THE SOCIODRAMA IS THE SITUATION OF ALL SITUATIONS AND THE EVENT THAT BRINGS TOGETHER ALL EVENTS

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INTRODUCTION.

Modern society is full of contradictions and conflicts, which makes it important to pay attention to psychological research in the field of social relations and to find ways to optimise interpersonal and intergroup communication. The ideas of searching for human adaptive resources, creating social and psychological technologies to overcome social problems and solve urgent problems of society are becoming relevant. The method of sociodrama, which was created by J. Moreno[1] in the 1930s and 40s, and is well-known for his work in group psychotherapy, social psychology, improvisational theory, philosophy, spontaneity, and creativity, has enormous potential in this field[2]. Sociodrama is also called a group psychotherapy technique, a method of solving social problems of an individual or a community. It is aimed at working with a group and group processes, which is reflected in the very concept of "sociodrama", which literally means "action with people around you". The method created by J. Moreno is widely used in psychotherapy, pedagogy, training, role-playing, organisational consulting, as well as a method of teaching and resolving intra- and intergroup conflicts, as it is generally aimed at overcoming psychological tensions that arise between groups of people.

The features of sociodrama as a method and its use for solving important social problems are described in the works of P. Gornostai, A. Blatner, T. Bradshaw, Penha Nery M., Villela Teixeira Gisler J.R., Wiener, G. Woodward, A. Garcia, M. Karp, P. Kellermann, D. Kipper, G. Leitz, R. Marino, J. Moreno, Z. Moreno, K. Rudestam, K. Sprague, N. Takis, P. Holmes.

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[1] Moreno J. L. The Concept of Sociodrama: A New Approach to the Problem of Inter-Cultural Relations. Sociometry. 6(4), 1943. 434–449. https://doi.org/10.2307/2785223

[2] Blatner A. Reflections on sociodrama. URL: http://www.blatner.com/adam/pdntbk/sociodrama.html

1. Methodology of sociodrama

G. Leutz calls sociodrama a deep-actional method aimed at relations between different groups and collective perceptions[3]. It is based on the assumption that people present at a sociodrama, acting together, communicating with each other or through the media, are influenced by a variety of fairly homogeneous somatic, mental, social and ethical roles, and that a person is a role player. Although everyone, apart from public life, has his or her own "world" with its own "absolutely personal" roles, millions of "private worlds", according to J. Moreno, miraculously coincide, and the coinciding elements turn out to be collective elements representing collective perceptions and collective experience. As a result, a personality can suffer not only from its shortcomings, personal complexes and interpersonal relations, but also from the givenness of the collective nature[4].

P. Kellermann defines sociodrama as an empirical procedure for the social study of groups and the transformation of intergroup conflicts. The application of sociodrama focuses on real-life traumatic events and social crises, political change and social disintegration, and social diversity that leads to intergroup conflict and prejudice[5]. Different goals of sociodrama aimed at greater homeostasis, equality and tolerance in society can pave the way for resolving intergroup conflicts and promoting peace on a more global socio-political scale.

The goals of sociodrama as a psychotherapeutic technique are to understand the deeper meaning of the circumstances in which a group operates and to understand possible intragroup conflicts. It is also important that this method does not simulate reality, but is a concentrated reality, an approach to solving important social problems. Sociodrama (spontaneous, planned or rehearsed) differs from social drama written by playwrights, and, although it is considered a continuation of psychodrama, it has a number of important differences from it. However, according to A. Blatner, any psychodrama can turn into a sociodrama and vice versa. This is important because it helps the protagonists (participants) to understand that some aspects of their problems are not the result of, for example, weaknesses in their personality, but are related to cultural problems, conflicting norms, and are also found in other people. Social experience can actualise certain problems of a person, exacerbating intrapersonal conflicts, the experience of which opens up access to adaptation resources. The experience of an intrapersonal conflict generates mental defence mechanisms that allow

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[3] Leutz G.A. Psychodrama. Theorie und Praxis. Springer Berlin, Heidelberg. 1974. https://doi.org/10.1007/978-3-642-65901-0

[4] Ibid.

[5] Kellermann P.F. Sociodrama. Group Analysis, 31(2). 1998. 179-195. https://doi.org/10.1177/0533316498312005

survival in difficult situations for the individual, or allows one to realise traumatic experiences and build a new role repertoire. Sociodrama is important not only for its therapeutic effect, but also has great diagnostic value[6]. It allows you to identify the most relevant topics for most group members, to clarify their aspects. At the same time, not only the actual conflict is studied, but also its various causes[7].

