattern for many other European countries.” (p. 6.) According to the most recent Drama and Theatre curriculum, the subject is supporting “every day arts’ education”, together with the subjects of Music, Visual Culture, and Media and Motion picture. (p. 6.) An important part of the new curriculum is that **Drama is viewed as a method** (“a set of methods and tools”) that **independently of the subject, can effectively contribute to a learner-centred education, therefore, the curriculum suggests the use of Drama methods all across other subjects and curriculums** (p. 6.). Drama and Theatre subject is obligatory in the Upper grades (10-14 years old students, 45 mins per week), optional in the 11th grade (17-18 years old students, 45 mins per week) and can be chosen as a Matura exam subject in the 12th grade (18-19 years old students, 45 mins per week). Additionally, it can be chosen in any grades as a free modul by the particular school.

As the Guide for teaching the subject Drama and Theatre describes, through the subject students explore different approaches and perspectives by **active and practical activities**, which serve their skill- and competence building. **“The subject is a source of joy”** (p. 9.), and its methods are based on playfulness, which is an added value to the process of school education. **Because evaluation is suggested to be non-formal and based on self-reflection, the subject is useful for releasing stress and reducing the burdens on students.**

For teachers the Guide... suggests that **in order to reach a high impact through Drama, “committed colleagues also take the opportunity of extracurricular activities:** free time activities, school trips, forest schools, etc.” (p. 10.)

Suggested activities in the frames of the subject include games, improvisation, working with own stories (eg. with devising techniques), working with and around artworks, exploring features of dramaturgy, involving various creative expression forms (text, voice, puppets, music, movement, dance), and **visiting or hosting theatre performances, which require preparation and follow-up work with the teacher.**

Drama can serve collaboration and engagement in any subject well, therefore, it could support curricular integration. To better map the opportunities this could offer, first more subject curriculums need to be created and finalised. “Drama speaks in the language of theatre – what and how Drama can tell, this is what future curriculums and session plans and later the local pedagogical programs could devise.” (p. 8.)

Reference: Eck, J., Golden, D., Kaposi, L. (2020). [Útmutató a Dráma és Színház tantárgy tanításához](#) [Guide for teaching the subject Drama and Theatre]. *Curricular and methodological notebooks, Hungarian National Curricula.*



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USEFUL RESOURCES

(AVAILABLE ONLINE):

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1

Here draw the portrait of the person next to you, and give him/her the passport!

2

When you have received your own passport, draw here how you feel about the last school semester.

3

Draw here how you feel about the upcoming semester.

4

What are your needs for the upcoming months?
Draw here.

1. Unfinished letter from Szasza to her former University teacher

New Message

Dear Judit,

I have been drafting this letter for weeks, it is difficult to gather my thoughts...

With friendship,

Send

2. Response from Szasza's former University teacher

New Message

Dear,

Thank you, I'm fine, of course things are like anywhere else, and there are moments in our profession, when sustaining intrinsic motivation would be a challenge even for Pallas Athene. It is with no secret that I observe with concern your – and your fellows' – career, and this last letter of yours only adds to that feeling. That said, I share with you here some of my thoughts that I am convinced will fall into place: Maybe you are right to say that children's attention is as volatile as a shower in May, and their willingness to engage in destructive behaviors grows year by year, while their receptiveness to the curriculum is poor. Now, I ask you to think back to the historical overview modules of our course on Pedagogical Experiences and Views. What did school mean for the village child of the early 20th century? What did school mean during the war? What did school mean in the post-war decades? Could a schoolboy have imagined a more adventurous, fun and safer environment than school? Did he have other opportunities to learn and did he see the prospect of progress in school subjects?

