

EFD 2021 Prague

P Paper **W** Workshop

MAY 7 • FRIDAY

10:00am – 10:30am		Opening by Association of Dramatherapists of Czech republic ADCR	Online
10:30am – 11:30am	P	Keynote Speaker <i>Speakers: Susan van Hooren (NL)</i>	Online
11:30am – 12:30pm	P	Keynote Speaker <i>Speakers: Michael Reisman</i>	Online

2:00pm – 4:00pm

P **Papers: A. Karantzi, L.-A. Widnall, E. Sweeney**

Online

Speakers: Eliza Sweeney, Lee-Anne Widnall, Anastasia Karantzi

Eliza Sweeney: Perspectives on Dramatherapy. Addressing the Anthropocene. In the age of the Anthropocene, ecological thinking needs to go beyond the opposition between humanity and nature and instead be based on poiesis, the human capacity to shape what has been given to us (Levine S, 2020). Poiesis is traditionally thought of as referring solely to art-making, but it has the wider significance of shaping the world in response to our needs and, in so doing, shaping ourselves (ibid.). With ever increasing instability and anxiety around the global environmental crisis, it is urgent that we understand the place of dramatherapists in response to this catastrophe. This presentation will respond to this question and present insights into practices and methods for responding to the crisis. I will discuss the seminal work of Stephen Levine (2020) on poiesis, in the context of dramatherapy and the environmental crisis, and reflect upon the place of poiesis in dramatherapy. This presentation will build on previous year's EFD conference papers and workshops and introduce the new model I have coined "psychoscenography", a practice that engages scenography as a therapeutic tool for change. It will be housed in a psychodynamic psychoanalytical frame and I will present thoughts about facing a "collective trauma", reflect upon Winnicott's "fear of breakdown", and Freud's "expectation of catastrophe" as defined in Le Poulichet (2017). The presentation will introduce key terms (psychoscenography ; ecoscenography ; ramatherapy ; climate crisis ; Anthropocene ; climate emergency ; catastrophe ; trauma ; breakdown ; future), cover critical theory (Freud's "expectation of catastrophe" ; Winnicott "fear of breakdown" ; Le Poulichet on the three registers of catastrophe ; Hann on scenography and applied scenography) and will offer a "round table" for discussion and debate and can be a moment for professionals to divulge how they are working with this large scale crisis.

Anastasia Karantzi: "Becket's Godot as a personal redeemer: on becoming a counselor "

Vladimir: Sometimes I feel it coming all the same. Then I go all queer. How shall I say? Relieved and at the same time...appalled. AP-PALLED. Funny. Nothing to be done. (Act I) When the decision, that he would be awarded with the Nobel Prize in 1969, was reached, Beckett was unwilling to identify himself with a particular nationality and this reflects a part of his general stance towards life and work, which is characterised by a firm denial against any kind of finalisation (Germanou, 2007). Discussing the play, he claims, that he is more interested in the process of waiting, rather than who Godot, really, is (Anders, 1994). The very idea of arduous waiting for something that remains 'unnamed' throughout (Beckett, 1993), allows the play to act as a white canvas upon which the creative dramatherapy processes can unfold and develop. The present paper focuses on the presentation of a Dramatherapy workshop with students of a Postgraduate programme in Counseling, conducted online, during the Pandemic. The workshop is based on Sue Jennings's EPR-Model and the play 'Waiting for Godot' acts as the main dramatherapeutic tool. The main aim has been for the participants to express themselves in creative ways and explore issues like, personal, cultural, and professional identity, feelings towards the foreign and strange, personal aspirations and expectations, and the idea of enriching their role repertoire with that of a counselor. The workshop is evaluated anonymously, in writing, by the participants, for them to be able to express their thoughts and feelings evolved during the dramatherapeutic experience, and to share their views concerning the inclusion of similar educational-experiential-dramatherapy seminars in their syllabus. The presentation of the workshop, the creative material produced, and the evaluation process is based on content analysis.

