

Sociodrama: building a partnership

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Projeto PERFORMERS 1 & 2



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EXECUTIVE SUMMARY

This “booklet” (Output 4) is an integral part of the outputs resulting from the PERFORMERS 2 – SCENE project [2018-1-HU01-KA202-047847], funded by the ERASMUS + program of the European Union (2018-2021). Its purpose is to disseminate the work developed in Portugal, within the scope of this project, regarding the partnership between the Portuguese Society of Psychodrama (SPP) and the NÓS Association (Associação NÓS). NÓS Association, also a partner in this project, is an NGO created in 1982 by parents and professionals, to support families with disabled children and young people in the municipalities of Barreiro and Moita (40 km from Lisbon). Today it has about ten social services ranging from day care through CAFAP (Centre of Support for Families), the residential home care to autonomous residences, CRI (Resource Centre for Inclusion), a Special Education School, CAO (Centre of Occupational Activities), RSI (Minimal Social Income), among others.

PERFORMERS 2, with a duration of three years, had as its main goals the dissemination and implementation of original action methodologies, based in Sociodrama, in social contexts involving those who are most vulnerable, including those that promote the protection and promotion of young people. It was preceded by the project PERFORMERS 1 (2016-2017) which had a similar target beneficiary and had as its main goal a pilot project using action methods within such contexts.

In PERFORMERS 1 all the levels of the project interacted between themselves, the international one, the national one and the work with the youth.

This brochure begins with an account of the intervention within NÓS Association (Barreiro) during PERFORMERS 1. We understood that Sociodrama can be very inspiring and useful with a group of young socially vulnerable people and with the professional of a growing association, where social workers don't know each other (mainly the “newcomers”) and have not yet formed the connections that they need to support each other in such demanding work. They understood that they needed to take care of themselves, so they can take care of others. The work done by the association is very well appreciated and acknowledged by the communities they serve.

To participate in the Sociodrama sessions, the workers had to do it in their personal time, outside of their working hours. This happened in both projects. With PERFORMERS 2, as we were very inspired by what was experienced in the previous project, we tried to have a more structured intervention with two goals: (i) to reach more of the association's workers and (ii) to give a more appropriate response to the mission and needs of the organization. Therefore, we tried to have a first phase, that was called the “needs assessment phase” followed by a second one called the “intervention phase”. This was agreed between the SPP team and the Association team, including the Director. As it was very difficult to engage the workers in the “needs assessment phase” as planned, we started to follow the energy of the group. We agreed with the professionals who were more interested in action methods, including the Director, that we would use Sociodrama sessions for both in order to know more about these methodologies, exploring their use in a school context to promote

Inclusion as well as to meet other colleagues and have a common aim of taking care of each other. As a result, we called this project “Who takes care of the care givers?”. This is described in the second part of this booklet, where we start to develop the sessions of “Sociodrama with Art”, another Sociodrama project created by us (Léa Kellermann and Margarida Belchior).

Then the Corona Virus appeared. We were all confined and had to reinvent ourselves, to keep in contact and go on with the project. This is why we started to use ZOOM to develop our sessions online. This was complicated because ZOOM at the beginning had not the safe enough features, and workers from NÓS Association were not allowed to use it¹. We insisted, though, and the meetings carried on using private means.

The third part of this booklet is about the sessions of action methods developed in a school, aiming to develop Inclusion. This was a big and very successful challenge. The children of both groups were 7 and 8 years old. Each group had a student with ASD (autistic spectrum disorder) in the group and the activities proposed benefited everyone. It was really a great way to promote Inclusion. They worked in groups, they drew in groups, they chose a drawing, they gave it a title, they developed the roles, they interviewed each other, they built stories in groups and they dramatized these stories. Everyone was engaged in all activities both autistic children and the other members of the groups. The teachers became more and more engaged and enthusiastic about the use of action methods in the classrooms. This experience shows how action methods have a great potential in schools.

We hope you enjoy reading this booklet and become more curious about action methods and Sociodrama.

List of participants in sociodrama sessions

As a way of acknowledging and giving visibility to the work that is invisible for society, the work for social inclusion of people with disabilities, we want to name each of the participants in the Sociodrama sessions that took place at NÓS Association:

Ana Bela Alves
Ana Luís Antunes
Liliana Santa Bárbara
Sílvia Beirão
Humberto Candeias
Cláudia Bettencourt Campos
Dídia Duarte
Tânia Encarnação
Mariana Garcia
Elsa Gomes
Cátia Jerónimo
Maria José
Lídia Lages
Maria de Fátima Loução
Ana Paula Marques
Mariana Martinho
Manuela Martins
Rosa Mendonça
Patrícia Navalho
Carina Neves
Lúcia Paço
Carla Parrico
Maria João Pauleta
Maria Vitorina Rosário
Vera Silva

Teams of the project:

From NÓS Association:

PERFORMERS 1 (2016 - 2017): Lúcia Paço, Inês Machado, Telma Marques, Sílvia Beirão

PERFORMERS 2 (2018 - 2021): Lúcia Paço, Cátia Silva, Sílvia Beirão, Ana Bela Alves

From Portuguese Society of Psychodrama (SPP):

PERFORMERS 1 (2016 – 2017): Adília Pedro, Celso Teixeira, Liliana Ribeiro, Manuela Maciel, Margarida Belchior, Maria João Brito, Sara Sousa, Vera Valério Batista

PERFORMERS 2 (2018 – 2021): José Luís Mesquita, Léa Kellermann, Luzia Lima-Rodrigues, Manuela Maciel, Margarida Belchior, Maria João Brito, Sara Sousa

Introduction

This publication (Output 4) is part of the publications resulting from the PERFORMERS 2 - SCENE project [2018-1-HU01-KA202-047847], funded by the ERASMUS + program of the European Union. It aims to disseminate the work developed in Portugal, under this project, related to the partnership between the Portuguese Psychodrama Society (SPP) and the NÓS Association.

This project, with a duration of three years, had as its objectives the dissemination and implementation of methodologies originated in Sociodrama, in social contexts of great vulnerability, namely those that promote the protection, monitoring and promotion of younger populations.

Four European countries participated in this project and, in some of them, also the respective social partners. Thus, in Portugal the partners were Associação NÓS and the Portuguese Psychodrama Society. In Hungary it was MEP, the Hungarian Psychodrama Association, which coordinates the project, and EMMI, a Youth Detention Center in Budapest. In Sweden it was the Swedish Association of Psychodramatists, whose members work in a secondary school that receives young refugees. In the UK, the participating association is Birmingham Institute for Psychodrama, a collective of experienced Psychodramatists. FEPTO - Federation of European Psychodrama Training Organisations also participates as a partner in this project.

This project was preceded by PERFORMERS 1 project (2016-2017). In this brochure we begin by reporting on the intervention with the NÓS Association (Barreiro) in the initial project.

Sociodrama is an active methodology, created by Jacob Levy Moreno (1889-1974), a Romanian psychiatrist who grew up in Vienna and emigrated to the United States of America in the mid-1920s. When he lived in Vienna it was at the time a notable European artistic and cultural center. He did theater in his youth, and even before he finished medical school he realized that drama had enormous potential, not only culturally but also socially. He would gather children around him in the parks of Vienna and read them stories that he would then dramatize. With a friend, together with groups of prostitutes on the street, they carried out a piece of theater work in an effort to promote their plight and this led to the creation of the first union of prostitutes in that city. He created the Theater of Spontaneity and the Theater of the Living Newspaper. Moreno, along with Sociodrama, was also the creator of Group Therapy, Psychodrama, Sociometry and Sociatry. His techniques and philosophy greatly developed after his emigration to the United States, with the help of his second wife, Zerka Toeman Moreno (1917-2016). Moreno said that "A true therapeutic procedure must aim at nothing less than the whole of humanity. No adequate therapy can be prescribed as long as humanity does not become ONE, in some way, and as long as its organization remains unknown." On his epitaph he asked that it be written "Here lies he who brought laughter to psychiatry."

Sociodrama aims at the knowledge of inter-group and intra-group relations, the development of spontaneity and creativity in the face of the need to solve problems and

conflicts in a non-violent way, and may also contribute to the expansion of the social roles played by each individual. By experiencing and putting into action, dramatizing a certain situation, many times those who participate, through their corporal experience, have insights and a new understanding of looking at and dealing with this situation. Any theme or problem can be put into action. Sociodrama has an inherently inclusive and democratic character, encouraging everyone's participation and where everyone can find a place through using their bodies and their voices to express themselves.

The NÓS Association is an IPSS, created in 1982, by parents and technicians, to provide a response to children and young people with disabilities in the municipalities of Barreiro and Moita. It was later transformed into an IPSS (social solidarity private institution) and today has about ten social responses ranging from day care, through CAFAP (Center for Family Support and Parental Monitoring), the residential home, independent residences, CRI, Special Education School, CAO, RSI, among others.

The Portuguese Psychodrama Society (SPP) was created in 1986, from a training group born in 1982. SPP regulates, trains and supervises the training of psychodrama and sociodrama directors all over the country. Today, the Sociedade Portuguesa de Psicodrama (SPP) is the scientific organization of research, training and dissemination of psychodrama and sociodrama moreniano in Portugal.

This partnership with Associação NÓS was developed in an exploratory way during the PERFORMERS 1 - ERASMUS Plus project, between 2016 and 2017, and continued in the PERFORMERS 2: SCENE - ERASMUS Plus project, carried out between 2018 and 2021.

We begin by describing the most relevant aspects of PERFORMERS 1 and then move on to the PERFORMERS 2 project. Thus, this publication will present how the active methods, inspired by Sociodrama, were used along with the purpose and objectives. In both projects, sessions were held with some of the employees of the Association NÓS who were interested in participating, but sessions were held with the group of young people, accompanied in CAFAP. Some emphasis will also be given to a small but very positive intervention carried out with 2nd grade children in two classes at Santo António School (Barreiro).

The intervention carried out with the employees of the NÓS Association was divided into two phases, an evaluation phase of expectations and needs, and an intervention phase. This latter phase was designed to meet the goals and objectives that were jointly found in the phase of assessment of expectations and needs, taking into account the personal and professional development of employees of the Association, but also meeting the organizational development of this IPSS. The intervention in the school aimed to contribute to this school becoming more inclusive through work with action methods in these two classes, which included two students with Autism Spectrum Disorder.

These two interventions went very promisingly until the pandemic broke out and the face-to-face sessions had to be abruptly interrupted. An attempt was then made to conduct some sessions online despite the obstacles that arose.

We, the collaborators of the Association NÓS and the sociodramatists, shared interesting reflections about the work in this project when we started writing this brochure. Beginning with the difficult feelings of the Associação NÓS workers, the responsibility and demands of the work they do, we became aware of their invisibility in society - a work so necessary, so useful as caring for people, young people and children with disabilities and with so little visibility and recognition.

Also Sociodrama, as a separate activity in the midst of its own community enjoys a certain invisibility, given the prominence given to Psychodrama. It's clear at the outset as even in the names of many associations and societies that organize training , the word Sociodrama is not included. This is mentioned in the article by Diane Adderley (2011), in the book "Sociodrama for a Changing World". There are, between these two situations, parallel processes.

The work carried out within the scope of this partnership between Associação NÓS and SPP, during the PERFORMERS 1 and PERFORMERS 2 projects, was supervised with regard to its conception and implementation by the psychodramatist and sociodramatist Manuela Maciel, didactic member of SPP, which contributed greatly to its success.

Special thanks are due to all the employees of Associação NÓS who participated in the sessions carried out in this Association. We wish to explicitly mention Lúcia Paço, Cátia Jerónimo, Sílvia Beirão and Ana Bela Alves, who were involved in the coordination of the project by the Association, liaising with the SPP team and thus contributing to its implementation.

We hope that this small publication will inspire its readers and that it will arouse in them the necessary curiosity about what Sociodrama is and the will to deepen their knowledge about this methodology about which we are so enthusiastic and passionate.

By the PERFORMERS Project Team (SPP),
Margarida Belchior
Léa Kellermann
(May, 2021)

"The Kickoff" - PERFORMERS 1 (2016/2017)

Margarida Belchior

Abstract

In this article I describe the activities that took place during the PERFORMERS 1 project. The descriptions include all the activities that took place, although at different levels, interacted with each other and contributed to the design and development of this partnership through Sociodrama. Thus, you will find organized in chronological order, the most relevant aspects of the International Meetings, the sessions held at the Nós Association, a session with the group of young people and a meeting with the Technical Director of this Association. In this research to make Sociodrama known and to understand the relevance of this methodology in an IPSS, such as the NÓS Association, we were able to realize its potentialities which continued to be explored later in the PERFORMERS 2 project.

The PERFORMERS 2 project was preceded by the PERFORMERS 1 project, which lasted only one year. Both projects were born from a network of partnerships that were established between several organizations, as mentioned in the Introduction.

When contacted to join this project, at the end of my training as a sociodramatist, and found it necessary to find a social partner to integrate it, the first person I thought of was Lúcia Paço. This contact was re-established almost a year after she contacted me to know about my availability to do a Sociodrama session with the group of young people that she led as a technician of the NÓS Association. I spoke to her again, now on my own initiative, and I set her the challenge. It was about finding an organization that was interested in participating in this Erasmus + project and that worked with young people in situations of social vulnerability. And so this partnership process was set in motion.

At the time, Lúcia Paço was the coordinator of the Family Support and Parental Counseling Center (CAFAP), one of the two social projects Associação NÓS provides to the community, covering the parishes of the municipality of Barreiro and part of the municipality of Moita, both in the district of Setúbal.

We began by establishing contact with the Board of the Association to understand the interest and feasibility of this project, in order to obtain their agreement on participating in it.

