

**AnnaMaria Bastianini – Natalia Elinoiu – Ezio Mattio – Marco Raviola:**  
***When children appear do not be able to play with fantasy***

In our experience in Italy we have often encountered children who apparently do not seem able to understand and appreciate the potential of symbolic play in group.

These children do not present particular psychological disorders, they do not come from particularly problematic family and social situations, however, placed in the situation to propose their own story to be played in a group, they manifest evident difficulties through disturbing behavior or avoidance.

Deepening their history , we seemed to identify some elements that recur:

- Poor experience of spontaneous play among peers, particularly lacking the possibility of symbolic play; much time spent playing in solitude with video games.
- Few opportunities to develop autonomy from adults in relationships.
- High expectations on the part of adults regarding social and intellectual performances. Parents offer children structured activities aimed at learning skills.

The parents of these children, when they perceive an uneasiness, rarely reconnect it to the lack of symbolic and group play, they turn to us asking above all for individual corrective-performance treatments. The psychodrama proposal is not always understood and accepted, because it is considered not in line with their lifestyle. The group's proposal risks to be relegated to a small minority of enthusiasts and the children who would need it most are excluded.

For these reasons we have tried two ways:

1. Meet the children in the schools, to promote the culture of the group and the symbolic play.
2. Review the proposal of the psychodrama group based on characteristics of these children and their parents.

In this workshop we will present two experiences: one related to an intervention in a school and the other related to a group of psychodrama.

**Réka Balasy – Irén Illyés – Csilla Peterffy: *Transylvanian stutter or mirrors to Transylvanian children***

In this workshop we would like to consider a few questions like: Why is it different to grow up in a Transylvanian Hungarian community? Is the mother tongue the road to freedom or is it a prison? Beyond the clichés about Transylvania, we would like to provide an insight into its special milieu, a special colorful area on the plate of Europe due to its multilingual culture, isolation, archaism, and respect of tradition. Among other things we'd like to share our experiences of working with stuttering children over several years. We invite you to an exciting journey, to a linguistic birth through our exercises. From a non-verbal state to the birth of words and communication. We would like to show you how - with a help of playing - we arrive to a station, where the miracle happens - the symbolical language becomes mother tongue, and the mother tongue turns into a play.

**Fabian Blobel - Kinder-Jugend-Psychiatrie-: „...*Can we go smoke a cigarette...*”**

### ***Action sociometry as an analytic and catalytic tool for dynamics in groups with adolescents***

The peer group is an important aculturalisation agent. Especially during the phase of adolescent the peer group helps to grow from a family member to an active member of society.

In their groups the adolescent has to find and learn competent ways to deal with the different ambivalences between Me and the We, the In and Out and Power and Subordination.

Sociometry originally invented by J. L. Moreno as a group tool to measure underlying aspects of the tele. As “action sociometry” it became a wide spread tool for group interventions. Sociometry can help to give light and words to the unseen and unspoken aspects of the group.

In this workshop we will experience the possibilities and limits of action sociometry in a wide range of group dynamics with adolescents.

### ***Philippe Bobola – Mary Balcet Turban: Psychodrama for children applied to adults: a French experience***

We gathered a group of five adults to experiment this approach by using the techniques which we applied to children from the hypothesis that every adult keeps in her/himself a childish part which we call inner child, and it seemed relevant to us using psychodrama in order to work on this hidden part.

The game is indeed a space where the participant can express her/himself and thus find her/his unconscious inner solutions.

We think that this adult game’s roles relieve an altered state of consciousness in which the adult has access to his potentialities which are going to express through the acting part in the history’s co-construction without appealing to her/his consciousness and thus her/his defense mechanism strengthened during the years.

Adults playing with adults, we anticipated the stronger necessity of debriefing than with children to allow adults to understand their solutions.

In the conference, we will point the similarities and the differences of psychodrama between children and adults, as well as the different tools to sustain adults with the psychodrama.