Lee-Anne Widnall: A Cry for Help. Engaging with ICD-II, an opportunity for dramatherapists to take what we know about trauma into mental health care settings. In funded healthcare settings in Europe access to dramatherapy can be limited. At the same time patients suffering the longterm emotional effects of childhood, repeated or prolonged trauma are often not helped by the short-term funded therapies such as CBT that engage in the diagnostic model of suffering with disorder specific research. This leaves dramatherapists unable to reach those most in need of their skills. At the same time survivors are often left bewildered and shamed again as they 'fail' to benefit from the limited cognitive and behavioural approaches on offer. Whilst the diagnostic model of suffering is now being challenged from within, it still seems that a major overhaul of our understanding of suffering and mental health and the consequent overhaul of how services are delivered and research conducted is some way off yet. In this context the new diagnostic criteria of Complex PTSD in ICD-11 provides an opportunity and perhaps even a rallying cry for dramatherapists to evidence how our skills can provide a framework and method for survivors to re-imagine themselves and understand and claim their place in the world by loosening the chains of fear and shame.  This paper will explore the efforts of researchers working in trauma to secure the inclusion of this new diagnostic category in ICD-11 in an effort to

provide more effective funded health care for survivors of trauma. It will also explore the emerging evidence and best practice therapeutic models to demonstrate how dramatherapists have the core skills necessary for this therapeutic offer.

2:00pm – 4:00pm

P **Papers: M.Schubert, A. Seymour, J. Clarkson, L. Fisher**

Online

*Speakers: Maria Schubert, Lenka Fisher, Joanne Clarkson, Anna Seymour***M. Schubert:** Re-inventing Godot: Creating the dramatic reality in the virtual reality of the Internet

When thinking and discussing on Digital Dramatherapy, one has to consider how it happens: is it a necessity because of the quarantine that has impacted nearly the entire planet, or is it a necessity because of the needs of the client or the group?

It seems that even though Dramatherapy has been applied through new media for some time, it has not been widely discussed about (Penzik S. 2020, Stavrou D., 2020).

What we have approached mostly with suspicion and misbelief has now become not only a necessity but an interesting field for experimentation and research.

The circle of the cushions has been transformed into windows of zoom, skype, teams, webex. and a new ethics is being applied (EAP 2020, BADth 2020, HADP 2020).

But the question that arises is if the creation of the dramatic reality –possible within the proximity and liminality of the dramatherapeutic stage (Schubert M. 2020)- that allows the group/client to move from the “here and now” to the “there and then” of aesthetic distance, is possible to be re-created via the Internet.

Digital Dramatherapy does not have enough literature at this point, so we need to observe and be realistic on what is happening during a Dramatherapy digital session.

Can the client and/or the group pull down the bridge of aesthetic distance and walk towards the realm of dramatic reality? And if so, how does the virtual world of the Internet interfere in this attempt? How does the absence of somatic proximity affect the relationship of the group members and how is the relationship with the dramatherapist founded?

These are some of the questions we will explore in this paper, searching the literature of Digital Dramatherapy, and also observing the course of Dramatherapy groups and supervision sessions that were forced to move from live to online.

A. Seymour: Waiting for Godot as therapeutic theatre

‘We’ll hang ourselves tomorrow’, Waiting for Godot as therapeutic theatre The title of this presentation is stolen from a paper I edited in 2003 written by Roger Grainger and published in the British Association of Dramatherapists journal. In his article, Grainger explores what the two central protagonists of Waiting for Godot do when they are waiting. The play is ostensibly about boredom and indeed there have been many theatre audiences who have been bored by this play, even it has been ‘jazzed up’ with clowning or other artifices. The fact is that the play doesn’t allow us to get away from its grinding, often acerbic confrontation with absence. At its core is a space that is apparently empty, with ‘nothing to be done’ where the final conclusion is ‘let’s go’ and yet they ‘do not move’. In Grainger’s Christian, theological, perspective the apparently empty space is a space of continual imaginative renewal whose action is ‘the foretaste of wholeness’, reunion with the divine. From this perspective, the preservation of life is ironically a preparation for death. The creative imagination can play with death as Didi and Gogo speculate about hanging themselves but, ultimately, they remain in the waiting room of existence. They are waiting to be ‘met’, unable or unwilling perhaps to take their own lives. Yet what other ways are there to look at this gaping absence that Beckett exposes? If I place myself outside of Grainger’s religious optimism, what else is there? Is Didi and Gogo’s play enough? What can I, as a dramatherapist learn from this play? Is ‘the play the thing’? The implicit dialectical tensions in the play reflect the paradoxical nature of both theatrical and therapeutic process brought together in therapeutic theatre. I will take this discussion forward probing both Beckett’s and Grainger’s provocations.

