

TITLE OF THE WORKSHOP:

Values In Action

BY ANNA ŁOBODA AND ANNA EJME
Atalaya Foundation

Duration: 2 days

Target group/educational stage: young adults working with youth

Method of work: British Drama

Attachments:

- What should we remember when taking part in drama?

INTRODUCTION:

Working in theme blocks:

- my values
- building on the rock
- meeting with the Master
- gallery

GOALS:

- recognition one's values
- show rules of drama
- working with pantomime
- working with photosymbols
- working with stimulators
- transferring them to reality

DAY 1

BASIC PART (110")

1. Introduction (50")

Goal

- trainer establishes the contact with the group, gets to know the participants

Materials

- flip chart
- markers
- post-it to write the names
- large black sheets of paper A3
- little yellow sheets of paper A5

Structure

Welcoming the participants, trainer introduces himself/herself



- participants introduce themselves (10')
- laying the pieces of torn yellow paper on a large black sheet in a shape of a symbol, giving it a title, referring to the question of **where I am** at the beginning of the meeting, what I start with – in a symbolic way. The colors are symbolic (yellow symbol emerging from black surface) however you can use other colors if you want (swap them etc.) if you feel it will be better for the purpose of the training (40')

2. Contracting (60")

Goal

- establishing rules, getting to know the expectations, draft of the topic

Materials

- board
- clipboards
- pens, markers
- flip charts paper with key words in 4 languages (GOOD, BEAUTY) – use the words in native language of the participants
- giving (printed) participants the rules (attachment)
- black A3 or A4 papers for each participant (one per person)
- yellow A5 papers for each participant (one per person)

Structure

- drama (20')

rules of drama, drama's work, group work (see the attachment: "What should we remember when taking part in drama?")

- writing the rules and expectations for the workshop



- contract (40')
 - writing the contract combined with elements of the introduction to the topic of values
 - value as an economical concept understood as GOOD and BEAUTY
 - in 4 groups for acrostic principle (that is the word that can be created from the first letters of words in the sentence) – 4 groups are working with these two words (GOOD, BEAUTY), searching for all words that come to their mind somehow connected or associated with the concept of values.

BREAK (15")

THEME BLOCK - MY VALUES

1. Warm-up (30")

Goal

- increasing the activity level, warming up the imagination, building the atmosphere for the topic

Materials

- music, Krzesimir Dębski (for example track "Gusła", soundtrack from "Stara Baśń")

Structure

Warm ups were an important component of the workshop schedule of the group. Participants had also the opportunity to test themselves in being a leader by leading warm up exercises and experimenting with the group. Games presented in this part of the scenario are examples of different ways of activating, stimulating, and integrating participants. A lot of exercises were included in all of the workshop schedules (in variety of forms and in different stage of group work).

This is the reason why the descriptions below are the compilations of various versions of the same exercise. It is suggested to see them as an inspiration for your own ideas and let them evolve further in a group.

- walking around the room at their own pace, if anybody wants to stretch he can do it, breath, stop, feeling the "burden" of the feet
- stopping, imagining the movement and then doing it consciously
- slowing down (e.g. lifting the hand)
- walk around the room and touch to check whether (e.g. the wall is hot or cold, what is the structure of the wall etc.)
- walking in the hall and on the "freeze" stop:
 - so that the space is filled
 - to be apart from each other as far as possible
 - to be very close together but not touching bodies
 - to hold hands and move between each other
 - greet like a one considers appropriate

- **The Greetings**

The trainer proposes that participants greet someone in a different way that they usually do. Their task is to greet with feet first, and then with knees, hips, shoulders and heads at the end. There is a lot of motion and fun in this exercise and more and more sophisticated forms of greetings show up. Participants usually act freely and spontaneously – looking for an idea how to greet in a new different way.

Everyone has a chance for a close contact with someone.

The game requires overcoming reluctance to physical intimacy (which is the big problem for some participants) but also ensures safe environment for it – everyone has the possibility to control the level of closeness.

“Greetings”, just like any other motion exercises fit best in the situation when group energy level decreases and participants are tired of static activities.

