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**SANOGENIC APPROACH  
IN THE ORGANIZATION OF RESILIENT  
MORNING PRIMARY SCHOOL MEETINGS:  
PSYCHODRAMATIC, MUSICAL  
AND MOVEMENT PRACTICE**

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**THE POSSIBILITIES OF PSYCHODRAMA  
IN ORGANISING A MORNING CIRCLE**

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*«Acting is more useful than talking» by J. Moreno*

**What is a morning circle?**

**The morning circle** at school, according to the concept of the New Ukrainian School, is a daily, compulsory, informal, short (15-minute) structured meeting before the first lesson, during which students develop their social skills, realise their role and place in the educational space, and have a positive attitude to the learning process (NUS, 2017).

This practice is mandatory in European countries, in particular in Slovakia, whose experience will be taken into account in this workshop. For example, in the book *Morning Circles in Education*.

A short guide to morning circles and nonviolent communication» («Ranné kruhy vo vyučovaní Krátky sprievodca rannými kruhmi a nenásilnou komunikáciou) (Križo & Kúdelová, 2021)

**The morning circle is:**

- mutual exchange of feelings and needs,
- a space where authenticity and trust play a key role,
- building a new inclusive culture,
- a meeting that can significantly help classroom relationships (rules of conduct and learning) (Križo & Kúdelová, 2021).

Traditionally, the **structure of the morning circle** includes the following components:

- Greetings.

*The goal:* to create a psychologically safe and developing atmosphere.

- Group lesson.

*The goal:* in the form of creative group interaction, tune in to topics related to the curriculum

- Information exchange.

*The goal:* to develop skills of non-violent communication

- Daily news.

*The goal:* to create a success affirmation (NUS, 2017).

**The role of the teacher in organising the morning circle**

Using the work of C. Rogers, the authors of the book «Morning Circles in Education. A Brief Guide to Morning Circles and Nonviolent Communication» emphasise three characteristics of a teacher in morning circles. The teacher must be primarily:

- authentic – to speak sincerely about your feelings, to be part of the circle yourself,
- empathetic – trying to understand, rather than judge, the experiences of others,
- Facilitative – to facilitate communication and understanding of all.

At the same time, it should be remembered that the morning circle is not therapy, and therefore the teacher, using primarily

group interaction techniques, should be careful not to «inflamm emotions, gently express empathy and cover sensitive topics» (Križo & Kúdelová, 2021). After the class, if necessary, the teacher can seek advice or assistance from a school psychologist or receive supervision.

Given the current relevance of the concept of a mental health-sensitive school (Horbunova et al., 2022), it is important to rely on the principles of a sanogenic approach in organising the morning circle.

### **Sanogenic approach to the organisation of morning meeting at school.**

Translated from Greek, «sanogenic» (sanos – healing; genos – bearing) means «one that carries health».

The sanogenic approach in the theory of education is considered in the context of health-saving technology and is studied in several directions, in particular as a condition for personal development, development of sanogenic (wellness) thinking, application of sanogenic therapy (Malashevskaya, 2016). All of these areas are united by the idea of mental health prevention, its «promotion» and «prevention of mental disorders» of participants in the educational process, which is now «the responsibility of the modern school» (WHO, 2021) (Horbunova et al., 2022).

There are three ways in which schools can help **y mental health support** (NUS, 2017; Horbunova et al., 2022):

- **promote** mental wellbeing, including reaching out to families, **to promote** socialisation and support the emotional health of students;
- **identify**, support, and teach children at risk to cope with life stresses and academic workload;
- **identify** those with more complex mental health problems who need professional attention.

Therefore, in order to promote mental health, which aims to maintain and improve daily well-being, as well as to develop stress resilience and psychological recovery (WHO, 2022), the **morning circle** can become a preventive measure aimed at preventing the onset of mental problems and disorders (WHO, 2022) (Horbunova et al., 2022).

Given the current global emergency caused by the Covid-19 pandemic and the Russian-Ukrainian war, it is important to develop students' «sanogenic potential», including resources of resilience and stress resistance, as well as positive thinking, in order to form guidelines for a sanogenic lifestyle (Varina, 2019).

Accordingly, scientists consider positive emotions, constructive interaction, and self-realisation to be the conditions for this process. In this regard, the atmosphere of the morning circle should be safe, comfortable, and motivating. At the same time, it is important for health not to suppress negative emotions, but to ensure that they do not become stronger (Melnychuk, 2019). In this dimension, positive thinking has a tinge of sanogenic, which helps to develop control over one's own emotions, work on thoughts that can destroy mental and physical health.