J. Clarkson: React, respond, adapt: How Dramatherapy, Theatre of the Absurd and Existential Philosophy provides opportunities for self development and healing during the global pandemic

This paper responds to the conference title ‘Who or what is the Godot of our times’. I suggest that the effect of the global pandemic on our lives (the restrictions, changes and losses experienced) produces a reaction from us which if focussed upon consciously can lead to responses which provide personal growth experiences rather than those of anxiety and overwhelm. As a Dramatherapist who has worked with young people experiencing developmental trauma and bereavement I am interested in the way in which people respond, adapt and adjust in the face of overwhelming anxiety and loss. I will explain ways in which dramatherapy, with its emphasis on playfulness, can provide the space to identify and give expression to unvoiced and unconscious material with the

result of alleviating anxiety, and shifting perceptions of self and other. I will look at what we can learn from the Theatre of the Absurd, and how the stark representational world of *Waiting for Godot* holds truth for us today about the choices we have when faced with a disharmonious world situation. This links in with existential philosophy, which values the authentic experience of the individual above seeking for the answers outside of ourselves. Finally, I suggest that as when we experience bereavement and losses, there is no going back to normal but instead in time we adjust to life with a new normal, acknowledging the loss and hopefully experiencing some post traumatic growth as a result. I share my views on how the cycles and rhythms of nature have contributed to my well-being and deepened a positive connection with the world around me.

L. Fisher: "Boundaries between dramatherapy and drama in education– a dialogue of perspectives"

In this presentation the presenter invites the participants to a space between dramatherapy and drama in education and discusses some aspects of the relationship between these two fields and the boundaries between them. The presenter has been interested in this topic for number of years and focused on it in her studies and practice, which is also interdisciplinary. She will share some thoughts based on her long-term research of this topic. The presenter has often met with worries, that crossing the boundaries between these two disciplines can be counterproductive and even harmful to clients. At the same time many find it difficult not to cross them, partly because the boundaries are not clear and partly because both disciplines have a lot in common and are naturally interconnected.

The presenter has often met with questions like: Are practitioners really either just educating or just healing? Is it alright to deal with people's personal issues in educational settings or should this be left in the hands of therapists? Do teachers have the competence to heal as well as to teach and visa versa?

If we are to use the metaphor of the story *Waiting for Godot*, which has provided the "theme" for this conference, we may say that the presenter's journey in finding out answers to the above questions was itself sometimes like waiting for Godot, waiting for something which might never emerge because it doesn't exist, because such a complex topic can not, by definition, have a clear answer.

The presenter's findings have led her to conclude that the field of study is indeed a space open to different perspectives on the ground of theoretical thought as well as practical context. However it is very beneficial to meet such different perspectives and to create new ones, because it helps us to understand each of the fields separately as well as their shared ground and how we can operate in practice.

The presenter has tried to choose points and topics from her findings, which she hopes will be inspiring for further dialogue of dramatherapists in practice. The main question is "What is your Godot", how do you define dramatherapy and what does this definition mean for your practice.