In the written words of Lúcia Paço, the first coordinator and interlocutor of the Project at NÓS:

The Nós Association had always participated in Comenius projects so I did not feel there would be any difficulty, however, I would have to put this possibility to the Board's consideration and think about those who would enjoy this project, since at the time the Nós Association already had 10 partnerships with other projects. (June 2020)

The purpose of this initial project (PERFORMERS 1) was to make Sociodrama known and explore its potentialities, contributing an understanding as to how this methodology could be an added value in an IPSS such as Associação NÓS. It was also intended to understand how Sociodrama could benefit young people in situations of social vulnerability and those who worked with them. A participatory action research approach was agreed, as well as subsequent evaluation/reflection with both teams throughout the process. The sessions were conducted by the SPP team.

This would be a two-way learning process: the team more involved in the Associação NÓS and a group of workers more involved in the sessions could benefit from them, and could even extrapolate the application of active methods in their concrete work contexts. The SPP team could benefit from the learning made during the whole process of exploration and implementation of Sociodrama, in this partnership with an association of the social sector, an IPSS.

In this project there were several kinds of meetings and training. The international meetings that took place in the four partner countries in which all the project partners participated, including the social partners, as happened with the team from NÓS Association. Along with these, meetings were also held locally, whose target audience were the employees of the NÓS Association. Meetings were also held with the group of young people, after all those for whom this contact had been established. The importance of mentioning the variety of meetings is to recognize that they did not function independently, but rather influenced each other in a dynamic way. This ultimately impacted the learning and social participation trajectory of all the participants in this project and in its different dimensions.

As recommended by most international documents on Children's Rights, to work towards the protection and promotion of children and young people, especially those in highly vulnerable social situations, it is necessary to support and work with their caregivers, with those who accompany them and help them grow on a daily basis.

The following is a chronology of project meetings and gatherings that have become milestones:

Table 1 - PERFORMERS 1 Project Chronology

Date	Meeting typeTipo de Encontro	Aims
November 2016	1st International Meeting, Budapest (HU)	Presentation of: the participants, the project structure and administrative issues
January 2017	2nd International Meeting, Lisbon (PT)	Training and sharing: how is sociodrama different in other countries?
February 2017	A – Meeting in NÓS Association	Presentation: sociodrama and NÓS Association Target: workers of the Association
April 2017	B – Meeting in NÓS Association	Sociodrama and NÓS Association NÓS: what are the potentialities? Target: workers of the Association
Maio 2017	B1 – Meeting in NÓS Association: Youth group	Sociodrama: sociometry – who am I? What do I bring here and what do I bring back home? Target: Youth group.
May 2017	3rd International Meeting, Tessalónica (GR)	Sociodrama in Greece and the refugees.
June 2017	C – Meeting in NÓS Association	Sociodrama e a Missão da Associação NÓS: a Inclusão social e as pessoas com deficiência. Target: workers of the Association
September 2017	4th International Meeting, Budapest (HU)	Sociodrama and the youth detention centers
September 2017	D - Meeting in NÓS Association	Sociodrama: the support and helping each other Target: workers of the Association
October 2017	E - Meeting in NÓS Association	Sociodrama: the story of the Association and the newcomers Target: workers of the Association
December 2017	5th International Meeting, Estocolmo (SW)	Evaluation and the future for a new project: at international level, national level and local level

International Meeting in Budapest (Hungary)

The project was launched in a first international meeting, in Budapest, November 2016 to share objectives between the various partners, the inter-team knowledge and the organizational and administrative aspects of this international partnership, the Erasmus + project. This was the kick-off.

International Meeting in Lisbon (Portugal)

A second international meeting followed, in Lisbon (January 2017), with the purpose of training and sharing, among all the project partners, in its wider version, what Sociodrama means as a work methodology aiming at the social inclusion of young people who are in the margins of society. The partnership between SPP's team and Associação NÓS was fundamental in this meeting, since the latter contributed substantially to the logistics of the meeting. The youth group was in charge of the artistic folders of the meeting that were distributed to all participants. With the support of the users of the Residential Home (another social programme of the Association), a significant contribution was made to the "Coffee-break" snacks, manufactured as a participatory activity in this event. This is in addition to the mutual help between both teams in assembling and disassembling the meeting room. This is how the ties of this partnership were strengthened.



Figure 1 - The group of participants showing the folders they received.

In Lucia Paço's words:

"In January 2017 the meeting was in Portugal. For it, we involved the young people from the Youth Group of that school year explaining what the project was, how we were participating in it, and in what way they would be involved. They all liked the idea, and everyone pitched in to make the folders that held the white sheets and the program for that event. Each participant of that January meeting took with them a folder made by a young person from the group, with all the dedication and

commitment that these young people put in as a response to the project. . Somehow they felt a sense of belonging to the project through our participation. (June 2020)"

In this first four-day meeting, all partners had the opportunity to share, in action, their way of directing and doing Sociodrama. The social partners in these training meetings were trainees.

The teams from the various countries presented themselves with what was most relevant in their history. Major sociocultural concerns were expressed, such as climate change and global warming, social inequalities and vulnerabilities, democracy and authoritarianism in participation in community groups and everyday life, but also how the common goods are managed in political and social terms. Creative ways to overcome concrete, real problems and dilemmas experienced by the participants were tested. Human Rights and Inclusion were very present and became very significant references throughout the project.

All teams realized the multiplicity of approaches and the diverse roots of their sociodramatic approaches. There is not "the" way of directing Sociodrama, there are several ways. Though they have a common philosophy and set of principles based on Jacob L. Moreno and Zerka Moreno, they were reinterpreted and adjusted to their social contexts of application, ranging from Mental Health, to Community and Association contexts, to Justice, Education and Organizations.



Figure 2 - A group of participants in action.

After this international meeting, the schedule for the Sociodrama sessions that would be held in the Association until the end of the project was drawn up jointly by the SPP and Associação NÓS teams.

In this plan, five monthly sessions were planned. These sessions were intended for all interested workers of the Nós Association, making no distinction between technicians and assistants. It was decided that each of the sessions would be led by a different director, so that the participants would have the chance to get to know different styles of leading a session. Margarida Belchior would try to ensure continuity between the sessions.

Human Rights Exhibition - Youth Group

After this first international meeting, the Associação NÓS team, mostly from CAFAP, proposed to the youth group the creation of an exhibition about Human Rights. This project was very interesting because it implied that the young people had to look at the Universal Declaration of Human Rights and had to organize themselves around a concrete goal. To

achieve this goal, it was necessary to study the theme, conceive how the exhibition should be, plan it with the division of tasks and the respective schedule. And, finally, to get to work. It was a high point of the activities carried out by the group of young people, not only of appreciation and training for themselves, but also of relationship with the community.



Figure 3 –Mural painted in connection with the Exhibition on Human Rights.
Note: The word below the hands means union, „togetherness”.



Figure 4 – Young people preparing the Exhibition on Human Rights.



Figure 5 – The entrance to the Exhibition on Human Rights.

This was a project truly taken on by the young people in the group in all its dimensions, including the guided tours of the exhibition. It was a week of openness and activities for all interested.



Figure 6 - One of the activities carried out with the youth group.

Sessions at the NOS Association

1st Session (February 2017). In the first session held at Associação NÓS, led by Celso Teixeira and myself, Margarida Belchior, the objectives were to make a presentation of the project, as well as a first awareness of Sociodrama. Sociodrama, its origins, a brief biography of Jacob Levy Moreno and the objectives of this methodology were explained. This was how the warm-up for this session began, which took place in a large space, a gymnasium. We then proceeded to a body warm-up, starting with a meeting with ourselves, in a first phase, with our breathing, the different parts of our own body in movement, and then moving on to the meeting with the other. In this warm-up phase, we also did some sociometry: organization by age and by alphabetical order of the first letter of the name.

After this warm-up, we moved on to the "Action" phase and asked each participant to get in touch with the person who had most contributed to them being who they are today - this is a way for us to understand the values of the people who are part of that group. We also asked them to step into the role of that person and become that person. We then asked them to walk through the space as that person would walk and to introduce themselves to each other. The director interviewed the characters to help them get into the role. Finally, they all introduced themselves as a group, in a circle. Some family roles emerged, of father, mother, grandmother, all very proud of their daughters' or granddaughters' contributions to the WE Association, encouraging them to be themselves and to pursue their dreams; but some revealed inspiring public figures such as Mother Teresa of Calcutta, Obama, bosses who said that "certain red lights really should be overcome".

This was followed by the proposal to make the "organizational atom" of the Association, in space, with their own bodies, according to the areas in which they worked. They began by grouping together. Then we asked them to connect according to the working relationships they had.



Figure 7 - Preparing the Association's social atom.

Each group was interviewed, and we asked them to express how they felt about who was farther away, and also about who was closer. We asked them to look for the position in which they felt most comfortable in relation to the whole, and to actively look for it in the space - the supplementary reality - which led to all the groups spontaneously ending up in a circle at the end.

And we moved on to the "sharing" phase. There were very positive feed-backs about the session: "I am very happy, because I got to know facets of my colleagues that I didn't know."; "I am just coming to the Association and this was a great way to get to know it."; "We should have a session like this every month."; "We all work for the 'well being of our users', so we should be with each other more often."

In this session issues emerged such as:

- the difficulty in establishing boundaries between personal life and work;
- the generosity and commitment of the roles they play with the most vulnerable populations in society
- the feeling of burn-out, on the part of a small group of people;
- the need for freedom;
- the need to learn and to know more;
- the need to look others in the eye;
- love can deal with and overcome all illnesses and all disabilities.

This was the first acquaintance we established with the workers of the NÓS Association, an association created 30 years ago by parents and Special Education technicians to provide support to children and young people with special educational needs, and which has grown a lot in recent years.

2nd Session (April 2017). In April 2017, the second meeting was held at the Association. This meeting was held in another space, the Occupational Activities Center (CAO), in Lavradio, a space a little smaller and more distant from the headquarters. As in the first meeting, the goal of this meeting was to continue to make Sociodrama known and experienced, and to understand if there were any emerging issues in the Association. This session was directed by Manuela Maciel, with me, Margarida Belchior, participating as "ego-assistant". About fourteen employees of the Association participated, including its director. Most of the participants had not attended the first session, nor were they familiar with Sociodrama. We began the session with a body warm-up, just like the previous session, walking around the room and feeling one's own body, breathing and, later, recognizing the "Other", the one next to them. This first experience was accompanied with music.

They were asked to form pairs and each pair should find three things they had in common and then share with the whole group.



Figure 8 – Pairs looking for similarities.

This was followed by a sociometry, a locogram about the birthplaces of the group members: each one positioned themselves in the space of the room, as if there were an imaginary planisphere drawn on the floor. They were then asked to close their eyes and to feel in that place, to share where they were and how they felt, also using body expression. We then realized that this was a truly multicultural group, because the diversity of origins and their forms of expression were very broad: Spain, expressed joy; S. Sebastian, beauty and organization; Italy, language and joy; Norway, wild nature and the sea; Sweden, home, security and roots; Costa Rica, nature and freedom; São Miguel, Azores, peace, natural beauty and multiplicity of facets; Buenos Aires, Argentina, tango and dance; Bissau, Africa, joy and humility; Mozambique, soul music, light and the search for origins; Italy, "dolce fare niente" and curiosity to know new places and other people. Barreiro, the municipality where Associação NÓS is located, is a place of arrival, a municipality where people come from all over the world.



Figure 9 – The countries of origin and the associated feelings.

After such rich sharing, a "silly sociometry" was proposed to the group, that is, people should group themselves according to the main color they were dressed in. Each group was asked to choose a theme that was related to how they felt at their workplaces, and when presented in the group, to be accompanied by a sound and a movement. This is a specific warm-up.



Figure 10 – Preparing the presentation of the "silly sociometry" groups.

The themes that emerged were: "balance vs. strength"; "unity vs. disunity"; "fatigue vs. support/protection"; "time and space" to express needs, emotions. An object was assigned to each theme and placed in the middle of the room, and the participants were also asked to move between the various themes, i.e. objects, and realize how they felt about each one. Then they were asked to choose the one that made the most sense to them at that moment, in the "here and now" - a sociometric choice. The theme chosen was "unity vs. disunity". We then entered the "Action" phase. Once the theme was chosen, the group was asked to make a sculpture of the theme in question, "unity vs. disunity". The participants got involved. They chose a chair to be the Association. The sculpture evolved.



Figure 11 – After choosing the theme “union vs disunion”, the beginning of the sculpture.



Figure 12 – The evolution of sculpture.



Figure 13 – The sculpture in evolution.

The evolution of the sculpture happened very naturally, but not all participants were in a very comfortable position. Together they were asked to find the most comfortable position for everyone. The sculpture ended in a wheel, all participants in contact with each other, without letting go of each other's hands, and passing the chair, or the Association, from hand to hand, holding it continuously.



Figure 14 – The final sculpture, in a circle, maintaining contact between everyone.

The sharing phase followed. There were very positive reflections about what they had experienced in this session, expressing that this was a type of space in which they could express themselves in an easier and more sensitive way. They felt that they could get to know each other better, since they all work in the same association and this was precisely the type of space that they missed and which needed to be continued. The Director, who was present at this session, mentioned that the most important thing of all is the mission of the Association, on which everyone should focus, that is, the need to respond as efficiently as possible and jointly to the users and their families. He also mentioned, according to my notes, that "unity" may be an ideal value, but it may not be felt by everyone, while the mission of the Association is something that everyone must respond to.

The sharings related to the themes that emerged from the groups, the need to maintain a relationship in the sculpture combined with the concerns of the Director are extremely interesting. All this helps to have a vision of the process in which this Association was, after 30 years of creation and after a significant growth in recent years in terms of social responses and the number of workers.

It was after this session that Manuela Maciel and I decided to ask for a meeting with the Director of the NÓS Association. We needed to understand better their concerns and equate the adequacy of these sessions directed to all interested workers of the NÓS Association.

Meeting with the Director of the NÓS Association (May 2017)

The purpose of this meeting was to take stock of the project's situation, with special focus on the sessions already held and a possible redirection of future sessions, adjusted to the organization's concerns that had not previously been considered.