- **The Bomb and the Shield**

Each participant chooses secretly a person from the group that will become his “bomb” and the other person that will become his “shield”. When the trainer announces “start” everyone tries to run away as far as he can from his bomb and hide behind his “shield”.

At some point trainer announces “stop” and everyone may share they thoughts on whether or not he would be safe if the bomb had explode. Thoughts sharing may be done in couples or in the group.

2. Photosymbols (10”)

Goal

- symbolic expression of values through the body, working with photosymbol

Materials

- photosymbols – set of universal pictures that can carry different meanings
- board
- markers
- music



Structure

- select photosymbol, which at the present time can be associated with the most important value the participant has for him/herself
- without discussing the symbol, create the movement that will be repeated
- after inventing the movement, participant takes selected photosymbol, walks around the room
- on the signal, participants look in each other's eyes, and those people who met their eyes are paired together for the exercise (“Mirror” below).

3. Mirrors – see what we look at (32”)

Goal

- working with photosymbol, the symbolic expression of the body, discussion of experience

Materials

- chosen photosymbols in the previous experience
- music (for example Michał Lorenc, Zygmunt Konieczny, Waldemar Kazanecki, Wojciech Kilar)

Structure

There are three initial series of exercises that help us see what we are looking at - the mirror series, the sculpting series (or modeling) and the puppet series.

These exercises develop the ability to observe, using "visual dialogues" between participants - which means that they cannot use spoken language.

Sometimes it is difficult for participants to tolerate the silence required by these exercises, but the better they focus, the more fascinated they are with fun and richer visual dialogues.

Mirror Sequence

Each element in this sequence can last up to one, two, three or more minutes - everything depends on the degree of commitment to the goals we set ourselves. The most important thing to remember is to do this exercise as carefully, meticulously and thoroughly, and try to get as much out of them as possible.

- Participants work in pairs and face each other. One person starts to move slowly, while the other one imitates, pretending to mirror the partner.
- person A leads person B, the movement has to be precisely inscribed in the background music, on a signal participants change, person B leads person A (7")
- participants discuss their experience in pairs first (10") and then in the whole group (15") - reflection after exercise: How did you feel leading? And how when you led? What did you want to show and how did others read this picture?

Additional description

Puppet Sequence

Puppet on a string

"Puppet Master" and "puppets" stand at a distance from each other. The first man pretends to pull a string, and the other responds with the right movement. They both have to imagine that the string pulls directly from the "Puppet Master" hand to that part of the "puppet's" body that the "Puppet Master" is pointing to: her shoulder, hand, knee, head, feet, neck, and so on.

BREAK (60")

4. Sculpture (60")

Goal

- to deepen understanding of one's own values
- recognizing one's values when working with others

Materials

- music

Structure

Participants are expressing emotions or other abstract concepts by building a monument using their bodies.

- divide into 4-person groups
- each person shares his/her value that is right now the most important for him/her or would like to work with it for other reason. determine which of these values can be symbolically showed in the sculpture made of participants bodies¹. The group chooses one value from all 4 that all would like to work with.

¹ Read more about sculpture technique in a general method description (www.viame.atalaya.pl).



- Each group shows their sculpture one by one. First, the group moves around the sculpture and watch it. The trainer may ask: What can you see? And then: What do you feel? What do you think? Then, the trainer puts hand on his/her shoulder and asks questions (below) to deepen the roles – the answer goes always from the role. Any participant can stand behind the person in the sculpture and make his/her own statement, judgement or express feelings.



5 questions for deeper understanding :

- Who are you?
- What are you doing?
- Why are you doing this?
- What do you feel?
- Where do you get the models for your behavior?

We adapt the questions and language to the situation and the audience we speak with.