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2:00pm – 4:00pm	<p>P Wondering Together: Collaborating Across Borders through the World Alliance of Dramatherapy <i>Speakers: Nisha Sajjani, Stelios Krasanakis</i> Online</p> <p>The World Alliance of Dramatherapy (WADth) came together in 2017 to foster collaboration and dialogue across borders of many kinds. This network representing 29 countries provided a web of support during the turbulence of the pandemic, ongoing climate change, political unrest, and a resurgent movement towards racial justice around the world. In our video presentation, you will hear from representatives to the WADth about our first study into the global state of dramatherapy. During our time together online, we will discuss the video and then engage in co-facilitated explorations about the future of dramatherapy and tele-dramatherapy in this liminal time.</p>
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2:00pm – 4:00pm	W "Playing with the anticipation of harm in the continuing suspense of the unfolding unknown or the omnipresence of Godot."	Online
	<p><i>Speakers: Marc Willemsen</i></p> <p>The basic experiences we have as a bodily self are driven by our physical interactions with attuned primary caregivers from the very beginning (Montirosso and McGlone, 2020). The bodily self is the ability to perceive our body as separate from other entities and gives us, from childhood onwards, a sense of body ownership, self-location and agency (Seth and Tsakiris, 2018). But what if, in the interaction with primary caregivers, the body is taken over and exploited by sexual abuse of a biological father or father figure? It is a devastating betrayal of trust, transforming the relationship into one of force. In the case of chronic, escalating incest without protection the child is impaired of growing awareness of subtle sensory information and deprived of associating (intense) bodily sensations with safety, comfort and self-regulation or mastery. It will be no surprise that as a result the child has limited internal resources, insecure attachment patterns and adverse neurobiological brain development. Often in later life, this gives rise to depression, lowered self-esteem, self-destructive behaviours (self-injury, substance abuse, sexual promiscuity), constantly anticipating harm and a chronic sense of panic, lowered self-esteem, and relations that are marked by distrust, alienation, disconnection and explosions (Cashmore and Shackel, 2013). In this workshop will be explored how sensory focused, Trauma-Centred Developmental Transformations can help restore or develop a bodily self, desensitize fear-based schemas, revise deeply buried beliefs and extend repertoire (Willemsen, 2020). How it supports survivors of father-daughter incest to relate to the continuing suspense of the unfolding unknown or the omnipresence of Godot. Cashmore, J. and Shackel, R. (2013), 'The long-term effects of child sexual abuse', Child Family Community Australia, 11, pp. 1–29. Montirosso, R. and McGlone, F. (2020), 'The body comes first: Embodied reparation and the co-creation of infant bodily self', Neuroscience and Biobehavioral Reviews, 113, pp. 77–87. Seth, A. K. and Tsakiris, M. (2018), 'Being a beast machine: The somatic basis of selfhood', Trends in Cognitive Sciences, 22:11, pp. 969–81. Willemsen, Marc (2020), 'Reclaiming the body and restoring a bodily self in drama therapy: A case study of sensory-focused Trauma-Centred Developmental Transformations for survivors of father-daughter incest', Drama Therapy Review, 6:2, pp. 203–219.</p>	
2:00pm – 4:00pm	W "Who is Tarot? Projective techniques in online personal growth's paths "	Online
	<p><i>Speakers: Laura Mercadante</i></p> <p>Who is Godot? Perhaps Godot is a far away image that we are waiting for or perhaps is a dream that we have forgotten in the deepest part of us. So now, in such a strange and difficult period of pandemic, we have just to stay still and wait or recall something that we don't really know...but change will happen anyway, whether inside or outside of us. Let's choose the change! Tarots are very interesting archetypal images of deep elements inside of us. The whole tarot deck is like a mysterious mandala which represents the human psyche. So after many years of studying Alejandro Jodorowsky's Tarology I started using Tarots in Dramatherapy for personal growth paths in individual or group setting. I developed a method which combines the symbolic analysis of the cards with embodiment and body-energy healing practices. We will work on Major Arcana, we will learn to observe the images in detail to be able to read and comprehend the hidden symbolism. Moreover we will choose some tarots characters and we will make them talk, move and play. Each card hides one or more energy-related reference points. These areas, according to the oriental tradition, are called chakras. We can work on them with our body, our voice, our movements and breathing techniques in order to rebalance the mind-body system. Despite the huge difficulties of the pandemic, the situation also brought me new opportunities to experiment Dramatherapy with digital resources. In conclusion I was pleasantly surprised and satisfied with the results of my online work method for personal growth paths.</p>	
2:00pm – 4:00pm	W Behind the scenes	Online
	<p><i>Speakers: Carmen Vukman</i></p> <p>Behind the scenes will be a workshop about dramatherapy as couples therapy. You'll learn about why it works and what works for a greater attachment for borderline couples.</p> <p>This workshop is based on the phases of Emunah & Emotionally Focused Therapy (EFT).</p> <p>Where Emunah says phase 1 is play, I see how it's impossible to play with your partner when you can't even communicate.</p> <p>In couples-drama-therapy (CDT) play is the last phase. If you can play as a couple, you're a master in marriage.</p>	

2:00pm – 4:00pm W **Creating antiviral clown in the time of Godot: An interactive accelerated primer for using clown work with treatment** Online

Speakers: John Bergman, Marcel Costea

Traditionally ,Waiting For Godot performances have used clowns. The clowns in Godot need each other and fail each other. Their routines, their quest, their hungers are mutually dependent. Their world is bare, INSECURE. Waiting for Godot is about fear and temporary failures in the face of an impacable universe. And yet in Becket's work there is also a temporary and mutual salvation.