A very positive account of the previous sessions was made according to the people who participated in them articulated: as a moment to make the Association known to newcomers, to get to know colleagues who were previously unknown, an opportunity to get to know other facets of colleagues and to strengthen ties, and also as a time to express feelings and emotions.

The most relevant concerns expressed by the Board of Directors of the Association were the need to bring the Association's employees closer to their Mission with the users, as well as to their associative responsibilities, taking into consideration the satisfaction of its employees and the financial balance of the association. Also expressed as a concern was the need to encourage greater mutual aid among the Association's workers and between these and the users, in order to create a more inclusive community.

These were the concerns we took into consideration when preparing the following sessions.

Sociodrama session with the youth

After this meeting, a Sociodrama session was held with the group of young people. I went to one of the weekly meetings they used to have with the CAFAP technicians, Lucia and Telma. The purpose of this session was to promote a deeper understanding between the members of the youth group. So, after some sociometry on their names, their ages, their places of birth, we made a "Pye chart" (another type of sociometry) on how they had come to the group. We finished by making a sculpture, in the large group, about what they expected from the group. Words like "having a snack" came up (they used to have a snack at CAFAP on the days of their meetings), going on vacation together (they used to organize a week's vacation together with the CAFAP staff), meeting people who could help them, and making friends, real friends. Many of them did not know the reasons that had brought their friends and colleagues to the group. They were very similar reasons to each other. At the end they said they didn't feel so alone. We ended the session when they went for a snack - the much desired snack.

Most of them came to the group because they were in a situation of poor school results with many absences from school, associated with situations of great family difficulties. Most of them belonged to families of great social vulnerability.

Lucia would write about this meeting:

That year we also did a sociodrama session with the young people at a stalemate stage that worked out quite positively, with the young people revealing parts of themselves to each other that they had not done so far. An access to safe vulnerability... (June 2020)

International Meeting in Thessaloniki (Greece)

The second international meeting took place in Thessaloniki, Greece, in May 2017, organized by Sofia Symeonidou's team and the group of young practitioners she supports from the NGO ARSIS, an association very involved in supporting young refugees.

This meeting was a moment to share different ways of doing Sociodrama and to share the practices developed so far with the various social partners. One way to get in touch with the reality of young Greek refugees was through a visit we made to a Reception Center for these young people, where we met young people from Pakistan, Afghanistan, Syria and other Middle Eastern countries.

It was a very rich moment of sharing and learning in every way. In this meeting the session held by Manuela Maciel about the vision for the future for the project and its contribution to the world was very significant. In this session the group ended up creating a big sea, an ocean where everyone could feel good and be helped to survive. We ended with a joint dance on the sea. This was in opposition to the deaths and the difficulties that refugees have to face crossing the ocean. Symbolically. It was very meaningful.

Sessions at the NOS Association

3rd Session (June 2017). This took place after the meeting with the Board of the Association. Thus, the objective of this session was to work on the Association's mission and the way it is perceived and embodied by the association's employees, that is, the social inclusion of people with disabilities. All workers of the Association were invited to participate. Fourteen participants were present. The session took place in the gymnasium of the Association's headquarters. This session was directed by Liliana Ribeiro and Margarida Belchior.

We started, as usual, with a body warm-up, walking around the space and feeling the several parts of the body. Then the participants of the group stood in a circle, all facing the same side, with their partners' backs to the front. The task was to do to the person in front, what he felt was being done to his back.



Figure 15 – Warming up by walking and feeling the body.

Sociometry was also used with those who had participated in the previous sessions of Sociodrama held at the Association: those who had attended the 1st session; the 2nd session and finally those who had appeared only in this session.

A new game followed, with the participants all in a circle. Each person was asked to think of a name of an animal that begins with the same letter as the initial letter of his or her name. The first participant said his name and the name of the animal. The second participant said their name and the name of the animal of the previous participant, and then said theirs. They added the names of the participants and the animals. The next ones continued the same logic.

To do a more specific warm-up for the session meeting the session's objectives, we proposed another sociometry. We asked them to place themselves on a chronological axis according to the time they had been working for the WE Association. We defined which side was the zero point of the axis. Thus, in this research sociometry, we learned that those who had worked the longest for the Association had done so for about 6 years, and those who had worked the least had been there for about 3 months.

It was at this point that we suggested that the younger ones might have questions to ask those who had been working longer in the Association, but it could also have happened the other way around. The participatory action research about the Association mission continued, giving voice to all participants. That is, it offered a response to the question: what did those who had just arrived find? How difficult it is to have a perception of the whole when arriving at this Association; people only integrated themselves in their own team (or department or area) and only knew those who were in it. However, this Association provides an incredible service to this community; all those who work here are very valued in the community.

We continued our research and proposed a new sociometry, a locogram, in which on one side would be placed those who knew the history of the organization and on the other side those who did not. Only three people were on the side of those who knew the history of the Association. The remaining seven people were on the side of those who didn't know. There followed an interesting moment of sharing the reasons for each participant's position and, in the end, we all got to know a little better the history of this organization. It was a rich moment of sharing.

We were heading toward the focus of the main question for this session.

The next question for the sociometry (locogram) was "who knows the Association's Mission?" As with the previous one, we started by defining where those who knew the mission of this organization should be positioned, as well as where those who did not know WE's mission should be positioned. We counted on different positions to establish a shared conversation about this question, but this is not what happened. All the participants in the session put themselves in the position of those who did not know the mission of the Association, which was a surprise to us who were running the session. When we asked the reason for such a position, the answers we got were that the official mission explicit on the Association's website no longer corresponds to the daily requests made to them, and that they no longer know what their mission is. We began to notice some tensions present in the Association and decided to go deeper, to better understand what we had just heard.

This is how we decided to conduct yet another sociometry. The question was to understand how far they were from the current mission of the Association. We used a bench to be the mission and asked the participants to position themselves at the correct distance from that bench according to how they felt. All of them positioned themselves at a great distance from the bench, that is, from the current mission of the Association. We tried to understand the justification for such a positioning and the answer was that in recent times many bureaucratic procedures had been introduced in their daily tasks and that this had led

to relegating to second place the real work for which they felt vocation, the work and the relationship with users and their families.

At this point we made some changes to our initial plan, which had to do with establishing the relationship between the association's mission and personal motivations to work in an association that aims at social inclusion of people with disabilities.

We proposed that they discover in pairs what had led them to work in an association like NÓS. Then the three pairs should get together, share what they had discovered, select the most significant and important aspects for the group, and make a sculpture. It was a very rich process, with which the group felt very comfortable, and we decided to continue from this point.

After these sculptures, we also proposed a machine that could serve as a metaphor for the Association. We asked them to define the most important characteristics for that machine to be efficient, as if it were the ideal Association - the perspective of the supplementary reality. First they had to state the roles, the characteristics they considered most important, and then they had to relate to each other in the most appropriate and comfortable way. The roles that emerged were: communication, dialogue, indifference, interpersonal relationships, the global vision of the Association, self-esteem, mutual help, working together, limits, younger people, young people, ... This was a somewhat long process, it took until they were able to find the most comfortable relative positions. In this process "indifference" became "transformation", which was in itself a very positive transformation.

In the sharing, although we didn't have much time, some of the tensions already expressed came to the surface again. We realized that this is a growing Association fulfilling some social functions of support to more vulnerable populations, which were previously provided by public services, with the advantage of being in a position of greater proximity to the community, to the people they support.

International Meeting in Budapest (Hungary)

It was in September 2017, that the meeting was held in Budapest. A meeting where we had the first contact with the people who work in the Detention Centers directly and on site. During the three days that the meeting lasted, one of the days was spent in one of the Detention Centers.

It was a unique experience, to enter one of these Detention Centers for Youth: we had to go through all the security measures until we entered the Center and left all our documents and belongings at the entrance; they had lunch inside and saw at a glance the young detainees. We had been recommended not to address the youths directly, in the middle of the activities that were going on: ironing, tending the garden, doing gymnastics, handicraft workshops. Some of these youngsters, ranging in age from 8, 9, up to 16 years old, were already serving sentences for serious crimes, such as homicide, drug issues and drug trafficking. It is a very closed regime, although one can see that a lot of care is taken with the infrastructure, such as the gardens, with the facilities and the different spaces, including the dining hall, the small chapel, the classrooms and the party room. It was in the latter that the day's meeting took place. Many interior walls had very interesting paintings and decorations. We realized that the regime in which the young people live is a very structured regime, we would even say close to a para-militarized regime.

This was a very striking reality for all those who participated in this meeting.

Sessions at the NOS Association

4th Session (September 2017). This fourth session at Associação NÓS, aimed at all employees who wished to participate, took place in September 2017. It was led by Maria João Brito and Margarida Belchior. Building on the previous session, this session aimed to contribute to a greater awareness of the participants regarding the weaknesses and advantages of belonging, reinforcing the benefits of belonging, a basic need of all human beings.

We began the session with a warm-up on the reasons that led each one to participate in the session and their expectations for the session - like making a contract for this session. From a bag with some objects, each one chose one and from there explained their answers to the two previous premises. The justifications for participating in this session were that they consider these sessions to be "a space of fresh air in the rush of daily life", that there are always surprises and the possibility of discovering "new ways of looking at what we are doing".

Then a body warm up, walking around the room, each participant feeling their own body in the "here and now", in the present, making the necessary movements, feeling all the parts of the body, one by one, the feet, the legs, the knees, the arms, the abdomen, the chest, the shoulders, ... Finally they began to recognize the presence of others around them, greeting with different parts of the body: a finger, a foot, an elbow, a knee, the back, ... We then proposed the game of "king-manda", in a wheel, one would play the "king" and the rest of the participants had to follow him; the "king" would name who would be the next "king", until most of the participants had gone through this experience.

We then went into the specific warm-up, taking into account the objective of the session. A locogram about "having or not having a love relationship at this moment" was proposed: those who didn't have a relationship should place themselves on one side of the room (location) and those who did, should place themselves on the other side, in front of the first group. Each group should turn to the other group in front of them and talk to them about the advantages they see in their situation. After some sharing, they should then talk about the difficulties they felt in their situation.



Figure 16 – Speaking from the place of “who has children”.

This was followed by another locogram about "to have or not to have children": who has children? who doesn't have children? As before, two groups were formed and sitting in front of each other, they began by sharing the advantages of each position, having or not having children, and then went on to share the difficulties of each situation.

Another proposal was also made to be done in pairs. In the pair each had a role: one would say five random words, and with those five words the other would invent a story with a happy ending; in the next phase, they switched roles, the one who had told the story said the words, and the one who had started by saying the words now invented a story based on the words of the other member of the pair. Once the second story was finished, each pair shared their two stories with the whole group. In order to promote greater knowledge among the participants and to promote greater group cohesion, it was proposed to exchange pairs and, once again, make this construction of stories from five words, following the same steps. Very funny stories always emerged and a good time was had by the group.



Figure 17 – Building a story from five words.



Figure 18 – Switching pairs, build a story from five words.

In order to promote greater knowledge among the participants, and to promote greater group cohesion, the group exchanged pairs and once again made stories from five words, following the same steps. The stories were always very funny and the group experienced a good moment.

Then we moved on to the dramatization phase. The proposal was to build an imaginary SPA, "How to care for those who care?", where each one could ask the group to provide the greatest possible well-being at that moment. The goal was to create images of care to be provided by the group to each of its members, reinforcing the image that all are responsible for the well-being of each of the other participants in the group: an idea to be extended to all WE workers.

They stood in two rows, one in front of the other. In turn, one would go to the top of the row and ask the others to do what would promote her well-being at that moment. The situations were very diverse: the first one started by asking everyone sit by the sea, watching the sunset and enjoying a cocktail; another one asked to take a long and

comfortable bubble bath; one asked to jump, jump ... without stopping, as if there was no tomorrow; another asked to lie down for a few moments and rest; another asked to go for a walk by the sea; another asked for a restorative massage; yet another asked to sit on a very comfortable sofa, as if she were on flying cotton clouds; and finally, one asked to listen to music, at home, in a quiet and very comfortable environment.



Figure 19 – A massage in an imaginary SPA.



Figure 20 – Imaginary SPA: Jump, jump, jump ... "as there's no tomorrow".

The "love-back" phase was carried out using the objects they had chosen at the beginning of the session, returning them and saying whether their expectations for the session had been fulfilled, or not, and how they felt during the session. They began by sharing that they had realized how they are not alone in the work they do in the Association, followed by happiness for the opportunity to be together again. They also mentioned the heightened awareness they had gained of the need to take care of themselves and their colleagues. We emphasized the wonderful social role they have in this community, caring for people with disabilities, and how this role is so relevant to the community, to each of them, as well as to the users and other colleagues who work in the NÓS Association.

This was the emerging theme in this session, belonging to a community, to an association like NÓS, means playing an important social role of caring, in which each professional in order to continue to play their caring role, has to take care of themselves, as well as taking care of others around them.. This took into consideration that this body of professionals of the Association is composed of all the people who work in it, distributed by different services and different places.

5th Session (October 2017). This was the fifth session, the last in this series at the WE Association. The main purpose of this session was to lead the group in building a common vision about the future of the Association through Sociodrama: A strategic reflection on WE through Sociodrama - the organizational legacies, positive and negative, and a vision for the future. This session was led by Manuela Maciel, and Margarida Belchior, as co-facilitated.

As a warm-up, the session began with sharing the outlined purpose. Only one of the eight participants had never attended any of the previous sessions. The usual body warm-up followed, in the "here and now", feeling the body as a whole, then feeling each of its parts, making the necessary movements, becoming aware of breathing, thoughts and feelings. The group was then asked to form a circle, and each member made a relaxation movement that they needed at that moment, with one of the parts of the body; the other members imitated that relaxation; then another member of the group did the same, and the group imitated; and so on, successively, until all the members of the group had made their movement.



Figure 21 – Body warm-up: walking and making the movements requested by your own body.