- discussion about the experiences
- getting out of roles

5. Pantomime (30")

Goal

- to create the stories on values in the life of man

Structure



- dividing the participants into 2 groups
- then inviting them to play pantomime associated with values in human life
- participants can use materials and any music
- discussion about the experiences
- question to participants watching: What did you see?
- question for participants showing: What did you want to present / show?
- getting out of roles

Additional description:

Freeze-frame

It consists in stopping improvisation. On a signal given by the leader, the participants stop in their current positions. This technique enables the deep analysis of the improvisational situation and other techniques such as "5 levels of consciousness" or "I'll tell you what you have in your head." Stop - frame is used as the beginning and the end of improvisation as well as during moments when physical violence or other behavior we do not want to model occurs.

Break if needed (15-20")

6. Map of the values (60")

Introduction to sociometry

The point of sociometric exercises is making participants aware of how complex are relationships between members of the group.

Mutual, multidimensional relationships are related to the characteristics of their personality.

feelings and beliefs.

The other important goal of sociometry is to discover participants motivation and their needs. Extensive knowledge in this field is extremely important in education and determines the efficiency of teaching and learning processes.

Self-awareness and fuller understanding of team mechanisms has a major impact on the development of all group members and improves their cooperation.

Exercises that shows mutual influences between team members are very good examples of practical use of sociometry. They may have different forms. For example, trainer may say some statement that is a criterion, by which participants set themselves up, thus creating live sociograms (bond images): "You are the one, with whom I would like to discuss very risky project", "You are the one I would like to confide in", "You are best suited for managing group finances".

Each participant has to choose only one person and put hand on his shoulder.

It creates various configurations of links between group members that change dynamically depending on the criterion.

In another version of this exercise, each participant answers questions asked by the trainer by setting the group in a row or in different distances:

"Which member of the team has the most influence on me", "In a group, whom am I closest to", "Who gave me the best chance to get to know him". So like the previous one, also this technique highlights the complexity and multidimensionality of group relationships, and it takes place in motion.

One more way to illustrate each person's position in the team is playing a game, in which character and personality are divided into three categories: steppe wolves, herd wolves and leadership wolves. Each category has a different place in a room. In the first round everyone has to decide which category fits him best, based on how he is perceiving his functioning in the group and in everyday life.

In the second round each participant has to set each member of the group in one of the three categories. Comparing both results may be surprising for the participants and group feedback gives them a chance to see their behavior and attitude from another perspective.

Sociometric techniques are very useful in a group decision making situations. For example, imagine the situation when two people during literature course have different ideas for the next subject. One person would like to start with analyzing the poem while the other would firstly like to know author's biography. If student's activity is important for a teacher, he doesn't need to decide arbitrarily and may propose to make a joint decision.

Two students, that have different ideas for the subject, sit opposite to each other and present arguments. The rest of the students have to stand behind the student they agree with. They may change place as many times as they want until the end of arguments. They may also stand in between and justify their choice.

This kind of decision making process is a method alternative to traditional voting. It motivates participants to identify with a subject in more personal, conscious way. The movement and direct contact helps to step outside of the class routine.

Maps

The most popular sociometric technique, which all workshop groups used in various forms and variations is a map. Map has many variations and can be used in very different situations (maps of places, feelings, needs, profession, professional experience, interests, dreams). According to the criteria set by the trainer or participants, the group creates spatial and mobile configurations that show common and different characteristics for each individual. The map may concern both external features like the age structure of the team, as well as the disclosure of personal beliefs, attitudes, intimate experience. The great advantage of the map as a method of integrating the team is its dynamic, activating character and literal, direct readability of shaped ad-hoc images.

Goal of the "Map of values exercise"

- reflection on one's own way of life and the obstacles associated with the pursuit of goal (whether the values help in pursuit)

Materials

- crayons
- sheet of A4 paper for each participant

Structure



- we sit in a circle
- in front of each of the participant lays a blank sheet of paper
- participants on a sign, all at the same time, crumple it and then straighten
- the exercise is for each of the participants to draw in folds of paper the symbolic lines of their life and stressed the important points where the values in some way supported them
- after the work, each participant invites one person, and share each other as much as they want to present from their maps

7. The well - ending the day (15")

Goal

- ending and summarizing, thanking each other

Materials:

- (optional) a candle

Structure:

- each person clenches his/her fist, leaving a thumb out. Then opens the fist and grabs the thumb of the person standing next to him/her. In this way a well is formed. Optionally a candle can be put at the bottom of the well for symbolic purposes.
- an opening, short story about the well (it was a place where people drew strength from, in the imagination of many people - an inexhaustible source that satisfied the most important need - the need for life).
- The trainer asks a closing question and each person answers: "What do you take from this day that you wish to share with others?" With giving an answer, the participant uses a free hand to "throw" this resource to the well.