While the notion of clown therapy is not new (see: Clown therapy: the creation of a clown character as a treatment intervention, Carp C 1998) , and Gordon J et al. (Arts in Psychotherapy 2018), there is less evidence that it is widely used. Clown therapy, the eliciting of an original clown from each participant in therapy breaches norms, is anarchic, explores inversion and non-sense, is naive, fragile, changes status and re-enforces a sense of the secure, takes risks and yet is authentic. Clown work, in my experience, is RELATIONAL techniques made through status change and laughter. Lecoq says" No doubt clowns put us in touch with a very profound psychological dimesnion." It works. The Israeli Ministry of Welfare (Gordon J et al) observed changes in coping, improved self-esteem, novel senses of achievement, renewed focus on personal strengths and an increase in self-awareness and the ability to laugh at themselves .

This is not hospital clown therapy. It is the therapeutic use of European clown techniques- Phillippe Gaulier, Slava, Nani and so on used by group members to find their own expressions of clown.

This performance lecture demonstrates accelerated techniques/relationships for helping people discover and explore their own clown. The performance/lecture creates a basic expression of an original clown healthily compared to the clowns of Godot. Marcel Costea, a Roma who has worked extensively with me will also co-work in the session.

ADDITIONAL INFORMATION

Wear a red nose or something like a red nose and also it would be good if you have a cardboard box lying around.

2:00pm – 4:00pm W **When the drama therapist meets the clown... !** Online

Speakers: Aurelia Puschert

Even if they seem to move in different artistic universes, the drama therapist and the clown can inspire each other. While the drama therapist searches for ways to explore and find images for inner universes with his clients through a large variety of theatrical means, the clown walks on parallel paths. When the clown gets started, his aim is not to search for an essential truth, he much rather stumbles into it while being preoccupied with the sometimes absurd adversities of every day life. What is true in drama therapy is even more condensed within the clown figure: the body becomes the source of an aesthetic exploration, imagination and expression of a personal play within a given space. And though the clown has not set forth to find the themes and conflicts of his life, in a sense, they will find him while he is devotedly and joyfully getting intermingled with the challenges and the chances he will meet on his path. When he happens to cross way with another clown, he will meet the unknown with his unique curiosity, goodwill and trust. Together, they might explore their emotional reactions, observe their physical interactions and over time discover their own kind of communication and body language. During this workshop, we will explore through a variety of exercises which are the aspects of the clown's figure and of clowning that may enrich our practice in drama therapy: particularly the work on the body as an „instrument“ of expression, the use of items and the space and the exchange with a partner specifically on an emotional and physical scale.

4:30pm – 6:30pm P **Papers: S. Krasanakis, G. Zehavi, Ch. Thanmmarut, L. Baker- Nauman** Online

Speakers: Stelios Krasanakis, Lynn Baker-Nauman, Gideon Zehavi, Chanaphan Thammarut

S. Krasanakis: Waiting for...

“Waiting for Godot” (1952) is an allegory for the human state and the search for the self with two tramps waiting for a doubtful appointment with the mysterious Godot. Refrains, repetitions, pauses and silences hide how much is happening on stage. This tragic- comedy, between Greek tragedy and vaudeville farce, a performance of “the nothing” provoked an impassioned argument about its meaning. Because of its dramatic power a lot of different interpretations has appeared as religious, theatrical, philosophical, political, mythic, phenomenological, imagistic, linguistic and others. In that presentation I’ll approach this play through a dramatherapeutic view.