Sanogenic (health-creating, health-preserving) child development involves the organisation of positive discipline based on respect and empathy for the child, as a result of which students develop independence, responsibility and respect skills (Hilman, 2014). **Positive discipline is a** classical method of teaching based on mutual love and respect, originating from the individual psychology of Alfred Adler. *This* method has been developing for about 40 years – in 1981, Jane Nelsen wrote the first book dedicated to this method (Lasala et al., 2019).

### **BASIC PRINCIPLES OF POSITIVE DISCIPLINE:**

1. Help children to feel **valued**, particularly in their families and communities.
2. Treat the student **respectfully and demandingly at the same time** (hard on the problem and soft on the person).
3. Remember to be **effective in the long term** (the child decides how to act in the future to survive and succeed).
4. To teach important **social and life skills**, including respect, caring for others, problem-solving, cooperation and the ability to contribute and be useful at home, school and the wider community.
5. Encourage children to **show their talents and competence**. This encourages them to use their strengths constructively (Danecka, 2019).

In order to create a safe environment, it is important for teachers to set and enforce rules with students. For example:

- No «parallel lines». If one person speaks, all opinions must be heard.
- Rule of the «raised hand» – any participant can raise their hand to ask for a word or silence.
- «Do not evaluate, do not comment» – respect the opinion of each group member/
  - The right to stop is the right not to answer questions if you do not want to.
  - I-statements (talking about myself) – describing my own feelings and experiences.
  - The «double lock» rule is not to discuss the thoughts and feelings of the participants after the morning circle

Environmental sanctions can be imposed for non-compliance.

**Mental health** is usually studied by scientists as a state of full-fledged mental activity of a person, which ensures the ability to adapt to both favourable and unfavourable conditions and influences. In this context, we can highlight the resourcefulness of using bodily, music-movement, creative, verbal and non-verbal techniques, including integrative music-movement techniques using the orf approach, psychodrama, and musical psychodrama. Let us consider the possibilities of these methods in more detail.

### **Psychodrama as a group interaction**

The psychodrama method is effective both as a psychotherapeutic method and as a method of learning through action. The basis of psychodrama is a game, which, by arousing interest, brings pleasure to the child.

The main **goal** of psychodrama is to unblock and release spontaneity and creativity – the ability to create. Following J. Moreno, the founder of psychodrama, G. Leitz argues that blocking spontaneity «causes neuroses of creativity, i.e. leads to passivity; such a person, despite the high intelligence and special abilities he or she may have, is unable to manifest or use them» (Leutz, 1974). According to J. Moreno, one of the forms of spontaneity is «spontaneity, which is involved in the formation of adequate

responses to new situations» (Moreno, 1946), in other words, it is «the skill of plastic adaptation, mobility and flexibility of the self, «the subject's readiness to react as necessary» in a rapidly changing environment». And to stimulate this skill, Moreno suggests «action», «activity», emphasising that «pedagogy should be entirely based on the creative act» (Moreno, 1946, pp. 175-189).

The main techniques of psychodrama – *Monologue, Duplication, Role Exchange, Self-Presentation Techniques, Mirror, etc.* – allow you to look at yourself through the eyes of another, get to know yourself better, expand the repertoire of life roles, unlock creativity and spontaneity. The psychodrama scene, creating an additional reality, expands the horizons of the educational space and enables its participants not only to model themselves in a particular situation, but also to record their life resource through the prism of testing various roles.

Along with spontaneity, the main concepts of psychodrama include: *tele* (mutual emotional feelings of the group), *catharsis* (purification through experience), *insight* (a new perspective on understanding the problem). In fact, psychodramatic action in psychodrama ends when the protagonist (the central object of psychodramatic action) has an insight. At the same time, it should be remembered that the morning circle does not use classical psychodrama, but only psychodramatic techniques and methods aimed at group interaction. In this context, our previous works may be relevant, where psychodramatic techniques are studied in the dimension of stimulating self-realisation in the field of theatre (Handzilevska, 2008), in learning a foreign language (Handzilevska, T.Shiryayeva, 2011), optimisation of children's giftedness (Handzilevska, 2012), development of the conceptual sphere of bilinguals (Handzilevska, T. Shyriayeva, 2013), as a method of teaching gifted children (Handzilevska, 2014), implementation of the competence approach in the educational space (Handzilevska, Tymoshchuk, 2021), etc.