### ***Viktória Drinóczky – Dániel Madocsai: Children psychodrama with families***

In our workshop we represent – through a couple of our cases – our children psychodrama method and its effects played in the presence of the family and its results in the parent’s work. During the play of the tales which are made up by children, the kids symbolically express that is inexpressible for them on the level of words, they suggest roles for their parents and take them into the play with our support. With the symbols and the dramatic action they also express the family dynamic which they live in, its inside content, feelings, hardships and their parents can directly feel these during the play of the tale. Throughout the processing of the dramatic experience the parents’ own experience gives a good base to live through their children’s difficulties and helps to elaborate supportive strategies.

One of our workshop participants can also have the opportunity to play the tale of a family chosen by him/her.

**Edit Ferencz – Szilvia Vörös – Helga Rosta: *Matching each other, complementing each other for one another...***

***„Animal Club” on the pediatric psychiatry***

In the workshop the therapeutic process of a group will be presented. The group consisted of six elementary school-aged children who found each other and the group's name: Animal Club, which helped them to become a community and release their self-creating strength. On the grounds of confidence in the group, children's disappointments in adults and frustrating inferiority complexes could be remodeled by symbolization (out of their individual lifestyles). Therefore, in the club the feeling of community started to develop. Symbols have created an opportunity for children to find solutions needed for the correction of their lifestyles.

Thus, for example, a little girl with activity and attention disorder symptoms could take the role of the white fox through which her vividness and her ability to struggle led to triumph.

The boy reacting to the outside world with the symptom tic, could express his desire for freedom by becoming a stray dog.

The solitary confinement of an only girl was dissolved as a member of the fox team.

A girl who alerted her surroundings with somatization symptoms became the writer of the story and took the role of a hawk. Playing it, she could overcome conflicts.

A small-minded, anxious little girl became a parrot and was fully appreciated.

A boy devaluated because of behaviour problems became a house- constructor from a wood- cutter, giving frame for his uncontrolled passion.

**Hilde Gött – Elisabeth Yupanqui Werner: *Psychodrama Therapy with Adolescents Living in Institution***

Children and adolescents need groups and individual care to develop. Most of the time they are living in groups, for example in school, in their family or shelter, in sport associations or by doing their hobbies. For children and adolescents in institution it is difficult to find space for developing individual relationships. There for it is necessary to offer them experience of individual and group therapy. To grow in a good manner they need abilities of attachment. If they experience a lack of attachment abilities, in groups they will be frustrated and will react aggressive and destructive to others. For them it is difficult to accept the rules of the adult world which are important to adapt in a system.

Trough individual setting children and adolescents can be nourished; we can offer them new experiences in a safe place, they can develop more abilities of attachment to accept better disappointment and frustration. Children and adolescents living in institution have to find a way between their parents, their need of being save and the professional helpers with whom they are spending their daily life. On group level they need support and space to develop and to experiment new kind of relationships.

Adolescents are at the entrance of their process of autonomy. For them the peer group has a crucial role in this process of finding their new identity. Their language is a mixture of playing, self-

creating rituals and trial of strength. We need to understand this language. In Psychodrama the therapist joins the group and creates actively together with them a new kind of relationship.

In the conference at this workshop we would like to focus on some of these questions:

- How is it possible with Psychodrama to improve the playfulness and create in the same time a safer place?
- How the therapist is able to empower the individual and the group in the context of the boundaries of institutions?

### **Nándor Grosch – Bálint Mácsai – Nóra Hegyi – Edina Fecskó-Pirisi: *The chances of becoming human in the „House of Horror”***

#### ***Horror House, or you will have a new life after death***

Working with children living in foster homes is an increasingly difficult field as we need to develop trust in young children who have already had many disappointing relationships with adults, who have given up on themselves, and do not believe in fairy tales anymore; no matter they are still children, because their life is a nightmare.