Sociodrama groups are a social microcosm that reflects the values, contradictions and conflicts of the society in which they take place. They become a "matrix" in which social constructs are reproduced and which they can mutually influence and change[8].

It should also be noted that the processes that take place in a group reflect social processes, since any group is a projection of society as a whole. Social changes, affecting the way of life, interaction, feelings of society members, actualise unconscious processes associated with the collective unconscious. In a psychodrama group, it becomes possible to reveal this collective shadow aspect of a person, as well as to find new ways of more effective behaviour. Comparing statistical studies of the priority themes of participants in sociodramatic groups, we can note the universality of collective experiences, as well as the connection of certain historical events with the theme of intrapersonal conflicts, and individually significant themes that are manifested in a unique way through group dynamics.

Sociodrama is similar to psychodrama, as both use group dynamics and psychodramatic methods, but sociodrama focuses on explaining the depth, complexity and conflicts at the level of social roles[9]. Considering the differences between psychodrama and sociodrama, K. Sprague points out that sociodrama involves the whole group in the action and the absence of a protagonist, a protagonist whose problematic situation the group would work with, as well as the desire of sociodrama to expand the social context[10]. From a technical point of view, sociodrama adds group role exchange to the classical psychodramatic techniques. However, these distinctions are pretty arbitrary, and rather, "pure" psychodrama and "pure" sociodrama are the poles of a continuum within which a wide variety of forms are located.

[6] Leutz G.A. Psychodrama. Theorie und Praxis. Springer Berlin, Heidelberg. 1974. https://doi.org/10.1007/978-3-642-65901-0

[7] Ibid.

[8] Takis N. Group Phenomena, Processes and Dynamics in Sociodrama. Sociodrama. The Art and Science of Social Change. Ed. by K. Galgóczi, D. Adderley, Á. Blaskó, Ma. Belchior, J.a Damjanov, M. Maciel, J. Teszáry, M. Werner, M. Westberg. Budapest, 2021.

[9] Blatner A. Reflections on sociodrama. URL: http://www.blatner.com/adam/pdntbk/sociodrama.html

[10] Sprague K. Permission to interact: A who, how and why of sociodrama. In M. Karp, P. Holmes and K. Bradshaw Tauvon (eds). The handbook of psychodrama. Routledge. 1998. https://doi.org/10.4324/9780203977767

Describing the necessary mandatory features that distinguish sociodrama from other types of group activity, without which an action cannot be called sociodrama, we note that sociodrama has no script and cannot be reduced to any predefined plot, nor can it contain any mandatory roles. Its point is not to play exactly what is planned. It does not have a director who influences the performance of a particular role according to his or her own plan. Roles in sociodrama are always evolving, interacting with each other (this distinguishes it from role-playing), and are becoming more controlled (manageable) than before. They are not rigidly assigned to performers, who can enter and leave the role at their own discretion. Participants do not indicate what role they have to play in life, and any connections with life roles are opened only voluntarily. There are always two (or more) protagonists in a sociodrama. The sociodramaturg necessarily facilitates the Encounter and connection of two or more realities of the protagonists in the game, which is ensured by the connection of: name (word), meanings (significance) and reality (game) in relation to the same reality, encounter in joint action, in joint play. When all three of these conditions are met, a true Encounter occurs for the subjects of the sociodrama.

The sociodrama does not aspire to factual accuracy, nor to perfection, nor to reflecting "everything as it is," documentary truth, but it does contain a desire for artistic truth.

In a sociodrama, all participants must adhere to the rules of physical safety of the participants and the presenter. Everyone is responsible for their own psychological safety, and the leader is responsible for the moral safety of the group. For example, none of the participants can demand on behalf of any "we" subject a particular development of the game or changes in the sociodramatic process. The game in a sociodrama cannot be used for propaganda or to promote any values. It is value-neutral and does not aim to support any subject or group condition that has been set as a goal in advance. The sociodramatist has the right to provoke the game for its development (for a clearer manifestation of roles), but is obliged to remove all roles, including the sociodramatist of this sociodrama, although he remains the leader of the whole process until the end of the conservation phase. He cannot be a preacher or a priest for a given sociodramatic group here and now, dramatise any situation in life and make a sociodrama without signing a contract with the group, without marking the beginning and the end, without clearly indicating the boundary between the game and life (at least at the end). A sociodramatic game should contain three mandatory phases in its development: warm-up, action and conservation. Process analysis is desirable, but not mandatory.