This couple of friends has a literary history and represent a kind of therapeutic couple. “Waiting for Godot” is a big screen and each person any time can project thoughts, feelings and images. For example the time of Covid-19 we can elaborate the phrase “Don’t touch me! Don’t question me! Don’t speak to me! Stay with me!” that Estragon says to Vladimir. The necessity of being together. This play has shape, mythical language and the influences are much more physical than verbal. The proper case for working with theatrical model of Dramatherapy. It is remarkable that Samuel Becket wrote “...Godot” in ‘50, the same time that Dramatherapy arise after the Second World War. “Godot” and Dramatherapy meet at the postmodern field. I had the chance to work on that play for six months in 1995 with people from a drug treatment center and we performed it for a whole month. We focused on repetition, on improvisation, on the ritual of everyday life, on the playing, on the waiting. I will share that experience and a video of that performance. I think the significant at that play is “the waiting” not “the Godot”. Playing “the nothing” comes “something” as a dramatherapy proposal.

G. Zehavi: Encountering the Unnamable – playing with absence

Much has changed/fallen to the wayside/ had been swept away from under me-you-us, maybe for good/ there is no obvious bad guy to blame/ there is no superhero who will come to our rescue/ we are in this together/ we are alone/ I am in isolation / shedding off different parts, self-parts, connections/ I am at a loss/ in suspension/ breathing in absence – Question: where does it go from here?

There are many instabilities/unknowns/insecurities/unnamables to handle and perhaps not enough constants/predictable elements/consoling life events to hold on to. I wish I had committed to being in Prague with you for real, but I couldn’t/I hope to go back to my life/plans/dreams/physical-connections – but now I’m at a loss/a standstill/too many things are increasingly disjointed/scrambled/broken/missing. The recorded presentation and following discussion will focus on the need to stop-suspend- and explore our experience of absence just before we carry on with our lives. What have we lost and what might we find in our deconstructed life experiences? Can we let ourselves be present in our absence, acknowledge it and welcome what may come: even if it doesn’t make sense, even if it’s unsettling, even if no guarantees can be made? This is an invitation to reconnect to who and how we are right now - to be again.

Ch. Thanmmarut: “Godot in Thai culture - how “Godot” helps Thai patients cope with their traumas? ”

The paper presentation illustrates what could possibly represent “Godot” in a Thai cultural context and some of the findings from my current PhD research, “Developing Dramatherapy Approaches for Thai Adult Patients with Post Traumatic Stress Disorder (PTSD)”. The research design is a phenomenological mixed-methods case study, aiming to investigate the clinical benefits and the specific cultural issues that affect the outcomes of dramatherapy.

As the term “Godot” contains the crucial religious element in the play, I will focus on the conceivable being of a ‘Thai Godot’ and the influence of Thai culture on therapy. In Thailand, Buddhism plays an important role in Thai Mental Health. Most Buddhists believe that Buddhist teaching and practice can help them to be free from suffering and to gain happiness in life. Praying, meditating and making religious merit are activities that Buddhist people tend to do when they face difficult times.

Interestingly, rather than receiving medical and therapeutic treatments, some Buddhist people would try to heal their illnesses by doing religious practice, as to a method of reducing suffering and the effects of bad karma. According to the concept of Karma, we believe that life depends on positive and negative Karma. Suffering is a pre-set situation and our traumas to be a consequence of our actions in a previous life.

This paper presentation will demonstrate: 1) how Thai patients with PTSD respond to the dramatherapy treatment; 2) how the work helps them cope with their traumas, and 3) the specific cultural factors (especially religious beliefs) emerged during the therapy.

L. Baker-Nauman: "Is Godot in prison? The journey of a poet/actor inside of prison and how Godot helped him find himself."

Searching for who is Godot is a similar quest for the incarcerated men and women in the prison system. What and who are they waiting for? Everything and nothing. There is the constant unknown of what is next and yet the need to accept the uncertainty in order to survive. Did Beckett know the plight of the incarcerated psyche of the men and women waiting for the unknown? Perhaps looking at one particular man and his journey of playing Pozzo at San Quentin, the notorious prison near San Francisco will shed some light onto this connection. In 1988, ten years after starting his life sentence, Spoon Jackson was cast by renown Swedish director Jan Jonson to create history with the first cast of imprisoned actors in the US to perform WAITING FOR GODOT. Thirty years later, after a few transfers within the Department of Corrections system, I was honored to meet Spoon and direct him in his first Shakespeare production of CYMBELINE. Would you be surprised to know that since his acting debut as Pozzo, Spoon has become an award-winning published poet, author, podcaster, flute maker, teacher and now Shakespearean actor? As a drama therapist, I was able to weave in therapeutic exercises in our weekly class sessions to enhance the connection with the themes and the characters from Shakespeare. In the presentation I will explore how theatre has inspired Spoon to reflect on healing some of the wounds from his past.

