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through to the *Journal of Group
Psychotherapy, Psychodrama and
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SOCIODRAMATIC CLARIFICATION OF LEADER AND GROUP
ROLES, AS A STARTING POINT FOR EFFECTIVE
GROUP FUNCTIONING

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The newly appointed committee, or the two day professional conference, or the two week workshop is about to begin work. The members or delegates are new to each other, they are all unacquainted with the leaders, and the leaders do not know them.

Again and again this situation occurs. Usually the warm-up process of group members to each other and to the leader is a slow process, fraught with many misunderstandings, feelings of frustration and unmet expectations. Often the leaders' picture of the appropriate leadership role is not at all similar to the expectations, conscious or unconscious, of the group members for a satisfactory leader. Frequently the group member's image of appropriate delegate participation is very different from, even incompatible with, the expectations for his behavior in the mind of the chairman or conference leader.

After the first session the leaders of the work groups irritably remark, "What a dead bunch. . . . I just can't pull them out. . . . They seem to want me to do all the thinking. . . . I just had to keep on talking to keep things moving at all, etc."

On the front steps a number of the delegates who have begun to know each other a bit from corridor relationships remark a bit cautiously and mildly to each other, "They don't seem to know quite where they are headed for in this conference. . . . I hope we'll have a real chance to get in to the discussions soon, I've got a lot of questions I want to bring up. . . . I wonder what they were driving at in that session. . . . I couldn't see the point to bringing up my problems when they asked for them; they know the field better than I do, etc." "Just the same old conference—the leaders talk about their problems, so why say anything about ours". And

the result of this conflict of misunderstandings about each other's expectancies is often a group that drifts nowhere as the gap widens, or one that is pushed autocratically by the leader toward a goal he perceives but which is in no way really accepted by the participants.

Participation in a variety of such "starting sessions" convinced us that these unproductive, and even negative, warm-ups to effective group functioning could be prevented if there could be a straightening out of some of these crossed expectations as a first step in the group process. This should include both a mutual acceptance of the definition of satisfactory leader and member or delegate roles, as well as shared anticipations as to the type of group experience which lies ahead.

In a recent two week state workshop* for fifty-six community workers concentrating on improving their techniques of bettering local intergroup relations we experimented with a role-clarifying sociodrama as the opening session. The delegates were a very diversified group—teachers, social workers, group workers, housing project personnel, parents, religious leaders, industrial management representatives, etc. They came from some twenty different communities of the state. There were some cliques of acquaintance-ship, but relatively few. The leaders were all strangers to the group, except

*The Connecticut Workshop in Intergroup Relations is the core of a cooperative project in the discovery and development of community leadership and the evaluation of its effectiveness in dealing with community tension.

The Workshop was initiated, organized, promoted, and will be followed up by the State Advisory Committee on Intergroup Relations comprised of representatives from the State Interracial Commission, the State Department of Education, and the Connecticut Valley Regional Office of the National Conference of Christians and Jews.

It was conducted by the Research Center for Group Dynamics at the Massachusetts Institute of Technology which organized and directed the faculty.

The experimental phase of the total project and the evaluation of the workshop is being conducted cooperatively by the Commission on Community Interrelations of the American Jewish Congress, the Research Center for Group Dynamics, and the State Advisory Committee on Intergroup Relations.

Organization representatives: Frank T. Simpson, State Interracial Commission; Charles E. Hendry, Commission on Community Interrelations, American Jewish Congress; Kurt Lewin, Research Center for Group Dynamics, Massachusetts Institute of Technology; Siegmund J. Blumberg, Jr., National Conference of Christians and Jews; Palmer Howard, Bureau of Youth Services, State Department of Education.

Workshop faculty: Leland P. Bradford, Director, Division of Adult Education Service, National Education Association; Kenneth D. Benne, Teachers College, Columbia U.; Kurt Lewin and Ronald Lippitt, Research Center for Group Dynamics.

Project Director: Ronald Lippitt.

for a certain amount of "prestige from a distance" knowledge the delegates had received about them.

The sociodrama was planned to illustrate successful leader-delegate interaction. The roles planned for the demonstration were: the commentator standing at the elbow of the audience, who prepared the audience for the demonstration, who broke in on the scene from time to time to clarify and reinforce for the audience certain strategic points in the scene, and who briefly summarized the demonstration at the end; the group leader role in the conference; the auxiliary leader who served as group recorder (chosen in each group from the delegates) and the delegates. Persons to play the delegate roles were chosen from the members of the state group and from the delegates at the conference. The state group were picked deliberately to play "bad" participant roles so that the delegates would not feel that they were being held up for ridicule.

A brief warm-up session was held prior to the demonstration with those in the sociodrama at which time the purpose of the demonstration was quickly clarified and discussed by the group and decisions made as to what typical delegate roles each would take, i.e., the vague thinker; the one who started a statement and then timidly retreated, the dominant center of attention, those who did not participate.

Following is an edited recording of the sociodrama.

COMMENTATOR: This promises to be a very unique workshop. We can only hope that it is not the workshop to end all workshops but rather the workshop to start better workshops in the future. I think that as we consider the kind of workshop that we want to have we will need to think fairly clearly and deeply about how we act or behave in this workshop. Let's think a few moments about the roles of the various people in our workshop during the coming two weeks. These are the roles of leaders, delegates, observers and resource persons.

In too many workshops the leader is supposed to be the person who knows all things, has infinite wisdom, while the participants are to come in as complete vacuums. The problem is to transfer the knowledge from the leader with the infinite wisdom into the vacuum of those who are completely ignorant. If this is the kind of conference you are expecting, I am sure that you will be greatly disappointed. Rather, I think that we can consider that the leaders are bringing to this workshop skill and experience in the techniques and methods of helping all of us find our problems and do something about them but it is up to the delegates to supply the problems on which to focus our work if we are to make any progress during the next two weeks.

This brings us to the role of the delegates—the role all of us are to play. One thing we have already mentioned is the responsibility of the delegates to provide the material for our workshop—the problems we have. This means that we have the responsibility of really coming out with our problems, of not sitting back and saying, “Well, let somebody else tell them.” Because, maybe no one else does tell them and my problems are never mentioned and consequently the rest of us get a distorted sense of the total picture or situation. *Second*, it is the responsibility of the participants to be just as concerned as the leader is in this process of keeping on the ball, of keeping direction. It should not be the responsibility of the leader to say, “Well, we are off the track. Let’s get back,” pulling them back like sheep who strayed away.

Thirdly it is the responsibility of the participants to be concerned with the results of the group. You have all seen discussion groups or workshop groups to which a number of people came who were only interested in getting the answers to their own problems, not really caring about the other member’s problems and not noticing the relationship of their problems to the others. Then, there are others who know all the answers before they get to the workshop and usually all the answers are just one answer. They have the same answers for all problems and they are insistent that everyone agree with this answer—this one cure-all. Even if they are right, in some cases, it is rather tough on everyone else. It is the responsibility of the participants, all of them, as well as of the leader to have the attitude that this is our group; we need to keep our own direction; and we need to keep on the ball; and we need to be willing to look at all sides of the picture so that we can test and can see which solutions of our problems are the best and the most adequate solutions.

We have talked about the roles of leaders and the roles of delegates. Equally important is how they work together. If the leaders go one way and the delegates go another, no conference can be successful.

I think we would all agree, furthermore, that how we get started during the first session is extremely important in determining how things go for the rest of the conference.

For this reason we are going to look at a group like ourselves get started on a workshop like this. After they are finished we can discuss how they did. This is a group which has not had any particular preparation and is composed of a group of delegates from a number of communities in Connecticut, meeting at a workshop for the first time. I think that as we watch them and participate with them we shall catch a lot of little things

which will help us this afternoon as we get started in our work groups. I'm going to be standing over here at the side, and I shall occasionally break in and comment on two or three things that they are doing. My purpose is to highlight and emphasize points which will help us in playing our own roles successfully. There they are and we shall just let the group go right ahead from here. This is their first meeting.

(Group gradually walks on stage and sit down around a conference table.)

LEADER: Here we are, ready to get started together in our workshop. We represent a variety of communities. It seems to me that each of us is at least three things—we are someone from a given community, which is similar to being from a foreign country and we must show the others how it feels to be in our particular shoes; and then we are from different organizations, with certain kinds of responsibilities, and we have the obligation of getting before the workshop certain problems from our organizations; and then thirdly, and perhaps most important of all, we are individuals who represent ourselves and have certain questions of information we'd like to have, for we have all had experiences of bumping our heads against stone walls and wishing we knew our way around them. Therefore, our job here now is one of suggesting the kinds of problems and difficulties that we would like to have considered on the agenda of this workshop. From other groups here at the workshop who are doing this same thing we are going to get their problems and put into one large pool these ideas that all of the members of the workshop have as to what should be worked on during the conference. Then we are going to be getting together a smaller 'representative group tonight and will decide on what particular groupings these problems fall into. It is our job now to be free and easy and reflect and tell each other our problems, difficulties, and kinds of information that we would like to have some help on in this workshop period. We'll get our list up here on this sheet, with our recorder to help us.

COMMENTATOR TO AUDIENCE: I think it is a good point to think about here, that although we are each working in one group, the problems we have are being shared with other groups so that we are not 'losing anything by staying with one sub-group here at the workshop. Anyway this is an important thought while we are working through our problems. *(all remarks of the commentator were of course spontaneous reactions to the unfolding sociodrama.)*

LEADER: Who has an idea to start us off on?

DELEGATE 1: I believe that we should have a greater stress on a happy

family life. Radio and visual aids are our greatest mediums of education today and we can use those two sources to great advantage. If we begin, in terms of a motion picture, showing the children in the home and the contribution that each child makes as the family grows up and we can show that the happier an individual that child is the 'greater contribution it can make as it goes out into life in the community.

LEADER: Your suggestion is 'then that the workshop could show how to influence family life in a more constructive way. You have some good suggestions about the techniques of solution to the problem, but 'perhaps here we should just get the problems on the agenda and then as the problem comes up 'you can discuss the techniques and have more than enough chance to bubble over with ideas. We now have our item number one; the problem of improving family life. Who is next? (*recorder writes on sheet and turns each time for affirmation of his wording.*)

COMMENTATOR TO AUDIENCE: Note 'that the leader makes no evaluation of the suggestions by the delegate. Now he is concerned with getting people to feel free and easy in talking about problems 'they have. All he does at this point is to suggest that it is too early for solutions until all the problems are seen.

DELEGATE 2: I feel that suggestion and problem just mentioned is a fundamental one and yet in some senses there are some other problems perhaps more immediate and which we can hope to tackle with more success. Among these would be the very fundamental one of just how do we get together in a community. We have a lot of good will in communities but how are we going to organize in the community to use that latent good will in the most effective manner?

LEADER: So it is how to go from latent good will to organized effort?

DELEGATE 2: Yes, that is the problem.

LEADER: We all no doubt have many problems in mind. Let's go right ahead bringing them out. Who has another one?

DELEGATE 3: Mr. Chairman,—er—no, I don't think I'll bring that one up. Let me think about it a little more. It's probably not an important one.

LEADER: Let's have everybody's problems—no matter what they are—problems of dealing with your maid more effectively or whatever the problem may be.

COMMENTATOR TO AUDIENCE: Here is a situation where the delegate doesn't feel that he should contribute to the group discussion. He starts and then stops timidly. He is still worrying about what other group mem-

bers will think of him rather than feeling free to think and contribute spontaneously as a group member.

DELEGATE 4: Well, I'd like to bring up something which has a personal angle to it. I am a veteran's wife and I think that the housing problem is a very serious one, and I would like for us to tackle the problem of how to bring the groups together. I would like to see better housing for veterans and for other groups—in fact, this whole problem has me down.

RECORDER AT THE BOARD: The problem of housing. Do you think just the veteran problem is the greatest one in housing?

DELEGATE 4: Well, I think that the veteran problem has made the whole thing so much larger. I am thinking of the real estate boards and the tremendous growth in industry, making the manufacturers the chief buyers and sellers of property.

DELEGATE 5 (whose role is "to think vaguely"): I think I might be interested in the educational system or something like that.

LEADER: Let's see if we can get a little more explicit about this. What exactly do you see is the problem in regard to education?

DELEGATE 5: Well, I don't know exactly where this will fit in, er—I'm not quite clear about it in my own mind.

COMMENTATOR TO AUDIENCE: This is a situation where the participant has not thought through his problem and feels that someone else will straighten it out for him; he is, therefore, letting someone else take the responsibility for working out the stating of the problem.

DELEGATE 3 (the timid one): I'm not quite certain that it is the sort of thing we want, but (hesitates) I have noticed that in playgrounds and places like that we may have clashes of groups and fights, but how can we know whether they are because of racial prejudice or because of childhood differences and personality faults?

LEADER: Then the problem is whether these differences have an intercultural basis or are problems for child psychology. How can we tell whether a problem has its roots in intercultural difficulties—interracial, and so on? You have certainly put your finger on a key problem.

COMMENTATOR TO AUDIENCE: You see here an example of what is usually the case. He had a lot to contribute once he took the responsibility to become a participant.

DELEGATE 5: (the hazy thinker): We shouldn't forget the UNO in this discussion. We should give some time to that.

LEADER: You are bringing up an interesting point. We should, as we

go along, look at the larger and more international aspects of the common problems that we have locally. Is that the idea?

COMMENTATOR: If only he could be a little more explicit the leader would not have to do the rather dangerous thing of "making something" out of what he says.

DELEGATE 5: Yes, I would also like to bring up the question of just what constitutes a good program of intercultural education.

LEADER: In the school-system, in the community or where?

DELEGATE 5: In the school-system first, I believe, for discussion here.

COMMENTATOR TO AUDIENCE: Note how the leader has carefully not blamed the delegate for his hazy thinking but has gradually helped him to think more specifically.

LEADER: Now, we have quite a few interesting problems.

COMMENTATOR: You will notice that there are still members of the group who have not taken up participant roles and have not decided whether they are present psychologically or not. They are not taking their share of the leadership role that they as participants should play. Perhaps they shall become members of the group in a little bit.

(Here leader invites the forty-five delegates in audience to become part of group. They are obviously very warmed up to the discussion.)

DELEGATE FROM FLOOR: Mr. Chairman, I wonder, how does prejudice come about?

LEADER: Yes, how is prejudice developed? Are you thinking largely in terms of individuals or what?

DELEGATE: I would like to raise the problem of how to build a curriculum and of how to develop skills in community leaders.

LEADER: You have two problems there, it seems to me—one of how to build the curriculum and one of how to give community leaders the necessary skills to meet the problems of intergroup relations effectively. What do these leaders need to know about prejudice, intergroup relations and so on? These are closely related problems.

ANOTHER DELEGATE FROM FLOOR: He is raising the teacher education aspect of the question. And I am also interested in how can these community leaders become active in the communities in which they are to work. They need to learn many techniques in order to do this and I am most interested in our approaching this problem of getting specific techniques.

ANOTHER DELEGATE FROM FLOOR: I would like to bring up the problem of the program planning techniques and skills for all organizations. I am particularly interested in the PTA organization on this problem.

(Discussion comes faster and faster from floor.)

LEADER: Well, our time is running short and I guess we will need to continue this discussion at our next session. Now let me give some picture of our work ahead. We plan to get together in smaller groups to continue this discussion after lunch, and try to organize the lists a bit tonight. Then we want to call in our resource people, not to solve the problems for us, but to ask them how they see these problems, how do these problems look in other states (for we will have some national people here) and perhaps they can give us a large understanding of these problems so we can go ahead and work on them with greater perspective.

COMMENTATOR TO AUDIENCE (as demonstration ends): Just one or two comments to close us up. I think that we saw an excellent picture of a pretty good group session, although there were still a few people in the group to be heard from and there are probably some things about the leader's performance you might like to raise questions about. I am certain the other delegates would have entered into the spirit of things before very long. I think we saw how necessary it was for the delegates to enter thoroughly into the discussion. Delegates who hung back were not really working members of the group. However, the leader can do much to help delegates enter in. The leader we saw was interested in the ideas the delegates had. He did not evaluate them or judge them which might have made some delegates afraid to speak. He did help to sharpen up some of the points and he did help the delegates separate problems from solutions. We noticed also how he helped the one delegate go from vague hazy thinking to clearer thinking. We have a good start for the afternoon group sessions, I believe. We are warmed up to each other and to our joint job.

SUMMARY

In planning the sociodramatic demonstration, the workshop leaders were very clearly aware that they were interpreting their idea of leader and participant skills to the delegates, rather than using sociodrama to uncover and reconcile differences in expectancies of each subgroup for the other. Certain purposes of the present conference, however, made it desirable to employ sociodrama as here described as a starting point.

Again, the depth of leader or participancy skill demonstrated was not great. The attempt was to take just a first step from the existing sensitivities and skills of the delegates. It was important not to introduce inhibiting effects through too high a standard of group process. Much of the conference emphasis was to be placed on developing increasingly deeper under-

standings on the part of the delegates of the process of successful leader-participant interaction. At the opening session it was desirable to develop mutually accepted expectations of "how we will work together," which would be quite different from those of most delegates with their previous backgrounds of experience in passive, unspontaneous educational procedures. It had the further purpose of preparing delegates for future daily evaluation sessions in which the groups would look back objectively and critically at their own group process. Sociodrama used in this way is thus an introduction to using the workshop as a laboratory in skills of group process as well as for the solution of the action problems for which the workshop has been called.

The research observers at the workshop secured delegate reactions to this use of the sociodrama. These evaluations showed a feeling that the opening demonstration had been of great help in giving them a good idea of how they would work in groups, and of their responsibility for being active participants from the beginning—and sharers of their problems if the workshop was to get off to a good start, and to move "on the beam" in the desired direction.

SOCIODRAMA IN A SMALL-COMMUNITY THERAPY-PROGRAM

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In the fall of 1944 the State Board of Education in Montana set up, in its system of higher education, a small-community therapy-program known as The Montana Study. The plan calls for an activated research program exploring the human resources of Montana's small communities and also is designed to develop a pattern for community self-improvement. The experimental phase of the project is extended over a period of three years and is financed, in large part, by one of the great Foundations interested in the humanities. Sociodrama is playing a vital and significant part in this program of community therapy.

The first year of the project was devoted to the preparing and editing of a small book called "Life in Montana." The book contains a suggested program for a series of ten discussion group sessions based on economic, social, and cultural problems that a typical small community faces in the American scene today. The plan of procedure asks that a number of persons of different age levels, different beliefs, different occupations, different training, sit around a table to study the common problems of their community and to try to act cooperatively towards their solution. The work is grounded in the belief that as long as the people of the American communities will walk together as neighbors, the democratic way of life will endure.

This work, however, has one disadvantage as a community therapy-program. The discussion groups are made up of about thirty citizens and, while the minutes of the meetings and the research reports are mimeographed and made available to all, it is recognized that relatively few people of the community outside the study groups will take the time or trouble to read them. So it was considered important, at the end of the first year, that some central activity be advanced in the communities that had study groups in which a large number of citizens could work together towards an objective large enough to ultimately absorb nearly all of them. The answer seemed to be a program of community self-centered drama. I was given leave from my duties at Montana State College to develop this phase of the work.

As I studied the project it seemed clear to me that sociodrama, originated and chiefly developed by Dr. J. L. Moreno,¹ was the dramatic vehicle best

¹J. L. Moreno, *Psychodrama*, Volume I, Beacon House, New York, 1946.

suiting to the purposes of The Montana Study. Of course it has been necessary to make certain adjustments in the sociodrama techniques as outlined by Dr. Moreno, but in the over-all program as practiced in Montana, the principles are the same as those advocated by him.

The sociodramas as developed in Montana, however, are not strictly spontaneous. Spontaneity is encouraged and in all the experimental work there has been a certain amount of it, but all the dramas have been rehearsed sociodramas.² They have, however, been prepared in accordance with the main principles of sociodrama. In all cases the dramas have been made up of a series of related episodes about the life of the community and have been conceived, written, and acted by members of the community for their own benefit and the benefit of their fellow citizens. They are true sociodramas in that they are concerned with both exploration and catharsis; they were a collective experience involving nearly all the people of each community either as participants or spectators; and they dealt with social realities in terms of the common man, not in terms of sophisticated art nor in imitation of the commercial theatre.

To date there have been three experimental sociodramatic productions developed in connection with the community therapy program of The Montana Study. Each has been adapted to the particular needs of the community involved and for that reason each has been in subject matter and in form somewhat different from the others. They have all, however, had this one thing in common—the drama aspect has not been an end, it has always been a means to an end. And that end in all cases has been improved community living through an integrating activity. A brief discussion of the circumstances which brought each of the three dramas into being will show how sociodrama proved to be a proper dramatic medium for our community-therapy-program.

In the fall of 1945 the last logging train left Darby, Montana. The great forests of yellow pines on privately owned land had been cut out. The only timber left was a limited supply on the National Forest Lands which was subject to the policy of selective logging effective on all Forest Reserve lands. Neither the limited supply nor the selective logging policy appealed to the large logging operators. So, as the saying in forest areas goes, "they cut out and got out." With the closing down of the large scale lumbering operations went Darby's chief reason for existence. It had been,

²Two of the groups who produced rehearsed sociodramas are now working on a program of spontaneous sociodrama.

since its beginning, a town supported mainly by lumberjack trade. When logging operations cease, lumberjacks leave; the towns that depend upon their trade become, after a while, ghost towns. Darby might well become such a town.

Many citizens didn't understand the problem at all. Some did but didn't want to face it. The few who saw the danger, and wanted to save their town, felt it was necessary to make the critical situation as emotionally clear as possible, as quickly as possible, to all. They not only wanted to make the situation clear; they wanted also to present plans that might cure the situation.

The Darby Montana Study Group felt that a drama about conditions would be the best means of making the whole community conscious of its predicament. Consequently, a sociodrama called "Darby Looks at Itself" was written by the citizens and produced on December 7, 1945. Fifty-three people out of a population of five hundred had a part in the writing, and one hundred twenty-seven took part in the acting. The drama was written in nine episodes. The first group of three dealt with long range planning programs in connection with the community's natural resources; the second three with immediate plans for better economic stability; the last three dealt with less tangible qualities—community spirit, religious tolerance, and moral obligations to the returning veteran. All business houses closed for the show, including the local motion picture theatre, and nearly the whole population turned out to see it.

The community of Stevensville, where a second sociodrama was staged, presented an entirely different situation. The town is one of the oldest in the Northwest, having been established as a missionary center and as a trading post in 1841. It is today chiefly a small trade town of seven hundred people supported by serving itself and the farmers and ranchers of the countryside. Although it is a relatively stable community, it has a very disintegrated social life. Furthermore, it is a town, like many American small towns, that has lacked, in recent years, a vision for its future, an interest in its present, and it has a distinct lack of appreciation of its singularly historic past.

The Stevensville Study Group wanted to sponsor an activity that would bring the people of the town and the rural area together in a common undertaking. An out-of-door historical drama was suggested to them. It was explained that it was not to be an ordinary historical pageant, but a sociodrama in the form of a pageant. It was to be a kind of drama that would not only give them an understanding of the community's place in history,

but give them a pride in and awareness of the fact that their town did have an interesting and extraordinary history. That kind of a drama, they were told, would approach the problem of disintegration with a solution.

The drama that grew out of the idea realistically portrayed the story of a fifty year period of ruthless aggression on the part of the white men, and of their determination to drive the Flathead Indians from their native lands in the fertile Bitter Root Valley where Stevensville is located and was for many years the only white settlement. Documentary evidence was used, however, to show that the white supremacy aggression movement was promoted by interests outside of Stevensville, and that the white settlers and religious leaders living in the area during those years understood and sympathized with the plight of the Indians and did all they could to help them. Indian roles in the drama were played by full blood Flathead Indians invited from the Reservation (fifty miles away) to take part in the production. Many of the roles of the white settlers were taken by sons and grandsons of the early pioneers.

The drama was deeply moving to both Indians and whites because of its solemn adherence to a belatedly recognized truth that had never before been told by Indians and whites together at a public gathering. Interestingly enough the production had only a few rehearsals and the last part of the final episode (depicting the departure of the last Flatheads from Stevensville) was not rehearsed at all but was directed from the large acting area by the writer, dressed in an Indian costume.

Like the Darby sociodrama, the Stevensville drama involved many citizens in the writing, acting, and staging of the play. Members from all churches took part, men from the Farmers' Union and the Grange worked side by side, Indians, townspeople, ranchers, farm hands, laborers and college students, the well-to-do and the poor all united in a common effort. To the amazement of all, a crowd four times the size of the town attended and came from all parts of western Montana to see the performance on the night of August 18, 1946. The plan is to repeat the sociodrama year after year with both the Indians and white citizens adding such new material as is needed to increase its power and effectiveness.

A third sociodrama developed at Lonepine, Montana, fitted into the situation in a quite different way from the other two. Lonepine is really not a town. It is a rural area which centers a social life around a store, a schoolhouse, a church and a community hall. The area around Lonepine had been part of the Flathead Indian Reservation until 1910 when it was opened for homesteading. At once all the available land was filed upon by

homesteaders coming, in the main, from the Middle West. These young men and women, in the new, almost primitive area, had to adjust themselves not only to new farming methods but to an entirely new social environment as well. Interestingly enough, the social adjustments were made more quickly and more easily than the farming adjustments. Lonepine has had for many years a community spirit of harmony that is widely known and much respected. By 1947 they had also adjusted to the farming methods, and they are now a prosperous and, within the limits of human possibilities, a contented people.

Maybe it was this feeling of contentment, maybe it was a feeling that they were growing old, maybe it was a desire to commemorate companions who had passed on, maybe it was a feeling that what they had accomplished should be recorded—it may have been a mixture of all of these things that caused these pioneers of Lonepine and their children to write, as a group, an analytical and critical sociodrama of their years between 1910 and 1947.

Four homey episodes, linked together by a narrator, relate a story of the trials and joys, the critical struggles for survival and the unexpected turns of good fortune in the words of these Lonepine folk who this fall and early winter sat around a schoolhouse room and wrote of the days of their lives. A preacher they loved; a banker, in a nearby town, they respected; a housewife who in the early days brought every baby of the community into being without, as they say, "losing a one, by God"—these and others are eulogized. Some, retired but still living in the community, are given due credit for their part in the area's development (mostly in a humorous way because after all they are still here.) When on March 7th and 8th this production, which is now completely written and cast, is put on in the community hall, the people from all around will know that drama can exist without the fabulous trimmings of a motion picture story. They will know that their living has been interesting—if not to the multitudes, at least to themselves.

Here then are three experimental sociodramas of a character suited to the rugged pioneering state of Montana, which is in a youthful way still unsophisticated and unspoiled in its social behavior. The dramas have been sociodramas chiefly concerned with the social relation of man to his physical environment; the natural resources from which he draws his livelihood and his inspiration. While not strictly spontaneous, there is, nevertheless, a sense of spontaneity in the simple, direct, and natural way in which these dramas have been written and played.

WORKSHOP IN SOCIODRAMA

PAPERS, PROJECTS AND EVALUATIONS

INTRODUCTION

In the "classical" version of sociodrama the *client is a group of individuals*, an association of families, an industrial committee, a village, or a town. They come with their problem and ask for treatment, similar to the individual client in psychodrama. Out of the consultations with the group a dramatic production on the stage emerges and develops step by step. Like a bit of life the processes of information and consultation, as well as the processes of production and analysis are extemporaneous in their presentation. The material is, of course, drawn from the long and deep experiences of the group with the issue on hand; and it is shaped by a director and counselor who should have had a long, deep experience and skill with the sociodramatic handling of problems of every type. In the classical version the sociodrama is carefully thought out and planned but it is not rehearsed. The production is not constructed or created by an anonymous stranger, someone who imagines the problems of the group, trying to give them an appropriate dramatic form, but is constructed in cooperation with the group itself.

There are versions of sociodrama in which the gathering of information and the form of production differ from the classic, spontaneous-creative version. Information is gathered in many places, at different times and the production is written down piecemeal, conserved, rehearsed and finally enacted. These and similar versions of sociodrama have usefulness in communities where the talent for spontaneity is low and the fear of expression considerable. A gradual preparation of the people for more spontaneous-creative and therapeutic forms is then justified. Professor Bert Hansen has made a distinguished contribution in the field of the conserved form of sociodrama — the projects guided by him show a breadth of vision for both extremes, the extemporaneous and the rehearsed form.

J. L. M.

SOCIODRAMA IN THE CLASS ROOM

BERT HANSEN

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To keep sociodrama from becoming an intellectual cult, it is necessary that its final form, structure, and method of procedure be determined by a very large number of people, not by a few. This means that during its formative stage the teaching of sociodrama must be loose and informal rather than authoritative and formal in order that anyone, anytime may contribute something to its methods and techniques. These large numbers who must contribute shall not be from parallel groups of society but from lateral groups. Thus the development of sociodrama as a methodology for the treatment and cure of social problems must not stem from scholars alone, but from laymen; nor from intellectuals alone, but from the common run of people. If sociodrama is to be a universal medium of group expression, it must have a wide base on which to stand.

Neither must the appeal of sociodrama to the multitudes be blocked by the development of a phraseology peculiar to it. The language that explains it and its use must be as simple and universal as its methods and techniques if it is to be accepted and acceptable to people at large. And if it is not to be accepted and acceptable to people in all walks in life, then there is no good use served in developing it.

Also, the science of sociodrama must be made known as a procedure in the analysis and cure of group problems to vast numbers of people. It must not become an "Ivory Tower" pseudo-intellectual movement in a world of people so badly in need of methods and techniques to help them behave meaningfully in group and inter-group relations.

With these thoughts in mind the author conducted a class in the "Introduction to Sociodrama" at the University of Denver during the 1947 summer session. The class was in itself a cross-section of society. The age level was from youth to late middle age; the experience level from college freshmen to seasoned college professors, from war veterans to long time grade school teachers. There were representatives of three racial cultures. Many visitors attended sessions of the class group during the term.

STUDENTS' COMMENTS ON THE WORKSHOP IN SOCIODRAMA

A five weeks' trial doesn't do justice to the sociodrama method of group integration. But five weeks is an acid test. There must be strength in a method if its possibilities can be opened to a new group in that length of time.

Most of the presentations were of the spontaneous unrehearsed kind, best adapted to situations where lengthy rehearsals are impractical. Even with no rehearsals, it was apparent that the sociodramatic method was more interesting than pure discussion, although discussion which followed each session was inevitable and more spontaneous than it would have been without the sociodrama.

1. Interest in the class was high. In fact, at times the room was so quiet that you could hear a pin drop. Yet this was for unrehearsed sociodrama. Even legitimate drama could get no more with house lights down and every known mechanical device of sound and light directed toward greater audience attention.

2. Real human problems were brought out in each situation dramatized. The audience was attracted to the presentation in each case regardless of the skill of the performers in portraying them. Such human relationships as those between husband and wife, employer and worker, student and administrator, girl and boy are so genuine and basic that a studied portrayal seems to camouflage them rather than bring them out honestly. Legitimate drama often brings such problems out in highly personal form, whereas sociodrama presents them as larger social problems. The legitimate theater places the emphasis largely on an *emotional* basis. Thus whatever catharsis is effected is often offset by the emotional imbalance which such drama generates in the minds of the audience. This emotional part often overshadows even the individual problems involved, to say nothing of their relationship to the larger social problem. "Society be damned" is the attitude of more than one leading character of the legitimate stage and the screen. Even love affairs are handled from an exclusive basis, that is, "What do we care, honey, what the world thinks, just so we have each other." The pattern is repeated in movie after movie.

The peculiar value of sociodrama is that it retains the fundamental humaneness of the situation (more human, in fact, than legitimate drama) without impairing its social truth.

3. Implications beyond theoretical discussion of those problems were brought out in the sociodramatic form. The class was quick to say, "Oh, she did it that way because she felt that way about it." And *what* she felt was then brought out in the discussion which followed.

4. There was a desire to do these presentations over again, and to present the facts even more accurately. The question was not the one of legitimate drama, which is usually, "How may we do this artistically, or more effectively from the standpoint of the audience's reaction?" but rather, "How may we better reveal the true nature of the problem involved here?"

A SOCIODRAMA PROGRAM FOR MY COMMUNITY

My community is a city of about 10,000 population and is centered in a shallow water belt which is, roughly, ten miles wide and 100 miles long. Ranching, dry land farming outside the belt, and irrigated crops are the chief sources of economic support.

Irrigation began in a small way in about 1915. Since that time, larger farms have been divided into smaller ones, and subsequently still smaller ones and each must have an irrigation well. In the last ten years, the annual increase in the number of irrigation wells has grown by leaps and bounds. Especially was this true of the war period and the increase of food prices.

Each year the amount of water used exceeds the amount replaced by rainfall. Year by year the farmers must lower their pumps. The occasional "wet" years are not sufficient to keep the average level up.

The problem is obvious. Unless a program of conservation is put into effect, the water supply will be either exhausted in a few years or limited to the amount replenished by natural rainfall. This limited amount would be insufficient to keep all pumps going.

This question has been editorialized a few times by the local newspaper, but each time the subject is mentioned, a few influential land owners voice considerable opposition. So far, the non-conservationists have been so violently opposed to any sort of program that the community has done nothing about it. Unfortunately, the non-conservationists have considerable political influence. They are the "selfish" land owners.

Anyone with a little vision can see what this indifferent attitude will ultimately do to the community. Yet, no one has been able, or doesn't care to "stick his neck out" in the effort, to solve the problem.

The purpose of this paper is to outline a proposed sociodrama program for this community. Through a carefully worked out, step by step program this problem may be worked out and solved on a community basis.

One way to get the program going is through the old timers of the community. These people, in addition to having a lot of influence, are very much interested in the city. Too, some of them live in the city, others live in the irrigated belt close by.

Of course we could not start right out with the water problem. We would first dramatize some of the stories and problems of the early cow men, or anything connected with the early period of the city which would capture their interest and enthusiastic support. It was this group that got behind a movement to build a museum on the college campus. They put it over in a big way. As early settlers, they have watched the city's development year by year.

Once this solidarity is established through historical traditions, the next step is to create similar interest in the contemporary problems of the city. This should be a natural step because it is closely related with the problem of conserving all that is good in the past. Since they have shown much pride in the city's development, why not show the same pride in its preservation?

This is a "back door" approach to a difficult problem, but any direct approach would defeat itself because it would stir up premature opposition. In other words, the relatively weaker conservationists will have to be strengthened and encouraged before facing the rather strong opposition.

The next step is to conduct public meetings for the purpose of discussing the problem. This should open the fireworks in a big way. Frank, democratic discussions should bring to light many aspects of the question. These subdivisions of the problem should provide the basis for committee study and reports.

One subsidiary problem concerns water-level statistics over a period of years. For three years, the Department of Interior has kept data on this water reserve. These figures and others which may be supplied from prominent irrigation farmers in the community should give the necessary data.

Another subsidiary problem—one around which much of the discussion has centered in the past—concerns the source of the water supply. Objective thinkers and geologists who have studied it know that the water comes from surface lakes in the region. Excess rainfall drains into these lakes and then sinks into the sandy soil beneath and eventually into the water reserve below.

But many of the farmers laugh at this idea — prompted by selfish motives, no doubt. Some believe that the water is supplied, or at least supplemented, from sources beyond the valley. Others have the opinion that God put the water there for everybody to use, and is, therefore, an inexhaustible supply. Still others believe that it comes from the upland underground veins and from the mountains. They believe that its source is the Pecos River, some fifty miles away.

Not only is there diversified opinion concerning the source; there are also differences of opinion concerning the amount of water reserve. These opinions vary all the way from "unlimited" to no more than a two-year's supply.

Many other problems center around the methods and means of preventing waste, etc.

All these problems, when discussed openly and over sufficient period of time, should provide ample materials for dramatic episodes. Each committee working on the different phases of the problem can work up its episode in dramatic form, under the supervision of the director, and these episodes may be unified into a full-evening performance.

The Antagonist and Protagonist are the lack-of-rainfall and a sturdy people who finally triumph over this invisible foe. The first scenes of the play center around the struggle between the cowmen and sheepmen who fought over the water holes. Next is the struggling farmer trying to earn a living against drouths and insects. Then the apparent triumph when shallow water for irrigation purposes was discovered. People were lavish with the use of this water, but their glee was only temporary. As the country settled up, as shown in later scenes, the water supply began to diminish. The real struggle is on and it can be built up to a gripping climax. What's the solution? There is only one solution — conservation. Limit the number of new wells; set up regulations for the proper method of irrigation by which waste may be eliminated; perorate the time element if necessary so that only a certain number of pumps may be in operation on certain days. These, and other things that come out in the discussions, should provide the appropriate and satisfactory solution.

SOCIODRAMA IN CIVICS

This is an extemporaneous sociodrama designed to be presented before a Parent-Teacher group, to show the need for professional medical and psychiatric guidance in the public high school.

Scene I. Classroom in Civics

Characters:

1. Civics teacher — a so-called "normal" teacher well informed in the subject she is teaching, desirous of presenting her subject matter in an interesting way, puzzled by the apparent indifference of certain of her pupils and their lack of acceptance of stimulation and guidance from her.

2. An earnest principal, a well informed, flexible personality, who wants to meet the needs of his teachers and pupils in a manner that is in accord with modern practices. He is a direct, "realistic" individual.

3. A boy — young veteran who causes disturbances in class, who is argumentative, seeking attention in undesirable ways, has "low" standards of conduct, and who is beginning to make a "record" for misconduct — perhaps petty thieving and experience with a narcotic peddler.

4. A young girl — a bobby soxer who has matured early as a result of "modern influences," particularly those outside of her home.

5. A boy who is self conscious, retiring and shy as well as sullen about his defective teeth. He does not participate in the group activities, is taunted by the other youngsters. His parents are of a low income group and are unaware of the boy's problem.

6. A girl with protective parents struggling for emancipation from them. She feels frustrated by parental restrictions. She is rebellious at times, and suffers from feelings of guilt because of her rebellion. She is not in the habit of making decisions for herself. Although well cared for and possessing many "material things," they are not those things that are the "fad" of her peers.

7. Boy: tubercular. He does not understand his lack of energy, his physical problem, nor the emotional conflict resulting from it.

The scene ends by the teacher "reaching her limit" and sending pupils to the office.

Scene II

Principal meets pupils all together in his office and sees the futility of approaching it as a group problem. He hears their stories, one at a time, draws them out to get the "real" problem underlying their overt behavior. He skillfully, for an "untrained" person, attempts to give the children some insight into their problems and goes about setting up some plans for solutions of those problems with each pupil.

Scene III

The principal and the teacher discuss the problem. The teacher feels that she has "done all that she can do," having many pupils who need her attention, most of whom appear ready and eager to benefit by her presentation of the course. She feels that it is her obligation to put her efforts on those who are participating progressively, rather than on her problem cases. She does not want the morale of her group disturbed by a few.

In the discussion of the teacher and the principal the problem evolves: the need for trained professionally experienced assistance for medical and psychiatric diagnosis for so-called "problem children" in school and how to get it for our schools.

SOCIODRAMA AS AN EDUCATIONAL THEATRE

Major Problem: Just what should be the policy regarding casting of the plays presented by an educational institution?

This problem breaks into several minor questions around which the basic casting policy is built. Among these are:

1. Is it necessary for an educational theatre to maintain itself? Although this is possible is it not worthy of budget maintenance as are the science and other educational departments.
2. Is the selection of cast members from civic or community groups not registered at the school justified?
3. Are subsidies and grants from civic groups to be accepted by the school "with strings attached"? These subsidies cover items from buildings, books, stage supplies and costumes to scholarships.
4. Should the audience consider the educational theatre under the "star system" of personalities and demand such casting and direction?
5. What place has the private student of department staff members in gaining of choice parts in the school plays?
6. What responsibilities and limitations does the school and department have to the registered student who is hoping to go out as a teacher in the field?

There may be other pertinent questions, but the writer feels these will furnish the springboard to the discussion of the following members taking part in the sociodrama. Each member of the group represents a community, educational, student or other pressure. These are not isolated individuals but each represents many similar individuals whose pressure is felt by the casting director in the casting of any play.

The sociodrama takes place in two scenes. The first scene is a series of interviews with students or community members wishing a part in a forthcoming play. The second scene is a discussion of the casting committee following the tryouts. In many schools such a committee is in existence. In other schools the director acts as the casting committee, but is faced with these pressures through individual interviews, social contacts and other such means of bringing the problems constantly before him. The characters for the first scene are as follows:

1. The director, in his office interviewing interested people for the parts. (We assume all are equally talented, but vary in experience.)

2. A student taking private lessons from the director. This girl is talented and is beginning a course in hopes of a professional career in theatre. Of course she is willing and able to subsidize private tutoring to make this possible.

3. An old graduate of the school, no longer registered but she has "saved the play" many times by giving her name to the box office. Is not in need of further training. The casting of this girl would mean a good performance, but no better than the other contestants. It would mean a good box office.

4. A student about to graduate from the school. This girl has attended four years in hopes of becoming qualified to teach drama and speech in high schools. So far the "right part" has never materialized. Too many of the parts have been given to the community people. Her actual experience is short.

The members of the second scene are:

1. A civic benefactor, who has given generously to the theatre program of the school in terms of buildings and equipment. Interested in only the highest in art coming from the school theatre program. Not particularly interested in training new blood. Supports No. 3 above.

2. Mother of student four, or any other mother interested in seeing a student achieve success from a parental point of view. She represents one type of audience member.

3. Another audience member, represents cultural perfection and feels the ticket entitles one to only the best. The personality of the star is more important than the play.

4. School board member. Interested in educational problems of finance especially. Will the play pay for itself? Will it help support any other programs?

5. School administrator, interested in operating the school for educational purpose: these include the students and the community. First responsibility is to meet the needs of the students enrolled for study. The projects of the school which are educationally sound are worthy of support for their own sake. The drama is as worthy of support as is the chemistry department, etc.

Because the members of the cast were all students and many were students of speech and drama the conclusions may have been narrow and prejudiced. An attempt was made to bring into the discussion the various points of view found in the communities. Members of the audience were far from agreement on the elimination of civic cast members who were not registered members of the school. Still the final conclusion seemed to center around the policy that the

purpose of the school was to train students enrolled in the school, therefore the cast of school plays would be made up of the students of the school.

This play would reach a more valuable conclusion if presented in a community with the actual pressure groups present. The power of the financial pressure might overpower the administration and student need even then, but the hearing would be public and public pressure might be brought to bear on the case.

RACIAL DISCRIMINATION AS A RESULT OF OUR HABIT
PATTERNS TREATED BY SOCIODRAMA

Scene I

Setting: Hotel Room

Characters: A Negro Family

Father—Jim Adams; Mother—Mrs. Adams; Daughter—Nancy Adams

NARRATOR: The Adams family have moved to Denver from Tuskegee. In Tuskegee the Adamses lived in a very nice neighborhood where the homes were well kept and the lawns were beautifully landscaped. It was their desire to find a neighborhood that corresponded with the one they had left. While Mr. Adams looked for a proper location for building a home, the daughter looked for a job in the business world. (Three younger children have remained with relatives in Tuskegee until the Adamses have established their home.)

First, we look in upon the Adamses in their hotel room.

MOTHER: Jim, the hotel clerk said we would have to be out of here in four days. That is a rule the hotels have. The tenants can stay but a week. We must see about getting a house, any house, where we can stay until we get located. Did you find any desirable lots?

FATHER: I saw a dozen real estate men yesterday. The Metropolitan Real Estate Manager told me to come and see him again today. He said he might know of something.

MOTHER: Did he talk like we had a chance of getting a place? Did he have a long waiting list?

FATHER: I talked with him but shortly.

MOTHER: Then there *was* mention that we were not welcome in the location we wanted? (Father frowns and is silent). He did have a set notion about it, as a member of a different race? As a Negro?

FATHER: That we rather expected, but I found no more than usual.

MOTHER: We must have a suitable location so that the children will be close to school and so that our location will be a credit to you.

FATHER: I had my heart set on those lots at the edge of town by Riverside Drive. It isn't because it is either a White or Negro district, but I like the view of the mountains. I wish people's habits of thinking that all Negroes are despicable were not so. I saw the listing. The price was \$400, but the owner said that it would cost *me* \$1,000. He knew we could not stand that, and if we had indicated that we could, he would have found another and a better excuse for not selling.

MOTHER: Oh? Goodness! Let's give up!

(Nancy, who has been washing her hose in the bathroom, blusters in, stockings in hand, and goes toward where she intends to hang them.)

Nancy, (Nancy pauses a moment), are you answering any ads for jobs today?

NANCY: Just about ready to start. I must get a good job to help pay the high prices you and Father have been talking about.

(All laugh disheartedly.)

MOTHER: You'll get a good job, as good as you are. With your past training and your Civil Service rating, and your experience, you shouldn't have any trouble. There's always a demand for good Comp Operators.

NANCY: Thank you, Mother. If everyone thought as much of me as you do, I wouldn't have any trouble. Father, if you are ready, I will walk along with you.

FATHER: I'm ready.

MOTHER: Goodbye and good luck.

(Nancy and Father leave the room.)

Scene II

Setting: The Metropolitan Real Estate Office. Both the outer and inner offices can be seen by the audience.

Characters: Mr. Adams, Mr. Burns, office girl, numerous people coming into office seeking homes, man representing the *Voice of Ignorance*, man representing *Scientific Findings*, man representing *Objective Thinking*.

NARRATOR: Mr. Adams comes hopefully to the Metropolitan Real Estate Office where he wants to secure lots to build a home.

ADAMS: (Approaching office girl's desk) I'm Jim Adams. I had an appointment.

OFFICE GIRL: Yes, Adams, I'll call you ²⁷when you can go in.

(Mr. Adams sits and sits. Other people come in, are motioned into the inner office, go out, and still he waits. Finally he is called.)

FIRST PERSON: (to secretary) I'm Ellis. I must see Mr. Burns.

SECRETARY: Sure! Go in, Mr. Ellis.

(Mr. Ellis goes into inner office.)

FIRST PERSON: Mr. Burns, you remember that I was in here last week and talked to you about those lots in Belleview Heights.

MR. BURNS: Yes. Sit down, sit down. You're the one who thought you might like to buy all of them.

FIRST PERSON: Yes.

MR. BURNS: Still want them?

FIRST PERSON: Yes.

MR. BURNS: My old offer still stands. \$400 a pair is the price.

FIRST PERSON: Thank you, Sir. Get the papers ready and I'll pick them up tomorrow.

MR. BURNS: I'll have them ready. (They shake hands and First Person leaves.)

(Quiet settles down upon the office. Then a woman comes in.)

SECOND PERSON: Mr. Burns in?

SECRETARY: Yes, Mrs. House. Go on in.

SECOND PERSON: Thank you! (smilingly)

(Inside the inner office) Mr. Burns, busy?

MR. BURNS: Not particularly. Sit down, won't you?

SECOND PERSON: I was out shopping. Thought I'd drop in to see how you are.

MR. BURNS: Everything's fine. And Mr. House?

SECOND PERSON: Fine! We're leaving for our vacation soon. Alaska this summer.

MR. BURNS: Wonderful! You went to Mexico last summer, didn't you?

SECOND PERSON: Yes. Have you planned your vacation yet?

MR. BURNS: Nothing definite.

SECOND PERSON: I must be going. Nice to talk with you again.

MR. BURNS: Yes, indeed! Let me hear from you when you come home from your vacation.

(They exchange goodbyes.)

OFFICE GIRL: Adams, Mr. Burns will see you now.

(Adams goes into inner office, is not asked to be seated, but finally draws up a chair to the desk.)

MR. BURNS: Adams, you were interested in some lots around and near

THE ANNEX, but I find that in the national FHA Manual, according to its rulings you're not eligible.

ADAMS: Not eligible?

BURNS: No, the government manual advises against the mixing of un-harmonious racial groups. It advocates occupancy by the same racial and social classes to which an individual may be accustomed. We suggest that you try Brookfield Flats, offering separate accommodations. However, I think that they have filled their quota. The only thing for you to do is to try some lots in Belleview Heights.

ADAMS: Isn't that the district where we would have to circulate a petition among the residents for permission to buy there?

BURNS: That's right, but that's all I can do for you. I'm sorry, Adams, but rules are rules. I'll have a petition drawn up and let you see what you can do with it.

(He goes out; Adams sits dejectedly. Strains of conversation float in from outer office and waiting room.)

VOICE: Is Mr. Burns in?

OFFICE GIRL: Yes. He's in there talking to a nigger.

VOICE: (Disgusted) Well, go on in and tell him I'm here.

OFFICE GIRL: I don't see why he should take so much time. We don't have anything for him. White people don't want Negroes living close to them.

VOICE OF IGNORANCE: No, I'd hate to have one of the dirty fellows living by me. I've seen the places where they live. Rotted down shanties! Don't know nothing about appearances. I'd hate to have a bunch of ragged blacks running over my yard. They're nothing but a primitive lot.

SCIENTIFIC FINDINGS: Negroes are not a primitive race. Many are ignorant, because they have been poor and lacked educational opportunities. No race in the history of the world has made such progress along all lines as have the Negroes. In the last seventy-five years in the United States, in spite of desperate handicaps, they have succeeded to such an extent that in many spheres — music, theatre, science — they are competing successfully with white people.

OFFICE GIRL: If we should allow them to buy homes near the whites, there would be intermarriage.

OBJECTIVE THINKING: Negroes don't all want to marry white people. That statement is unfair. The fact that one desires equality in housing, employment, and education does not necessarily mean that he insists upon intermarriage.

BURNS: (Coming back from side office) Here's your petition. Good luck.

ADAMS: Thank you. (Takes petition and leaves through outer office.)

Scene III

Setting: Employment office of Fountain Tire and Rubber Company.

Characters: Nancy Adams, Personnel Manager, Secretary, *Objective Thinking*, *Scientific Findings*, Several persons who are applying for jobs.

NARRATOR: Nancy Adams is neatly groomed, quiet and reserved.

SECRETARY: For what position are you applying?

NANCY: Comp operator.

SECRETARY: Here is a card. When you have filled it out you can talk to the Personnel Manager.

NANCY: (Taking the card) Thank you.

SECRETARY: (Rather to herself) What is she doing here? We don't employ Negroes as Comp operators.

(After the card is filled in, the secretary takes it along with all the other cards from the persons in the office to the inner office of the personnel manager. He shuffles through them until he comes to Nancy's. While he looks at the cards, the secretary straightens his desk.)

PERSONNEL MANAGER: Hm. . . . Here is a girl with the qualifications we have been looking for. She's had experience. (Turns to his secretary.) Have her come in, will you?

SECRETARY: Yes, Mr. Young. (Goes to the outer office.) Nancy Adams, you can come in now.

(Nancy is seated in front of the personnel manager before he looks up. On seeing a Negro girl, he frowns before he realizes what he is doing.)

PERSONNEL MANAGER: You seem to have the qualifications we were looking for, but . . .

NANCY: You do have an opening for a Comp operator, don't you? I was given that information at the U. S. Employment office.

PERSONNEL MANAGER: Yes . . . Well, we have several openings. Would you consider something else?

NANCY: Well, if it paid enough, or as well as the Comp job. (She was thinking of another office position.)

PERSONNEL MANAGER: How about the dining room? It pays pretty well.

NANCY: (Very surprised, for she had not encountered this line of reasoning before.) The dining room!

PERSONNEL MANAGER: It is not our policy to mix the races in our offices. The close association causes antagonism and furthers race prejudices. We like Negroes, but they have their place. You should know that.

NANCY: I'm sorry! I really hadn't thought about it.

PERSONNEL MANAGER: Let me see if I have something you might like.
I just might! (He goes into the outer office to look through the files there.)

SECRETARY: (Tauntingly) You big God-like man. All Negroes like big strong white men. (Personnel Manager looks at her and grins.)

OBJECTIVE THINKING: This is not logic, but similar ideas are talked about in some of the southern white colleges.

SECRETARY: Negroes are not human beings but a cross between a monkey and the colonel. I'll bet her head is as dense as a rock. Believe I'll go in and tap her with this and see if she can feel it. (She picks up a paper weight from her desk. The personnel manager, still smiling, shakes his head).

PERSONNEL MANAGER: No! No! Noooo!

SCIENTIFIC FINDINGS: Scientist have proved that all peoples on the earth are of a single family and have a common origin. Modern science revealed that all races of people have the same blood, represented by four types, O, A, B, and AB. Dr. Tumin of Wayne University, professor of Intercultural Relations, states that there is no difference in the thickness of the skull.

SECRETARY: Wonder how soon she will be asking you to go out with her?

PERSONNEL MANAGER: You are afraid she *will* ask me. White women are jealous.

OBJECTIVE THINKING: That is called Biology. Actually the sexual powers of the Negro woman is no greater than that of the white.

SECRETARY: Jealous? Of that dumb-bunny? All Negroes are ignorant. They can't learn like we can.

SCIENTIFIC FINDINGS: High achievement and intelligence occurs in people of all races. All peoples of the world are fundamentally alike.

CLASS CRITICISMS

After the play was presented, criticisms of it were given by the class. Helpful hints were suggested, such as changing wording in some of the lines and the addition of more dialogue. Though not all of these suggestions warranted a change in the original script, many were accepted.

The lines that read, "Negroes are not human beings but a cross between a monkey and the colonel" were questioned, particularly because of the word 'colonel'. We explained that while writing this we were thinking of the typical southern gentleman who has been dubbed 'colonel' because of his social status rather than his military rank. Thus the statement was left as written.

A further suggestion for the second scene was to point out that the real estate man, even though he wanted to sell ³¹ real estate to a Negro, could not

do it because of outside pressure. He was forced to protect the success of his business.

It was also suggested by the class that we have a white girl, though not as qualified for the job, get it. But this would defeat the purpose of the drama by making a set pattern instead of leaving the situation open for an individual's own decisions as to what should have been done.

Another place for change, as suggested by the class, was at the point pertaining to the thickness of the skull. One of the students has written what he thinks should be put in this dialogue:

Such statements advocate race superiority. Modern racism received its impetus from the writings and theories of such men as Count Gobineau, Hans Gunther and the Englishman Chamberlain who stated that the Teutonic race was the greatest, and were to be the regenerators of civilization. The modern world saw these race theories come to a boiling point during the Nazi regime in Germany. As a matter of course, persecution and destruction of minorities and non-Aryan races took place in awful reality.

All reputable anthropologists condemn the nonsense of race superiority. All races are represented by geniuses and idiots, the good and the bad. There are no physical criteria for distinguishing race. There is no pure race.

Barzun, and Franz Boaz in his *Magnitude of Man* (1938), holds that the position in racism is untenable upon the evidence they have to offer. Heredity is confined to physical characteristics. Mental and physical differences exist only between individuals.

NOTIONS OF RACE SUPERIORITY HAVE NO EXAMINED PROOFS

The ending was also criticized. Part of the class thought that we should have come to some conclusion; however, it was finally agreed that no solution is possible at this time. We are aiming for objective thinking rather than arriving at a conclusion.

SOCIODRAMA BEFORE A CONGRESSIONAL COMMITTEE

Many words have been spoken, many letters have been written to congressmen by veterans, pleading, demanding, coaxing, for increase in subsistence while pursuing an education under the G. I. Bill.

This Sociodrama would be presented before Congress, or a congressional committee, to depict the veteran's point of view on subsistence, and also the congressional or advisory point of view.

Scene I

Slightly drunken veteran drinking beer with a slightly drunken girl in a tavern, out of the remains of a subsistence check. The two characters are voicing bitter complaint that sixty-five dollars per month is not enough to live on, finance a car, and also have a good time. The veteran and the girl both bitterly condemn the situation, condemn Congress, and agree that sixty-five dollars is not enough for their type of social life. (It doesn't seem to occur to this type of veteran that he might go out and earn extra money by working part time.)

Scene II

A veteran older and more mature than the first, is seated in the kitchen of a dingy 2 room apartment talking to his young, rather pretty wife who is preparing the evening meal. He is fondling one of two children. The older child of four is playing on the floor. The veteran looks tired and haggard. He has just finished four hours of classes in the morning, then six hours of hard work in a factory, and several hours of study are staring him in the face for the next day's classes. He and his wife are discussing the financial problem. Ninety-five dollars per month doesn't go far in these days. That is why Tom is working six hours a day for 85 cents an hour, six days a week in a factory, besides carrying a full load for a degree — which is two years away. He seems dejected. His wife Nell sympathizes with him. She works hard to make ends meet. His conversation is — how long can he keep up this grind. She offers him encouragement and keeps reminding him what that engineering degree will mean to them all.

Scene III

Congressional discussion from the class upon the two types of veterans, and their needs and demands.

Of course many different situations could be presented, concerning veterans and their subsistence problems. Many earnest veterans are leaving school every day because they cannot carry on financially. Others simply attend school and skimp along to get by, merely to receive that subsistence check, and merely to keep from shouldering the responsibilities of earning a living. The question arises — would the granting of increased subsistence make better or poorer characters out of the veteran (the Nation's future leaders)? Or is the present amount of subsistence enough?

STUDENT APPRAISAL OF SOCIODRAMA

I feel that Sociodrama as a means of community therapy or as a means of analysis and catharsis of the problems of a group can be made a very effective tool to be used in a democratic society. I do not think that it need always present the cure to the malady, but in certain cases its greatest contribution would be in the diagnosing and the calling attention to the problems that face the group. If it is going to be used to analyze and offer solutions to community problems, I believe that extensive discussion should definitely precede the dramatic presentation, and the drama itself should be written, re-written, rehearsed, directed, and produced as a composite thinking of the group as a whole. However, if the Sociodrama is going to be used to present a problem, to call attention of the group as a whole to a situation without the giving of a solution, I think that extensive discussion should follow the production, and out of the discussion should come possible solutions. The presentation of the drama in this case would be the outcome of the thinking of a "group within a group," and could better be a spontaneous sociodrama. However, I feel that in either case the acting itself should be done by members of group who have thought out the drama and who have the feeling, the theories, the ideas to be presented, the desired outcomes clearly in mind and as a part of themselves.