The centre of the workshop is a short film titled “Horror House”, a symbol of the children’s home environment. Preadolescent children weaved and filmed this story through months of drama play. Child drama play and filmmaking is an excellent method to provide these children with faith in play, in the realms of fairy tales, in creating relationships, in the chance of becoming human. All this happens within the group play and the space of film as a corrective experience, or rather a gift that the children present themselves in their world full of demons.

Participants of the workshop may weave on and play the story initiatives of the children and also watch themselves back on the canvas that functions as a mirror. Finally they may also watch the 8 minute film of the children called “Horror House, or you will have a new life after death”.

At Kid’s Eye Public Art Association, we work with drama and film with children and youth in foster care since 2002. We use Kende Hanna’s method combined with filmmaking in young schoolchildren groups since 2008. In the last 16 years there have been more than 400 short films created in various homes.

### **Tímea Herczegh – Eszter Forgács: *Drama in the classroom***

In the last few years we have been asked by different alternative schools to help solve issues in the classroom and change classroom dynamics that teachers and parents started to find unmanageable.

We mapped the conflicts, took the sociometry of the classroom and worked on the classroom dynamics with dramatic methods and games as well as using child psychodrama. The short term intervention that meant 6 to 8 sessions in the classrooms did not end at the level of the children: we soon realized that working with the a parents and the teachers was equally important, and it was crucial to maintain a systemic thinking.

In this presentation we will outline the positive changes that happened in the classrooms, show how we achieved them and summarize the experiences we gained throughout this kind of work.

## **Dorottya Horváth – Eszter Forgács: *The shadow of the witch - A child's journey from enmeshment to independence***

In this workshop participants will gain insight into the work of psychodrama for children developed by Hanna Kende, combined with non-verbal methods such as dance-movement therapy - a combination Dorottya has used since 2001. After a short theoretical introduction we will look through situations and psychological problems in which other, non-verbal ways of self-expression can enable children to participate in drama therapy more effectively. We will focus on the story of a child from one of our recent groups for pre-school aged children. Through this child's story participants will be able to experience how movement exercises help children express the core issues underlying their psychological problems, and then how it can be turned into dramatic play building on the magical world children are so good at creating. Then they will also experience how this magical world helps children work on their innermost psychological issues - what it is like to set oneself free from the shadow of the witch.

## **Judit Inotay – Zoltán Dániel Kis : *Prison drama***

### ***The possibilities and challenges of an adolescent psychodrama group in the The Reformatory of Budapest***

The Reformatory of Budapest is a special institution: youngsters get here in case the court takes them into custody. A special situation: it must fit the requirements of a prison as for security measures. However the staff of the Reformatory consisting of psychologists, social workers and teachers must assist the development of the juveniles in every aspect of their lives. Adolescent boys receiving pre-trial detention are in a special situation as well: they are young offenders. In most cases these young boys had suffered severe trauma, and they had lacked emotional and social support through their childhood. Also in most cases they had been already addicted to something up until they got into the institution.

We organized a 60-hour self-knowledge psychodrama group for them.

We were outsiders in the institution, which meant both advantages and disadvantages. For example we were not forced to report on the behavior of the boys, we also did not have to take into account the offenses of our group members, unless it had to do something with their self-knowledge. However we did not have a position in the rigorous hierarchy of the institution, so with all of our request we had to turn to the director, who has supported us throughout the process.

During this workshop we would like to show what kind of opportunities psychodrama has in such special circumstances with so special members of the group.

- What were the difficulties we faced as psychodramatists and as individuals?
- What techniques and methods were used to get the group members talking and participating in actions?
- What techniques were ineffective in this situation?
- How could we create the frameworks of our work?
- To what extent were we able to influence each session, or all of the process?
- How did we react to the unexpected situations?
- What were we able to do for the individual members?

- What were the results of the whole process of the group?

We would like to show a picture of our work and find answers to the questions above together with our participants. We will do this by playing and experiencing the functioning exercises and stories ourselves.