The specific warm-up followed. An "axiogram", in which the participants were asked to place themselves on an axis, in order, according to how long they had been working in WE. A conversation was then established between the various participants, about how each one felt in the position they were in on that axis, from the one who had worked the least to the one who had worked the longest in the Association. It was also shared, by each in their position, how they felt belonging to the WE Association family. Those who had worked longer in WE wanted to welcome the newcomer and, as if passing on a testimony, also pass on the essentials of the Association. This is how each member of the group began to pass to his neighbor a "gift", without words, just using gestures and his body, a gift that could be transformed. Hugs were exchanged, glances were given while holding hands, faces pet, in addition to various other greetings.



Figure 22 - Asking questions about the Association to those who have been working there for the longest time..



Figure 23 - Giving a "gift" to the neighbor next door.

They then moved on to the positive and negative legacies. They were to walk around the room and, each by herself, think of three positive legacies of the Association and three negative ones. Each was asked to write down what she had thought. Two groups were then formed, heterogeneous in relation to the amount of time each one has worked in WE, to share what they had written in relation to the legacies, both positive and negative. The positive legacies (the light) were: sharing, generosity, seeing the other, welcoming, communication, charm, as in a family, hope, respect for difference, love, enthusiasm, welcome, collaboration, reflection and sense of belonging. The negative legacies (the shadow) were: fear of losing, fear of opening up, criticism, insecurity and uncertainty.

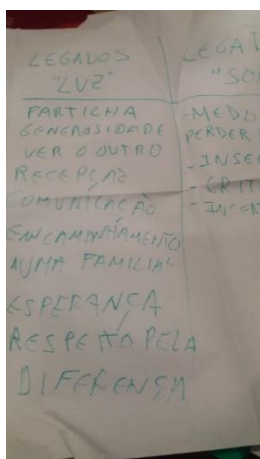


Figure 24 – Part of the Association's positive legacies.

Then we moved to the action phase with the instruction: "Now you are going to build a sculpture about the past of the Association, integrating the positive, bright legacies, and the negative, dark legacies. One group showed the origins of the Association: a mother with a baby asking for help, and the other group members started to take care of the baby, organizing themselves for this purpose. The other group, adopting a more symbolic strategy, represented Meeting, Safety and Sharing. After sharing what had been seen in the two groups, they were asked to think of two more sculptures, one about the present of the Association and the other about the future. In each group's presentation they were to sequence the three scenes: the past, the present and the future.

In the presentations it was clear that the concerns of the first group were related to the growth of the Association, the need to create bonds between the people who work in it, flexibility, openness, the relationship between everyone - and in a very strong way the need to feel and nurture the bonds of belonging. The second group was more focused on the balance between the different aspects mentioned, in the MEETING.



Figure 25 – A sculpture: the ENCOUNTER.



Figure 26 – All together, creating ties.

In the sharing, the "love-back" phase, responses such as these arose:

- How can we maintain the essentials of the Association, taking into account all its growth without distorting its principles?
- The essential of the NOS Association is symbolized by the hug, the lap, the MEETING;
- To respond to the need to pass on to newcomers to NOS the essentials of the Association, the idea was suggested that they create a "Welcome" Committee;
- Considering the important social role of WE in this geographical neighborhood, the world needs more associations like NOS, which take care of those around them: people with disabilities and families in situations of great social vulnerability, with children and young people.

Issues emerging from this session were the need to nurture and feel the bond of belonging to the Association, in an inclusive and comprehensive perspective, considering all employees, caregivers, assistants and volunteers. The issue of not losing the founding values of the Association with the aim of passing them on to newcomers was also considered an emerging theme of this session.

Final International Meeting in Stockholm (Sweden)

The last meeting of this project, PERFORMERS 1 was held in Stockholm, Sweden, in December 2017. It was a meeting between all the partners of the project. After a year of working together, recognizing all the cultural differences, the different roots of Sociodrama, there was a lot of enthusiasm and a huge desire to continue this year of collaborative work at different levels, considering all the positive experiences that had been had together, as well as all the aspects that could be improved.

Conclusion

Along this learning trajectory, a trajectory of social participation, there were several levels of learning. First of all, the level of learning how to collaborate among partners from various countries and with different contributions and at different stages of their paths in Sociodrama. At the national level, with the association NÓS, we were building a partnership, and we got the answers to the initial questions that led us to the development of this partnership: Sociodrama started to be recognized as a methodology and a tool with many potentialities to create moments of meeting and reflection among the association's workers. There was even a small group with a great desire to know and practice more and with a lot of commitment to take it to their contexts of intervention, namely the schools.

The issues that emerged in the last sessions held in the Association reveal how its participants, although in another form of expression, had similar concerns to those of the Director. When the Director referred to his concern about the Association's mission, wasn't this similar to the question of the Association's essential values and the concern of the participants in the session, in transmitting them to those who are new to the Association? At the end of PERFORMERS 1, and given the very positive experiences lived by all those who participated in it, there was a great desire to extend the project to more employees of the WE Association, to share with more people this fantastic experience and to take Sociodrama, in a more consistent way, to work and intervention contexts.

Consolidation - PERFORMERS 2 (2018/2021)

Lea Kellermann

Abstract

In this article I will describe our experience as sociodramatists (representatives of SPP - Sociedade Portuguesa de Psicodrama) regarding the intervention in an IPSS, Associação NÓS (Barreiro). I will make a description and a reflection about this process. The intervention was carried out by Margarida Belchior and myself.

What is Sociodrama?

Sociodrama is an area of socionomy created by the Romanian-born psychiatrist Jacob Levy Moreno (1888-1974), who developed his work in Vienna, initially, and then in the United States. Moreno created socionomy and was also one of the creators of group therapy.

"Socionomy is the science that studies the laws of the development of relationships. Moreno's intention was to follow the interrelationship of individual and group, to understand the degree of bonding between people within the group, and to understand the individual experience within that process." (taken from <https://febrap.org.br/estudar-psicodrama/>)

Sociodrama is an area of socionomy that works with groups and their members through the creation of a safe space and in action, that is, in dramatization, to promote self-knowledge. The development of this work is intended to promote the emancipation of individuals and refrain from the tendency to transfer the responsibility for each person's transformation to others. It aims to build an ethic of otherness and collective co-construction in order to develop, together with its members, a continuous process of searching for solutions for practical or relational problems.

To understand a little more about sociodrama, I bring the description of Moreno's ethical flags. They can help us understand from what basis we start when beginning an intervention in any group. According to the text by Moysés Aguiar, a great Brazilian psychodramatist and sociodramatist, Moreno brought these principles from his first interventions (Psicodrama: Ethics, Aesthetics and Therapeutics- Revista Brasileira de Psicodrama SP2011).

Moysés lists six fundamental guiding principles:

1. "in theater, break with dramaturgical-authorial hypocrisy, replacing it with the truth of the here and now of real people" - here Moreno exchanges the dramaturgy created by a writer for the stories told by some person or by all the people who are present at that moment in the group; he invites the participants to tell their story or the story of that group and works with these people's stories; This means dramatizing life and the real issues that people bring at the moment of the session, making them authors, co-authors, reviewers, and protagonists of their own narrative and, consequently, of their own lives; creating the possibility of

recreating the situations, giving new directions and meanings to their problems or to the group's problems;

2. "in the welcoming of the socially divergent and in the fight for their rights, inspiring them to recognize their conditions and become subjects of their own lives" - demonstrates the inclusive aspect of sociodrama, the socially excluded can be included and have a voice and the possibility of reflection in the group space; the group and its members are empowered by placing them as protagonists of their own history, the responsibility and opportunity of collective co-creation of solutions to their difficulties is assumed, including the awareness of their rights and the search for ways to fight for them;

3. "the search for commitment and transparency in issues of community interest"- putting theory, technique and facilitator at the service of the group's needs; providing reflection and listening so that all participants in the group engage with pertinent issues in a transparent and participatory way; a danger when working with groups of organizations, communities or others, is that the technician thinks he has a solution to the problems the group faces and assumes a role of "savior" or "expert" and that he can bring the solution; He runs the risk of superimposing his own way of seeing the situation and his own demands over the real needs of that group and failing to truly listen to them; that is why it is crucial to understand the role and performance of the sociodrama director as an external agent and his commitment to respect the knowledge of the group;

4. "in the centrality of truth"- working with the truth without fear; creating a safe space where people can share their perceptions, sensations, true feelings; helping the group to explore their questions so that they can investigate what is truly being experienced without fear of accepting anything;

5. "in the respectful listening of personal and group feelings and preferences, taking them as a priority reference in the search for solutions to collective problems, conflicts and psychological pain" - the sociodrama directors and the group itself are available to welcome in an extremely respectful manner the issues brought by the group members, so that they can be placed under the light of dramatization, reflection and transformation;

6. "And at the base of all this, freedom" - the deep freedom to think, to share, to create, to co-create, to question, and mainly to be.

Through the ethics of Sociodrama we realize where we start from, what our bases are.

Writing about sociodrama is always a great challenge, because the experience we have when we direct or participate in a session is extremely rich in internal connections, sensations, feelings, perceptions of us, of the other and of the group, which when we put them down on paper, seem to lose the depth they were experienced.

To describe the session only by the activities that took place would be like watching a play through a TV screen, but without color, without sound, and with a view of only a small part of the stage.

In order to share what happens that is experiential, intangible and not visible, I will speak in the first person. I will take excerpts from sessions I have experienced to describe the unseen, what I felt internally at different times during the session.

This is my personal account but I know it represents what happens to many people.

When participating in a sociodramatic experience the first consideration is the place where it takes place and what this invites us to feel. Depending on the place, I have felt welcomed, stimulated, or even very exposed, when the space is very large or open.

Meeting the directors and the people in the group also provokes other sensations, upon meeting the welcome in the words, the looks, the smiles, and the hugs.

Sensations of a warm-up...

The session starts with a non-specific warm up, we are asked to walk around the room feeling the feet on the floor, the tension in the knees, shoulders, head, neck, etc. Lately I have been spending more than 10 hours in front of the computer, I have to find a way to compensate for this; thoughts fly about the day and the problems; slowly I am invited to move, to stretch, and the more I connect with my body at that moment, the more I am able to disconnect from the world outside and become more connected to that meeting with myself and with that group.

Following the warm-up, we are asked to walk at our own pace, each of us finds our own rhythm, and then I realize that I am speeding up that day. The director asks us to mark that pace as number 5 and proposes that we walk at pace 9, pace 1, pace 0 to pace 3 and so I go testing different rhythms within myself and what each one makes me feel. After 3 minutes of walking like this, I am already very disconnected from the outside world and start to feel relaxed and have fun.

Interaction between me and the other and me and the others... Perceiving the group... Then we are asked to look around and recognize who is in the room, start greeting them first with just a sign with our eyes, then with a slight movement of the lips, a soft touch with the little fingers, then with the elbows, knees, back... Greeting by putting 3 knees together, 4 heels and in a crescendo I start interacting first with one person and then with more people and little by little I began to realize who was in the group. Although I did not go through a conscious process, I feel that with some people I was more at ease and with others less so.

As many of these interactions are unusual, like greeting with my foot, or playing mirror, or "king rules", I found myself interacting with these other adults in a way that in my day to day life I never do. At first it brought me discomfort and inhibition, but little by little it turned into play, into laughter and relaxation.

I became aware that I was joking with a person who in everyday life always seemed very closed and serious, but at that moment we were both greeting each other with our elbows.

A thought comes to me "gee, she actually seems nicer and funnier than I thought" and so my concept and my view of each person in the group gains new perspectives.

Sociodrama sessions generally consist of three moments: warm-up, action (enactment), and sharing.

What I described above were warm-up moments and I will follow with a role-play experience

Dramatization...

I remember a session with the group of sociodramatists of this ERASMUS+ project where we were asked to assume roles that exist within sociodrama... a characterization of Sociodrama. We were almost 20 people of 10 different nationalities, we communicated in English, we were mostly women, the materials available were pillows and various cloths.

One of the sociodramatists put herself on stage as Moreno and successively people go on the "stage" or "carpet" which is the space of dramatization and go on adding parts of what each one understands of sociodrama.

One was the group, another the director, another the "role exchange", another the double, another the transformation and so on... each one that entered gave voice to their role, listening to each speech, reflecting on my view regarding each role previously and how those words brought me new perspectives on that theme.

It was not only the lines that made me reflect, but also the position that the person chose to be in that role-play and the props they wore brought me other reflections and information. I remember looking, listening, feeling each one of them and the ensemble that was forming - that unique ensemble formed in that instant. At one point my role emerged for me and I was the "surplus reality".

The "surplus reality" is the reality that can be created in the dramatic context of the "as if...", when we allow ourselves to create and experiment with new answers, solutions or ways out. It is created from the imagination. It carries within it the hope for a way out, it presents possibilities for a solution to the question or problem we are exploring in the session. In the context of the "as if ...", which would be an almost "make-believe", we can experiment with exits, modifications, and re-assignments of reality without the problems, costs, and difficulties that we would have to face if we were carrying them out in the reality of daily life.

The surplus reality allows a performance of creativity, as well as the living expression of imagination, desires and fantasies, building a continuous relationship between characters and life in the 'here and now'. Perazzo (2010, p. 109) observes 'the supplementary reality as a ground for creativity and living expression of imagination and fantasy, in the psychodramatic scene, becomes concreteness through the construction and interaction of characters'. This process brings real experiences closer to the expectations and fantasies of the subject, entering a virtual field, the Supplemental Reality, which allows to reproduce and create on top of the experience and its imaginary, expectations, roles and desires. (Carvalho, A., 2015)

When I picked up a "scarf" I was looking for a color that appealed to me on that paper, for me the supplementary reality is brightly colored, but at the same time soft, with print because it is rich in possibilities... allowing myself to get in touch with these sensations about the symbolism of that concept for me. It was a great exercise in creativity and internal release, I was allowing myself to let go and fly without self-judgment, this exercise for me was incredibly valuable.