I believe that Sociodrama is a means whereby institutions, such as churches, schools, clubs, or organizations can effectively present their views, their plans, their contributions, their analysis of problems, their solutions for problems, to community or neighborhood, and have these accepted for consideration. I believe it is a means that could be used within the institution itself to make the individual members work toward a catharsis of them.

There may be the danger that a community or an institution may tend to want to distort the Sociodrama in order to give a good dramatic production for the entertainment of an audience; but I feel if the director has the right objectives and will lead the pre-discussion period effectively, the participants will realize that their responsibility is not to entertain but their real contribution and value lies in the direction of promoting thought and constructive decisions on matters of importance to the group as a whole. In the historical pageant type of drama, entertainment as well as informing of the public could be stressed more, and the therapeutic value would come in getting all the community to work on the project together, and in the promoting of cooperation and good will within the designated sphere of influence.

Sociodrama preceded and succeeded with discussion seems to be the epitome of desired democratic thinking and³⁴working out of community problems.

EDITORIAL

THE SOCIODRAMA OF MOHANDAS GHANDI*

There are sociodramas which take place on the reality level, in the villages and communities, in the streets and houses where people live. A stage, like those we have in our therapeutic theatres, is not required for their enactment. It is a form of self-directed sociodrama which Ghandi had chosen to inaugurate, develop and pass over to us for its re-enactment.

No one in this theatre has ever met him in person and no one here has met him in his death but nevertheless, at this moment his death surrounds us, the community of the living. It has come to us by word of mouth, the printing press, the radio, the motion picture and television. The sociodrama of Ghandi can begin without his presence, without his dead body, without any informants, living witnesses telling us how he died.

The sociodrama had a religious-therapeutic form long before its modern, scientific version was invented. Ghandi's life and death is an illustration of such a version, the survival of an aboriginal sociodrama. There is a type of superior man who enters with his genius, his skills and ambitions into the already established opportunities of his time. He enters a drama which others have started, rehearsed and directed; he becomes its hero. Then there is another kind of superior man; he creates his own opportunities, writes his own plot, directs it, chooses his dramatis personae. He, the playwright, applies his dramatic talent to his own life, develops and plans it systematically from a to z, as if it were a work of art. This was Ghandi. He was the director of his own sociodrama; he had an invisible stage under him wherever he sat, stood or walked, in the market place, in the prayer house, in the prison cell or in the palace of kings, with an audience of millions, visible or invisible accompanying his actions. He took it upon himself to play the role of the poorest, of the humblest ones. He walked because they walked, instead of riding in cars; he wore a loin cloth because the poor Hindus could not afford more; he ate the simplest food, to be felt as their image by the ones whom he tried to free from their fetters. He had a growing consciousness of his coming death and received his murderer like a liberator. The case of Ghandi overreaches the sociodramatic frame; it becomes "axiodrama" as it focuses on ethics and universal values, a synthesis of axiological meanings with psychodrama, a drama of the eternal verities, truth, justice, beauty, love, grace, perfection, eternity and peace.

* Taken from the directorial comments to a sociodrama session portraying the effect of Ghandi's life and death upon a given audience, February 6th and 13th, 1948.

Ghandi was, among other things, a case-illustration par excellence of the ignorance, bias and futility of some of the current psychoanalytic theories when applied to the creative person, the religious genius and saint. As his life was open to the public, millions of people could see with their own eyes that the most bizzare and eccentric techniques can be welded into a prompt and clear design of productive living. As a therapeutic actor he easily won the race against a whole generation of psychotherapists, and as to the future of his kind of heroism on this planet, it be better that the creator (adjustment to an idea) survives and not the fit (adjustment at all cost).

For us sociatrists, however, the death of Ghandi is not an answer but the confirmation of the hypothesis that peace to man cannot come from a single individual, however great and saintly. The "sociodynamic effect" of his crusade of peace can only be guessed at roughly. It divided the world into two camps, friends and enemies; and if the structure of his social atom could be charted it might show that for everyone he tried to save there was one who thought of murder. Ghandi would have needed two billion doubles in order to conquer the whole of mankind. As it is, the one he had died with him.

J. L. MORENO

SOCIODRAMA AS AN AID TO LARGE GROUP COMMUNICATION

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Customarily, the methodological approach to the problem of communication in meetings, conferences, and conventions where face-to-face group discussion is impossible is to resort to informing techniques such as the lecture, the debate, or the symposium. Even the panel method has been modified in practice so that only rarely now does it represent a cross-section of the audience informally discussing problems which are the audience's problems and not those of imported "experts." Recognizing the resistances to effective learning which over-reliance on "telling" induces in adult audiences, particularly in those problem areas where behavioral change is required if progress toward a solution is to be made, some conference and program chairmen have begun to experiment with large group communication techniques which will, in part at least, restate the audience member in his proper role.

Film forums represent one effort to meet this need particularly in those situations where problem-type films (still few in number unfortunately) are used. This is a report of the use of sociodrama in one meeting of a two-day regional conference on Health and Human Relations, conducted under the auspices of the San Diego Social Hygiene Association. The steps in the planning of the session and the progress of the meeting itself are described in the hope that those who may be reluctant to use sociodrama in large group situations may find help and encouragement in this record.

The four main sessions of the conference explored the responsibilities of the home, the school, the church and the community, with respect to family life education, character education and venereal disease control. All sessions of the conference, other than the one reported here, used the symposium panel method of presenting material to the approximately 300 delegates in attendance at the meetings.

Planning for the session began eight days ahead of the scheduled program, when the chairman* for the meeting called together a group of about fifteen persons among whom were members of the public school staff, the President of the P.T.A., the Educational Director of the Family Service Association, an instructor from the State College and a practicing physician. This group

* Mrs. Lenore Panunzio of the San Diego Adult Education Department staff to whom the writer is indebted for some of the data in this article.

operated as a planning committee and explored various methods which might be employed in approaching the topic assigned for the opening morning session which was "Parents in Perplexity." After considerable discussion the group decided that role playing could be used effectively in spite of the fact that relatively few members of the large audience expected could be actively involved in the role playing sequences. It was further agreed that the most realistic approach to the topic would be through a bona fide discussion group dealing with family life problems demonstrating its use of role playing in the exploration of those problems before the audience. Accordingly a group was set up which included some members of the planning committee along with others who might be more representative of the parent groups in the community. It was further agreed that this group would actually spend enough time together discussing problems of family life so that on the morning of the scheduled demonstration the audience could be let in as observers to watch the group exploring its problems at what would be the second meeting of the group.

This procedure was followed and in the warm-up session of the discussion group a problems census produced the following list of items:

1. What shall be parental attitude toward "petting," "dating," "going steady"?
2. How and when should parents answer questions about sex?
 - a. What if son or daughter is too shy to ask questions?
 - b. What if parent is too embarrassed or doesn't have the ability to answer?
3. What to do when parents disagree on how to discipline children?
4. The rights and duties of parents toward children.
 - a. punishment and discipline.
 - b. authoritarian parents vs. parents with authority.
 - c. one-parent homes.
 - d. bad parental example.
5. Children who
 - a. come in too late at night?
 - b. date "wrong" kind of companions or associate with "wrong" gang?
 - c. do not assume responsibility for their share of household duties?
6. Where can parents get information on these problems?

On the morning of the conference demonstration the leader explained to the audience that the discussion group seated on the stage was at the point of selecting from this list of problems³⁸ the one to which they would now devote

more detailed study and analysis. Throughout the demonstration the leader played a dual role by interrupting the group process frequently to act as clarifier on points of method and dynamics. The following excerpt from an edited record of the discussion will illustrate the procedure and the role of the clarifier:

LEADER: I think we are ready now to select from our list of problems one which you think ought to occupy our attention for this and perhaps the next session of our group. There is obviously some overlapping in the points which came out of our meeting last time but it does seem rather important to start our discussion tonight with that point of our problem which you people feel is most urgent and important.

MEMBER A: I certainly hope we can get into a discussion of this petting problem because with two teen agers in my home that point and staying out late nights are the most urgent items to me.

MEMBER B: I should think you could just sit down and have a talk with your children and give them a little information about some of the risks they run by not getting their rest and by not associating with the right kind of companions.

MEMBER C: Oh — I don't think that would help much, teen agers can't be told very many things, least of all by their parents.

(Leader turns to audience in his role as clarifier, and says)

Here you see a group plunging into the discussion of the first problem mentioned. The leader would seem to have a responsibility at this point for reminding the group that at the moment it is choosing among the various problems identified on its list and that while several members are apparently quite willing to discuss this topic at once there is no assurance that a majority of the members really feel that this is the point at which the discussion should begin.

(Leader turns back to group in his role as leader and continues)

LEADER: I wonder if before we discuss this first question we might not get a more representative expression of interest in these topics and then decide whether this is the point at which we wish to begin our discussion. Are there any other problems on this list which other members of the group feel we ought to consider this morning?

MEMBER D: I think that question 4 is a very basic one and will really involve some of the points which have already been referred to.

MEMBER E: I certainly agree. If we can get help on understanding the kind of relationship which parents ought to try to have with their children it would certainly be a big help to me.

MEMBER A: A lot of the trouble of course is because the parents themselves aren't in agreement as to how the children should be treated.

MEMBER F: I think the parents have to present a united front or they are licked before they start.

MEMBER G: Children know alright when they are getting a square deal and if they feel they are, the relationship will be OK.

LEADER: How many of you feel that the discussion of topic 4 would be a good springboard for us to use this evening? (A show of hands shows that a fairly large majority accept this suggestion.)

MEMBER C: It may surprise some of you to learn that I don't believe in discipline in the home. It seems to me that when parents try to superimpose their adult authority on children the children have a perfect right to resist, and parents shouldn't be surprised when children become aggressive toward them.

MEMBER G: Well it all depends on what you mean by discipline.

MEMBER D: (interrupts) I don't see that we are getting anywhere with all this talk. I have one idea what discipline means and you have another and we aren't really talking about the same thing at all. I wonder if we couldn't find a specific situation and talk about that for a while?

(Leader turns to audience in role of clarifier and comments as follows)

At this point you see a group pretty well bogged down by communication difficulties. The member who has just spoken sensing this fact appeals for something concrete and specific on the basis of which the group can continue its analysis and discussion more profitably. This situation well illustrates the difficulties we get into as groups in attempting to verbalize about problems and situations which at their core are behavioral in nature. Problems of human relationships and group interaction are difficult to treat on a purely verbal level, and in such areas the use of sociodrama or role playing is especially valuable.

(Leader turns back to the group and continues the discussion)

LEADER: That is an excellent suggestion. Why don't we set up a typical family situation in which a problem of discipline has arisen?

The group then proceeds to define a middle class family situation with two children, a twelve year old boy, a sixteen year old girl, with father pretending to be authoritarian in his methods of control, dominating not only the children but the mother as well. The scene selected is at a point after dinner when the sixteen year old has announced her⁴⁰ intention of going out for the evening.

After the scene has been played, the discussion group begins to analyze the mistakes which were made and to hypothesize as to the causes of the difficulties revealed. At this point, somewhat to the surprise of the planning committee, a program which had been intended solely as a demonstration with perhaps fifteen minutes of audience comment and discussion at the end of the role playing sequence turned into one of the most lively examples of audience participation which a discussion leader could hope for. Without the leader's suggestion audience members insisted on (1) a reversal of roles on the part of two of the group members who played the original scene and (2) on replacement of two of the characters in the first scene by members of the audience, one of whom was a teen ager himself and in a position, so he explained, to really interpret what a teen ager feels in such a situation. The second attempt at acting out the scene with a changed cast and audience participation demonstrated quite effectively the kind of discipline which operates under parents with authority as compared with those who are merely authoritarian. The contrasting scenes were discussed by the original discussion group and by members of the audience.

The most important test of effective communication in large or small groups is, of course, member or group action demonstrating application of what has been communicated to self or community improvement. All of the evidence is not yet in with respect to the meeting just described. That there has been follow-up in the development of discussion groups for the study of family life problems is clear. That some of these groups have successfully used sociodrama as a methodological aid to the clarification and solution of their problems is also apparent. Quantitatively, the attendance at the meeting and the degree of audience involvement and participation were enough to convince the program committee as to the usefulness of sociodrama for this type of conference.

It should be pointed out in conclusion that when role playing is used in such a situation for purposes of large group communication a kind of pre-meeting preparation and planning is required with which many program chairmen will be relatively unfamiliar. However, granted a willingness on the part of a chairman or leader to invest the additional time required in adequate preparation a two way transmission line of communication can be established which will make effective learning possible even in the large group situation.

SOCIODRAMA IN THE SOCIOLOGY CLASSROOM

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INTRODUCTION

In papers previously published, the use of psychodramatic techniques as a teaching method on the college level has been described. Hagan* applied the method to social workers, Barker* to social psychology classes, and Kay,* to psychology classes, both in the university and hospital. They indicate the importance of allowing students to discover for themselves the *reality* of their theoretical discussions by actually acting out specific situations related to these discussions. Applying this technique to sociology classes has, as yet, not been described in the journal so that it seems in order at this time to present data sufficient at least to indicate the possibilities which sociodrama, psychodrama's "sister" (which deals with the *collective* problems of the sociologist) could have in teaching sociological concepts.

The use of sociodrama as a method for teaching sociology to nurses has proved especially interesting and valuable as the data presented here indicates. The nurse, very often, does not fully realize the importance of sociology in the curriculum, and it becomes necessary to impress her with the fact that her role as nurse is not limited to administering competent physical care, but also involves an understanding and objective approach to group and intercultural conflicts. Studying sociology gives her the necessary insight into human relations, but while she may be able to remember the theoretical implications of conflicting values and attitudes involved in interpersonal and intergroup problems, is she resourceful enough to apply this theoretical attainment in practice to all kinds of novel situations which she may face? And equally important, have her own values become so "conserved" within herself that she is unable to be free of them in order to see the patient's world within his own framework of values instead of only those of her own? It is felt that she cannot fully gain this necessary insight by merely verbalizing; therefore, she needs to have a chance to explore her own depth of theoretical "absorption" and her own degree of objectivity by actually practicing, in dramatized hospital and community situations, the handling of typical and unusual social conflicts.

* Hagan, Margaret, and Wright, Edith, "Psychodramatic Techniques as a Teaching Device in an Accelerated Course for Workers with Neuropsychiatric Patients." *Group Psychotherapy*, Beacon House, 1945.

* Barker, Roger G., "Psychodrama in Teaching Scientific Method in the Social Sciences," *Sociatry*, volume 1, no. 2, 1947. 42

* Kay, Lillian Wald, "Psychodrama Examines the Doctor," *Sociatry*, volume 1, no. 1, 1947.

The present experiment was carried out in an advanced sociology class of 14 undergraduate nurses. The students have attained a body of knowledge regarding personal and group interaction problems, and it is now the function of this class to discuss how this knowledge can be applied to actual community health problems. Some emphasis is placed upon the nurse's need for impartiality and tact in dealing with social forces which infringe upon the physical and mental health of community members. Limiting all this to discussion makes the interacting of diverse social groups in a community seem, frequently, to be a fantastic adventure outside of the students' immediate classroom world, and their problems and solutions a mental and verbal exercise. A teaching technique is needed, therefore, which lifts *all* members of the class out of their roles of students and places them in "real life" roles related to the community. This means, then, that the dynamics of social interaction within the community itself must get into the classroom. This is plausible if we make the classroom a stage, representing a community, and all the students playing the roles of its *strategic* members. One nurse, "the testee," so to speak, plays her role as nurse to determine her own adequacy in handling these various forces. There is no audience in the sense of one experiencing and identifying with a few active role players; all individuals present are active participating collective role players.

WARMING UP THE STUDENTS

The class begins, as usual, with the instructor presenting a leading question:

INSTRUCTOR: "What do you think a nurse might do to open a way toward improving community conditions for youth?"

STUDENT: "Contact the Parent Teacher's Association and give a talk to key people in the community. They're the most interested in children."

INSTRUCTOR: "All right, who do you think should be included in such a meeting?"

STUDENT: "Business man, school principal."

INSTRUCTOR: "Does any one else have any suggestions?"

STUDENTS: (different ones name the roles) "Teacher," "racial groups," "religious and nationality groups," "society woman," "girl scout leader," "housewife," "political leader."

INSTRUCTOR: "Well, Miss Jones, since you were the one who suggested the P. T. A. meeting, would you like to be the nurse who conducts this meeting? (She agrees.) Would you come up by the desk, please? You are going to lead the meeting this afternoon, and the students will be your committee members. (Turning to students) And now which of these various roles would each of you like to play?"

MISS CRANE: "I'll do the big business man. I think I know enough about that."

MISS BRETT (colored student): "I'll represent the colored group."

MISS COHEN: "I'll take the Jewish group."

MISS ZAVATSKY (from a small mining town): "I'd just like to play a housewife — a poor housewife and mother."

MISS HARROW (from a small village in Newfoundland): "I'll do the society woman."

This goes on until each student, with the exception of business man and society woman, chooses her own role according to her own racial, religious, and socio-economic background.

THE SESSION*

P. T. A. PRESIDENT (played by instructor): "We are very fortunate, indeed, to have Miss Jones, our city nurse, come to speak to us this afternoon. She is well acquainted with community health problems, has been successful in helping other communities work out their youth programs, and I know she will be happy to help us find a way of meeting the needs of youth in our community. Miss Jones."

The group claps loudly. All seem warmed up to their new roles and enter immediately into the spirit of an actual meeting.

MISS JONES: "Thank you. I'm very happy to be with you this afternoon. You see, our children aren't getting the recreation they should. The school does the best it can with its program while in school, but it does not provide for enough recreation outside. It's enough in school, perhaps, but outside we need more. The movies are a bad influence, so is the radio — blood and thunder, murder, etc. are contaminating our youth. I propose, therefore, that we open the schools. Teachers could take turns supervising."

There is a pause after this speech as if waiting for a reaction from the committee members. Each one hesitated to make the *first* response. It becomes necessary, therefore, for the instructor-director to serve as an auxiliary ego and "re-warm up" the group by taking a role herself.

TEACHER (played by instructor): "I don't know about the rest of the teachers, but I certainly know I wouldn't have any extra energy to give to outside recreation after teaching all day."

SCHOOL PRINCIPAL: "I don't see how we can open the schools. We can't afford to pay our janitors more to work extra hours. You need help for that."

It's extra work keeping up the school after the children have wrecked the place. And they leave papers and things around. And our teachers can't give the time."

(The group is again warmed up, and many hands go up; *particularly noticeable are those hands of students who never voluntarily respond in roles of students.*)

HOUSEWIFE: "Miss Jones, I am the mother of seven children, five girls and two boys. (Class laughs.) And I think it is up to us mothers to take care of this — after all it is our children who will go there. I don't think it's up to the teachers. We could take turns supervising."

COLORED CITIZEN: "The conditions in our section of the town are terrible — poolrooms, gambling, etc. — our children haven't any place to go. But usually when we have sent them to your affairs, they come back complaining that *little murmurs were going on* in the crowd the moment they appeared. I would like to know what can be done about that?"

JEWISH CITIZEN: "Me too."

MISS JONES: "One thing we must remember, this project is to be formed for every one, regardless of race or religion. Every one is welcome."

BUSINESS MAN (Mr. Crane): "I've always been regarded as a liberal, *but* I think I'm doing your school a favor to let my child go to your school, and I don't want my children to go around mixing with all kinds of people. I think this whole idea is communistic."

MISS JONES: "Well, Mr. Crane, I think we'd better have a definition of communism."

JEWISH CITIZEN (out of role somewhat): "Oh-oh, this can go on forever."

Miss Jones ignores the issue and turns to the "housewife."

HOUSEWIFE: "I always tell my children to mix with all groups. They always say that it takes the white keys to make music, but the black keys have to be used, too — and it's the black and white together that make the harmony. And it's people like Mr. Crane that block that harmony."

It is difficult to describe the dramatic intensity of this last speech and its effect upon the group as the colored girl, with an appreciative smile on her face, looks around at the student who just spoke.

MISS JONES: "I think if we can prevail upon Mr. Crane for his help, he'll come along with us."

JEWISH CITIZEN: "It's all right to sit and talk about all this, but I don't think it will ever work, when it's Mr. Crane⁴⁵ who controls all the funds."

SOCIAL WORKER: "If you citizens don't want to do it, I could get other sources to help. There are plenty of other people who would be willing to do something for our children."

CITIZEN OF POLISH DESCENT: "We have no sufficient funds, no place for our children to go, but we do have a church basement. We could loan the church basement, if you could fix it up. Children could get together and sew."

JEWISH CITIZEN: "Miss Jones, you're new here, and you probably don't realize it's the business men and politicians who control things here. You won't get anywhere."

MISS JONES: "It is because I am new here that I can probably be of the most help. I am an outsider who does not belong to any one group."

HOUSEWIFE: "I agree with Miss Cohen, but we appreciate, Miss Jones, your effort to add vigor to our town. Mr. Crane represents only 25% of the people who won't cooperate and it's 75% of the people who need this thing. We won't cooperate with them either. We won't buy things from their stores."

SOCIAL WORKER: "What good would that do? Then he'll fire the workers in our town."

HOUSEWIFE: "How can he — he needs them."

SOCIETY WOMAN: "This thing doesn't have much relationship to me, but I should think the children could help to fix up a place and work it out themselves."

SCHOOL PRINCIPAL: "How many nights a week would this be? Well, after thinking it over — if we could have adequate equipment, and the children would be responsible and we could have responsible people to supervise, we might be able to swing it. Parents are not usually so good."

ITALIAN CATHOLIC: "We could have a bazaar in our church, and make money in that way."

JEWISH CITIZEN: "Yes, but that brings in the religious aspect, and if it's held in one church, other groups won't like it."

MISS JONES: "That shouldn't interfere. In a town I know, there's a children's center in one church, and it's open to the children from all other churches. Everybody comes and thinks nothing of it."

GIRL SCOUT LEADER: "We find in our groups that children always clean up after. I'm sure children will clean up if they are given the school."

JEWISH CITIZEN: "Mrs. Zavatsky (housewife), Mr. Feldman (school principal), I think you're being too idealistic, and it *won't* work. I think we have to be realistic about this."

BUSINESS MAN: "You people are just talking in your own circles. Why don't you discuss things on *our* terms?"

MISS JONES: "All we can hope to do is to try. All people have to do something different, besides their work. All of you know that, and that you need recreation, too. Everybody needs more stimulation to work better."

HOUSEWIFE: "But you have to get full support of Mr. Crane. If you don't, it won't do any good."

POLITICAL LEADER: "If the majority want enough recreation, they can divide their efforts among themselves without the richer members of our community."

MISS JONES: "If Mr. Crane would help, other groups would help, too. The two groups working together could raise funds and put it over."

The class had gone beyond its allotted time already, and it was necessary to end the session at this point.

STUDENT REACTIONS

Since the sociodrama was used primarily as a learning technique to give students a deeper insight into the social forces which a nurse may find herself related to in a community, questions are posed to determine what meaning the whole performance has for them. The following is a dialogue between the instructor and students. The responses are made in the roles of the students, but for the purpose of identifying their specific connections with the sociodrama, they are represented here by their sociodramatic roles.

INSTRUCTOR: "You all did a fine job. What did you think of yourselves?"

JEWISH CITIZEN: "I don't think that's the way it would really be. You wouldn't gather a group together that way without first soft-pedaling a man like Mr. Crane. You'd contact him first, win him over, get him to talk before the group itself. The whole thing was very idealistic — getting nowhere, just a big fight between the big business and little man, the kind of thing you might find in a movie — big business fights little man and vice versa."

MISS JONES: "I think it's right about contacting Mr. Crane first. It's easier to win him in a person to person contact — in a private interview you can have more influence than with all the rest of the group fighting him."

INSTRUCTOR: "That's a good suggestion, but would you agree that eventually all these conflicts have to come out into the open, and that these people of diverse opinions would have to get together to face these issues with each other, if they are ever to work together cooperatively?"

MR. CRANE: "Yes, if they have cooperation eventually. But I should think a man like Mr. Crane would go away more determined not to help than ever. Playing his part, I know I felt more antagonized."

MISS JONES: "That's why I think it's important to appease him first."

Various members of the class nod heads in agreement.

INSTRUCTOR: "That's probably a good suggestion — the problem is one of building up Mr. Crane's ego, flattering him, and preparing him for what he may face, indicating your faith in his ability to handle the situation in the best interests of the youth of the community."

JEWISH CITIZEN: "You could make him feel that it would have economic gains for him in the long run. More people would patronize him in his business."

INSTRUCTOR: "Miss Crane, did you play Mr. Crane the way you thought a typical business man would react to this kind of thing, or did you play him just the way you would if you were really a business man yourself? In other words, were you yourself sympathetic with Mr. Crane? What has been your experience along these lines?"

MR. CRANE: "No, I wasn't sympathetic. But that's the way some of them are. I've worked for them. I'd try to cooperate and help really. But, in this scene he was just put on the defensive which made things still worse."

JEWISH CITIZEN: "I don't think you should get everybody together this way. That doesn't really happen anyhow."

HOUSEWIFE: "Oh, it does so. This is just exactly the way it happens in our town. They tried to start just this very thing, and this is just about the way they fought it out. I wish you could come to our town and do something like this."

INSTRUCTOR: "Well, perhaps it is possible that those from large cities and small communities have different notions as to how these people would respond, or as to how these problems are handled."

Instructor continues: "How about the society woman? Did you act her the way you *thought* she would respond to the project, or did you act the way you would if *you* were a society woman? Have you had any experience with them?"

SOCIETY WOMAN: "I haven't had any experience with them. I think I should have been more sympathetic — Should have suggested ways I could have raised money, etc."

INSTRUCTOR: "In other words, ⁴⁸that's the way *you* would have acted?"

SOCIETY WOMAN: "Yes. Actually, though, I would expect her to be indifferent, and that's why I acted her that way."

INSTRUCTOR: "This is an interesting point, isn't it? Do you remember last semester when we talked about the stratification of groups, how cleavages develop, and one group develops a stereotyped notion of the other without actually knowing all the facts? Do you see how you all spontaneously fit them into a specific pattern? As we know, all business men are not so unrelenting toward financing community projects, all society women not indifferent to social problems, and all poor housewives not so antagonistic toward upper socio-economic groups."

Instructor continues: "So far we have agreed that it would be better not to ask Mr. Crane to come to a meeting without first winning him and perparing him; then, we realize that we cannot just have a meeting to put people on the defensive, but must reach a point of cooperation. This falls back again upon the nurse's role, doesn't it? What about Miss Jones? Did she handle the situation with tact and impartiality, and how successful do you think she was in reaching any cooperation?"

MISS JONES: "Well, I'd like to speak for myself first. I don't know whether the rest of the group noticed it or not, but I felt terribly antagonistic throughout, particularly toward Mr. Crane. I just couldn't control myself. I was also terribly annoyed with Miss Cohen, who was always tearing down any suggestion that was made, or anything I tried to build up. It was always, 'It won't work, it won't work'. It would have been better if I had seen Mr. Crane individually first."

JEWISH CITIZEN: "They probably all should have been seen first individually."

SCHOOL PRINCIPAL: "I thought Miss Jones was impartial the way she handled everybody, though."

HOUSEWIFE: "She could have been more flattering to Mr. Crane right there in the group — could have had him speak before the group."

MR. CRANE: "He could be the organizer of the whole thing."

INSTRUCTOR: "Miss Jones admitted her own feeling of partiality for the oppressed groups, and probably that is why she was unable to think of more tactful phrases to use in making each one feel his own importance to the project. For instance, she said: 'If Mr. Crane would help, etc.', indicating her inability to resist being swayed in favor of those opposed to Mr. Crane.

It was evident, however, that she was trying her best to be objective in a very difficult situation; this was her first test⁴⁹ in facing a group where diverse

opinions were emerging unexpectedly and to which she had continuously to make an adjustment. This is the reason why we had this surprise dramatization today. You are given an opportunity to practice facing these community problems on the spur of the moment. Even if you had prepared a speech, you may have found it completely useless when finally faced with a free discussion of this kind.

The remainder of the class can now profit by Miss Jones' weak as well as strong points, and we can try another community situation with another surprise issue which some one else in the class may try to handle. Eventually, we must come back to Miss Jones for re-training, however, in order that she may have a chance to practice disciplining her own feelings in favor of a more objective goal — bringing the group together by making each member feel his own worth and need for cooperation in the project. Some of you suggested preparing Mr. Crane for the situation; another suggested flattering him before the group itself; another suggested having him speak before the group and be the primary organizer. However, we will work on this some more, until through exploring various ways of handling these situations you finally feel the most adequate in your role as community nurse."

JEWISH CITIZEN: "But people wouldn't speak out so openly in a real meeting — for instance, against Mr. Crane that way."

HOUSEWIFE: "Oh, they would. They do in our town."

Instructor: "This may or may not be an extreme case; however, it is certainly not an *impossible* case, and we know that these problems are inherent in a community. Whether or not they come out in the open in just this way, they are there for you to face, and this demonstration tested your own objectivity in handling them."

SUMMARY

1. The session was a sociodrama in which collective roles and problems were primarily involved, but the individual or private elements of the roles came into the picture by being either compatible or in conflict with the collective aspects of the roles. For instance, the girl who portrayed the business man portrayed him exactly the opposite of how she felt as a "private" person, although after she experienced his role, she began to defend him because he was antagonized and "put on the defensive." The colored girl, the jewish girl, the one playing the poor housewife, the catholic girl, and the polish girl who were undoubtedly in sympathy with their roles, demonstrated the *compatibility* of the private and collective role aspects. The colored girl had a chance to air her feelings with regard to being an only colored girl among "white" students. Certainly, during the dramatic speech of the "poor house-

wife," interpersonal perhaps more than intercollective feelings were evidently flowing among the students.

2. The session has demonstrated (1) how nurses can be trained for their roles in communities, (2) its function as a point of reference for "driving home" sociological concepts in the present class as well as subsequent classes, (3) how new insights can be gained on the part of the students concerning their own attitudes toward cultural groups which they have not yet experienced in all dimensions (that is, "getting into the shoes of the other fellow"); its possibility of re-training those attitudes by continuing this same situation in which members of the class take the roles *not* related to their own social, religious and socio-economic backgrounds; for instance, Mr. Crane portraying the Jewish citizen, and the Jewish citizen portraying Mr. Crane, etc.

SOCIOLOGY AND SOCIODRAMA*

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Sociodrama means the drama of the socius, a process by means of which social truth, truth about social structures and conflicts, can be explored and taught by means of dramatic methods.

In the albeit classic form of sociodrama there are four steps, warming up and choice of social planning, production and analysis. The director or teacher approaches the group as follows: Is there any social issue which in your opinion requires immediate attention and which is pertinent to the welfare of the city, of the nation, of mankind? One member of the group raises the issue: "Relation between white and negro"; another member raises a second issue, "The relation between love and marriage." Another raises a third issue, "The relation between employer and employee." No other issue is raised. A vote is taken for every issue, pro and con and the score for each, first, second and third is determined. Then a short discussion takes place. After the discussion the group is asked to make a final decision as to which issue should be sociodramatically produced. The decision (for instance) of an overwhelming majority (85%) is the "Relation of love and marriage."

In this manner the production on the stage grows out of the group, the choice and the decision of the issue comes from the group and not from the director. It is not a private problem of one or another individual in the group as in psychodrama, but a problem in which all individuals sharing in a common social conflict, present or not present, are involved. If the sociodrama deals with the negro-white issue it is *the* negro, not a particular negro, *the* white man, not a particular white man, the relationship between the negro and the white, not between a particular negro and a particular white, which is the focus of presentation. If the issue is the relationship between love and marriage, it is not the private world of a particular individual, a lover or a wife or a husband and the triangle between them which is presented, but the role of the wife, the husband, the other woman, as they appear collectively.

The second step, the *planning* depends upon the aim of the sociodramatic session. This may be (A) Social catharsis, i.e., an attempt of liberating the present and potential audiences from certain social tensions and retraining them

*Discussion of Leslie D. Zeleny's paper "Educational Sociology."

This is part of an address given before the American Sociological Society, at the annual meeting, December, 1947, in New York City.

for a new outlook; or it may be (B) Social learning, preparatory to life. Although the two criteria cannot be neatly separated they suggest different forms of planning. The audience for whom sociodrama is prescribed as social therapy may benefit more from a production to which all its members warm up gradually; it may be effective with little planning because the socio-emotional content of the situations to be enacted is more important than their socio-intellectual content. A skilled director may develop all four steps, warming up and choice of issue, planning, production and analysis within a single session. In the sociodrama dedicated to social learning however, the planning has to be the more extensive the less informed the audience participants are about the facts related to the social issue**. One, two or more fact-finding sessions may have to precede the production session.

The third step is the *production* itself. The audience is divided into social actors and informants in varying proportion as the case may be. It has been found useful if the social actors of the cast are members of the audience not only in the "socio-cathartic" but also in the "socio-educational" type of sociodrama. In work with large populations the director has a staff of professional auxiliary egos who may complement and stimulate the social actors coming from the group.

A fourth step is the *social analysis* of a completed unit of production. By means of electrical recording the session can be replayed and a *process analysis* made. The *process analysis* made in collaboration with the audience may give clues to the next production unit in a sociodrama development.

**The social issue may be: Sex-education, Home Economics, The Status of the Negro in the South, The Man in the White House, etc. . . .

COMBINING GENERAL SEMANTICS WITH SOCIODRAMA

FOR A LABORATORY METHOD IN THE SOCIAL SCIENCES*

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When we look to the level of the actual events which occur under the highly abstract labels of "history", "political science", "economics", "sociology", we find countless interpersonal contacts, transactions, and relations. These are the realities of social science; they occur under specific circumstances at specific dates. We find a complex of communicating reactions, of receiving messages, of formulating messages, going into the agreements and disagreements, the transactions and infinite relationships in which families, business and professional enterprises, communities, states, and nations are carried on. These relationships and the communicating which goes into them are as much the realities, the actualities, as are houses, land, crops, tools and minerals.

Technologies and cultures, as well as specific families, business enterprises and states, may be studied from the standpoint of communicating and communication blockage which go into them. Pressed back to the points wherein important decisions are made the breakdown of an enterprise may be observed in the failure of mind to meet mind; there is not adequate reception and transmission of messages, there is not sufficient insight and comprehension of what is going on in the "other fellow". Thus men fail to work together and their enterprises "go to pieces."

Sociodrama makes it possible to put the events, the human reactions and communication which go into an enterprise into a sort of psychological laboratory test tube. Sociodrama permits our problems to be observed objectively, to be described, analyzed, and partially repeated. It permits a measure of checking and verification, of validation. Furthermore, sociodrama makes it possible to observe and deal at the level which is most important, the level of actual specific events as they occur under specific circumstances at specific dates. In

*This paper should be read in conjunction with the Denver Symposium, *Sociatry*, December, 1947, Vol. I, No. 3.

doing this sociodrama brings "social science" out of the clouds of higher order abstractions down to the realities of everyday living. In permitting human situations to be partially repeated and thereby more carefully scrutinized, it becomes possible to evolve new solutions, to test these, and to give practice in putting the new adjustments and behavior into effect.

But there must be criteria for the study of human reactions, communication and interpersonal relations. A dramatization of a problem may be interesting, it may bring a human situation down to something more tangible, it may make the problem easier to observe, but what about the basis for interpreting what goes on? How take hold of what happens in a systematic manner? The efficiency and survival of an enterprise (problems of which may be dramatized) depends upon the adequacy of adjustments of the enterprise as a whole and its members to the changing situation of the larger world in which it must operate.

Sociometry and sociodrama of J. L. Moreno permit communication behavior to be observed and measured. General semantics as evolved by Alfred Korzybski permits these reactions to be further interpreted and evaluated in specific terms. General semantics is especially concerned with the improvement of adjustments to language and communication situations. General semantics has to do with the relations of language behavior to the things in the dynamic world which must be adjusted to. It also provides bridges between words and personality (neurolinguistics) and between personality and the outside world of dynamic processes. It makes it possible to overcome maladjustments induced by assumptions inherited through an elemental language that do not fit a universe of processes and relativity.

Criteria for Criticism of Roles as Acted Out In the Sociodramas

It is impossible to give a detailed explanation of general semantics here; and it would be foolhardy indeed to expect that such a brief explanation would serve more than as an introduction to further study. The following criteria will take on meaning only as there is careful study of the formulations from which they were developed.

1. To what extent was the language behavior presented in the dramatized situation appropriate and adequate? Wherein was there over-statement? Under-statement? Did the statements represent proper evaluation of the more important and the less important? Wherein was the unimportant made unduly important? Wherein was the important made unimportant?

2. Wherein was blockage to proper evaluation and communication due to inability to evaluate matters at the more remote and abstract levels of "human welfare?" Wherein was the difficulty the result of inability to evaluate at levels of immediate practical action? Wherein was the difficulty associated with a preoccupation with words and higher order abstractions instead of specific, dated events?

3. Wherein was the difficulty based upon silent, static assumptions derived from earlier situations but which are no longer appropriate to present changing circumstances?

4. Wherein was the difficulty fostered by silent, inner allness and absolutistic attitudes?

5. Wherein was the difficulty fostered by failure to be conscious of abstracting? And by the failure to relate "word-maps" to their "fact-territories?"

The above criteria overlap each other at many points. They are also inter-related with each other. Furthermore, these criteria do not by any means begin to exhaust the approaches to problems of communication and interpersonal relations from general semantics.

The use of these criteria provides a basis for analyzing the communicating behavior as well as the general adjustments and personality reactions which are put in the sociological laboratory test tube by sociodrama.

Role Behavior as Evaluating Adjustments

That which distinguishes one role from another is the silent pattern of evaluative reactions held by each. Each role involves its peculiar set of attitudes of what is important. The status to which one is assigned in society carries with it a set of relations which are deemed of most importance to be maintained. Communication with the incidental interpersonal relations depends upon the pattern of silent evaluations held by the persons concerned. The pattern of evaluations making up each personality comes out of his entire history and experience.

Students were instructed to view the roles they were acting out as being in process, but yet to maintain the integrity of the roles assigned. Although the role is one of a well-balanced personality, such a person is a bundle of paradoxes and his adequacy is subject to wide variation. Although clinging to the most static of assumptions, allnesses and identifications in his behavior, a neurotic has his constant fluctuations and changes in intensity and direction toward more or less maladjustment. Although he may continue to be labeled a "neurotic" he, like everyone else, is never twice the same.

Procedures for Psycho-Sociodramas

Procedures for presenting the sociodramas are outlined on the following sheet which was mimeographed for the use of the students.

1. Hand in description of problem in interpersonal relations. Write up in sufficient detail to permit the problem to be acted on the stage.

2. Assign each problem to a committee.
3. Committee will assign out roles and discuss the problem.
4. The problem situation will be presented on the stage.
5. The class will discuss the "situation" for the following:
 - A. What are the *most important* factors in this problem-situation?
 1. For the "welfare" of the "enterprise."
 2. For the "welfare" of the different persons in the enterprise.
 3. For the "welfare" of persons outside of the enterprise?
 - B. What and where are the chief blockages to appropriate communicating in this situation?
 1. Silent assumptions and blockages including static outlooks.
 2. Allness (silent, and explicit) reactions, identifications.
 3. Slanting.
 4. Wherein is there a need for "mental" indexing, dating, hyphens, quotes, etceteras?
6. Re-dramatize the case putting into effect the methods of communication necessary to bring a "meeting-of-minds." Dramatize whatever conferences, telephone call, dinner table chats, etc. as is necessary to resolve the problem.
7. The committee should appoint a narrator-director for each problem. We should explain the problem necessary and conduct the class discussion.
8. The person who wrote up the problem should act as a careful recorder of the case and of the developments and procedures.
9. Different members of the class should be assigned to make criticisms according to 5A (above) and for the effectiveness in the roles.
10. The directors should make criticisms from their points-of-view.

SOCIOMETRY, SOCIODRAMA AND THE CURRICULUM

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Above all, what is done for and with children should help them make sense out of the many confusing, conflicting, and paradoxical elements in the environment. Having children memorize facts, or even principles or generalizations will be of little use, unless something is done to give meaning to what is taught. The fact that children memorize so easily has led teachers, parents and children themselves to confuse memory of facts as complete learning. Facts are necessary—but their meaning and significance must be understood.

During the past decade many approaches have been used to improve teaching and learning. Associated with all of these methods which have been found most helpful is that of orienting teachers to a better understanding of themselves and of growth and development, social purposes and goals, and the dynamics of interpersonal relations. To have teachers verbalize generalizations about children, about the curriculum and about teaching will have little direct effect upon the improvement of classroom practices, unless associated with measures which give concrete meaning to these principles. More fruitful will be approaches which help teachers gain insight into the growth and development of children through an actual study of children and what happens to them.

Teachers need to understand what makes children act as they do. They need to know that behavior is symptomatic, that it is caused. They need to know that success improves competence and that chronic defeat robs of self respect, that behavior is complex and interrelated, and that frustration results in negativistic attitudes. They need to learn that also embarrassment and failure leads to rationalization, excuses, lying and running away, that fear is the arch enemy of learning. They need to understand that each child has his own tempo and pattern of growth; and that growth is often uneven. They further need help in realizing the implications of the principle that content and experience are correlative; and that exploring the experiences of children is a valid approach to teaching and learning. Studies in maturation impress on us the need for developing a teaching program which will work with nature rather than against

it. One of the reason why much of education has been unsatisfactory is that we try to teach children things which are of no interest to them, which they are not mature enough to understand, which have little or no place in meeting their needs, and which they are unable to use or assimilate on a functional basis. This applies both to things which are included in the written curriculum, and to experiences which are presented to children on a day-to-day basis. Children who have been given no preparation for an educational experience not only will not profit from that experience, but are likely to develop negativistic attitudes. When we work with nature rather against her, everybody profits.

What does this mean for sociometric techniques and for sociodrama? Through sociometric techniques teachers and professional workers are able to come to a better understanding of the needs of children, the role which children have accepted for themselves, how they feel about things, what relationships they have to their peers and adults. They develop means of using role testing and role playing above the device level. Armed with such data the teacher is much more able to plan curriculum experiences for groups of children and for individual children. Curriculum activities planned on this basis are much more likely to take into account the needs of children, their previous experiences, their wishes, their goals, their hopes, and their aspirations.

The instruments which have been applied heretofore have helped us to determine what children do to the curriculum, but has given us little insight as to how the curriculum, teaching, and learning actually influence behavior, or what the curriculum does to children. In working with the curriculum we should not underestimate the fact that intellectual activity, in and of itself, is often stimulating and interesting to children. We must also be realistic and recognize that much in education cannot immediately be applied in overt actions of major proportion. In other words, we cannot expect a group of children to go out and revolutionize the life of a community or the homes in that community as a result of some school experience. On the other hand, through the sociodrama, we can do much to help children understand themselves, their peers, their parents and the forces about them. We can help them to see the part which they can play in their home and in the community in carrying through to some successful conclusion the things worked with and talked about in the school. The fact that the school has not had realistic, culminating activities for school experience has often resulted in frustration. The sociodrama becomes an instrument for releasing creative activities and for giving meaning and significance to what may otherwise be an incomplete experience.

SECTION V

PROJECTS AT THE COLLEGE LEVEL

COMMUNICATION AND INTERPERSONAL RELATIONS

15. SOCIODRAMA AND PSYCHODRAMA IN THE COLLEGE BASIC COMMUNICATION CLASS

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It seems rather paradoxical that the ordinary college class in English, Speech, or Basic Communication should in itself exhibit such a variety of marked problems of human intercommunication. Great, indeed, in these selected groups are the problems of individuals and problems of the group as a whole — problems of communications among members of the class as well as problems of communication by the instructor which bog down the learning and teaching processes at so many points. The coldness, the isolation and indifference, the tension and self-consciousness, the boredom, the stage-fright, the shoddy work so frequently exhibited represent problems of communication as real and as important as the student may find elsewhere in his living and in his career. The class as a class, and as individuals, bring almost unlimited materials for laboratory practice in both communication and human relationships. Sociodrama, in these situations, as now available, seems very important if the instructor is concerned with the fundamental development of his students.

The practices which are outlined in this paper are based upon the assumption that communication and interpersonal relations cannot be separated and that these matters should therefore be taught together. The teaching of communication skills may best be brought about by improvement of the personal-social adjustments and personality development while at the same time the student works directly through suitable experiences upon mechanical matters as his needs become apparent to him¹. A further assumption is that communication skills, as with any other aspect of human behavior, should be taught in their total setting of the organism-as-a-whole; namely, in the setting of the personality out of which the communication behavior comes and the social processes and groups in which it functions². A third assumption is that any genuine improvement in communication adjustment and skills will be based on methods

1. See Murray, Elwood, Sorenson, Fred, Paul Wilson "A Functional core for the Basic Communication Course", *Quarterly Journal of Speech*, Vol. XXXV, April, 1946.
2. See Murray, Elwood, "Personality, Communication and Interpersonal Relations," *Southern Speech Journal*, Vol. XIII, No. 2, January, 1948.

which enable the student to discover his genuine needs in reading, writing, listening and speaking. While the teaching begins in whatever immediate felt needs the student may indicate, those student management procedures which cause the student to motivate himself in ascertaining his long-range needs, and to do something about them will ordinarily be most effective. For the curriculums which the implementation of these assumptions require, sociodrama and psychodrama offer very important, if not almost indispensable, laboratory procedures.

As a part of the testing program for Basic Communication—including the surveys of reading, writing, speaking and listening skills; also, including the measurement of mental ability along with inventories of personality and attitudes, students should be encouraged to hand in written case descriptions of situations wherein they are having difficulty. These situations should come from their own lives and problems, from their families and social contacts, from their national, civic and religious situations. Situations where they are not listened to, or situations wherein they do not listen or read, or write or speak adequately may be described in detail. Included should be the chief roles involved and the interpersonal relations exhibited. Students are asked to hand in not only those descriptions of situations upon which they desire help but at the same time situations which they are willing to have presented before the class through whatever procedures which might be desirable and appropriate to give them the necessary training.

Since students do not ordinarily associate their communication with their interpersonal relations they must be given examples of communication problems of other persons and other groups which are described in the form desired; that is, of a communication case-description. They must be primed, so to speak, by the use of situations involving problems of other students and groups similar to theirs. In assigning the class to participate in preliminary group dramatizations on problems outside of these individuals, the students thus come indirectly to know what is meant by sociodrama and what is necessary in writing up a situation which may be dramatized.

The following "situations" are examples which were used for these primary purposes. They were assigned to committees with instructions to appoint directors, assign roles, and present the situations before the class. The dramatizations were to be extemporaneous; they were prepared to the extent that the outlines of the scenes were formulated in discussion by the "cast" beforehand³.

3. Taken from *Handbook of Basic Communication* (first lithographed edition), University of Denver Bookstore, 1947, pp. 185-187.

You are trying to persuade your father to let you have the family car for a date at the prom next week. Present this sociodrama three ways: first, wherein the father, after some tactful inquiries, grants permission; second, wherein he bluntly refuses; third, wherein he is firmly opposed but grants permission after consulting the "mother".

You are waiting for an elevator to come down to the first floor so that you may go to the office of your friend who is working in a lawyer's office on the twelfth floor. A good looking blonde is waiting for the same elevator. You have seen her a number of times before but you have never been introduced. You greet her to which she responds in a matter-of-fact way. In one presentation you are "at-a-loss-for-words"; in the other presentation you carry on an interesting conversation; in one of these scenes "the blonde" shows self-centered manifestations; in a repeat scene she shows more objectivity.

You make a "date" by telephone. Present three scenes on what not to say; repeat each scene with more appropriate communicating. Also, present scenes in which the "date" is self-centered; in which the "date" is more objective.

A policeman orders you to steer your car over to the side of the highway. Present three scenes representing what not to say; repeat each scene with more appropriate communicating. Also, give scenes in which the "policeman" is self-centered and "rude" and in which he is more objective and friendly.

A young Negro, Miss Jones, trained as a teacher, applies for a position. In one "situation" she applies, the principal asks for her credentials, and politely hires her on the spot; in another "situation" the principal is "under pressure" and "very busy"; in a third situation, the principal says there is "no vacancy" for a teacher, but there is one for a "cook" in the cafeteria. In the last two situations, present scenes in which the Negro teacher demonstrated self-centeredness; repeat in which she demonstrated more objectivity.

You are preparing to interview a busy and important man for information on a research paper you are doing for this class or another class. Present the situation of this interview in two ways: first, without adequate preparation and speech manners; second, with proper preparation at all points and with suitable communication. The scene should include the secretary and other persons in the office of your interviewee.

Handed in by Jack T. When I was in the armed service in another country I became acquainted with Nancy J. We came to like each other quite a lot but we never discussed the possibility of having a future with each other. After my return home no correspondence was carried on for at least six months. At Christmas time I received a package from her and also a letter in which I was informed that she would soon be coming to visit me. I have written her that I am engaged to another girl, but she still insists on coming. I am now living with my parents and do not think that they would be overjoyed at her arrival in our home. I know she will want ⁶² to get married and matters will get "in-

volved." What steps should I take to meet this situation? What sort of letter should I write that will keep her from coming, but also keep her from feeling harshly about me?

After the presentation of such situations as the above the students will, in all probability, be aware of the training they may receive which might be used for as nearly direct experience and practice upon their own problems as would be possible in a class. They were instructed to disguise the names in the descriptions they write and to indicate whether they would desire to direct their sociodrama themselves, or to indicate the roles they wanted to have assigned to them, or whether they preferred merely to observe the sociodrama and themselves remain anonymous.

Student directors were instructed to give particular attention to the warming-up procedures, and to brief the class on the backgrounds of the situations being dramatized in considerable detail. Each sociodrama was then presented in line with the problem which the student had previously written out in the form of his case description. After presentation the director led a discussion of the class upon the communicating behavior which went into the situation described as represented in the sociodrama presentation. Members of the class gave their ideas upon the silent evaluations which were held by the characters concerned and which contributed to the inappropriate communicating⁴, the dogmatisms, confusions, and other disorders which were manifested. Suggestions were made for the improvement of the communications and the evaluating incidental thereto. Included in the criticisms of the communicating also were matters of form, vocabulary, voice and delivery, etc. Special attention was given to making statements clear, persuasive, and appropriate. The situation was then re-dramatized in which the students attempted to put into effect the suggestions received. Occasionally more than one re-dramatization was presented as seemed necessary to give the necessary practice in developing the abilities desired.

From the class also came suggestions for the development of further scenes in the sociodrama concerned in order to give the student practice in the situations through which the problem would need to be carried if it were to be resolved. Sometimes a variety of situations was indicated. Sometimes other members were asked to take certain of the roles and show how they would communicate in the situation concerned. As the training seemed to require the instructor would introduce situations in which the students used the soliloquy

4. See Murray, Elwood "Combining General Semantics with Sociodrama for the Laboratory Approach to the Social Sciences," *Sociatry*, Vol. II, No. 1 and 2, April, 1948, pp. 69-72.

technic, reversed roles, mirror technics and other methods from psychodrama whereby the student was better enabled to see himself as others saw him.

Not only may the use of sociodrama as indicated provide very excellent training in speech situations, but sociodrama may be used to motivate writing assignments and experiences in a similar manner. The following are examples of writing projects which were used to "prime" the class in order that the students would indicate their larger problems of writing. When these were ascertained therapeutic and sociodramatic procedures were carried through sometimes for several weeks, until the deficiencies were overcome or a further development of writing abilities achieved⁵.

1. The class will be divided into pairs for the carrying on of correspondence. The correspondence between each pair may be carried on throughout the length of course or other specified time, or until a termination satisfactory to both students is achieved. Each member of the class may be a member of more than one pair if this is desired. Ordinarily a person should be paired with another person who has a widely different background. The following are examples of the sort of subjects about which correspondence might be carried on:

- a. The problems of democracy in this school.
- b. Your chief problems of communication and interpersonal relations.
- c. The advantages and disadvantages of the vocations we (two) have selected.
- d. Give your news in the same letter on "fascism" in the home, in the school, in the nation, in the world. Comment on each other's views in succeeding letters.
- e. Discuss the communication procedures you might mutually take to convince one of your classmates to evaluate at a higher level something upon which his behavior is at a lower level of self-interest (self-centeredness or egocentricity).

2. You are in charge of the collection of overdue bills owed to a hospital. Different members of the class will take the parts of the following: Mr. Jones, who has a poor credit record on the "Chamber of Commerce" index; Mrs. Smith, a widow, whose husband left her with "inadequate" resources; Mr. Brown, who is a plumber and has recently built himself a "luxurious" house. You and these persons will carry on the correspondence incidental to your roles.

3. You write a letter to a boy or girl friend who attends a "rival" college, asking the person to be your guest at the senior prom at a date about a month ahead.

4. If you have a problem involving correspondence with other persons, your instructor may permit you to receive practice as necessary for the situation about which you are concerned. Describe the situation in a form similar to those above. Your instructor will arrange for other persons in the class to carry on the correspondence as desired. You should report on what you are

doing from time to time in the class and, perhaps, read some of your correspondence.

If so directed, reading and listening behavior may be improved simultaneously with speech in a naturally motivated setting which sociodrama makes possible. Students may be asked to translate and communicate the ideas from a highly abstract philosophical article, a lecture, book, in a dramatization suitable for a bull session in a hunting lodge, or a telephone conference of salesmen conducted by long distance telephone. They may write the letter which Mrs. Eleanor Roosevelt might have written to her daughter concerning the main ideas she obtained in a new book in Child Psychology. They may put on a conference in which Professor Einstein explains some salient point in his last book to an army captain who is studying the atomic structure of a new metal. They may demonstrate the application of ideas which they obtained from their reading of poetry at a dinner table conversation or upon a date. They may dramatize a session in which a home economics professor is explaining the intricacies of a technical book on diet to a wife whose husband has ulcers, or a mother whose child is ill. The student may be asked to write a letter to his father, an automobile salesman, in which he explains several of the most important implications of a lecture in group dynamics in selling cars.

Sociodrama and psychodrama may be applied directly to the improving of study habits and the organizing of the student's program of work and social living. He may dramatize the situations wherein he is distracted and diverted from attending to those things which are important and which keep his program disorganized. In these he may take his own role or direct others in his role. The soliloquy, the mirror technique, and the reverse role method have all been applied with much success in these problems. Study habits, the taking of examinations, the behavior whereby the student gathers materials from lectures, reading, conferences, and direct observation are all matters of Basic Communication and may well be subjected to the closest scrutiny, evaluation and improvement through sociodramatic and psychodramatic methods.

As the problem of a student appears more difficult the instructor should be careful to consult with the speech pathologist, the reading specialist, the guidance officer of the school, the psychologist or psychiatrist. This would apply to the most severe cases of either stage fright or writing blockage. Frequently this behavior is associated with borderline neuroses and other severe maladjustments of personality. In private group sessions, under the supervision of specialists, psychodrama has been found to be extremely valuable in helping students gain insight and objectivity into their problems and to receive practice

in reconditioning their behavior to the various situations to which they must adjust. Such programs and approaches are being developed in a unified program of speech, reading, writing and listening clinical services for the basic communication course at the University of Denver where the services are available to some 2,000 freshmen each year as necessary.

Sociodrama occupies a place in the basic communication course which is required of all instructors and graduate coach-clinicians who work in this program at the University of Denver. This course has been gradually evolving for many years and is based upon a synthesis of organismal psychology and sociology, and upon the methodologies of general semantics,⁶ group dynamics as well as sociometry, psychodrama and sociodrama.⁷

The following (which is scheduled under Speech, English, and Education) is the catalog description of this course which meets daily for an entire school year:

Language as Human Adjustment: General Semantics. On Mondays and Tuesdays psychological, sociological, and semantics methodologies of communication behavior will be presented. Methods of thinking which underly language behavior and which frequently block or distort the interpersonal relations and evaluations will be explained. Applications will be made which are especially important to listening, reading, writing, and speech. This work will provide a background for survey, and diagnostic methods in Basic Communication and an introduction to clinical methods for the less severe deficiencies in reading, writing, listening, and speaking, along with class room procedures, methods and teaching aids, to the clinical services and operation of the clinics will be explained. The student will be able to integrate the work for the entire week and course through the Wednesday panels presented by staff members from Speech, English, and the several related programs and contributing fields. For this quarter the emphasis will be upon the personal unification of the communicator. Evaluation of different parts of the course will be made by the students.

Language as Human Adjustment: Group Dynamics and Sociodrama. On Mondays and Tuesdays will be offered methods and practice in communication based upon group dynamics, sociometry, and sociodrama. Methods whereby a committee, class, family, industry, or other group may criticize and improve its own efficiency, achievement, and the communication incidental thereto. Use of the case method in terms of the group behavior with the methods of analysis of the appropriateness of the communication in typical situations in which the students are concerned. "Teamwork" methods in evaluating spoken and written communications as related to the welfare of individual groups. This work will afford a background for the presentation on Thursday and Friday which pertain to coaching and clinical methods in the improvement of

6. See Murray, Elwood, "Several Relationships of Psychodrama and General Semantics," *Sociometry*, Vol. 9, No. 2-3, 1946.