DAY 2

THEME BLOCK - BUILDING ON THE ROCK

1. Sociometry - A round of "I am with..." (30")



Goal

- see the moods, energy, readiness in the group
- building net of connections

Materials

- some fabrics
- pashminas
- head-scarfs

Structure

- invite participants to choose one fabric, considering its structure and color that would symbolize the state of their present activity, mood, what the person is with right now.

- then the trainer lays the large piece of fabric on which each of the participant will lie down his/her piece, as he/she wishes, in any form with a short comment to it.

2. Warm-up (30")

- physical exercises: rubbing hands, massaging the face, patting own body, breathing, walking around the room at different speeds, on the floor a light relaxation, optionally visualization

3. "Snap-shot - What can you show me?" (30")

Goal

- thematic warm-up before proper exercise

Materials

- scarfs if needed
- space (indoor, outdoor)

Structure

- participants are in pairs, one person closes his eyes while the other leads to three of their selected places.
- they stop in each of these places and leader asks to open eyes and close them (once in each place, like taking a snap-shot with the eyes), then they change, the leader closes eyes and the other person becomes a leader.
- Then, the participants in pairs tell each other what they have seen, whether that was for them a logical sequence or random images, how they felt in this exercise

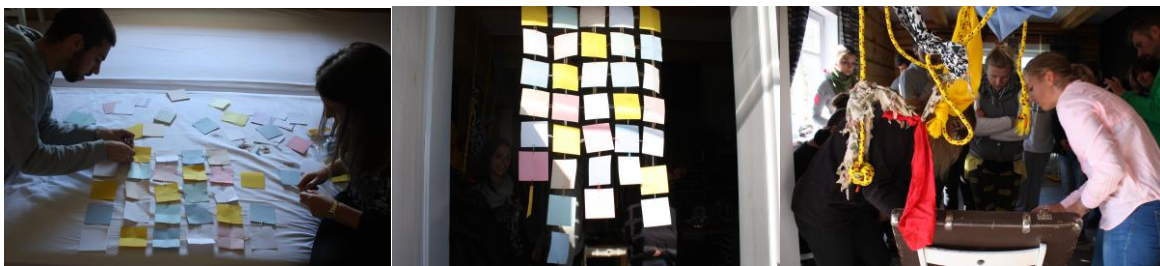
4. "Building on the rocks installation" (70")

Goals

- transferring to reality
- joining and mutual understanding of each other's values
- working with stimulators

Materials

- variety of stimulators
- things that participants can find



Structure

- in pairs -presentation in a symbolic form: the installation of building on the rock (vs building on the sand)
- the group walks from installation to installation and watch all (first the group can say what they see, feel, think), then the authors can elaborate shortly and trainer asks question to the participants (owners) about the installation:
 - Where would you put yourself in this installation?
 - What would you especially take care of?

BREAK (20")

THEME BLOCK – MEETING WITH THE MASTER

1. Part 1 (30")

Goal

- personal insight, reflection on one's own "wisdom"

Materials

- chair
- sheets
- pens

Structure

- mini lecture on understanding of the Master, a teacher in the world of values
[You come to the master for the advice, because this is a man who has the virtue of wisdom (you can be intelligent but be a fool in your heart). Wisdom is manifested in the fact that it knows what is good and what is wrong and directs its decisions towards good. Master teaches discernment of values in life and seeking the common good. People come and ask the Master for spiritual matters, what to do to take on new important tasks in life].
- each participant has to write on a paper important questions that need to be answered
- at the beginning one of the people will be invited to the group to enter into the role of the Master, who has turn out to be a kind of protagonist (leading, reading questions of people who want to have an answer)
- then the volunteers are sitting down on a symbolic place (the throne of the Master) are entering the role of "expert in its own cause "hearing the question from the protagonist.