Psychodrama often uses dramatic methods. This method has a lot in common with theatre. First of all, it is a game. When developing his role theory, J. Moreno was guided by theatre. For

Moreno, psychodrama is the most popular role-playing technique for developing spontaneity and creativity, and theatre is an attempt to express one's imagination in action (Moreno, 1946). Modern researchers also consider psychodrama as a form of dramatherapy, which originates from folk games. Dramatherapy is usually interpreted as the use of literary plots for improvisation, which is played out on stage for psychotherapeutic purposes, i.e. dramatic transformation of group members, the purpose of which is to enter an imaginary reality. The effect of the «mask» (combination with the character) protects the child and ensures fuller self-disclosure. This effect is also associated with catharsis. In the course of acting out situations, conditions are created for the spontaneous expression of feelings related to the most important issues for the subject, which contributes to catharsis and insight. Catharsis and insight, on the one hand, contribute to self-expression and the release of feelings, and on the other hand, to their clarification, awareness and integration, which leads to a new understanding of one's situation, the development of new adaptive mechanisms and ways of behaviour, and changes in personality. That is why spontaneity and creativity, which are the main components of psychodrama, allow a child to update known patterns of behaviour, develop new ones, and abandon stereotypes.

Consider the **structural components of psychodrama**

- warm-up (a set of exercises to release psychodramatic clamps);
- The main part (psychodramatic action (stimulating spontaneity through improvisation on the plot, which is typical of drama therapy));
- Sharing (sharing feelings in the group).

Through the prism of compliance with the **structure of the morning meeting:**

**Welcome - Warm-up.**

In a morning circle, as in a psychodrama meeting, the students and the teacher (or teacher's assistant, if present) sit in a circle and greet each other. The circle has no beginning or end, and

everyone is an equal, important member of the group. The circle creates a sense of community.

The meeting begins with a greeting, after which the children are asked to answer an open-ended question about how they are feeling «here and now» («How are you?»). Children can offer their own ways of greeting and how they would like to be addressed.

This stage of the morning circle includes an element of self-presentation, getting to know each other's interests and preferences. At the same time, the warm-up in psychodrama is aimed at awakening the body and can be active. It also aims to tune in to a specific topic, so it may include two or three exercises. For example, at the first stage of the warm-up, you can ask students to move freely around the room and greet each other with a glance, then with a glance and a handshake, and then in their own way. You can ask them to stand in a circle and repeat each other's actions twice (e.g. waking up, having breakfast or getting to school).

A fairly well-known exercise is effective **exercise-game «Atoms-molecules»**, where the teacher invites students to play the role of a small atom, which together with other atoms (classmates) forms a molecule (class). Then the teacher says: «Now you are going to move as you wish. However, at my signal (for example, the word 'Stop'), you will join together in several molecule-groups, the number of atoms in which I will also name. When you are ready, open your eyes.» The students start moving freely around the classroom and, upon hearing the teacher's signal, form molecules. At the end, the teacher may ask them to join together into one common molecule.

At the first stage of the morning circle, you can ask the children to choose a ribbon whose colour they like today (the «I-colour» exercise). The teacher then asks the students to answer the question of why they chose the colour and to «be» that colour and name three of their characteristics or preferences. For example, «I am yellow. I am cheerful, I like to sing.» Then the teacher suggests that they unite based on similarities and present their group, having previously agreed on the form. It can be a joint sculpture, song, poem, story, etc. After the activity, the teacher asks the students to share whether the task was difficult. If there are no

ribbons, groups can be formed based on eye colour, interests, mood, etc. to showcase what they have in common. The teacher can also use small toys to help him/her get to know the child's needs. The teacher can ask clarifying questions during the student's story (e.g., *where does the chosen toy live?, how old is it?, who is it friends with?, etc.*) and give feedback after the interaction – *what has changed?* Metaphorical cards can also be used as a warm-up activity.