7. See Murray, Elwood, *The Speech Personality*, revised, 1944, J. B. Lippincott, Chicago, Chs. 1-8, 16.

grammar, spelling, vocal quality, flexibility and articulation. The student will be enabled to integrate the work for the entire week and course through the Wednesday communication panel projects which they will present upon selected books from various fields related to communication group work and philosophies. Evaluating of different parts of the course, and the course as a whole will be done jointly by students and faculty.

Language as Human Adjustment: Problems in Communication. Continuation 396.1 and 396.2. On Mondays and Tuesdays the time will be devoted to specific problems of communication and the individual and the group adjustments incidental thereto. Particular attention will be given to individual problems of reading, writing, speaking, and listening, as well as to problems of composition, correctness, appropriateness, style, and specific related skills. Methods for the release of creative power in writing and speaking situations will be explained. Work will also be presented of larger case studies and mass communication in the formation of "public opinion" as this affects the evaluating and unification of groups, large and small. This work will afford a further background for the continuation of coaching, clinical, and evaluational problems and methods which will be presented on Thursdays and Fridays. The student will be enabled to integrate the work of the entire weeks course and preceding courses through Wednesday communication-panel projects. These programs will give special attention to the interrelations of the various forms of communication. Evaluation of different parts of the course and the course as a whole will be done jointly by students and faculty.

In both the teacher training course in basic communication and in the course for freshmen there is an attempt for the first time to help the student to cut across all subject matter fields having to do with communicating. Sociodrama combined with general semantics⁸ are two methodologies which for practical purposes enable communication teachers to contribute to the integration of personality and enhancement of interpersonal relations. Sociodrama becomes the chief laboratory and practice methodology which enables the learning process and personality development to be genuine and to function in a vital manner.

With the synthesis of methodologies mentioned in this paper communication training may become a most important laboratory for education in human relations.

8. See Korzybski, Alfred, *Science and Sanity*, 3rd edition 1947, Science Publishing Company, Laneaster, Pa.

16. SOCIODRAMA IN A SPECIAL PILOT COURSE ON
INTERCULTURAL COMMUNICATION

ELWOOD MURRAY AND STAFF, *Denver University*

42-193.1

First Year: *Personal-Social Adjustment For Intercultural Communication:
Methods For Analysis and Diagnosis*

On Mondays and Tuesdays methods for the study and investigation of silent cultural patterns and unconscious assumptions of minority groups will be explained. These methods will be implemented by the application of group case methods to communication problems. On Wednesdays and Thursdays will be a presentation of the general scientific methods from general semantics for locating the silent premises, dogmatisms and confusions which block communication. On Fridays these materials will be integrated with individual problems of the students and problems from the community. Construction of individual case workbooks on these problems.

42-193.2

Intercultural Communication: Personality Adjustment

On Mondays and Tuesdays the chief factors which influence the development of personality in minority situations will be presented. The Study programs on cultural patterns will be continued. On Wednesdays and Thursdays procedures for the reduction of stagefright, tension and impulsiveness in important communication situations will be applied to the students in line with their specific needs. Development of efficiency in concentration and thinking-on-the-fact. Inventories and surveys of personality factors by testing bureau underlying language behavior of the student as needed. Improvement of the speaking voice. Improvement of speech adjustments through sociodrama practice materials taken from students' individual workbooks in intercultural relations. The Friday periods will serve to integrate the work for the week.

42-193.3

Intercultural Communication: Group Dynamics

By this time each student will have formulated a problem in a specific intercultural situation, enterprise, or area upon which he will continue research. This research will go deeply into the multitude of causes as necessary and in regard to which he will proceed to evaluate the available solutions and remedies. On Mondays and Tuesdays procedures from sociometry and group dynamics will be applied to these projects. Backgrounds from the work of such group

leaders as Moreno, Lewin, Mead, Follette, Dewey, and others will be given. On Wednesdays and Thursdays practice and communication experience will be obtained on these problems through the use of sociodrama, conference, discussion and public speaking techniques upon the issue which the problems being studied have brought out. On Fridays procedures will be applied to integrate the work as necessary.

Second Year: *Leadership Methods In Intercultural Problems*

42-193.4

Intercultural Communication: Methods For Promotion of Public Opinion

Continuation of work upon individual problems and programs by each student with particular attention to the communication backgrounds of pathological groups and societies. On Mondays and Tuesdays principles from public relations, public opinion measurement, use of mass media, promotion of campaigns and programs of action will be emphasized. On Wednesdays and Thursdays the work in public speaking will be continued. Training in radio forums and dramatizations will be introduced utilizing appropriate materials which have developed out of the community audiences as suitable occasions permit. On Fridays student discussion panels will be used to integrate the work of the week.

42-193.5

Intercultural Communication: Evaluation, Communication

Development and evaluation of individual action programs and campaign plans. On Mondays and Tuesdays will be presented the methods for evaluating the various aspects of community behavior in individuals and in groups. For individuals these methods will pertain to the composition and delivery of communication from the standpoint of effective interpersonal relations in intercultural situations. For groups the evaluation methods will pertain to the morale and productivity of the group. On Wednesdays and Thursdays the students will evaluate samples of their work both as individuals and as a group, and of the work of other groups in the community with which they have been concerned. "Teamwork" methods of evaluation. The Friday integration meetings will be based upon an exchange of information pertaining to evaluations brought in by the students.

42-193.6

Intercultural Communication: Seminar Workshop On Problems

By this time each student will be expected to be actively engaged in works involving the resolution of specific intercultural problems. On Mondays and

Tuesdays communication pathologies of an intercultural nature will be further analyzed and evaluated. Overall programs and procedures for both individuals and groups will be considered from the basis of the students' own case studies. On Wednesday and Thursday will be a continuation with evaluation of the communication projects, campaigns, and other action programs initiated in the preceding quarters. The Friday meeting will consist of sociodrama-discussions by the students in which this whole curriculum will be integrated and evaluated.

COURSE SCHEDULE

(Tentative)

- | | |
|--|---|
| 1st. week: Jan. 5-7 | 7th. week Feb. 14-18 |
| W&Th: Murray (Appropriate linguistic Adjustment) | M&T: Murray (Intension-extension) |
| Fri: O'Meara (Integration) | W&Th: Campa (The Mexicans) |
| | Fri: Jackson (Sociometry) |
| 2nd. week Jan. 10-14 | 8th. week Feb. 21-25 |
| M&T: Murray (Adjusting to Dynamic structures) | M&T: Murray (Extensional devices) |
| W&Th: O'Meara (The Jews) | W&Th: Campa (The Mexicans) |
| Fri: O'Meara (Integration) | Fri: Jackson (Sociometry) |
| 3rd. week Jan. 17-21 | 9th. week Feb. 28-Mar. 4 |
| M&T: Murray (Abstracting reactions) | M&T: Murray (Multi-ordinality) |
| W: Zion (Reform Jewry) | W&Th: Yasui (The Japanese) |
| Th: Twerski (Orthodox Chassidic-Jewry) | Fri: Jackson (Sociometry) |
| Fri: O'Meara (Integration) | 10th. week Mar. 7-11 |
| 4th. week Jan. 24-28 | M&T: Murray (Silence) |
| M&T: Murray (Word-Fact Relationships) | W: Special speaker (The Italians) |
| W&Th: Barbour (The Negroes) | Th: Special speaker (The Poles) |
| Fri: Link (Group methodologies) | Fri: Sociodrama |
| 5th. week Jan. 31-Feb. 4 | 11th. week Mar. 14-18 |
| M&T: Murray (Non-identification) | M&T: Murray (Conditionality) |
| W&Th: Barbour (The Negroes) | W: O'Meara (Getting to know other groups) |
| Fri: Link (Group methodologies) | Th&Fri: Student reports. |
| 6th. week Feb. 7-11 | |
| M&T: Murray (Non-absolutism) | |
| W: Barbour (The Negroes) | |
| Th: Campa (The Mexicans) | |
| Fri: Sociodrama (Class participating) | |

Sociodrama laboratory practice will begin during the fourth week and continue outside of class for the quarter. In these sessions the aim will be to train in the location of communication blockages with some practice in the improvement of communications. Practice in all the communication media will be emphasised more and more in courses to follow.

ACTION TECHNIQUES AS PEDAGOGY

17. ROLE-PLAYING IN ADULT SPANISH CLASSES

RUTH SHORT, *San Diego, California*

Adults who want to learn Spanish have no time, and rarely have the interest, for studying grammar and doing exercises. They want to learn to talk in Spanish, and quick! The most effective way for them to do this, I have found, is through role-playing.

Usually during their second lesson, they try to form sentences and they find that they haven't enough words. So I tell them that they can get what they want by using key-words, that they don't have to worry about complete sentences. "For example," I say, "you can buy a shirt with six words."

This amuses them, and so I list the words on the board, and we practice pronouncing them. They are—

camisa — shirt
 deseo — I want
 blanco — white
 para mi — for me
 cuanto — how much

Then I say, "Now I am a shop-keeper. Who wants to buy a shirt from me?" Someone volunteers and we proceed with the transaction accompanied with gestures, of course.

This was fun, so several others want to try, and the shirt becomes azul (blue) or gris (grey), and some woman buys one for her husband (para mi esposo) or for her son (para mi hijo). Then a braver one decides to buy a sombrero or zapatos (shoes), and so on until each one has bought something.

This first project, as we call it, is slow and cumbersome. However, the experience which they had all had of accomplishing a definite objective with the few words they know gives them such confidence that they are eager to tackle the next project.

For this one, they often decide to order some food. They seat themselves around tables if we are so fortunate as to have them, or else arrange their chairs in small circular groups as if seated at table.

We list a few general words on the board, such as

sopa — soup
 ensalada — salad
 legumbres — vegetables
 leche — milk
 cafe — coffee

They discuss what each one wants in their group, and I help them with additional words so that they can order "sopa de tomate" (tomato soup) or "sopa de polla" (chicken soup) and so on. When they are ready, I become the waiter, and go from table to table taking their orders. This too, is fun for sometimes the waiter isn't alert and he gets the orders mixed.

After each table is served, we have an evaluation period, practising the new words in chorus, and discussing our progress since our first project.

After this lesson, often some member of the class goes to Mexico for dinner, to try out his new knowledge. So he unknowingly leads up to the next project by telling his experiences, and the class is delighted to do it over again more elaborately. This time each group chooses a waiter, and they work out a written menu card which he passes around to take the orders.

By now, they are much more at ease, and a few will try to be entertaining or even funny. There is a noticeable improvement in the speed and smoothness of this project, and the evaluation period is more lively.

From now on, the students take more initiative in planning the projects, even rehearsing at home. Naturally there are innumerable variations in subjects and in procedure.

I have had classes, for example, which have decided to do a series about a family. In preparation for this, a few members of the family are listed on the board, and incidents involving them presented. We might start like this—

	<i>Papa</i>	<i>Mama</i>
alto (tall)		gorda (fat)
flaco (thin)		graciosa (gracious)
doctor de medicina serio (serious)		muy habladora (very talkative)
		toca el piano (plays the piano)

Probably we list a couple of children, and an aunt and an uncle. With these characters, we can have a birthday party, or Mama becomes ill, and has to go to the hospital. We do the doctor in ⁷his office, and his patients, or the uncle's

engagement party.

Sometimes only a few people are portrayed, but more often the entire class is involved and we find ourselves in the middle of a social group speaking Spanish! Occasionally it is interesting to do an event over with different students in the roles. Between the imagination of the students and the stories in the books we are reading, there is never any lack for subjects for our role-playing.

For it must be kept in mind that role-playing is only a part of our class activities—we have had grammar as the need arose, discussion of the life and culture, business methods, laws, history and traditions of the people whose native tongue is Spanish. In short, a basis for understanding the people to whom we are learning to talk.

18. A SCRIPT DERIVED FROM ROLE PLAYING AND USED AS A WARMING UP SPRINGBOARD FOR A GROUP DISCUSSION ON "THE INTERNATIONAL CONTROL OF ATOMIC POWER"

KATHERINE LACKEY, *University of California at Los Angeles*

Donning dramatic garb, role-playing has climbed the balcony of the ivory-tower of the graduate seminar. Neophyte Ph. D. candidates are combining the spontaneous drama of role-playing with erudite research to give substance and significance to the dry bones of scholarship.

At the University of California at Los Angeles, the technique was first used in Dr. Sheats' seminars in adult Education and Social and Civic Foundations of Education. The method of presentation spread to Dean Lee's Philosophy of Education Seminar where competition continues as to who can out-role his fellows in convincing illustration of the implications of education philosophy from Aristotle's idea of "the absolute and universal" to Dewey's pragmatism.

The following role-playing sequence was written by Katharine Lackey and given jointly by the writer and by Knute Eying, graduate student from Norway, for Dr. Sheats' evening Seminar in Social and Civic Foundations of Education.

"The Atomic Bomb as a Military Weapon: Necessity of Preserving the Peace"

Directions for role-playing set: An American citizen is within the privacy of her own home. Seated in an easy chair with books, magazines and publications of the NCAI spread out on a low table beside her. Obviously disturbed by reports concerning the atomic bomb. Thumbs through magazines. Picks up *One World or None*.

Soliloquy: Hiroshima seems far away to most Americans; its streets and buildings—even its people—seem unreal. Thus the damage done there by the atomic bomb has never really entered into our consciousness . . . It seems closer to me. I was in Hawaii when the bomb struck Hiroshima . . . It so happens that many of the Island Japanese came from Hiroshima. There was scarcely an American citizen of Japanese descent in the Islands who did not have a relative or friend killed or injured. As the stories of horror grew, my sense of responsibility as an American citizen increased. But now after two years of living in the Atomic Age, I am still perplexed as to what to do. This article by Professor Morrison, "If the Bomb gets out of hand," in which he projects an atomic attack upon New York, drives home to Americans "the diversity of awful experience" which he saw at Hiroshima¹. We hear at every hand of its power to destroy civilization and even the human species from the earth . . . Harlow Shapley says "that man's only deadly enemy that would erase him in this time and spoil the species is man himself²." In spite of all this, we try to argue with ourselves that we are safe—like a boy whistling in the dark.

Conscience (off-stage through mike) The atomic bomb is the most devastating weapon ever possessed by man . . . "Millions of times more powerful than TNT; 1 lb. of uranium equals 1,000 tons of TNT³." . . . 100,000 people killed at Hiroshima within a few seconds . . . future atomic bombs will become even more destructive . . . improved atomic bombs will be destructive beyond the wildest nightmares of the imagination⁴.

Soliloquy: Surely some defense will be found against it. "Up to now, a means of defense has been created to meet every new offensive weapon. This has happened in the case of the rifle, the machine gun, the modern naval gun, the torpedo, the tank and the bomber."⁵

Conscience: "There is no defense!"⁶ "At the present time we would have to go down (underground) about half a mile to be safe from the explosion and the rays (of an atomic bomb) and would have to go deeper and deeper as more powerful bombs developed."⁷

Soliloquy: Isn't America safe?

Conscience: "The mere presence of the bomb cannot be detected by any magical means, and it is of such a size that it could fairly easily be smuggled

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- (1) Morrison, Philip. "If the Bomb Gets Out of Hand," *One World or None*. McGraw-Hill Book Co., Inc., 1946, p. 3.
 - (2) Shapley, Harlow. "Must Men Fight?" University of Chicago Round Table, No. 444, September 22, 1946, p. 5.
 - (3) Fox, William T. R. "The Struggle for Atomic Control." Public Affairs Pamphlet No. 129, NCAI, Washington, D. C., p. 3.
 - (4) Arnold, Gen. H. H. "Questions and Answers About Atomic Energy," NCAI, Washington, D. C., p. 4.

in pieces from one country and assembled in another, to await explosion at the touch of a distant radio control." ^a

Soliloquy: Can't the United States stay ahead in production? After all, we have the bomb, which is a great military advantage.

Soliloquy: (Musing; half-to-herself) Peace In spite of the way we Americans argue with ourselves about our superiority in an atomic armament race, we do not want to see the atom bomb used again. We certainly do not want to use it again ourselves. The American people want peace. I keep wondering if we wouldn't get farther in shaping public opinion not only for the control of the atom bomb, but also for the preservation of peace if we presented the potentialities of atomic nuclear energy as a blessing to mankind instead of a curse.

If people everywhere could know of the great potentialities for technological development which are inherent in this greatest discovery in the history of man—the finding of the very force which holds the stars in their spheres—I believe they would more readily cooperate to bring about the "brotherhood of man" . . . the dream of mankind, sung by his poets, proclaimed by his philosophers, exemplified by his religious leaders . . . The "brotherhood of man" . . .

The poets of this past global war talk of working together to make a new world:

(Change of mood and tempo)

Well Sitting here musing and dreaming won't do any good. It's difficult to know what to do as an individual . . . And yet, the only thing that can be constructive is action on the part of individuals all over world. The only thing I know to do is to begin right here at home in my own community in Los Angeles. It seems to me that some discussion groups that would center not only upon the *control* of the atom bomb but upon the great power nuclear energy could be for all people would be helpful.

(Picks up pencil and paper; jots down names)

Let's see, the PCA should be interested. I believe I could get Bert Witt to sponsor a group in his organization. The Welfare Council of Los Angeles County is already interested. I imagine Genevieve Carter would be glad to conduct one of these groups. Bob Haas or Bill Vickery of the Pacific Coast Council on Intercultural Education would both be 'naturals' as discussion leaders; Medea Contini and Dr. Cole would be cooperative. Then there is the Great

(5) 12 Atomic Facts, NCAI, Washington, D. C., P. 2.

(6) Ridenour, Dr. Louis N., "Questions and Answers," p. 6.

(7) Hutchins, Robert M. *Ibid.*, p. 7.

(8) Urey, Dr. Harold C. *Ibid.*, p. 7.

Books Association of the West Coast. Wilbur Jerger is a good promoter. There's no reason why we couldn't get at least one session on Atomic Energy in all of the Great Books Seminars on the West Coast. The NAACP has been interested in getting some leadership training established for their young people's groups; such a project would be a good lead on that. Let's see: Loren Miller would probably be the best bet from that group. Clara Rosenwein of the Southland Jewish Organization would be a good person. For that matter, all the minority group organizations would probably respond, and they could all be reached through the new Community Coordinating Council. Zane Meckler of the CIO is a live wire: I know he would be interested. Ralph Eckert would be a good man to get in touch with; certainly the whole area of family relations is linked inevitably with the use of atomic power. Dave Green as President of the California Adult Education Administrators' Association would be in a position to get such a discussion group going in all of the Adult Education Forums in the State. Of course, we could rely heavily upon Martin Anderson and Paul Sheats.

How to get these people together is a problem. I know all of them and have worked with them in some capacity. The first thing probably is to get a good committee. As for my own contribution, I could get up all the information I can find about the possible industrial uses of atomic energy. Maybe Knute Eying who is here from Norway would act as a discussion leader; it would give the whole thing a good deal of "punch" to have a representative from a smaller nation. I don't see why we couldn't get some real action out of these groups. Of course, if it all ends in the talking stage, all of us might as well stay home and knit. . . . But if letters started pouring in to Congress in behalf of international control of atomic energy and urging action on the part of the American public . . . the American press . . . the radio . . . It might be a move in the right direction toward peace and away from war . . . If the nation-wide propaganda campaign against Russia would be stopped, it would be a long step forward . . . Well, I believe I'll try anyway to get something started.

COMMUNITY PROJECTS UTILIZING ROLE-PLAYING

19. ROLE-PLAYING IN THE EDUCATION WORK CONFERENCE

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During the past five years a number of work conferences for southern educators have been sponsored by the Committee on Southern Regional Studies and

Education, the University of North Carolina, and the Southern States Work Conference, in connection with other educational organizations. These work conferences had a continuity of subject matter emphasis, and a number of different work conference techniques were used in an attempt to make these conferences valuable learning experiences. In addition to the rather common techniques of panel discussions, speakers, field trips, and films, some of the conferences featured small discussion groups, group observers, sociometric techniques and role-playing.

In this article we want to describe ways in which role-playing was used, and how it helped achieve conference objectives. We shall present observations concerning potential uses of role-playing, and a few of the problems that need further study. In order to place the discussion of role-playing in its proper setting, the general objectives and functions of these work conferences will be briefly reviewed.

Objectives of the Work Conferences

The conferences to which reference will be made in this article aimed primarily at bringing together state and regional education leaders for cooperative planning and for increasing their own knowledge and skills.

Major objectives of the conferences held over the five years were (1) to acquaint participants with a certain body of concepts and subject matter. This was done with a variety of techniques including role-playing. (2) Assisting participants to increase needed skills in carrying on their educational work—for example, how to direct a workshop for teachers, etc. (3) Providing opportunities for persons to discuss and solve problems that they bring to or identify at the conference. (4) Identifying and developing a group of leaders. The leadership training function was fostered by preconference planning sessions which developed leadership both for the work conference itself and for the back home situation. (5) The making of plans for follow-up of the work conference. These might include the preparation of educational materials for future use, reporting, and making plans for further action in the back home situation. Underlying all these objectives was the attempt to develop a high degree of motivation and team work toward the goal of improving the quality of living in the region.

The above are the main objectives of the work conferences held to date. Role-playing is one technique which assisted in the realization of these objectives, helping to increase knowledge and skills and developing motivation for action. Unfortunately, no systematic evaluation of role-playing was possible in the conferences. Our experience suggests many possibilities for the use of

this technique, and also some of the problems connected with its use. A few of these ideas need to be explored in a more systematic manner.

Role-playing to Present Concepts and Information

There is a wide variety of possibilities and problems in the use of role-playing to present concepts and information. At the Southern States Work Conference in June, 1948, each of the working groups was called upon to present a report to the entire group. The group working on resource-use education was faced with the task of reporting materials that were relatively unfamiliar to the rest of the conferees. Role-playing was called upon to help in this assignment. The entire report was cast in the form of a radio broadcast, set ten years in the future. It attempted to show what education might be like at that time and how the work at this conference could contribute. The program "flashed back" to 1948 to show how some of these things had come about. One "flash back" was a role-playing scene of educational planning in the fall of 1948, after the conference. Eleven persons represented a faculty meeting in a school of a small community in Alabama. Members of the group took roles, such as primary grade teacher, science teacher, principal, representative of a non-school agency, and representative of the State Department of Education. Different members also took different functional roles—e. g. the "I'm agin it" role, the person who has an axe to grind, the one who proposes the same answer to every problem (in this case "let's make a community survey"), the person who is continuously ego-involved in status relationships, etc.

The group started with a discussion of the problem of children who arrive early at school on the busses and have nothing to do before classes begin. The discussion, following a skeletal pre-plan, brought out many implications of this problem as a part of a larger school-community problem of recreation. It illustrated how different teachers at different grade levels and in different subject matter areas might approach the problem effectively, methods of developing better school-community relations, ways of using non-school agencies, and similar points inherent in a school program to secure more intelligent use of resources.

In this situation role-playing was able to present new information and concepts in the context of situations familiar to the audience. The question, "How does this apply to me in my situation?" was thus made quite clear. This requires a good knowledge of the audience, as well as careful planning and skillful role-playing. Other techniques, especially films (and television) are useful for this purpose, but role-playing is much more flexible and adaptable to the needs of the audience and the⁷⁸ subject matter.

Role-playing, in our experience, best serves the function of presenting information when it is combined with other techniques. Although recapitulations and other devices of clarification and organization can be planned into the scene, a speaker or narrator can be effective in organizing, summarizing, and pointing up significant material. In the scene described above, it might have been more effective if a narrator had pointed up certain things that came out in the action, such as the different ways that subject matter areas could contribute to the educational program being planned. The commentator can not only develop the implications in the scene, but can also suggest other related points not brought out in the action at all.

The audience can participate in the scene in two ways. First, in a discussion period following the scene questions can be raised and points in the scene further clarified. Secondly, the audience may participate on the non-verbal level by identification with personalities, problems, and situations. In the case described above, audience responses made it quite obvious that this was happening. The skillful role-player can take cues from such responses and utilize them as he develops the role, or if his role is appropriate, as he guides development of the whole scene. If there is a discussion period after the scene, the discussion leader can utilize these cues from the audience in guiding the discussion.

The use of role-playing for the purpose of presenting specific information raises several technical problems. In the first place, how does one achieve reality in the scenes and at the same time illustrate the specific problems and procedures that the scene is trying to get across? It is necessary to structure the situations to a certain extent so that they will illustrate the point, but there is a danger that the scene will be so structured as to lose its spontaneity and naturalness. In the scene discussed above there was a spontaneous practice session the evening before which was livelier and more natural than the actual performance next day. There is probably a point beyond which further pre-planning reduces the effectiveness of the scene. In our experience, two things seem to be important in producing a realistic role-playing scene. First, people should play roles familiar to them in real life. Second, functional and formal roles should be clearly defined; this can be done through practice in which the situation being played is fully understood, and where the role behavior can be analysed by the participants.

What sort of subject matter can best be presented by role-playing? Although our experience is limited to a certain type of subject matter, role-playing seems to be most effective in illustrating *how* information can be used

in the back home situation, although certain concepts can also be illustrated by role-playing.

Role-Playing as Skill Practice

Role-playing can be especially useful as a workshop technique for training in skills. We feel that one should avoid all temptation to assume that role-playing is *ipso-facto* useful skill practice. It needs planning, and usually discussion and self evaluation by participants, to provide really useful practice and learning.

Role-playing was used systematically for skill practice in a six weeks work conference at North Carolina College in Durham in the summer of 1946. Each participant prepared a project to be carried out in his respective institution during the following year. As part of a seminar in educational techniques, each participant was required to demonstrate to the group how he intended to carry out some phase of his project. The usual pattern was for the participant to plan his demonstration with the help of the seminar director. Participants were often not given advanced notice of the plans. Roles were assigned to different participants and staff members, usually by handing each a slip of paper which told the role he would play and perhaps provided a one-sentence description of the kind of behavior required by the role. The person giving the demonstration structured the situation with a brief description and got the action underway. The group picked it up and carried on with the creation of a vivid and realistic scene.

Because the participants were familiar with the general type of problems and obstructions represented in the situations, they could and did give the person conducting the demonstration a real test. Persons not assigned roles assumed them spontaneously and all participants picked up cues and developed situations, usually far beyond the plan of the demonstrator. The scenes gave the demonstrator an opportunity to try out his plan and test it for weaknesses, and to employ and practice various educational techniques. The great spontaneity of the sessions presented the demonstrator (and the participants, especially those playing supportive roles to the demonstrator) with unforeseen situations which called upon skills of adaptation and reassessment of the situation. It is especially necessary to maintain spontaneity in skills practice, for this element is a vital ingredient in the development of social skills in an adaptive, changing society. A further advantage was that the staff members could assume roles in the situation and bring up points they wished to make without assuming the teacher role.

After the demonstration all members of the group discussed the situation. The demonstrator's plan of work was examined for weaknesses which were revealed in the "test" and his techniques of executing it were criticized. Franker criticism seemed to be possible than in a direct discussion of the participant's project. All members of the group had an opportunity to learn, not only from participating in the discussion but also in playing the roles. One of the more useful types of learning may be made possible when a participant has to play the role of someone whose position or behavior he has not previously been in a position to understand fully.

Of course the plan was not sure fire. One participant utilized the opportunity to make a speech. He simply set up a classroom situation and assigned the other participants roles as students, and himself that of professor. Another participant provided a melodrama which was highly entertaining but not instructive. This leads to the conclusion that role-playing does not automatically become useful skill practice. (Even in cases where the purpose is misconceived, the situation may be turned to advantage. The classroom speech referred to above offered an opportunity for criticism which would never have occurred otherwise; and the other participants carried the burden of the criticism, not the staff.)

Role-playing for the Discussion and Solution of Problems

It will be recognized that role-playing at the North Carolina College conference had the discussion and solution of problems as a major goal. Another example of its use for this purpose occurred in a work conference at Tuskegee Institute in August, 1948. Role-playing was used in a skill clinic for persons especially interested in problems and techniques of group action. The field of group dynamics seems to be especially amenable to the use of role-playing, which can be used to illustrate many of the inter-action situations within groups. In the clinic at Tuskegee role-playing illustrated several discussion group problems such as how to get a faculty group interested in a new off-campus college program. These role-playing scenes were not preplanned, and after the situations were described by the participant whose problem was being discussed, a few roles were assigned to members of the group, and other members assumed roles spontaneously. The role-players were not separated physically from the rest of the group, remaining in their seats in the discussion group circle.

At times there seemed to be some difficulty in the assumption of roles, and further difficulty in the illustration of the problem under discussion. Several factors may have been involved—the critical focus of the group on role-playing

and group dynamics *per se*, lack of physical isolation of players and non-players, lack of pre-planning for the scenes, or lack of skill in setting up the role-playing.

One problem interests us especially, however. There seems to be two alternative patterns for developing role-playing in a group such as this. Both may be useful. In one case, the role-playing scene is planned before the meeting convenes and is enacted by a sub-group, spacially isolated in most cases from the rest of the group. In the other case, one seeks to develop the scene "out of" the general group discussion, helping it to develop naturally and spontaneously (although several individuals may have been prepared beforehand to help in the process). Here the players are probably not isolated from non-players, and one usually aims at involving the entire group in the scene, either through spontaneous assumption of roles or non-verbal participation as members of the scene. The latter method can result in spontaneous scenes with a high degree of total group involvement. On the other hand, if the attempt to structure the scene bogs down or there is difficulty in getting the group members to assume roles, it can missfire. We have seen it work both ways, and believe it is a problem deserving more systematic investigation.

The sessions at Tuskegee demonstrated that role-playing lends itself naturally to the introduction of other techniques, especially to the role of group observer. The group observer for the skill clinic acted as observer for the role-playing sessions. This gave him freedom to give a detailed critical analysis of the role-playing. In the regular discussion groups at Tuskegee, the group observers had to approach the subject of role behavior very carefully, confining remarks, for the most part, to the helpful roles. The observer for the role-playing scenes could discuss role behavior quite frankly.

Role-playing to Secure Group Involvement

None of the work conferences described in this article has been judged successful until it secures widespread participation by conference members in the group discussions and other conference activities, and beyond that, involvement of participants in the objectives and spirit of the conference. Such involvement is basic to the development of a high degree of motivation to do a more important and a more effective job in the back home situation. Role-playing was helpful in furthering this objective in a six weeks workshop at the University of North Carolina in the summer of 1947.

One of the working groups was asked to make a report to the entire workshop. The topic was techniques and problems of developing better human relations in the community; ~~the~~ members felt that the general sort of

conclusions reached did not lend themselves to a conventional report. They also wished to involve the total workshop group in the sort of thinking that they had been doing. So they reported in role-playing in two scenes. In the first scene, the group enacted a faculty meeting of an elementary school in a small, industrial, southern town. The faculty discussed the attendance problem in their school, and decided that a school-community meeting might help to improve relationships between the school and the community, so they planned a meeting. This first scene also attempted to illustrate some of the effective principles and practices of democratic school planning that the group wanted to recommend to the entire workshop.

The entire workshop, including staff, was asked to serve in the second scene as the community school meeting, with the small group remaining in their faculty roles. A few other members of the workshop were assigned certain roles in advance; other workshop participants assumed roles spontaneously. In this way, all the workshop participants had a chance to enter into the discussion in the second scene.

In addition to reporting material, this second scene illustrates other important functions of role-playing. It succeeded in evoking widespread and lively discussion. Persons who had consistently remained withdrawn from the general discussions of the workshop entered into the role-playing discussion without reticence. In addition, and perhaps more important, the discussion was more penetrating than usual because it was focussed on the problem.

This session helped to serve another function which has been very important in our experience. A problem common to work conferences with a large number of participants is that of integrating the small groups into one total conference group. The large numbers necessitate division into small discussion and working groups, but this may tend to exert a centrifugal force on the total conference group. Role-playing, as described above, helped to serve the purpose of group integration. When such a situation is well planned and skillfully played, it involves all the participants in a common situation, and in this process they may become more of a group.

These scenes were a combination of pre-planned and spontaneous role-playing. The faculty meeting scene seemed to serve as an effective warm-up period for the community meeting scene; presumably listening members had an opportunity to prepare for playing a part in the larger meeting while they were listening to the faculty meeting. Others have found some type of warm-up session like this to be effective in drawing other groups into role-playing, and this experience seems to reinforce the idea.

At a conference held in March, 1948 in Chapel Hill, role-playing was used in a small group. Accompanying diagrams, taken from the daily conference bulletin, showed how role-playing increased the spread of participation.

This group got under way with many silent partners. One man was the leader. He was really working.

For the same group a teachers college faculty discussion produced a new group structure in about twenty minutes. It really works.

Role-playing to Identify and Develop Leadership

Most of the role-playing scenes described above also served the function of leadership training for those who planned and led the different scenes. The role-playing at the conference in Durham was specifically focussed on this objective, because the persons were conducting demonstrations of projects in which they would themselves carry leadership roles.

At the work conference in March, 1948, at the University of North Carolina, role-playing was used as a training method in preconference planning sessions of work-conference leaders. During the preconference planning session, the group discussion leaders, associate leaders, recorders, and observers role-played discussion groups. These role-playing scenes also served as skill practice, for they aimed to develop further the skills of leading groups, group observations, etc.

Role-playing as an Aid to Back Home Planning

The above illustrations should show clearly how role-playing can help a work-conference achieve its objective of securing back home action by participants. Role-playing at the conference at North Carolina College in Durham illustrates this best because the participants were making definite plans for back home programs, and the role-playing enabled them to test the way they would attempt to carry out their plans and to practice some of the skills involved.

One part of the carry-over function of work conferences is effective reporting. We have not seen role-playing used by work conference groups to report to others back home. It has been used, as several of the above illustrations indicate, as a method of reporting by sub-groups to the conference group as a whole. It would seem that this technique could also be used by a group reporting the conference to its faculty or agency back home, and might lead to further planning by the faculty or agency group for an action program. Role-playing would have the advantage of showing *how* the conference operated, and it could also enliven the report of what ideas and concepts were

learned at the conference.

Summary

The examples that have been given show the use of role-playing primarily to provide experiences which enable people to acquire new knowledge and skills. They touch, however, on two other major functions role-playing may be made to serve in a workshop situation. One is group diagnosis. Skillful use of role-playing may provide staff leaders with new insights into the structure and dynamics of the conference group, thus enabling them to do a better job in the conference as a whole. This was specifically the case in three of the illustrations given above. Another function is group therapy. While our experience in the planned use of role-playing to restructure and redirect groups into more effective unities is limited, we have seen evidence that this may be done. This is, of course, the general aim discussed in the section on group involvement. In carrying it beyond this general goal, however, to conscious group psychotherapy, it becomes a more technical problem and involves more danger of negative results to general workconference goals. The workconference director who undertakes such a task should be highly trained and skilled in psychodrama and sociodrama.

The illustrations show some of the ways that role-playing has been used in educational conferences. Role-playing can perform other functions than those illustrated here; we hope that this article has suggested other adaptations and uses of this technique in the educational setting. It is not sure fire, and our experience shows that the skill with which it is planned, played, and analysed afterward are the determinants of its contribution to the overall achievement of the conference objectives; also, spontaneity and group involvement are two of the important standards by which to judge its success. The rich variety of learning experiences it can provide requires that its use be carefully thought through in terms of the total educational setting and objectives. There are many problems regarding the uses of role-playing in educational workconferences which need further experimentation and sharing of experience.

20. SOCIODRAMA—A METHODOLOGY FOR DEMOCRATIC ACTION

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I

Some one has dated the beginning of the rise of the common man with the development of photography. After the advent of pictures, no longer, on the

evidence so provided, could the common man look upon his Kings and Lords as aloof dignitaries uncommonly endowed. Coming at a later period, the decline in effectiveness of conventional rhetoric may be linked up with the emergence of man as a full human being. When at last man has learned to articulate his ideas in inter-group communication effectively, no longer will it be necessary for him to leave the exploring, analyzing, and the finding of solutions to his social, economic, and political problems to the "experts." Enlarged programs of community education designed to help develop the individual as a communicative member of a group is the aim of the educational divisions of several important national farm, labor and professional organizations. In this program, state and private institutions of higher learning must use, as many do, their facilities of research and extension in aiding this movement if they are to fulfill their educational obligations to a free society.

In the struggle for a society of free men which always has been the ultimate goal of democratic thinking and planning, community sociodrama, a communication methodology of inter-group catharsis, can play a significant part. It can more readily play this part if its procedures can be further developed and its potentialities more clearly defined by introducing it as a technique of community therapy in the curricula of colleges and universities. The pioneering work done in the School of Speech, University of Denver, in introducing sociodrama as community sociodrama will be the main concern of this article.

Unless we accept a defeatist point of view, we must assume that the present national as well as international chaos is not the result of unsolvable problems but rather is the result of our inability to communicate on levels which result in sympathy and understanding as well as positive action between masses of people.

The difficulty in the international scene may well lie in the fact that we are leaving the problems to the professional diplomats. The burden placed on them may be beyond their mere individual powers to act always objectively and in the interest of the people. Inter-personal conflicts have often in the past governed the decisions made by individuals for common people and for which they, the common people, have suffered without gain. For example, surely no community groups of laymen integrated in common understanding would think in terms of another war. Stubborn determination and pride which motivate the decisions of individuals are not natural qualities strong enough in groups of common people⁸⁶ to cause them to wage terrible destruc-

tion against each other. People not meeting together at their own free will must be aroused by individuals before they reach that state. We now know that there were large numbers of people in both the totalitarian states destroyed in the late war who would have joined together to prevent that war if they had had an effective inter-group communication methodology to work with. As it was, "leaders" popularized the "states," and in no small measure by rhetorical speech-making designed to make audiences mentally passive yet emotionally responsive to any word uttered by the individual "orator." It was this sort of "hamming" that popularized the leader and the state and robbed the people of the power of sober group consideration and decision.

Within our own country there is an awareness on the part of nearly everyone that our philosophy of political democracy based on the conception that community judgment, unhampered by individual authority, must be zealously protected against forces which would replace it with totalitarian control of our free institutions. How to protect what we have without war is a responsibility which rests, under our system, upon people, not upon individuals. One way of preserving that responsibility is to keep these people as groups actively aggressive in national affairs. In this program sociodrama can play a part if its methodology for democratic action can be made generally known and understood.

II

Community sociodrama is founded on the conception that the problems of a group find better solutions for the group within the group rather than from without the group. In the "classical" version of sociodrama as defined by Dr. J. L. Moreno, who coined the word and introduced the medium, the group comes with their problem and asks for treatment, similar to the individual client in psychodrama. Out of consultations with the group a dramatic production on the stage emerges and develops step by step. The material is drawn from the long and deep experiences of the group with the issue on hand; and is shaped by a director or counselor who should have had long, deep experience and skill with the sociodramatic handling of problems of every type. (1) The production is, however, constructed in cooperation with the group itself and is not rehearsed.

In more general terms Dr. Moreno characterized sociodrama as a medium in which "it is inherent in the method that all phases of the sociodrama, even the most technical preparatory steps are initiated within the group, not outside it." (2) "Sociodrama deals with problems which can neither be clarified nor

treated in a secret chamber and by the seclusion of two. It needs all the eyes and all the ears of the community, its depth and breadth, in order that it may operate adequately." (3) It is, Moreno says, an ideal form of communication in "which all can share, the forum par excellence is the amphitheatre, and the effect is a community catharsis." (4)

The word sociodrama, according to Dr. Moreno, has "two roots: socius, which means associate, the other fellow; and drama, which means action. Sociodrama would mean action in behalf of the other fellow—dealing with intergroup relations and collective ideologies." (5) Dr. Moreno further says that "there are versions of sociodrama in which the gathering of information and the form of production differ from the classic, spontaneous-creative version. Information is gathered in many places, at different times and the production is written down piecemeal, conserved, rehearsed and finally enacted. These and similar versions of sociodrama have usefulness in communities where the talent for spontaneity is low and the fear of expression considerable. A gradual preparation of the people for more spontaneous-creative and therapeutic forms is then justified." (6)

Sociodrama is therefore in the process of being evolved. It has yet to demonstrate its value to many educators as a science or as an art. It may be that it is neither. It may be merely an effective way of helping people in groups explore and solve problems that confront and puzzle them as individuals. If it can do that—if there is a chance that it can do that—there is no point in not encouraging its development, no need to worry now about it being either a science or an art. Ours is a world of people badly in need of a medium of communication which will bring to folks sympathy and understanding from a mutual exchange of ideas that have the warmth of simple human relations. If, in such a world, community sociodrama can help serve that purpose then that is enough to justify it. It so completely ties up with our long tradition of political democratic action because the fundamental philosophy of both is based on the conception that community judgment, unhampered by individual authority, shall prevail.

III

Taking its roots from the fundamental sociodrama practices as developed by Moreno, the community sociodrama program experimented with at the

- (1) J. L. Moreno, "Workshop in Sociodrama" *Sociatry*, Vol. 1, December, 1947, P. 333.
- (2) J. L. Moreno, *Psychodrama* (New York; Beacon House, 1946) Vol. 1, P. 361.
- (3) *Ibid.*, P. 363.
- (4) *Ibid.*, P. 363.
- (5) *Ibid.*, P. 352.
- (6) J. L. Moreno, "Workshop in Sociodrama" *Sociatry*, Vol. 1, December, 1947, P. 333.

School of Speech of the University of Denver, during the academic year of 1947-48 and the summer session of 1948, treated sociodrama as a methodology which applied a combination of dramatic and discussion techniques to the solution of a problem of a group. The procedures not only attempted to explore the problem within the combined experiences of the group but also attempted to seek a solution based on the experiences of the group itself. It did not follow that the solution was to be a "right or wrong" solution; but rather a solution as satisfactory to the problem for the group as was possible due to inter-personal conflicts and individual differences in fundamental training and outlook. The purpose was to give members of a group an opportunity to express themselves in open forum on current problems of concern to the group as individuals as well as concern to them as members of the group. Where the sociodrama approach differed from the standard communication approach was in placing the problems before members of the group without a restraining arm of authoritative expertness or a polished performance on the part of a speaker. This sense of expertness in the speaker often creates in an audience a self-consciousness and fear of saying the wrong thing which limits or entirely blocks participation in connection with group discussion on seemingly difficult and complex problems. Actually, by the use of elementary drama as a "warming-up" process, the sociodrama aimed to reduce the problem to such elementary human relations in such simple, concrete situations so familiar to the participants that group discussion came as easily and naturally as conversation around a family dinner table.

The experimental work in community sociodrama was carried on in two classes taught by the writer, called "Community Sociodrama" and "Communication in Community Problems." During the course of the year four related but, nevertheless, different sociodramatic approaches to community therapy and reorganization were tried out. One project dealt with problems presented to the class in community sociodrama by various organized service, social, political, and religious clubs in the city of Denver. A second project concerned problems faced by the Denver Negroes of the segregated area in their association to the city at large as well as their own problems created by the limited area in which they were forced to live. A third project was developed for the Colorado State Medical Society in connection with its current public relations program. A fourth project was carried out by the class in Communication in Community Problems at the small community of Castle Rock located some thirty miles south of Denver.

These community sociodramas developed at the University of Denver were not of the "spontaneous-creative version." They were carefully thought out and prepared in advance by part of the group for presentation to the whole group. The lines of the dramas were delivered extemporaneously; that is, they were not written out and memorized in advance although carefully planned in informal rehearsals which preceded the actual presentation of the drama aspect of the sociodramatic session.

If one or more spontaneous-creative sociodramas could have followed the discussion period in which new developments could have been dramatized, the sessions, from the sociodramatic point of view, would have been better. However, during the first year of experimentations this seemed like trying to do too much, so it was not attempted. In further work, however, this added feature should be developed.

1.

The work in connection with the various organized clubs of Denver followed a procedure which asked the club seeking the program to present a problem of interest chosen by members of the club to the sociodrama class several days in advance of the scheduled meeting. With the subject in hand the class, which was limited to thirty advanced and graduate students in the fields of speech and social science, proceeded to study and to discuss the subject in daily sessions without regard to its sociodramatic possibilities. If the subject was beyond the range and experience of the group they sought information from all available sources on the campus. In case it was a local problem, the students interviewed citizens of Denver whom they knew to be deeply informed on the matter. After all members of the class had thoroughly familiarized themselves with all the phases of the question involved, the subject matter was reduced to dramatic episodes, usually three. Roles were devised to tell the dramatic story of the episodes and these roles assigned to students. The students assigned to this particular project segregated themselves from the group and for several periods worked out the episodes in dialogue. After their sociodrama was formulated they presented it to the class who, in discussion, considered its effectiveness and suggested such change as, in the opinion of the group, were needed to give the drama not only a maximum of vital force but also extreme simplicity and objectivity in its final form. The role-takers again retired to reorganize and re-work their original conception in harmony with the group's discussions. This was again presented before the class. Before the drama had the necessary final approval of the class the following conditions

had to be met by the drama and by the playing of the roles:

(1) It had to be simple and human, yet concrete and definite so that the meaning could be understood at once and understood in terms of the problem.

(2) It had to be objective with all sides of the question given equal emphasis.

(3) It was not to settle or solve the problem, merely present it fairly from all points of view.

(4) It had to be interesting, vital and stimulating in terms of the audience.

(5) Above all, it had to be provocative so as to start immediate and spontaneous group discussion among the spectators.

This dramatization was presented as a warming-up process to the citizens' group at a regular meeting as a preliminary step to group discussion on the problem. The club members were advised that the purpose of the dramatization was to stimulate discussion. Usually discussion followed immediately and spontaneously. If, however, it was slow in starting, the student function was to carry on discussion until the audience did take hold. After audience participation developed, the student group, except for a leader who acted as discussion chairman, dropped out of the discussion unless some point was directed to them. The dramas were in all cases so full and so carefully planned that discussion never drifted from the main problem. The drama usually ran between twenty and thirty minutes, the discussion from one hour to an hour and a half. In all cases informal discussion carried on in smaller groups after the formal program was over.

Seventy-four sociodramas of this kind were presented in Denver during the experimental year. A brief description of the drama of one of these sociodrama sessions may help make the general idea more clear.

In April of 1948 the class had a request from one of the adult church study groups to present a sociodrama on the Italian general election which was to take place shortly after the presentation of the sociodrama.

The first episode depicted a Russian propaganda leader briefing and instructing members of the communist party on a plan of action for the coming campaign. He was ruthless and determined and dogmatic. Idealistic promises were to be made in turning land and factories over to the Italian peasant and worker once communism held sway. With much force he pictured the glorious consequences to Russia in victory, the deploring results in defeat.

The second episode depicted members of our State Department planning the campaign for victory of the non-communists in Italy. Equally as ruthless

did this planning develop. A barrage of telegrams was planned. The United States fleet was to be sent on maneuvers to the Mediterranean Sea. It was to be made clear that the Marshall aid would be withdrawn if the election was lost to the Italian communists. The significance of victory in the election to the U. S. was emphasized as was the depressing consequence of a Russian victory.

The third and last scene was centered around an Italian family. One son, strongly anti-communist, was bitter against the cold threats of Russia; another son, strongly communistic, was equally bitter against the use of American dollars to force a favorable election. One daughter saw the election in terms of one world dominated by Russia and communism; another daughter, in terms of an America and United Nations program. One son and daughter were planning on going to Russia; the other two, to America as soon as possible.

The father at last pointed out with great sorrow that it was not an Italian election at all, that they, as Italians, were no more free than they had been under fascism, that it was an election between Russia and the United States for power in which the Italian people were mere pawns of these two great powers even as they were on their own soil struggling to revive their own traditions. He felt that this struggle between the two nations would in the end destroy not only Italy but the world.

The effectiveness of the session may best be told perhaps by printing the comments on the sociodrama written by the secretary of the church group to the writer:

Denver, Colorado

May 11, 1948

Dear Professor Hansen:

I have been very lax in not writing before this thanking you and your group for the program presented April 18th at our church. However, it was not until now that I have realized how much interest has been stimulated by the program.

Not only were there the usual comments that evening that might be expected, but the church office was swamped with calls complimenting the church on its presentation of such a subject. To me, the best evidence of the interest aroused by the discussion was the fact that the Wednesday night following your program a speaker had been scheduled to speak on the Marshall Plan at the close of the weekly Church night dinner. The advance reservations had been very light until after your sociodrama when they completely sold out dinner tickets and had to ask people to come just for the speaker. The majority

of those who called made the comment that they had either heard the program or about it and felt that more information would be beneficial to them. The speaker scheduled cancelled at the last minute so Rev. Gibbels, our Director, conducted a free discussion of the problem. He states that constantly during the exchanges of opinion references were made to the program presented to the church by your group.

Such lasting interest in any program presented is very rare in our church groups, and again I want to thank you most sincerely for a very worth-while program and one that will not be forgotten for a long time.

(Signed) Margaret J. Krekel

It is possible now to make certain conclusions regarding the effectiveness of this experimental project in terms of its educational significance to the students. The work seems to have demonstrated five things: (1) In the preparatory period the students could work well together as a group in exploring and analyzing a controversial subject. In nearly all cases the class approached the problem with almost violent disagreement but did, as time passed, reach a satisfactory group solution as to the method of presentation. This group solution of problems by the group proved to be a very satisfactory procedure to the class as individuals and as members of the group. (2) The program gave the students a feeling of the importance of the group in society. It helped them appreciate the part education could play in preparing them as citizens for democratic society in which decisions made by the group prevail for the group. (3) The fact that the class activities were to be presented and tested in real give-and-take community situations took the classroom work out of an apathetic routine. (4) The work brought the students in direct contact with the community mind and the community point of view which, to the surprise of the students, was quite different from the student mind and point of view. This had a marked tendency to narrow the gap for the student between the academic world and his world of tomorrow. (5) The indirect approach to the problem used in the drama did not in any case create personal conflicts between individual students and the citizen group even though at times the student viewpoint could be considered somewhat radical. There was a marked mutual respect developed in the interchange of ideas between the adult citizen groups and the members of the University student body even when there were wide differences of opinion. This may be attributed to the fact that the student introduction of the subject had the indirect⁹³ approach drama permits.

2.

In the summer of 1947 the Mayor of the city of Denver appointed the Mayor's Interim Survey Committee on Human Relations. When a very liberal report was published in part in the late fall, many of the leading Negro citizens of Denver felt the colored population were unaware of the significance of the report and that they were singularly unresponsive. In order to bring the matter of the report more vividly to the citizens of the Negro community, the Phyllis Wheatly (colored) Branch of the YWCA invited the sociodrama class to present a sociodrama and a discussion on the subject.

The sociodrama was prepared after careful reading of the Minority report, class meetings with members of the Mayor's committee, and study of local editorial and news stories. Also, some members of the class belonged to Denver's Minority groups. It was prepared in three episodes. It was presented extemporaneously before a large audience of Negro citizens of Denver and followed by informal discussion.

The setting of the first episode was placed in a conservative club where several citizens expressed fear that the liberal report, if published, would reflect badly on the conservative reputation they felt Denver enjoyed. They thought it was better to let sleeping dogs lie and do nothing about the racial inequalities emphasized in the report. The porter, a member of the Minority group, listened with much attention.

The second episode took place in the house of the porter. A quarrel resulted between the porter father, who maintained the point of view he had heard expressed at the club, and his daughter, a student, who felt progress could not be made in Civil Rights unless the Minority groups themselves actively worked for those rights. She stated that she, with others who felt as she did, was calling on the Mayor the following morning.

The third episode took place in the Mayor's office. While very cordial and interested, the Mayor felt he could not act on the report unless Minority groups showed more vital interest in the report than they had manifested up to this point. He was assured they would.

The following letter from the Executive Director of the sponsoring group gives an indication as to how the sociodrama reacted:

Phyllis Wheatly Branch
Young Women's Christian Association

January 20, 1948

Dear Mr. Hansen:

We are really very grateful to you and your students for your participation in our Annual Meeting. We have not purposely delayed writing you but are rather glad a few days have elapsed, because of the comments which have accumulated. Quite a number of people have called or come by to let us know they very much appreciated and enjoyed the sociodrama which you presented for us. Indications are that the audience definitely got the point and that considerable constructive discussion is going on in the community.

It is our sincere hope that as a result a number of people will let the Mayor know their opinions.

(Signed) Frances M. Gordon

As an outgrowth of this sociodrama a number of residents of the Negro area requested the class in community problems to assist them in organizing a inter-racial problem as it affected the Negroes in Denver. Consequently, a Cosmopolitan Library Study Club was organized and a series of eight meetings held under the auspices of the class and under the direction of Gilbert Rau, graduate student in the School of Speech. The topics discussed during the study group which would also present sociodramas in character with the general period were: (1) Why are we here in Denver? (2) Denver and its people. (3) Our town and our work. (4) Our town—its social, religious and cultural life. (5) Our town and our state. (6) The Rocky Mountain Empire and our people. (7) Summary and evaluation.

At the completion of this series of the studies, the Negroes involved in the study group organized the material into a series of sociodramas which they presented to their community at large. These sociodramas were rehearsed although extemporaneous after the manner of the sociodramas developed in the classroom work at the University of Denver. They attracted good-sized audiences who responded well in the discussion which followed the sociodramas.

3.

A survey of the medical profession in Colorado made during 1947 by the Colorado State Medical Society indicated that the relations between the public and that profession needed strengthening in that state if the profession was to enjoy the continued good will of the people.⁹⁵ As a result the Society organized a number of programs within the state to strengthen its public relations.

Among the programs offered was a series of meetings between prominent doctors and the advanced students in the University of Colorado Medical School located in Denver. In order that these meetings might be vivid and real to the medical students the Society asked the class in sociodrama at the University of Denver to prepare a number of sociodramas on public relations subjects suggested to them by the Society. The matters to be sociodramatized were situations in which a young doctor could, without necessarily meaning to do so, make serious public relations mistakes which would not only reflect badly on his own practice but would reflect badly on the medical profession as a whole.

Somewhat like the procedure followed with the organized clubs of Denver, the Colorado Medical Society gave the class subjects which were to be discussed by prominent physicians of the state at these meetings. The plan called for a sociodrama that would precede the discussion led by a visiting physician.

When the sociodrama class received the subject to be discussed they proceeded to explore and analyze it and then reduce it to dramatic episodes for presentation. The procedure followed in these sociodramas was to present first the wrong way of dealing with the peculiar problem involved from the point of view of the Medical Society and then to follow this with the right way.

To have had the students of the medical school participate in the sociodrama would have been a better plan than to have had members of the sociodrama class act as role-takers in those dramas. But as a means of introducing sociodrama as a technique in public relations, the plan of using experienced sociodrama students as role-takers seemed more feasible.

The response to this venture in the public relations field with sociodrama may be seen in the following letter mailed to the Chancellor of the University of Denver by the President of the Colorado Medical Society:

Colorado State Medical Society

Denver, Colorado

May 18, 1948

Dear Chancellor Price:

The students in sociodrama in the School of Speech of Denver University, under the direction of Professor Bert Hansen, have assisted the Colorado State Medical Society in a series of 9 lectures on public relations for the medical students at the University of Colorado. Through their presentation in sociodramas of the dos and don'ts of good medical public relations, they have added immeasurably to the success of the lecture series.

On behalf of the State Society I want to express sincere thanks to you and through you to Professor Hansen and his students for their splendid work.

(Signed) John S. Bouslog

4.

A fourth project used in testing sociodrama techniques as part of a university classroom course in community problems was carried out in the small-town community of Castle Rock, Colorado, located some thirty miles south of Denver. An invitation was extended by the Business Men's Organization of that town to the class in Communication in Community Problems to analyze and explore the social and recreational facilities and to suggest a therapy program to them. It was decided in class to present our findings and recommendations in the form of a sociodrama which would be followed by a discussion at a general town-hall meeting.

To discover the problems of Castle Rock and what the people thought of them, the class, assisted by the Opinion Research Centre of the University, prepared a community survey form and a questionnaire to be used in exploring the problems and the people's reaction to them.

The survey was concerned chiefly with the types of public and commercial recreational facilities, social and church activities, and the fraternal organizations' facilities already in existence in the community. The survey was interested also in determining the availability of these various facilities to determine if there were restrictions, either social or economic, that limited an over-all community participation. Data was worked out in connection with the organized clubs. Did they in the aggregate represent only a few citizens belonging to several clubs, or did nearly everyone in the community belong to one or another? A final feature of the survey tried to discover inter-club and organization difficulties, to determine whether they worked together for the common good of the community, or if there was a rivalry for prominence between them that placed the particular club and organization interest ahead of community interest.

The questionnaire was concerned with the individual. What he felt about the community, its facilities, its possibilities and its shortcomings; what kind of recreational and social activities he wanted to take part in that were not available to him; how he felt the various agencies could better serve him and his family as well as the community as a whole. They were asked to list the activities they would take part in if they had an opportunity; they were asked to state what means they felt should be taken to build a better community spirit; they were asked to frankly tell what they thought was right with

our community and what was wrong. Each individual who answered the questionnaire was asked to give information about his age, formal education, occupation and income.

The sociodrama developed out of this material and presented in Castle Rock did not name Castle Rock directly as the town being dramatized. It was felt that an indirect approach to the subject matter would be more effective in a town than a direct approach. Besides, there is no reason to suppose that the conditions found existing in Castle Rock were not typical of the western American small-town community. So the sociodrama was called "Small-Town, U.S.A."