With clips of Spoon's performance as Pozzo, documentaries featuring him and his poetry, extracts from his podcast "Uncuffed", and his Shakespeare performance at Solano State Prison, I will link the audience to an American poet who provides a mirror for us see our own internal prisons and question what are we waiting for?

4:30pm – 6:30pm	W	<p>"Looking for Godot in a drug rehabilitation group – The ritual of waiting "</p> <p><i>Speakers: maria kouvidi, Thanasis Tsiolis</i></p> <p>Addictions are a serious issue of the contemporary world.</p> <p>Drug rehabilitation is a painful and lonely procedure. In the beginning, patients are desperate for help, they feel they need to be saved from themselves. Most of the time they crave for a miracle, an outside savior, their energy and will for life is really low and their feelings are ambivalent. Some days they want to leave the program, some days they feel like staying but what they truly need is hope...</p> <p>Drama therapeutic work is valuable for such groups.</p> <p>A drug rehabilitation group, is very similar to the "Waiting for Godot" set.</p> <p>So, what if...</p> <p>Vladimir and Estragon are rehab patients? Waiting for help, feeling lonely and desperate but also having each other? Should they stay and get better or should they leave because it is pointless?</p> <p>The Tree is like a safe place, that's always there, a place to meet like a therapy group? Or is it a landmark for those who seek their path? Without the tree the safe place turns into empty space...</p> <p>The boots (on and off) are mixed feelings during the rehab procedure, difficult to handle?</p> <p>And last, who is Godot in all this?</p> <p>Is he a savior? Is he worth waiting for? Is he the answer to everything or is he just an excuse in order to stay still, to avoid change? Is he the therapist? Or is he an inner power existing in every human being?</p> <p>Purpose of our workshop? Explore all together who Godot could be in a drama therapy procedure for addictions populations, how the journey through this play, these roles and their symbolism could help them grow, explore their inner self and find their own personal meaning of existence.</p>	Online
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4:30pm – 6:30pm	W	<p>Art of the waiting</p> <p><i>Speakers: Hana Kotálová, Hana Růžičková</i></p> <p>Developmental Transformations (DvT) is a dramatherapeutic method which was invented by professor David Johnson Read, dramatherapist and psychologist. Dramatherapists in DvT use the advantage of an empty space, without props, masks or costumes.</p> <p>In this time the waiting has it's own value, very special value. Can we recognize it? Can we enjoy it? Are we scared of waiting for something unknown? Can we play with it? How can we stay in our own body in situation of instability? Stay motionless as a sculpture or slowly walking or running around? How develop our creativity while faced of unknown? How to find equilibrium in unpredictable moments of the life?</p> <p>The unique combination of Art and Drama (DvT) in Therapy can bring new point of view into our own playfullness.</p> <p>Hana Růžičková and Hana Kotálová will creatively open the space for playfullness, expression and improvisation. Together we will include individual, partnership, small and whole group exercises. We would like to introduce DvT and Artetherapeutic methods. This workshop is designed for both – new to dramatherapy and those, who need inspiration for their work with clients</p>	Online
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4:30pm – 6:30pm	<p>W If they come, then what?</p> <p><i>Speakers: Thodoris Kostidakis, Antigone Ikkos-Serrano</i></p> <p>Who or what is Godot? Why is Godot worth waiting for? Is it Godot that's really so important or is it the act of waiting that holds the importance? Is Godot even real? If we consider that Godot is in fact an object of projection, we can assume this projection to bear the things that we need, we value, we look and we seek for; possibly even hold within. By holding a creative space in which to consider these questions, the current workshop invites participants to an exploration of them. As we are all part of this 'waiting stage' that our global societies are going through at the moment as a result of the pandemic, the facilitators consider themselves as involved in the unknown/waiting as anyone else. Accepting, therefore, that we can hold only the answers relevant to our own experiences, in this workshop, we invite participants to find their own answers to these questions; exploring what it is that they personally project onto the image of the 'arriving' or 'anticipated one'. What is so great, so holy, or so feared, it is held so far from us that we have become passive in waiting for its arrival? Or perhaps it's so deep within it's been forgotten and lost inside? How might it be found? The focus of this workshop is on the process of waiting and arriving. Through movement and improvisation we invite participants to examine their own way of waiting and explore how they would respond to the arrival of their Godot and all that presence might mean to them. Therapy may be understood as a facilitation of a process of reaching one's own true/authentic self; therefore as an arrival at one's Self. So what would happen if Godot were to arrive? What would this presence lead us to understand about ourselves?</p>	Online