### **Zsuzsa Janda – Blanka Mihály – Csilla Németh: “Inside” and “outside”**

#### ***Psychodrama with adolescents in a Child and Adolescent Psychiatric Rehabilitation Institution***

We have been leading adolescent psychodrama groups for 15 years based on Hanna Kende’s principles. Lately, we have been attempting to introduce the methodology of psychodrama with children into a Psychiatric Rehabilitation Institute, as an outside provider. In this lecture, we analyze the advantages and controversies of this cooperation (“outside” and “inside”: eg. for-fee vs. free service, outside provider vs. team member, outpatient versus inpatient). Through these examples, we will try to show the principles of our method.

The “inside” and “outside” have a methodological aspect as well: We, together with the adolescent, go “inside”, enter the virtual reality (the scene) - created by the groups’s joint fantasy. In the beginning, we play active roles, taking the dreaded underdog roles, like the lame, the taunt, the ostracized; and, if necessary, we would play the strict, the aggressor as well during the group process - all these in slightly caricatured versions.

Mobilizing their fantasy, leading by example, and laughing help release the initial tension, and role-inflexibility. The gradually built trust towards each other leads to a progressively lesser need of a group leader activity, so gradually more and more we would stay outside the scene as the adolescents become able to take difficult roles, show their hidden inside, and to try out new roles. In the beginning, our techniques include using symbols, “distance-forming” techniques, and structured tasks - all of which help to develop collaboration, trust and the ability to give proper feedback to each other. During the play - if needed, we use position change, inner voice, and inspire different endings of the scenes to make them able to see the situation with other’s eyes, to be able to express their inside feelings, and to be open for creative solutions. The goal is that these experiences during the play and feedbacks afterward become their resources to make them able to find and sound their own voices. In other words, the “inside” is to be transformed into “outside”.

We demonstrate our method with examples.

### **Ivana Jurić – Vedran Korušić: *Integrating Child Psychodrama and Winnicott Squiggle Technique***

Winnicott Squiggle Technique is a game that initiates a therapeutic communication with children. Winnicott has presented it as clinical „play“.

The technique was later adapted and complemented by Ferenczy and the Budapest school of Psychoanalysis, who added a part of child telling a story after a process of drawing is concluded. During the individual sessions with my children clients, I came to an idea to continue the process with psychodrama method. The results were interesting and remarkable, supporting me to continue with this praxis.

During the workshop we will describe how I practice and integrate two different methods. We will open the possibility for participants to play out a story that came out one of many sessions that I conduct with children and analyze it together.

### **Milán Katanics *Becoming human – case study***

Endre was 12 years old when he joined the psychodrama group. He had behavioral problems in school (impulsiveness, aggression), but these did not show at home. His parents „escaped” to Budapest from the eastern part of Hungary. The family is burdened with heavy addiction, incarceration, chronic illness, and even homelessness. This case is extraordinary, because in spite of the family surroundings, Endre and his parents were deeply motivated during the therapeutic process. Positive improvements began to show in Endre's behavior very soon. But these changes were not apparent only in school life. The development of his personality was beautifully expressed in his play activity. I wish to exhibit some of these drama sessions with my short presentation.

### **Gabriella Kemény – Mária Kollár: *“The happy family”***

I guided psychodrama groups, for underprivileged children attending primary schools and living in dormitories, for several years.

The members of the groups came from dysfunctional families. These were one-parent families or blended families in which one parent or both of them lived with a poor physical or spiritual condition, or with drinking problem. Beside the daily living problems, the parents neglected their children emotionally and regarding the time to spend together, often they abused them physically. Most children struggled with severe discipline problems. The lack of control of impulsive life, aggression, occasionally autoaggression were the most characteristic.