The sociodrama, in its first episode, dealt with the inability of a town council to develop a constructive program of recreation for the community because of the predominance of an ultra-conservative group to whom any town-supported recreation program seemed unnecessarily wasteful. These men had not grown up in a community sense; to them the things should be as they had been. The second episode dealt with the small community family in a state of decline as a permanent unit in the small community. The children, encouraged by a disillusioned mother and father moved on, by way of the colleges, from the small community to the large cities where they felt greater opportunities were available to them. The last episode presented a forum of alert, civic-minded citizens intent on a constructive program which could bring to their small community all the modern advantages of the city without deriving the small town of its much valued sense of neighborhood and full-human-being existence.

This sociodrama was given on two occasions. First, before a group of Castle Rock town people and later before a group of rural people from the neighboring territory who consider Castle Rock their town. Through this indirect approach, the problems of their own community were clearly evident to them yet they were able to laugh at the difficulties involved without a sense of laughing at themselves. In the formal discussion that followed they could talk about the general problem of small-community therapy with the students and others involved without the self-conscious sense of criticizing themselves or their community or being criticized by strangers. In the informal discussion they were willing to concede, however, that the problems involved in the sociodrama were their own problems and that something should be done about it. This seemed to indicate that the purpose of the project was fulfilled as far as the sociodrama was concerned.

The Castle Rock project was observed by President Edward R. Bartlett of

the Iliff School of Theology who wished to see the effectiveness of community sociodrama in his school's program of training ministers for small community posts. The following letter about the work reflects his interest:

The Iliff School of Theology
Denver, Colorado

September 18, 1948

My dear Professor Hansen:

Thank you for making available to me the report on the community project "Small Town, U.S.A.," the presentation of which I was privileged to witness recently. I stopped at Castle Rock the other day and recognized how realistically the students presented the matter which earlier had been worked out in that community. There seems to be no question that you have a technique which makes vivid specific problems in society. I can imagine it is excellent motivation for work in the field of speech.

(Signed) Edward R. Bartlett, *President*

To what may we attribute the apparent success of the sociodramatic program carried out in the Denver community by the classes using sociodrama at the Denver University; why did it seem to be an effective medium of communication?

In the first place, the effectiveness may be attributed to the use of simple drama. Drama is a clear and easy method of transmission because the fact material operates on the level of concrete, human illustration. Also, the indirect approach of drama allows the spectators to make their own inferences, the opposite of the more didactic methods of communication in which the speaker makes the inferences. Furthermore, drama can communicate almost anything and can be made attractive on many appreciation levels at the same time. Thus the drama aspect of a sociodramatic session not only has interested, but also attracted spectators, removing self-consciousness by making them indirectly a part of the story that unfolds.

The second reason for its success may be attributed to the fact that people, both urban and rural, are fundamentally a "town-meeting" people. They better enjoy and take active part in discussion programs which are not characterized by polished, smooth, and highly professional performances given by experts. These latter programs people may admire and respect but as individuals they usually do not become part of them in an active sense nor do they become aggressively active in doing something. In our present-day society the truth of this is often overlooked. Too often audience silence and courtesy is accepted by

speakers as audience acquiescence. When the usual reserve of voicing opinion that characterizes most people at public gatherings is removed, as it is in a community sociodramatic session, people talk freely and easily with a real sense of the importance of their own contribution. Active participation in discussion often leads to action.

These facts were made clear to us repeatedly by our experiences even among men holding significant and important places in business and professional society. One of the programs put on by the students was before the Denver Cooperative Club, a service group long established which can and does afford the best available speaking talent for its weekly meeting. After the student sociodrama program was presented to them in July of 1948, the following letter was written to us about the program:

August 30, 1948

Gentlemen:

I want to express not only my thanks and appreciation but that of every member of our group for the program conducted by Mr. Bert Hansen and his sociodrama students before the Denver Cooperative Club. The program was voted one of the best we have ever had and I have been requested by many of our members to have a repeat performance covering a different subject.

(Signed) S. A. Riesenman, *Secretary*

Community sociodrama should not be considered as an end in itself, rather it should be considered as a means to an end. Community development in an increasing number of cases starts with study and discussion groups of one kind or another. Any community program of action (the actual working out of solution to problems) should proceed from these sessions in which discussion has been fluid. These projects here described have not been, primarily, concerned with direct action; rather they have been concerned with indirect action. However, the ultimate aim of community sociodrama is direct action. As Dr. Moreno points out, "the exploratory value of sociodramatic procedure is only one half of the contribution which it can make, the other and perhaps the greater half of the contribution is that it can cure as well as solve, that it can change attitudes as well as study them."⁽⁷⁾

Further study and research in community sociodrama is needed to demonstrate how it can be used in communities in direct action programs. Experi-

(7) J. L. Moreno, *Psychodrama*, Vol. 1, P. 363.

mental work in using sociodrama methods of the conserved type is being developed by the writer in a community-therapy-program at the Montana State University. (8) Some of this work has led to direct community action.

It seems to have been made clear in India during the last half decade that mass movements in political and social reform can result from the use of simple discussion methods in which attention is directed to non-violent group action. Surely World War II must have ended an era in Europe in which people unwittingly responded to flamboyant oratory. In America, this fall after the November elections, it seems evident to many that that kind of speech-making which assumes that a passive audience is a responding audience is also on its way out.

21. PLAYING OUT OUR PROBLEMS IN SOCIODRAMA

H. W. HARSHFIELD AND J. P. SCHMIDT*

Ohio State University

Everybody likes a play. *Nearly* everybody likes to be in one. *Almost no one* likes to memorize "parts."

Here are some plays in which parts don't have to be memorized, because each person plays his own role, or the role of someone in his community which he knows by heart already. Somebody like "old man so-and-so," or "fresh Freddie."

Shakespeare said, "All the world's a stage and all the men and women merely players." Each of us can see proof of this point every day. Take a look at yourself or a neighbor, in a number of real life roles—the student, the auto driver, the father, the mother, the lover, the sweetheart, the son or daughter, the wage earner, the church-goer. What do you think of yourself in the complicated drama of living?

Through Sociodrama we can play out these roles the way they look to us in real life. We can compare our own way of playing a role with the role performance of other members of our group. How well do we do in difficult real-life situations? What new skills and attitudes do we need to develop to become effective members of our club or community? Are we effective citizens in a representative government?

Let's begin.

(8) Bert Hansen "A Tale of the Bitter Root": Pageantry as Sociodrama. The Quarterly Journal of Speech, Vol. XXXIII, No. 2, April 1947
Bert Hansen, "Sociodrama in a Small-Community Therapy-Program" Sociatry, Vol. 1, No. 1, March 1947.

*Adapted from an outline developed by Robert B. Haas, former instructor at Ohio State University High School.

INSTRUCTION:: Under the direction of your director, try to decide what characters or role types would be needed to enact one of the situations below which interests the group. Try to decide how each of these roles might be enacted so the conflicts are clear. How would each of the persons involved think, act, and talk if they got together and tried to "work things out?"

SITUATIONS FOR CONSIDERATION

- A. Jean Talbott is an 18-year-old girl who was very close to her parents until she overheard them discussing her boy-friend, Ted Green, and discovered that they didn't care for him at all. Jean is very fond of Ted, who has asked her to marry him when she finishes school next summer, and she finds she must either reconcile her parents to Ted or else make the decision to marry him against their wishes.
- B. The young people in a small community have started a youth group. They meet for a few weeks at a local church. Even the minister agrees with them that social dancing is an appropriate activity for them, but because of local tradition, he does not feel free to have them dance at the church. Failing any other meeting place, the young people decide to approach the high school principal for the use of the local school building after hours. The principal is responsible to a tough school board, which includes church members.
- C. Ted works for his father on the farm. He knows that the war years have been the first financially easy ones his parents have ever had, and that every penny of the family is accounted for in advance. He gets a moderate allowance from the profits, but, since he last year chose the farm as his life's work, he feels that some more business-like arrangements should have been made with his father. For example, he may want sometime to marry, or have a car of his own when he can afford it. Right now both seem impossible. He does absolutely need more allowance, however, because he has a girl he's known for a long time and whom he's just asked to go steady.
- D. Larry has been working hard to become financially independent of his parents by raising and selling some livestock of his own. While he is having a late breakfast with his father and mother on Sunday morning, that nasty neighbor storms in to accuse Larry of letting a bull get out and destroy his vegetable garden. Neither Larry nor his parents have even met the neighbor, who keeps vicious dogs around his place and discourages visitors of any kind.

- E. Since finishing high school, John Rowan has worked with his father at farming. The family is well enough off, and John has been thinking for a year or so about going to college. He could take agriculture, but lately he's thought he might like to be a veterinarian, or perhaps, a rural sociologist. He is an only child, and his parents have always thought of him as wanting to stay at home. John's father, too, hasn't much patience with college education for farmers, and he is supremely happy that John seems never to have mentioned wanting to go away from home. With John's help, now, Mr. Rowan is sure that he can take it easier around the farm. Finally, John can just take over, but that will be a while yet.
- F. Bruce Schaeffer and his wife, Mary, are both interested in leadership jobs in their rural community. They want to begin by organizing not only the young people but the parents into some community recreation. A major problem is approaching all the different religious and cultural groups (each with different attitudes) in the town. Many difficulties are encountered in getting all these groups working together. Parents are harder to bring together than the young people.

Your group should be able to describe many other real life situations similar to those above.

HOW TO DO SOCIODRAMA

1. *What is Sociodrama?* Sociodrama* is a discussion method combined with a drama method. The group watches a few of its fellow members play out the roles in some real life problem. You talk about the way it is being done and suggest what might be better or different ways "to work things out."
2. *What Does It Take To Play Sociodrama?*
 - a. A "Director of Production," who corresponds to the discussion leader of a forum group and whose job it is to keep the action going spontaneously.
 - b. *Participating actors* who take the *roles* required to play out the situation decided upon.
Participating actors needn't try to be "dramatic." They need only to play their roles as realistically as they have seen them in real life. Of course, a further responsibility is to develop the conflict as clearly as possible and to *keep the action going* until the director stops them.
 - c. *Participating audience* whose members appreciate and understand the

*See J. L. Moreno: "Sociodrama," Psychodrama Monographs No. 1, Beacon House, Beacon, New York.

problem being enacted. They can help out by thinking through alternative solutions to the problem, and "go into action" themselves to demonstrate their points of view.

Sociodrama works best with groups of around 25 persons to permit maximum participation by the audience. Demonstrations may be given before larger groups. Or, the assembly can be divided into discussion huddles of five persons to make suggestions.

3. *How Start to Play Sociodrama?*

Some simple illustration might be used to demonstrate the sociodrama method before a new group, such as a speeder and a traffic cop. The procedure might take the following form:

- a. The director asks for a show of hands of those who would like to own a new automobile. Two young men and a young lady are asked to come to the stage.
- b. Two chairs are arranged as the front seat of an auto. One young man is asked to take the young lady for a ride and point out the new features of the automobile, etc., etc.
- c. As the ride proceeds the second young man can be tipped off secretly to play the role of a traffic cop.
- d. The young man driving the car is then encouraged to show how fast the auto will go. At the proper time the traffic cop is signaled to make his entrance from the rear.
- e. The director then encourages an argument. The argument may be stopped from time to time to get ideas from the audience. The players may be asked to try out the suggestions or the persons who make the suggestions may be asked to come to the stage and take over one of the roles. Another procedure is to reverse the roles (the traffic cop taking the role of the driver, etc.) especially when one of the characters is dominant or is inclined to be "fresh."
- f. Following this demonstration the director can continue the discussion with questions as "What is the purpose of traffic officer?" "Why do we need traffic officers?" "Who hires them?" etc.

The above demonstration need not take more than 10 or 15 minutes. It can then be followed by playing out real-life situations. The director can have the audience help decide what characters or role-types are needed to enact the situation and how each role might be enacted so that the conflicts are clear.

4. *Summary of Techniques Used in Sociodrama.*

- a. *Actualization.*—Simply acting out spontaneously the roles that are em-

- bedded in a particular situation.
- b. *Role taking*.—"Taking on" or "carrying" roles which are required by the situation.
 - c. *Interaction*.—Reacting with the other members of the cast as you think your role requires you to.
 - d. *Role Reversal*.—The director may switch two members of his cast in order to give them insight into one another's roles. This is a good test of role sincerity.
 - e. *Auxiliary Coaching*.—The director may suggest ways of "pointing up" the conflict to a member of his cast *during* the performance, or the members of the participating audience may make suggestions to the role-takers to help them from time to time. That is, stop the show for a quick coaching.
 - f. *Discussion*.—Sociodramatic performance is concrete enough to talk about. A discussion of how the different roles were enacted, of how the different conflicts were solved, of other ways to approach the problem, of other problems which may be suggested. Such a discussion can be carried on very fruitfully during and after a sociodramatic session. Sociodrama can be used by groups to clarify and test the adequacy of social habits, skills, attitudes, and values *in action*. Get suggestions this way for solving your own family, group, or community problems.

SOCIODRAMA SESSION AT THE
MANSFIELD THEATRE

STAN MOLDOWSKY

Saint Elizabeths Hospital, Washington, D. C.

Date: November 27, 1949

Director: Dr. J. L. Moreno

Place: Mansfield Theatre, N.Y.C.

Protagonist: Stan Moldowsky

Topic: Problems of inter-religious marriages

As the orchestra of the Mansfield Theatre began to fill up, I sat there reflecting on the events of the preceding week-end. Eight members of the staff at St. Elizabeths Hospital, Washington, D. C. (including myself) had gone to Dr. Moreno's sanitarium in Beacon, N. Y. for the Thanksgiving Week-End Workshop. For some of us it was our first contact with the psychodrama stage. I was beginning to appreciate psychodrama as a therapeutic technique after having seen sessions with various patients at Beacon. However, I feel now that one can't get the *fullest* appreciation of psychodrama until one is on stage as a *primary* ego. Herein lies the essence of this report.

The lights dimmed, the curtain was drawn revealing a bare stage save for a few props, and out of the audience came Dr. Moreno, soliloquizing as he ascended the stage. He spoke about the sociometric structure of the present audience, about discovering the make-up of the group before beginning to work and about the dynamics of group psychotherapy. As he spoke he returned to the audience to interview briefly some of its members.

"Hello, what is your name?"

"I gave my name."

"Where are you from?"

"I'm from Washington, D. C. I'm a clinical psychologist at St. Elizabeths Hospital there. I'm interning for a year."

"Married or single?"

"Well, I'm single now but I'll be married in three weeks."

"What is your religion?"

"My parents are Jewish. I'm not religious."

"And your wife-to-be?"

"Her parents are Catholic."

"Any problems there?"

"Uh huh."

Dr. Moreno went on to talk to others in the group but in a short while I was on stage having a more intensive interview. As we reconstructed my social atom, members of the audience were called up to play auxiliaries to help me bring my problem to crystallization. My father, mother, fiancée, future father-in-law, and others helped me in the production.

We ran the gamut of psychodramatic techniques. I played my father, my mother, my fiancée, while auxiliaries played me (role reversals). I was involved in "double" scenes soliloquizing. The problem of the different religious backgrounds and the antagonism of both sets of parents was dealt with.

Pat (my fiancée) and I had been in love for a year and had planned to marry for the past three months. We had discussed the problem of our different parental religions many time before. Our own feelings were that since neither of us were interested in religion the religious problem was not a problem per se, for us, but rather the maintenance of good-will amongst the relatives.

In the scenes between my family and myself the question of how our future children would feel without a religion and also the feeling that Pat and I were hurting our respective parents became paramount. In playing the roles of my mother and father I began to feel some of the "hurt" they referred to. However, the various scenes seemed to indicate that the religious issue was really a pseudo issue and that more important were the feelings of "giving up the only son" on the part of my parents and a certain amount of "rebellion" on the part of myself. The parents seemed to harp on the religious differences as a way of thwarting the proposed marriage whereas actually this did not seem to be basic at all.

In playing the marriage scenes, it became apparent that Pat and myself were rather sentimental and the very business-like justice of the peace, and the religious marriage were both unappealing. A compromise informal wedding seemed desirable.

It is difficult at this time to recount the actual protocol simply because when one is deeply involved emotionally in the action on stage, only the feelings remain and the content becomes dim. It is interesting to note that Moreno describes this as the "spontaneity state." When one is in this spontaneity state and is involved emotionally, partly intellectually, and completely physically,

memory for the events occurring at the time are rather hazy i.e. you don't really know what actually happened. However, the feelings that have remained are worth elaboration since they have had an effect not only on my marriage but also on my decision to continue to work in psychodrama.

First, the audience was a very warm, receptive group and contributed very much in the discussion period following the session on stage. Many members of the audience had similar problems and discussed their solutions. It is reassuring to find that your own personal problem is not in the least unique but a very common social problem. Various audience participants told how their own inter-religious marriages have worked. A Unitarian minister mentioned how his own life somehow paralleled mine in that he left his father's church (Catholic) to become a Unitarian. A number of people mentioned that religion was no problem to them, but that the in-law problem still reared its head. "Start a life of your own, Stan, and stay away from the in-laws," seemed to be the predominating feeling expressed by the group. This advice to me has gone through a metamorphosis since the session because insights seem to develop in retrospect. I feel now that the in-law problem is a ticklish one but that I have made much progress in that respect. Playing the roles of my parents and Pat's parents helped me somehow to understand them a little better and through greater understanding the conflict diminished in proportion. Although physical limitations (distance) prevent much social intercourse with the in-laws, the few visits we have made have been very enjoyable ones. The fact that the rebelliousness in me has diminished, due to the greater understanding of them, has indirectly effected "the state of the union." Pat and I are very happy in our relationships with our parents and therefore the area is no longer so great a problem.

Another area which was only touched upon lightly, was my own feelings about being Jewish, a member of a minority group. This, of course, is a deeper problem going back to the days when I first learned about discrimination via personal experiences. The catharsis obtained by working through a problem of this sort gave me a feeling of acceptance by the group. Likewise, since our parents were frowning on the marriage, parent substitutes (the audience) accepted it and reacted favorably. This gave me courage to complete our plans. The feeling of acceptance is not to be minimized. It is important to both Pat and myself and the audience's reaction had a lot to do with stabilizing us in community life.

Another effect of the sociodrama session was felt in relation to the other seven members of the hospital entourage who were present at the session. The effect of "baring oneself" on stage had a counter-effect on them. Many of them felt the need to give of themselves in conversations with me in the ensuing weeks. The session seemed to have lifted some barriers in our relationships which then allowed them to expand and grow. The opening up of new social experiences was a beneficial effect.

Finally, my own decision to continue in psychodrama and to be trained in directorial work was definitely formulated. I had been through an emotional experience which left me with a new understanding of the therapeutic possibilities of psychodrama. The sensitive director, seeing the star's problem areas unfolding leads the drama into situations so that the star can obtain insights and become more free. Becoming spontaneous in relationship to others where previously rigid behavior patterns were manifested is so much more possible through the action methods. Seeing some of this happen, especially in relation to myself, convinced me that it was an area I should like to develop in. Since that session I have had opportunities to direct patient groups in psychodrama as well as non-patients groups in sociodrama and I feel that these experiences are due, in large part, to myself having been a "protagonist."

SOCIODRAMATIC APPROACH TO MINORITY PROBLEMS

Student Participants: Ronald Lippitt and Group

Transcript of a session held *July 30, 1943* at the Psychodramatic Institute

Directed by J. L. MORENO, M.D.

New York City

Moreno: I would like first to give you the historical background to the kind of work which we are doing. To do this we must go back 32 years. It was around 1911 when I, with a number of boys and girls in the gardens of Vienna, started a sort of movement among children, a crusade of children against adults, the machine age and all its implications. These children began to play in these gardens all kinds of social roles, taking the roles of parents, of teachers, continuing in a way what children all do when they are 2 or 3 years old, until they were stopped by their teachers because it did not seem to be the right thing to do to continue the kindergarten principle right into school. Once a child starts to attend school, life becomes serious for them, full of responsibilities, with no time for play, or at least, the playing time is drastically reduced and his time organized and disciplined for him. But *we* continued to play just the same and we thought we were revolutionizing the world. Even the police came after us and parents began to fear that I was luring their children away from them and from their homes. Around that time Stanislavski of the Moscow Arts Theatre wanted to make his actors more spontaneous. He thought that in order to be a good Romeo or King Lear, it was not enough to study one's role, he wanted his actors to learn from past experiences, to become loaded with affect and then to throw themselves into their role. Stanislavski made a fine contribution to the theatre, but it was always in the service of the "cultural conserve." He never thought of making role playing and spontaneity an aim in itself, he merely served the dogmatic drama and theatre. Many times Stanislavski is given credit for things he never did or asked for. Another contemporary development is the philosophy of Henri Bergson. In all probability the philosophy of spontaneity as we see it today would not have been possible without the inspiration which came from Bergson. However, it was the work of our spontaneity theatre in Vienna between 1921 and 1924 which made the role emerge in *statu nascendi*, first in a situation of dramatic structure, then when two or three individuals interacted in the process of portraying something typical for the community. Perhaps the most important aspect of this work was that it tried to combine the particular with systematic research. Spontaneity as an idea has been used¹¹⁰ by all the great educators, Pestalozzi,

Froebel, Rousseau. But the spontaneity theatre started to *study roles in vivo*, with a group of people taking an active part in it, mobilizing their own ingenuity which so developed the psychodrama theatre as we know it today.

I was wondering how to run this session in order to make it as useful as possible for this new group. There is nothing more fascinating than to see how the hidden group structure develops from scratch. How does a group view begin and how is it mobilized in order to become psychodramatically articulate? The particular variety which I will work out with you is very instructive. I would like to produce a psychodramatic situation on the stage, but I have to know how the group is structured first, in order that I may select the *right* situations and the *right* roles. It is possible to *discover the group structure in vivo*. I can assure you that I have not prepared it although at times we do prepare a group for a specific research. I would like to determine the acquaintance volume of each individual first. Is there anybody here who does not know anyone? (Proceeds to ask everyone how many people they know.)

Dr. Sobel does not know anyone. Dr. Lippitt knows 17. These seem to be extremes. Is there anyone else who knows that many people here? Nobody, well Dr. Sobel is on one end of the scale, Dr. Lippitt on the other, for this particular group, which is after all the social reality which is facing us. We can estimate a very accurate *acquaintance scale* that way. Is there anyone else who has as large an acquaintance as Dr. Lippitt or almost as many? What about you?

Audience Member: "I know only her." (Lady with him knows only him). That's fine, maybe that such a pair relationship would be interesting to study, I may come back to you later. There are probably some people here who know only one other person or two. (Miss Gersh knows almost as many as Dr. Lippitt).

Now that we have established the acquaintance scale and know the position everyone has in the group, let us determine the emotional attachment these people have to each other within the group. For this particular group Dr. Sobel is an isolate, she does not have an emotional relationship to anyone in this group. That does not mean that in any other group she may not be the center of attraction, but in this particular group she is an isolate. But she may have already an emotional relationship to me.

Dr. Sobel: I heard Lippitt speak once.

Moreno: Then you know Lippitt, but do you know the doctor?

Dr. Lippitt: No, I don't.

Moreno: In other words you do know someone Dr. Sobel, you really know Lippitt from having seen him before. Tell me, how do you feel about Lippitt?

Dr. Sobel: I think he is a very fine fellow.

Moreno: Is it a positive attraction?

Dr. Sobel: Yes.

Moreno: Dr. Lippitt, for the sake of research, is there anyone here whom you are particularly close to, to whom you have a particular emotional attachment?

Lippitt: Adams, Gersh, Brown, Balantine.

Moreno: Now we are taking the second step in determining the sociometric scale. We have found one individual who is at one end, and another who is at the other end of the sociometric scale. We are interested to know the structures which develops around this scale. I would like to know from these people how they feel about Dr. Lippitt. Is there anyone who is particularly interested in him in the particular function of doing some research with us?

Seven people are positive.

Moreno: We see that among the 17 people Dr. Lippitt knows, only 7 feel that they have a positive relation to Dr. Lippitt in this role; we see that for a person as Dr. Lippitt who has such a large acquaintance volume, only a limited number have a definite emotional relation to him. As we delve into this structure we find a very interesting depth structure and possibilities for research. The danger of running a session is working with a protagonist who is an isolate. In order to do group work, it is important to work with as large a level of appreciation as possible, so that the largest number of people in the group is reached. Now we have a sociogram with Dr. Lippitt as the center of the situation here. First we have secured the acquaintance volume; second we should establish the social atom of every individual in this group. The third step is to determine the role relations between these people, the cultural atom. The cultural atom can not be separated from the social atom except for the purpose of articulation. In the community these atoms, social and cultural, are continuously interacting. We know that every individual has a certain number of roles. We may find a person who is a flop in the service which he is trying to render to the group in a session, we may have to find another who can better fulfill the role. We would like to know in which role you like Dr. Lippitt best. In which roles do you click particularly with him? (Turns to the seven individuals who have expressed a positive relationship to Lippitt. They enumerate the role choices they have for Dr. Lippitt).

- a) Friend (outside the classroom)
- b) Democratic Classleader
- c) Expert 112
- d) (Same as a) or Adviser

- e) Research Colleague
- f) Working Supervisor
- g) Youth Leader

Moreno: In what role do you like yourself best, Dr. Lippitt?

Lippitt: Democratic Classleader.

Moreno: If you would try to relate these seven people to yourself, in what role would you relate them to you?

Lippitt:

- 1) Having Independent Ideas
- 2) Rebel Against the Social Structure
- 3) Group Psychologist
- 4) Emergent Leader
- 5) Active Critic
- 6) Expounder of Theory
- 7) No seventh choice made

Moreno: Superimposed upon the sociogram we have also a role diagram; not only did we find the seven roles in which Dr. Lippitt is wanted by the people who chose him, but also the roles he wanted to be in with them. Now that we have developed these types of diagnostic diagrams, the acquaintance diagram, the sociogram and the role diagram, we will begin with our session. Maybe you wonder why all this is necessary. In order that this psychodramatic procedure should be a group research in vivo I have to proceed along these lines. It is one way to mobilize this group to participation and in discussing the group and working with you this way I have warmed you up for what will be presented here on the stage.

(Picks Mr. Adams to come upon the stage).

Moreno: Mr. Adams, and everyone here, this is not entertainment we are carrying out, it is a study of group relations. We can start this little experiment in many ways. We could begin with you *as a person*, the Mr. Adams everyone here knows to some extent. Maybe we could work out one of your own problems. The second possibility is to portray a social role, the role of a rebel. That relates you to millions of other people who are social rebels too. There is another way. Mr. Adams, is there anyone here in the group to whom you have a very strong relationship? Or did you see a woman or a man here with whom you would like to become acquainted? Of course, in real life you may have a hard time, but here, for a while, you may become a husband or a lover. That would be another way. I could go on suggesting starts to you, but *is there a role you yourself would like to represent?* Number 1, Adams as the social rebel, or Adams as a husband, a friend, an employer, etc. Do you have

a choice you prefer?

Adams: I choose the first.

Moreno: Alright. Do you have any situation in mind in which you can portray your role? Perhaps in a situation in which you have actually been, although you may of course work out something you have never experienced.

Adams: Such as a universal legislator?

Moreno: That is another idea. Have you ever been in the role of someone who has protested against society?

Adams: Many times.

Moreno: Against what, for instance?

Adams: Against religion.

Moreno: Would you like to work that out?

Adams: Alright.

Moreno: Do you need someone here on the stage in the role of a religious man or woman to work with?

Adams: A rabbi, an orthodox rabbi.

(Moreno picks one of the students as a rabbi).

Adams and student, Bello retire to discuss scene, to warm up to it.

Moreno: (addresses audience again) I am not entirely spontaneous in choosing Mr. Adams. I am thinking of him here in relation to Dr. Lippitt. It is perfectly permissible to let two people warm themselves up to the role they are supposed to perform. In recent years the term "projection technique" has become widely used by educators, psychologists and psychiatrists. Unfortunately, it has been made to include everything in the universe. It is permissible to use the term "projection" when, as in the Thematic Apperception Test the fantasy of one person is stimulated by pictures. Projection is also correct with Jung's Free Association test and with dolls. Freud influenced Jung, Jung in turn influenced Rorschach. But in psychodrama we are first of all dealing with *social and cultural realities*. If Mr. Adams will act the rebel for us, that is something with which he and most of us have some experience. We are introducing in the psychodramatic situation the actual world of a subject, father, mother and other necessary people. Projection techniques are too fragmentary and too unrelated to the total social situation. (Adams and Bello come up on the stage at this point).

Moreno: Ready? Please, Mr. Adams you as the subject should explain the social and physical situation to us.

Adams: I am a young man of an orthodox Jewish family. I am coming to the synagogue to talk to the rabbi at the insistence of my family. I am about—

Moreno: (Stops him) You must not tell us a story, you as the subject must

not reduce your spontaneity. We will see it here enacted on the stage. Don't give yourself away. Just explain the physical setting! In what room is it?

Adams: A plain room in a synagogue.

Moreno: Have you any particular synagogue in mind?

Adams: No, this is in the speakers hall. I am not acquainted with the physical situation.

Moreno: What do you see there?

Adams: Seats and everything.

Moreno: Is there anything of interest there?

Adams: No.

Moreno: When have you been in a synagogue last?

Adams: It is not a situation with which I am familiar.

Moreno: Who suggested the situation?

Adams: I did.

Moreno: You suggested an unfamiliar situation. And so you don't see anything of particular interest?

Adams: Table, seats, platform.

Moreno: Very well, what time of day is it?

Adams: Early evening.

Moreno: How are you dressed?

Adams: Ordinary street clothes.

Moreno: How do you feel?

Adams: Rather timid.

Moreno: Alright. When the situation begins, are you alone?

Adams: No, the rabbi is there.

Moreno: You go ahead now. You enter the synagogue from over there. (Adams goes behind the wings). The rabbi is sitting there. You try to assume the attitude of a rabbi, young man (Bello sits down, looking somewhat pompous, but serious). It is not a verbal interaction. The "role" has to be enacted as best you can. That is how you envisage that a rabbi sits?

Bello: (Shakes head affirmatively).

Adams: (Comes walking in somewhat diffidently).

Bello: (Gets up and welcomes him with outstretched hand). Hello, there you are, take a seat. (Points out seat to him after they have shaken hands, assumes fatherly air).

Adams: My parents thought I ought to talk to you about a plan of mine. I am in love with a young woman whom I plan to marry. She is not a member of the Jewish race. I have expressed my intention to my family. They are against it and claim it is not entirely up to me to make the decision. I respect

my parents but I feel that it is something beyond me to clarify the matter to them. I have the intention of carrying out my plan and the girl knows about the objections of my family. I am trying to give it serious thought before I go ahead. My family insisted that I come to talk the situation over with you.

Bello: It seems to me that you are a serious minded individual, but you think things out so far and no further. You don't understand the deeper relations we have to religion. It goes way back into history. It is not possible for Jews to change. Whenever Jews have tried to assimilate they were forced back into Judaism. It happened again and again. What about those Catholic Jews in Germany? It is not possible, and it won't help you any. There have been Hamans and Hitlers throughout our history. I tell you it won't work.

Adams: Of course, I realize and I am interested in these historic events, but I don't want to be a blind, slavish follower of all religious precepts, and laws I will be tied down to.

Bello: You are not a slave of the laws when you study the laws and understand them. It is then you realize that they make you free. When you understand the deeper meaning of the law as it was given to us through Moses you are no longer tied down by it. It gives beauty and meaning to life. Don't forget, we are the chosen people. We are chosen by God to teach others and to lead them. We must remain clean in order to be able to do so. Not that they, the "Gentiles" are not clean. One can respect them, I have many friends who are not Jews. But there is a limit, one must not overstep this limit. Later on, you will have children. Think of the conflict this will create. You will want them to be Jews and she will want them to be Christians.

Adams: You are implying that there is only one basic interpretation to this basic law, but I'm not willing to accept that.

Bello: What basic law are you referring to? (With dignity).

Adams: I am referring to a basic law of progress in a society in which we will eliminate all these segregations, in which we will not perpetuate them.

Bello: Progress is not only related to a basic law, there is something super-human. Your life does not end in this world.

Adams: The superhuman to which you are referring does not mean the same to you as it means to me. You assume that there are these deleneations. I don't believe there are.

Bello: First of all I don't assume, I know. I have studied the Bible. That is no human work. God made us the center of the universe. You cannot go against God. Young man, I am sure that if you will sit down at home and think it over, this will be the only conclusion to which you can come.

(End of Scene).

Moreno: Thank you. Mr. Adams, are you satisfied with this rabbi, or do you want to see another?

Adams: He did a very good job.

Moreno: I am not concerned with how good a job he did. I want to know whether he was able to change your mind?

Adams: No, I knew what to expect.

Moreno: Would you, rabbi, like to see another rebel?

Bello: What shall I tell him?

Moreno: How would you like to be a rebel? *Let's "reverse the roles."*

(Bello in the role of the rebel, Adams in the role of the rabbi).

Moreno: Tell me, rebel, what kind of a situation are you in?

Bello: It would be a room, not the synagogue, because these things do not happen in a synagogue. It is the room of the rabbi. (Describes room). There are bookshelves with only religious books. There would be a bed in the same room, a simple, large, double bed, the rather old fashioned kind. Over on the right wall an oil painting of a rabbi with a long beard and earlocks. Table and chairs are here, the largest chair is for the rabbi, it gives him superiority.

Moreno: What time of day?

Bello: Afternoon.

Moreno: How are you dressed?

Bello: Day clothes, with a hat on.

Moreno: Good, what else? What's in your hand?

Bello: Gloves.

Moreno: Alright, go ahead.

Adams: (Sits down at table in meditating fashion).

Bello: Enters.

Adams: (Gets up and shakes hands, then points at seat) Young man, sit down. What is your problem?

Bello: How do you do? I don't have any problem. My parents have a problem. They have me and themselves. I have fallen in love with a girl who is not Jewish. I think she is beautiful and has everything I want in a woman, and I plan to marry her. My parents said if you can not convince me then I should go ahead and go to the devil and marry her.

Adams: It is not an unusual occurrence. I meet young people with the same sort of problem every day. You say you have fallen in love with her; what has really happened is that you succumbed simply to a physical attraction. You have not thought of your life with the young woman and you are not thinking of your very solemn obligation. After all you will have children and those children will want a very definite place in the world. These children

will not be accepted anywhere. They will not belong with your family and neither will they fit in the outside world. Experience shows that you will not fit and your children will not fit in another cultural group. These children will not have any particular culture or future in a group.

Bello: May I say something?

Adams: Certainly.

Bello: It may be true that we may face rejection. But I face rejection today. I am interested in creating a world where it won't make any difference what a man is, whether he is a Jew, a Gentile, or a Hindu. Do you want to perpetuate that kind of a world? You are justifying the continuation of that kind of a world. I don't respect those people who will reject me, I don't want to have justification for such a world. Don't you suffer from it?

Adams: Yes.

Bello: I am interested in improving this world of ours.

Adams: You want to improve the world. That's fine. So do I. But I want to work with my group. You cannot do it singlehanded. You cannot influence the world in one day. Improvement does not come by marrying a particular girl, we have to work at it and wait patiently.

Bello: (Stands up). Well, that is just the point, how long are we going to wait? It has to begin somewhere, with someone. How long are we going to put up with ignorance?

Adams: (Authoritatively) Sit down. You cannot accomplish anything alone. You are just one individual among millions of others. If you would choose a girl from among your own group you will be able to improve the world together.

Bello: If you have a beautiful painting you love, would you throw it away and look for another?

Adams: I am not suggesting you throw away this girl, but you could give up this idea of marrying her. She will get over it.

Bello: What about me? My life would be wrecked too.

Adams: I feel that if you can adjust yourself to a girl whom you could belong to already you would start off with an easier way to improve the world.

Bello: But if this girl and I did not fit to each other already then we would not love each other. Rabbi, I don't think you can help me after all. I will think it over.

Adams: Will you come and talk things over with me again before acting on this?

Bello: I will.

(End of scene).

Moreno: Thank you. Now you Mr. Adams sit on this side and Mr. Bello on the other. We have so far established *two* categories of rebels and *two* categories of a religious father. I would like to know from you with whom you identified yourself. Which of the presentations came closest to what you think you would do under the same circumstances, which of the rabbis and which of the rebels?

Let us name the categories for Bello 1 and 2, 1 rabbi, 2 rebel. For Mr. Adams 3 and 4, 3 for rebel, 4 for rabbi. (Proceeds to ask audience with which of the roles they identified themselves).

Mr. Brentano	1 and 2 (Thought it was convincing the way he acted)
Mrs. Brentano	1 and 2
S. Kosloff	1 and 2
Dr. Sobel	1 and 2
Lewin	Rejected all 4
Brown	3 and 4
Koppell	2 and 4
Gersh	1 and 2
Kaufman	1 and 3
Balantine	3 and 4
Lippitt	1 and 3
Ross	4
Emma	2 and 4 (Likes to believe in 4, but does not think he would be likely to meet him)
Brown	Indifferent to all 4
Leona Kerstetter	1 and 3
Whitman	2 and 4
Galewaith	Rejects all 4
Wechsel	2 and 4
Kathrine Freeman	1 and 2
Phane	2
Murphy	2
Helen Jennings	2
Purser	2
Zerka Toeman	2
Kern	2 and 4
Kirk	1 and 2
Judith Pomarlen	Rejects all 4
Silver	Likes all 4 with reservations

Hersch	Rejects all rebels, positive 1
Abelson	Indifferent
Pollens	Zero
Bark	Zero
Brentano	Rejects both rabbis
Mrs. Brentano	Same
Helen Jennings	Rejects Adams as rabbi
Zerka Toeman	Rejects both rabbis
Angel	Rejects all except 2

Individual comments in presentation

Lippitt: Take Adams, when I gave you the suggestion of Adams as a rebel I was expecting a future development which is just on the margin of a life situation. Mr. Adams is a supervisor of a bank and has a problem of being supervisor and conflicts with the supervisor above him. The pattern of rebellion seemed to me a real conflict of a rebel in a life situation in which I identified myself with him in the rebel role. I thought he was going into the role pretty well for his never having played the role of a rabbi, after the rebel.

Moreno: How do you feel about Bello?

Lippitt: He is a man who has had a sequel of experience of rebellion which Adams probably has not had in his own real life situation. He moved directly into the situation, he showed experience and insight in the role of the rabbi without any emotional attachment to the role.

Moreno: Fine, what did you think about their performances, Mr. Brentano?

Brentano: I thought they went into the whole thing with a completely stereotype answer, without showing any emotional interest in the people concerned in the situation, without considering how they felt about the whole thing.

Moreno: You felt that both actors did not show sufficient subjectivity for the conflict in which these people were?

Brentano: Mr. Adams was not at home in the roles, he projected himself only into certain aspects.

Moreno: That is alright; if I had said to him, "You are a rabbi, that is the role which you as a person are trying to play," then you might have seen a more subjective role. If it would have been his own problem, the situation would be different. But we are here tapping different aspects of a problem. What you say is correct, but it is not a critical consideration in the type of presentation they were experimenting with.

Emma: It seemed to me that Mr. Adams was arguing against himself when he was acting the rabbi, and also when he was acting the rebel. He did

not believe in the roles, especially that of the rabbi.

Moreno: That is, of course, important. There is the role creating on the level of your actual personality, and then there are the roles of the cultural environment. In both types of role creation, intensity of role creating is necessary for the adequacy of the role. If a person portrays the role of a judge, regardless of whether he has ever been a judge, he has to portray the intensity of the role. There was an element of disbelief, he did not sound true.

Balantine: I think he wanted to believe in himself as a rabbi, but there was a certain ambivalence, as if he were talking to himself, whereas Mr. Bello really changed himself.

Moreno: Do you feel that way about it, Mr. Adams?

Adams: I really felt more like a rebel than a rabbi.

Kaufman: Mr. Adams is a stereotype. When Mr. Lippitt tried to make him into a rebel he had to overcome this stereotype and throw himself into a situation which was foreign to him, whereas Mr. Bello has dramatic talent.

Moreno: Well, it is notable that whenever we see people who present their own fights on the stage they become so interesting and what good actors they are. There is a difference in warming up to your own role or warming up to a role you have to work yourself into. There is a great difference. You might still find a rebel in Mr. Adams.

Lippitt: Overt feeling is not always a sign of rebellion in Mr. Adam's situation. Mr. Bello was working along the lines of the European socialist rebel.

Moreno: That is correct. But in working out Mr. Adams private dimensions we would also have got into the deeper levels, using soliloquy technique, etc., seeing the hidden roles. We talk of people being "drama-genic," as we do of photo-genic.

Kaufman: I rather imagine it is the rebel in Mr. Adams which conflicts with Mr. Adams, the individualist, and the supervisor which has to supervise.

Moreno: Are there anymore comments? If we would categorize everyone here in this group we would see how everyone is focused on several categories. I establish a focus. Let us imagine we make this a closed group and we will come together again. Then we would see how this little community would grow psychodramatically. We would get a very significant picture of the group we have met today. At the same time we see that we are coming closer to the end of the session. We can see how, if all this material would be gathered together, the record of the actual role relationship, you would have a pretty good idea of the role structures of such a group. We have found a strong affinity to certain role categories. Perhaps in some groups all categories would have been rejected but I tried to avoid that because I wanted to reach everyone

in this group. There is another value in knowing role relations, that is the guidance value. We can very well visualize that a psychodramatic director of the future, over the television system of the United States, will be very interested to know from the start the role relationships of the communities he is reaching. This is how fact-finding procedures can go hand in hand with therapeutic guidance procedures and how they can be used to mobilize and to complete the guidance and therapy.

Purser: I would like to know how this work can be used for therapy, for people who are mentally disturbed. I don't mean suffering from a psychosis, but from a neurosis.

Moreno: For the treatment of mental disorders a different version of psychodrama is used. Psychodrama is a reversal of psychoanalysis. When we deal with individual problems it is called psychodrama. When it deals with social problems it is called sociodrama, for instance, the session we just witnessed.

But to come down to how we treat people who suffer from mental disorders, carefully selected psychodramatic techniques have to be used. I recall when we had here, a little while ago, a young woman on the stage. In order to present her psychodramatic world we provided her with the *dramatis personae*. We gave her the necessary auxiliary egos. The subject-protagonist is the only one who knows how she feels towards her mother and father. The auxiliary ego who embodies her father or mother is told by the subject how the father or mother acts, she warms them up. The auxiliary ego does not have to be an exact replica of how the father and mother act, they have only to stimulate the subject along the desired lines. In a short period of time we get a full picture of her life, the autobiography of the subject. *The function of "guidance" was zero* in the situation portrayed tonight, but in a therapeutic situation the function of guidance becomes the all important one.

SOCIODRAMA OF A FAMILY CONFLICT
Transcript of a Session at Psychodramatic Institute
March 24, 1944, Directed by
J. L. MORENO, M.D.
New York City

Moreno: One of the aims of the Psychodramatic Institute is to combine the solving of social problems with personality study. One of the most significant efforts which have been made from time to time here is the carrying out of research experiments in collaboration with a large number of people. Research has always had the stigma of being pursued only in the deserts, in laboratories away from life and from living people. That may be correct when it comes to the physical sciences, physics and other efforts in the physical sciences, but in the social sciences we are beginning more and more to become aware that research should be done in midst of people themselves, wherever people have an active part. It is this need for a realistic approach which has led the psychodramatic and sociometric procedures to try to solve problems which seemed to be unsolvable in the past. It is in psychodramatic work not the director who runs the research, but it is you all who are experimenting with me in exploring one subject or another. This "open" research experiment is something new itself, in terms of science.

You have heard the term auxiliary ego mentioned and you may wonder what that means. This term has been coined in the course of psychodramatic study and action. It often occurred in the course of psychodramatic procedure, for instance in its therapeutic applications, that a patient had to portray a problem which involved his family situation. If in that conflict he had a mother and father, people were necessary for the adequate portrayal of that conflict; we had to have someone who could take the roles of those absentee fathers and mothers. Often, with mental patients, it is not desirable to have the actual members of the family on the stage, they may be very unsatisfactory people to use in that portrayal, and they might suffer greatly if the patient expresses his hostility towards them. In the course of psychodramatic procedure we were forced to use professionally trained auxiliary egos to represent the absentee people necessary for the patient's portrayal. The patient was called the primary ego and the substitutes were called auxiliary egos. The name does not mean anything in itself, you may like something else better but that is the term which has been used in the last ten years, to express this particular situation I have just mentioned. The function of the auxiliary is a valuable one in the psychodramatic theatre. Some of my associates have worked with this theory in educational psychodrama, where people had to portray types. There is a difference in whether an auxiliary ego portrays an auxiliary role to a parent, a particular

parent, or whether he has to perform in a collective, representative role. There is a difference in concept, although the term auxiliary ego is still used in both, whether it is the mother in a particular culture or a mother in the collective sense. We should always make it clear whether we mean a particular person or the representative of the collective idea of a person. I think it should be interesting to go into this concept of the auxiliary ego. After a great deal of experience with a good deal of hit or miss procedures we discovered that everyone has a certain range of roles he could take with facility. I always try to determine who is particularly effective in certain roles, mother, father, son, daughter, sadistic roles or tender roles, etc. We first categorized them and then we found that there are all *kinds* of mothers, and fathers and that the experiments must be constructed along various lines. I would like to experiment with you today, using the auxiliary ego function; we will first take the role of the father. I will construct a situation with you and we will discuss first of all which situation is of particular essence to a family situation. The majority shall determine which situation to take. We will choose a number of people to portray these roles.

(The following situations are suggested by the numbers of the group):

I The role of authority as the father towards his child, son or daughter.

II The role of the supporter—(father).

III Role of the paternal lover in the broad sense of the word. He may modify this role in any way he likes.

Moreno: We need first of all a number of protagonists. Second, we must visualize how a father as an affectionate, loving person functions towards his family group, either towards his son or daughter or towards his wife and he may create a great deal of conflict with either his wife or his child.

I suggest the following situation: "Somewhere in a middle class metropolitan home, the father had a great many difficulties with his wife and the son or daughter has become aware of the conflict. He or she is between the two and has begun to take sides, either with the mother or the father. I don't decide upon which side, the subjects have to do that."

(The audience discusses this proposal and there is general agreement. Then three fathers are picked; the audience decides the child should be a daughter and three daughters offer their services. The pairs are told to prepare themselves by talking over the situation they will portray).

Moreno: It is perfectly permissible for two people to work out that situation first, talking about it and finally preparing themselves. It is obvious that they will put a great deal into this part which is of a collective nature, yet carries something of themselves. It is always interesting to see how they think the col-

lective idea works in the roles they will portray. You in the audience should score meanwhile, whether you would have acted this way, whether the role playing was adequate, and the degree of spontaneity with which they play their roles; this would be of value to us. Of great importance is also the dignity with which such a situation is portrayed. We have always to differentiate between the collective idea and the personal, subjective influence of the subject. (Here Dr. Ronald Lippitt as the first father, and Lee Glasser as his daughter, appear on the stage from the wings where they have been discussing their parts).

Moreno: I will interview the father, as he is in the leading role. What is your name?

Lippitt: (Gives a fictitious name, not at all like his own real name). Mr. Stanton, Mark Stanton.

Moreno: Mr. Stanton, what is your profession?

Lippitt: I am an insurance man.

Moreno: How old are you?

Lippitt: Thirty-seven.

Moreno: Married?

Lippitt: Married and still living with my wife.

Moreno: Mr. Stanton, would you describe your home to us?

Lippitt: We have a third story, walk up apartment around 116th Street on the West Side, four rooms.

Moreno: What is your educational background?

Lippitt: I have a B. A. from a small Pennsylvania College. I have a fairly good academic record, I won a scholarship, my father was a minister and they allowed a small number of scholarships for minister's sons at my college. When I was through the father of a roommate of mine helped me to get a job.

Moreno: How long are you living in this apartment?

Lippitt: About three and a half years.

Moreno: Do you carry insurance?

Lippitt: Yes, we have a pretty well balanced arrangement.

Moreno: Do you believe in insurance?

Lippitt: Oh yes, very much so.

Moreno: Why are you not drafted?

Lippitt: I am a little over age, of course 37 is just the borderline.

Moreno: Where did you live before you went to school in Pennsylvania?

Lippitt: We lived in Ohio, in a small town.

Moreno: Where did you meet your wife?

Lippitt: I met her at a dance, her college was about 10 miles from ours and we went to a dance at her school. My room mate fixed it up, it was a blind date.

Moreno: Are you a happily married man?

Lippitt: No, not really.

Moreno: Have you any outside interests?

Lippitt: Not feminine.

Moreno: What about your belief in God?

Lippitt: I believe in him in a comfortable middle class way.

Moreno: What about your political views?

Lippitt: I am a Republican but with leanings towards Mr. Wilkie.

Moreno: For whom did you vote in the last election?

Lippitt: I voted for Mr. Roosevelt, the Republican candidate did not appeal to me.

Moreno: Do you belong to any clubs?

Lippitt: Yes, we have belonged to the Rotary Club in most of the towns we have lived in.

Moreno: Is there anything you would like to add?

Lippitt: We have a small endowment policy which matures when my daughter gets through high school and which will ensure her college education.

Moreno: Fine. Now Mr. Stanton, will you describe your apartment to us?

Lippitt: (Here gives a vivid description of an average middle class home, as it might be seen in almost any town in the United States. Describes lay-out of the rooms, kitchen, dinette, etc). Here is the magazine rack in the living room, we have popular magazines in it such as Good Housekeeping and of course the Rotarian, and always one or two days back of the New York Sun. There is nearly always some part cut out, such as Dave Boon's column. Oh, and here is the bookshelf.

Moreno: Do you have any books on your bookshelf?

Lippitt: Yes, we have some Van Loon books and book of the month selections, and we have down below a 1926 six volume encyclopedia set. There is a somewhat worn blue rug on the floor, a little threadbare down the middle where the main traffic is. There is a colored plate on the wall of the architecture of my old college, and a Mary Parish print. Then, over there is a cupboard where I have to keep my clothes, the cleaning utensils are also kept there, the vacuum, etc., they share the cupboard with me. One of the pictures we have which my wife loves is of Grant Wood, Parson Weams.

Moreno: Fine. What is the situation in your home right now?

Lippitt: Well, my daughter is at home, she is in high school, about 15 years old. I am coming home from school and find her doing her homework, some English composition. My wife is at a card party.

Lee: (Sits down and pretends she is studying, Lippitt comes in).

Lee: Hya, Dad.

Lippitt: Hello there Lee, where is your mother?

Lee: (Disdainfully) Where do you think?

Lippitt: I don't know.

Lee: (Sarcastically) Well it's nice and quiet at home, is it not Dad?

Lippitt: What do you mean by that?

Lee: (Getting somewhat overheated) My deduction is that she must be out, at a card party or playing mahjong, etc.

Lippitt: (Quietly) Well, you'll be doing that in a few years.

Lee (Quickly, and more sarcastic by the minute) I hope not.

Lippitt: Do you think you will be smarter?

Lee: Dad, do you think I am precocious? Teacher says so.

Lippitt: I think perhaps you are.

Lee: Were you precocious?

Lippitt: My father says I was a good scholar. I did win a scholarship you know. I think you may get one if you work it right.

Lee: Gee I hope so, like father like daughter.

Lippitt: That's a nice idea. You know, I've never realized you are growing up so fast. We have so rarely talked to one another like this.

Lee: It's so nice to be able to talk to someone. Mother, well, I can't really talk to her about anything well, intellectual and things like that. You know, she was shocked when I took biology at school. Do you think I have a complex about you. I mean an Electra complex?

Lippitt: (Cautiously and with quiet authority) What do you mean by that?

Lee: Well, (Excitedly) I like you a lot, but I don't think there is anything very special about that, but I do get sort of irritated with mother when she fights with you. I get so angry, why is it?

Lippitt: Well, that is probably both our faults, I don't think it is good that you should split sides. We really should not fight, it is bad enough with the Republicans doing it. I hope it is not going to happen in this family.

Lee: Mother says I take your side and that you fight over me. She says that when you've been married a while things change. What does she mean by that?

Lippitt: She probably means we are different than we were when we married. You can see that you're different from your mother now, I hope your marriage will be better.

Lee: I hope so.

Lippitt: Do your classmates talk that way about marriage?

Lee: Well, they talk mostly about a great, big man who is going to carry

them off. I think they are very idealistic and of course a lot of them are free lovers, they don't believe in ties very much.

Lippitt: What do you think? I have read a great deal about the younger generation in the papers and have often wondered what you youngsters really think about those things.

Lee: I think it is a very good idea. I think it might be much better not to be tied down to a person. The whole idea of having some strange man talk to you and declare you man and wife, and all this bridal get-up, well, it's rather old fashioned. Is it necessary? (All this time she talks in a highly over-stimulated way).

Lippitt: Well, it is really more complex than that.

Lee: You mean, if there are babies?

Lippitt: Well, not only babies. It is also a matter of support of the family, and then there is insurance, that's very important, of course. It all gets so complicated if there is a break up, who gets the money, and things like that.

Lee: I'm sorry for you men.

Lippitt: Are you really? Why?

Lee: Well, you're such wage slaves and always have to support your wife and families. It is very hard, I really feel for you. I used to be jealous of boys as a child because I wanted to be a man, but now I don't think I'd care for it after all, I don't feel that way about it anymore.

Lippitt: Well, it is a pretty important problem to figure out. I hope that before you follow the advice of your classmates you will take it up with me. I hope that mother and I have not established a place that is not home for you. I don't want you to think there is no place for you here.

Lee: Dad, are you sorry you married? Truthfully.

Lippitt: No, I would not say that. If you don't mind I think I'll turn on the radio and listen to the news.

Lee: Yes, let's find out what happened in the election.

(Twelve and a half minutes)

Moreno: Fine, thank you. Now the second presentation. The problem is the same, but we expect a different version of it.

(Paul Cornyetz appears with the second girl as his daughter).

Moreno: (Interviews Paul) What is your name?

Paul: My name is Paul Jones (Note that he uses a stereotype for his last name and keeps his own first name).

Moreno: What is your profession?

Paul: I am a worker in radio research at C.B.S.

Moreno: How old are you?

Paul: 39.

Moreno: Married or single?

Paul: Married.

Moreno: College educated?

Paul: I studied advertising and allied fields.

Moreno: Where did you study?

Paul: At Columbia University.

Moreno: How many children?

Paul: One child, a daughter.

Moreno: Do you belong to any church?

Paul: I believe in a rather relaxed attitude towards religion.

Moreno: What are your political views?

Paul: Liberal.

Moreno: Do you belong to any political party?

Paul: No I don't.

Moreno: What newspapers do you read?

Paul: I read P.M. regularly and the Daily News for amusement.

Moreno: Do you believe in insurance?

Paul: Yes, a man must be practical.

Moreno: Do you carry much insurance?

Paul: I have a policy which will be worth about \$10,000 in ten years.

Moreno: Do you have any hobbies?

Paul: I am mostly interested in radio research but like boating which I do in the summer. We have a little summer place in the country near a lake.

Moreno: For whom did you vote?

Paul: For Roosevelt.

Moreno: Would you vote for someone else in the next election? Or if you knew what you know now, would you do it again?

Paul: I would vote for Roosevelt again.

Moreno: Why are you not drafted?

Paul: I'm doing important work at C.B.S.

Moreno: Do you consider your marriage happy?

Paul: My marriage is a satisfactory affair, even if it has its little troubles.

Moreno: Do you read any magazines?

Paul: I read a magazine that is put out by some men in radio research.

Moreno: Do you have any outside feminine interests?

Paul: Well, I must admit I do, when someone catches my eye.

Moreno: Do you belong to a club?

Paul: No I don't. I know a group of people, we meet rather informally

from time to time.

Moreno: Where do you live?

Paul: We live between Broadway and Riverside Drive, on the side towards the Drive, on 109th Street.

Moreno: Will you describe the apartment?

Paul: It is a five room apartment. (Describes the lay-out of apartment). I have a little room, a den of my own over there, it has all my things in it. In the living room are some books, but they belong to my wife and daughter. I have little time for reading.

Moreno: What kind of books are they?

Paul: Oh, things like *Women in Love* and *Jane Eyre*, or something like that. Also some library books, I don't know what they are. We have a piano over there which my daughter sometimes makes believe she plays on. There are no pictures on the walls, they are pure, blank walls, I don't believe in pictures. (Describes the rest of the room, the furniture as comfortable, not too modern, a blue and grey mottled rug on the floor). It is now about 6 p.m. and I am home, wondering what my daughter is doing, she is not home yet. She should be home by now, school is over, must have been long ago. Well, I think I'll tune in to WQXR and listen to some decent music, something of a cultural nature.

Nancy: Hello Dad, what kind of noise do you call that?

Paul: Oh, good evening Nancy, that is good clean classical music. Where have you been so long?

Nancy: I've been at the library studying. Do you mind if I turn that dreadful sound off? What do you listen to that for? Can you explain to me what it means?

Paul: I am enjoying it, is not that enough? Why can't you listen to some music for once instead of that dreadful jitterbug stuff you're so keen about.

Nancy: Well at least it has life to it. That serious stuff makes me feel ill.

Paul: You are getting away from my first question. Do you mean to say you've been studying up till now?

Nancy: Yes I have.

Paul: In the library?

Nancy: Yes. I read up on some things I was supposed to, and now I'm through.

Paul: Do you mean to say you don't have any homework to do tonight?

Nancy: No homework.

Paul: That's impossible. How can you say you're studying without homework?

Nancy: Well, I just told you I did it at the library. Please turn that radio off I can't hear myself think.