The teacher suggests choosing one that matches the mood and telling about your state of mind. After that, you can choose the one that corresponds to the child's desire – what he or she wants to be. After that, choose a third card that will help to unite these two cards – a means, a resource that is needed to achieve the desired. There can be several such cards. After that, you can discuss real steps together

### **Group session – the main part (psychodramatic action)**

The purpose of the morning circle group activities is to bring the group together. Group activities, devoid of competitive elements, are mostly related to a topic that is currently relevant in the classroom. Therefore, in this context, Ukrainian folk and psychotherapeutic fairy tales can be useful, which, after being read by the teacher, can be offered to the students to act out. In psychodrama, this form is called dramatherapy (improvisation based on a given plot). Here is a list of Ukrainian folk tales analysed by psychologists and researchers from the National University of Ostroh Academy (Ukraine) and the University of Zilina (Slovakia) in terms of the sanity and resilience of their characters. The collection «The Wise Nightingale», which was studied, has a translation into Slovak by M. Heveši in 1981, republished in 2022 (Heveši, 1981, 2022), and includes seven Ukrainian folk tales:

- «The Wise Nightingale (in the Ukrainian version, How the Nightingale Taught a Man to Think),
- «The Glove,
- «The Ugly Duckling,
- «Fox Tail» (in the Ukrainian version «Lysychka-Sestrychka»),

- «Baran i Tsap («Goat and Ram»),
- «Ferret»
- «Fox Sister and Wolf Brother» («About the Fox Sister and the Wolf»).

The results of the study, jointly conducted by researchers from the National University of Ostroh Academy (Ukraine) and the University of Žilina (Slovakia), H. Handzilevska, O. Shershneva, E. Lelakova, and O. Hundarenko, show that Ukrainian folk tales can be used by teachers in the field of psychological education of both Ukrainian and Slovak children in order to form a sanogenic lifestyle. The researchers found that the fairy tales in this collection develop critical thinking, reflection, the ability to make an independent choice to accept or reject information content, interact constructively, restore their psychological resources and make choices, *which* is important in a sanogenic space.

To organise positive (sanogenic) discipline, it is important for future teachers to know the rights of the child. All fairy tales reflect the inalienable right of the child to life and the right to personal boundaries. Almost all fairy tales reflect the 17 child's right to protection from violence, the right to a safe place to live, the right to ensure the child's interests and the right to share his or her thoughts freely. Teachers can use these fairy tales to develop students ability to defend personal boundaries, face life's challenges with honour and dignity, develop children's attitudes to life, and prevent violence.

At the same time, fairy tales raise issues of education, in particular inclusive education, interest in cognition and self-knowledge, respect for the interests of others, and the organisation of a psychologically safe environment. For example, according to the feedback of child psychologists-practitioners from the National Psychological Association (O. Ratinska, M. Plyushcheva, 2022), obtained through focused interviews, the fairy tale «The Lamé Duck» can help teachers to form children's understanding of «*having a choice*» and integrate children with disabilities into the team. In their opinion, it is «*about the exclusion and inclusion of people with certain characteristics, those who are 'different'*».

In addition, the researchers found that fairy tales demonstrate the presence of an adverse event and, at the same time, the positive adaptation of the protagonist to it, which implies resilience. It is emphasized that both positive and negative characters fully possess resilience, as well as sanity, and therefore fairy tales in this dimension require psychological and pedagogical interpretation through the prism of the culture of interaction in society, a balanced view of adequate acceptance of one's own positive and negative traits, emotional states, and legalisation of one's needs for positive adaptation to changing social circumstances. **More information about the results of this study can be found in joint publications.**

In the second phase of the morning circle, you can invite the children to act out stories in different genres after a short preparation in small groups (e.g., detective, fantasy). At the same time, the sessions aim to create a sense of unity

and joy, which can be achieved through singing songs, playing games, and writing a group story.

Group storytelling can be conducted using metaphorical cards. The teacher invites the students to spontaneously choose any of them and, in turn, each of the participants in the circle to continue the story of the previous one using the image on the card. This activity can also be done without the cards, by asking the children to tell a fairy tale or story (3-4 sentences). The teacher or a participant can start the story. The teacher or the student sitting next to the one who started the story can also finish it. There are different variations of writing a group fairy tale. For example, the teacher can ask stimulating questions to the children as they write the story (see appendices). A group story can also be told with a picture to accompany it. At the end of the activity, it is important to discuss the writing process with the children. If the story is acted out, it is important to ask how the children felt in their roles (easy or difficult, familiar or not) and what they learned from the role.

In the appendices, we present psychotherapeutic fairy tales by Olena Ratinska, which were tested during live broadcasts with H. Handzilevska and T. Chernous, organised by the Academy of Ukrainian Press with the support of the NAUOA, and therefore are useful in the context of a class going through difficult times.