The distinction between psychodrama and sociodrama is considered to be a rather difficult issue, since participation in the sociodramatic process can

actualise the need for personal psychotherapeutic work, cause strong emotional and possibly cathartic experiences for participants, and situations of personal insight. Working with acute social issues may cause the group members to feel depressed, due to the lack of a simple solution to such problems or because the personal problems of the participants in the sociodrama overlap with the group's. In such cases, the personal request is transferred to the framework of working with group needs, and, if this is not possible, the personal psycho-emotional state is relieved and resolved as a psychotherapeutic individual request. In this case, considering the group contract (focus on group needs) and the willingness of group members to work individually, it is important to obtain the group's consent to change the topic, protagonist, and method, and to devote a separate session to this, completing the current activity. The facilitator should also strive to keep the participants in their group roles, closely monitor their performance and intervene, for example, by dubbing or changing the scene, in the group sociodramatic process.

In sociodrama, it is also possible to work with a group need that is represented by a particular group member. For example, when he or she brings an organisational situation and a group (organisational) request to the sociodramatic group. The group is then the protagonist, but he can also be called the protagonist, but only in the sense that he brought the situation to the group. In the situation of combining work on the personal level with solving group problems, the main thing will be the achievement of group goals. Methods of sociodrama and psychodrama can be successfully combined, for example, psychodramatic action can include elements of sociodrama when working at the level of personality – group, personality – society. Some roles can be group roles, and some can be individual roles. Sociodramatic techniques in psychodrama can be used when working with ethnic identification and cultural differences. As the participants in sociodrama do not play themselves, this can serve as a basis for deepening understanding and resolving conflicts, relieving tension by transferring the problem from the personal level to the group level. But, for example, when dealing with a topic such as inter-ethnic conflicts, it is necessary to represent groups adequately, taking into account acceptable socio-cultural boundaries, not to cause a feeling of caricature, and to take into account the rules and expectations of each culture regarding the portrayal of roles. Accuracy, restraint, caution and correctness are important here. In addition, although sociodrama explores the general nature of social roles, which are quite complex in themselves, many social roles are revised in each age group with each generation, which is also important to consider[11].

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[11] Blatner A. Sociodrama in higher education. URL: http://www.blatner.com/adam/pdntbk/ sociodrameducat.html.

Sofiodrama does not use any apriori knowledge about "the group in general," but works with a specific group, selecting the most relevant and energetic of all its states, and on this basis collects all other states that the group actualizes, thereby bringing together the various subpersonalities of this group at the Meeting. It makes it possible to understand the uniqueness of this particular group.

In a sociodrama, just as in a social drama in life, the group is guided by the group itself with the help of a sociodramaturg: the protagonists start, and then everyone else gets involved (immersed). The warm-up equalises the chances of participating in the formation of a common reality, although it does not create equality, which ensures that the group finds its own individuality and unique solution in this particular situation. With the help of sociodrama, a group can find its most important scene, which concentrates the most important things, the main events, current feelings and relationships between group members. In a true sociodrama, the group plays only very significant events, which are combined in the game into a single even more significant event.

The main advantage of sociodrama and its difference from psychodrama is that sociodrama expresses not one, but two realities (or more than two) at the same time – the realities of two people, two groups or nations and creates the possibility of their Meeting, through the organisation of their communication with each other. Sociodrama can concentratedly express entire epochs with their group consciousness, heroes and charismatic leaders. By removing the emphasis from the individual, sociodrama makes it possible for the "We" ("you", "they") to manifest, but all voices in sociodrama sound simultaneously, without a priori preference for certain voices (roles) due to their expressiveness, specificity or certain social qualities. Thanks to these possibilities, a real meeting of realities (languages, cultures, worlds, civilisations) can take place in a sociodrama and the process of finding a common reality can begin, and transparency and clarity of the position of all participants can be achieved, which makes reconciliation, compromise, agreement, deal or temporary truce possible.