Paul: What are you planning to do during the evening if you have no homework?

Nancy: I'm going to read some of the books I got from the candy store.

Paul: My gracious. I suppose you call that studying.

Nancy: Yes, I can study and learn things from those books too.

Paul: Such as what for instance?

Nancy: About human nature. Why won't you turn that thing off?

Paul: Where are your social graces? Why don't you learn from your mother, she has perfect social graces.

Nancy: Oh phooey.

Paul: I cannot see that you are making anything out of your life. What are your plans for the future?

Nancy: (Knocks her knuckles impatiently on the table).

Paul: What is the matter with you, stop knuckling that table.

Nancy: I'm nervous, you see, that noise makes me nervous. I can't listen to you and concentrate on what you're saying.

Paul: Nancy, I think it's about time we did a little talking about your future. Now consider your studies for example, what is the idea in studying social sciences?

Nancy: I want to go out into the world and do casework and research.

Paul: Why don't you learn something practical like stenography?

Nancy: I'd go crazy doing that all day. I'd get bored.

Paul: Do you think that stenographers all get bored, I don't get complaints from my stenographer.

Nancy: They don't tell you the truth about how they feel.

Paul: Let us not digress. What are you doing at school, let's go over these things one by one.

Nancy: I'm taking psychology, sociology, etc.

Paul: That does not make sense, psychology. Stuff and nonsense.

Nancy: You'd be surprised what I learn, especially these books I get from the candy store.

Paul: As deep as Aesop's Fables?

Nancy: I read those when I was 6 years old.

Paul: Yes, then you were a promising little girl. It's pretty disgusting, and these young men you bring home. This fellow John you know, the rug-cutter, prancing around. The way he puts the radio on, so loud I can't hear myself think.

Nancy: Can you dance to Brahms?

Paul: You can dance to Strauss. Our dances were at least dignified.

Nancy: Yes, I saw those things.

Paul: I see how you fly through the air, I don't see how they can stand up after that.

Nancy: They don't.

Paul: But really, I am worried about you, Nancy, it may be a long while before you do anything constructive.

Nancy: (Knocks on the table again) You don't have any faith in me.

Paul: You never give me any indication of the practical aspects of your future.

Nancy: In this atmosphere? (Whimsically) How can I become anything in this place, look at that grey and blue rug!

Paul: But you have not answered my question: What are you doing which is practical?

Nancy: I am going to college, I am studying, is not that enough?
(Here Moreno interpolates "Make a social ending.")

Paul: What are you doing to make sure of a job?

Nancy: I'll worry about that when I'm through with school. The next time I come home please don't have Brahms on the radio. I'm going out.

Paul: (Gestures with his shoulder and hand) Social ending.
(Fourteen minutes).

Moreno: Alright. Now the third father, in the third version. It is of course to be expected that everyone who is presenting his version after the first or second, will be influenced somewhat by what occurred here. From the point of view of role-testing this would not be the correct procedure, but from the point of view of clinical research this is excusable. What is your name?

Del Torto: Del is my first name, Ronny is the last. (Real name is John Del Torto, uses part of his own name as first name).

Moreno: How old are you?

Del Torto: I am thirty-eight.

Moreno: Where are you from?

Del Torto: I am from a small town in Italy, the name of it is Termuli. I am well traveled, you see.

Moreno: Do you speak your mother tongue?

Del Torto: No, I don't.

Moreno: How old were you when you came here?

Del Torto: Three months, that explains why I don't speak my mother tongue.

Moreno: Where did you arrive in this country?

Del Torto: New York, straight to the Bronx.

Moreno: Do you still live there?

Del Torto: No, I left there when I was six months old. From there I was really a vagabond in my early youth, going from the Bronx to Brooklyn, to Manhattan, etc. I did not settle down, it is a very weird story. It seems that I was a slightly precocious young man. When I was fourteen I used to wander all over the village trying to develop a new form of literature, quite revolutionary. This is really true.

Moreno: Mr. Ronny, we would appreciate it if you will concentrate on my questions, we cannot go too deeply into the background.

Del Torto: But how will you understand . . .

Moreno: You will have to cooperate with me, so just answer these few questions. Are you married?

Del Torto: I must be, we have one child, a girl.

Moreno: Her name?

Del Torto: Oh, how embarrassing . . . Ruth.

Moreno: How old is she?

Del Torto: Twenty-one.

Moreno: You must have married very young!

Del Torto: (Facetiously) I said I was very precocious.

Moreno: How old is your wife?

Del Torto: About thirty-six. I was very precocious and was considered quite a promising mathematician. In order not to disassociate myself from life I would try to steep myself into it. That's when I tried to develop a new literature at the age of 14 . . .

Moreno: Yes, we won't go into that now. What is your occupation?

Del Torto: I am a slightly emaciated college professor. I am developing a new literature in perfect counterpoint; mathematically speaking, the idea is . . .

Moreno: What are your political views? (Has to stop him from talking off the main track continuously).

Del Torto: I am an ineffectual intellectual.

Moreno: Do you belong to any political party?

Del Torto: I have a token membership in the Republican party, you know, I'm on the faculty of Columbia University and all that.

Moreno: For whom did you vote?

Del Torto: Well, I walked into the voting booth, looked at the list of candidates and walked right out again.

Moreno: Do you belong to any religious congregation?

Del Torto: No, when I was younger . . .

Moreno: What newspaper do you read?

Del Torto: Mostly abstracts.

Moreno: Do you carry insurance?

Del Torto: No.

Moreno: How much money do you earn?

Del Torto: With my side lines I make about eighteen thousand dollars a year.

Moreno: Are you sure you made no mathematical error?

Del Torto: No, I said with my side lines.

Moreno: Describe your apartment.

Del Torto: Well, I live in an apartment the mathematical propensities of which explain my personality. It is a penthouse, the first room one enters from the door is in the shape of a hyperbola, so that two people can be in it at the same time and yet be alone. The furniture is modernistic, of a modernity which carries my mathematical mania to the nth degree. Some of it is so streamlined that you have to lie down to appreciate it. Some is designed in an S. spiral so that when you sit in it you can approximate the angle of universal flexion. The floors are made of several structures. Harmonies of odors are sprayed into the room, the ceilings are very high. (Gestures with his hands towards the ceiling, the entire explanation is, in fact, accompanied with sweeping gestures). It is about 6:30 at night, I have just driven fifty mad people from my classes, all my students are mad too, you see. I am brooding over my wife, I am entering the home. I always brood silently and inwardly.

Moreno: What are you meditating about?

Del Torto: I am wondering if I can really live alone and I am thinking of the late dissolution of the relationship of my wife with me. It seems that certain atavisms of my early youth have recurred.

Moreno: Alright, you are now entering the house. Is anyone there?

Del Torto: No, I am expecting my daughter home. (Sits down and continues his silent, inward brooding).

Ruth: (Coming in) Hello Dad. Would you take that compass out of your hand for a moment?

Del Torto: Yes, darling, I was just working on the comparative merits of . . .

Ruth: Don't bother, Dad, it's way over my head, I just can't follow you, so don't bother to explain to me.

Del Torto: Yes, that is what your mother always says. She is apt to get

angry at me.

Ruth: I don't only get apt to, I get very angry. This place, look at it, I lose my way when I come home at night. I wish you would get away from all these contraptions. If I could only live my own life and not worry about a father who is a genius and a mother who runs around. It's so hard to live up to you, especially.

Del Torto: I did try to curb your mother, I plotted a curb, and think I was most closely to feeling emotion then.

Ruth: When I was in school I did one thing for you, I majored in psychology and that was enough.

Del Torto: Let's have a quiet little talk. You can tell me what you think about this whole thing. Do you have any suggestions or thoughts on the subject?

Ruth: I am afraid to say them.

Del Torto: Don't be afraid.

Ruth: Oh, what's the use?

Del Torto: You don't think you started life off well?

Ruth: I tried to.

Del Torto: Did you meet Mrs. Quentin's daughter at school?

Ruth: Oh, now you're going to bring her up. Yes, I met her, we roomed together for a while, but we did not get along too well, we quarreled. After living here I could not live with anyone anymore.

Del Torto: Mrs. Quentin was a very accomplished mathematician. How is her daughter? You know Mrs. Quentin used to . . .

Ruth: Yes, I know, you told me about what she used to do!

Del Torto: Did you quarrel about her mother?

Ruth: Well, yes we did, she was a fool and well, I said she was a fool. But let's not get involved in a discussion about that. What are we going to do?

Del Torto: I am trying to plot a curb.

Ruth: (Gets up and wanders around restlessly.) Here you go again, always talking mathematics. I'm between mother and you. I hate to see you alone like this, and yet I can't live this way. I thought I'd make out alright, get a job or something, but I don't think I could go on living here, perhaps I ought to go back to school. I don't know myself, I'm torn between mother and you.

Del Torto: You are the connection between us.

Ruth: Don't you think I ought to be removed?

Del Torto: Oh no, that would make it disjunctioned. I could never plot your curb.

Ruth: Well, you are the professor, you should know something about the

answer to this problem. What are your plans? When I first came home I felt guilty because I had been away so long and I thought I could perhaps patch things up. Do you think I would be selfish if I went away?

Del Torto: Yes, you would be.

Ruth: But it is getting on my nerves, it is mostly on account of you that I worry. I am not concerned about mother so much.

Del Torto: Yes, darling. I understand that they are planning to put the A.B.C. into jazz.

Ruth: That reminds me, I have been composing something.

Del Torto: Really? Let's hear it.

Ruth: Oh, I don't think you'd be interested, we two don't get along in music.

Del Torto: Now don't say that, anything you have written must be nice.

Ruth: Would you really be interested to hear my composition?

Del Torto: (Gets up and pushes her towards imaginary piano) Let me tune it mathematically. Is there anything mathematical about it? I mean your piece?

Ruth: (Hesitantly sitting down) No, there is nothing like that about my music, it is classical. I am rather embarrassed to play before you, I am afraid of criticism. No, I don't think I will play it for you after all. I'm going out. Please think about what I have said to you. I expect a normal father to come home to. Do you think you could concentrate upon something else besides talking in circles as you always do?

Del Torto: Yes, darling.

Ruth: (Mimics him in irritated fashion. Yes, darling, yes, darling. That's all you have to say. I am going out). (Exit).

(Thirteen and a half minutes)

Analysis of three presentations by Moreno:

It is quite obvious that these father versions varied from one another to a great degree; this is especially true of number 3, compared to numbers 1 and 2. Each protagonist used about the same amount of time, between twelve and fourteen minutes. What we are first interested in is: *which of the three versions was closest to the problem given?* Let us take a vote on that. Category 1—Lippitt; Category 2—Cornyetz; Category 3—Del Torto. Choices: No. 1—37; No. 2—None; No. 3—None.

Moreno: You all agree that the first version came closest to the task assigned. Now another point: *which of the three versions is, in your opinion, most "objective," that is, most removed from the private personality of the persons involved.* We know that something of themselves is projected into the

three presentations. The task which I assigned was to have a conflict between husband and wife and how this conflict was reflected in the situation, how it affected the offspring. Paul deflected entirely from that situation. Number 1 came closest to the task. Now we want to determine *which people seemed least involved in the situation, which appeared more as a collective problem than a private one?*

Choices: No. 1—11; No. 2—30; No. 3—10.

Moreno: Number two is therefore first in objectivity. The fourth aspect of the analysis is: *from which of these versions did we learn most?* Which of these versions gave you the greatest and most valuable information about what such a situation means, such a father, living in America in such a situation; which of the versions stimulated and strengthened our learning process, our gathering of social understanding?

Choices: No. 1—38; No. 2—2; No. 3—9.

Moreno: Another aspect is *the degree of spontaneity and creativity and originality of the production.*

Choices: No. 1—2; No. 2—5; No. 3—39.

(Here Dr. Tilton raises the question: How can we know that unless we know their personal background?)

Moreno: That is a good question. A careful analysis is here in point. The audience reaction is only an impression, we do not know their private personalities. But the study of private worlds is not the purpose of this session. We have to study the objective setting as a whole and see how we think the personality of the people in it fits. It is true that you do not know the private world of the subjects. The question is whether you have the feeling that the true persons came out. You see from a patient, or any truly warmed up person, that he cannot stop his production upon the stage. It would be interesting and valuable to know *who contributed most to the construction of the plot, and to the process which went on.* Dr. Lippitt, could you tell us, did Shirley—also Lee at times—help you, or whose idea was it? Did you have anything leading up to it?

Lippitt: Our conversation was of quite different dimensions from the intended procedure. We had discussed whether it should be an Electra complex, at least, that is what Shirley suggested.

Moreno: That is interesting. We should always consider in our analysis what happened in the warm up before the scene and during the presentation. We can see how the presentation developed out of the skeleton more or less indirectly. Often we find that the plot is pedantically carried out and then again we see a variety of things which take place, unplanned. Now on this

basis, who had in *the dyad of the first category* the initiative in developing the production on the stage. Let's take votes on that.

Choices: Lippitt—29; Shirley—21.

Moreno: It is perhaps hard to dissociate one thing from another, but it did seem that, although Shirley was quite verbal, Dr. Lippitt showed his quiet strength throughout the scene which was largely carried by his initial presentation before Shirley came on. She distorted it somewhat but in the main the atmosphere was rather consistent.

What about *the dyad of the second category*? Who do you think carried the scene out there?

Choices: Paul—9; Nancy—18. (Here follows a little discussion which makes it plain that very little preparation had taken place between Paul and Nancy, Paul had just told her that she was to be a college student whose father did not approve of her studying social sciences, it not being practical. Paul did not hear the stipulation concerning conflict between the two parents, hence this problem was not carried through as it should have been).

Moreno: What about *the dyad of the third category*?

Choices: Del Torto—29; Ruth—14.

Moreno: Tell me, Del Torto, who chose the situation?

Del Torto: Ruth chose it. I deliberately let her choose the situation and roles and we adhered to it. It was her plot and she assigned the role and behavior in its broad scope.

Moreno: What Del Torto says now would give him a great deal of objectivity, far higher than we first assigned to him. Do you think she used a great deal of spontaneity on the stage?

Del Torto: No. She stuck largely to the plot arranged outside and was rather stereotype, the whole pattern was prepared.

Moreno: Even if an artist projects his whole mind into a plot, there is still a deviation from his subjective person and the actual plot. Sometimes the artist has an affinity to his product. Just the same, his work has become separated from his subjective mind. It is impossible for anyone to speak except in the vocabulary he has; however, a great deal of collective material is in it, and especially in such a performance as we see here.

Ruth: When we made our arrangements we did not say a mathematical genius. I was not prepared for a mathematical genius. I did not choose his characterization.

Del Torto: I said a college professor.

Ruth: Well, I had no idea of speaking to my father as a mathematical enigma. I did not expect a situation with such an unusual father, the emotion

I meant to express was towards a normal father, which is not the same thing at all.

Moreno: Now we see that Ruth did not construct the plot as it was played and we can thus deduct how much Del Torto contributed to it as it was portrayed. I thought that Ruth did very well, as compared with the other girls who did not do so well with Del Torto last week and were taken in by his magic.

Dr. Tilton: Well, Ruth was a little bit prepared because she saw the type of role Del Torto was taking before she appeared on the scene, while talking to you.

Moreno: She did not see him, she was behind the wings. She has never met him before and also had never been on the psychodrama stage before. Were you ever on a stage of any kind?

Ruth: I took some minor comic roles at school in school plays.

Moreno: *The warming up process back stage* is one of the most interesting and fascinating phases and would yield some wonderful research material in itself, when they plot together and interact before getting ready. Living is perhaps not so interesting in itself as getting ready for it. I think it was very interesting to see Del Torto's bizarre presentation because Ruth reacted very well. (Member of the audience: Ruth expected a normal father to talk to. Given a situation with a father who perplexes her she rejects him and walks out. He, Del Torto, presented an exaggerated version of a father who was unaware of the child's feelings. That is more so in a lower class family. Ruth reacted in a personal way).

Lippitt: It would be worthwhile to distinguish between the verbal situation and the action situation.

Moreno: That is a good point. The action skill is of course so important in this work. It seems there is often a criss-cross of atmosphere, which is just as life is itself. The other person does not always carry the same atmosphere as one feels at a given moment. (Here the discussion is led back to the contributions of the partners in category number 2. Paul told Nancy that she was a jitterbug and that he wanted her to do something practical in college. He did not present her with much of the characterization, only some of the content. Part of the name was his own, the last name was a cartoon).

Paul: I did not structure anything, simply told her that an argument would develop.

Moreno: It is often very interesting to note that when the structure of the situation is not complete, the subjects project something of their own as they warm up to the situation. A subject is more apt to do so in an uncertain situ-

ation than when a clear outline of a situation is developed backstage, because his spontaneity is aroused in no particular way, and then nothing is left except to follow his own track more or less.

Lippitt: What did you draw from the presentation?

Moreno: On and off in the course of presentation I indicated my own evaluation. I felt, honestly speaking, that none of the three tests completely lived up to the task I assigned. But there is no doubt in my mind that Dr. Lippitt's presentation was first in objectivity and meaning for the purpose of this type of research and if he would have had a more appropriate partner who may have had more affinity for the situation Dr. Lippitt tried to portray, it would have been the outstanding event of the evening.

EXPLORING SKILLS OF FAMILY LIFE AT SCHOOL SOCIODRAMA WITH A FOURTH GRADE GROUP

PEGGY BRUNELLE

Often in life at school there are opportunities to strengthen family life at home. Many times there are class discussions of family problems common to the entire group, hours for bed time; use of the telephone; brother and sister quarrels and the like. If these discussions can be started by setting up a role-playing situation as a means of looking at the situation, it makes it more concrete and meaningful to the child than just a verbal discussion could be; and there is more possibility for carryover in skillful human relations behavior, for role-playing unites the action and verbal levels in a single learning experience. It is this that makes it such an effective educational method.

Before roleplaying a family situation, other than a purely objective one such as might appear in a book read by the class, it is wise for the teacher to get together with the principal and the parents of the children to explain to them the idea back of the experiment so they will be in full accord with it. Parents who did not understand might object seriously to family situations being acted out in the class room.

When you see a role-playing scene in action it often looks quite effortless. And it is not hard to direct, as long as you know what you want it to accomplish, and have a general idea of how this can be achieved. What the director of role-playing, whether he be parent, or teacher, or consultant, is trying to do is to structure the scenes in such a way as to produce and clarify insights for both players and observers; and to give an opportunity to practice better human relation skills in an atmosphere where the group learns equally from success and failure, and where there can be as much trial and error (without harmful failure) as is necessary to explore the situation under discussion.

This article takes you back-stage in the mind of a director, to let you see what goes on in her head as she helps a 4th grade set up a sociodrama. It is written in the hope that this mind's-eye view may help teachers and parents directing sociodramas of their own.

Since the director of this session was in the capacity of an outside consultant and did not know these youngsters well, the first step in planning an effective sociodrama was to find some way of warming the class up enough to get them to suggest some problems of their own to explore.

Thoughts about how this might be done ran something like this:

Maybe we should tackle a purely objective situation first. One that has nothing to do with them. That would make them feel easy. Maybe a problem that has already been solved. Then they would feel that problems are solvable. It must have conflict, and be of vital interest. A rift in friendship, say, —I've got it! In our 6th grade there are two boys, Milton and Ted, who are rivals. These two rivals have gotten together in the last few days to practice a 3-legged race for Field Day. How did they happen to do it, feeling the way they did about each other? That seems like a live situation to begin on. Field Day and a 3-legged race are good, objective human interest angles. And, because it happened in the 6th grade, the 4th grade will think it grown up enough to be worth their time.

It proved to be a good hunch. Here is what happened.

After the class' regular opening ritual the teacher introduced the director, something like this— (This is as accurate as memory can guarantee.)

TEACHER—This is Mrs. Brunelle, whom many of you met the day she came out to look at the puppet rehearsal. As you know we've been having a lot of fun acting out various situations in Mrs. Brunelle's class on Thursday nights. We have had so much fun it seemed like a grand idea to have her come out here to the 4th grade to help us act out any difficult situations that you boys and girls might like to suggest which you wish we could find some solutions for.

DIRECTOR—I've been wanting to come back to visit you ever since the day of the puppet rehearsal. How did the show turn out?

SEVERAL CLASS MEMBERS—Fine!

DIRECTOR—Good. Mrs. Harris says you have been having a good time acting out the fight scene in "Two's a Team", and thinking up ways Ted and Paul might make up. And that you've been making up conversation for the people in the strip film "Share the Ball".

Class nods—

DIRECTOR—We can tackle some real life situations that actually happened in much the same way, and see if we can find some answers to them. Would you like to do that?

Class nods—

DIRECTOR—You know, in our 6th grade there's a problem which has already been solved. Though heaven only knows how. There are two boys, Milton and Ted, who are rivals for all the honors. They are the two best runners in the 6th grade, too. Milton hates Ted. Or so he claims. At least he did till yesterday. He says Ted is an apple-polisher, a gold-bricker,

a teacher's pet.—Yesterday, strangely enough, these deadly enemies were running around all over school, their arms entwined like long lost brothers, practicing for the 3-legged race to be held on Field Day. It was logical for them to team up. They were the fastest runners. But how did they ever get together, feeling the way they did about each other?

Class looks expectant—

DIRECTOR—Your guess is as good as mine. Suppose we act it out and see what might have happened.

Class agrees—

DIRECTOR—First let's have the scene in which Milton calls Ted names. (The director has in mind how this scene might go, and structures it as if it were a scene in an already written story, to give the class the security of knowing exactly what is to happen. This security helps in warming the class up to structuring an original sociodrama of their own later.)

DIRECTOR—How would it be to have the teacher give the class an assignment, and say as soon as it was done they could go out to the playground to practice for Field?

CLASS MEMBERS—That's good.

(Director goes on as if having the idea for the first time—Actually it never has been voiced before, but in the back of her mind is the fact that there must be a reason for Milton's calling Ted names.)

DIRECTOR—And let's have Ted get his assignment done first so he has more time to practice.

Class nods—

DIRECTOR—What can keep Milton from doing his work so fast?

CHILD—He's busy talking.

DIRECTOR—That's an idea. He talks all the way through the study period, and hasn't finished his work. Ted does his fast and has all that extra time to practice.

Class agrees—

DIRECTOR—When the teacher says Ted can go out, but that Milton has to stay and finish his work, how does that make Milton feel?

CHILD—Mad.

DIRECTOR—Yes, This is a good place for Milton to call Ted names, isn't it?

Class agrees—

DIRECTOR—Let's see this scene, then—from the time the teacher gives the assignment to the time where Milton gets mad and calls Ted names.

Class agrees—

DIRECTOR—We need a Ted.

(*Hands go up. Director picks a boy who looks capable and alert.*)

DIRECTOR—You be Ted. You're eager to get out and practice for Field Day, aren't you?

TED—Yes.

DIRECTOR—You're in class. Where do you want to sit?

TED—Right here in my own seat.

DIRECTOR—Good. Who wants to be Milton? (*She picks one of the volunteers*) Milton, what do you think of Ted?

MILTON—He can get away with anything. He's the teacher's pet!

DIRECTOR—We need a friend for Milton to talk to. (*She picks another volunteer.*) What will your name be?

FRIEND—I'll be "Billy".

DIRECTOR—All right, Billy. You're in class together. (*One of the class moves so Billy can come over and sit next to Milton.*) That's fine. Now we need a teacher. (*She picks a volunteer from among the girls.*) The "Teacher" goes to the table at the front of the room.

DIRECTOR—(*To "teacher"*) What will your name be?

"TEACHER"—Mrs. Harris. (*This is their real teacher's name.*)

(*Everyone giggles. This is going to be fun.*)

DIRECTOR—Mrs. Harris, what assignment are you going to give?

"TEACHER"—An arithmetic assignment.

DIRECTOR—Good. Go ahead.

"TEACHER"—Here's your arithmetic assignment, boys and girls. The examples on page 14 and 15. When you are through you may go out to the playground.

(*Ted works hard, Milton whispers to Billy.*)

"TEACHER"—Do I hear talking?

(*Silence a minute. Milton begins whispering again.*)

(*Ted brings his work up to the teacher's table.*)

TED—May I go out now and practice for Field Day?

"TEACHER"—Yes, you may.

MILTON—(*Comes up to the teacher's table.*) May I, too?

"TEACHER"—Have you finished your assignment?

MILTON—No.

"TEACHER"—Go and do it then.

MILTON—(*Coming back to his desk.*) The lucky. He always gets to do everything. Old teacher's pet! He's nothing but an apple-polisher! It

isn't fair. The old cheat. Now he'll be better than I am. I hate him. The good for nothing dope.

(He gets his work done, hands it in, and goes off, murmuring further insults about Ted.)

DIRECTOR—That's good. Thank you all very much. *(The cast take their seats.)* Now let's have the next scene. Milton is alone. He is thinking out loud about how he can make up with Ted, and persuade him to go into the 3-legged race. Who else would like to have a chance to be Milton?

(Another boy volunteers and is chosen. He goes to the front of the room where the first Milton was at the close of the first scene.)

DIRECTOR—*(To new Milton.)* This is later. You're all by yourself. Let's hear what you are thinking.

MILTON—Ted is the fastest runner in the 6th grade except me. The 6th grade needs all the points we can get if we are going to win the cup for Field Day. We can win the relay, all right. And Ted and I will be the highest jumpers. I'll bet we could win the 3-legged race if we went in it together. I'd like to win all I could. It would help the class. But how can I get Ted to go in with me? It'd be hard to go up and ask him after all the things I've said about him.

DIRECTOR—*(To Milton, who has run out of words.)* Good enough. That is a difficult situation, isn't it? *(Speaking to the class.)* How can Milton get together with Ted? Or was it Ted who got together with Milt?

ELOISE—He could go out and admire his jumping, and then bring up the subject of the race gradually.

DIRECTOR—That's an idea. Will you be Milt and choose someone for Ted, and show us how you'd do it.

She picked Ted and admired his jumping. Ted was pleased. She suggested that because they were the fastest in the class that they enter the 3-legged race together. They decided this was a good idea; they became very friendly over the cooperative undertaking and the scene ended with tying a string around their legs ready to practice. The string was supplied by the teacher.

There was just one thing about this first sociodrama which troubled the director. The boy who played Milton in the name-calling scene was extremely vindictive. She had a feeling that his getting-together technique would not be too good. And since this was just a warm-up for the real sociodrama yet to come, and one of its objects was to involve as many of the class as possible, she changed the cast for the second scene. In another situation, at another time, it might have been better to let the name

caller play the getting-together scene too. She felt a little guilty that she hadn't, yet she didn't want to chance getting hung up and be unable, for lack of time, to tackle a problem suggested by the class. And she didn't want to give the boy something he couldn't do, just after he had been so successful being nasty. He obviously was in great need of feeling successful.

After this sociodrama there was a break for recess. Here is a running account of what happened when the youngsters came back.

LOOKING AT THE ACTION
OF
THE SESSION

LOOKING AT THE THOUGHTS
AND DECISIONS OF
THE DIRECTOR

DIRECTOR: (*to class*)

That was an interesting job you did bringing Punch and Stewart together.

D: Have you any problems of your own you'd like to take a crack at? You certainly don't look as if you had. You look like a wonderful class where everything runs smoothly, all the time. (*Director has obvious twinkle in his eye. Class responds by grinning.*)

TEACHER:

We have some pretty nice boys and girls in here.

D: In a 5th grade I was talking to the other day most of their difficulties seemed to be about troubles they had with their brothers and sisters.

1. It feels wonderful to be appreciated when you've done well. Part of a director's job is to appreciate a top notch piece of work.

2. I don't want to scare them by seeming to pry.

3. Bless you! What fine Moral support!

4. 1st: It's true.

ACTION

Five or six hands go up right away. Several children volunteer conflicts they are having with brothers and sisters. The Principal of the school is watching. We have his permission to do this. But it would also be advisable before starting anything of this sort to also explain to the parents what we are trying to do and get their O.K. to go ahead.

TEACHER:

Ann's problem with her baby brother is different from yours, Betty. Isn't your brother older than you are?

D: Tell us more about your brother, Betty. How much older is he?

BETTY:

He's 11. I'm 9.

THOUGHTS

2nd: Quoting an older grade will make it seem a courageous, grown-up thing to do to admit one does have difficult situations occasionally.

5. Thanks. That's an important factor in our choice of a problem to use. It is hard for 4th graders to play younger children. They are apt to make them too babyish, or to refuse to take the role of a younger child, considering it slightly degrading.
6. Let's deliberately swing the attention over to this problem since it will be easier to set up.

ACTION

THOUGHTS

D: What does he do that you wish he didn't do?

BETTY: He breaks up my things, and won't play with me.

D: And you'd like to know how to get along with him so he wouldn't?

B: Yes. I wish he'd play with me more.

D: Of course.

D: First, let's see you have a fight with him. He breaks up your toys?

B: Yes. He broke my favorite dog.

D: And what do you do to him?

B: His name is Stewart, but he likes to be called "Buddy". So I call him "Stewart".

7. There seems to be general interest in this, and opportunity for action. It has elements which could be applied to relations other than sibling rivalry within the family—such as class rivalry, neighborhood competition, etc.

8. This is the one we'll take. Everyone seems to be listening and interested.

9. Now we're collecting definite information for setting up the stage.

10. No censure. Just matter of fact information gathering so as to be able to set the fight scene properly.

ACTION

THOUGHTS

D: Yes. (*Meaning, I understand*)

11. No censure, or comment, or you will stop the flow of valuable information. Besides she has to discover for herself that this is no technique to make people eager to seek out your company. If the sociodrama is any good, she'll find this out for herself before it's over. And it will be much more effective than if you tried to point it out now.

B: He has a girl friend, Nancy. But she's broken up with him. So I say (*assuming a taunting tone*) "Stewie, it's too bad it isn't spring any longer." That makes him mad.

D: I see. (*class exhibits more interest*) Now let's see you two have a fight. Where are you going to be?

12. This is getting her warmed up to the role.

B: In the living room.

D: Good. You're in the living room.

(*She makes a gesture toward the acting area in the front of the room.*)
(*Betty goes to the front of the room.*)

D: Tell us about your house so we'll know what it looks like.

13. More warm up. It helps the audience get into the situation, too.

B: The fireplace is here. The sofa is here. The table is here. (*She indicates position of each.*)

ACTION

THOUGHTS

D: What are you doing?

B: I'm reading on the sofa.

D: Where's something for Buddy to break?

B: It's a toy dog on the table.

Child in front of room:

Here's the dog. (*He gives Betty a large piece of paper.*)

Everyone is interested. Buddy is not cast yet.

D: Good. Now, who do you want for Buddy?

B: Eloise.

14. Since this is a necessary bit of action, we'd better get all set for it.

15. As long as Buddy isn't cast each one in the audience is a perspective Buddy, thus increasing everyone's interest. (*This doesn't always follow. But it seemed like a good idea to hold off casting Buddy at this particular time.*)

16. Having one of the cast choose others is especially good casting technique when you are working with a group you don't know well.

17. Wonderful. She seems to have keen insight. She played Punch in the patching-up scene. If she can stage a good fight, her patching-up technique should carry more weight with the kids, who may look upon her as "too perfect."

ACTION

THOUGHTS

D: Fine. Betty, you're reading over there in the living room. Just before you start to read let's hear what you're thinking about.

18. This is to help her get in the part, and let us in on what she's thinking before Buddy comes in.

B: (*Standing and shuffling idly.*) Buddy's off playing baseball. It's awfully lonesome around here now that Helen's moved. I wish Buddy would play with me. (*She wanders to the sofa and sits down with a book.*)

D: (*Walking over to where Eloise has stood up beside her desk at the back of the room.*)

D: Buddy, hi! Where have you been?

19. We can leave Betty to her reading, and warm up Buddy, now.

BUDDY:
Out playing baseball.

D: Are you coming home now?

BUDDY:
Yes.

D: How do you feel about your sister?

20. Eloise catches on so quickly she doesn't need as long a warm up as you'd have to give some youngsters.

BUDDY:
She gets in my hair. (*Pause*) But I'll fix her. I'm going to break something of hers she likes.

ACTION

D: I see. (*A quiet nod of sympathy*) (*To the group*) This should be good. Let's watch what happens.

Buddy walks into the house. He sees Betty reading. She looks up.

BETTY:

Hello, Stewart, where have you been? Have you seen Nancy?
(*She turns back to her book.*)

BUDDY:

There's that old dog of yours. I'm going to break it. (*He waits for a reaction. Betty goes on reading.*)

Buddy goes over to the table, and deliberately tears the paper. He waves one piece in front of Betty's face.

BUDDY:

See, I broke your old dog!

BETTY: (*Looks up.*)

Hey! You leave my dog alone.

(*She goes after him.*)

They are just getting into an actual physical scrap.

D: That's fine. (*Meaning they did the fight scene well.*) Thanks a lot.

* * * * *

THOUGHTS

21. The audience is a vital factor in sociodrama. They should be definitely included and made to feel part of the goings on.

22. This is the place to cut. Any less action would be frustrating as everyone was waiting to see them get into an actual fight.

ACTION

THOUGHTS

But there'd be no purpose in letting it go on any longer.

They stop. Eloise goes back to her desk. Betty sits down on the "sofa." Everyone is listening.

D: We've got a fight all right. What are we going to do about it?

23. Deliberate use of "we" indicates that we're all in this together to try to find a solution to this predicament.

Silence.

D: (*to Betty*)

How *do* you stop fighting when you get started like that?

B: Mother generally comes in and pulls us apart.

D: (*interested in this solution*)

Do you suppose we should have a mother?

24. Put in question form because the decision should be up to the group. Besides I really want to know what is the best way to go on from here. (You can't fool kids by asking questions you don't really want to know the answers.)

GROUP:

Let's!

D: Who wants to be Mother?

25. "be", not "play"—You "are" the characters. It's time to get more youngsters involved who are eager to be in it.

The boy who played Punch in the 1st scene of the other sociodrama

ACTION

THOUGHTS

raises his hand. The others whose hands are up have also had a chance to play before.

D: Good, Tom. Will you be mother? Let's have a new Betty and Buddy, too.

Director picks two volunteers who haven't had a chance, yet. Original Betty comes back to her seat.

The new cast goes through the action much as the first had done.

This time "Betty" is looking out the window, instead of reading. She sees Nancy walking by and makes some comment to the effect that it's too bad it is no longer spring.

This makes Buddy go for the dog (*which has been supplied again by*

26. Here's a chance to see if my judgment of his inflexibility is justified. I still feel a little guilty about not letting him play the make-up scene in the Punch-Stewart sociodrama. Besides he seems to need the center of interest.

27. A new cast will get more children involved, they'll do it a little differently, and it will stimulate new interest in a scene already played once.

28. There is no reason to warm up these new players. They already have an adequate idea of their roles.

29. A bit of evidence to support my guess that this situation was of common interest; and that the class, generally speaking, was listening carefully to Betty when she was giving her original description of the setup.

ACTION

THOUGHTS

an interested member of the audience). Betty goes for Buddy. And Mother comes in.

M: Stop it, children! You're always fighting. I won't have it! You will have to be punished. You go in that corner, Betty, and you go in that one, Buddy. And stay there till I tell you that you can come out.

D: Good. Let's stop here a minute and look at what's been going on.

* * * * *

D: Has this fixed things up?

ELOISE:

No, it's made them worse. Now they're mad at Mother, too.

D: *(to original Betty)*
Is this the way it really happens?

B: That's exactly what happens. We end up in the corner.

D: *(to "Mother")*
How clever of you, Tom, to feel just like Betty's mother.

30. Here's a natural pause in action. A good place to take a look at Mother to see if she has helped the situation, since we brought her in a possible answer to the problem.

31. A chance to give Tom the approval he needs, and make it very clear that we are not interested in judging Betty's mother.

ACTION

THOUGHTS

D: (*to group*)

Let's find out how the children feel about this. How do you feel, Buddy?

BUDDY: (*from his corner*)

I want to get out of here. But I can't till I make up with Betty. I'd like to make up, but, gosh, if I say I'm sorry first she'll think I'm a sissy.

D: How do you feel, Betty?

BETTY:

This is a nasty old place. Look at all the dust in this corner. (*She glares defiantly at Mother*)

32. What a subtle way to get even with Mother—to criticize her housekeeping. She can't possibly be called on it, but it hurts Mother as much as a direct kick, which would not be permitted.

D: Would you think Buddy was a sissy if he came over to make up?

BETTY:

Of course not. I'd love it. I want to get out of here. And I wish he'd play with me.

D: I wonder if Mother is happy about all this. Would you like the children to make up, Mother?

M: I certainly would. It would make it a lot happier around here.

ACTION

D: It seems as if everyone would be glad to have this patched up.
(to Buddy) You just heard Betty say she wouldn't think you were a sissy if you made the first move. They'd probably all be very thankful to you.

BUDDY:

O.K. *(He walks down to Mother)* Gee, Mother, I'm tired of standing in the corner. How much longer do I have to stay?

M: *(accusingly, with a you-brought-it-on-yourself tone)* Until you're good and ready to behave yourself.

BUDDY: *(feels the sting of Mother's remark. Being picked on, he must now find some object to hit back at. He can't talk back to Mother. He looks over at Betty, who is doing nothing, and quickly manufactures a reason for jumping on her.) (to Betty)* Hey! You can't read that. That's my book!

BETTY:

Try and stop me!

THOUGHTS

33. Just to emphasize the point already made, and verbalize what the class has already seen in action, to help build up Buddy's courage enough for him to take action. A director has to play a supportive role to the members of the cast to strengthen constructive action by giving opportunities for it, and appreciation of it.

ACTION

THOUGHTS

D: Wait a minute. Let's see what is happening.

* * * * *

Will this bring them closer together?

BOY IN AUDIENCE:

No, that would just make her madder.

D: Just for fun, let's see what it would be like if Buddy took Mother's part, and Mother took Buddy's.

34. Enlarging on this sub-fight won't help. Let's use it for what it's worth and get back to the main issue.

35. Here's a chance to put Tom in a peacemaking part at last. A more loving mother might help here, too, and since we have to begin over again anyway, a little reconstruction may serve to make it different enough that we will not get tangled in the sub-fight again.

Tom (*as Buddy now*) comes down to Mother. I don't want to stay in that old corner. He is still belligerent as he was in the Punch scene, and as Mother.

M: I'm sure you don't. Why don't you go over and make up with your sister?

BUDDY:

Oh, she'll think I'm a sissy if I do.

M: I don't think she will.

BUDDY:

Sure, she'll think I'm a sissy.

ACTION

M: No she won't. Go ahead and try.

BUDDY:

Naw. She'll think I'm a sissy.

(Snickers from the class)

D: *(remembering boy in audience who had said that jumping on Betty for reading the book would just make her madder, turns to him.)*

You had an idea a minute ago. Maybe you can help Buddy out here. Let's give some others a chance, too. You pick someone you want to be Mother, and show us what you'd do.

THOUGHTS

36. Tom is obviously blocked. It may look as if he's showing off, but I don't think so. He really needs help. He needs lots of chance to practice this peace-making skill, but at some other time. Right now he needs to be rescued before the class realize he's not equal to the job. If we press him now he may just go silly on us to cover up his feeling of inadequacy. That will spoil the sociodrama for everyone.

37. Choosing a new mother, too, serves two purposes. It gives a chance for one more child to be actively involved, and it's a face-saving device for Tom. He won't feel he's being kicked out for failing if Mother is changed, too, so others may have a turn.

ACTION

THOUGHTS

Letting a player choose someone to work with is a good way to insure a shy youngster taking a role he might refuse if you selected him by himself.

Mother and Tom sit down at their seats.

New Buddy picks a mother from volunteers.

D: How about it? Shall we have a new Betty?

38. Let's make this absolutely fair from the kid's point of view.

GIRL IN AUDIENCE:

Let's not change Betty. She hasn't had a chance to say much.

D: Is that all right with everyone?

General assent. The scene goes on.

NEW BUDDY: (*approaching Mother*)
I'm tired of standing in the corner. May I get out?

M: I guess so.

BUDDY:

(*looking over at Betty*)

That's all right, Betty. You can read that book if you want to.

M: Why don't you go over and make up with Betty?

BUDDY:

She'll think I'm a sissy if I go over first.

ACTION

THOUGHTS

M: Someone has to be first. Go ahead.

BUDDY:
All right, I'll try. (*He approaches Betty fearfully*) I'm sorry I broke your dog.

BETTY:
Oh, that's all right. (Her tone implies "It's always your fault, and it's a good thing you realize it".)

Buddy runs out quickly, not waiting for more abuse.

D: Fine. Thanks. Let's stop there a minute.

* * * * *

D: *Now* what's happened?

39. It's a natural end to an action sequence. A good place to cut and look at it.

Silence.

D: (*summing up the progress made*) Buddy has gotten out of the corner. But have the children gotten together?

CLASS:
No.

D: Why not?

BETTY:
He never asked me to play.

D: Why didn't you, Buddy?

ACTION

THOUGHTS

BUDDY:

I was scared.

D: That's right. It takes a lot of courage to take the first step in making up a quarrel. I guess you wouldn't stick around to take a second step unless you had some encouragement. Betty didn't sound too friendly. You can't make up on a straight 50-50 basis anyhow. The first person has to go 60% of the way. And then the other person has to go 60%. And then you overlap enough to hook together again.

40. It seems a good time to help them clarify by words what they are seeing, or perhaps would miss seeing but can't express, or perhaps would miss seeing unless it was pointed up. But in objective way. No moralizing—just a plain statement of fact they have just seen demonstrated in action.

Buddy went 60% of the way in taking the first step. How could Betty go 60% of the way to meet him so they'd hook?

ELOISE: (*of the insights*)

She could have asked him if he wanted to play baseball.

D: That's an idea. Can you show us how she'd do it?

41. We should actually see this on an action level for it to be really effective. And it may be harder to do than it sounds.

ACTION

Eloise takes Betty's place. Buddy approaches Eloise.

BUDDY:

I'm sorry I broke your dog.

ELOISE: (*as Betty*)

I'm sorry I fought with you.

BUDDY: (*Embarrassed*)

Oh, that's all right. (*He starts for the door. He is almost out.*)

D: Quick, Betty, he's afraid you think he's a sissy. You've got to get him before he gets out the door

BETTY: (*to Buddy's disappearing back*) Want to play baseball with me?

BUDDY: (*Relieved and happy, turns and comes back*) Sure!

They go out TOGETHER

The director made it a special point to thank Betty for giving us this situation to explore.

THOUGHTS

42. It is a tough thing to do, particularly when the other fellow is too shy and scared to help you out. Someone'd better help her, since Buddy won't or they'll never get together.

43. Good. They feel successful. I must be careful not to moralize to kill the fun of the action-discovery they have made.

44. Maybe Betty is feeling she revealed too much—In case she is—to help her save face and give her interested status is the the job of the director.

There seemed to be many reasons why this was a successful role-playing session.

The warmth and ease of relationship between the teacher and the pupils, and the teacher and the director, made it easy for the director to establish a friendly, permissive atmosphere in the group which is necessary if they are going to have the courage to express their ideas.

The teacher's supportive role in saying "We have some pretty nice boys and girls here", and her claritive role in saying "Ann's situation with her baby brother is different from yours, Betty. Isn't your brother older than you are?" were most helpful to the director, working with these youngsters for the first time.

The fact that the situation was of general interest, and could be applied to all play-fellow relationships. It was an experience which in varying degrees was common to them all. Also it had all the necessary elements in it that make for good drama-action, emotion, conflict, suspense, and surprise.

The scenes were cut as soon as they began to bog down, had proved a point, or had reached a climax. There was no endless going on which didn't accomplish anything.

No one was cast long in a part he couldn't do. When changes in cast were necessary they were made with face saving devices, such as giving someone else a turn now, or changing the entire cast.

The problem was specific, and the purpose of reaching a definite solution was clear in the director's mind, enabling her to disregard anything that didn't contribute directly to the goal for which the role-playing was staged, so there was no time wasted on purposeless activity like the sub-fight over Betty's reading the book.

The cast was changed often enough to involve several children. (It would be interesting to see how long the children's interest would be held if the same cast played it all the way through. I've a suspicion that one of the things that stimulates a lot of audience interest at this age level is the awareness that "I can get in on this, too, if I have any ideas.") Changing the cast, if it isn't done too often, also adds interest because the children are eager, not only to see how it will turn out, but also how Johnnie or Tommie or Sue will tackle it. Care should be taken to let each actor stay in his role long enough to get some satisfaction from it, if possible. I was a bit concerned about taking out the boy who played Milton in the second scene right after his soliloquy, and substituting Eloise. But he had finished the soliloquy successfully, and had given the class a good picture of his thoughts, and there was need to get on with the action.

On Page 12—The director's summing up of the situation, beginning—"It takes a lot of courage to take the first steps in patching up a quarrel."—was most necessary at this point. Summing up what had already been done toward patching up, and what Betty must do now that Buddy had gone his 60% of the way in order to have his effort count, clarified the remaining job in the minds of the youngsters so that action could be taken to finish it up. Many times there is no action taken because someone fails to come in at the crucial point with a clarifying statement of what *has* been done and what *is left to do*, and how that which is left can be done. The same is true at the very end. Eloise as "Betty" needed help in translating her good idea into action. The director's summing up exactly what *had to be done*—by saying, "Quick, Betty. He's afraid you think he's a sissy. *You've got to get him before he gets out the door,*" made it possible for her to do it, and have the scene end successfully.

The success of future sessions depends on the careful analysis of this one to see what was good and where it could be bettered another time. Here are a few notes attempting to formulate some principles about role-playing from a review of the preceding session.

Choosing the problem

Is it of universal interest?

This one seemed to appeal to the whole class.

Has it possibilities for action?

This had. Practicing a 3-legged race, and breaking a toy are both situations full of action in themselves, apart from any problem.

Will exploring this problem give practice in human relations skills needed by the majority of the group?

Yes. Person to person relationships with those whom we want as friends, cementing friendships, and patching up friendships are areas in which we could all stand more skills.

Are those involved in this situation protected? For instance, is the older brother in this case in a position where he might be made fun of by the children in his sister's class? Will the sister feel she has revealed too much and that she has lost the respect of the class?

Casting

A cast may be chosen:

By asking for volunteers.

It is a good plan, if possible, to choose those volunteers whose in-

terest and participation has shown an understanding of the role, or the problem to be solved.

By asking certain pupils whose comments have shown understanding to take specific roles. For example:

Director: What could Milton do to get together with Ted?

Eloise: He could go out and admire his jumping.

Director: That's an idea. Will you be Milton and show us how he'd do it?

By choosing from the volunteers the one to whom you would like to give special practice in a particular skill area. For example:

Choosing Tom from among the volunteers to be Mother.

By letting one person already cast choose a supporting player. For example:

Letting Betty choose the one she wants to play Buddy.

This gives the one choosing a chance to pick the one he feels will give him the best support.

It gives the one chosen a feeling of the other's confidence in him.

Briefing

Did the players get a "feel" for the role?

Yes.

Were the proper resources used to get the necessary relevant data about feelings, attitudes, setting for the situation?

Yes. Questioning Betty about what her brother did to her and what she did to him helped her bring out the salient points in briefing the class about their relationship to each other, so the players could play the scene with a reasonable degree of reality.

Warm up

Was everything done to help the players feel comfortable in their parts before the important action began?

Yes. Asking Betty to describe her house gave her a chance to think about it, and get the feel of being there before she showed us how she and Buddy quarreled. Her soliloquy helped clarify her attitude toward Buddy. Asking Buddy where he had been, before he got into the acting area, gave him a chance to begin thinking and feeling like Buddy well in advance of the crucial moment when he had to react to Betty's attitude toward him.

Cutting

Cut when there is enough of the scene to serve the purpose. For example:

Cut the split second after Betty and Buddy come to blows. More of that scene is unnecessary.

Cut when the scene is going off the beam. For example:

When Buddy gets into the sub-fight with Betty over reading the book.

Cut when you want to look back at the action that has already happened before going on. For example:

Just after Mother has put Buddy and Betty into separate corners.

Cut when someone needs rescuing. For example:

When Buddy blocked on the making-up scene.

Changing Cast

Some basis for changing cast or not may be determined by asking yourself:

Should others have a chance to play?

Do others have good ideas that should be seen?

Has the present cast run out of ideas?

Do you need a face-saving device to rescue one member of the cast, as in the case of Tom?

Would changing the cast add variety and sustain general interest; as in the second staging of the fight between Buddy and Betty when we were introducing the new element of Mother separating them?

Role reversal

When can learning or insight be stimulated by role reversal?

When it is used to give a player the opportunity to try a different part in the scene. For example:

Tom, playing the mother, was reversed with Buddy in order to give him a chance at handling a peace-making part.

When you want to give one player an insight into the feelings of another. For example:

It might have been a good idea, instead of having a new Betty and Buddy for the scene in which Mother interrupts, to have reversed the roles, letting Betty play Buddy and Buddy play Betty. Then Betty might have suddenly become aware of how nasty remarks to Buddy make him feel like breaking her dog.

Soliloquy

Was soliloquy adequately used?

Yes. It was used as warm-up technique for Betty before she began to read.

It was used to find out just what was going on in Buddy's and Betty's heads as they stood in the corner. A bit of information that was essential to find out in order to play any problem-solving strategy.

It might have been interesting to hear Buddy soliloquize about how he wished Betty would act toward him. But we really didn't have enough information on this point to make his thoughts valid.

Role-Stretching

Is there anyone who needs help in acquiring any definite human relations skill who didn't have sufficient opportunity to practice it in this session?

Yes. Everyone—as for example:

Tom needs help in peace-making skills. But he is blocked in this area. So, if we first let him be a good fighter at which he is successful, we can later set up a scene in which an uncle, say, gives advice to his nephew about other ways besides fighting of settling differences and Tom can play the uncle. The advice can be thought out and expressed by the whole group. All Tom will have to do as the uncle is to echo the advice already expressed. Then we can shift him back into his own role as a boy, and have a scene in which this boy acts on the advice Tom, himself, as the uncle, has already suggested. In so doing he may be able emotionally to accept a new pattern of behavior, now completely beyond his comprehension.

In looking back over the session it is interesting to speculate on what might have happened in the learning situation if the problem tackled had not been one child's specific problem. If it had been a problem created by the class by taking many elements of many problems which the youngsters had volunteered, thus creating an original 4th grade brother and sister, identified with no one person, but having definite characteristics given them by suggestions from the entire group. Would the group have shown greater interest in this, or is a "real" problem more exciting?

To make sociodrama as effective an educational experience as possible there should be close cooperation and understanding between teachers and parents about how to use it best, what problems should be tackled, and by

whom. It may well be that home situations can be best explored away from the actual home environment in a school atmosphere where many children, from a variety of homes, but all facing the same sorts of problems, can pool their thoughts and suggestions for their mutual advantage. On the other side, there is evidence that school problems may be worked out satisfactorily at home, through the combined efforts of a sympathetic teacher and an understanding parent.

How can parents and teachers get together on this important phase of learning for the youngsters to whom their lives are dedicated?

SOCIODRAMA IN A CHURCH SETTING*

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During the past decade group dynamics and role playing have commanded significant attention and consideration as techniques or methods of relating the Christian faith and practice to the lives of the members of several Protestant denominational churches. How widely the aforementioned have been utilized in these churches I do not know. I am keenly aware that group dynamics and role playing have played a considerable role in the thought and planning of the Department of Christian Education of the National Council of the Episcopal Church, my church. This, in turn, has had an impact on local parish churches throughout the Nation, although to what extent I am not prepared to say. I have observed the utilization of role playing in a number of Episcopal churches to interpret and clarify the relationship of the religion of the child, or adult to the everyday living situations in which he finds himself.

My personal employment of Sociodrama has been in the area of what we in the Episcopal Church call Christian Social Relations and what is known in some other Protestant circles as Social Education and Action. My post as Associate Director of the City Mission Society of the Episcopal Diocese of Newark involves my working with the one hundred and fifty Episcopal churches in northern New Jersey in relating their members to the social, economic, political and international problems which confront them and human society. I make use of Sociodrama in the discussions and planning of our clergymen and laymen in the realm of social action to enable them to deal more effectively with social situations and issues.

Yearly, a caravan consisting of clergymen and laymen from the churches of my Diocese visits the New Jersey State legislative assembly in Trenton to lobby for humanitarian legislation. Our group which averages about two hundred in number is personally greeted by Governor Robert E. Meyner, and our Suffragan Bishop, The Rt. Rev. Donald MacAdie, usually addresses the legislative assembly and members of the Caravan discuss with their respective legislative representatives such issues as minimum wages, the plight of the migratory workers in New Jersey, the abolition of capital

* Twentieth Annual Meeting of the American Society of Group Psychotherapy and Psychodrama, New York, March 24, 1961.

punishment, racial discrimination in employment and housing, the rehabilitation of the handicapped, medical service for the medically indigent, etc.

I employ Sociodrama to prepare some of the members of the Caravan to effectively relate themselves and their goals to their respective representatives in the legislative assembly. Such situations as coping with the very cordial, hail fellow well met, but charmingly evasive representative; the representative who indicates that other people with opposite or different points of view on bill under discussion also have talked with him; what is he going to do; the representative who says, "you elected me, why don't you let me do the deciding on how I will vote on this issue"; the legislator who hasn't even heard of the bill before the assembly which the Caravan member is presenting to him (these are only part-time legislators, having business and professional responsibilities and they can hardly be familiar with every bill of legislation facing the assembly); or the representative who candidly remarks that the Church should stay out of politics; the representative who joshingly asks, "what makes you an authority on this matter"; the representative who tells you that he is all for the bill you are supporting but has been quoted differently by the press; the representative who frankly states his opposition to the bill being supported by Caravan member; the representative who hasn't quite decided where he stands on certain issues; a lobbyist for the opposition who overhears the discussion between a member of the Caravan and his representative and interrupts the proceedings; how to get representatives on the floor before the assembly session officially convenes after they hear that two hundred Church people, the majority of whom are women, are waiting to interrogate them, etc., are enacted or pre-viewed in Sociodrama sessions.

Another area of church social concern in which I have used Sociodrama has been that of racial integration. Through the processes of Sociodrama, Church members are oriented as to how to welcome a negro into the fellowship of the local Church when many in the congregation are either openly or silently opposed to such integration; how to encourage the negro to return after he has been coolly treated; how to be at ease with the negro, not offending him through unintended patronization or unnatural cordiality; how to enlist the support of others in the congregation to welcome the negro and to take a stand in his behalf; how to discuss the difficulties pertaining to making the negro a part of the fellowship with the minister of the Church, etc. Conversely, through Sociodrama, I have attempted to prepare negroes desiring to enter the fellowship of a white congregation to cope with such problems as an initial cool reception; some icy stares; perhaps an unkind

remark whether intended or not intended to be overheard; the awkward greeting of some who desire to make them welcome or have mixed feelings about this matter; how to react to those who don't like racial integration in their Church but are resigned to its inevitability; how to deal with the problems of acceptance their children or teen-age youngsters bring to them; how to gradually grow in the fellowship of the Church; how to move in white social circles outside of the Church now opened to them through acceptance in the fellowship of the white congregation and how to introduce fellow negroes into the fellowship of the white congregation. I would like to add that I have employed Sociodrama with negro church members in orienting them as to helpful procedures in procuring adequate housing in a white neighborhood or community and with white church members as a means of aiding them to assist negroes to obtain ample and wholesome living quarters in white communities or neighborhoods where only such dwellings are usually found.

A third area in which I have utilized Sociodrama to further the cause of social concern in the Church is related to Civil Liberties. Rightly or wrongly, I have advocated the abolition of the House Unamerican Activities Committee in my preaching and other communication with Church congregations or Church groups in my Diocese. Sociodrama is enlisted to aid a willing adherent or convert to this point of view to gain support for it among Church members and Church groups. The problem is explored in Sociodrama as to how to deal with the good soul in a Church group, where the abolition of the House Unamerican Activities Committee is being proposed, who indicates that "she is horrified to hear you present such a resolution because only people who have been duped by the Communist conspiracy in America, or are fellow travellers, if not outright Communists would make such a proposal." Also, I have made use of Sociodrama to help the Church member who was promoting her conviction regarding to upholding of the constitutional right of freedom of speech through maintaining that George Rockwell, the self-styled Hitler, had a right to speak in New York in the summer of 1960, although she didn't agree with anything he had to say in his hatred campaign against Jews, Negroes, and Masons. Likewise I have availed myself of the resources of Sociodrama to assist a Church group to understand the philosophy of the Fifth Amendment and the justification in a number of instances for persons having invoked it.

There are other areas of Christian Social Relations in which I have used Sociodrama to an advantage which I will not elaborate upon in this paper. However, I will briefly mention them as follows: Orienting volun-

teers to visit the sick and the imprisoned in hospitals, nursing homes and prisons; orienting refugee resettlement committees in churches which are resettling refugee families from behind the Iron Curtain as to procedure from the communication by letter with the refugee family before it arrives in this country and seeing it settled in work, home and community; orienting Church members who are enlisting support in their respective parishes for the United Nations, the State of Israel and negotiations involving the United States, Great Britain and Soviet Russia toward a realistic and practical agreement for the cessation of the testing of nuclear weapons. Again, I utilize Sociodrama in helping Church members to relate themselves to such community relations problems as bettering the living conditions in public institutions for the sick, aged, children and imprisoned; obtaining better housing, employment and recreational facilities for the aged; problems of juvenile needs and delinquency; obtaining community resources for the rehabilitation of the physically and mentally handicapped and prisoners; and lobbying with the town or city council for more adequate aid for the needy who have to depend upon the public welfare assistance for their support.