## **Information exchange – sharing**

Students express their opinions, share ideas and suggest topics of interest. Sharing information helps to develop skills that allow you to listen attentively, without interrupting, judging or criticising others. In psychodrama, this stage is referred to as «sharing» (the exchange of feelings and emotions). It is here that participants master the skills of non-judgemental attitude, respect for the feelings and emotions of another. It is at this stage that the teacher can develop students' skills of non-violent communication.

**Four basic steps of nonviolent communication** (Križo & Kúdelová, 2021):

**Observation («camera eye»):** «What do I see?» students learn to describe what they see (the behaviour of the other), but not to evaluate it (e.g. «When you said, when you did, I saw, I heard...»).

**Feelings:** students learn to name the feelings that a situation evokes («I feel... I am worried. I feel uncomfortable... I like it... I don't like it... It makes me angry... It worries me... I feel sad, happy...»).

**Needs:** students learn to express feelings about unmet needs, the consequences of observations and experiences («Because it makes me... I miss... Because I have this ..... Because of...»).

**Requests:** pupils learn to highlight their desires, what they would like to achieve, make suggestions for resolving the situation («What if we agreed... Please could we do... I propose that next time we do...»).

Students often cannot express their feelings, differentiate between anger, sadness, joy, so the teacher can help them with this, in particular, by writing all the feelings and the corresponding situations where they can experience them on a large sheet of paper, or by providing students with cards with the names of feelings or emotions so that when they talk about their experience, the student can choose the appropriate feeling from the cards (Križo & Kúdelová, 2021, p.7). At this point, you can ask the student to draw their feelings and ask what they would say if they could talk.

### **Daily news**

At the end of the circle, the teacher will share the current class news and what the children will be learning and doing that day. The purpose of this part of the meeting is to put the children in a working mood so that they understand and visualise the plan for the day. You can do this by using coloured tape and stones. The colour can be chosen as the colour of the day and interpreted with a touch of positivity. After that, lay out the pebbles one by one, marking each one as a specific task. At this stage, as well as at the beginning of the circle, you can use metaphorical maps, in particular to find resources for success throughout the day.

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### **Addition**

Examples of fairy tales for drama therapy

Fairy tales by Olena Ratinska

### **Hope**

Group storytelling

Age: 6-10 years old

Goal: to raise children's internal resources and enrich the repertoire of self-medication for children who have few resources.

There were a brother and sister named Marko and Daria, and they were 8 years old (the *age of your children*). They were not

twins, but only slightly similar to each other. They lived in an apartment in a high-rise building in the Big City (*you are talking about the place where the children of your class live*). And one day they went to their grandmother's house in the countryside and decided to go to the forest. They knew the forest well and had been there with their parents many times. The forest was very beautiful, green and fragrant. They did not notice that an hour had passed and they had gone far into the forest. They got lost. They began to call out for help. How did they call out, what words did they use (*for 9-10 year olds*). Do you think words or sounds travel faster? Try shouting a word and then a sound, which is louder?)

And they began to listen, maybe someone would answer them (*6-7 years old*).

Let's listen (*stabilises the previous action*).

And indeed they heard some noise.

The children followed the noise. What do you think could be making the noise? (*5-10 answers*).

And so they came to a fast, fast river. There was a sign with its name nearby. And Marko remembered that he had heard of this river before, it flowed past their village. But Darya was sure that their river had a different name. (*What do you think they did? What do people who have different opinions usually do?*)

Yes, they started quarreling because they were scared, and when people are scared, it is difficult for them to keep their temper. After the quarrel, the children were exhausted and did not know where to go or where their home was. They sat down and cried (they had spent all their energy on their conflict), they had no **hope of** getting home, and the day was coming to an end. What do you think they should have done (*What would you do in this situation?*).

*Children's ideas about salvation and adaptation are about raising an inner resource.*

And suddenly they heard a roar. It was a boat that was coming towards them.

*Pause* Do not lose hope in the world and in yourself. One of you will not fail.

## **FAITH**

Elves used to live in small houses in Svitolis. Since ancient times, Svitolis and the elves have been protected by the mighty bird Yara. She was from a family of ancient magic birds that covered entire cities with their wings, protecting them from bad weather and various evils. The elves loved and respected the powerful bird very much.