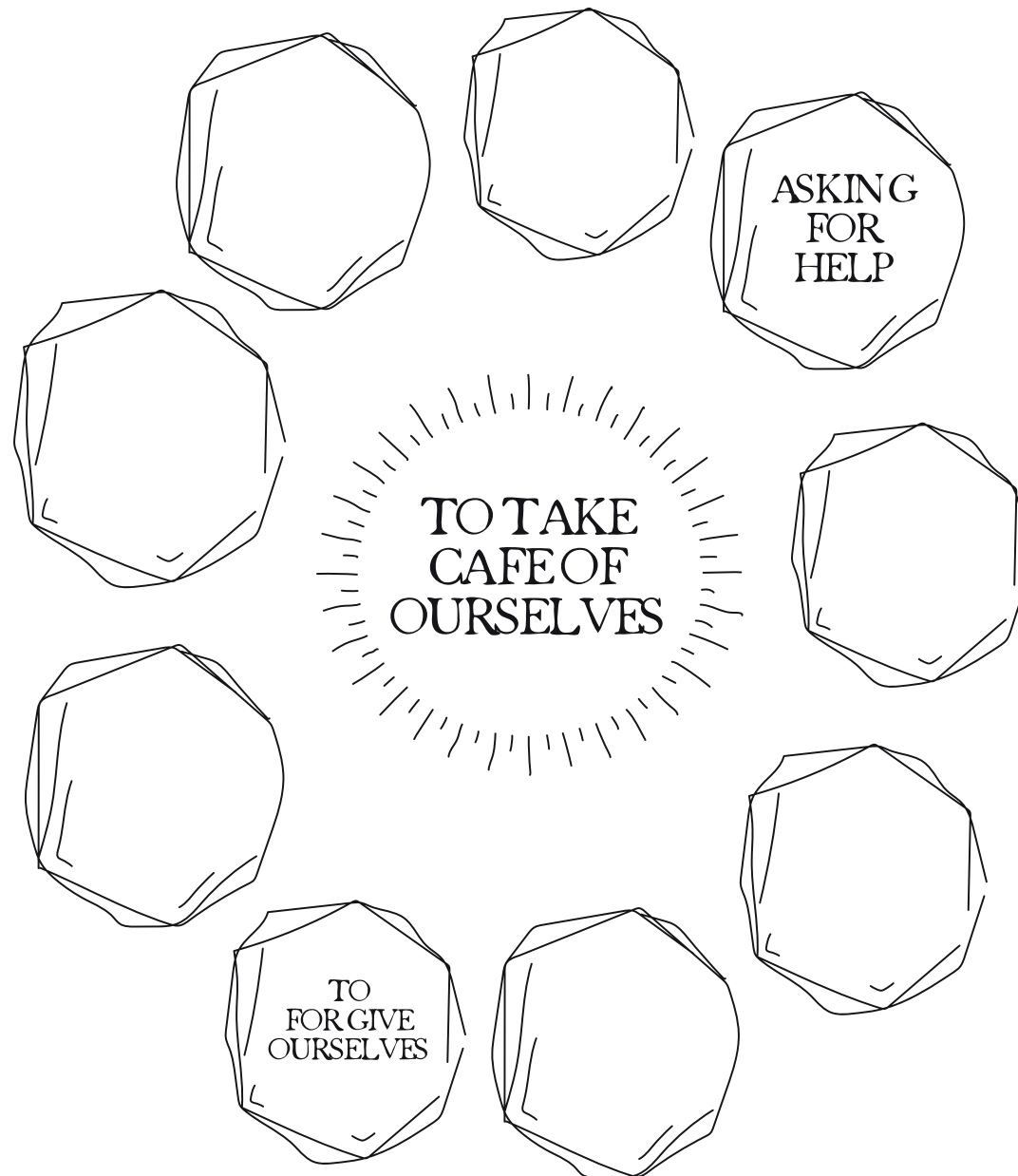
And now think of today's urban children. What would they need to learn in order to cope in the decades ahead of us, ahead of them as adults? The world around, thus the expectations are changing rapidly, competences are becoming specialised day-to-day, well-known occupations are disappearing and new ones are being born in the blink of an eye. The real question is, now as always, how can we as teachers in this world help our students in their learning? how can we support them to live rather than survive? Is the teacher a gardener, a judge or a king, to quote again from our common course.

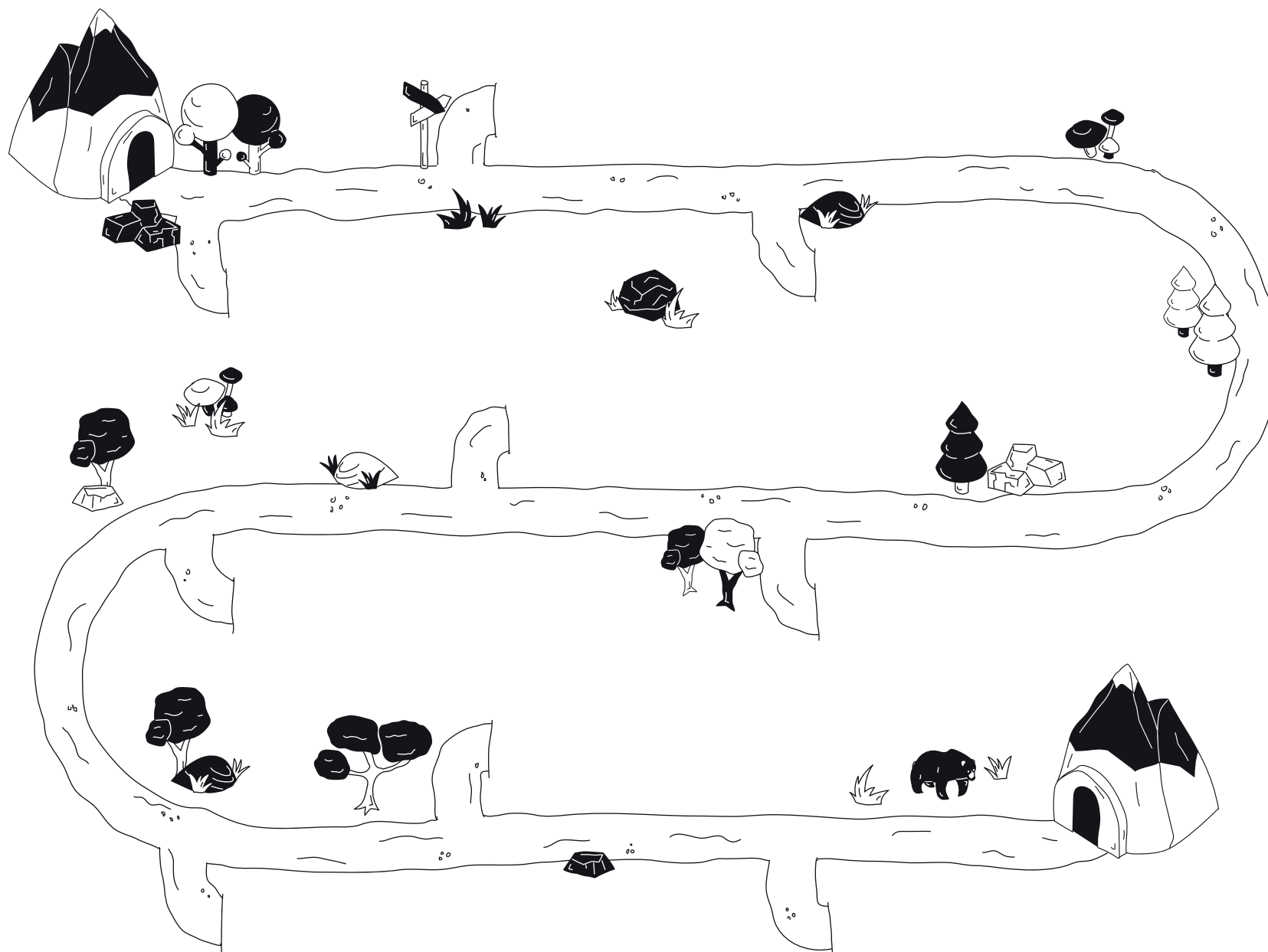
As an afterword, I commend to your attention Aesop's story, The Woman and the Servants.