While I am aware that Sociodrama has been used by other institutions and agencies to deal with some, if not all, of the aforementioned social issues, its exploitation by the church lends added significance due to the Christian imperative and theological implications regarding the responsibility of those in the Church for the social and economic problems of mankind. I have found the techniques of the role reversal and doubles most helpful. While Sociodrama doesn't really lend itself to all sorts and conditions of Church settings, I have found that those groups and individuals with the Church who have responded to its resources have profited immensely thereby. There is a great need for further development in this area. I am grateful to Sociodrama for its splendid contribution to my work in the service of my Lord. There is hardly anything profound about this presentation, but I believe it reveals potential for further communication.

(All attitudes taken regarding social issues in this article are indicative only of the author's personal viewpoint and do not necessarily represent the position of the Episcopal Diocese of Newark.)

A NOTE ON AUDIENCE INVOLVEMENT AND ROLE-PLAYING IN SOCIODRAMA

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This note was prepared on the premise that it is valuable to build an ever increasing body of knowledge about role-playing and socio-drama techniques based on the individual experiences of the practitioner. The experiences discussed here involve the use of role-playing in a classroom composed of local union leaders. These men, members of the United States Steel Workers, were attending a course on Union and the Community at Indiana University. This report suggests a way of heightening the involvement of the audience in the socio-drama by increasing their participation in the role-playing session and thereby increasing the training value of the technique.

The social situation presented to the class dealt with a long strike in a rural area where the relatively weak local union was trying to enlist farm support. A local labor leader is talking to an anti-union farmer. Two students were selected from the group to play these roles; one, an older labor leader, a man of sixty, who had not only worked for the United States Steel Workers but had come up from the ranks through the United Mine Workers of America and the Kentucky Harlen Battles. This devoted, experienced and tried union leader was asked to play the anti-union farmer. The local union leader was played by a man of twenty-eight who had been sent by his local to the institute in an attempt to encourage bright young men to work more actively in union affairs. The man chosen to play the union leader was not thoroughly convinced of the union's importance. These two appeared before the class, giving arguments pro and con.

The chief reasons for role-playing, in this instance, were to offer insight about people antagonistic to the union and the particular strike. It was used as a training device. Ideally what was called for was a way of more directly involving the entire group in the role-playing session. Given a limit on time—this was impossible. It was felt, however, that if the members of the class who constituted the audience could be made to feel greater responsibility to listen to what was said and for what should have been said, an economical way of involving more of the group would have been found. It is true that audiences usually identify with some role or roles when they watch a play. How close their attention is kept on these roles depends on the interest in the play and/or selected parts. This, however, as playwrights know, calls for great dramatic skill and that lacking, depends on chance—not the surest training device. Written tests such as the Yale Marital Inven-

tory Test, present situational questions involving role conflict between husband and wife, which require internalized role-taking to answer. These tests come consistently closer to what was wanted but probably do not constitute the best training device.

It is true that Dr. Moreno and his students usually try to get the audience involved as participants and the follow up after the socio-drama is normally one in which the audience is called upon to respond in terms of their own participant perceptions. In the union-farmer situation described here the session was structured with the expectation that the participants in the audience would be called upon individually and not voluntarily not only to "verbally respond" about the enactment, but perhaps to take over a reenactment.* This item of preparatory expectancy may offer an additional dimension for the more effective use of the sociodrama. Specifically, to increase general participation and to force internalized role-playing in the classroom situation, the local leaders were told that at the end of the usual role-playing session they would be called upon to criticize, add to, discuss or *give their own version of how the roles should have been played*. The possibility of being called upon involves the risks of public display and means that members of the audience are subject to the reward or punishment of their fellow students and their instructor. The observed end result, which needs to be validated before this technique can be used with certainty, was that: (1) the audience paid closer attention to the socio-drama, (2) the actors, because of possible criticism, tended to take their parts more seriously, (3) because of larger, more serious participation, additional insights and arguments were presented to the group and, (4) both roles were played by members of the audience, again because they may be called upon. The last result is by far the most important, for it means that not only are the actors learning by taking the role of the other, but the audience which is also playing both parts has the advantage of going through a process similar to the actors. While this is not as good a training device as playing the roles overtly—it is more economical in that it does involve more people at the same time and they function not only as an audience but almost as participants in the role-playing itself. This, to sum up, is brought about more forcefully when members of the audience are made aware that they may be called upon and that they actually may have to play the roles themselves.

* In the "classic" sociodrama all participants are expected "to take over a reenactment." See J. L. Moreno *The Concept of Sociodrama, Sociometry*, page 444, Vol. VI, 1943 "one spectator after another tried to act out his own variation of the conflict" (note of the Editor).

SOCIODRAMA AND PSYCHODRAMA WITH URBAN DISADVANTAGED YOUTH

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"Upward Bound" is a program developed by the United States government in conjunction with various colleges and universities throughout the country. It is an educational experience used as a tool to motivate urban disadvantaged youth to attend college or some additional training beyond the high school level. As part of the War on Poverty, administered by the federal Office of Economic Opportunity, Upward Bound attempts to involve the youngster's total environment—their homes, communities, schools, and, their biggest deterrent, their own self-confidence.

High school students from poverty backgrounds, mostly in the 10th and 11th grades, are selected by the directors of the Upward Bound projects on the basis of recommendations obtained from teachers, counselors, local anti-poverty agencies, welfare workers, or others who know the student. It is not necessarily the "A" student who is sought, but rather the youth whose ability may be lost to society unless he can be properly motivated. Thus, directors search for teenagers who have been denied the access, the broad vision, and the opportunity to develop their own talents and brains commensurate with their natural potentials.

The program consists of a full-time summer residential phase, during which the students live on the college campus for six to eight weeks, and take courses in English, history, chemistry, math, and reading. This is then followed up with tutoring, counseling, and various activities planned for the students throughout the normal academic school year. Students remain in the program, while attending their regular high schools, until they graduate. The summer directly following high school graduation, the student remains with Upward Bound in a bridge program which prepares him for independent college study and life.

Colleges and universities with residential facilities run the Upward Bound projects and are staffed with both university and high-school teachers, experts with skills in specific fields, and undergraduate students who serve as tutor-counselors. In addition, trained counselors and social workers are employed to help both the students and their families with any individual problems that may arise.

Mundelein College, a Catholic women's college in Chicago, Illinois,

which is administered by a community of nuns of the B.V.M. order, began their Upward Bound project at the inception of the federal program in the summer of 1966, and each year since, has worked with a group of 55 disadvantaged girls, predominantly Negro, from the inner city of Chicago.

During the first term of the program, there were discipline problems, stealing among the girls, in-group and out-group problems, covert racial conflicts, and other implicit problems that the staff was unable to deal with effectively in their regular one-to-one counseling sessions. The second summer, in an attempt to avoid these destructive operations and to achieve a more cohesive group, the directors hired my assistant and me to conduct psychodrama and sociodrama sessions, in the hope that these methods would help to bridge the gaps needed to prepare these economically, culturally, and educationally disadvantaged teenagers for college and for society. At this time Mundelein College was the only school in the country to add a psychodramatist to their staff and to incorporate psychodrama sessions as a regular part of the program's curriculum both during the summer residential phases as well as in the continuing activities during the school year.

Before beginning work the summer of 1967 an orientation was held for all the staff members. During this orientation various experts in the areas of urban problems, the inner-city youth, and the black student in a white world lectured on the educational, socio-economic, and cultural differences between the Upward Bound student and the typical middle-class high school student. It was through the psychodrama sessions, however, that all participants in the program became acutely aware that the innate human problems that prevent the realization of potentials are the same for everyone, regardless of whether they are black or white, rich or poor, or come from the suburbs or the slums.

Sociodrama and psychodrama were added as a non-academic element into the Upward Bound program in an attempt to help the girls explore some of the problems of growing up, to help them expand their perceptions, and to learn to live creatively.

Our work began slowly as the students and staff were anxious, hesitant, frightened, and some were far from convinced that the method would be effective. We began by gaining the trust of the participants through spontaneity exercises and sociodrama, and the group slowly moved from one of nervousness and hesitancy into one filled with spontaneous and creative individuals.

Three main areas of relationships were worked on that summer, primarily through the method of sociodrama: student-teacher relationships, parent-child relationship, and peer relationships. In the first week of the program,

after discovering that a particular class was having discipline problems, we called upon faculty members to play the teachers, and troublesome students to replay their classroom behavior during a sociodrama session. The results of the session were revealing for both sides. In role reversal, the teachers cast as students concluded that "This material is pretty dull," and the students, playing the roles of teachers facing a rebellious class, were terribly frustrated. The session led to an actual confrontation between the students and the teacher in which the issues were brought out and settled. The class was then able to function without further difficulty for the remainder of the summer.

In another session, dealing with the upcoming prospect of meeting a new roommate at college, a student who showed extreme nervousness and fear at having to meet and live with a virtual stranger, handled herself with poise and confidence when faced with the actual situation a week later.

The students' relationships with their parents was another area on which we spent many sessions trying to alleviate some of the problems. Besides the inevitable "generation gap," the Upward Bound students are faced with trying to explain to their parents, most of whom have limited educational backgrounds, what they are learning and why they want so desperately to be able to continue their educational training.

As the program developed through the summer and into the fall, the sessions progressed into personal psychodramas, sensitivity training, concepts of trust and risk, and self-confidence. The work became a two-edged sword and we discovered that we must not only train and motivate these young people toward college and beyond that for a better life, but that each of them must also learn to cope with his immediate local environment—the ghetto, the slum, the fatherless home—as hostile as it is. The students came to learn that things could in fact be changed, and that they could break the seemingly endless cycle into which they had been born.

Although many new girls entered the Upward Bound program in the summer of 1968 there was no difficulty in introducing the newcomers to the method. The summer was spent working further on the ever-present problems of youth: lack of self-confidence, in-group and out-group conflict, fear of meeting new people and new situations, inability to communicate with parents, and trouble in coping with a world involved in a gruesome war overseas, and involved in a great racial turmoil in their own backyards.

It is difficult to present a completely scientific and objective evaluation of the uses of sociodrama and psychodrama with this particular group of Upward Bound students. As mentioned earlier, Mundelein College was the only participating school to use a psychodramatist on the staff. Also, the en-

tire group of girls and staff, including nuns, lay teachers, and counselors, participated in the sessions, so we can make no comparisons between control and experimental groups. Thus, all we can offer is our own observations, those of the staff, and the comments made by the Upward Bound students themselves in terms of the value of these methods in conjunction with the standard Upward Bound program.

Both the students and the staff of the Upward Bound program benefited and gained insights from the sessions. The techniques of psychodrama, such as role reversal and doubling, helped the girls to see the reasons behind their own feelings and behaviors, and to view other peoples feelings in a new light. The sessions enabled both the students and the staff to look at people and situations without the traditional stereotypes as blinders, and to see that their own doubts and fears are not exclusive, but are rather, part of being human.

The use of sociodrama and psychodrama helped to establish the bonds which linked the Upward Bound students to the faculty and the tutor-counselors by instituting a cohesion between the academic phase of the program and the day to day personal living. Staff members reported that the sessions enabled them to better see what was going on inside of the students, and thus helped them to gear their teaching programs more effectively. In a written evaluation of the sessions one staff member said, "The orientation meetings and staff discussions about the girls and their problems were clarified during the psychodrama sessions with an immediacy that cannot be achieved with mere verbal discussion. The sessions touched me deeply and were the best experience I had in the program."

The students were also invited to anonymously comment and evaluate the sessions in terms of both personal feelings and how the group as a unit was affected. Out of this came such statements as:

"I was helped to find solutions I had never thought of before."

"I overcame shyness and learned I can communicate with self-confidence."

"The sessions helped the group get along together."

"The sessions showed our common problems and helped to work them out."

"The sessions enabled us to let off steam in a safe way."

Most significant to us, however, were these evaluations given by the program directors:

Through the sessions many problems were aired early, thus preventing possible serious and destructive occurrences. The sessions allowed the students to break out of old patterns and expectations, and to rework

heretofore unsuccessful situations. In addition, the experience helped them to see that the future can be anticipated, planned for, and is not as terrifying as they had previously thought.

The sessions put many of our students in touch with their inner feelings for the first time in their lives. We feel the rare opportunity to participate in a situation where trusting is built into the experience was, in itself, a great contribution.

Since this program is an experiment in interracial living, psychodrama allows each of us to experience the commonality of our humanity, our problems, and our feelings. Not only did we share across racial lines, but also across generation lines, class lines, and roles. This deepened the understanding of each participant, and freed him to be himself and to learn.

At this time, several other Upward Bound projects have already begun to incorporate sociodrama and psychodrama into their regular program, and it is hoped that other colleges and universities will follow suit in the near future. Although the observations and evaluations we have obtained are necessarily subjective, the directors of the program feel that they are impressive enough to warrant both the continued study and use of psychodramatic techniques with urban disadvantaged youth.

SOCIODRAMA IN A CHURCH GROUP

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INTRODUCTION

The purpose of this article is to stimulate greater interest and creative endeavour with a view to more effective utilization of the resources of the churches. Social issues have become more complex and pressing, yet churches and many other community groups find various ways of avoiding them.

Warming up certain groups to dealing with the social issues of our time is a difficult task. This can be the case even when the stated reason for the existence of the group is to arouse social concern and mobilize appropriate action. Covert reasons for members' attendance may militate against or even completely frustrate the performance of the primary task. Such is the case with many groups in the church. The material which follows focuses on this problem and suggests a method of handling it.

ONE VIEW OF THE CHURCH'S FUNCTION

The function of the Church may not be readily apparent to the outsider or even to the church member himself. Some churches have allowed themselves to become subservient to groups and influences that are motivated by the need for survival or the preservation of the status quo rather than by the need to be creative and to spontaneously respond to new situations.

The word church properly refers to a body of people or a congregation called out to perform a function. In pre-christian times the Israelites were seen by some as a church or congregation entrusted with a mission to the Gentiles. In the early period of the development of the christian church Christians met together in groups for the purpose of strengthening their corporate existence so that they could be more effective in their mission to establish a better society. Frequently they met at crossroads or at market places because these were the places where the important issues and concerns of the day were discussed and dealt with. Later, the church established institutional forms for dealing with such issues as sickness, poverty, and education. At the same time, however, there was a movement in the church which emphasised separation from the world and its problems. This was motivated in part by the desire to establish a miniature society that was pure and untainted by the evil of the world. It was also, no doubt, motivated originally by the realistic fear that the group would be exterminated. A conflict developed between the movement to separate from the world in the

interests of purity and the movement to be existentially involved in the problematic situations of the day. This conflict is reflected in the contemporary church in which some are deeply involved in social action and others insulate themselves from involvement in local, national, and international issues. Because of this latter group many ministers or priests and laymen have become frustrated and disillusioned and have left the church in search of more fruitful fields of work and service.

It is my view that many church groups that have formerly advocated isolation can be worked with and can become usefully involved in the process of social change.

WORK WITH ONE CHURCH GROUP

The church in which I was invited to direct a program was a large suburban church in a changing neighbourhood. Black people moving into the area had brought mounting racial tension. A nearby college campus had been torn by rioting. Many students had become more militant and less optimistic that changes could be brought about by peaceful means. The predominantly white church congregation had ignored the serious problems.

A small group of concerned church members were seeking to promote discussion, understanding, and action and a member of this group asked me to conduct an open meeting in the church dealing with social problems in the community. Forty people attended the group with an approximately equal number of men and women. I directed the group and Mrs. Lynette Clayton acted as an auxiliary.

At the beginning of the group there was little interaction in the group and little readiness to deal with community issues. The group warmed up more when one of the group members made a reference to something in the Bible. I responded to him and he made a specific reference to the rebellion of Absalom, the favorite son of King David. I suggested that the group act out the story rather than talk about it. The man who had initiated the discussion had soon warmed up to the role of Absalom and this middle aged man was soon riding round the hills of Jerusalem with his friends. Other members of the group were warmed up to the other roles and an argument between King David and Absalom was acted out. Other scenes followed such as the plotting of Absalom and his friends, the battle and the defeat of Absalom's army, the death of Absalom, and the grief of David when the messenger brought the news.

Immediately the story had reached its climax with the grief of David the director changed the scene to a contemporary situation. He called on the actors and the audience to create a contemporary situation in which the same

kinds of issues and roles would emerge. Out of the many suggestions a scene was set up in a large city and the roles of rebellious youth, irate father, policeman, hard-hat men, and businessmen were set. They were taken by those who had played out similar roles in the biblical drama and who by this time were well warmed up. The new scene soon moved into an argument which could have ended in violence in the same way in which the biblical drama had done. At the point where violence appeared to be the solution being taken by the actors the director called on the group to find another kind of resolution to the conflict. The actors finally managed to resolve the conflict without violence after experiencing considerable difficulty.

The drama having been completed there was a time of sharing. The sharing of most of the people had to do with the generation gap. Many indicated a better appreciation of the grievances of young adults as a result of their participation in the drama. This was particularly the case when group members had taken roles in the drama that were very different from the roles they played in real life.

IMPLICATIONS OF THE EXPERIENCE

A number of implications can be drawn from the experience with the church group that has been described. These have relevance to work with other groups of a similar nature.

First, the level of involvement of the group seems to be due in large measure to the nature of the warm up. The warm up consisted of taking something that was familiar to the whole group, namely, a biblical story and acting it out. In the process of acting out the story the group became alive. Dimensions of the story came alive that had not been seen before. It is recommended that in work with many other church groups that great respect be shown for the symbols and belief system of the group and that these be utilized in the warm up. The starting point is the old and familiar.

Second, as soon as the actors and the audience have warmed up to the roles portrayed in the biblical story and the important issues dealt with in the story have come out the director stops the action and calls upon the group to act out a contemporary situation that incorporates the same roles and issues. In the church group described when the director did this the actors continued playing the same kinds of roles that they had already been warmed up to. However, instead of dealing with a rebellion that took place thousands of years ago they were dealing with the current problems of the generation gap, law and order, and campus violence. It is suggested that the same kind of procedure can be used in other church groups provided the

level of warm up has reached sufficient intensity in the acting of the biblical story and has not remained only at the comic level.

Third, it is important that members of the group be given the opportunity to act in roles that they do not normally play in real life. One of the elderly men in the group described above played the role of a young adult and as soon as he was threatened by hard hat men began to feel the position of certain young adults in a very new way.

Fourth, the sources of natural spontaneity and creativity are tapped by the use of movement and gesture in the action of the drama. The members of the church group described had previously felt helpless about the crises erupting around them. Intellectual discussion had led to no changes in action but rather had re-inforced previously held notions and perceptions. The drama allowed people to warm up to the situation, to gain new perceptions, and to try out a new solution in action. It is believed that action methods ought to be utilized far more widely in other church groups, especially those that have been bogged down for years in discussions.

Fifth, the time of sharing is an important part of the method. The members of the audience have an opportunity to share their perceptions and experiences. Some of the new perceptions gained as a result of the drama can be re-inforced.

CONCLUSION

Sociodrama is a useful method for involving the members of church groups in social issues. It is hoped that it will receive a wider acceptance since there are vast untapped resources in churches throughout the country for bringing about some resolution of existing conflicts. In fact, sociodrama is one medium through which we can share in the process of creation.

SOCIODRAMA OF BLACK STUDENTS AT A WHITE PREPARATORY SCHOOL*

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Black students attending predominantly white schools often experience alienation and misunderstanding. Many comments made by whites are frequently misunderstood, and subsequently confusing to them. These comments, sometimes made in ignorance, can cause anger and embarrassment among blacks. Some of these situations may not seem especially serious to whites, but may be most serious to blacks. Some whites fail to recognize the extreme differences in background and attitude. Most black students in boarding school situations are trying to adjust to anticipated but new situations as well as to many that are completely unfamiliar to them. Whereas the majority of the students are familiar with and have been exposed to the economic and social deprivation that often accompanies life in Memphis, New York, Baltimore, Washington, D. C., and New Orleans not many whites are consciously aware of such deprivation.

This study attempts to help these black girls in a prominent New England preparatory school deal with many of the particular difficulties they encounter. A similar study void of racial situations was conducted and reported on by Ackerknecht, dealing with embarrassing situations (1). This present study differs in format and direction. Since the embarrassing situations referred to here concern race, great care is required to avoid misunderstandings and accusations of racial discrimination. Most of these situations under close scrutiny appear far less serious. It was the opinion of the writer that if these racial feelings and disclosures are allowed to emerge within the group, they can be discussed and eliminated through sociodrama. Hopefully, both blacks and whites can benefit from these sociodramatic experiences and sociodrama may improve relations among them.

PROCEDURE

A general discussion was conducted allowing students to recognize their problems and concerns and to become familiar with various role playing and sociodramatic techniques (2). Students identified common concerns and problems. Each student was given a 3 x 5 index card and asked to record

* I would like to acknowledge appreciation of Dr. Gloria Joseph and Dr. Gerald Weinstein of the University of Massachusetts School of Education for their support and consultation in this endeavor.

any insulting and embarrassing situations or problems. The following statements by the students are typical responses. "Just because we are poorer than them (whites), they blame any stealing on us" or, "if we come from the ghetto, we don't quite know what sanitary is." A total of forty-two statements were recorded by the girls. Several situations proved to be most important to them. One situation was the tendency of teachers to generalize about black girls' behavior. "They lump us all together." Another prominent situation was the inability of whites to use the word black without impunity. "They make black sound like something dirty!" Still another popular situation cited by the girls was inability to deal with many of the subtle statements mentioned. Most of the girls admitted that these situations would more than likely terminate any worthwhile discussion. The girls would become enraged by this behavior. The author was astounded that many blacks indicated mistreatment by other blacks. Apparently, an individual's academic achievement is not appreciated by some of the girls. Here follows a typical sociodramatic experience.

Several black girls were thrown together in a private boarding school. Cheryl, an outstanding student, does not often socialize with the other girls. Here, she is in her room and the others come to ask if she will attend the "soul dance" that evening. She attempts to explain why she will not go, but the others insist.

Each person had an opportunity to play the distraught and defensive girl. Each girl rated all performances, but did not reveal the results until the discussion. Several "role reversals" were conducted where applicable. A vociferous antagonist became the protagonist to better facilitate discussion (3) or to explore the social structure of the self (4).

The following is a chart representing typical proceedings. This is how a chart might be set up.

RATING OF ROLE PERFORMANCE

Rater	Person Rated						
	Denise	Deborah	Charlie	Ronnie	Gilda	Dee	
Denise	5	3	4	3	3	3	21
Deborah	5	2	2	2	2	2	15
Charlie	5	2	1	3	1	1	13
Ronnie	5	2	2	2	3	3	17
Gilda	2	3	3	2	3	1	14
Dee	2	5	5	4	4	2	22
Total	24	17	17	16	16	12	22

A five point rating scale was used to rate the performances of the participants. 1 represented an excellent rating while 2—good, 3—fair, 4—poor, and 5—very poor. Ratings were based on familiarity with those generalized personalities being played and personal discretion.

DISCUSSION

Total rating scores horizontally and vertically made for interesting discussion by the students. A low score would generally indicate an understanding of the performances. A high score would indicate a need for improvement. Students are not merely practicing performances, but improving attitudes and perspectives. Dee, for example, seemed to be best understood by the group (vertical total of 12). She was, however, extremely critical of others (horizontal total of 22). This might indicate a distrust for her peers. In a discussion that followed, she indicated a distrust for her peers, but also an inability by them to respond to her honesty. Apparently, the others fully shared her feelings. She rated herself 2 as represented on the chart while the average peer rating was also 2 (vertical average).

Denise received an average rating of 4 while she rated others an average of 3.5 (horizontal) and herself 5 on the same series of performances. This might indicate that Denise is too critical of her own performances and too lenient with others.

Students can now discuss each series of performances and re-enact those with particularly high scores. Denise proved most interesting and seemed to benefit from this spontaneity testing. She was to face a panel of administrators and teachers about her conduct and possible dismissal. She felt that she had been unjustly treated because of her outspoken manner. She admitted to the group of black girls that she had been wrong and wanted help. The group decided that this spontaneity testing would be helpful. We immediately, set up several situations and tried to respond as individual members of the panel might respond. Her performances averaged 5 in the beginning because of her defensiveness and rudeness. Others were rated similarly. "I gave Dee a 4 because Mr. L is far more critical of discourteous behavior." Dee became more intolerant with each performance.

Once students began to recognize extremes, they were able to develop alternative behavior (5). Denise learned that the best way to deal with Mr. L was to wait until he had finished talking. These girls learned that through support and cooperation among them they could improve.

Since most of these students had already developed negative attitudes about school, this method allowed students to objectify some of these educational problems. It proved to be good training for urban students

trying to deal with such problems (6). Significant behavior changes have occurred.

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USE OF PSYCHODRAMA AND SOCIODRAMA IN REDUCING EXCESSIVE NEGRO AGGRESSION*

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STATEMENT OF THE PROBLEM

Events, both national and international, during the past decade have focused interdisciplinary attention on the black man and his treatment. Emancipation of the African Negro from European colonialism and the establishment of independent African states provide new impetus for black people elsewhere in their struggle for equality.

A comprehensive survey of the psychological literature of the past decade on problems of the American Negro was made by Logan in 1966. He concluded that the prototype of the "good nigger" who "knows his place," while appropriate for survival of the 19th Century American Negro, is no longer appropriate and is being discarded in favor of an aggressive effort to force environmental change. Whereas the black man's resentment was formerly turned inward, with tragic consequences of shattered self-esteem, the tendency today among an increasing number of Negroes particularly in the North, is to shift resentment outward against the environment including the white man, with acting out in all sorts of extreme behavior. The relevance to psychopathology of such resentment and the direction it takes lies in resulting deviant and unhealthy behavior which does not alleviate long standing social and economic injustices but in fact serves to retard their removal, if not actually set back the very objective sought.

Aggression of Negroes has created a great practical problem in enacting further Civil Rights legislation because of loss of white sympathy. Sclare (1953) found that the handling of aggressive impulses poses an overwhelming problem to many Negroes. Hammer (1953) found that the mean aggression and hostility ratings from HTP responses is higher for Negro than white children. Roberts (1953) found that among Negro war veterans 47% of those northern born and 81% of those southern born have hostile feelings towards whites. Grossack (1956) found that Negroes also display hostile reactions towards other Negroes. Nutall (1964) found that high achievement northern Negroes are more militant, less religious and feel more victimized, and that high achievement Negroes of the Southwest express their own hostility and accept male violence. Carr and Roberts (1965) found no correlation between

* Helpful suggestions from Dr. Saul Rosenzweig and Dr. M. Erik Wright in reporting this study are acknowledged.

social action civil rights activities and conventional attitude scale scores. Mussen (1953) found that TAT responses of Negro boys showed more aggressive pressure from the environment, mild verbal aggression from heroes, less interest in having friendly relations and relative indifference to achievement, as compared with white boys. Pierce, Jones, Jackson and King (1959) report Negro adolescents scored more negativistically than whites on attitude to society and its institutions.

The Negro's view of the environment as essentially inhospitable, as observed by Cottingham, is further reflected in the finding that a relatively small number of these subjects see themselves as establishing and maintaining friendly relations: (n Affiliation 2), respecting others (n Deference), or being kind and considerate of others (n Nurturance 2). In the same way, they infrequently see themselves as being respected (p Deference 2), followed, or obeyed by others (p Deference 1).

Their perception of the world as hostile and threatening may also imply feelings of inferiority and helplessness and an attitude of indifference (p. 120).

The literature on psychotherapy of Negroes is scanty although the method of dramatic spontaneity has been utilized. It will be remembered that Moreno (1934, 1953) originated and developed this mode of treatment in Vienna in the early part of the 20th Century.

The distinction should be made between psychodrama and sociodrama. Psychodrama focuses on the personal problems of the individual patient, whereas sociodrama focuses on the whole group. Moreno (1946, 1964) makes this clear:

It is the group as a whole which has to be put upon the stage to work out its problem, because the group in sociodrama corresponds to the individual in psychodrama (p. 354).

Moreno (1964) emphasizes that sociodrama is ideally suited to problems of intercultural relations:

A special form of psychodrama was necessary which would focus its dramatic eye upon the collective factors. . . . (p. 353) For the study of cultural interrelations the sociodramatic procedure is ideally suited, especially when two cultures co-exist in physical proximity and their members respectively are in a continuous process of interaction and exchange of values. Examples are the Negro-White, the American Indian-White, and the situation of all cultural and racial minorities in the United States (p. 355).

The distinction depends upon the focus. Obviously sociodrama would be less threatening to the individual than psychodrama because the thrust of sociodrama is partially absorbed by others in the group.

In practice the boundary between psychodrama and sociodrama may become indistinct because the collective problem of the group is also a part of the individual's problem and, of course, the reverse is equally true. For example, the psychodramatic protocol on the Negro-white problem set out by Moreno (1943, 1964) can be considered only in conjunction with the collective problem stemming from distorted stereotypes:

On the adult level, to the non-Negroes, for instance, all Negroes are taken as identical, the Negro . . . black, dirty, curly-haired and inclined to attack. . . . Negroes take themselves as a single collective, the Negro, a condition which submerges all individual differences, a self-evaluation which appears to gain support in the way taken by the other, the non-Negro groups (p. 381).

While, like other therapeutic methods the improvised dramatic technique may not be universally beneficial, it is claimed to have particular value for the Negro. Bustamante, in ascribing successful employment of psychodrama in treating Cuban Negroes to their characteristic traits, states:

The Negro is an extremely social being. All his expressions lead to communal action (p. 32).

Riesman (1964) notes that all forms of role playing "appear much more congenial with the low income person's style: physical (action oriented, do vs. talk); down to earth, concrete, problem directed; externally oriented rather than introspective group centered; game-like rather than test oriented; easy, informal tempo" (pp. 36, 37).

Siroka (1964) reports that sociodrama was successfully used in training Negroes of the Harlem Domestic Peace Corps for self-help in Harlem, and concluded that there is an important place for "action methods" such as sociodrama, ethnodrama, and all of its derivative in education and psychotherapy in the "Great Society." Commenting on the advantage of the spontaneous drama technique he says:

The (psychodrama director) therapist is not merely a combination of transference and professional certification, he is a living, fallible person with whom life is not all laughter nor all tears. He is a human being who feels pain, compassion and, hopefully-courage, who invests part of himself in each encounter with a patient (92).

At Temple University, Bowman (1947) utilized psychodrama in an integrated psychology class composed of both Negro and white students for the purpose of enabling the students to work through their problems of interracial hostility. He initiated the effort by exploring scenes of prejudice against Chinese and against Greeks before dealing with the Negro-white problem.

Bowman recommends such groups be integrated and composed of not more than a dozen participants. He noted:

Members of groups that have experienced the sting of prejudice tend to be sensitive. This sensitivity can be kept under control in an abstract discussion fairly easily but dramatizations of concrete situations are likely to bite more deeply into one's emotions (p. 425).

Experience in group psychotherapy with Negroes points up further the value of an active role of the therapist. Scheidlinger and Pyrke (1961), reporting on group treatment of socially disadvantaged Negro women with severe character disorders, found that in order to meet the patient's needs the therapist had to be active, initiate discussion, intercede during silences, serve refreshments, telephone absentees and even write them individualized letters. Scheidlinger and Holder (1966) in reporting on 205 successive group therapy sessions with the same group pointed to "greater opportunity for social and emotional distance and availability of peers who can offer confrontations and interpretations" (p. 188), as of special value in treating Negroes. The same advantages would of course also be inherent in sociodrama.

Sociodrama has been successfully utilized in the classroom, wherein Negroes participated. Moreno (1947) used sociodrama in an integrated classroom of nurses, to deal with the problem of racial discrimination and its ramifications. Murray (1948) successfully utilized sociodrama in a racially integrated special pilot course on intercultural communication. Zeleny (1956) reports the technique of sociodrama at Colorado State College of Education was found helpful in teaching an integrated class in international relations and world history.

A sociodrama on Negro-white relations is reported in detail by Fink (1964), using the basic question, "How close are whites and Negroes able to come on a person-to-person or friendship level?" Fink found sociodrama valuable as a therapeutic tool in providing new insights, reaching deeper roots of shared experiences, and penetrating the personal dimension aspect of race relations. Moreno (1952) reports similar usefulness of sociodrama in working through antisemitism. He envisages an important role for psychodrama and sociodrama:

Sociodramatic workers have the task to organize preventive didactic and reconstruction meetings in the community in which they live and work; to organize, upon call, such meetings in problem areas everywhere; to enter communities confronted with emergent or chronic social issues, to enter mass meetings of strikes, race riots, rallies of political parties and try to handle and clarify the situation on the spot (p. 117).

The task of anticipating outbreak of racial strife sufficiently ahead of time to prevent violence would seem extremely formidable, but Moreno (1934, 1953) claims that an understanding of sociometric currents makes it possible to recognize unmistakable signs that predispose to disturbance in a community. He illustrates the point with a study of group treatment of Negro women in the community of Hudson:

The majority of the colored girls until almost the last stage were indifferent or undirected. But the organization of the group was ready: predisposed to the coming development. It appears that, when aggressive currents arise in respect to self-preservation or racial difference, a very small minority may come to the front and direct the currents which are set for release (p. 438).

Moreno (1934) coined the term, "saturation point," beyond which an emergent minority within a community becomes a threat to the majority and evokes actively hostile interaction. It would seem that the "saturation" point would vary greatly from situation to situation for differing problems and populations.

Haas (1949) has edited a volume comprising 36 articles written by various authors on the subject, "Psychodrama and Sociodrama in American Education," at all educational levels, elementary, high school, and college. He concludes that such techniques are effective in all affect-laden situations, including problems of race relations, and "proved most practicable when (a) problems *personal* to the students, (b) problems of *general interest* to the students, or (c) problems of free or *unimpeded production* were presented" (p. 425). He emphasizes that the treatment process "implies a society in which the citizens could ultimately determine their survival through applying the principles of democratic human relationships, in an organized fashion, to the resolution of interpersonal and intergroup conflicts" (p. 429).

Spontaneous drama may also be used for a variety of nontherapeutic purposes. Riesman (1964) reported that it had been successfully utilized by organizers of civil rights demonstrations:

Freedom Riders have been screened through roleplaying to see how they would deal with difficult situations that might arise (p. 42).

The literature is barren of experimental statistical evaluation of psychodrama or sociodrama with Negroes. Therefore, the study undertaken here is believed to be one of first instance in which the independent variable comprises a controlled life experience, the psychodrama and sociodrama stage, and the dependent variable the behavioral comprises measured aggression of Negro subjects.

Although the Rosenzweig P-F₁₉₃ Test was constructed primarily as a tool

for the exploration of concepts related to frustration theory rather than as a clinical diagnostic device, it was selected as the measuring instrument for purposes of this study because of its ready availability and ease of group administration with minimal interference with the routine of the classroom setting wherein this study was made. Retest reliability has been established at the .01 level of confidence in studies made by Rosenzweig as reported by Mirmow (1952) and Bernard (1949), wherein positive correlations ranging from .34 to .73 were found between test and retest scores. For the E (extrapunitive) factor, Rosenzweig found the test scores of 45 male medical students to correlate positively .56 ($p < .01$) with retest scores 7½ months later, and that scores of 35 female student nurses correlated positively .61 ($p < .01$) with retest scores two months later. The early validity studies on the Rosenzweig P-F Test are also summarized by Mirmow (1952). The test was utilized by Harth (1966) in a school room setting to measure reactions of children to stress, by Clarke (1961) to measure changes in behavior by school personnel and by McCrary (1950) to measure changes in frustration behavior of Negroes.

ASSUMPTIONS AND HYPOTHESIS

This study assumes that deviant violent behavior of Negroes results from marked extrapunitive aggression and that a reduction of this aggression against the environment and its redirection would, in turn, tend to reduce the deviant violent behavior presumed to be the acting out expression of extrapunitive aggression. The assumption thus made appears entirely reasonable from intensive study of American Negro psychopathology and the literature of the past decade. Hence the following hypothesis was made:

The aggression of Negroes manifesting marked extrapunitive (E) aggression (as defined by Rosenzweig and as measured by his P-F Test) may be reduced by means of group experience utilizing the techniques of psychodrama and sociodrama.

METHODOLOGY

A. *Experimental Procedures*

The treatment administered consisted of four months of weekly 1½ hour sessions of a group comprising five whites and five Negroes, utilizing both sociodrama and psychodrama. An integrated group of Negroes and whites was believed to offer more hopeful prognosis than a group confined to Negroes alone. Two hours of college credit were given all ten participants and the course was limited to the first ten students to enroll. The course was listed in the college catalogue as "Group Dynamics." It was anticipated, as indicated

by the literature, that psychodrama might be more threatening than sociodrama, and hence sociodrama would have to be employed from time to time in order to keep the group together and the process moving. The director was experienced in the techniques of psychodrama and sociodrama but had not previously utilized them in race relations problems.

B. *Subjects*

Ss were young undergraduate students of a Jesuit college enrolled in at least one evening school psychology course. Experimental Ss comprised those of the five Negroes mentioned, who enrolled in the course, "Group Dynamics," and whose pretest scores manifested marked aggression against the environment greatly in excess of Rosenzweig's (1947) published norms for the E factor of a 6.6 mean score for men and 6.5 for women. The Negro students thus selected as experimental Ss comprised two males and one female.

C. *Controls*

Control Ss were likewise Negro undergraduate students enrolled in another psychology course (two male and one female) in which class no form of psychotherapeutic technique was attempted. Because practical considerations made random assignment of Ss to the control or experimental groups impossible, matched groups on the basis of P-F scores were chosen as an alternative method of selecting Ss. Control Ss were selected on the basis of Rosenzweig P-F scores matching the pretreatment scores of experimental Ss, to form as nearly as possible matched pairs each comprising a control S and an experimental S of the same sex, and, consequently, matched groups resulted. (The remaining white and Negro enrollees in the Group Dynamics course were not utilized in the study except for the purpose of providing an integrated group although they too were administered the P-F Test along with the three Negro members of the Group Dynamics class chosen as experimental Ss.)

D. *Design of Study*

The Rosenzweig P-F Test was administered to both experimental and control Ss at the beginning and at the close of the four month period, responses were scored double-blind, and the direction and degree of any change in scores were compared as between the experimental and control groups to determine what differences, if any, might result in the E factor, as well as the direction of any change. Rosenzweig defines the E factor as blame and hostility, resulting from frustration, being turned against some person or thing in the environment, whereas the design follows the pattern which Shontz (1966) terms the

method of direct control in that the independent variable is subject to direct control of the investigator.

As previously stated, the Group Dynamics class was focused on Negro-white relations and involved an attempt to ventilate hostilities, to point out that the Negro problem could not be solved successfully by violence or by other extreme acting out, that the appropriate approach involves joint cooperation with enlightened whites and that Negroes themselves have a responsibility in developing their own capabilities into productive skills to the extent the environment permits. Both sociodrama and psychodrama on a regular psychodrama stage were utilized, with group discussions following each stage performance.

ANALYSIS OF FINDINGS

Experimental Ss are designated X1, X2, X3, and controls C1, C2, C3. Pretest and posttest scores for the E and I factors appear in Table 1:

TABLE 1
PRETEST AND POSTTEST E FACTOR SCORES*

Subjects	Pretest	Posttest	Change
X 1 (female)	8	4	- 4.0
X 2 (male)	12.5	8	- 4.5
X 3 (male)	14	8	- 6.0
EX	34.5	20	-14.5
\bar{X}	11.5	6.7	- 4.8
C 1 (female)	8	9	1.0
C 2 (male)	12	11.5	- .5
C 3 (male)	13	12	- 1.0
EC	33	32.5	- .5
\bar{C}	11	10.8	- .17
t			5.3
df			4
p <			.01

* The reduction of E scores increased scores in other factors but without discernible pattern of redirected aggression, and for that reason the scores in the other factors are omitted from the table.

Lest the intellectually curious reader be left wondering, the scores of the two Negro and five white students who with the three Negro experimental Ss enrolled and participated in the Group Dynamics I course, are given in Table 2. White Ss are designated W and Negroes N. Changes were not significant. Pretest scores were near or below the overall mean.

TABLE 2
PRETEST AND POSTTEST E SCORES OF THE TWO NEGRO AND FIVE WHITE
PARTICIPANTS IN GROUP DYNAMICS

Subject	Pretest Scores	Posttest Scores	Change in Scores
W 1	7	6	-1.0
W 2	6	5.5	-.5
W 3	3	4.5	1.5
W 4	3	4	1.0
W 5	3	4.5	1.5
N 4	6	5	-1.0
N 5	5	4.5	-.5
E, W and N	33.0	34.0	1.00
\bar{W} , \bar{N}	4.7	4.9	.02

DISCUSSION

Several points stand out in relief from the data. It is clear that there are many gradations of E aggression among Negroes as well as among whites. All scores, even the highest, were well within the range of scores previously found by Rosenzweig (1947).

The techniques of psychodrama and sociodrama appear to be efficacious in influencing individuals having high E scores; the higher the initial score above the overall mean of 6.6 for men and 6.5 for women in factor E, the more pronounced are the measurable changes of score immediately following such experience.

It will be of interest to mention salient points of the sessions. The course got off to a start with an abundance of action in which X3 voluntarily re-enacted scenes involving his grandparents with whom he had lived since infancy. These scenes included their biblical quotations, admonitions for him to "be good" (following the Uncle Tom prototype) and his deep feelings aroused by the first realization of what it meant to be a Negro. X3 also willingly re-enacted a later experience in the Marine Corps involving a southern white marine whom X3 almost killed for calling him a "good nigger." The portrayal of such scenes so early in the course created a visible shock and threat to X3 as well as other Ss, such that for several succeeding periods the theme of interracial problems was blocked and it was only by resorting to sociodrama in several sessions that the group were enabled to return to racial problems, after which psychodrama could again be utilized.

The Negroes, X2 and X3, having the highest E scores raised the question of atheism as a component of their resentment against racial discrimination.

They corroborated their atheistic leanings by pointing to the failure of the "Christian" white man to follow Christian precepts of brotherhood in dealing with the black man over the centuries. They felt the Christian religion had been used by whites as a device to keep blacks under subjection. They expressed the view that Negroes had and are utilizing the Sabbath as their only opportunity to dress up in finest bib and tucker and for at least one day out of seven are able to say: "Now we amount to something!" But since Negro preachers "have nothing to say" except platitudes religion for the black man has become a "farce." It would therefore "be better for the Negro to embrace Mohammedanism" which they felt is the traditional religion of educated African Negroes. Two white members of the Group Dynamics class were nuns, both of whom handled themselves sympathetically and effectively. The theme of religion vs. atheism predominated for several sessions.

In other sessions the same two Negroes X2 and X3 expressed the feeling that 1968 will bring new violence between whites and Negroes and that they wanted to participate in destroying as many whites as possible. When it was pointed out that a violent program would be self-defeating because the American Negro is outnumbered ten to one, the reaction was that it is better to die for freedom than live as "second raters."

The war in Viet Nam was likewise aired; the Negro students were unanimous in condemning it for the asserted reason that the sacrifices in manpower and the casualties suffered were believed to be proportionately greater among Negroes than whites.

When the director attempted to redirect attention to the responsibility of the individual to make the most of his capabilities, resistance was encountered in facing that issue. The experimental Negro subjects indicated that whites owe Negroes a living unless it can be proved in individual cases that the Negro will not work.

Personal experiences were enacted in which the Negroes as children experienced the sting of being taunted and called "niggers" by white children and realizing for the first time what being a Negro means. A massive ventilation of long standing resentments was achieved.

The markedly reduced E scores after four months of effort came as a surprise in that the resentments expressed at that time appeared to have as great force as at the beginning—there was no visible evidence that they had spent themselves. There appeared to have occurred no diminution in expression of Negro resentment of wrongs perpetrated on him.

Perhaps comment should be made respecting the methodology used. Since members of an organized college practicum course were utilized as the experimental group and the treatment consisted of the practicum itself, it was im-

possible randomly to assign subjects to the control and experimental groups. It was also impossible to exclude enrollees whose E scores were at or below the overall mean. Hence, an attempt was made to use matched groups. Perhaps the alternative used was preferable in view of the small number of Ss within each group. Only the Rosenzweig P-F Test was used to obtain measures of the Ss. It would be of interest to utilize other tests as well in order to enable a more complete comparison of effects. Unfortunately, in this instance, time was not available for giving a battery of tests.

The reduction in E scores by the experimental Ss was surprisingly large and the possibility that such scores were merely an artifact was considered. A possible explanation that comes to mind is that these were from Ss with the greatest resentment and the sessions invariably found them "spotlighted" on the stage and in group discussions. An effort was made to discuss the situation in detail with them in order to determine whether any uncontrolled variables entered in to contaminate the results, such as the misimpression that a better grade in the course would result from a dramatic shift in responses, but Ss indicated that such was not the case.

It will be of interest to determine whether the gains so registered will persist without continued treatment.

CONCLUSIONS

The data of this pilot study tend to support the following tentative conclusions:

1. Negroes have a wide range of scores in factor E of the Rosenzweig P-F Test.
2. The techniques of psychodrama and sociodrama appear useful in reducing high E scores among Negroes in an integrated group.

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REDEMPTIVE ENCOUNTER: ITS USE IN PSYCHODRAMA, ANCESTRAL SOCIODRAMA AND COMMUNITY BUILDING*

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Psychotherapy is based on the concept that the significant encounter is the essence of the healing process.¹ Moreno has defined the encounter as:

A meeting of two: eye to eye, face to face.
And when you are near I will tear your eyes out
and place them instead of mine,
and you will tear my eyes out
and will place them instead of yours,
then I will look at you with your eyes
and you will look at me with mine.²

There are many overtones to the way the word encounter, is understood. Basically it is a meeting of two, with an opportunity to reverse roles. But the two people can only look at each other with the other's eyes when the relationship is basically equal, that is, both have the same amount of aliveness. There are obvious problems in encountering God, nature, and animals, in the sense described by Moreno, but also problems with people. What if one person goes through life feeling more dead than alive? What happens to the encounter then?

The encounter also needs a place where the two can meet. The place must provide enough time and stability to let this process happen. At this moment in history we are very much aware of the threat to the continuation of life itself, both from all environmental hazards and the ever-present danger of nuclear war.

While the responsibility for a therapeutic encounter is encouraged and understood to be between the two people who are meeting, the responsibility for the continuity of the *place* of the meeting is clearly in the hands of the therapists. It is a little like old-fashioned wars. One could keep on fighting and killing because it is God that keeps the world going. Mankind is not powerful enough to destroy life. But does this approach prepare people for life today?

Responsibility for the continuation of the universe needs to be part of the

* Thesis submitted as required for Certification as Director of Psychodrama, Sociometry and Group Psychotherapy by the Moreno Institute, 1972.

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process of the encounter. The knowledge that one has the responsibility of keeping life going influences and changes the interaction of the encounter. Two people will fight differently in a rowboat than on land.

If 'a truly therapeutic procedure cannot have less an objective than the whole of mankind', then therapeutic processes cannot be divided from social aims. What goes on as a method of therapy has to be good for the society at large.

MEANINGS OF ENCOUNTER

The origin of the word encounter is the Old French word 'encontre', meaning opposite, and carries with it a meaning of meeting with an adversary—to confront as in a battle, to assail.⁴ It is a very different definition from a meeting with an opportunity to role reverse. Yet, several contemporary experiences help people understand it as an encounter-as-in-a-battle, rather than a meeting or an intensive group experience.

This popular understanding of an encounter-as-in-a-battle has support from numerous group process experiences. In the intensive group experiences of the Basic Encounter Movement very often the first expression of real feeling between members is a negative attack on one member.⁵ Somehow this functions as the ice-breaker; from that point on the entire group is willing to be more emotionally honest and genuine sharing begins to take place.

The same experience occurs in what is known as 'attack therapy', the aggressive, intensive interchange in group therapy developed by Synanon for drug addicts.⁶ Since the drug culture considerably influences American life, it has added to the popular understanding that there is a great advantage in negative confrontation. It gets the show on the road, so to speak. It moves the group quickly to the heart of the matter and eliminates the cover-up small talk.

In politics the tactics of confrontation, with certain inherent dangers, are often successful in achieving goals where bureaucracy is as much the villain as is the opponent. Yet the active challenge of confrontation and the resulting counter-confrontation rapidly turns the encounter from the 'eye to eye, face to face' of Moreno's view, to the primitive 'eyeball to eyeball': often with violent explosive results, such as riots, shootings and of course, war.

SETTINGS OF ENCOUNTER

The setting in which the encounter takes place is usually determined by the therapist. People can be involved for a weekend, a 10 session series, indefinitely once or twice a week, or be hospitalized. In spite of these differences, in all these situations, the 'patient' or client has only responsibility for himself, *not* for the continued existence of the group or institution. That responsibility belongs to the sponsoring hospital, mental health center, growth group, school or

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individual therapist. When people cannot assume responsibility for themselves the therapist or institution must do so.

The mental health institutions are not 'natural' maturation or growth environments as are the family, the tribe, the community or even the nation. While these settings have their own kinks that cause everyone trouble these are the environments that need to be therapeutically reproduced.

Moreno writes:

Man is more than a psychological, social or biological being. Reducing man's responsibility to the psychological, social or biological department of living makes him an outcast. *Either he is co-responsible for the whole universe, or his responsibility means nothing.*⁷ (italics mine)

Here is the value of the therapeutic theater. With the stage as the basic location of therapy, rather than the office, it is easier to recreate the environment of the encounter. Thus when the encounter takes place on the stage, the subject, the protagonist can learn to become more responsible for his universe, as well as for the other person. The stage is his; the psychodrama director is the mid-wife of his creativity. The stage makes him develop responsibility as a cosmic man, not merely as a psychological or sociological being. If his 'natural' community is also in the theater, so much the better.

The ultimate encounter in the world is always with death, with nothingness, with chaos itself. As soon as the Other exists, it is possible to struggle for improved relationships. But what if the Other is not there? Then the encounter itself gets involved with the cosmos, the ultimate 'why are we here'? On stage, it is possible to practice reaching across death, for a meaning to life.

PSYCHODRAMATIC REDEMPTION

The word redeem,⁸ in one sense, means to *buy back*. It can refer to payments made for property, or an object held by another, such as a pawnbroker. One then redeems the watch and it is restored to its rightful owner.

The same process applies to people. To redeem means to *ransom*, to buy back a person from captivity, to free, to liberate. One redeems prisoners or hostages held for ransom and restores them to their family or country.

On the spiritual level, the New Testament responds to the view that mankind has become its own prisoner—alienated from or separated from God.⁹ People have become so tied up in knots of their own making, they cannot see beyond them. To show the way out, to *redeem* and restore the cosmic identity, the Creator took on the role of Man (Jesus).¹⁰ In this role reversal, mankind received 'new life', renewed creativity, to find a way out of alienation. Redemption restores cosmic wholeness to all who got themselves tied up in various kinds of double binds.

There are many complexities to redemptions and many different under-

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standings. Here the concern is with the therapeutic application on the psychodrama stage. This is the setting where the individual portrays his universe—his social atom. Here he can learn to be both creator and redeemer.

The smallest universe Moreno calls the *social atom*. It is the smallest constellation of psychological relationships in which an individual participates. As the child grows older, his social atom expands if there is normal development. The particular role relationships the individual takes within his social atom are described as his *cultural atom*.¹¹ These together make up his universe, the individual's permanent community.

To become co-responsible for the 'universe' involves first of all the awareness that each person to some extent, has decided how many and what kind of psychological and social relationships to participate in. One's life is not just decided by other people or circumstance. The person, as protagonist, accepts this responsibility of co-creatorship simply by being willing to get up on the stage. Then as a redeemer, the individual can begin to bring to life, on the psychodramatic stage, the relationships that the natural world left out. The cosmic wholeness of mankind can begin to be restored.

On the therapeutic stage, the social atom of each individual becomes visible. The private home is the customary place to begin. But for many people the private home is badly undernourished. There are gaps, holes, where relationships should have existed. The absent person, the YOU needed for the therapeutic meeting, needs to be rescued from oblivion—from nothingness. This is the process of redemption. As the absent YOU becomes embodied and alive on the psychodramatic stage, the relationship gap is filled.

In the complex cultural atom of the individual, the absent YOU could be part of the family, the community or the nation. There are lost tribes and forgotten nations just as there are orphans and step-children. To stop the process of alienation these community gaps need to be redeemed just as family relationships are redeemed.

Mankind's deprivations are of the natural order, the natural psychological and social atoms based on blood ties. Once enough spontaneity can be summoned to leap across natural death, the spiritual world is always big enough to give what is needed. People do adopt one another as 'spiritual' sons and daughters or mothers and fathers. We are all the adopted sons of God. (Galatians 4:5) People adopt a second homeland or country. In this way, the needed interaction takes place. This time it is a matter of choice, not an accident of birth.

The therapeutic stage is an excellent place to practice making the leap out of the natural bonds and into an adoptive relationship. Since there is no prepared script, encounters on the stage can include both the past and the future as Here and Now. For future actions, the stage is used as a rehearsal for life, for the experience of trying out a relationship in a safe setting BEFORE doing it for real. For the past, the therapeutic stage can be used to re-do certain

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crucial events the way the *protagonist would have liked them to happen*. In this way, no one is trapped by history, either of family or his community, race or culture. Each can be co-creator of his own spiritual birthright.

REDEMPTION PROCEDURE

The normal procedure in re-creating an absent person on stage is to ask the protagonist to be the Other, acting 'as if' he were the absent YOU. This is role reversal as Moreno describes in his poem. Once the missing characters are described the scene is set and another member of the group is asked by the protagonist to 'stand in' for the Other. In this way all the characters normally needed for a scene come to life.

Sometimes the protagonist is not able to do role reversal. He is blocked. The director then has to try psychodramatically to work through that struggle.

Yet, as will be illustrated, many people have a hidden agenda of people they would like to redeem. They have both the information and the skill and only need an opportunity to 'do the scene as it should have happened'. This is personal social atom redemption.

Other times the protagonist may have the skill, he just does not know enough about the other to embody him on stage. Sometimes he does not even realize he does not know, but is ready for an encounter-as-in-a-battle. This kind of problem can be helped by the community—the group—if in some way they are part of the protagonist's social atom. They can provide the information he does not have.

For example: a young man came up on stage, angry and upset at his mother. "I want to have it out with her," he exclaims. "Something happened to the family years ago, they are still upset by the skeleton in the closet, but no one tells me what it is." An empty chair is set up for the absent mother. But when role reversal takes place, the son as mother, obviously does not know either.

It is premature to encounter this not-fully-alive-yet psychodramatic mother. The best the son can do now is to encounter Silence and Mystification and develop the courage to go home and ask questions himself. Perhaps some relative does know what happened to the family and can explain what is missing. Then when the mother can be embodied or redeemed psychodramatically, the son can challenge "Why didn't you tell me this?" Premature encounters do not heal alienation, they merely add to the frustration.

This example shows the meaningful function of the group—the community. Each can fill in part of the historic puzzle that affected all. With people that have been uprooted, enslaved or displaced, family details may not be known, but the general history of the community usually is known. The responsibility of redeeming the YOU from oblivion is a group process more than an individual process.

The term ancestral redemption will be ²⁰⁵used for this process, for many people

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share the same ancestors. Just as the social atom portrays current relationships, an *ancestral social atom* would portray how the protagonist relates to his personal, social and cultural heritage. The resulting *ancestral sociodrama* enables him to re-create his own personal heritage—his own birthright. One can love or hate ancestors, but at least acknowledging them gives continuity back through time.

To be without any ancestors whatsoever is to be a cosmic orphan.

EXAMPLE 1. FAMILY REDEMPTION

J. came to the open session alone, ready to work. "I have a problem with a friend, and also some unsettled business over my mother who died recently," she said. We began with the friend. After some trivial scenes I asked what she liked about her friend and why did she put up with all this nonsense? "Well she takes in foster children and my mother was a foster child," and the tears came and also a story. When J's mother was a foster child, a painful Christmas scene occurred. The protagonist, J., directed it herself as she sat with the audience. We reconstructed a family with 3 children plus the foster child. Everyone got presents except the foster child, whose mother for some reason did not send her one. When the children were sent to bed the foster child took one of the dolls given to the natural children and hid it in bed with her. This was discovered and the father proceeded to spank the foster child for stealing.

I then asked the protagonist how she thought this situation should have been handled. We redid the Christmas story with J. in the role of foster father. This foster father had presents for all the children—no distinctions made—and then bunked the foster child in with his own children. That was a happy Christmas!

Here are some excerpts from a letter I received a few days later, for it illustrates changes made in life from a redeeming act on stage.

(You) made it possible for me to act out the Christmas scene; it was as painful for Mom to tell about as it hurt me to hear about . . . I will long remember and cherish and realize things later on about coming to grips with my feelings of helplessness in both situations. Today I feel strong and free. I love my children and my husband.

Last night at 1 AM I called my 16 year-old sister who I'd had little to do with since Mom's passing. I had to share my experience with her. My four other younger brothers and sisters will come closer to me too as I reach out with understanding of the guilt they, too, have shared.

(italics mine)

The session was effective even without the encounter. J.'s redeeming action for her mother stopped her from continuing to alienate herself from her brothers and sisters. It lessened the feelings of helplessness and guilt that

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were causing them to let the family drift further apart. The redemptive scene enabled J. to assume her responsibility for keeping the family in touch with one another—in keeping family relationships alive.