I put movement into the "scarf", I started playing the first person that came on stage and kept playing the next and the next and so on. For me the "supplemental reality" was the expression of the dream, the hope, the transformation, the new possibilities, that were

elaborated at the end of a session and became the impetus for the creation of the next stage. It is the catalyst for the development of change processes.

When I gave voice to my character, I realized how fundamental hope is to me, I realized that this characteristic of the Brazilian culture of always finding the good in everything was embedded in me and how this was my fuel for movement and for stimulating others.

The sculpture that the group made with their bodies and clothes reflected the union of concepts about sociodrama built by twenty people, from ten nationalities with more than sixty years of experience and life of those people who were between 80 and 25 years old.

Moments of sharing...

Manuela Maciel reminds us that Zerka Moreno (Jacob L. Moreno's wife), who was a great psycho and sociodramatist, used to say that the moment of sharing was not the moment to give feedback but to give love-back. I love this concept of giving back love.

The sharing happens at the end of the sessions, when we sit in a circle and share how we feel and what the session brought to each participant. It is a moment where we elaborate in a more cognitive way the wealth of experiences lived. We talk about ourselves, about the impact on us of something others have done or said.

I remember a session on empathy in which one person said at the end, "I realized that putting myself in the shoes of others, feeling and perceiving their reality is important, but it has to last for only a short time, and then I have to come back to my place. It is from contact with myself and with the other's perception of his reality that I can help him. I need to come back to my shoes and with the understanding of the other I will be able to connect with him in a deep way".

This makes me reflect on the power of this sociodramatic knowledge in uniquely composing a blend of knowledge and creation leaving a network of new knowledge for the group and countless individual new perspectives within each one.

The purpose of sharing these accounts is to show how many internal and invisible processes take place during a sociodrama session.

Partnership with NÓS Association

As we mentioned at the beginning of this book, we are a team composed of members of SPP and WE. My narrative is made from the SPP team and we are two sociodramatists who worked more consistently with the support and supervision of Dr. Manuela Maciel.

We started by meeting with the director and professionals of the Nós Association to understand how we could develop this intervention that had as an objective, in the scope of the PERFORMERS project, to bring sociodrama into this IPSS and understand its validity as a theoretical and technical resource in acting in different areas.

We knew from the start that the greatest strength that sociodrama has is to promote the encounter and, with this, to work on issues related to interpersonal and intergroup relations.

We designed the project with an initial phase of diagnosis, a needs assessment, to then plan the intervention based on the voice and needs of the workers and the Association itself.

We scheduled six sessions with different groups to do this survey.

To describe the experience we had in this partnership with this Association, I will describe three sessions: the first with the coordinators, a session with a group of workers from various departments of the institution and one with the young people of CAFAP. At the end of this part I will reflect on the supervision we did with the professionals who developed the sociodrama at school with 2nd grade children.

Session with the Coordinators

We started with the group of Coordinators - they are the ones who lead the different social projects of this IPSS. We did a session that was very important for us to understand how this group understood the institution and what kind of challenges and difficulties they were experiencing.

We thought of starting with this group because we assumed that for the sessions aimed at all the workers in the association, the first to be sensitized to the usefulness of sociodrama would have to be the group of coordinators, as they could greatly facilitate contact with the other workers.

The first diagnostic session with the day coordinators took place on 05.02.2019. Place: NÓS Gymnasium.

Part 1 Introduction: We introduced the PERFORMERS project and its interface with WE, explained about Sociodrama and the project design and the phase we were in, the diagnostic phase.

Part 2: Warm Up: The first warm up, which we call non-specific warm up, is intended to bring the person to that session in order to make them present and start making their body available for action. Usually we start with some body awareness exercise.

We ask them to get in touch with their body, to feel the "here and now", the parts of the body, to realize which part of the body needs some special attention and to get a massage, being able to be generous with their own body.

With a self-awareness of their own body, we asked them to look around to grow aware of who was in the group and then go around greeting them with their body parts, thumb with thumb, elbow with elbow, and so on.

We started with the game "Count to 21", the group has to count to 21, each one saying a number, in increasing order, regardless of where they were in the room, without any previous arrangement. Whenever two people said a number at the same time, it was necessary to go back to the beginning.

This exercise requires people to pay close attention to the others, to be able to create a rhythm, controlling anxiety and listening attentively to the other members. It can be done in motion or standing randomly in space..

Part 3: Building a vehicle: the group was challenged to build a vehicle. They decided to build the institution's bus.



Figure 27 - in the session with the Coordinators.

The bus consisted of a back door for wheelchair entry, seats for the passengers , driver, wheels, accelerator, etc.

We warmed up the group for this exercise by asking them to walk around the room and think about that group and the institution they are part of. Each person chose a part of the bus to be. We interviewed each part to better understand the parts that that vehicle was made of and their functions, with the following questions: what part of the bus is it? What is it used for? How does it feel?

At that moment the bus was assembled and would start moving, all that remained was to know where it would depart from and where it was headed. They decided together that they would leave from WE on their way to the beach.

Part 4: processing and sharing: During the processing people did a deep reflection on how they felt about the institution at that moment and how they saw their role and that of others. They talked about the challenges that the institution was facing due to the fact that it had grown a lot in recent times and the impacts of this growth.

To finish, with something like a ritual, we created the well, which is an interlacing of hands that represents a well where people throw their names into it, as a commitment of respect in consideration of the group and the experiences of that session.

After the session we administer a short questionnaire to gain feedback on what was meaningful and how meaningful it was, and also what went wrong and how wrong in the session from each participant's perspective.

The answers indicated how much the construction of the bus enabled a group reflection about the moment the association was going through at that time. They mentioned the fact that they had space to talk about what they felt and to become aware of the value of their work, of the work of others, and of the teamwork they do. The feeling of belonging was emphasized as well as the relaxed and playful nature of the session.

These answers are in line with our experience and also with sociodrama literature.

Our reflection on this start

In this session the internal issues that the group of coordinators were experiencing in the institution were quite evident . In the following session they were very late, which made it impossible to carry out the session.

After a few attempts to have the participation of other collaborators in the diagnostic sessions, which were not adhered to, we realized that we should change our strategy for conducting the project.

Sociodrama brings reflections about oneself and about the group to which one belongs that can be distressing if one is unable to envision solutions.

Listening to the group and restructuring our intervention We were in one of the international meetings of the project, in Stockholm (Sweden), where all the local partners were present, the Hungarian Youth Detention Center, Swedish School - where the meeting took place - and the WE Association. In that context of proximity and awareness through the five days immersed in the practice of sociodrama, we held a meeting with the participants of NÓS to understand what they most needed at that moment and how they thought that sociodrama could help them.

The group expressed their fatigue and the need to be cared for, they wanted a moment and a space to be able to look at the pains and difficulties they face in their day-to-day jobs.

I remember trying to explore with them what they would need from us, what kind of care until I realized that they wanted to be together and provide the group's self-care, in other words, the group would take care of itself and its members. We, the sociodramatists, would come in as facilitators of these meetings using sociodrama as a medium. We then decided to create the project "Caring for those who care...who cares for us?"

The sessions were addressed to all employees of the institution and were held once a month on Fridays at the end of the working day.



Figure 28 – The disclosure flyer

The option was to make these meetings based on the project "Sociodrama with Art" that Margarida and I have been developing for three years in a public space in Lisbon.

This project consists of sessions with pre-defined themes and always related to some artistic piece that can be brought from the very poster of the session, the songs chosen for the session, the production of something artistic, etc. We use art as an element of transition and communication, where issues can be recognized, shared, and transformed. The theme is only a stimulus to invite reflection because all the contents that are raised by the group are welcomed and worked on. The art helps to lower the tension and the defenses, allowing the group to put themselves in a more relaxed and confident mindset.

Session open to the employees of the Association

This was a session based on different genres of films, which was entitled "Our scenes, our scenes. It took place on the 28.02.2020.

The session started with a warm-up to feel the body and for people to become aware of the group, to create common motivations and strengthen bonds.

We played with each person representing their Zodiac signs and the others imitated this representation. It was interesting because people were discovering something new about their co-workers and the characteristics that each person attributed to their sign. The group validated or not the characteristics that the person said they had of their sign. It was a moment of closeness, of recognition of each individual, and of relaxation among them.

We put papers on the floor with names of different genres of movies and asked people to choose one or more movie genres that most appealed to them at that moment of their lives.

The genres were: historical, drama, romance, biographies, thriller, horror, adventure, comedy, action, cowboys, science fiction, comics, animation, documentary, suspense, fantasy myths, science fiction, war movies, musical, police. They chose a genre and shared their choice as a pair.

We then asked them to think of a scene from a movie that was impactful to them individually. They were to respond to the scene that they remembered without judgment. Groups of 3 and 4 people were made and each person told their chosen scene. Each group chose a scene that was then dramatized.

All the scenes were acted out 3 to 4 times so that everyone in the group experienced all the roles present in the scene. This allowed everyone to get in touch with the roles of the various actors in the chosen scene.

The first scene... the group chose a passage from the Alfred Hitchcock movie "The Birds" and the dramatized scene was the one where the woman is attacked by birds and runs in desperation. The feelings of those who acted in it and those who watched it were of despair, feeling cornered, unprotected, hurt, attacked, weak...

The second scene... was the scene from the movie "Ghost Ship", people were on a ship on the high seas, there was a party on the deck, everyone was dancing to the sound of an orchestra, there was a child with the adults. A steel cable comes loose and cuts all the people in half, only the child survives because she is small and the cable did not hit her. She is left alone and gives a very loud scream. The associated feelings were despair, horror, being alone, frightened... people got very emotional in the role of the sole survivor, the screams came from a very deep place.

The third scene... the last group brought a scene from a movie about a boxer, whose name they couldn't remember. The young boxer was extremely pressured by his father who was his trainer, to train relentlessly and be the best, win the fights and have no personal life or let anything divert him from the winning professional path. The scene was the young man training with his father who kept saying charging phrases like "You have to win!", "You have to strive to be the best!", "You can't deviate from your path!", ... After training he meets his girlfriend who says she is pregnant. He despairs because he says he cannot think about having a child. He demands that she terminate the pregnancy, she does not agree, she says she will have the baby, and he beats her. He demands that she terminate the pregnancy, she does not agree says she will have the baby and he beats her. She and the baby end up dying.

After the three role-plays people were quite shaken and in obvious, great distress.

Building a „surplus reality”... After the role exchanges the audience was asked to



assume new ways of being the father, the boxer and the girlfriend. The other people who were in the session from the other groups were willing to step into the scene.

Figure 29 – Surplus reality: looking for the desired ending.

They introduce a supportive father who encourages him to quit the fight if it was too challenging for him. The boxer complains about this father...says he doesn't want him to encourage him to quit so the father changes his speech to a more supportive one with less pressure.

The boxer after being in training with this supportive father meets with his girlfriend and gets to talk, reflects on the pregnancy and decides with his girlfriend to keep the pregnancy. The two are very happy and relieved and call their friends and family to celebrate their new life.

Everyone was called in for support in the final scene, to feel less burdened and with more freedom, and to take advantage of that resource to be able to deal with difficult situations.

Sharing and love-back. People talked about how important it had been to be able to change the ending of that story, to take different attitudes in order to be able to lead it into a restorative situation. They described how distressed they were by the sequence of the three scenes, and the fact that they were all very heavy and distressing.

Some hypotheses were raised about why that group that day brought similar scenes of despair, helplessness, hopelessness, and distress. They recognized that in that space they felt safe to be able to put what they brought up most deeply, their tensions and anguish.

The representations taken from movie scenes that emerged in that moment of relaxation in the group, when individual defenses were low, symbolically exposed that the group was experiencing a moment of affliction, helplessness, powerlessness, etc.

It was related to the moment they were going through of work overload, with some colleagues off sick, , accumulation of work, and other professional challenges.

They reported how much having transformed the scene had transformed the initial feeling they had brought from the three scenes. Changing the scene with those people had also been very significant because they realized the resources that the group had. That moment of the meeting between those people who shared the same reality was a great resource. They felt the strength of that group.

The transformed scene initially seemed simple and very idealized, but for those who experienced it, it brought about healing emotions and attitudes such as support, acceptance, companionship, empathy in being able to understand what the other feels, understanding and respecting the limits of each person, choosing to celebrate life instead of having to comply with an external demand, getting in touch with the best of each person and the group.

Another curiosity that we only realised after a few weeks is that this meeting had been the last before the confinement; at that moment there was already news of the

pandemic coming from Italy, Spain and France, the uncertainty of what was ahead, the fear of the unknown and the powerlessness that it brought were already present.

The emotional content that day, looked at after a few months, seemed like a premonition , everything that we came to deal with two weeks later and in the year that followed was exactly what those scenes symbolically told us, mainly about our fears.

Session with young people from CAFAP and Comparte

This project, with a group of young people from CAFAP-NÓS and the Comparte project of the Maria Rosa Foundation. focused on education and on listening to students from various schools in the country about the ideal school, supporting them to define ideas to be later delivered to policy makers.



Figure 30 – When young people started to organize themselves

I confess that working with young people is always very challenging for me... I never know if I will be able to "create a plan that will engage them.; I usually have doubts if they will find the dynamics too childish. I work on myself to find the best way to establish a healthy and honest bridge with them. I start from my immense desire to hear what the youth have to say, and from my genuine interest in learning from them.

The session was designed for them to get in touch with experiences that were not appropriate during school time and situations that they would like and imagine to be helpful in establishing a healthy learning environment in formal school.

It was held in Parque Eduardo VII in Lisbon, a place outdoors that could generate a feeling of being unwelcoming.

The young people were between 14 and 18 years old, I felt some difficulty in convincing all of them to participate - working with these ages poses the question of whether to be more directive and insist that they participate and sound like another imposing adult or to arrive slowly and through play bring them to the activities, always running the risk of having some that don't participate. This was my decision in this session, so some young people stayed outside just watching. The great majority participated actively.

We started with a warm-up to mobilize the body for action, recognize how they felt at the moment, and connect with the other participants.