I base the message of my presentation on the topic of the family. The family frequently emerged in the stories of the pupil group aged 7-8. More members of the group suffered deteriorations in primary relationships, they were children having started their lives poorly, who used the drama activity to experience their own birth affectionately. The recurrent motive in the family acts of the group of young teenagers were parental neglect and bad children: „We are so bad that even Santa Claus and the Easter bunny avoid us. No, the Easter bunny comes but brings us black eggs.” Through the tale of the goblin and the vampire family, one young teenager girl shows us the tragedy of her family inherited from generation to generation.

In my presentation, I would like to collect and demonstrate how the family emerged on the level of the individual and on a group level via the acts of young children and young teenagers. I would like to discuss what kind of family patterns and problems they showed, how they revised and created their happy families, and how they tried to rewrite their destiny in the space created by psychodrama.

### **Andrea Majoros – Niki Noszkó: *The Symbolic World of Stories Told by Children***

Participants of the workshop will hear about our experience with children attending a psychodrama group organized by Smile Foundation. The group consisted of children with psycho-

somatic symptoms. Following a short introduction of the group in general we will focus on the development of a little girl in the context of the group process. Learning about her family situation and family dynamics will assist the analysis of the stories brought by her into the group. The analysis will be based on Erich Neumann's theory of child development. By outlining the main stages of Neumann's personal development, we will be able to better understand this little girl's behavior. Symbols and archetypes of her stories will be placed in a theoretical framework and will point out her developmental block. Characteristics of the stage in which she got stuck determine the way this girl deals with her emotions and behaves in the group. Her presence is interlaced with these characteristics. Towards the end of the workshop we would like to invite the participants to play the most significant story of hers.

**Larisa Mogunova – Julia Savelyeva: "Evil Fairy Tales: Get Out Alive"**  
*Deviant plots in children's symbolic psychodrama*

An element of evil is almost always found in fairy tales, myths and legends. We can get answers from them how we could react: to fight, to flee and do not try to overcome, to outwit, or, in some cases, do not approach ... It is like humanity's genome, which contains knowledge about it.

And each of us, starting from early childhood, in addition to numerous other developmental goals, must learn/internalize/establish laws of good and evil in order to fully participate in society.

It would seem that there are answers... However, every meeting with evil is a new challenge and choice.

The theme of evil is very attractive for children. A lot of them like to watch "horror stories", to play military or violent computer games and simulators. And modern media and producers of computer games actively stimulate their interest.

It is known that children's stories which are played out in psychodrama groups or individual therapy are often filled with scenes of interaction with evil characters, but children assign these roles to the therapists.

However, it happens that the children's wishes can be different. They want to play out murderers, robberies, cruel and antisocial scenes. In this case, children appoint themselves the main roles, for example, of drug addicts, maniacs, bandits, persecutors and murderers. And they want to prescribe the roles of victims to other members of the group or therapists.

What is this? What does therapy deal with in these cases? It is a difficult task to determine a therapeutic goal, the meaning of symbolic content and then to choose therapeutic strategies. But it is necessary to deal these therapeutic tasks "here and now" (*hic et nunc*) despite strong countertransference and moral feelings.

The report/workshop will contain our reflections, analysis of references materials and generalizations from our experience in psychodrama with children:

- Why does the child need to choose this type of play?
- Why should the therapist dare to play out these "evil fairy tales"?
- What are the types of psychological problems behind each choice of the "evil" hero?

- What are the therapeutic goals and the child's needs in this type of play/game?
- How have directors of psychodrama found the resources and keys necessary to return "alive"?

I invite pediatric psychodrama directors, pediatric psychologists, teachers and parents who are concerned with the contemporary problems of development and maturation, and also everyone who is interested in the phenomena of Shadow and Evil in psychotherapy and life

## **Milena Mutafchieva – Stefan Flegelskamp – Reijo Kauppila: *Healing in the Bear Valley***

### ***Evidence Based Trauma Stabilization (EBTS)***

Evidence Based Trauma Stabilization (EBTS) consists of two innovative products for stabilization of traumatized children among refugee, asylum seeking and immigrant families. The EBTS-Programme is a psychodrama based short trauma stabilization process for refugee, asylum seeking and immigrant families. In the EBTS-Training psychologists, social workers, educators and other professionals learn to conduct the EBTS-Programme in groups of refugee families.