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4:30pm – 6:30pm	<p>W Research in Dramatherapy: Waiting for whom??</p> <p><i>Speakers: Susana Pendzik, Johannes Junker, Ellen Foy Bruun, Agne Rožlapa-Junkere</i></p> <ul style="list-style-type: none"> • VLADIMIR: It's the start that's difficult. • ESTRAGON: You can start from anything. • VLADIMIR: Yes, but you have to decide. <p>Starting a research is a challenging task for dramatherapists, as our inquiry tools derive sometimes from theatre and the arts; other times from education, anthropology, psychology or other social sciences – and often our more brilliant insights arise from our practice... and “who has the time and the discipline it takes to put these findings in writing...?”</p> <p>Nevertheless, there is an increasing demand in our field to ground our knowledge in research, find ways to produce evidence-based proofs that what we do is useful and effective, and also find ways of advancing our own methodology of research (theatre-based inquiry) in ways that would help us disseminate our findings. This masterclass panel and workshop offers an overview of some research activities in the field and attempts to inspire participants to take a step into the research aspect by demystifying some of the frightening assumptions about doing research.</p>	Online
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4:30pm – 6:30pm	<p>W Who is I? Who is You? A theatrical exploration of We</p> <p><i>Speakers: JEAN-FRANCOIS JACQUES</i></p> <p>This workshop is an exploration of the ways in which recent global crises can be described as the expression of a schism between self and other, I and Thou, and an erosion of the bonds that connect us to others. The global financial crisis of 2008, the refugee crisis of 2015 onward and the ongoing climate crisis are all examples and reflections of politics that place self-interest and gain above collective interest and common destiny. The Covid-19 pandemic has also opened a new era that has forced us to re-evaluate the meaning of the emotional, physical and social space that unites and separates us from others. In addition, this crisis has been contemporaneous with a resurgence of racial tension reminder of the structural and systemic inequalities and discrimination at the heart of Western societies.</p> <p>In line with the theme of the conference, this workshop will explore how individual subjectivity and identity, and its correlates of knowledge, awareness and meaning, is intertwined with alterity and relationality. The workshop will explore the capacity of dramatherapy to create a We experience that embraces the singularity and plurality of the I in relation to the You. It will also open a space for a reflection on the implications of this philosophical standpoint for the theory and practice of dramatherapy, and its capacity to respond to the ethical and ontological challenges of our time.</p> <p>The workshop will use as a starting point some of the poems in Knots by R. D. Laing to experientially investigate our embodied intersubjectivity, the mutual reflection of the I in the You, and its potential for a transformation into a We.</p>	Online
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6:30pm – 7:30pm	<p>On line guided tour</p> <p><i>Speakers: A. Peřinová</i></p> <p>Prague walk</p>	Online
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6:30pm – 7:30pm	<p>On line zoom chat</p> <p><i>Speakers: Association of Dramatherapists of Czech republic</i></p>	Online
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MAY 8 • SATURDAY

10:00am – 12:00pm	<p>Round Table</p> <p><i>Speakers: Nisha Sajjani, Marc Willemsen, Ioanna Serb, Salvo Pitruzzella, D. Fisher</i></p> <p>Open discussion with invited guests e.g. David Fisher, Salvo Pitruzzella, Marc Willemsen, Nisha L. Sajjani, Ioanna Serb and others.</p>	Online
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12:00pm – 12:30pm	<p>Closing ceremony by Association of Dramatherapists of Czech republic ADCR</p> <p><i>Speakers: Association of Dramatherapists of Czech republic</i></p>	Online
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12:30pm – 1:30pm	<p>On line guided tour</p> <p><i>Speakers: A. Peřinová</i></p> <p>Prague walk</p>	Online
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