Unspecific warm-up: Walking through the park, feeling the body, feeling the being here. Walk in the speed from 0 to 10. Look at who is around you and greet them.

Part 1 - Timeline: I asked them to line up in a place and gave each youth a balloon. We did a walk through a timeline set out on the school path. We started by recalling the experiences of the educational path. I asked that each time they had a memory that upset them, that was not good, that they were not happy, that did not help them to learn, to blow into the balloon. The walk started by recalling elementary school (1st CEB) and they walked to the year they were in at that moment. Most were between 9th and 12th grade.

Some balloons popped during the walk drawing my attention to how the school experience is full of uncomfortable situations that cause discomfort and suffering ... the young people really got in touch with their unpleasant experiences.



Figure 31 – On the timeline

By the end of this exercise they were quite activated with their memories and emotionally touched. In groups they shared their memories, talked and listened.

The moments of sharing in small groups makes it possible for everyone to feel listened to, validated, and understood. It provides a deep sense of belonging as they notice that they are not the only ones who have lived through those situations. This realization that others have also felt the same makes them feel part of a greater whole, minimizing the feeling of inadequacy or guilt for the emotions felt. Sharing with others who have suffered the same brings comfort and healing.



Figure 32 – Creating sculptures

The creation of a sculpture: They were asked to create a sculpture with their bodies about what they had felt up to that moment.

The sculptures could have voice, action, movement, Four sculptures were created. I remember that one sculpture showed an aggression by a young man against a young woman, and behind each of them there were other young people supporting the aggressor, as well as supporting the victim.

We were giving voice to each part of the sculpture. Each one was able to say how they felt in each role, that of aggressor, that of assaulted, that of supporter of the assaulted, that of supporter of the aggressor, that of the public who saw and did not interfere. As they were able to give voice to the emotions involved in that situation, they felt the need to hold a dialogue and transform the sculpture.

I asked them what they needed, what the victim wanted at that moment to feel better, what the aggressor needed at that moment. The group listened and repositioned themselves to be able to meet the needs that were being named.

The four sculptures were worked on. Giving voice to the parts of the body is a technique of sociodrama, the body has its expression and by placing itself in a certain position in the sculpture it is "speaking" without words, often without consciousness. When we ask "if this hand could speak what would it say?", the body's information becomes conscious and gives back to the person and the group a lot of knowledge. The sculptures reveal a lot about relationships, their characteristics and their qualities.



Figure 33 – Creating sculptures

A sculpture with everyone: We finished with a sculpture together, they placed in the middle the psychologist who at the time was the great reference for everyone and they went positioning themselves around her, as if she were a securing central axis and that they could create a web around her.

Part 2 - Begin to dream with "the school we want": They had already read some characteristics of schools that have been transformed and proposed solutions and alternative ways of teaching and caring for interpersonal and intergroup relations in the school community. Now was the time for them to start dreaming about the new....

I asked them, based on the alternative ideas, on their own experiences, and on what they were discussing in the Comparte project, to choose the fundamental characteristic for the school of their dreams.

After each one chose the quality they felt was fundamental for the school, the contents of two suitcases full of materials such as cloths, props, costumes were spread on the floor for them to personify the characteristic they had chosen.

Little by little they took these materials and, having a lot of fun, they built their characters. They were invited to a big party composed of the fundamental qualities of the dream school. The process of choosing and characterizing themselves as if they were these forces of the new school, led them to bring into the concrete that which is subjective, and which simultaneously helps in strengthening those inner resources.

During the party they had to explore who was there by asking the following questions to the other participants:

- Who are you ?
- How do you help the student to be happier?
- How do you help the student to learn more?

We had many interesting characters: patience (the characteristic that appeared most), affection, play, well cared for spaces, outside spaces, adequate materials, among others.

There was one that caught my attention. When interviewing him, I asked the three questions:

Me: Who are you?

Him: I am Joy

Me: Oh I even understand because joy makes the student happier but why do you think Joy helps the student to learn?

Him: Because when we are sad everything inside us is occupied by sadness and it seems that there is no space left for anything else to enter, no content, no learning. We are in school but we are disconnected from there, nothing gets in. But when we are happy there is a lot of space inside of us and everything can come in, including new knowledge, the material the teacher gives us...that's how when I feel happy - I have space for everything inside of me.

I was touched by the simplicity with which that 16-year-old described how we function. Sadness makes us trigger our defenses, makes us have our attention turned inward to try to deal with what bothers us, what hurts us. We spend our time feeling the pain and protecting ourselves from getting worse. This state makes it difficult to connect with the other, to relate to the other, we become unavailable even for learning.

On the other hand, internal joy lowers our defenses, we feel welcomed, belonging, without danger, so we can look at the other, see a safe place for exchange, it allows us to connect in a healthy way with the other, be they peers, teachers, or with knowledge itself.

I always use the metaphor of the stone inside the shoe, as long as it is there hurting our foot our brain will send insistent messages to solve that pain. Our attention will be turned inward and unavailable to the other or to what the external world may offer. When the stone is removed and the toe no longer hurts, we can relate to what comes from the outside.

Sadness is the pain of the stone in our little finger, and joy is that comfortable shoe that is adapted to our feet and that we don't even realize we are wearing; it allows us to walk around appreciating what is around us.

The initial proposal was to make a new sculpture with those characteristics but the group was already tired so we only made one photo.

I noticed that the session had been quite deep and had accessed painful issues that could be repaired but had provoked emotional tiredness in the young people.



Figure 34 – Creating sculptures

The session must respect the group, its availability and its movement, and never get stuck on what was planned, because the group is sovereign and has its own knowledge.

Part 3 - Moment of sharing and "love-back"... While we were getting ready to sit in a circle, a young man who had not participated because he arrived in the middle of the session, took a roll of yarn that I had in my materials and started to put the yarn on a tree and tied it to another and so on making a border. He tied the trees with yarn closer to the ground and others a little higher and started jumping out and in the space bounded by the yarn. He was playing. I asked what those wires represented in that arrangement and he answered that it was nothing, that he just wanted to put them there and play.

When we sat down and I went to explore who that young man was, because his game caught my attention, I found out that he was an immigrant. I don't remember where he was from, but he was probably Syrian and had been in Portugal for some years. During the migration process he had to pass through several countries and borders. I understood that that joke that he didn't know why he was doing it was his way of processing and working internally the passing of borders, the inside, the outside, the belonging. I gave that back to him and he smiled, a little shy and thoughtful. I felt that the session had had an impact even on the one who was just on the outside looking in.

Sitting in a circle to share, many spoke and I was punctuating what I saw and making connections about the content brought and created by them. The moment of sharing was very rich and the reflections and returns were deep.

Later, the technicians that accompanied them during those days said that the session helped a lot for them to be able to raise content to discuss a new school proposal.

My reflection. This session demonstrates how Sociodrama can be used to warm up the group to be able to access, organize and name some specific content as it was the case of the young people with the rethinking of the school and also to care for collective wounds and traumas.

I hope that with these three descriptions I have been able to describe a little of the visible and the invisible in sociodrama. Sociodrama works with some precepts such as: the "here and now", the encounter, the group, spontaneity and creativity.

Direct Speech

During this project we also followed, with monthly meetings for reflection and support, the introduction of sociodramatic techniques with children, at school, as described in the article "Sociodrama at school: Promoting Inclusion".

Below are testimonials and reflections on the techniques that brought sociodrama to school and some people who experienced the sociodrama sessions
About working with children with special needs in schools:

People are focused on the fact that support for children with special needs was always one-on-one, the technician would take the child out of the room and work with them individually. At first it seemed that this would bring some confusion with the expectation of the RCI(Resource Centre for Inclusion) work with the school when we decided to work with these children within the class and with the whole class. It went super well and people accepted this change and in the end there was no resistance from either the parents or the teachers.

Working with the group makes more sense if we want to support inclusion. It demystified the concept of clinical work with children, that they need a speech therapist, an occupational therapist etc.

The inclusive work happens through group experience and the development of interpersonal relationship resources. The whole group was working on inclusion, the experience of knowledge, resources of coexistence were developed, where the understanding of the other, who is different, but even so belongs to the group: the shy child, the immigrant, the overweight child, the one with different skin color, with different hair, all different and all belong to the same group.

In this work it was clear that sociodrama transforms the individual issues to group issues. It is a tool to work with an individual, or a problem, within the group, to include him somewhere. Its inclusive philosophy and techniques offers options and makes choices on how to do this. As a result one realizes that the group work takes place in a way that allows everyone to have their place in the group regardless of their differences.

The personality of Sociodrama...We thought about describing the personality of sociodrama and this is what came up: "it has the ability to integrate people, it has the ability to create the good encounters, it invites and welcomes people so that they can share deep things with people I didn't know from anywhere, it brings the humanity of everyone".

"Sociodrama is seductive, it sneaks in and conquers because it gives voice and gives listening to everyone, it works with groups"

Testimonials and reflections from session participants:

"At first I found the tool super useful to work with the workers of the institution because I realized a great creative potential and freedom in dealing with the issues.

I noticed that even being in a work group I felt that people were happy and able to get out of the heavier register of daily life, worries, and work and share more positive things.

One session inspired me to take a vacation trip to northern Spain, because of the sharing of one of the group members who spoke with so much enthusiasm.

This sharing was stimulated by an exercise called locogram, where people position themselves in the room based on questions asked by the director such as: where they were born, where they live, where they would like to be at this moment or in the future, etc. and one person said that she would like to be in San Sebastian. The other member of the group came to see this place as a place that could also be her dream vacation, and so she did.

"People were very light and happy. Sociodrama provides a space for people to step out of their professional roles and experience others and relate to others from another role. This opens up new interfaces of relationships, in this way the group discovers people who dream, who travel, who like interesting things ...

Another thing that interested me about the sociodrama was seeing people who had been close to each other but were quite distant at the time, and in the session they came together again, it was very interesting to observe. We made a statue of the institution.

Sociodrama provides this space for exploration of the playful and creative. Resistances diminish and people become more available to dialogue with the other.

It's amazing in a session that people didn't know each other they were able to get along very easily and everyone felt very good about being together and sharing.

Feeling good about the group is also related to the theory, technique and above all the ethics of sociodrama. Starting the session with an individual warm-up, then in pairs, then introducing contact with more people in a respectful way towards individuals, their cultural patterns also makes it possible to build the group environment comfortable and safe.

"I remember thinking after the first session I was in, that with such simple activities I felt so light. We had talked about such serious things in such a light and fluid way."

What I learned from all this...

I learned that developing a project requires consistency, insistence, and a lot of sensibility about the ecosystem of the place where you are going to apply it. I learned that your expectations do not always match the possibilities and needs of others.

I realized very clearly that sociodrama as a tool to work with groups, both in theory and in technique, is a liberating tool, and therefore very powerful.

Sociodrama in school: promoting inclusion

Ana Bela Alves and Sílvia Beirão

Introduction

The PERFORMERS project has allowed us to develop a very interesting project with one of the school groupings of the Nós Association. This project was developed by us, two workers of the Association at the Inclusion Resource Center (CRI), as part of a work that involved two classes in grade 2, which we will call classes X and Y. In these classes, there are two students with autism spectrum disorder, one in each class, who we will call Miguel and Pedro. For ethical reasons, these are fictional names. We worked with each class separately for about 50/60 minutes every two weeks. One of us led the activities and the other observed and recorded what happened. We also managed to organize ourselves to plan these sessions together. It was the first time we had worked this way.

This phase of the project began in November 2019, before the pandemic and the first closure. This was interrupted by the closure periods from March to June 2020 and from January to March 2021, respectively.

The overall goal of the project was to streamline activities across classes as a whole and focused on the inclusion of all students, especially the two students mentioned. To this end, we used active methodological techniques and concepts based on sociodrama. In developing this work, we enjoyed the support and supervision of two members of the Portuguese Psychodrama Society. (SPP)

We first came into contact with this methodology of working with groups through socio-drama sessions held by the SPP at the NÓS Association as part of the PERFORMERS project.

Participating in these sessions immediately prompted us to want to learn more about the “sociodrama,” which immediately seemed to us to be able to give voice to everyone, without judgment, in a liberating and inclusive way.

As we experienced these sessions at the Association and learned more about the origins and applicability of sociodrama, notably Moreno’s work on Spontaneous Theater and improvisational games, it became clear to us that this is a methodology that can connect people through freedom of interaction and therefore is very inclusive, fostering spontaneity and creativity.

Since the main goal of our school work is to accommodate students with special educational needs, we have begun to think about how we could put the knowledge we have acquired at the service of this great goal.

Initially, we started with a class where we had 2 special education students and in a sporadic form. The teacher was open to this experience and the students experienced it with great enthusiasm. The activities performed were nothing more than warm-ups and some sociometric exercises, yet we got a very positive impression that this made it easier for the two students to integrate and participate in their class group. After that, we thought we would develop this work more consistently in the next school year.

We discussed this idea with the two members of the SPP with whom we had a closer relationship to hear their views and to find out, if favorable, whether they were willing to support and supervise us. They immediately said yes and offered to support us with whatever was needed.

Thus, we always prepared the sessions together and also reflected on the development of the activities and sessions that followed.

The sessions

The first sessions took place in a space other than the classroom, where there were no tables and chairs and where students could move around more freely. A classroom, in a prefabricated hall, transformed into a gym.

In the first session, because the students didn't know us, it was essential to introduce ourselves to the students. Before we introduced ourselves, we asked the students to sit in a big circle. After positioning, we did a little body awareness exercise to focus on the present moment (perception of the here and now). They were asked to take a deep breath, to feel the air flowing in through the nose and out through the mouth, and to feel their whole body — a process that was verbally explained.

We prepared a proposal for each of our presentations, which was divided into two parts. In the first part, each student took turns picking up a ball, saying their name, and then handing the ball to a classmate who did the same, and we made sure each student introduced themselves. In the second part, the ball was passed on among the students again, but this time they had to name an activity they would like to do at school.

Each student then received a sticker on which he had to write his name and then stick it on his jacket or shirt to make it visible to everyone.