Sociodrama does not model reality, does not imitate real events, but is their concentration. The sociodramatic process begins with the first thought, the first feeling that the initiator of the sociodrama or the sociodramatist has, but it is not the desire to involve many people in your topic at once that is important, but the exchange of topics with the Other, entering into his or her Position. Two people enter into each other's Position (preferably as a spontaneous sociometric choice), they have a new Position together, they enter into each other's Position and, staying in it, can get to know others.

With each Other, the same thing can happen, and everyone can enter with their own State and enter the State of others, writes J.L. Moreno[12].

Modern sociodrama includes a number of stages. First, the group chooses a topic and begins to warm up. Then the topic is explored using psychodramatic methods. Upon completion of this stage, the sharing phase begins, where participants reveal the thoughts, feelings, questions, and ideas they experienced in their roles, and a general discussion takes place at the end (sharing)[13]. At the initial stages of work, it is important to create an atmosphere of safety and trust, openness, and to unite the group, since improvisational role-play can only occur spontaneously in conditions of low anxiety, when people feel that others will not judge them[14].

The topic of the sociodrama may be chosen by the group leader, or the issue may arise from the group's own problems. If the topic is determined in advance and roles are defined and assigned, participants can explore role-related issues in advance. If the facilitator initiates a general topic, the first part of the discussion, after the group has been united, is devoted to finding relevant examples and situations. This can be a situation described in the literature (a play, a novel, a historical event that explores the deeper reasons for decisions that have been made; a current socio-cultural situation in which familiar roles or norms are challenged, including episodes in personal life – dating, marriage, upbringing or family relationships; health issues such as sex, domestic violence; anticipated situations, for example, how students may react to some political or social changes, or future events. Situations can be those that may never happen, i.e. partially take place in a super-reality. For example, a meeting between two politicians, philosophers or other thinkers who lived in different centuries[15].

In the action stage, participants take on roles and interact in them. The facilitator should help the group members to define the roles that are played on stage, to deepen their acting from stereotypical to typical and even archetypal, helping the participants to grow and develop.

After a while, the roles are exchanged, allowing participants to see the situation from the other side. Everyone takes on a different role in the scene, and they may also be asked to replace the original players and show how they might handle the problem. This process of exploration can be repeated several times, and certain subtopics in this meeting can become separate scenes. Some games may involve a few participants, while others may

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[12] Moreno, J. L. (1934). Who shall survive?: A new approach to the problem of human interrelations.

[13] Blatner A. Sociodrama in higher education. URL: http://www.blatner.com/adam/pdntbk/sociodrameducat.html

[14] Ibid.

[15] Ibid.

involve the whole group. Regardless of the number of players, make sure that all participants get to play different roles[16]. After the game, participants can discuss their experience, including their feelings in the role, or talk about what the character felt but did not express. Then they take off their roles and share what they are feeling now, as members of the group[17].

The leader of a sociodrama must have a deep understanding of group dynamics, group processes and have a systemic mindset. It is expected that they will effectively and group-centrically (following the group) use warm-ups, concretization, spontaneity training, role training (role-playing), and role theory, as well as skillfully use psychodramatic techniques: role reversal, additional "I" or "we," mirroring, reenactment and modeling, sculpture, sociogram, spectrogram, role reversal, monologue, mirror, empty chair, role play, and others. The purpose of using different methods is not just to depict the event as it could have happened, but to explain the underlying psychological and cultural issues[18].

Using doubling, the sociodrama leader, co-therapist or a group member stands behind the protagonist and takes on the protagonist's actions, tone of voice, gestures, and says in the I-form what the protagonist would say. This allows the protagonist to dive deeper into the experience. Duplication is most often supportive, but it can also be provocative, confrontational, and even paradoxical. Through duplication, although it is associated with the seemingly unlimited intimacy and identification between I and You (or between mother and baby), it is virtually impossible to inspire something into the protagonist, as he perceives only what is understandable only to him, and in case of unsuccessful duplication, it shows his inconsistency with his inner experiences[19].

In the "mirror" technique, a group member – often at the request of the director – copies the protagonist's speech, if possible, exactly or with a slight accentuation of actions. As a result of this confrontation, the protagonist gains knowledge about himself and his behaviour changes. In the role-playing technique, the protagonist takes on the role of another, and as far as possible, thinks, feels and behaves like that other. When working with groups, a member(s) of one group can exchange roles with a member(s) of another group. This allows for a better understanding of the other's motivations and point of view, which is useful, for example, in conflict resolution.