EXAMPLE 2. ANCESTRAL REDEMPTION

In looking at the larger community I can only speculate and describe the need for ancestral sociodramas, for I have not yet conducted one. The need for them seems obvious; there are all kinds of isolate groups that are just as outcast and orphaned as isolate individuals.

In a recent issue of the Public Employee Press appeared an account of a visit of a delegation of black American civil service union members with their African counterparts. The purpose of the visit was to improve international union solidarity. Here is the report of the answer to the question: "How does the average African view the average black American?"

... It all depends, and maybe there is no definite answer; but I will describe my experiences on this subject. I became engaged in several conversations with Africans and discussed the matter of brotherhood between the two groups.

I was told: "Blacks in America have many material advantages and Africans admire them for their achievements, their high standard of living, their modern facilities, and their style; but we feel great regret that they have lost a part of their heritage, their culture and their identity. These things are important to any race of people. Our brothers and sisters in America have absorbed their culture from their native country, but this is understandable and only natural."

As a consequence of this, American blacks may not be as closely knit within their family in the truest sense of the word—not as they would have been under different circumstances. I was told that Africans feel that, in spite of our advancement in many respects, we still have a lot of catching up to do, culturally. Maybe they are right.

I recall having a discussion with a Nigerian one evening as I sat in the lounge of the Bristol Hotel in Lagos. He said something that really shocked me: "Every time I see a black American I feel guilty for my forefathers. They allowed your forefathers to be sold as slaves and you have had to live with this problem ever since, while we have been free." At the end of our chat he still ended up saying "I can't help it, but most of my brothers and I just feel guilty!" I asked him if he was serious and he said "Yes." As I went away I kept on wondering whether all Africans feel the way he did towards black Americans. What I did learn, however, was that *we are regarded as Americans first and as being their brothers and sisters second.* . . .¹²

(italics mine)

What an opportunity for some ancestral social atom repair work! The

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therapeutic stage would be the meeting place of tribal leaders 3 or 4 generations back, re-doing the sale of their people, played by both African and American blacks! There would be the opportunity to encounter across generations. The group could confront their forefathers (through role reversal) and each other, with the meanings of their common heritage.

In a world divided between 'haves' and 'have not's', resentment and guilt smolder. Why should the rewriting of the past be left to historians and politicians? Why cannot Everyman, upon the stage, embody his place in the past as he sees it and with help from others on how it really was provide for whatever ancestral redemption needs to be done? The study of sociometry (socius—companion, metrum—measurement) is the science of the choice process. "Freedom of choice and the choice process underlying human relations. . . ."13 If the choice process is to be carried out throughout society it has to be extended to the past as well, for the dead hand of history hangs over all of us. People are influenced not only by human history, but by legends of national heroes, folk tales, gods and sprites, etc. All these heritages need to be integrated and chosen by Everyman.

While some individuals need more than others to be involved in the redemption process, all have enough alienation to be manipulated by sociopaths to the detriment of the group. The Linden, N. J. school system ran extensive group encounters in response to racial strife and concluded: ". . . most of what appeared to be racial strife was in fact the doing of a few socially maladjusted individuals who were unable to adjust within the mainstream of education."¹⁴ The fact remains that everyone got caught up in it and a community education program had to be conducted to improve the situation. Like it or not, each is his brother's keeper!

The opportunity for Everyman to construct his own birthright would provide some safety valves for social pathology. It would not be a substitute for social change, but a help in the transition. It is well to keep in mind that every political ideology of the 20th Century promises a Utopia for the common man. Like most election promises, for the isolate, the outcast, the physically and emotionally handicapped, the homeless people, the Promised Land is always in the future and they sense, sometimes with fury, that the shortcomings are as much in themselves as in reality. One of Moreno's patients who thought he was Hitler put it this way:

"I had a dream since I was a little boy to conquer the world or destroy it, and I imitated Hitler because he tried the same." What helped him recover from his obsession? He said: "I was surprised to see in the group so many others besides me who had the dream of becoming Hitler. That helped me."^{14a}

One of the best kept secrets is that all share in the brokenness of life. There is no real distinction between 'have's' and 'have not's.' What is pathological is only a matter of degree.

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COMMUNITY BUILDING

Moreno writes:

Just recently I spoke before a group of theologians who asked me, "What is the difference between the old Christian hypothesis, 'Love your Neighbor' and your hypothesis?" I answered, "Well, we have not really improved very much on 'Love your Neighbor,' except that we have added, 'by means of role reversal'."

We do not practice such surplus reality techniques as role reversal in life, itself; that is why we have started them in therapy.¹⁵

The reply almost hides the significance of Moreno's contribution. It would seem that on the therapeutic stage the *process of redemption* and the *process of role reversal with the absent other* is the same thing. In both situations, 'new life' is put where previously little or none existed. As becomes clear with people who are not able to role reverse, a bit of the self—the ego— (in religious phraseology, pride or selfishness) has to be given up to be able to role reverse. Then as the absent YOU becomes more 'embodied' on stage, the universe of the protagonist is more unified. We see the life-giving paradox; the more the protagonist gives up of himself to be the absent YOU, the more the life of his social atom expands and he himself is healed. This process can be seen very clearly in the therapeutic theater. It is much harder to see and do it in life itself.

To make brothers and sisters out of neighbors, to create Mankind out of all the human pseudo-species alienated from each other—is part of the message of redemption. Hopefully Jesus was 'the first fruits of those who have fallen asleep'. (1 Cor. 15: 20)

The real work of worldly redemption is in creating a spiritual birthright for the 'have not's' of the world. The theater is only a rehearsal for life. The creation of the community of all mankind needs to be the end result of the therapeutic process. The universe includes ALL. When Jesus invited the just to 'inherit the kingdom prepared for you from the creation of the world', He described the standards:

For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, naked and you clothed me. I was ill and you comforted me, in prison and you came to visit me. . . . I assure you, as often as you did it for one of my least brothers, you did it for me.

It is possible to only begin an outline of concepts that need to be developed.

1. *The adoptive family, not the natural nuclear family, is the basic social atom.*

A family or small community is ~~formed~~ formed by a few persons who choose

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to live together, not just by accident of birth; it may eventually include some people who many prefer to 'dump' into an institution. Such an institution not only gives everyone a 'home base', so to speak, but many emotionally and physically handicapped people need either to be redeemed or be redeemer for someone else before they will assume any responsibility for themselves. The adoptive family is basically therapeutic since relationships are formed by choice.

A community built on adoptive relationships is an old monastic ideal (—limited to single adults). Thomas Merton writes: "The period of monastic formation is a period of cure, or convalescence"¹⁶ from the ills of the natural world. The monk is the man who seeks 'final integration', which "was in the past, the privilege of a few, (but) is now becoming a need and aspiration of mankind as a whole."¹⁷

The man who has attained final integration is no longer limited by the culture in which he has grown up. . . . He passes beyond all these limiting forms, while retaining all that is best and most universal in them, *finally giving birth to a full comprehensive self*. . . . He accepts not only his own community, his own society, his own friends, his own culture, but all mankind. He does not remain bound to one limited set of values in such a way that he opposes them aggressively or defensively to others. . . . With this view of life, he is able to bring perspective, liberty and spontaneity into the lives of others. The finally integrated man is a peacemaker.¹⁸ (*italics mine*)

The sponsor of a person seeking rebirth as a finally integrated man could not view that person as a client, patient or representative of a special interest group. The integrated man calls for spiritual sponsorship by a guru or a community, in any adoptive relationship agreeable to both.

2. *Each individual has the right to choose his spiritual birthright*

Creatorship and responsibility are personal not collective attributes. While ancestral sociodramas could be sponsored by many cooperative-type organizations (Boy Scouts, trade unions, professional associations, religious groups, the United Nations), the limitations would be how sacred the individual's rights and responsibilities are and whether that organization itself is gaining from the division of Mankind into pseudo-species.

The concept that the basic human dyad is the person's co-creatorship with God, needs further exploration. It is frequently assumed that the male-female marriage union is the basic 'pro'-creative dyad, for society is structured around families. Genital-sexual maturity becomes the therapeutic goal.

With all the possible deprivations that occur in life and the limitations of what relationships are available at needed moments, is not the concept of a spiritual 'co'-creatorship a more appropriate goal for the therapist? Many people go in a sense, half-born, throughout life. They need to experience wholeness, aliveness, first. The creative result of 'fruitful virginity' is the psychodramatic baby,¹⁹ the birth of the true identity of each individual, the

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embodiment of themselves. Then they can cope with 'natural family encounters'!

The person who knows God will be able to remain sane when the natural cultural atom falls apart or dies. At some time or another in everyone's life, this happens. From a spiritual co-creatorship will come the strength to bear solitude in the natural world, which no one, married or single can avoid. If the therapeutic goal is genital-sexual maturity not even any limited competency to deal with solitude is attempted.

3. *Role reversal in social encounter is very close to the concept of non-violent action and needs more study.*

Here is a statement made by a black grandmother when she was jeered at during the Montgomery bus boycott of 1964. The encounter occurs in all three dimensions of time, Past, Present and Future. Psychodramatic comments on time and the interesting use of role reversal are in brackets on the right.

Yes . . . I am very tired of
walking on my old legs.

(Here and Now)

But please understand I
am walking for my grandchildren,
so that they may be free one day.

Future,
(descendent redemption)

And then I walk in repentance for
my sin, my cowardice at having
taken part in the injustice of
segregation for so long.

(Here and Now,
self-redemption)
(role-reversal with a
non-cooperative Other)

And then I walk too for you!

For when I shall have paid the
price for you,

as Christ paid the
price for us on the Cross, then
you will understand this injustice
that we black people understand
so well.²¹

(Past redemption)

Part of the skill of cosmic psychotherapy is the proper combination of the past and future as part of the Here and Now. Then with encounters possible on all levels, it is possible to live in 'eternal life'. Perhaps the hope that the 'Kingdom of Heaven is Among Us' can be realized when the process of alienation is reversed.

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APPLYING CRISIS THEORY AND SOCIODRAMA IN CRIMINAL JUSTICE EDUCATION*

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I. INTRODUCTION

Organization, group, intergroup, and interpersonal crisis situations affect the task performance of criminal justice workers in many ways which are often disruptive and potentially dangerous to themselves and others with whom they interact. For this reason, the importance of training, education, and the personal mental health of the individuals working with the power and legitimate sanction to exercise authority over the lives of other human beings cannot be underscored. All too often, however, the educational preparation and training provided personnel in the administration of justice is deficient in helping them to learn to use good judgment in ways which reduce the possibility of violence and confrontation. This is especially true of the police who frequently act as "enforcers" in their dealings with inner city residents — particularly Blacks and other minority group members.

Prosecutors, judges, probation and parole officers and prison officials are not immune from antagonizing citizens regardless of whether they are defendants or convicted offenders. While the crisis facing the police may appear to be more open to public view (a position refuted, for example, by James Q. Wilson)¹, evidence suggests that our whole system of criminal justice is being confronted with crisis often resulting in tragedy. Attica and its aftermath undoubtedly represents the ultimate moral bankruptcy of a system ill equipped in training to deal effectively in de-escalating a crisis situation. In fact, the catastrophic violence and slaughter at Attica seem to demonstrate a certain kind of mindlessness and an organizational culture within our system of justice which encourages, in some cases, the provocation of assaultive behavior.

The mass contagion of violence among state troopers and prison officials at Attica seems to have occurred as a consequence of incredible tension and frustration growing out of their fears, and as a result of the failure of the

*Presented at the 31st Annual Meeting of the American Society of Group Psychotherapy and Psychodrama, April 7, 1973, in New York City.

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mediators to negotiate a settlement. The plain fact of the matter is that there was little real mediation or collective bargaining between prison officials and the prisoners. The mediators were requested because of their concern for the rights of prisoners and not because they were capable of understanding the dynamics of stress and crisis and intergroup conflict. As a result, and although their intentions may have been good, the mediators were not able to prevent the authorities from using force to quell the riot. One mediator, Dan Skoler of the American Bar Association, went so far as to suggest that his group spent most of their time holding the hand of the wrong group since they spent their time with the prisoners and not with Commissioner Oswald and the other State officials planning to deal with the riot.* Skoler, in retrospect, expressed an understanding of the failure of his group to be helpful since they did not recognize the growing tension and agitation in the officials until it was too late to change their "battle plan." These and other similar tragedies reveal the fear, the lack of training and knowledge, and the viciousness among some of our "justice" workers when confronted with stress and crisis situations often affecting life and death situations.

Education and training cannot be viewed as a panacea for changing the behavior of our criminal justice workers. This is true at this juncture because of the limited knowledge base, skills, and personality factors required for performing law enforcement, judicial, and correctional tasks. In some instances, there is a lack of clarity over exactly what the specific operational tasks are for the police. For example, Rogers in a recent editorial in the *Cleveland Plain Dealer* on police roles emphasized that "without generally accepted specifications for police tasks and the human and material resources they need to carry out those duties, it is rationally impossible to judge whether the tasks are feasible and how well they are performed."² His analysis of the police role is equally applicable to the correctional field.

One thing is abundantly clear with respect to organizational deficiencies in our system and that is the lack of training provided and the preparatory education required in interpersonal, group, and organizational skills when criminal justice personnel often need such knowledge to perform their tasks. For the most part, police academies have concentrated their training efforts on a legalistic-paramilitary model emphasizing laws, procedures, and departmental policies while minimizing human relations training. The typical recruit training program provides the recruit with little more than a set of rules to rely upon when much of the time he will be required to exercise tremendous discretion in situations where he is unsupervised. Such training will not help

*Skoler discussed his views on this as the honorary guest speaker at the 37th Institute for Correctional Administration in April 1972 at The American University.

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him deal effectively with the subsequent crises he will face as a normal part of his job in coping with an irate driver, a drunk, a family dispute, a potential suicide, a hostile crowd, etc. Former Police Chief Ahern points out the ludicrousness of police training in his recent book:

The vacuousness of the training program forces the recruit to rely on the support and approval of his peers. Only they can help him gain the self-confidence he knows he will need in the years ahead. Although they know no more than he does, he finds himself joining with them in deriding the program, in joking and trading rumors and stories. In this way he represses the real questions that disturb him . . . Eventually he finds himself nodding off to sleep in the lectures, but even if he is caught it does not matter. He finds that people are not washed out of police academies.³

Rogers supports Ahern's general position by emphasizing that "the training fails to convey few, if any of the dynamics prevailing in the various sub-communities in which policemen are to work. Nor are policemen given chances to understand themselves and their dynamics."⁴ If their assumptions are correct, and I believe they are from my own experience in working with seven area police departments, we can begin to question the purpose for such an approach which, for all intents and purposes, avoids providing learning opportunities about one's own behavior and its possible effects upon others as well as opportunities to experiment with the possible effects that others have on you. In most instances, the majority of our criminal justice workers have limited if any training of this kind which can help them exercise good judgment and demonstrate leadership. This represents a core deficiency within our criminal justice system. A. K. Rice comments on this process in a manner which lends itself to careful appraisal:

All managers, administrators, and professional workers in whatever field they work, have to use more than techniques; as a minimum they have to come to terms with the personal and group characteristics of those who man the institutions in which they work. To be successful they have to make constructive use of their own personalities.⁵

These preliminary ideas express vividly the need underlying the efforts of our University in developing its criminal justice educational program. It became apparent to us early in the game that traditional educational models relying solely upon didactic learning were inadequate for the complexities involved in this new field. The author was responsible for introducing experiential learning opportunities in the form of short term experimental courses into the academic program. The remainder of this paper focuses upon one of those approaches, namely the application of sociodrama in under-

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standing both the theoretical and practical implications of interpersonal, group, and organizational crisis situations.

II. PROGRAM MODEL

In the summer of 1972 the Center for the Administration of Justice at The American University offered its first experiential course emphasizing elementary theory and applications of psychodrama and sociodrama in criminal justice organizational settings. The course, entitled "Action Methods and Crisis Intervention," was designed specifically for in-service law enforcement officers, correctional officers, probation/parole officers and for other personnel in the system of justice. The course was also open to students preparing for careers in these fields or in the mental health fields. The theoretical and conceptual framework for the course centered upon acquiring a beginning knowledge base in crisis theory, role theory, and organizational theory specifically focusing upon social systems. In developing this conceptual base, students were exposed to learning in three interrelated phases each with a distinct primary task. Students spent six full days in class in two three-day sequences. There was a gap of four weeks between the first three day sequence and the second sequence of class in order to allow students time to apply what they were learning in their own work settings.

Our primary educational goals in the development of the program were: (1) to provide students with opportunities to learn to use themselves effectively in the interpersonal crisis situations encountered in their work by developing conceptual and experiential skills in accurately diagnosing a problem; (2) to help students acquire a beginning knowledge in understanding organizational and group crisis situations, and to acquire skill in identifying causes for dysfunction from a systemic approach rather than from a symptomatic approach; (3) to develop skills in responding effectively to interpersonal, group, and organizational crisis through various problem-solving action sessions presented with feedback for corrective action.

Phase I - Theoretical and Conceptual Framework

During Phase I students were broken down into small groups of fifteen members from heterogeneous backgrounds as nearly as possible. Groups were mixed as to race, age, sex, agency type in order to allow for as much diversity as possible. Each group had the services of a teaching consultant, a trained psychodrama director, selected by the author because of his competence and knowledge of the criminal justice system. The author acted in the dual role of Institute Director and auxiliary ego floating between the two groups in the

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Institute to be used by the two directors when, in their judgment, it would enhance the learning of the members.

Day 1 – During the first day of the course students were introduced to group interaction exercises and to action sociometry. The milling and presentation of self techniques were used as means of warming the group members up to one another. Action methods were then used in situations proposed by the groups. During the afternoon session students were exposed to psychodramatic production techniques such as role reversal, double, mirror, autodrama, soliloquy, aside, auxiliary ego and others.

Day 2 – On the second day students were exposed to conceptual material related to the group as a social system using the social atom model developed by Dr. J. L. Moreno. The group psychodramatists then introduced the students to types of group warm-up exercises, i.e., cluster, problem-centered, and protagonist. From there we moved into action demonstrations of warm-up procedures for the group and for individuals into roles. The groups then moved into action situations with a heavy emphasis on extension of roles. During the afternoon session of the second day we analyzed the mechanics of the morning session and then moved into an expansion of learning production techniques including an examination of the systems view of the group. Students were then given their first major assignment to develop a systems view of their work situation for analysis the next day in class during action sessions.

Day 3 – The morning session and early afternoon was spent working in action on selective problems chosen by the group from class presentations by each of the members. We subsequently reinforced social systems theory in drill using directorial and auxiliary ego techniques and spent the last three hours focusing on sociometry. A sociometric test was taken in class and analyzed so that members became familiar with procedures for interpreting a sociogram including the meaning and implications of dyads, triads, mutual bonds, rejection and choice stars, isolates, and other roles. A major assignment was given to the students at the end of the first three days in which they were responsible for applying what they had learned during the intervening four weeks between sessions. They were specifically asked to focus on some aspect of their work which revealed a crisis situation and to analyze it using the conceptual and experiential framework presented in class. In addition, they were given assigned readings in social systems theory, crisis theory, group dynamics, sociometry, psychodrama, sociodrama, and role theory. Students were also encouraged to use consultation from the teaching staff directing the course as a means of analyzing their crisis situation.

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Phase II – Application Phase

During the intervening four weeks between the action sessions, students returned to their work settings to begin the process of attempting to apply what they had learned to their own work settings. Heavy emphasis was placed upon individual responsibility in completing assigned readings which focused upon organizational and crisis theory as well as the literature in the other fields cited above. The teaching staff provided consultation to a number of students who were having difficulty focusing on some element of crisis in their work setting.

Phase III – Action Census Of Learning

After four weeks of reading and analysis within their work settings, students returned to the classroom to spend three intensive days analyzing and reinforcing their previous learning.

Day 1 – The entire day was spent taking an action census of experiences and explorations of problems encountered in applying the methodology.

Day 2 – This day was devoted to the development and carrying out of a total system role-play relevant to the work situations of the group in analyzing their crisis situations. The goals were to maximize the system view and to give further supervised practice in the use of action methodology, sociometry, role theory, organizational theory, and crisis theory.

Day 3 – This final day was devoted to specific application practice as a means of assisting students in integrating the total learning model to their specific work settings. The role of the consultant and consultee were explored within organizations, that is, helping the students learn to use consultants appropriately as well as to serve as consultants.

III. IMPLICATIONS FOR PRACTICE

A variety of problem areas were explored in the action sessions during the last three days focusing on specific crisis situations presented by the students. Essentially, the law enforcement officers seemed to concentrate on situations involving three major crisis areas: the handling of family disputes or the "bizarre behavior" of individuals acting psychotic; intra-group conflict, particularly racial in nature between white and black police officers assigned to work with one another; and, inter-organizational conflict often resulting in poor working relationships between criminal justice agencies such as the police department attacking the department of corrections for expanding into the community.

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The correctional personnel, on the other hand, focused their concerns almost exclusively on the dynamics of interpersonal crisis situations often confronting them in their work with offenders: for example, responding to a hostile probationer who has failed to report, or in responding to a phone call from a parolee telling you of his fear of hurting his wife or of having gone back on drugs. In each instance, probation and parole personnel acknowledged having deficient skills in knowing how to deal effectively with specific crisis situations confronting them in their work. The Institute provided them with a means to gain a beginning knowledge base in understanding the dynamics underlying crisis situations as well as opportunities for experiencing intervention approaches capable of resolving crisis. The teaching staff was very clear from the outset that we would be more effective in providing direct learning situations for intervention appropriate for dealing with interpersonal crisis than in dealing with group and organizational crisis. However, our intent was to also provide students with learning which would be useful to them in understanding the dynamics affecting group conflict as well as organizational conflict, particularly with respect to problems of task performance and goal conflict.

Sociodramatic techniques were quite effective in exploring a range of organizational crisis situations. The teaching staff concentrated heavily on helping students acquire a framework for diagnosing organizational goals and problems from a systemic approach. A number of law enforcement and correctional personnel presented problems in action which clearly indicated examples of apparent goal conflict affecting their task performance. Their presentations in action sessions revealed nothing more than acknowledgement of symptoms affecting the organization's ability to function effectively without focusing on the systemic bases. Our teaching focused on getting them to think through in systemic terms the various problems being presented using the Homan's Model for describing Work Group Behavior.⁶ In addition, the author also relied upon the work of Vollmer⁷ and the work of A. K. Rice⁸ in presenting constructs useful for diagnosing organizational problems. For example, Vollmer uses a sociological framework for examining organizational stress and suggests that "in diagnosing problems that organizations have in accomplishing their general goals and their more specific objectives, it is important to move beyond the awareness of surface symptoms of organizational disorders to identification and analysis of the systemic bases of organizational problems."⁹

In working with criminal justice personnel in this crisis intervention/sociodrama institute, a number of crucial factors emerged which are

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worthy of further study. I would like to briefly discuss only one, role conflict, and link it to considerations in the educational planning for the growing field of criminal justice studies.

Role Conflict

This institute revealed a number of examples of apparent role conflict, particularly with respect to the police. Action sessions helped to expose and to some extent, work through some of the tensions experienced by the police in their interaction with community members when called upon for service. Much of the tension and stress was directly related to a negative self image. Rogers in a recent study of the D. C. Police Department comments on this dynamic: "Officers themselves, at various levels of consciousness, suffer a hurt self-esteem, in some instances almost to the degree of lacking self respect. They work for low wages, especially when considering the high personal risks they take."¹⁰ Others, such as Rubin, have spent considerable time examining the conflicts inherent in the multiple tasks police are required to perform. Rubin's pilot study of the Miami Police Department revealed that officers were frustrated and bored in performing community service tasks often as a consequence of "no built-in rewards for good performance as a peace-keeper."¹¹ He also goes on to support the earlier position cited by Rogers by suggesting that police officers experience tension as a consequence of their insecurity in performing community service tasks. He states:

Equally frustrating to the police in their roles as peacekeepers and community service agents is the insecurity which community service calls generate. Policemen are untrained to intervene effectively in family fights; they have no medical background; they have few links with medical, welfare, and social service resources in the community; and they have no real power to act (short of arrest) in many citizen disputes.¹²

These writers and others such as Ahern,¹³ Bittner,¹⁴ Garmire,¹⁵ and James Q. Wilson¹⁶ have each identified conflicts in role for the police in performing often contradictory tasks. For the most part their recommendations for change center on a plan to reorganize police departments into two units, crime fighting and community service, each with distinct primary tasks. Rogers concurs with this approach by specifying the two main features required for improving police work. He suggests that it is "Necessary to define in clear and operational terms the specific tasks and policies of programs designed to effect healthy and constructive police-community relations. Such specifications will provide not only a basis for assessing their feasibility when planned, but criteria for judging their accomplishment or failures, as the case

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might be, when instituted."¹⁷ His second recommendation is "to define operationally the organizational authority structure of the police force in terms of its statutory contracted service to the total community, and then subject it to close scrutiny in its application."¹⁸ It should be clear from the points made by these writers that a great deal needs to be done to provide learning opportunities which can examine the organizational and interpersonal role conflicts inherent in criminal justice work. The police are certainly not alone in experiencing tension related to role conflict. Probation officers frequently encounter similar problems in trying to balance the demands on them to counsel and supervise offenders while also trying to prepare reports for the court which tend to obviate and negate their efforts at effective service to their probationers.

Educational institutions offering criminal justice programs to in-service personnel have a remarkable opportunity to provide leadership in focusing attention on the inherent contradictions in the tasks required of criminal justice workers. The utilization of psychodramatic theory and techniques in criminal justice education represents a major step forward in this new and exciting field. Psychodrama has long been recognized for its value as a training device for police recruits and probation staff in the District of Columbia under the excellent direction of James Enneis from St. Elizabeths Hospital. The advent of University-based criminal justice educational programs marks the beginning in the development of a more sophisticated conceptual and experiential teaching model using psychodrama and sociodrama as a core methodology. It remains to be seen how effective such an approach will be in helping criminal justice personnel to become more aware of their own behavior and the behavior of their organizations. Our limited experience over the last two years suggests, however, that criminal justice workers are well aware of their requisite deficiencies in interpersonal skills and that they want to improve if given the opportunity to do so. Bard comments on this point with respect to the police and suggests that "policemen themselves feel more secure and less defensive generally when they have professional skills equal to the increasing complexities of their role."¹⁹ Whether the University can be successful in being spontaneous and creative depends in large measure on its willingness to innovate and to challenge existing assumptions and methods. Moreno very eloquently describes the challenge. "The problem was to replace an out-worn, antiquated system of values, the cultural conserve, with a new system of values in better accord with the emergencies of our time — the spontaneity-creativity complex."²⁰

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FOOTNOTES

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17. Op. cit., Rogers, p. 533.
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19. Morton R. Bard, *Training Police as Specialists in Family Crisis Intervention*, (Washington, D. C., U. S. Government Printing Office, PR-70-1, 1970), p. 296.
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THE SOCIAL LIVING CLASS: A MODEL FOR THE USE OF SOCIODRAMA IN THE CLASSROOM

Claire M. Altschuler and William J. Picon

Introduction

The school as a social institution is unparalleled in its potential to act as a preventative mental health service. The social living class model presented here is a curriculum addition designed to include sociodrama sessions in the weekly activities of the school classroom. Children are encouraged to explore and learn functional roles for various situations encountered in social living. This learning contributes to the expansion of each child's role repertoire and emphasizes the consequences of different role interactions. The social living class is seen to have positive implications for the mental health of the child, the classroom and eventually the adult in the community. Social living class programs have been conducted and researched by the Psychodrama Section of Saint Elizabeths Hospital in Washington, D.C. over the past eleven years.

Dr. Jacob L. Moreno, the founder of psychodrama, sociodrama and sociometry, recognized the potential applications of his methods to schooling. Throughout his writings, his primary focus was his concept of spontaneity. His belief was that healthy, meaningful, creative living is characterized by an interaction with the world whereby the individual makes novel, adequate responses to old and new situations: "Spontaneity is the variable degree of adequate response to a situation of a variable degree of novelty." (Moreno, 1956, p. 108) His wish was for a world characterized by individuals and groups spontaneously interacting within each moment rather than rigidly following culturally conserved patterns: "The problem (is) to replace an outworn, antiquated system of values, the cultural conserve, with a new system of values in better accord with the emergencies of our time—the spontaneity—creativity complex." (Moreno, 1946, p. 108) Each of Moreno's contributions can only be understood fully by its role in advancing spontaneous living. His concerns with schooling centered on the effect of schooling on children's spontaneity. In 1942, he wrote:

The only educational set-up which can be considered as a psychodramatic clinic in an embryonic fashion is the nursery school. I say "embryonic" because even nursery and kindergarten teachers are just beginning to appreciate the significance of sociometric and psychodramatic concepts like the auxiliary ego, sociometric status of a child in a nursery, assignment techniques, guided spontaneity and spontaneity training . . . It can be noticed that the psychodramatic implications in the educational process vanish the higher up a pupil moves in his academic studies. The result is an adolescent confused in his spontaneity and an adult barren of it. A continuity of the kindergarten principle throughout our whole educational system, from first grade to the university, can be secured by the psychodramatic approach to educational and social problems. Every public school, high school and college should have a psychodrama stage as a guidance laboratory for their everyday problems

The establishment of psychodramatic units within educational institutions is not only feasible but imperative at this moment. (Moreno, 1942, p. 314)

Moreno's perceived remedy for the adverse effect of schooling on spontaneity was the integration of his methods into the educational setting. Since 1942, a variety of efforts have been undertaken in this direction. Detailing each of these is beyond the scope of this paper, but the interested reader will find published accounts of the programs in the *Journal of Group Psychotherapy, Psychodrama and Sociometry*. They have ranged from short projects conducted by one school teacher to major programs such as those designed and implemented by Robert Haas (1949) and Doris Twitchell Allen (1978).

The unique quality of the social living model presented here is its design as a weekly curriculum addition. While it is not the final realization of Moreno's dream—"the unification of all types of learning by the principle of spontaneity" (Moreno, 1949, p. 195)—it is a modest design for a consistent, practical utilization of Moreno's methods in the classroom.

The Model

The social living class model was initially conceived at the Psychodrama Section of Saint Elizabeths Hospital. Significant contributions to its development were made by James M. Enneis, Eugene Cole, Norman Zinger and Donald Hearn. According to Enneis (1975), the model is based on the assumption that people involved in schooling often have fixed yet differing perceptions of a variety of social roles (school, family and community roles). Where student and teacher role perceptions are fixed and inflexible, resulting patterns of interaction are likely to be conserved and routine. For example, the child who sees the teacher only in

the role of "the villain" will take a very limited range of reciprocal roles in interaction with the teacher. Few role relationships based on such rigid perceptions can promote a positive learning relationship. The social living class employs sociodrama ("a deep action method dealing with intergroup relations and collective ideologies" [Moreno, 1943, p. 33]), to increase spontaneity by broadening student and teacher perceptual frameworks.

To continue the above example, a sociodrama might be constructed to explore the role of the teacher through enacting the wide range of perceptions of "teacher" held by group members. The child with a fixed perception of teacher as "the villain" might be assigned the role of a teacher in a situation where the teacher takes the role of "parental surrogate" or "saving angel." By experiencing the entire range of roles a teacher takes and the accompanying emotions felt in those roles, the child's perception of teacher expands.

As the roles taken by an individual may become rigid and fixed, so may the roles taken in a group become conserved. The social living director consequently also employs the skills of a sociometrist. Moreno defined sociometry as: "the direct study of groupal and structural dynamics . . . and their measurement." (Moreno, 1956, p. 17) The measurement is accomplished by sociometric tests:

The sociometric test is a means for determining the degree to which individuals are accepted in a group, for discovering the relationships which exist among these individuals and for disclosing the structure of the group itself. (Northway, 1952, p. 3)

Sociometric analyses of the class are used for in-class pupil assignment purposes as well as for appropriate role assignments in the sociodramas. The interventions seek to make the sociometric patterns overt and progressively more fluid. The assumption is that the mental health climate of the classroom improves as students are free to experience a variety of positions (positive star, rejection star, social isolate, etc.).

Social living classes are designed to include the entire population of a classroom. They are not intended for groups composed of selected children exhibiting problem behaviors. A typical social living class is 45-50 minutes long. It is structured much like a classical psychodrama session with its three phases of "warm-up," "action" and "sharing." During the warm-up phase (5-10 minutes) the director assists the group in focusing on a particular issue. There is some variability in the degree of structure used in determining the issue. Sometimes the director may introduce a warm-up activity. Other times the group raises an issue of its own. Concerns typically range from generalized questions about the nature of a certain social role (e.g., What do doctors do?) to specific issues about roles, behaviors and relationships of class members (e.g., How come Suzy always plays with Joan and not me?).

Once the class is focused on a theme, the action phase (25-30 minutes) begins. A role play situation is developed which reflects the concern. Children assume various roles to explore aspects of the situation. Often a number of children rotate through the same role to demonstrate and experience alternative role styles. Group members not actively involved in the major roles serve as critiquers, observers, advisors or as members of a chorus. An effort is thereby made to involve everyone in a meaningful way.

The final phase is the sharing or closure phase (10 minutes). During this time, group members discuss what happened and how that relates to them as individuals and as a group.

A number of techniques created by Moreno for use in psychodrama and sociodrama are used to intensify and heighten the learning in a social living class. In the mirror technique, a child's physical behavior is adopted by another group member. The first child is then able to see himself reflected as he is perceived by those around him. For example, a child who repeatedly takes an aggressive stance on entering an activity may be made aware of that behavior and resultant consequences of that behavior as he watches his mirror.

A double may be used to express thoughts and feelings that a child has but for some reason is unable to express. As one little boy said: "It's like having the spirit inside you standing next to you." For example, in a situation where a child is expressing anger at being excluded from an activity, a double could express hurt that may also be present.

In a role reversal, an individual takes on the roles and behaviors of another person in an interaction. The person who previously acted in one role, now can experience that behavior's impact on the other person. This technique allows the child to vividly experience the effect and consequences of his own behavior. For example, a child who name-calls may be reversed with a child who is often ridiculed. The action insights gained in the role of the other often assist in broadening perceptions of roles that can be taken with the other.

In summary, this model proposes to create a climate in the classroom which is conducive to mental health. While the sociodramatic and sociometric methodologies employed are designed for treatment of the classroom group, it also attempts to improve each child's ability to relate to social living situations in a flexible, positive way. To evaluate this, studies have been designed to determine whether this method leads to improvement in areas such as the child's self concept, performance in school, perceived locus of control and classroom behavior.

Research

Over its eleven year history, the social living model has been the subject of considerable research by Saint Elizabeths Hospital ²²⁶Psychodrama Section interns and

residents. While to our knowledge, none of those studies have been published, copies of the research are available at the Section.

One area of research that will be mentioned here but not greatly detailed are studies that have explored sociometric correlates using social living classes as the loci of the investigation. Anderson (1973) studied the relationship between sociometric choice and cooperative behavior. Smith (1971) studied the relationship between sociometric status and accuracy of sociometric predictions. Barnett (1977) studied the relationship between sociometric status and self concept. These pieces of research, although conducted with social living class participants, actually belong more with the studies of Hallworth (1953), Gronlund (1953) and Northway (1954) who have looked at the more general topic of classroom sociometry.

There have been four studies that have explored areas within the general theme of the effectiveness of the social living class model: Adcock (1971), Picon (1975), Swink (1976) and Meerbaum (1977). With the exception of Adcock, the studies have strongly supported the model.

Adcock's study attempted to investigate the effects of sociodramatic interventions on the sociometry of a first grade class. While she found some configurational changes, her small treatment period and lack of a control group prevented her from drawing meaningful conclusions.

Picon studied self concept change in third grade children over a period of sixteen weeks of social living. His *t*-test analysis of change scores in a pre-test/post-test, two group design yielded significant results ($p < .02$). His finding was that children in the social living class experienced a significant positive shift in self-concept while the children in the control class experienced a slight negative shift.

Swink's study investigated locus of control change in fifth grade children participating in a social living class. He reports: "It was concluded that the children who participated in the social living class exhibited a significant increase in internal locus of control while children in the control class showed no significant change." (Swink, 1976, abstract).

The most comprehensive study of the social living class was conducted by Meerbaum (1977). Her study of a fourth grade class was a pre-test/post-test design looking at changes in self concept, locus of control, sociometric configurations, academic performance and classroom atmosphere. She reports: "The results suggest that twelve sessions of a Social Living Class can produce significant or near significant ($p < .02$) and reading ($p < .07$). She concludes: The data from this project suggest . . . that such a program inserted into the regular classroom schedule is able not only to fulfill mental health objectives but to facilitate classroom learning objectives as well." (Meerbaum, 1977, p. 11).

Beyond the statistical, quantitative findings mentioned above, each of the works additionally reports more informal, qualitative observations. Meerbaum, for example, states:

According to the principal, by the end of the program she (the classroom teacher) was a "different person"—more available to the children, more confident in her work, and more satisfied in general. The teacher was present during the final feedback session, and she freely acknowledged her more positive attitudes toward her work . . . The teacher, the principal, and the school-based counselor noticed positive changes in the children, which they attributed to the Social Living Class. According to the teacher, the children were more willing to listen, easier to reason with and better behaved. In her words, "the students work together a little better. They have shown growth in their attitudes." The principal pointed out that she rarely saw children from the class in her office any more. The counselor observed an improvement in the classroom atmosphere and a better rapport between teacher and children. (Meerbaum, 1977, pp. 12-13)

In general, these studies suggest that the changes in self concept, locus of control, academic performance and sociometric configurations are positive.

Discussion and Conclusions

The writers' experience with the social living model suggests that two final issues merit discussion: 1) Who should be the social living director and 2) What should be considered when presenting the model to a school or school system.

Two formulations of the model have evolved to suit the availability of social living directors. In one plan, the class is directed by a trained psychodramatist with specialized training in social living. The director works in conjunction with the classroom teacher. In the second plan, the classroom teacher is trained to conduct the class.

The first formulation is seen as preferable. In it, the classroom teacher and social living director establish a contract which stipulates class meeting time, individual responsibilities, goals and additional weekly sessions to plan and process the sessions. Strong advantages to this arrangement are the psychodramatist's expertise in the method and philosophy, ability to insure that sessions are conducted on a sociodramatic level and relative objectivity. As an outsider to the classroom system the director is better able to recognize the group's conserved patterns and role locks. Another advantage is that the classroom teacher can benefit from the role of participant. Practically, however, it may not be economically or logistically feasible to hire an outside psychodramatist trained to conduct social living classes. When this is the case the second schema is a viable alternative.

It must be emphasized that prior inservice training is seen as mandatory before the classroom teacher can responsibly and effectively use the model. Additionally, bi-weekly supervision (often conducted by a psychodramatist with a group of classroom teachers) has proved extremely useful. It remains difficult, however,

for the teacher to perceive and intervene in systems level phenomena when a part of that system. A possible solution is for another classroom teacher to conduct the social living class (with the first teacher in attendance). Alternately, the school counselor could be trained to take the role of director.

Initial presentation of the model to potential consumers requires a strategy that is sensitive to the goals and values of the school system. The classroom teacher traditionally is limited to academic concerns with mental health issues defined as the domain of the school counselor. Because the social living class challenges that arrangement, education about the model, its goals and effects, is necessary in distinguishing it from problem oriented, pathology based therapy. For example, emphasizing that it is geared to the classroom as a group, rather than the individual child is helpful. Additionally, the improvement in classroom achievement shown by the research argues favorably for the model in terms of traditional academic concerns. Presentation of social living classes as a supportive component of the existing system has reduced the fears of parents, teachers and administrators who do not want to see the teacher cast in the role of therapist.

In summary, the eleven year history of the social living class has shown it to be a viable, well received model advancing Moreno's vision of the integration of his methods in schooling. The research findings support the confidence placed in the model by both consumers and the practitioners of the Psychodrama Section at Saint Elizabeths Hospital. This paper has described the social living class in the hopes of stimulating readers to seek additional information and possibly training in the model.

(The views expressed in this paper are the opinions of the authors and not necessarily those of Saint Elizabeths Hospital.)

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SOCIODRAMA AND ROLE STRESS

John Radecki

Introduction

Role stress has been the subject of several studies in which the relationship between stress and the expectations on the role has been examined. Aronson and Carlsmith (1962) in their study predicted that "an individual who has a clear conception of his ability at a given task will experience dissonance if his behavior differs sharply from this expectancy." Both role conflict and ambiguity regarding role expectations has been linked to anxiety and tension (Gross, Mason, and McEachern, 1958; House and Rizzo, 1972; Kahn, Wolfe, Quinn, Snoek, and Rosenthal, 1964). Role Stress may therefore be seen as related to: the degree to which role behavior deviates from role expectations; the degree to which role expectations are ambiguous; conflicted role expectations.

Sociodrama, developed by J. L. Moreno (1943, p. 434) is an action method use to help groups explore issues arising in social systems. It is of particular usefulness in examining the relationships between social roles within the system.

The purpose of this paper is to outline a sociodramatic procedure both for identifying the dynamic factors contributing to role stress and for working towards resolution of the stress. The procedure is designed for a group of 12-15 people whose goal is to examine and resolve role stress within their work. Appendix A shows the procedure in questionnaire form which may be used as a simple diagnostic tool by individuals.

Rationale for the Design of the Procedure

As the procedure is sociodramatic, it rests on the notion of a social role and comprises a set of appropriate action steps. In order to discuss the rationale it is necessary to outline some relevant properties of social roles and of action steps.

Definition of a Social Role

J. L. Moreno (1970, p. 351-352) describes roles as having a collective component and a private component. Prescriptive behavior, standards of behavior, role expectations are examples of the collective component. Role behavior by an

individual is an example of the private component. He further defines a role (1953, p. 70) as occurring in a context at a specific place and time. The context he refers to is the set of role interactions in the system comprising the self and significant others.

Roles Within Roles

Most social roles (teacher, counsellor, parent, politician, etc.) comprise sets of discrete tasks each of which is itself a social role. For example, within the role of teacher are the roles of lecturer, disciplinarian, evaluator, homework setter, comforter, etc. Each of these sub-roles has prescriptive behaviors (collective component) and individual ways of enacting the role (private component). Each role occurs in a more or less specific time and place and each interacts with a particular role subsystem. Figure 1 shows the social system of a typical teacher. Some typical sub-roles are shown and an example of a role subsystem is given.

Degree of Specificity in Time and Place

The role of teacher occurs at school (place) during the day (time). The time and place are more general than that of the sub-roles within the role of teacher. The role of homework setter, for example, occurs in the classroom (place), at the end of a lesson (time). Thus time and place are more specific. In general, a social role may be differentiated into its component sub-roles by choosing appropriate degrees of specificity in time and place.

Action Steps

Action steps are the directives a director gives in order to begin an action sequence. A typical action step is "Show us a scene depicting where and when you feel stress." Action steps of this kind involve the specification of time and place. The first action step used in the procedure is therefore designed with sufficient specificity in time and place so that a group may locate the most relevant sub-system in which they feel stress.

Stress and Social Roles

The dynamic factors which produce stress in a social system may be seen in terms of the role interactions within the system. There are four kinds of such interactions.

- Role behavior (actual or desired) which deviates from role expectations.
- Expectations from significant other or self which conflict with one another.
- Expectations from significant others or self which are ambiguous.
- Too many different expectations from significant other and self.

As the purpose of the sociodramatic procedure is to help identify which of the four kinds of interactions contributes to the role stress, the action steps are designed to facilitate identification of: the most relevant sub-role(s) in which

stress is felt; the people or groups, including self who interact significantly with the stressed role; the role behavior and role expectations of the stressed sub-system.

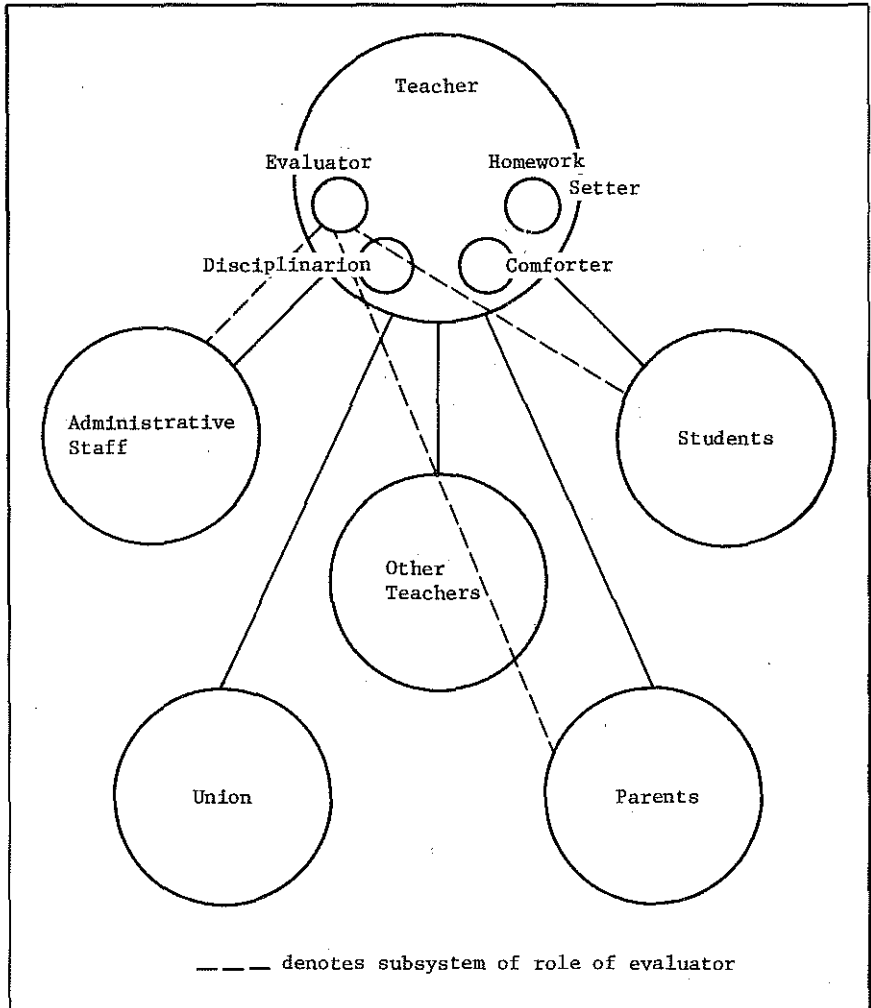


Figure 1. Social system and subsystem of a teacher.

The Procedure

The procedure comprises five action steps. The purpose of each action step is stated below in the order that the procedure is carried out:

- To concretise and analyse the social role in which stress is experienced.
- To isolate the most relevant stressed role or sub-role.
- To expand and concretise the system or subsystem with which the stressed role or sub-role interacts.
- To explore, in action, the role behaviors and role expectations of the system or subsystem.
- To work towards resolution, in action, of the stress

Step 1

Pens and paper and copies of Table 1 may be distributed to all members of the group. The director may then begin by saying "While you are at work as a teacher (or counsellor, psychologist, etc.) you carry out many different tasks. For example, a secretary answers the phone, types, takes dictation, serves coffee, and even may give emotional support to her boss. Each task she does is discrete in that it occurs in a specific place and a specific time. Further she interacts with specific people for each task. Write down in the first column of your table all of the discrete tasks you do during a typical day in your job."

At this point group members may require further clarification of what a discrete task is. Further examples would be given, showing that the discreteness of the task is defined by time and place, who the significant others are, or by the duties, etc. of the task (the collective component of the role).

If one person is protagonist, concretisation of the roles may be carried out, not by pen and paper, but by the use of empty chairs, each chair representing a discrete task (sub-role). One advantage of the groups using pens and paper at this stage is that all may actively participate in the analysis of their own work system.

Step 2

The director continues: "Look down your list in columns 1 and place a mark in column 2 next to the task(s) in which you feel stress. Mark the task where you feel most stress."

At this point, discussion is appropriate as group members are given the opportunity to see what proportion of their day is spent feeling stressed. Some people breathe a sigh of relief when they realize that the stress they feel is confined only to one or two tasks and not to their whole work role. Others realise that most of their tasks involve stress and they may even see a common theme in the nature of the tasks which produces the stress (for example a misanthropist taking on a people-oriented job).

Marking the most stressed role is to simplify the exploration and further analysis is centered on this role.

Step 3

Following the discussion and sharing the director continues: "While you are doing the task where you feel most stressed, what people or groups of people do you interact with? Who else is significant to you in this task? Write down these people or groups in column 3 in order of significance."

Clarification may be given using an appropriate example: "A secretary, while answering the telephone may interact with customers, co-workers, other companies, and her friend. Her boss may be significant to her, though she doesn't interact with him on the phone, as she may think of his likely response while she is speaking long distance to her friend."

If one person is using the empty chair method, this may be continued by using chairs to represent the significant others, distance representing order of significance. Underneath the list group members may be instructed to write 'self' or, another chair to represent 'self' may be used. Explanations of this step may be: "As well as others having an effect on how well we do a task, the way we think about ourselves in the task may have a significant effect."

Step 4

Up to this step, the group members have identified the social role or sub-role in which they feel stress and have expanded the social sub-system with which the role interacts.

If the empty chair method is used, the director may now invite the protagonist to select people to represent the significant others and self.

If the group is using pens and paper, one person may now be selected by the group to explore in action, the nature of the dynamics within his/her stressed sub-system. A suitable criterion for choosing such a person is "On the basis of our discussion who best represents the issues of concern to you at work?"

Once the person has been chosen, the director may proceed to warm the group up to the action sequence: "Now that we have found exactly where, and when and who is involved when you feel stress, we can begin to explore how these factors produce stress in you. To do this we must see, in action, how this system works." The protagonist may then select people to represent the elements of the stressed system or sub-system.

Once the people have been selected to play the significant roles, the director gives the directive: "Tell these people in your system what you would want to do in order to feel least stress in this task." This directive produces an expression of the desired or actual role behavior. Responses to this from the system may be found by subsequent role reversals.

During the action, the director needs to observe the interaction and ask him/herself the following questions:

- What do the others in the system expect of the protagonist?
- What does he/she expect of him/herself?

- Are there too many differing expectations?
- Are there conflicting expectations?
- Are there any ambiguous expectations?
- Does the desired or actual role behavior deviate from any expectations?

An affirmative answer to these questions is an indication of the stress-producing dynamic. This may be brought to the group's attention in action or in later discussion. Often the protagonist will supply the analysis in action (he/she may get angry and say "I can't cope with my boss, I don't know what he expects of me," etc.).

This is a direct way of demonstrating the stress-producing dynamics of the sub-system. Another, more dramatic way is to use the following action step: "Show us a typical scene which illustrates you carrying out your task and interacting with significant others." The actual role behavior and role expectations emerge from the enactment. In this case, a double is useful to bring to light any *desired* role behavior which may deviate from expectations. For example, an employee may behave well within the limits of deviation and no stress will be observed in the social interactions. However, he may desire to assault his employer and yet expect himself to behave politely. This dynamic would be revealed through his interaction with his double.

One advantage of the former action step is that it produces an expression of the actual or desired role behavior without the use of a double. Many groups have little experience of action methods and do not know the skill of doubling. The latter action step has the advantage of scene setting, rehearsal if necessary, and providing more opportunities for dramatic expression. This enhances the group's spontaneity.

Step 5

The resolution of the stress may take two directions. A personal (psychodramatic) or social (sociodramatic) solution is appropriate if any of the questions 3-6 is answered affirmatively in respect of significant others. For example, if an employee's actual behavior deviates from the boss's expectations which are clear and straightforward, he may undergo a role training session (personal solution) to learn more adequate role behavior. Alternatively he may wish to learn how to negotiate the system (social solution) so that he can change his boss's expectations.

A personal solution is appropriate if any of questions 3-6 is answered affirmatively in respect of self. For example if he expects himself to be perfect at all times he may contract to work psychodramatically to develop a more adequate personal role system. Many groups, however, do not contract to work psychodramatically at all. If a personal solution is ~~236~~ ²³⁶ desired for in such groups it may be carried out in the following manner.

Suppose, for example, the protagonist perceived his boss as a critical parent who always expected too much of him and his own role was that of a rebellious child. It may be clear to the director that it is the protagonist's personal system (his own critical parent) that is producing the stress and which warrants changing. This may be achieved by having half the group role play critical parents, and half role play rebellious children. The usual method of concretising, role expansion, and role reversal, may give the protagonist and others insight into and practice in playing more adequate work roles. In other words, the protagonist may resolve his personal stress within the safety of a social role ('the critical parent').

This completes the sociodramatic procedure. Although the discussion centered on a formal group whose goal is to examine role stress, the procedure may be used effectively with individuals in therapy, for example, as Appendix A shows. Further, the procedure may be used by individuals informally in their work to discover how stress occurs in the system. They may then initiate political, social, or personal solutions in order to develop a more adequate system. In other words the procedure is effective in informal as well as formal situations.

Table 1 (With Example)
Stress Within My Role as Teacher

Discrete Tasks	Stressed Tasks	Significant Others and Self	Desired or Actual Behavior	Expectations
Evaluator				
disciplinarian	***	1. principal	I want to be less authoritarian	1. The principal expects me keep noise down
comforter		2. parents		2. Parents expect me to have well-behaved students.
playground duty	*			
union organizer	**	3. students		3. Students expect me to control them.
homework setter		4. other teachers		4. Other teachers expect me to keep the noise level down.
lecturer		5. self		5. I expect me to show the children how to be self-disciplined.

Appendix A

This questionnaire may be administered as a diagnostic tool to individuals who wish to understand the role interactions which produce stress. An analysis of the subjects' responses is provided. Several questions may require verbal clarification by example.

Questionnaire On Role Stress

- Have pen and paper available.
- Distribute copies of Table 1.

Question 1 During a typical day at your work (home, in the community, etc.), Write these down in columns you carry out? Write these down in column one. (Give examples to explain the meaning of 'discrete').

Question 2 In which of these tasks do you feel stressed, uncomfortable, or tense? In column two mark those stressed tasks and signify the task where you feel most stressed.

Question 3 Who are the significant people or groups who have an influence on you while you are doing the most stressful task? (Give examples.) List those people or groups in order of significance in column 3. Underneath the list write 'self' (give explanation of this step in terms of the influence our own thinking has on how we feel).

Question 4 While doing this task what would you want to do to give you more satisfaction or less stress (for example, do less paperwork, yell at the boss, have more conversation time, etc.). Write this down in column 4 of your table.

Question 5 In column 5, next to each significant person or group in column 3 write down what he, she, or they expect(s) of you while you are doing the task. Next to 'self' write down what you expect of yourself.

This Completes the Questionnaire.

Analysis of Responses

1. Are there too many different expectations acting on you in the role?
2. Are there expectations of you which conflict with one another?
3. Are there expectations which are ambiguous in meaning?
4. Does your actual or desired role behavior (what you do or what you want to do) deviate from any expectation?

An affirmative answer to many of these questions provides the subject with the specific role interaction which may contribute to the role stress. Resolution of the stress may be psychodramatic or sociodramatic in nature and may involve role training, skills in negotiation, conflict-resolution, or expansion of role repertoire. The questionnaire provides both therapist and client with enough clarification of the factors producing stress to begin working towards resolution.

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Sociodrama and the Vietnam Combat Veteran: A Therapeutic Release for a Wartime Experience

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This article aims to encourage readers to increase their awareness of the Vietnam veterans and the contribution psychodrama can make in the treatment of veterans with post-traumatic stress disorder. Readers will become familiar with the application of psychodrama with these veterans. The discussion centers on the use of sociodrama with combat veterans at an outreach center in Washington, DC.

American troop involvement in Vietnam continued for a period of eleven years (1964-1975) and included over 8,500,000 men and women. Of that number, 2,800,000 actually served a tour of duty in Southeast Asia. It is estimated that 500,000 to 700,000 of these men and women now have emotional problems (Walker & Nash, 1981). These problems in adjustment reflect either delayed or chronic forms of post-traumatic stress disorder (PTSD) (Keane & Kaloupek, 1980).

According to the *Diagnostic and Statistical Manual of Mental Disorders* (American Psychological Association, 1980), the essential feature of PTSD is the development of characteristic symptoms following a psychologically traumatic event that is outside the usual range of human experience. Langley states that PTSD usually occurs in a cluster of interrelated symptoms. Each component underlies the veteran's inability to cope effectively with the tasks of everyday life. The symptoms of this noncoping include guilt, depression, social alienation, irritability, high stress levels, catastrophic nightmares, sleep disturbances, aggression flashbacks, and exaggerated startle response. Because most of these veterans have been suffering from PTSD for a number of years, other problems such as marital, legal, vocational, as well as substance abuse, are evident.

The crumbling of the veteran's personal life after returning is re-

ported in studies done by Wilson and Doyle (1977), Pilisuk (1975), Wilson (1979), Huppenbauer (1982), and Harris (1971).

Since large numbers of veterans have not been able to cope with civilian life, therapeutic interventions have been necessary. The main modes of treatment used for Vietnam veterans have been "rap" groups run by veterans themselves (Shatan, 1973; Lifton, 1973; Egendorf, 1975); individual psychotherapy (Horowitz & Solomon, 1975; Egendorf, 1982; Haley, 1978; Balson & Dempster, 1980; Lemere, 1981); group psychotherapy (Walker & Nash, 1981); and family therapy (Stanton & Figley, 1978). Boman (1982) found that though the treatment philosophies varied, many of the same underlying concepts emerged. The most important concept is that combat experience is the essential issue to be dealt with and must be pursued at a reality level, not interpreted purely in transference terms.