We continued to warm up a little further. The students stood up and walked around the room under verbal guidance. We asked them to first notice their own breathing and the movement of their bodies, then contact their classmates, look at them first, then smile, then touch their hands, then their knees, legs, heels, and then doubles, then fours, sixteens, end with a hug, and finally end with a class-wide hug.

After warming up, the first activity was a sociometric exercise in which students were asked to stand in a U-shape according to the alphabetical order of their names. Students could see the names affixed to them and help each other. Groups of three were then formed in alphabetical order. Each group was given an object from which the group had to form a story that they shared with the other groups.

After sharing the history of each group, they sat down again in a U-shape to engage in a brief reflection. All students were asked to tell what they enjoyed most about the activity and what they enjoyed the least.

At the end of the activity, the "wheel" was made together. The wheel is made up of students' hands in a circle: everyone grabbed their classmate's right thumb with their right hand; everyone threw a word into the wheel that he had taken from that particular session.

In each class, students completed the activities with great enthusiasm and support. In the class X session, Miguel was the last to receive the ball, and none of his classmates seemed particularly interested in his participation, while in the other class, Pedro was fourth to give a presentation, and all his classmates were concerned about his participation from the beginning of the activity. At this stage, and in connection with Pedro, the student asked him to leave and go out to the bathroom, and he returned when the story was over. Integration and participation in the small group in this activity caused some difficulty for some of these students. If one of them had difficulty listening to his colleagues, the other preferred to stay away and not engage in any activity that might have caused him discomfort.

In both classes, the stories of different groups were presented. It was an interesting moment when the students shared something they made themselves that they were very proud of. Miguel and Pedro, although not actively involved, were attentive and interested in the stories presented.

There was not much time left in either class for individual reflection on the activity after the proposals were made. There were only a few general divisions in the group in which students, including Miguel and Pedro, expressed their satisfaction with the activities. All students were asked to share with us what they liked more or less during the activity.

Finally, we suggested that students form another circular "wheel" with their hands so that each student could tell what they had taken from the session and choose a word that characterized what they liked best.

The latter proposal went in a somewhat fuzzy way, given that everyone was willing to participate and tried to implement the activity before they fully understood the rules. It took some time for them to internalize the rules in question.

The second session begins with a moment of calmness in which the students, sitting in a circle, were invited to close their eyes and breathe slowly, feeling each inhalation and exhalation. Some students find it more difficult to calm down, but eventually they succeed. After this moment, a "warm-up" was proposed, identical to the previous session, in order to consolidate the presentation of each one, to learn to wait their turn to speak, and also to listen to each other in the group. The students remained in a circle, but standing up. This time each of the students said his or her name and made a gesture. All the classmates kept repeating the student's name and their gestures. This activity gave them power, allowed each one to feel empowered, as they could briefly command the class.

This was followed by a proposal activity using cards. Several cards were placed in the center of the room, upside down, and each student was asked to randomly choose a card, while wandering around the space. Then each student had to look for a classmate who had a card similar to his or her own (similarities being related to themes). This activity involved observing and noticing the similarities and differences between the cards. After finding a classmate with a similar card, each pair had to look for another pair that also had cards of the same theme, forming groups of four students with cards of a given theme.

After the groups were formed, each one was given an A3 sheet of paper and a set of colour pencils. All the members of the same group were then asked to draw on the same sheet of paper, in silence, with no pre-defined spaces for each one, but respecting their colleagues' space. The drawings were absolutely free and they were never asked to relate them to the cards they had collected. This association may have been made unconsciously. At the end of the activity, after all the drawings were completed, each student was asked to share what they liked the most about the activity.

The session ended naturally with the realization of the "wheel", so that the students had a predictable activity of beginning and ending of each session.

In this session, which started with the students sitting in a circle and breathing consciously, both Miguel and Pedro had some initial difficulty in keeping calm, but this was overcome. However, both continued to resist the request to keep their eyes closed, and it was clearly a challenge to look inwards and lose track of what was going on around them.

Regarding the warm-up exercise that followed, saying the name accompanied by a gesture, this activity was done sequentially, starting with one of the facilitators, there were no constraints on the order of participation. All the students, from both classes, were very enthusiastic. Students Miguel and Pedro participated actively, but either of them took some time to find the gesture that would accompany the name.

The next activity, in which each student chose a card from those placed on the floor, caused some confusion in both classes because it involved wandering around the room. Everyone wanted to see all the cards at the same time, causing some confusion and requiring more directive guidance from the facilitators. Miguel quickly chose the card he was

most interested in, while Pedro was more hesitant and ended up getting help from a classmate. Clearer guidance was also needed when forming groups of four students.

For the drawings, all groups quickly understood what was asked of them, although in both classes there was a desire to take the lead on the part of some students, in order to organize the space and what each element would draw. It was quickly clarified that this was not the goal, and that each student had to respect the space and the will of each classmate, without interfering or talking about it. Miguel tried to occupy almost all the space on the sheet and didn't like a classmate's drawing, causing some tension. With some mediation, the situation was overcome and the group reached the desired agreement. Regarding Pedro, there was some indecision about finding his place in the group and he also said that he did not like the colors that his classmates were using. After this beginning, and with some mediation as well, the episode was overcome and the student calmly engaged in the activity. After the drawing was done, and towards the end of the session, the students were asked to share how they felt about the activity. In class X not everyone wanted to share, but Miguel, although he did not say much, wanted to mention that he enjoyed drawing with his classmates. In Y class the sharing was also positive. Almost everyone enjoyed the activity, although some said they would have preferred their own sheet of paper. Pedro didn't want to share how he felt.

At the end of the session there was again some confusion in making the wheel in both classes, although a little more organized than in the previous session.

It should be noted that in this session both students, Miguel and Pedro, were already calmer and therefore more participative and interactive with their classmates in the proposals that were made.

The third session begins again with the students sitting in a circle to return to calmness and "momentum," breathing slowly and circularly, inhaling through the nose and exhaling through the mouth.

This is followed by another warm-up in which the students, still in a circle but now standing, each in turn, gesture and wish each other a good year. This session took place at the beginning of a new year. All the remaining students repeat their colleague's wish and gesture.

The next activity continues the activity from the previous session. Each group of students places their draws on the wall and walks away. After all the draws are placed on the wall, each student is asked to look carefully at all the draws and stand in front of the draw he/she liked best. The chosen draw was placed on the floor and all students sat in a circle around it. Those who have chosen one of the other drawings were also asked to say why they have chosen it, in order to give value also to the less chosen draws.

The students were then asked to say what they liked best about the drawing. The students spoke freely for some time, paying attention when a student does not say anything. In that case it is necessary to ask what they liked best about the drawing and why they chose it.

After this moment, the facilitators introduce some notions related to feelings and emotions, asking the students what feelings and emotions are for them, as well as what feeling/emotion they associate with the chosen draw. The facilitators explain some of the feelings aroused by certain situations, which we often do not realize or reflect upon, and ask the students to name some examples.

Finally, the students were asked to give a title to the draw, followed, as usual and to close the session, by the wheel activity.

In this session, the beginning of the big circle went well and without incident in any of the classes.

During the warm-up, in which the students wished each other a good year, Miguel did not want to participate when it was his turn, turning his back. However, he participated later when his classmates greeted him. Student Pedro was very participative.

The next activity started without problems, but Miguel was upset that his draw was not chosen.

The notions of feeling and emotion were introduced and all students participated well, presenting situations that aroused certain emotions.

We then proceeded to choose the name of the draw that received the most votes. The students came up with names they thought appropriate to give the draw a title, and these names were written on a sheet of paper placed on the wall. Then each student voted for the name they liked the most and the name with the most votes was chosen as the title of the draw. In class X the title was "The Happy City",



Figure 34 – Collective draw "The Happy City"

In the Y class, the chosen title was "Everyone in Peace".



Figure 35 – Collective draw "Everyone in Peace"

The session ended with the realization of the "Wheel", where there was still some difficulty in both classes.

It should be noted the increasing participation of both Miguel and Pedro, as well as other classmates who were initially very inhibited and who slowly began to feel more secure and confident, thus increasing their interaction in the group.

The fourth and fifth sessions were a continuation of the previous ones. The students began, as usual, sitting in a large circle, with their eyes closed and circular breathing allowing them to return to calmness and awareness of the "here and now".

While the students were in the wheel, a white cardboard was placed on the wall and in the center of the student wheel was placed the drawing made in the previous session.

After the initial moment of returning to calm, the students opened their eyes and were asked to identify the characters in the drawing. Here it was intended that the students speak freely, however, always respecting the colleague who was speaking.

All the characters identified by the students were then written on the card, and a role-playing activity followed.

Students who wanted could volunteer to role-play a character of their choice, without revealing which one it was. The classmates had to guess which character they had chosen, just like in a mime game.

Then they all sat down in a circle again. They listed all the characters and the students, by means of a vote, chose five or six.

After the characters were chosen, the students choose a character to play, if they wished. In turn, each one plays his or her character, who will be interviewed by the rest of the students in order to get to know this character better. The interview will include questions about the character's identity, age, where they come from, family, why they are here, etc., etc.

The next activity consisted of putting together all the characters, already internalized by each student who played them, to build a short drama, directed and acted out by the students, with guidance from the facilitators.

The final objective was the collective elaboration of a story.

To end each of the sessions the well activity was performed, as in the previous sessions.

The session started with a return to calm. It went smoothly and it was found that the students had already internalized this practice, adhering more easily and without trying to circumvent the rules.

When the students were asked to identify characters from the drawing, Miguel showed little participation, so he was asked to identify a character. The student identifies the rainbow. Student Pedro looks at the drawing making a face and everyone laughs. At first he did not want to identify a character, but he was very attentive to his classmates and after a short time he identified the snake.

The characters identified in class X were the rainbow, the ladybug, the frog, the bird, the reindeer, the house, the butterfly, the sun, the grass, the torch, the tree, the boy and the road sign.

In class Y, the leopard, the flower, the soccer player, the duck, the snake, the boy in red, the tiger, the kangaroo, the boy in blue, the tree, the cheetah, the house, and the swallow were identified.

Some students represented characters chosen for the others to guess. There was some difficulty in both classes in acting without speaking, but they eventually managed to find the gestures that allowed the identification of the character.

The next activity consisted in the selection, through voting, of some characters.

In turma X, the characters selected were the boy, the snail, the sun, the rainbow and the postmark. In Class Y, the characters selected were the leopard, the duck, the kangaroo, the house and the swallow.

In both classes there was a great participation and willingness to represent the selected characters. In this session it was only possible to interview one of the characters per class. Miguel was not very participative, but asked a question to the represented character. The student Pedro was more participatory and asked some questions that were not intended to know the character, only to talk to this character.

The session ended without the wheel, an activity that was planned but could not be done due to lack of time.

The next session began as usual with the wheel. It is a routine that is already installed and runs smoothly in both classes.

The proposed activity, being a continuation of the previous session, continued with the interviews of the selected characters.

In class X there was an interesting situation with a student. This student, usually very shy and inhibited in situations where it was necessary to speak to the class, was so committed to the activity that she managed to overcome much of that shyness and asked to represent a character, representing the sun. Also in this class Miguel represented the rainbow, a character he had identified himself.

In turma Y, Pedro did not want to represent any character, but was very participative in interviewing the other characters.

In the sixth session, after the usual start, a new warm-up followed in which the students circulating slowly around the room were asked to feel the different parts of the body, from the feet up to the head. After this start, the class was divided into groups of four or five students, according to the characters previously represented. The names of the characters were written on folded pieces of paper, and each student drew by chance a piece of paper with the name of a character. The students who drew the same character formed a group. Each group was given some time to talk about their character. Then they were asked to build a character where everyone in the group was included and the end result was the character they had chosen, built with the bodies of everyone in the group, like a sculpture. It was necessary to give the groups time to talk to each other and to build the characters.

After the building period, each group presented their character to the class, and all the other groups tried to imitate the presented character.

After each of the groups presented these sculptures, new groups were formed. This time the students again took out a small piece of paper with the name of a character, but each group should include different characters.

Each group was asked to memorize its characters so that the next session could begin with the groups already formed.

The session ended as usual with “the wheel”.



Figure 36 – Building characters

The sixth session, in class X was very participated, with great enthusiasm on the part of the students. Everyone was engaged in the construction and presentation of their character. Miguel had an active participation and always managed to respect the time and space of his classmates.

In class Y there was some agitation and students had some initial difficulty in focusing on the activity, but gradually they achieved some calm and ended up doing the activity with enthusiasm. Pedro, initially shy and reluctant to participate, ended up having a

very positive performance, after some encouragement from the facilitators, stating in the end that he really enjoyed the activity.

It was not possible to hold more sessions throughout the school year 2019/2020 due to the need for confinement caused by Covid 19.



Figure 37 – Building characters



Figure 38 – Building characters



Figure 39 – Building characters

The seventh session was already held on 27/10/2020, in the following school year. We thought it would be interesting to understand what the students thought about the confinement they had been forced to, and to provide them with a space where they could talk safely about this experience and what they had felt, as well as listen to their colleagues. We therefore decided to develop a session with this theme.

We were received in both classes with great enthusiasm and everyone was eager to know what we had prepared for this session and also wanted to know if in this school year we would continue with them to develop the same type of activities.

Since the students could not be very close to each other, a rule that we would need to maintain during the session, the session took place in the classroom and the students remained in their seats or standing next to their chairs.

We started by asking the students to stand next to their chair and introduce themselves to their classmates by saying their name and making a gesture that would then be repeated by everyone. In both classes all the students participated enthusiastically. Miguel had some difficulty in choosing a gesture. In class Y there are two new students, but they had no difficulty in understanding the proposal made. Both us and the teachers also participated.

When the presentation was finished, we asked the students to sit down and close their eyes, concentrating on their breathing. Students Miguel and Pedro as well as some students from class Y had difficulty keeping their eyes closed. We asked them to recall the time when they were at home and when they had distance learning. That they recall their time in confinement, how they felt and what changed in their daily lives. It was said that they would only do it if they felt comfortable with it. Some more focused, others less so, no one refused the exercise.