Yours sincerely,

Dr. J. S.

Send





STRENGTHS

In the Strengths field, you should gather what you think you are doing well, which are the strengths of your school. You can see some examples below that you can use as a starting point, if you felt something was true about your schools. You can supplement these and, also, it's not obligatory to reflect on all the items on the list.

The atmosphere of the school building
 Technical equipment
 Equipment of the classrooms
 Functioning of the school library
 Keeping in touch with parents and caregivers
 School trips
 Student life at school, their participation in thematic workshops
 Organizing extracurricular programs for students
 General atmosphere of the school
 Students' sense of emotional and physical security at school
 Talent management at school
 Acceptance rate to high school
 The popularity of our lower secondary education among preschoolers and parents
 The popularity of our upper secondary education among students and parents
 Keeping school traditions and customs
 Website operation
 Professionalism of the teachers
 Need for professional further education trainings
 Cooperation among colleagues
 Cooperation with other schools
 Relationship with local kindergartens
 Managing our financial resources

WEAKNESSES

Think all the way through what you are not doing well or not well enough that is hindering effective work! Name weak points that you would be able to change if you were dedicated to – which are under your control.

The atmosphere of the school building
 Technical equipment
 Equipment of the classrooms
 Functioning of the school library
 Keeping in touch with parents and caregivers
 School trips
 Student life at school, their participation in thematic workshops
 Organizing extracurricular programs for students
 General atmosphere of the school
 Students' sense of emotional and physical security at school
 Talent management at school
 Acceptance rate to high school
 The popularity of our lower secondary education among preschoolers and parents
 The popularity of our upper secondary education among students and parents
 Keeping school traditions and customs
 Website operation
 Professionalism of the teachers
 Need for professional further education trainings
 Cooperation among colleagues
 Cooperation with other schools
 Relationship with local kindergartens
 Managing our financial resources

OPPORTUNITIES

List those factors, which are opportunities outside the school, which could help your activities or which you do not exploit enough yet!

Location of the school
Professional further education
Opportunity to contact new partners
Peer support system
Involving parents in classroom and school life
The relationship between the school psychologist and the students
Eco-school tender, grant
National and international grants
Cooperation with cultural organisations, institutions
Cooperation with sport organisations
Sponsors and supporters
Relationship with the maintainer

THREATS

Think about the dangers outside of school, about factors that may hinder, inhibit the functioning of the school and are independent from you, you cannot change them, cannot have an effect on them.

Decrease of the number of students
Financial uncertainties, limited financial resources
Increasing workload
The impact of the media
Low wages in the public education system
Teachers leave school during the academic year
Leaving the career
Excessive administration
Unpredictable legal / regulatory environment
Merging schools
Merging classes
The social situation of families
Students with behaviour disorders
Participation in teachers' professional trainings
Changing the role of school and education
No/tainted relationship with maintainer

I know/understand that...

**I am able to/feel more
confident to...**

**I take it more into
consideration that...**

I recognize that...

**I am more aware now
than before that...**

**I take into account as a
new aspect when working
with students...**