The project has been funded with support from the European Commission.

This project is born in the present need of more effective working with refugee, asylum seeking and immigrant families. The European situation is challenging, and as professionals we should find new ways of supporting the integration of refugees in our society. One way to do it, is to support constructive relations between children and parents and to develop resilience in the families. Most of refugee, asylum and immigrant families have some kind of trauma experience in their original country or on their way to destination country.

- EBTS re-connects traumatized children to their parents and thus to their most important binding resource. EBTS uses the language of the children: Playing.
- EBTS combines psycho-education on trauma conducted for parents with child-friendly and children-psychodrama playful stabilization techniques for both parents and children
- EBTS provides helpers with the latest knowledge in the field of trauma using experience oriented and action-oriented methods based on psychodrama and sociometry.
- EBTS stabilizes children, parents and helpers.

In this workshop, you will:

- gain an information about the project and the basic principles of psychodrama with children and trauma stabilization
- be presented the principal theories of psychodrama, sociometry and trauma theory, in which the EBTS-Training and -Programme are based.
- experience some of the main contents and techniques used in the EBTS-Training and – Programme.

## **Márta Pavlović – István Pető: *The story of the lost children***

### ***Establishing proper relationship, self-acceptance, helping to fit in by the support of the psychodrama therapy group***

Five children who had problems with fitting in and adaptation were part of a kids psychodrama therapy group. Pervasive developmental disorder, processing loss and mourning, coping with

deep anxiety related to relationship difficulties, hidden and not fulfilled achievement pressure were real challenges to the seven-year-olds. Despite the fact that they had come from a different developmental background, they all had in common something: it was hard for them to establish connection with their social environment. We suggested that they participate in a psychodrama role-playing in order to release tension, have a socially accepted relationship with their environment, develop their creativity and boost their self-acceptance. Although in a different way and level, the story of the lost children helped them to articulate their needs. Mutual activities have helped them to communicate better with each other, to find the way to each other and to find a common ground with the adults again. We are going to share the experiences of these activities and invite the participants to think about them on our workshop.

**Hédi Rajszki-Merényi – Piroska Kormos: *Bibliodrama-based children's drama***  
***“You come against me with sword and spear and javelin, but I come against you in the name of the Lord Almighty, the God of the armies of Israel...” (1Sam 17,45)***

According to our experience, the dramatic processing of biblical texts can fit into the homely atmosphere among the genres of children's drama. The existential dimension of these stories touches upon fundamental issues (such as the dilemma of the good and bad, or rivalry between people).

We often hold children's bibliodrama for children and youth at interdenominational meetings, in historical and small churches, in every case, as a liberating experience of the richness of fraternity between the separating boundaries.

It provides richer content for both children and young adult age groups. When they put on an actor's robe in a well-known or lesser-known story, they can relive past events and expand their role repertoire.

At the workshop we present children's bibliodrama through a classic story, where - by our own experience - we are looking for answers to the following questions:

- How does children's drama work with biblical stories?
- What opportunities do biblical stories give?
- What obstacles do they set up for us?
- When and for whom do we recommend it?
- To what extent do the leaders and children need to know the Bible, the historical details, the characters for the performance?

**Mónika Román: *“There is – there is not, He brings –and he does not “***  
***Psychodrama with children of parents working abroad***

For many Transylvanian families, it is a typical situation that one parent (or sometimes both) works abroad to manage the family's financial problems.

More and more children have appeared with this kind of background in children's psychodrama groups recently.

In this workshop we will look into this topic considering the following questions:

- How can the parent at home (usually the mother) or grandparents maintain their emotional safety for an uncertain length of time and how can they provide safety for the child?