We said that when they felt ready they could open their eyes. We put a card on the board with two columns. One for the positive aspects of Covid and one for the negative aspects.

Then we invited the students to identify the things they liked least about Covid and the things they liked most about it. We gave a ball of thick yarn to the first student who wanted to speak. After identifying the aspect of Covid that he found most negative and the one he found most positive, he holds the thread and passes the ball of yarn to the next student who wants to talk. In this way, a connection is formed among all the students, a sort of "web".

Class X Table

Aspects considered negative:	Aspects considered positive:
<ul style="list-style-type: none"> -Not going on vacation -Staying at home -Being away from friends -Spending little time with father -Not being able to go for a walk -Not being able to come to school -Not being able to come to school -Not being able to go to basketball -Not being able to be with his mother and sister -Missing the teacher -Not being able to go to soccer practice. -Not being able to go to my cousin's house. -Not being able to go anywhere. -Not going running with his mother -Walking with a mask on 	<ul style="list-style-type: none"> -Spending time with great-grandmother -Spending a lot of time with mom -Spending more time with parents and siblings -Spending more time with younger brother and cats -Spending more time watching TV -More time with family -Learning new things -Applying TEAMS to talk to classmates -Going to grandparents' garden and learning things -Playing at Grandma's house -Learning technology -Playing with his brother

Class Y Table

Aspects considered negative:	Aspects considered positive:
<ul style="list-style-type: none"> -Grandma's death -Not being able to be with friends -Not being able to go out -Homesickness at school -Negative thoughts about Covid -Family member who died with Covid (great-uncle) -Not being able to visit family members -Death of dog -Being home alone -Staying home too long -"Stuck at home" -Not visiting or giving hugs to grandparents -Not being able to go to mom's work -Less affection and hugs -Fear of Covid -Father got sick from working too hard -Grandma had Covid 	<ul style="list-style-type: none"> -Spending more time at home -Teleclass -Playing with cousins -Spending more time with parents -Spending 6 months at home -Spend more time with family -Getting a pet -Spending alone at home -Spending more time with sibling -Mother's test negative -To go hiking -Seeing cousin

Some of the positive and negative aspects were repeated several times, even though we only wrote them once. On the positive side, the fact of having more family time was recurrent, and on the negative side, the fact of not being able to go out and be with friends.

In class X the students understood the given orientations very well, easily recalled the confinement time, and were comfortable to share with the class what they had felt and what they thought. They talked about the negative aspects, but had no difficulty discovering several positive aspects. Miguel needed some additional guidance, but he also participated actively. He could not choose only one positive and only one negative aspect, but he spoke before the class about several.

In class Y the students initially had some difficulty remembering the confinement and identifying feelings and experiences. They mentioned negative and positive aspects in general and not in relation to themselves. Pedro participated very enthusiastically in the proposal made and was very happy to share with his classmates what he considered positive - spending more time with his mother and the hiking they do together - and what he considered negative: not being with his classmates and missing them.

In both classes all the students participated.



Figure 40 – Making web

Among all the students, either in one class or another, a web was formed with the yarn they were holding. We asked: "What can this web be? Did you notice that although you are each in your own place, you are all connected through the web? Could this web symbolize the connections we have with each other, friends, family? After all, we are never alone! "

We left these questions up in the air and some students shared their thoughts. The session was coming to an end. There was no time for more. To end well, we all ended up dancing, albeit apart, to the tune of "Happy" by Pharrell Williams. Even the teachers danced! We were all really happy to almost return to normal life.

Final Reflections

This work allowed us to develop activities with effective impact on the class. Being the inclusion of students as our main goal to develop in schools, Sociodrama proved to be a precious tool in the pursuit of this objective.

Any of the teachers to whom the work with the class was proposed, adhered immediately.

The change in the role played by the teachers over time, and as the sessions went on, was noticeable. This change was especially noticeable with one of the teachers who initially had some difficulty "delegating" the class to us. Her initial attitude was always of a need to control the class, with frequent intervention, eventually fearing that the students would not follow what we were suggesting or that they would not behave in the most appropriate way. As the sessions went on, this behavior diminished, and there was a growing calmness and great enthusiasm when their participation was required by us, as for example in the dance moments we had with the class. There the teacher gave herself completely to the "feeling" of the activity, without fear or blockages. In the final sessions it was noticeable that she no longer needed control, and in a way she trusted us with the class. The other teacher always had a more relaxed attitude and participated in the activities, but without controlling, just as an integral part. Throughout the sessions we felt that the teachers were more connected and had less difficulty in experiencing the proposed activities.

The fact that any of the teachers openly expresses that they want to continue these kinds of activities shows that they feel how much the students benefit from these moments and from the connections that they establish between them.

As for the students, from the first moment they were very receptive to all the activities. It was extremely interesting to see how they were interacting throughout the sessions and how these sessions managed to change behaviors, towards greater inclusion, not only of the identified students, but of all the students who in one way or another showed

greater fragility, either because they came from a different country, or because they were more shy. The truth is that the activities allowed everyone to play a leading role, without the protagonism of just a few. They also allowed everyone to feel the need to welcome and help those who had more difficulty.

The smiles, satisfaction, and affection with which they always received us are the best way to understand the impact that the sessions had on their lives.

What we feel throughout the sessions is that the students are freed from the roles they usually assume, to live and feel the challenges/activities proposed.

For everyone (teachers, students and us), these were incredible learning moments, where freedom, tolerance, respect and the passage from an individual perspective, centered on oneself, to a group perspective, in which the essential thing is to think about the whole and not only about the parts, prevailed.

For our work in schools, where the priority is inclusion, this experience showed us the power of sociodrama as a working tool, which allows us to develop essential concepts in a playful and appealing, but very effective way.

ANNEX - PERFORMERS 1

Sessions at NÓS Association - February to October 2017

<p>1th Session - February 2017</p>	<p>Target Audience: All interested workers from NÓS Association.</p> <p>Aims: to present the project, to make Sociodrama known.</p> <p>Warm-up:</p> <ul style="list-style-type: none"> - Explanation of its origins of Sociodrama; brief biography of Jacob Levy Moreno and the objectives of this methodology; - Body Warm-up: meeting with yourself, through your breathing, the different parts of your own body in movement, then moving on to the meeting with the "Other"; - Sociometry: organization by age; by alphabetical order of the first letter of the name; locograms: of the place where they were born; where they would like to be at that moment <p>Action:</p> <ul style="list-style-type: none"> - each participant should get in touch with someone who was a reference for them and had contributed to be the person they are; - Organizational atom of the Association: in the space, organize themselves by the various services, according to the proximity and distance between them; seek the most comfortable positioning in relation to the whole (supplementary reality). <p>Sharing ("Love-back"):</p> <ul style="list-style-type: none"> - what did you feel in your roles?; what have you learned and what do you take away from this session?; everyone only shares what they want, ...
<p>2th Session - February 2017</p>	<p>Target Audience: employees of the Association NÓS, including the Board of Directors;</p> <p>Objectives: to know Sociodrama and its potentialities; to realize if there is an emerging theme common to those who work in the Association.</p> <p>Warm-up:</p> <ul style="list-style-type: none"> - Body warm-up: walk around the room and feel your own body, your breathing, recognize the "Other" who is next to you; - "Finding similarities in pairs" - form pairs, each pair should find three things in common and then share them with the large group.

	<p>- sociometry, a locogram about the birthplaces of the group members: each one positions themselves in the room, as if there was a planisphere drawn on the floor; share where they were and how they felt, using body expression.</p> <p>- "Silly sociometry" - participants grouped themselves according to the main color they were dressed in; each group was asked to choose a theme that was related to how they felt in their workplace (it can be another topic of interest to the group), and that when presented in the group, was accompanied by a sound and a movement (specific warm-up)</p> <p>- Sociometric choice of the themes which emerged - an object was chosen which symbolized each of the themes; the participants were asked to move between the various themes / objects, and to perceive how they felt about each of them; finally to position themselves next to the one which, "here and now", made more sense to each person; once the theme with the most individual choices was chosen, by a majority, those who were not part of that choice were asked to express the reasons for their choice - a way of giving voice to minorities;</p> <p>Action Ask the group for a sculpture of the chosen theme, which can evolve and in which in the end, everyone feels in a comfortable position.</p> <p>Sharing - Very positive manifestations about what they had experienced in this session, expressing that this was a type of space in which they could express themselves in an easier and more sensitive way, that they could get to know each other better, since they all work in the same association, this being precisely the type of space that they missed and which needs to be continued.</p>
3th Session - June 2017	<p>Target Audience All employees of the NÓS Association.</p> <p>Objectives - To work on the Association's Mission - the social inclusion of people with disabilities - and how it is perceived and lived by those who work in the association, that is,</p> <p>Warming up - move around the room and feel the different parts of the body; - in a circle, all facing the same side, with the back of the colleague in front; the task is to do to the colleague in front what he feels is being done to his back; - the participants all in a circle; each should think of the name of an</p>

	<p>animal that begins with the same letter as the initial letter of his name; the first participant says his name and the name of the animal; the second participant says the name and the name of the animal of the previous participant, and then says his own names; the names of the participants and the animals are added up; the following participants continue in the same logic;</p> <ul style="list-style-type: none"> - sociometry about who had participated in the previous sessions of Sociodrama held in the Association: who participated in the 1st session; who participated in the 2nd session; who appeared only in this session. <p>Specific warm-up</p> <ul style="list-style-type: none"> - Sociometry, axiogram: how long have they worked in WE, from zero to those who had worked longer; sharing from the situations in which each one found themselves; all got to know a little more about the history of the Association; - Sociometry, locogram: who knows the Association's mission? Go to one place; those who don't know go to another; <p>Action</p> <p>Building a machine that symbolized the Association; we then asked the machine to show the ideal Association (supplementary reality).</p> <p>Sharing</p> <p>Voted some tensions that we had already felt during the session, despite the recognition that the community has for the work done on the association.</p>
4th Session - September 2017	<p>Target Audience</p> <p>All employees of the NÓS Association.</p> <p>Objectives</p> <ul style="list-style-type: none"> - Contribute to a perception of the advantages of the feeling of belonging, reinforcing its benefits; <p>Warm-up</p> <ul style="list-style-type: none"> - Expectations and contract for the session: each person takes out of a bag the object that they don't see at the beginning and justifies their participation in the session, explaining their expectations; - Body Warm-up: walk around the room, individually, making the necessary body movements, feeling all the parts of the body, one by one, the feet, legs, knees, arms, abdomen, chest, shoulders, ... begin to recognize the presence of the other around them, greeting them with different parts of the body: a finger, a foot, an elbow, a knee, the back, ... - in a circle, the game of "king-manda", one plays the "king" and the rest of the participants have to follow him; the "king" names who will be the next "king", until all the participants have gone through this experience.

	<p>Specific warm-up</p> <ul style="list-style-type: none"> - locogram about "having or not having a relationship at this moment": those who didn't have a relationship should stand on one side of the room (place) and those who did, should stand on the other side, in front of the first group; each group should turn to the other and talk about the advantages they recognize in their situation; then about the difficulties; - locogram about "to have or not to have children": who has children? who doesn't have children? - form and two groups, in front of each other, share the advantages of each of the positions and then share the difficulties of each of the situations; - in pairs each one has a role: one says five words at random, and with those five words the other has to invent a story with a happy ending; in the next phase, they switch roles; each pair shares their two stories with the whole group; switch pairs and repeat the dynamic - to promote greater knowledge among the participants and to promote greater group cohesion; <p>Action</p> <p>Build an "imaginary SPA" - "How to take care of who takes care of?": each participant can ask the group to provide them with the greatest possible well-being at that moment; place themselves in two rows facing each other and, in turn, at the top of the row, ask for what they need: to sit by the sea watching the sunset and enjoying a cocktail; to take a long, comfortable bubble bath; to jump, jump ..., no more stopping ...; a restorative massage;</p> <p>Sharing</p> <p>Started from the initial objects, returning them and saying whether the expectations were confirmed or not, and how they had felt; shared the happiness of meeting, of being together, the awareness of the possibility of taking care of each other;</p>
5th Session - October 2017	<p>Target Audience</p> <p>All employees of the NÓS Association.</p> <p>Objectives</p> <p>Build a common vision about the future of the Association through Sociodrama: A strategic reflection on WE through Sociodrama - the organizational legacies, positive and negative, and a vision for the future.</p> <p>Warm-up</p> <ul style="list-style-type: none"> - body warming up, in the "here and now", feeling the body as a whole, feeling each of its parts, making the necessary movements, becoming aware of your breathing, your thoughts and feelings; - placing yourself in a circle and each element goes making a relaxation movement that you need at the moment, with one of the

	<p>parts of the body; the other elements imitate this movement; then it passes to another element of the group and the group imitates again, until all the elements of the group have made their movement.</p> <p>Specific warm-up</p> <ul style="list-style-type: none"> - sociometry - "axiogram": ask them to place themselves on an axis, according to the time they worked in WE; promote dialogue between the participants from their positions; it can also be shared how they feel about belonging to that family of the Association; - pass an imaginary gift, gesturally, to the one next to them: a hug, a look, ... <p>Action</p> <ul style="list-style-type: none"> - walk around the room and think of three positive and three negative legacies of the Association; write them on a sheet of paper; in groups of 4, share what each one had written - build a sculpture, in a small group, about the Association's past, integrating the positive and negative legacies; build another sculpture about the present and another one about the future; in the presentation, each group should show the sequence, as an animation. <p>Sharing</p> <p>How to keep the essentials (the hug, the lap and the Meeting) of the Association, taking into account all its growth without distorting its principles? Considering the important social role of WE in this geographical neighborhood, the world needs more associations like NÓS, which care for those around them: people with disabilities and families in situations of social vulnerability, with children and young people.</p>
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