But one day the Great Magician sent a poisonous gloom to all the towns of the World Forest. The bird spread her wings, but the darkness began to burn them. The darkness seeped through Yara's feathers, destroying everything in its path.

Seeing this, the elves began to remember what helped them overcome difficulties and become stronger. But each thought to himself: «I'm a small elf, and this is a powerful creature, how can she benefit from what helps me?» Even though they doubted it, each elf brought Yara his or her magic help. Some brought living water, some dead water, some a decoction of the herb of the strongman, some a mirror of courage. But it helped only for a moment. And to every elf who approached Yara with his gift, all the others said: «Nothing works, we've tried everything.» There was a lot of despair, fear, and disbelief in those words.

And Yara was getting weaker and weaker.

And in this despair, a child's voice was heard: «Yara, you are the most powerful creature in the world, I believe in you!»

And everyone saw how a part of the wing began to fill with protective feathers, it shone like the sun, and the gloom melted away from this brilliance.

The elves began to come out and talk about the faith in their hearts, and the Yara became stronger and stronger.

Each elf found faith in his heart. But each of them had their own faith. Some believed in the protective wings of the Yara, some believed in a good future that would surely come, some believed in their own power of desire, and some believed that together we are a great force.

And as soon as everyone united in their faith, the Yara exploded with a bright light that illuminated the entire universe, every crevice in this world. And the darkness melted away.

We have three faiths in our hearts:

Belief in yourself.

Faith in the other.

And the belief that together we are always a great force.

**A tale of collective trauma**

We have all been in the forest, looking at the forest vegetation and animals. Sometimes you can see different animals in the forest, such as a squirrel.

*How many of you have seen a squirrel?*

*Who has seen an owl?*

*Who else did you see in the forest? Well, Dorbe.....*

And there are magical forests that you can't easily get into only in your imagination or in a dream.

And now I'm going to tell you a story about one such magical place. It looked like an ordinary forest with huge oaks and slender fir trees. And around it were ordinary meadows with the smell of herbs. But it had unusual inhabitants. In the forests lived Mavkas and Foresters, in the fields and meadows lived Fielders and Meadowmen, and in the sky walked the Winds, with whom the Airmen liked to fly and laugh loudly.

But as in any magical place, deep in the depths of the earth, an eternal evil was buried. Verlioko ruled that kingdom. And as long as the dark world and the light world were separated, the world was at peace. But one day the world turned upside down, and all the inhabitants of the Light World found themselves in darkness. There was nothing alive in the dark world, only darkness, sadness and despair. At first, Mavka and Povitruli thought it was a joke of the Wind, that he had covered the sun with a huge cloud, and began to call the Wind, laughing at his silly joke. But as time passed, the people began to realise that they were in a different world, a world that felt like a trap. And then they began to try to escape from this trap. The wind was blowing to move the walls; the foresters were casting spells and calling on all the creatures of the world; the field workers were trying to feel the roots of the mighty oaks and use them to get out, but it was all in vain. And then they decided that they had to go to the light. But no one knew where the light was. The magical creatures walked blindly, with hope in their hearts, to

find it. All day long they walked through the dark world and kept coming back to the same place. Everyone was very sad and tired. It was time for general despair, when the despair of one doubles when it meets the despair of another. Three days and three nights passed in this way. And then the oldest of the foresters stopped and said: «We have many desires for peace in our souls, love and goodness in our hearts. We have the most valuable thing – the magic of goodness in each of us. Let's give it away to illuminate and warm everyone. Everyone began to put inside the magical light that is given to such beings at birth, and everyone knows that by giving this light away, they lose their magic forever. But everyone put their lights in, and the dark world became warm and cosy. Our heroes were warmed up and their souls were at peace, even though they were in a dark realm. The fire that was lit at night grew brighter and brighter. The plants that had been sleeping in the oppressive darkness began to wake up from its warmth and light. Soon the whole dark world was covered with lush forests and fragrant herbs. Birds and animals began to fly to this miracle, it was a cosy forest. But it was not home for our heroes. And one day this magical world became so big that it could illuminate the dark world. And under the high blue sky, under the warm bright sun, the worlds were united. All the inhabitants fell in love with and began to protect their big, kind, bright home (the forest).

## **MUSIC AND MOVEMENT TECHNIQUES IN THE MORNING CIRCLE**

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### **Characteristics of music and movement interventions**

The influence of music and movement techniques on the regulation of emotional states, the development of communication and social processes, and their impact on socio-emotional