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[16] Blatner A. Sociodrama in higher education. URL: http://www.blatner.com/adam/pdntbk/sociodrameducat.html

[17] Ibid.

[18] Ibid.

[19] Leutz G.A. Psychodrama. Theorie und Praxis. Springer Berlin, Heidelberg. 1974. https://doi.org/10.1007/978-3-642-65901-0

Whereas in the "side remark" technique, a participant says aside what he or she thinks or feels but would not tell the other person, as if voicing his or her state, in the "internal monologue" the participant voices the choice he or she is facing or his or her state in the group[20]. Expressing one's attitude toward someone or something (the "active sociogram" technique), group members position themselves in space at a distance corresponding to their mutual sympathy or antipathy. Special forms of active sociograms are the "social atom" and the "spectrogram."

To summarise, we can emphasise that sociodrama is able to give a lively response to social problems that are important for society. However, a number of studies (G. Leutz, A. Schutzenbergen, P. Gornostai) emphasise that certain events that occur in society and are experienced by people correlate with individually significant themes of personal life, manifesting themselves in a peculiar way through group dynamics. The hosts of sociodramatic groups note that the topics of the groups are changing due to the ongoing economic, political and social transformations. Tendencies in the coverage of similar issues in different sociodramatic groups suggest that this is the result of the projection of social processes in the collective consciousness and the collective unconscious. It is important that group interaction, which occurs not only in therapy but also in other areas of life, enhances deep experiences, facilitates the search for internal resources to establish contacts between the inner and outer world, and, therefore, contributes to the integration and adaptation of the individual[21]. A. Blatner, substantiating the usefulness of sociodrama in education, emphasises its dynamic and functional capabilities: learning through experience, combining the rationality of feelings, intuition, non-verbal aspects of communication and imagination[22].

2. Sociodrama "Dialogue of participants of innovative projects" and sociodrama "Modern school: user's manual"

We used the above features of sociodrama as a therapeutic, diagnostic and educational method to discuss the changes in the education system that have been taking place in Ukraine in recent years. In fact, almost every family has a school-age child or a preschool or school-age grandchild, many families have a teacher, or there are teachers and educators in the family's circle. Families with children with special educational needs deserve special

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[20] Leutz G.A. Psychodrama. Theorie und Praxis. Springer Berlin, Heidelberg. 1974. https://doi.org/10.1007/978-3-642-65901-0

[21] Blatner A. Reflections on sociodrama. URL: http://www.blatner.com/adam/pdntbk/sociodrama.html

[22] Ibid.

attention[23]. One way or another, in individual and group work[24] (according to the Centre for Psychological Resilience and Wellbeing at Bogdan Khmelnitsky Melitopol State Pedagogical University[25]), the topic of school is raised quite often. Among modern scientific studies of the impact of sociodrama, there are many works in the field of education, such as D. Villeroy and T. Giesler's presentation of how sociodramatic practice in education promotes conflict management and creativity in the socio-educational context[26].

That is why we decided to conduct a series of sociodramas aimed at improving dialogue communication between all participants in the educational process. In addition, students of pedagogical specialities were involved in the sociodrama to ensure personal and professional development and the formation of dialogue communication competencies.

The participants of this sociodrama "Dialogue of participants of innovative projects" were primary school teachers and representatives of the school administration of Melitopol district (50 people). The purpose of the sociodrama was to help the participants understand the deeper meaning of the circumstances in which participants of innovative projects interact, as well as possible intra-group and inter-group conflicts.

As a warm-up, the group was offered speeches by primary school teachers working on innovative programmes (educational complex No. 16 and gymnasium No. 19 in Melitopol). The Intellect of Ukraine primary school curriculum was presented by teachers, with a focus on analyzing

[23] Прокоф'єва О.О. Психодрама як психотерапевтична технологія роботи з батьками, які виховують дитину з особливими потребами. Концептуалізація системи сімейно-орієнтованого психолого-педагогічного супроводу родини, яка виховує дитину з особливими потребами: колективна монографія. За заг. ред. докт. психолог. наук О.В. Царькової. Мелітополь, 2019. С. 371–389. (Prokofieva O.O. Psykhodrama yak psykho-terapevtychna tekhnolohiia roboty z batkamy, yaki vykhovuiut dytynu z osoblyvymy potrebamy. Kontseptualizatsiia systemy simeino-oriientovanoho psykholoho-pedahohichnoho suprovodu rodyny, yaka vykhovuie dytynu z osoblyvymy potrebamy: kolektyvna monohrafiia. Za zah. red. dokt. psykholoh. nauk O.V. Tsarkovoi. Melitopol, 2019. S. 371–389.) URL: https://eprints.mdpu.org.ua/id/eprint/9917/6/%D0%A4%D0%9D%D0%9D.pdf#page=374