2. Part 2 (50")

Goal

- discussion of the experience
- sharing the feelings and experience

Structure

- preserving the experience by a joint debate on "the wisdom that is in us" and listening to the others that is benefiting from the knowledge and strength of the group
- getting out of roles

3. Part 3 (10")

Materials

- paper
- pens

Structure

- additional closure exercise in pairs (optional): "Who are you?" – one person asks the other one question only: "Who are you?" and jots down the answer, then ask again and so on up to the limit of ideas and then change in pairs.

BREAK (60")

THEME BLOCK - GALLERY

1. Warm-up with the music (10")

Materials

- music, for example: Michał Lorenc "Balonik"

Structure

- participants are lined up in two columns
- the first person leads while the others are following his/her movement in slow motion, changing after the execution of the sequence (the first participant goes to the end of the column)

2. Body talks - introductory exercise to main exercise (10")

Goals

- stimulation memory, emotions, imagination what is ahead of us
- discussing the experience

Structure

- sitting on a chair with eyes closed, totally relaxed, each participant moves in sequence various parts of the body, focusing solely on that, which is currently activated
- then open their eyes and in pairs, one observes the other who is encouraged to remember what had happened important in earlier exercises and let the facial expressions, gestures and tone of voice tell that
- next change roles

3. Vignette (20")

- an exercise that aims to illustrate the future
- using participants of the group and props, one person as a sculptor can create an image of his/her future – a following action based on values
- getting out of roles

4. "Values in Action" Photograph (15")

Goal

- sharing common understanding of the values
- teamwork



Structure

- the trainer explains what a photograph in drama is and encourages the participant to "take a photograph" with a title: "Values in Action". The trainer sets a background for a photograph and whenever the first person is ready – he or she starts the photograph by putting him/herself in a chosen position. Then the next people from the group are joining one by one until all people are on the photograph.

5. Sociometry: Circle of presence (30")

Goal

- summary and closure of the training

Materials

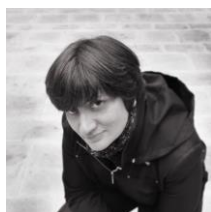
- music

Structure:

- participants form a wide circle (outdoor if possible or big room), then a trainer starts and give a statement that in some way summarizes the training – each participant if agrees – moves forward, if disagrees – moves backwards and can also stay in place or move a bit to left or right.
- Then each participant can say one thing that is true for him/her and the others moves accordingly to their judgement for themselves.
- At the end everyone forms a close circle, putting the arms around each other's shoulder with hands on the back at the level of the heart: "listening to the heartbeat" in silence and then "thank you" impulse.

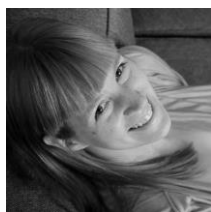
ABOUT THE AUTHORS

ANNA ŁOBODA



Certified teacher, drama coach, educator, catechist. She leads the PRETEKST theater group and development workshops using drama and bibliodrama methods at home and abroad. She graduated from APS in Warsaw, studies in therapeutic pedagogy, as well as postgraduate Prevention and therapy of educational problems - helping children and families. She is constantly developing her workshop, currently in Polish Institute of Psychodrama.

ANNA EJME



Atalaya Foundation's founder and president, psychologist, trainer, coach. She graduated from Warsaw University, psychology with a specialty in Supporting Personal Development, completed interpersonal training school in Cracow, trainer and coach school with the Polish TROP Group as well as Business Trainer School. She actively employs the British Drama method in her work - she completed a 2-year Moreno psychodrama program and various additional courses to further her understanding of this method. She continues her development in Polish Institute of Psychodrama. Her extensive experience of working with adults - especially leaders of organizations as well as teaching students at the University of Warsaw allows her to combine elements of coaching and innovative workshop methods on a daily basis.