- In what form do anxiety symptoms appear?
- What are the typical roles children take in the stories?
- How does the child express this in the symbolic language of drama?
- What can they do with a virtual (Internet) parent-image?
- What gaps can the Skype- father fill? And what are those that he cannot?
- How does the uncertain timing of the rare encounters affect the family?
- We are looking for answers to these questions in this workshop.
- The "He brings – he does not" solution: parent supporting his/her family only financially and the "there is – there is not" attitude to life: a parent keeping up a claim for his /her family but still being absent from it.

### **Dóra Soós – Piros Kakaó group: *Boredom workshop***

What is boredom? Where does it come from? What triggers it?

Boredom is often used out of self-defense, hurt, helplessness, sadness, rebellion, depending on age and situation.

Some people are never bored while others wish they were.

The workshops based on the four base emotions: anger, fear, happiness, sadness.

We search inside and outside, in space, in fairy tails, in body and finally we will find the essence or the antidote of boredom.

The workshop is based on Kende Hanna's children's drama therapy as well as Metamorphoses tail therapy, art therapy, movement therapy.

You can have an insight into the working method of Piros Kakaó.

### **Viola Szebeni: *Reality from paint marks***

This technique is about teenagers and young adults working together with the same material - paint marks - for a long time.

The technique was created by me for those who thoroughly resisted any suggested therapy.

However they were willing to paint stains on paper. The stain-technique was formed from this initiative, which had been used by psychodrama groups for many years.

It was important that the creating process, which starts as a common product by the group, is gradually enriched with individual content, and is then passed on to each other.

The group members share their thoughts and impressions throughout the process, and of the final products, and, by that time, the group is ready for acceptance.

Through constant metamorphosis of paint marks, the teenagers share feelings which are suppressed and usually linked to deep traumas. Eventually the feelings are formed into words in this protected space.

### **Kata Szirtes-Szabó, Nikoletta Erős: *From chaos to order. The road from folk-tales to fantasy tales***

*The multilevel use of the Childpsychodrama and the Metamorphoses Story Therapy Method built upon one another*

The Belvárosi Közösségi Tér (Downtown Community Centre) started its operation in February of 2015. In the beginning we launched with a story therapy group, a childpsychodrama group and a baby-mommy club which were hosted in Aranytíz Cultural House. For the last three years our community centre has been gradually growing and in 2017 we opened our own building, where more than two dozens of different types of groups and clubs are available for the inhabitants of the 5th district of Budapest. The aim of our professional program is to offer wide scale of prevention programs for individuals and families from pregnancy through elderly.

The particularity of our professional program is the separate application of the story therapy and childpsychodrama in constructive system built on each other. In our workshop we intend to show how the two methods can cooperate while keeping their own frames and methodologies as we worked out, refined and applied in the previous more than three years. In our workshop we give a methodological overview, present a case report, offer practical experience, and answer questions.

### **Anita Ujvári: *Effects of Child Psychodrama on 1-5.grader anxious children***

There has not much research been made either in Hungary or in Europe to assess the effectiveness of child psychodrama on children with low school age, and a research which was carried out earlier relates to adolescents only. In the fall of 2017, we started three children psychodrama groups in two small towns nearby Budapest, with 18 children in each group. The purpose of the research is to examine the effectiveness of child psychodrama on 1-5 grader anxious children. The questionnaires - Multidimensional Anxiety Scale for Children (MASC, March, J. S., 1997) and School Force Violence Questionnaires (Figula et al., 2008) - were taken up twice at the beginning and at closing of the group sessions. The results demonstrated significantly the efficiency of child psychodrama, and the anxiety level of children in our research group decreased as a result of psychodrama occupations. We also chose the extent to which anxiety types (physical symptoms, separation anxiety, social anxiety and harm avoidance) vary due to the intervention. Additionally, we hypothesized that psychodrama occupations reduce the victim's role with children affected by school bullying. Those children also tend to seek more help or participate fewer times in perpetrating or associating behavior in school bullying.