[24] Прокоф'єва О.О., Ковальова О.В., Варіна Г.Б. Психокорекція та основи психотерапії: підручник. Запоріжжя: МДПУ імені Богдана Хмельницького. 2023. 474 с. (Prokofieva O.O., Kovalova O.V., Varina H.B. Psykhokorektsiia ta osnovy psykhoterapii: pidruchnyk. Zaporizhzhia: MDPU imeni Bohdana Khmelnytskoho. 2023. 474 s.) URL: https://eprints.mdpu.org.ua/id/eprint/13938

[25] The Centre for Psychological Resilience and Wellbeing at Bohdan Khmelnytsky Melitopol State Pedagogical University. URL: https://fvsp.mdpu.org.ua/kafedra-psyhologiyi/psyhologichnyj-tsentr/

[26] da Penha Nery M. ., Villela Teixeira Gisler J. Sociodrama: método ativo na pesquisa, no ensino e na intervenção educacional. Revista Brasileira De Psicodrama, 2019. 27(1), 11–19. URL: https://revbraspsicodrama.org.br/rbp/article/view/24

student motivation, working with parents, implementing the curriculum, and their own experience working with the innovative curriculum.

The main part of the sociodrama, the action, included the following stages:

1. Identification of groups of participants in innovative projects (e.g., Ministry of Education and Science, teachers, primary school teachers, retired teachers, responsible parents, indifferent parents, first-graders, junior school students, etc.) In this sociodrama, the participants defined the groups as "children", "parents", "teachers" and "school administration".

2. The participants are divided into 4 groups and introduced to the situation with the help of the following instructions: "Imagine that you are a person who belongs to a given group. Try to feel what kind of person you are, what kind of character you have, your interests, how you behave, what you think and how you feel." Then the participants in the mini-groups briefly tell each other which person they will play.

3. In order to get used to the role, the mini-groups are asked to create a sculpture that reflects their attitude to the changes in the modern Ukrainian school.

4. The facilitator asks questions, and the participants in the group discuss these questions as representatives of the group in which they find themselves, as the characters they presented in the previous stage. The answers are written down, presented to the other groups and pinned on a whiteboard or flipchart (each group has a different colour). The facilitator then asks each group how they feel and what they are experiencing.

5. The groups change (group role exchange). Then steps 2 and 4 are repeated, but the facilitator asks a different question. The number of questions to be discussed should coincide with the number of subgroups identified in the first stage. The following questions were offered to the participants of the dialogue of innovative projects participants: What advantages do you see in innovative projects, such as Intellect of Ukraine? What are the disadvantages and risks in implementing innovative projects? What is your attitude to education reform? What results do you see for children?

6. At this stage, the mini-groups are again asked to create a sculpture that would reflect their attitude to changes in the modern Ukrainian school.

During the discussion (sharing), the participants analyse how their attitude to the implementation of innovative projects has changed over the course of the sociodrama, and how they feel when they finish the work.

To summarise the results, the participants were asked to attach stickers to the 'Tree of Innovations', which was divided into four positions: I fully support innovative projects; I would like to learn more about innovative

projects; I do not want to participate in such projects; innovative projects are a necessary element of the transformation of Ukrainian society.

The sociodrama "Modern School: User's Guide" was attended by psychologists and social workers from schools in Melitopol. Melitopol, master's students and teachers of Bogdan Khmelnitsky Melitopol State Pedagogical University (50 people). The goal and main stages of the sociodrama coincide with the above-described sociodrama, but it is important to focus on the differences in the methodology of its implementation.

As a warm-up, a dynamic sociogram was proposed to the participants, in which they were divided into small groups according to criteria such as awareness of education reform, status (psychologists, teachers, students), and experience of interacting with children (working with children, raising children, having children in the family). The facilitator interviewed the subgroups that emerged, paying attention to the participants' awareness and feelings.

The main part of the sociodrama, or action, included stages 1, 2, 4, 5 (see sociodrama described above). The main questions were: What do you see as the benefits of reforming education? What are the disadvantages and risks of reforming secondary education? What is your attitude to reforming the educational system? What are the prospects and results for children? In the action phase of the sociodrama, the voiced opinions were materialised. While in the first sociodrama we asked the participants to create a talking group sculpture before and after the main part and try to track what has changed in their attitude to the introduction of innovative technologies in education (thus, sculptures of parents, children, teachers and administration appeared), in the second sociodrama we suggested creating a user manual for a modern school. Depending on the time available to the presenters, it could also be suggested that they create the manual first in the existing groups (teachers, parents, administration, children) and then write a general group manual. The creation of such a common group product will help to deepen the dialogue between all participants in the educational process and understand their emotional sphere. The group that took part in the sociodrama "Modern School: User's Manual" created such a user's manual for a modern school:

1. Coordinated interaction and feedback from all participants in the educational process

2. Application of an individual approach to the realisation of learning objectives

3. Activity and self-development of all participants in the educational process

4. Use of new opportunities and ability to organise free time

5. Acceptance of others, even if we are different

6. Listening and respecting each other

7. Speak the Ukrainian language

8. Organise transparent and open training

9. Increase media literacy

10. Believe in children

11. For parents to take an active part in the life of the school

12. Teachers to follow the programme and implement it creatively

13. Cooperation with parents

14. Developing mindfulness and responsibility in children

During the discussion (sharing), the participants analyse how their attitude to the reform of the education system has changed over the course of the sociodrama, and how they feel when they finish the work.

CONCLUSIONS

The study has confirmed the significant potential of sociodrama as a deeply participatory method of group interaction aimed at understanding and resolving social and intergroup conflicts. The sociodrama has proven to be an effective tool not only for analyzing social processes and collective perceptions, but also for developing dialogue communication skills, empathy, tolerance, and the ability to reflect together. Its special value lies in the fact that it allows participants to directly experience the social situation, understand their role in joint activities, realise the sources of tension between participants in social interaction and find constructive ways to achieve mutual understanding.

The results of the sociodramas "Dialogue of Participants in Innovative Projects" and "Modern School: User's Guide" showed that this method is an effective tool for establishing a productive dialogue. It promotes a deeper understanding of participants' own views and positions on reforming the education system. Participation in such sociodramatic practices helps to develop empathy, accept different points of view, reduce psychological stress and identify internal resources necessary for professional and personal development.

The study demonstrated that sociodrama, as a method of group work aimed at solving social problems that arouse significant public interest and emotional discussions, as well as reflecting different points of view among different groups of people, can be effectively applied in the educational sphere. In particular, this method shows its potential in the context of implementing the concept of a new Ukrainian school. The main advantage of sociodrama is its ease of use, even among people with minimal knowledge of group psychological work.

Sociodrama creates favourable conditions for the establishment of a new culture of interaction in the educational environment, focused on cooperation, partnership and mutual respect. It harmoniously combines the cognitive, emotional and value aspects of experience, contributing to the activation of both logical and creative processes of understanding social reality. Studies show that sociodrama is an effective means of social and psychological support in the process of education reform. At the same time, it can be seen as an important resource for the development of teachers' professional competence, resilience and ability to act in difficult social conditions. In the future, further research on sociodrama as a method of forming a culture of peace, non-violent communication and overcoming the consequences of social crises in different population groups is important.

SUMMARY

The article analyses the method of sociodrama as an effective tool for studying and resolving social contradictions in modern society. Particular attention is paid to the potential of sociodrama in promoting the development of interpersonal dialogue, empathy and tolerance within group interaction. The basics of the sociodrama methodology, its structural stages and key techniques are considered in detail, and the prospects for its implementation in the educational environment are outlined. The study included two sociodramatic sessions: "Dialogue between participants of innovative projects" and "Modern school: user manual". Both scenarios were aimed at improving mutual understanding between participants in the educational process.

The findings confirmed that the sociodramatic approach contributes to a deeper understanding of participants' own social roles, increases their willingness to cooperate, reduces psychological stress, and stimulates professional reflection. The application of sociodrama in education has shown its effectiveness as an integrative method that combines elements of the educational process, psychotherapeutic influence and social activity. The significant potential of this approach in the development of social competence, resilience and culture of dialogue interaction is highlighted.

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