As Perls (1951, 1969) and others (Goldberg, 1975; Goodyear, 1981; Heikkinen, 1981; London, 1982; Malolich & Turner, 1979; and Polster & Polster, 1973) have noted, the greatest emotional conflicts result in unfinished business and unexpressed resentments. Unfinished business in prior relationships and experience have to be completed or expressed in order to move on to new present experiences and relationships.

Brende (1981) in his research believed that an effective therapeutic modality should provide a means of integrating split-off traumatic experiences so that flashbacks, nightmares, and rage attacks can become here and now behavior to be worked through during therapy. Figley (1978) also agreed that when traumatic experiences are relived in the form of here and now behavior they become a necessary part of the therapy.

Psychodrama and the Veteran

Psychodrama is a group therapy approach developed by J. L. Moreno in the early 1900s. In psychodrama, the client dramatizes past, present, or anticipated life situations in order to facilitate constructive change through the development of new perceptions or reorganization of old cognitive patterns and concomitant changes in behavior (Buchanan, 1984). Another therapeutic goal is catharsis which allows the client to move past a trauma into here and now personal growth.

In research done by Hagan and Kenworthy (1951), Kreitler and Bornstein (1958), and Robbins (1972), psychodrama is shown to provide the opportunity for intimate and emotional exchange in both

intra- and interpersonal exploration. They state that persons in a psychodrama become so busy with their performance and so moved by the actual experience that they lose their intellectual defenses.

Fantel (1948, 1951, 1952) found that psychodrama was very effective in working with veterans of World War II about the conflicts they encountered upon their return to civilian life. He discovered that psychodrama enables patients to air suppressed resentments, build their egos, see themselves as others see them, and to understand themselves. Rackow (1951) found the main reason for World War II veterans entering veterans' hospitals was anxiety and tension. Psychodrama, he found, provided a considerable amount of the insight gain and experience formation essential to recovery.

The veteran's re-entry into society can be viewed in terms of Moreno's (1962) role theory. Moreno viewed the role as a functional unit of behavior, comprising both private and collective elements of individual differentials and collective denominators. According to Moreno, the self emerged from the role. In an article on role fatigue, Barbour and Z. Moreno (1980) stated that when we begin to value our roles less we begin to value ourselves less. A lack of satisfying role replacement can trigger psychosomatic illness or emotional problems (Hollander, 1968). The veteran can be seen as suffering from role fatigue or role stress. Psychodrama offers a modality that can concentrate on role perception and can facilitate development of new roles for the veteran.

Application of psychodrama with groups of Vietnam combat veterans is rare. Olsson (1972), in a case study conducted in a U.S. Naval inpatient facility, found that the use of role reversal, soliloquy, return to the scene, and doubling were a great help to veterans who were trying to turn away from drugs. Brown (1984) described the chilling irony of psychodrama as a possible therapeutic release for a wartime experience, that, in military lingo, was a part of the "Vietnam theater of operations."

A pilot project involving psychodrama was designed and implemented at a Vietnam Veteran Outreach Center in Washington, DC. It is hoped that the following model may prove useful for future research in psychodrama with Vietnam veterans.

Design of a Pilot Program

Part of the author's training as a psychodrama intern at Saint Elizabeths Hospital consisted of a research project. An interest in working with Vietnam veterans led to the idea of running an experimental

psychodrama group for Vietnam combat veterans, and a proposal was submitted to the Veterans Administration.

This would be a weekly psychodrama group, meeting for eight weeks and paired with a control group for comparison. A pre- and posttest, the Vietnam Era Stress Test (Wilson & Krauss, 1980), was to be the measurement tool. The leadership team was to consist of three trained psychodramatists, a black male psychodrama staff member, and two white female trainees. An introductory psychodrama workshop served to familiarize the outreach center staff with psychodramatic theory and gain support for the project. The staff members were also invited to see psychodrama in training situations at the hospital and elsewhere in the Washington area. The psychodrama team visited the center on an average of once a week for over six months. These interactions with veterans and staff served to establish trust.

However, the research project was not approved by the Veterans Administration because they felt psychodrama was too powerful a modality to be used at an outpatient center. The psychodrama team met with outreach staff to discuss limits and safety and decided to use sociodrama instead of psychodrama.

J. L. Moreno (1946) defined sociodrama as a deep action method dealing with intergroup relations and collective ideologies. Blatner (1973) stated that Moreno's sociodrama is a form of psychodrama enactment that aims at clarifying group themes. Sociodrama does not focus on an individual personal dilemma. A person may participate as a protagonist in a sociodrama, but the focus of the group is on the role and not the person. Because of the fear that the Vietnam veteran would become too involved in the sociodrama, it was decided that the trained auxiliaries would play the major roles. The team contracted with one of the staff counselors for two sessions. One session was used to get permission from the group members to do a sociodrama and to serve as a warm up to the sociodrama. The second session was for the sociodrama itself.

Sociodrama

The combat veterans were black males between the mid-thirties and early forties in age. They were mostly underemployed or unemployed, and several had had previous psychiatric hospitalizations.

During the first sessions these veterans expressed concerns about the team not being veterans. They also wanted to know motives for a black man and two white women running a group for all black veterans. The concerns of the group members were put into action by auxiliaries taking roles of trust and mistrust. The director incorporated the psychodrama

techniques of doubling and role reversal. This helped veterans to express their fears and understand more of the psychodramatic process.

The team introduced and explained the concepts of sociodrama and psychodrama to the group. The themes were all interpersonal roles with heavy emphasis on family and societal roles. The group selected "The Vietnam veteran and the wife" for the first sociodrama. They ended by focusing on the veterans' level of commitment to returning for the following session. The commitment level was high.

As an evaluation measure of the session, the director used a spectrogram. One point in the room was for those who felt that the session had been worth their time, and at the other end of the continuum was another point representing the idea of a waste of time. Eight of the nine members went to the point identified as "worth their time." The remaining veteran's position was close to, but not at the very end, of the continuum. In sharing, one veteran's comment illustrates the impact of the initial session: "You know I haven't smiled since 1977, but tonight you all made me smile; there is something in this."

At the second session there were seven veterans present, four of whom had not been at the first session. After a careful warm up to the idea of roles, the group went into exploring the roles of the veteran and the wife.

Just as "G. I. Joe" was the slang term for WW II veterans, this group gave the title of "Y'all" to represent the typical Vietnam veteran. The title of "Miss Lady" was given for the role of the young wife. As the group progressed, the auxiliaries enacted tableaux of their courtship, draft notice, life in Vietnam for "Y'all," home life for "Miss Lady," and the return home. The director had the veterans, as audience members, make doubling statements for the characters at various times. One particularly poignant scene occurred as the veterans began to chant in the war scene, "Y'all, who got it today?"

The action focused on the deaths of buddies, relationships with the Vietnamese, and letters home. It continued on through the veteran's return home to an unsympathetic wife. The group members were extremely active in statements given in the returning home scenes. At certain points veterans jumped up and took the role of "Y'all" or "Miss Lady" to express some of their stronger statements in an interactive dialogue.

With all the precautions to minimize involvement, veterans were still very emotionally caught up in the session. The team spent several hours working with individual veterans in the sharing phase to help clear up such issues as death of a friend, rage against a wife, problems

with family members around drugs, and initial sharing of individual losses rarely expressed.

The evaluation of the second session was done orally by the veterans with permission given for the oral evaluation to be taped. Two questions were asked:

1. On a scale of 1 to 10, how would you rate this session?

The numerical ratings averaged an 8, with a range of 5 to 9, out of a possible 9. Veterans felt 10 represented perfection, and nothing was perfect in life.

2. Do you feel this process would work for other Vietnam veterans? If so, why? If not, why not?

One veteran stated that it gave him a chance to open up and get some pressure off. In counseling he felt he was feeding in, but in action he felt he could feed in and also get feedback. Another felt he could talk and discuss for a long period of time, but seeing the actions made expressing his feelings easier. Several veterans said that they got to see and express feelings for both sides, veteran and wife. They said this helped them understand information about these roles that they had not previously put together. The main theme of evaluation for the session can be summed up in a comment from one veteran:

“This session was very beneficial; those were scenes and roles we don’t play out every day or tell our family. We need more sessions like this. I felt helped.”

Public and veteran safety is the key word when working at an outreach center. The team approach is highly recommended. It is suggested that the team be composed of three trained psychodramatists: One to act as director and the other two to take major auxiliary roles. The team approach provides auxiliaries to take major roles, thus enabling the veterans to keep their emotional distance.

Veterans use nonverbal more than verbal messages. A team is more likely than a single leader to stay aware of these nonverbal emotions and have veterans deal with them before leaving the session and going home.

Sociodrama is recommended over psychodrama when first working with an outreach population. Sociodrama gives the veterans a collective look at their role in society. It helps in giving structure to sessions and in increasing group cohesion. Auxiliaries in roles should be clear in incorporating doubling statements from veterans. This participation helps keep high the group ownership of the collective role. Role reversal, doubling, returning to the scene, and the use of sociometry are

psychodramatic techniques that work well with veterans. The sharing phase revealed that even though auxiliaries took the major roles, veterans experienced a lot of feelings. Moreno's (1946) concept of psychodramatic shock comes into play here. Since veterans leave the center after the session and go home, it is extremely important that veterans achieve closure. The team should be prepared to stay, extending the session until the emotions of the veterans are expressed and dealt with.

The major problem discovered in this project was that of veterans not returning for followup sessions. One of the outreach counselors reaffirmed this finding and felt this to be a major problem at this center and for anyone running groups. He felt longer sessions were better because veterans once present would stay for hours. It is recalled that Moreno used to run marathon sessions, and perhaps this is a possible answer to the treatment for Vietnam veterans. A day-long workshop could be designed where veterans are introduced to sociodrama, and then hold a sociodrama with the possibility of going later into individual psychodramas. This might be a way to approach the above-mentioned dilemma.

Clinical practice and research with psychodrama and the Vietnam veteran is needed. It is our hope that this project will serve as an incentive for more research. Combining psychodrama with the particular needs of veterans makes for powerful interactions. If the readers of this journal direct their spontaneity and creativity toward this potentially fruitful field, there may emerge guidelines valuable alike to veterans and psychodramatists.

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Date of submission: November 12, 1984

Date of acceptance: October 10, 1985

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Sociodrama as a Social Diagnostic Tool: Our Experience in Paraguay

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ABSTRACT. In this article, we describe a sociodrama that we staged as a training experience for a group in Paraguay. After evaluating our experience with this group, we concluded that sociodrama is a viable intervention that merits further exploration by psychodramatists.

OUR PURPOSE IN STAGING the sociodrama described in this article was to use it as a learning experience for a training group we were working with in Paraguay. Once the project was announced, more people became interested in participating, and the final composition of the group left the psychodramatists in the minority. Twenty-five people arrived one Saturday afternoon to participate in the sociodramatic experience. The director explained the Living Newspaper, which was the chosen format. This particular format is very useful for warming up to sociodramas because it very often mirrors the political situation of the country where it is being played out. Further, it is fundamental that all psychodramatists have experience with this tool, the most Morenean of them all.

Four groups were formed. Each group received the day's newspaper and the following instructions: Each group should choose an article, put together a "photograph" (as an image or sculpture) of the topic, and give it a title. Once the groups had composed the "photos," they would present them to the larger group, which would vote to select the image with which the greatest number of people felt some identification.

Choosing the Issues

The four images presented had the following titles and themes:

Group 1: The Vital Lesson—an ecological theme that referred to the destruction of Paraguay's trees and other natural resources.

- Group 2: Challenge—a feminist theme that referred to the many roles that women have to perform and the strength that women must have to respond to them. (This was an interesting group composed of many of the feminists present. They chose their theme first and then searched the newspaper for an article to match it.)
- Group 3: Social Justice—a theme that referred to the different groups in Paraguay struggling for social justice and to the forces that oppose them.
- Group 4: Homeless—a theme that referred to the people left homeless after floods in Paraguay.

When the participants arrived at the point of voting, their choices were fairly well distributed among the proposed images/"photographs," but that of Group 3, on Social Justice, won the sociometric vote. This was a very powerful image. When Group 3 first presented it, a ripple of response echoed through the audience. A rough sketch is presented in Figure 1.

Group 3 had constructed an image that included personification of the important roles of Paraguayan society: two campesinos (or peasants), one of whom was having her foot stepped on by Parliament; Special Police Force who was pointing her finger in the form of a gun toward them; Justice with her back to Special Police Force; and Community that looked on with her eyes covered with one hand, but with the fingers open for peeking. Campesinos make up 60% of the population of Paraguay. The police force referred to in the

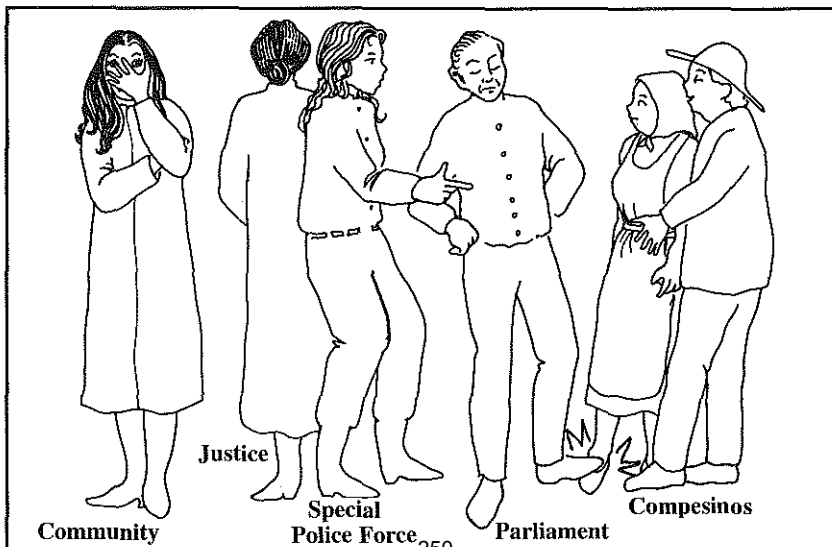


FIGURE 1. Sketch of the image presented by Group 3.

sociodrama was the one that had terrorized the population during Stroessner's 35-year reign. In the group's image, Justice stood behind Police Force, an allusion to the years when even the justice system submitted to the military dictatorship and turned a blind eye to what was happening. The image of Community was perhaps most significant: a representation of a society that could see what was happening but tried to hide behind ignorance of the facts.

Once the vote had been taken, the director asked the members of the original "photograph" and the members who had voted for it to remain. The director had the original image re-enacted and asked the new members to enter it with the roles of their choice. Action was given to the image.

The director gave the following instructions to the larger group: All those in the enlarged group could participate in the sociodrama, provided that before entering the stage, they pass by the "naming committee" (in this case, the Auxiliary Ego, who wrote down on a piece of paper the role the individual wished to act out in the unfolding drama). These papers were taped to participants' chests with masking tape to help keep track of what was happening and who was playing which role. Participants could change roles during the drama but had to change their identifying nametags as well. The psychodramatic space had been drawn out on the floor with masking tape. If participants were pushed out of the dramatic space, they could not return unless they assumed a new role.

The sociodrama began, and chaos ensued. A preacher began to preach to the group from atop a "soapbox." The campesino section, enlarged by new members who had entered the fray, yelled and screamed for their rights, demonstrating in front of Parliament. The woman who played the role of Special Police Force immediately shed her role and became a campesino. Several new members entered as idealists who wanted to restructure society.

Suddenly, "Stroessner," "Rodriguez" (the president during the transition and a military general), and several military personnel entered in an attempt to take over. The other members of the group immediately joined together to expel them from the scene. Now only the campesinos were left, and the woman who had turned campesino became Campesino President as a result of the popular revolt.

Intervention by the Director

At this point, the director intervened with the following proposal: "You have an opportunity to restructure the Paraguayan society as you see fit. You may name government leaders, ministers, etc., whatever you like. Go for it." Campesino President immediately began naming the Ministers of Health, Education, and Agrarian Reform. Several more people became campesinos. An honest Social Justice was named as well as Community Committed to the Poor.

Parliament became a campesino parliament. Once the basic government unit was formed, President left her presidency and became Politics.

Several attempts were made to make this society work. A representative of the refugees homeless after the flood sat on the floor begging and yelling for help. One of the two men in the group put on a sign, "Society Without Men," as a protest against the feminist/female vein society had taken. Several participants entered as the People, stating that they were not campesinos and that they too needed representation in the new society. At this point, the director froze the scene and interviewed each member in the drama.

Politics reported that she had come to realize that it was a very difficult task to try to organize and change society and that it was not quite as easy as she imagined. Agrarian Reform could not understand why Campesinos continued to complain so much after they had received what they wanted—land, tools, machinery, and seeds. Refugee complained that nobody tended to her needs. She was hungry and cold and homeless. When the director bent down to talk to Refugee at eye-level, Refugee mentioned that the director had been the first one to look her straight in the eye. She went on to complain that Education had given her a book, but she did not know how to read. Honest Social Justice had given her a roof but had almost squashed her over the head with it. Health could not even give her an aspirin. What was she to do? The man who complained about the predominately female society stated that he felt excluded and doubted there was room for him, as a man, in the society that the group was building. People reported that its group was not composed of campesinos, but rather of doctors, teachers, housewives, and so forth, and that the solutions for the campesinato were not necessarily solutions for People. There was a generalized feeling of impotence among the group's members: They wanted to contribute to a better society but really did not know how.

Once the interviews were completed, the participants sat down, stopped for a coffee break because we had been working together for over two hours, and returned a few minutes later to evaluate the meaning of the sociodrama for Paraguayan society. Everyone was asked to share individual feelings about the roles. The participants stated that they enjoyed the experience and never imagined that a sociodrama could bring about such richness of content. They were astounded and frustrated with some of the turns that the action had taken as they began to realize that running a country is not a simple effort. They were all convinced of the authenticity of what the action portrayed—their reality—and the effectiveness of using a sociodrama to draw out socio-political profiles.

Participants' Discussion and Evaluation

Within the group, there had been a high level of expectation when the action began and a sense of commitment to what they were doing throughout the

action. The participants also realized that they had had their chance to change their situation, and they recognized the enormous complexity involved in doing such a thing. We observed that, when given the chance, they realized that they too had resorted to force and autocratic stereotypes to resolve problems. That was the only political model most of those present had ever known. They were able to pinpoint the holes and pitfalls of their idealized and theoretical solutions. They perceived what would not work. They had their work cut out for them, trying to figure out what would work.

A great many interesting conclusions came out of this discussion.

1. The theme chosen was the matter of social justice, a very touchy and dangerous subject under the Paraguayan dictatorship, which only now begins to have a chance to come out in the open.

2. When action is given to the group, chaos ensued, as we mentioned earlier. This disorder, in part, is normal, if we consider the Identity Matrix, described by Moreno, from which order will come. (We believe that groups follow the different phases of the Identity Matrix as they form. A new group will be especially chaotic and will slowly organize itself to such a point that, in time, members can eventually role-reverse with each other.) Yet it is also descriptive of the confusion that members of Paraguayan society are going through as they try to learn new roles under a democratic regime.

3. In the face of such disorder an attempt is usually made to organize the group, but such an attempt imposes order. In this case, the military intervenes to organize the government but is expelled. It is obvious that society resists this kind of imposed solution, under which the people have lived for 35 years.

4. Once the initial action subsides with the expulsion of the military, there is a lull and a kind of vacuum. At this point, the director intervenes to propose a new social structure. Campesino President is practically self-elected (much in the same way that the military had come to power 35 years before) and autocratically distributes the roles of institutions: Education, Health, Social Justice. However, how to perform the duties involved in these roles is not explained or taught. This episode clearly reflects what is happening in Paraguay: The institutions exist, but nobody really knows how to make them work, especially in an efficient and pragmatic way.

5. Another interesting observation about this stage of the sociodrama is the lack of dialogue between parties. Nobody discussed anything—how to do things or what was to be done—with anybody else. There were no consultations or requests for help from anyone. Everyone did what he or she saw fit. If we pick up the daily newspapers, we can also confirm that this is what is happening in Paraguayan society at large. Basic decisions are made without consulting the parties who will be affected²⁵³ these decisions or who will be subjected to their consequences.

6. One member who represented Calls for Election was thoroughly ignored. It seems that once again, we stumble upon our recognition of the fact that the dynamics of free elections are still not properly understood.

7. When Paraguay has to deal with a national disaster, such as the serious flooding that occurred, the inadequacies of the system stand out clearly. How can one help the refugees? No one really knows where or how to begin, and the alternatives that are offered are not good solutions to the problems. Either too much is given (the roof that comes down over Refugee's head), or inadequate help is offered (books to the illiterate).

8. An issue that was also clearly brought out is the matter of gender. This society in our sociodrama had been structured with women in the different roles, but the few men who participated felt excluded by the women's feminist attitudes. This raised the gender-specific issue. One woman left the scene because she refused to participate in a society without men. The women who had been People stated that they did not want a male campesino president because all of them "were a bunch of machistas."

The selection of the president is perceived by the men as group exclusion by gender; whereas the women feel uncomfortable because of what they perceive as a male threat. It seems that in this new society that is rising from the old ashes, there are the beginnings of redefinition of gender-specific roles. Participants ponder: What does it mean to be a man or a woman in this new community? The women contend that a male president sees People as a group that gets in the way and does not really seem to help. In reality, People have come on stage precisely to lend a hand to the process of building a new society. The two sides seem to have difficulty perceiving each other's intentions.

In our assessment of this sociodrama, we must mention two aspects that we observed. First, in this country, the role of citizenship in a democratic regime is poorly developed. This means that as citizens of Paraguay, the people are just beginning to understand and practice this new role of citizenship. Second, the lack of a clear idea of the motives and actions as these were portrayed by the participants leads us to understand that the social telic perception leaves much to be desired. If this society can move toward a more telic communication/perception, there should be better social adjustment.

Conclusion

After our experiences with the use of sociodrama as a training exercise, we would encourage other psychodramatists to investigate the field of sociodrama. We consider this to be a very powerful social diagnostic tool and hope that we have illustrated this by our analysis of the Paraguayan experience. Perhaps as

we better comprehend social processes through analyses like these, we can also develop adequate interventions that will lead to improved social adjustments.

Author's note: At the time of the revision of this article, almost a year after the sociodrama, the Paraguayan people have elected a president who will most probably not "rock the political boat" they have been in for so many years and will give them "more of the same."

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Date of submission:
December 11, 1992

Date of final acceptance:
October 16, 1993

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Sociodrama and Professional/Ethical Conflicts

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ABSTRACT. In this article, the authors describe a sociodramatic workshop that was conducted during the Persian Gulf War at the request of professional counselors. The session was designed for counselors and counselors-in-training who wished to explore the personal and professional roles and the role conflict they experienced during the crisis. The authors describe three components of classical sociodrama that were used with a large group of participants. The efficacy of the theory of sociodrama, of its application, and of their rationale for using specific techniques was substantiated by observed and reported outcomes.

IN TODAY'S WORLD, WHEN SOCIAL ISSUES are the source of many group conflicts, sociodrama offers the possibility of increasing a person's or a group's understanding and respect for the opposing side. The violence of group conflicts across cultures points to a need for interventions aimed at resolution.

Sociodrama is an educational modality that lessens tensions, facilitates dialogue, and reduces group conflicts. Sociodramatic theory assumes that a group is already organized by its social and cultural roles and that individuals are carriers of the collective culture (Moreno, 1946). Within their relationships, all people play many roles, some of which will conflict (Moreno, 1960).

Unlike psychodrama, sociodrama focuses less on individual problems and more on group concerns (Beglen, 1983). In this article, we describe a sociodramatic workshop that explored counselors' attitudes and feelings about American involvement in the Persian Gulf War. Much of the workshop design parallels the work of Garcia (1988). This article is intended for the novice sociodramatist and offers examples of how action techniques can be applied in a workshop setting.

Sociodrama and Professional Training

Sociodrama is effective in training professionals in various disciplines. Drew (1990) described the use of sociodramatic techniques to train student nurses. She noted specifically that the sociodramatic modality is not threatening and places its greatest value on group themes. She found role reversal useful in providing an experience in which trainees could empathize with future patients. Drew stated that sociodrama was an ideal vehicle for training nurses with little experience.

Siegel and Scipio-Skinner (1983) noted the educational importance of training nursing students and mental health professionals in Moreno's action techniques. Student nurses who participated in sociodramatic training reported a clearer understanding of the mental health services available to patients, the world view of their patients, the way patients viewed nurses, and the therapeutic use of action methods.

To train residential treatment staff in a child-care facility, Beglen (1983) presented an in-service model that included sociodrama to develop trainees' therapeutic skills. The emphasis was on three areas of training: (a) developing basic child-care skills, (b) developing self-awareness, and (c) developing a supportive staff network.

Roleplaying has a history of use with urban criminal justice systems. For example, since the 1950s, 14,000 law enforcement officers from the Secret Service, the FBI, and the Washington Metropolitan Police Department have learned action-training techniques (Buchanan, 1981). Police officers reported that roleplaying crises was valuable and relevant to their performance in actual crisis situations (Swink, Siegel, & Spodak, 1984).

In addition to being used for professional training, sociodrama has helped people deal with trauma. This process, as described by Yablonsky (1981), allows people to explore "the fear and anxiety about large, generally uncontrollable events of cataclysmic proportions to the average person — such as assassinations, war, earthquakes, and crime ..." (p. 200). He noted that sociodrama is effective in counseling large groups. Baumgartner (1986) also described the use of sociodrama with war veterans struggling with posttraumatic stress disorder (PTSD). She emphasized a team approach and the appropriate training of team members to manage the emotional intensity of war-induced trauma.

Sociodrama has also been used to help people resolve social conflicts. Simmons (1971) attempted to help young African American women in a prominent New England preparatory school deal with difficulties based on cultural differences. Sociodrama encouraged discussion of racial differences and the students' feelings related to the conflicts. In this instance, sociodrama developed alternatives to opposition, helped with educational problems relat-

ed to racial misunderstandings, and fostered a better understanding among the students. In culturally diverse groups, sociodrama allows the development of empathy and identification with those who are culturally different. This makes sociodrama an appropriate modality for addressing international conflicts (Knepler, 1970).

The results of using sociodrama and psychodrama with urban, disadvantaged youth suggest that the students and staff of the Upward Bound program gained insights about themselves and their problems from their sessions (Goldman & Goldman, 1968). The authors reported that role-reversal technique and doubling helped students understand the reasons behind their feelings and behaviors. Role reversal aided the participants in viewing other people's feelings in a new light. Other reported effects included the bonds that developed between faculty members and students. Faculty members also increased their insight into the students' world. This helped the faculty members design more effective teaching programs.

Yablonsky (1972) defined *role* as a prescribed status or position having certain duties, rights, and obligations. Moreno (1959) explained that each person has many roles, including private and collective roles. A private role is one that relates to a significant relationship. A collective role relates to the society or subgroups to which a person belongs. An individual's personality will be affected by the degree of congruence between his or her private and collective roles. These roles are not mutually exclusive and always operate dynamically.

Acute crises activate strong collective, personal, and professional role conflicts. An example is the conflict that may erupt between the roles of parent and citizen of a country at war. The parent role, developed around love of a child, conflicts with the citizen role developed around love of state. The counselor role that cultivates problem solving through nonviolence may conflict with the patriot role that believes force is necessary to resolve conflicts.

Rogers (1963) wrote that psychological tensions between groups fueled by fear, hate, panic, and pride are the greatest dangers confronting humankind. Many counselors in the workshop expressed fear that their professional attitudes toward prowar clients conflicted with their personal antiwar values. Concerns about these psychological tensions led to the sociodrama workshop.

Design of the Workshop

To examine the impact of role conflicts for counselors, our sociodrama workshop addressed role confusion and personal conflicts regarding the Gulf War crisis. The aim of the workshop was to heighten participants' awareness of role conflicts. Sociodrama was used to reconcile conflicts between the professional and personal roles of both counselors and clients. The 6-hr workshop, held at Kent State University, was advertised with flyers and posters and

by telephone calls through the university and local mental health agencies. The 40 participants included professional counselors, clergy, and graduate students in counseling, psychology, and education.

The sociodramatic team included five doctoral students and two faculty members from the counseling department. One doctoral student, a certified psychodramatist, directed the sociodrama while two others helped as auxiliaries. This auxiliary function, described by Zinger (1975), involves assisting with the director's interventions. Five facilitators were part of the small-group discussions; another facilitator moved from group to group. The remaining facilitator acted as timekeeper.

Procedures

A sociodrama includes three components: (a) a warm-up phase, (b) an action phase, and (c) a sharing phase. Each phase is necessary for the sociodramatic encounter to emerge in the present (Sternberg & Garcia, 1989). The sharing phase is a subcomponent of the closure phase. Closure consists of de-rolling and interpersonal sharing (Treadwell, Stein, & Kumar, 1988). This workshop used a spontaneous form of sociodrama in which the only prescribed scripts used were "prowar" and "antiwar" polarities.

Phase One: Warming Up the Group

The workshop required warm-up techniques that engaged a large group of participants. A function of warm-up techniques includes building intragroup rapport and cohesiveness and priming the group for the action phase (Moreno, 1946). The warm-up comprised three steps: (a) a didactic segment, (b) small-group discussion, and (c) selection of the sociodramatic theme. During the small groups, themes emerged that helped in the selection of the major sociodramatic theme.

The warm-up began with panelists' statements representing a continuum of opinions on the Gulf War ranging from "nonviolent efforts at all costs" to "war as the only means to peace." It was hoped that the panelists' statements would elicit participants' thoughts and feelings about the Gulf War. The panelists were volunteers and included student activists (for and against the war), an African American community leader, an international student, a rabbi, a parent, and two counseling professionals. Each panel member spoke for 5 min. Participants were asked to be aware of but not verbalize their thoughts and feelings while the panelists spoke. This technique cultivated an environment in which participants could experience divergent thoughts and feelings.

After the panel members made their²⁵⁹ statements, the large group was divided into small groups of eight. Participants in the small groups were asked to

share the thoughts and feelings they experienced while listening to the panelists. The leader of each small group focused discussion on personal views on the war and professional counselor roles. Small-group members discussed how their views related to the professional ethics of counseling. These ethical responsibilities included the nonimposition of values (Nugent, 1981), freedom of choice (Nugent, 1990), and respect for the client's integrity (Lewis, Hayes, & Lewis, 1986). The panel statements and small-group process lasted for 90 min; then participants formed a large group to discuss themes that emerged in the small-group experience.

Facilitators used aspects of the central concern model to choose a theme for the sociodrama (Buchanan, 1980; Enneis, 1951). These aspects included participation in the small-group exercise and development of a group theme for dramatic enactment in the larger group. According to Buchanan (1980), the theme "is the affective dimensions of the group as expressed by the group members" (p. 47). Buchanan noted that themes typically emerging are dependency, independency, potency, impotency, and abandonment.

Topics discussed in the small groups included those related to the counselors' spiritual and moral judgments about prowar clients, the dynamics of anger in the therapy session, and generalized anxiety and anger about war. After processing topics that emerged in the small groups, the large group chose to enact a situation involving a prowar client in session with an antiwar counselor. Although leaders, as Sternberg and Garcia (1989) noted, guide individuals in choosing a sociodramatic theme and roles, it is the group that ultimately decides the problem to enact. The director interpreted the theme as one of potency/impotency.

Using the volunteer method (Kumar & Treadwell, 1986), the director identified two participants who were to enact the roles of an antiwar counselor and a prowar client. The prowar client was male, and the antiwar counselor was female.

Preparation of the sociodramatic stage is critical for enhancing the dramatic outcome. The seats in the room were arranged in three semicircles in front of a large staging area. Volunteers had easy access to the stage when they wanted to participate in the enactment and a clear view when they desired to remain spectators.

Phase Two: Action

The action phase moved the group into enactment. The sociodramatic episode required leaders to spontaneously use action methods that channelled participants' excitement into the roles developed from the sociodramatic theme (Moreno, 1946). Workshop facilitators served as auxiliary egos and assisted with various roles that emerged during the enactment. Auxiliaries may take any role related to the content or theme of the sociodrama. Examples

include emotions, prowar client, and antiwar counselor. The use of experienced auxiliaries also helped the director experiment with techniques.

Several sociodramatic action techniques were chosen by the director in the action phase. The first used was simulated roleplaying (Kipper, 1986) in which volunteers were asked to play the prescribed roles of antiwar counselor and prowar client. The director used the initial interview technique to gain information about role-related values. In this technique, the director, enactors, and the group warmed up to the situation to be enacted (Schramski, 1979). To make the situation specific, the director clarified the sociodramatic context regarding time, place, and motives of the enactors.

Initially, two chairs were set up facing each other to help each enactor to see through the eyes of the other (Moreno, 1959). The antiwar counselor, with the help of the facilitator, expressed many conflicts shared by the group—disgust with the client supporting the Gulf War, fear of imposing antiwar views on the client, guilt over negative feelings about the prowar client, and anger at the prowar client. It appeared that these elements expressed the potency/impotency conflict shared by counselors participating in small-group discussions. The trained auxiliaries contributed to the enactors' dialogue by verbalizing the enactors' unexpressed thoughts and feelings in their designated roles as doubles. Auxiliaries freed the director to empower the audience members to join the sociodrama.

Sociodramatic team members were asked to assume various auxiliary positions, including those of doubles for the prowar client and the antiwar counselor. The doubles provided needed support and empathic communication to deepen the encounter process. This is done through clarification and interpretation (Moreno, 1953; Blatner, 1973).

Next, two chairs were placed behind each enactor. Audience members were asked to move into the empty chairs whenever they felt an identification with the prowar client or the antiwar counselor and wished to express it. This technique, called the spontaneous double (Rabson, 1979), allows the free participation of audience members without the director's guidance. In this case, the empty chairs allowed group members to experiment with each position and explore the polarized roles. Group members left their seats and expressed thoughts and feelings from various perspectives throughout the action phase.

As the antiwar counselor began communicating dissonant feelings (e.g., anger and caring), the director instructed sociodramatic team members to assume the roles of contrary doubles for both the enactors. In the contrary double technique, a second double enacts a position antithetical to the first, for highlighting dissonance. This has also been called the divided double (Rabson, 1979). Once the dissonance was highlighted, contrary doubles were instructed to leave the stage. The traditional doubles remained in their positions for the remainder of the action phase.

At one point, the dialogue became repetitious. To move beyond the repetition, the director froze the action. He then had the enactors walk with him around the stage (one at a time) and talk freely about their thoughts and feelings related to the personal and professional roles elicited by the drama. This procedure is called the soliloquy technique. It is best used to warm up to a conflict situation or cool down after a catharsis (Starr, 1981). The soliloquy is also used to assist enactors in clarifying feelings and thoughts as well as in gaining perspective on a situation. After a soliloquy, the client and counselor resumed the dialogue.

As the dialogue progressed, the expressed anger between the enactors intensified. The director sensed unresolved issues related to impotency and potency, so he magnified this conflict, using surplus reality. According to Yablonsky (1981), surplus reality involves exaggerating a situation to enable the subject and the group to get a closer look at the conflict.

To exaggerate the conflict, the director used the high chair technique (Starr, 1979). The high chair technique has the enactor stand on a chair to be empowered through a sense of being taller or higher than all others in a group. This involved having the prowar client stand on a chair, wield the power of anger, and express it by yelling at the counselor. The antiwar counselor sat on a chair and expressed feelings of increased powerlessness in response to the client's anger. This participant fell to the floor to demonstrate feelings of vulnerability and helplessness. At this point, the impotency element of the theme fully emerged.

One audience member stepped onto the empty chair and assumed the role of antiwar counselor. This person appeared afraid of the prowar client. The director continued to work with the theme of impotency through the high chair technique. In this instance, the antiwar participant was guided through an emotional expression that culminated in a release of fear by spontaneously cursing the prowar client and leaving the stage. The surplus reality facilitated expressions of anger, constituting a catharsis of abreaction.

Catharsis is a release of pent-up self-expression that occurs through the active participation of the enactors in a portrayed drama. Two types of catharsis are abreaction and integration (Blatner, 1985).

Abreaction catharsis refers to the emotions that accompany the recognition of feelings that had previously been disowned. Blatner explained that the catharsis of abreaction must be followed by a catharsis of integration. The catharsis of integration is empathizing with the position of the other enactor, following the action catharsis. Integration is also an expansion of one's sense of self to embrace role functions previously experienced as alien (Blatner, 1985; Kipper, 1986).

The prowar client demonstrated surprise when the antiwar counselor fell to the floor. As integration was fostered, the prowar client's verbalization

became less aggressive. The doubles, continuing to facilitate the integration, helped the prowar client express a sensitive side, which included feelings of concern and caring toward the antiwar counselor. These feelings had been unexpressed until this point.

To deepen the experience of mutual understanding, the director moved into role reversal and had the pro- and antiwar enactors reverse roles. Sternberg and Garcia (1989) described the uses of role reversal as follows: to develop empathy, to shift perspective, to develop understanding of situation, to allow enactors to answer their own questions, to enable enactors to see themselves as other enactors see them, and to facilitate catharsis.

Bratter (1967) described role reversal as a dialectical process in which the thesis and antithesis of two polarized roles meet to form a synthesis. The synthesis may facilitate insight into the role of the other. By repositioning the chairs so that they were face to face at the center of the stage, the director had the pro- and antiwar enactors begin a new dialogue. Both enactors were helped by the auxiliaries and the trained doubles to warm up to the role reversal with greater spontaneity.

Once each had portrayed the role of the other, the director returned each to his or her original role. Both the prowar client and the antiwar counselor appeared less angry and more willing to listen to the other. This point marked a catharsis of integration, and the leaders moved into the closure phase.

Phase Three: Closure

Sociodrama is a powerful method that can deeply affect all its participants. Closure gives the group time to express and explore how the enactment affected them. During closure, it is hoped that participants achieve personal and group integration. Any unfinished business must be completed before ending the session (Treadwell, Stein, & Kumar, 1990).

The first stage of the closure process is de-roling. De-roling helps enactors release assumed roles (Rabson, 1979). Sometimes the role an enactor plays activates strong emotions. De-roling is important so that differentiation can occur between assumed sociodramatic roles and personal identity.

The woman who originally played the role of antiwar counselor expressed role conflicts. She explained that the dominating demeanor of the prowar client activated childhood roles of impotency, making it difficult for her to assume her professional role. A member of the training team noted how this impotency role from her childhood was related to the group theme of powerlessness (impotency). For this group member, the surplus-reality techniques heightened her awareness of the power available to her (potency).

The man who initially portrayed the prowar client expressed his reaction of feeling unheard and misunderstood by persons portraying the antiwar coun-

selor. This was another expression of impotency within the group system. The man dealt with his sense of powerlessness through exaggerated potency (aggression).

During the sharing phase of closure, many participants noted that the sociodrama was useful to them because it provided an arena to release previously unexpressed thoughts and feelings. Some shared their anxiety about war, and others recognized the importance of exploring these conflicts in a safe environment with other counseling professionals. Many participants said that being spontaneously able to double was empowering. Others noted that after the enactment, they were more able to see the prowar client as a human being struggling with similar issues as they had.

Discussion

At a postworkshop meeting, all facilitators noticed how the enacted drama increased emotional intensity for the audience and the participants. The facilitators agreed that, although the group was large, the sociodrama succeeded in fostering catharsis and resolution.

The workshop offered a good working model of how sociodrama can be organized for use with professional groups. Any future workshops following this model should include a research component. A limitation of the workshop reported in this article was the facilitators' failure to collect data (other than the self-reports) from participants that would have yielded some measure of the impact of the workshop experience. A pre-post instrument could have been designed to take a role inventory for each participant. This could then have been used to identify potential role conflicts and resolutions.

Although this workshop focused on using sociodrama to address professional and ethical issues, it did illustrate a model that can be used to address equally relevant issues that counselors face. Examples of such issues include the continuing debate over abortion, issues such as gun control and capital punishment or nonheterosexual rights in the areas of clergy ordination and military service.

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ACKNOWLEDGMENT

The authors wish to thank Ansel L. Woldt and Stuart F. Hayes for their assistance in running the workshop described in this article. Their editorial assistance is also appreciated.

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Date of submission:

October 16, 1991

Date of final acceptance:

April 4, 1994

Address:

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Author: Anonymous

[ProQuest document link](#)

Links: [Find Full Text @ Griffith University](#)

Full text: _TVM:UNDEFINED_

Publication title: The International Journal of Action Methods

Volume: 50

Issue: 4

Pages: 137

Number of pages: 1

Publication year: 1998

Publication date: Winter 1998

Year: 1998

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 10967680

Source type: scholarlyjournals

Language of publication: English

Document type: PERIODICAL

ProQuest document ID: 210937893

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/210937893?accountid=14543>

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Last updated: 2014-05-18

Database: ProQuest Central

Document 59 of 76

Psychodrama and family therapy--what's in a name?

Author: Williams, Antony

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Full text: Headnote

ABSTRACT. Of perennial interest in systemic therapy is the way meanings are created and maintained by social interaction. Psychodramatic role theory has a similar focus. Likewise, family therapy's more recent focus on narrative or story finds strong resonance in psychodrama, where narrative and story form the texture and the

text of action methods. Role theory and narrative therapy are used as bases from which to explore ways in which family therapy ideas can influence action-methods practice and, conversely, the part action methods can play in family therapy. "What's in a name?" becomes a theme, as the author investigates ways of doing therapy that are neither psychodrama as such nor family therapy as such. A Batesonian "news of difference" framework is adopted as the principal theory for how people can change.

LIKE MOST PEOPLE in their first 5 years with the method, I was entranced with psychodrama as a brilliant illustrator of the human condition and as a source of profound aesthetic experience. I loved its epic qualities, its richness, its ability to show people value and intentionality in their lives. It made sense of confusing experiences and provided epiphany and poetry in my life. Within a drama, people could become, at least momentarily, the individuals they dreamed of being, transcending their mortality by contacting it more deeply.

At that time, however, I was already seeing families in my practice and was attracted by the intellectual vigor and social responsiveness of the family-therapy tradition. It seemed impossible to reconcile family-therapy theory with psychodrama. That seemed a pity. Originally Moreno himself had not favored an analysis backward toward past trauma but thought that help would come through spontaneity training based on the analysis of the present. Ironically enough, his systemic emphasis on present interactions maintaining the problem has been all but lost, and psychodrama has indeed become oriented toward past trauma (Hare, 1986). This vertical approach became, in its own lifetime, "classical" (Fox, 1987) and dominated the way in which psychodramatists were trained. No matter what type of presenting problem protagonists brought to the group, the second scene would have them depicting a younger time in their lives, and the third would be set back even further in time, an encounter in early childhood. Needless to say, this format was hard to apply in a family group in which adults and children were together.

Some other difficulties impeded reconciliation. First, psychodrama was a group method, almost universally practiced with a number of relative strangers rather than with the intimate group of a family. It seemed to work best when key people in the protagonist's social atom were absent-an incompatible demand if one is working with families. Second, parents in psychodramas were routinely depicted as villains, enemies of the by-now-adult protagonist's spontaneity-creativity. Third, the possibilities of role theory did not seem to be exploited, and when they were, the distinction between psychodrama and systemic therapy tended to diminish sharply, with psychodrama ceasing to be "individual therapy." Fourth, "causality" within the fantasy of the individual protagonist was often accepted as linear and obvious rather than circular and subtle.

Despite the above reservations, I found no insuperable reason why a family therapy based in action methods and a psychodrama based on systems theory could not be put together (Williams, 1989, 1991, 1994, 1995), especially through the common base of role theory and sociometry. An even deeper link existed, that of spontaneity itself as the solution to many problems of human living. The solution in psychodrama is usually a more spontaneous way of being with other persons, just as it is in family therapy.

In this article, my concern is how one might bring psychodramatic methods into one's work with families and how certain ideas that have their base in family therapy can inform psychodramatic practice with individuals and groups. I make no attempt to "report on the field" in Europe, the United States, or the Pacific Rim, nor do I endeavor to present a "grand synthesis." What follows is idiosyncratic and biased, my personal view-an "underview" of the field, not an overview.

Theoretical Assumptions

What's in a Name?

If the idea of family therapy seems strange to some people, so does that of individual therapy to others. Yet one might construe individual therapy as just one way to intervene in a set of relationships, a way of working with one person in a social atom when for some reason the others cannot turn up. In the following case studies, all clients' names have been changed. Therapists' names begin with T, mothers' with M, daughters' with D, and sons' with S. Husbands are usually H, and fathers are F.

MARIE'S POISON

Marie has three children, twins aged 18 and a son of 14, all of whom are living at home. Marie herself came from a family of four. Her first memory of her mother was of her making Marie give her favorite toy dog to her brother, because her brother "needed it more." Although not close to her mother, she was, however, very close to her father who died when she was 17. She says that her father was the only person she had ever felt loved her. Shortly after her father's death, she married Frank, because she was "desperate to get out of the house." At the time of her seeing the therapist, this marriage had been over for 5 years. She felt "crazy" during the last years of her marriage, thinking that her husband was having an affair. That was found to be correct, and he left the marriage at age 45 for a woman 27 years his junior.

When she was 9, Marie was digitally abused for one year by a family "friend." When she was 13, her brother took up that practice and blackmailed her with threats if she told.

Her history of self-harming had begun when she was very little when she would bang her head hard against a wall. At the time of therapy, she had burned her body with an iron, causing huge blisters on her arm. Marie, who has been diagnosed as having a severe borderline personality disorder, sees both a psychiatrist twice a month for medication and support and the family therapist, Tania (reported here).

At the sixth session, Marie gave Tania 100 tablets that she had been saving for her suicide. The seventh session was characterized by long silences. Eventually, Marie told Tania that she had been having erotic thoughts about a woman and that she was worried. Tania "normalized" those thoughts, and Marie seemed very relieved. At the ninth session, she informed Tania that she had decided to kill herself and the three children and that she had already bought the poison. Tania asked why she had not already poisoned herself and them. Marie said that she would not be poisoning the children that night because she was sitting for an exam the next day, and passing it was her only way of proving her worth. However, she could not guarantee the safety of herself or her children in the future.

In empty chair work, Marie acknowledged those parts of herself that sought her destruction and those parts that wanted to get on with life. Although she liked and claimed to profit from the action work, she would sometimes become extremely distressed. Marie had stress-induced epileptic fits when talking or action became more than she could bear. Of course, at that stage Tania backed off. At Tania's request, Marie invited her children to come to sessions. They refused, and she felt devalued and furious. At the time of threats to the children's safety, the therapist persuaded Marie's former partner to come into the house to look after the children and suggested that Marie live elsewhere for some time "until you're in a good space to sort this stuff out." To all this, Marie agreed. Family therapy can appear as an intellectual monolith, especially as it formidably presented itself to the world in the 1980s when screens, teams, and system-talk were at their height. Family therapy challenged established linear and intrapsychic views with its own systemic orientation. Its epistemology resided in the heady conceptual realms of linguistics, biology, and mathematics, from which it spawned a dazzling array of innovations in ways of working with families.

Family therapy nowadays is certainly no monolith and, in fact, has many brands: structural, strategic, systemic, narrative, feminist, postmodern, solution focused, and so on. The metaphor of the family as a system is gradually being subsumed by a metaphor that construes families as interpretative communities or storying cultures (Pare, 1995). As Crawley (1993) pointed out, however, the surname is therapy, and the first name is family. First names connect people to those to whom they are close-relatives, friends, colleagues but surnames are much more basic to identity in society; they signify a kinship group, those to whom one belongs. If one is labeled a marital therapist or a family therapist or a narrative therapist or a narrative therapist or even a psychodramatic therapist, one might have a quibble or two but if one is denied the identity of therapist, then one has reason to be aggrieved. What's in a name, then? Therapy is essentially about persons, and family therapy focuses more overtly on the collective of persons than does individual therapy.

MANDY'S MOTHER

Mandy is a 35-year-old unemployed mother of two teenagers, who acrimoniously separated from her husband 3 years previously. She attends a group for mothers and their daughters with whom they are having difficulty. Using an auxiliary from the group, she portrays a typical interaction with Debbie, her 16-year-old daughter. Tom, the director of the group, then asks her to illustrate a conversation with her own mother when she herself was 16 or so. This she does; her mother is a fiery, irascible woman, capable of rapid and unpredictable changes of mood. No obvious catharsis as such is evident. The director helps Mandy compare herself with her daughter, her daughter with her, herself with her mother, and her mother with her.

That Mandy dates the improvement in her relationship with Debbie to her brief psychodramatic interlude is not the point here. Mandy and Marie's relevance to the present discussion concerns how their therapists operated. Marie's therapist, Tania, is a family therapist who prefers to see whole families when she can. She would describe herself as "a family therapist who has trained in psychodrama and who occasionally uses action methods as adjunctive techniques." Yet Tania cannot see the whole family in therapy, and her direct family work is limited to direct interventions with Marie's former partner. Mandy's therapist, Tom, would describe himself as "a psychodramatic practitioner who has had some exposure to family therapy." Tom almost invariably works in a group setting. The group setting here, however, is for mothers and the daughters with whom they are having difficulty. Is Tania's individual work with Marie or Tom's group work with Mandy Batesonian-based psychodrama, standard action methods, family-focused individual therapy, individual therapy with family support, or even "straight" family therapy?

Vignettes in this article highlight some of the connections between psychodrama and family therapy, and some ways wherein each can inform the other at the practice level are suggested. Psychodrama is used interchangeably with action methods. Action methods, an umbrella term, refer to processes that dramatize narrative by means of dialogue, objects, and the use of space. They concretely depict events, problems, other people, parts of the self, forces, or thoughts. All psychodramas use action methods, but not all action methods are psychodramas.

Role Theory and Systemic Approaches

One's own sense of oneself as an "I" makes it easy to believe in an inner, irreducible core of human experience. Role theory, however, suggests that one gives up such a structural view in favor of the notion that roles, and thus the self, are continuously being created in interactions. The self-ness of a person is understood recursively as an impermanent construction that changes with context and relationship. A recursive analysis, like a role analysis, is one in which a particular issue is understood in the context of the relationships that have made that issue possible. Recursive thinking is difficult because of the complexity of relationship patterns within systems; it is rich, however, on account of those very factors.

Contemporary systemic therapy attends to the way meanings are created and maintained by social interaction. Meaning is construed as lying between people rather than "in" people. This seems very close to role theory. The notion of roles being created in interaction challenges the assumption that the skin is the most meaningful boundary. Role theory suggests that individuals actively create their experience, even experience that they do not like.

How one makes sense of an experience, including even "who I am," is a collaborative effort between oneself and others. Identity is interactive, a story one tells oneself and gets told. "I" cannot be "me" without "you." Is not this the essence of role analysis? After all, the idea that people change markedly in different contexts is not such a radical one. For example, Hank acts like a pleading, helpless child when he is at home with his partner, but he behaves as a kind, firm, and wise figure when he is working as a psychiatric nurse. Similarly, Wendy makes all the decisions in the house that she shares with Hank, but she is underconfident at work and gets passed over for promotion. In each of these examples, Hank and Wendy are almost constituted by interaction and context-by what they tell themselves about themselves, by whom they interact with, and by what others say to and about them. Popular expressions, such as "She was a different person when she came back from

holiday" or "He's a different man with his children," also express the idea that reality is constructed primarily through context and interaction. Again, role theory, family therapy, and social constructionism seem to be near neighbors, sharing a theory cocktail of personal, social, and cultural ingredients. All assume that even our emotions, although intensely experienced as personal, are part of an interactional process. They are understood by the meanings that other people create, from the culture, and even the physical landscape: the Swedish different from the Spanish, mountain dwellers different from seafarers. One's identity, one's very selfness, is a multiauthored narrative. Experience is a "text," conjointly authored in community.

Narrative and Story

The word narrative opens doors to other useful rooms. Stories or narratives help people order their thoughts and keep them sane by filtering out most experience as irrelevant. People attend only to those parts that they think are useful or that make sense. Stories not only filter but also provide frames for lived experience that would otherwise be unintelligible.

Story involves the idea of time. By means of story, people not only interpret the present but reconstruct the past and predict the future. This notion should suit psychodramatists well, because as Farmer (1995, p. 95) remarked, psychodrama is an instrument for playing with time. A story is not so much a tale as an interpretative device telling people what is happening now, what they used to be like, and how they will become. Again, psychodrama can comfortably share with this theory. Chasin, Roth, and Bograd (1989) wrote in a lead article in *Family Process* of psychodrama's powers within systemic therapy to dramatize ideal futures and reformed pasts. Boundaries of time and place are defined and redefined, allowing events to be arranged and rearranged according to the meanings given to them by the protagonist, director, and group members. Two hours of psychodramatic action can cover a period of 30 years. Meanings can be given historical context. Within the safe holding of a psychodrama, protagonists can see their forgotten pasts, vividly feel the agonizing dilemmas pertaining to those times, recognize in the company of the group and the director how those pasts fit with their present concerns, and express what they had hitherto been unable to utter.

Stories that keep repeating are known as dominant narratives, a term commonly used pejoratively, that means persistent narratives that constrain people's actions and options. For example, when Hank says to himself "I am a worthless person" or when Wendy says to herself "Men are babies," each is offering a description that cuts off certain other descriptions. These negative descriptions may cause them to blanket parts of their lived experience as irrelevant and to select only certain events as belonging to "the truth about me." Narrative structures, therefore, are not about data; rather, they establish what is to count as data (Schafer, 1980). Any events that may contradict Hank's assumed worthlessness or Wendy's ideas about men's infantilism are not even seen. It is as if they did not exist. A compliment is brushed off as "not about me"; a competent action is interpreted as "a flash in the pan." Only those aspects of experience that relate to failure or dependency are selected for attention.

Language and significant images structure life. This is handy because psychodrama works with language and significant images. One might say that the very basis of psychodrama is story or narrative, powerfully told. Psychodramatic enactments provide people with an opportunity to become more active in the authorship of their own lives and provides them with a sense of place in the world and with a feeling of connection to it and to other people. The art of any therapy-psychodramatic, family therapy, or whatever-is that of assisting people to change dysfunctional dominant narratives and the unhelpful interactions that spring from them. The narrative basis of psychodrama in itself helps people articulate their story. The following sections contain some suggestions about how they might change that story.

The Perception of Difference. How can one be different if one only knows how to be the same? One would think that something so evanescent and so dependent on context as a "story" would be simple to change. Few therapists, however, would say that changing clients' stories is simple. The psychodramatic family therapy that I practice is based on a simple theory: People can change when they perceive a difference that is relevant to

them. In family therapy, this is called "news of difference" or "a difference that makes a difference" or even "information." The theory is based on the work of Bateson (1979), who suggested that people change as a response to information, which always comes in the guise of difference.

Marie, do you think your mother was more dependent on you, or were you more dependent on your mother? If you had not been harming yourself, who would you have been harming'?

Differences that matter most to people are those between persons (their ideas, thoughts, feelings, attitudes, habits, power, gender, how much each is loved by a third, and so on) or differences within the same person at one time versus another time or in one environment versus another. Where such differences make a difference, they are called information.

Could you tell me any other steps you have taken so far that do not add up to this view of you as being stupid and crazy?

Marie, what sort of expectations were born in your life when you were born?

Did all those expectations suit you equally well as a person or did some suit you less well?

In the above questions, the therapist encourages Marie to appreciate the history of her struggle against her dominant narrative, that she was "crazy and stupid." The therapist begins to challenge specifications for personhood and the ways that Marie should relate to others. Marie's dominant story, although apparently a seamless garment is, when viewed up close, actually made of patches. The inconsistencies and contradictions, once noticed, allow the entry of a new story that brings out different aspects of Marie's lived experience. The old story, which had seemed to be true, slowly loses its explanatory power and credibility. It is the once-familiar (e.g., "I am an incompetent adult") that now no longer makes sense. Its basis is eroded as new situations, which cannot be accounted for if the old story is to hold up, are brought to mind by the therapist. In constructing a new story with the client, one does not have to resort to jollyng along. The new story was potentially ready to be told, but it had not been noteworthy and, therefore, had not been told. Therapists help clients to notice the unnoticed and to tell the untold according to preferred developments.

When there has been a small step in a new direction, a therapist can question both the recent history and the more remote history of the alternative narrative. In Marie's story, she was delaying the suicide-murder until after her high school examinations, which she was taking as an adult. To Marie, the fact of her taking these examinations is not a story of courage and triumph. Indeed, it is not storied, not newsworthy. Far less newsworthy is her delay of the suicide-murder part of her dominant narrative, which says only that she is crazy and stupid. The therapist asks about changes in her belief system about herself and then asks her to give the history of those changes:

How did you get yourself ready to take this step into further education for yourself?

Just prior to taking this step, did you nearly turn back? If so, how did you stop yourself from doing so?

Looking back from this vantage point, what did you notice yourself thinking or doing that might have contributed to becoming an educated woman?

Could you give me some background on this? What were the circumstances?

Who was there? What were you thinking? What did you tell yourself that sustained you?

Then the therapist directs her to "show us this in a scene." These questions and the enactments that follow are designed to increase multiple descriptions of Marie's beliefs and values. She temporarily becomes the observer of her own life, noting especially the unstoried elements. Marie had never thought like this about herself. She has no story with herself being confident enough in her abilities to undertake further study. She begins to favor aspects of her experience that contradict the handed-down versions of herself.

Problem Development

Working with Marie in this way, Tania creates a denser history for Marie's alternative narrative. Very slowly, Marie begins to craft a believable story of herself as a competent adult, a person with educational ambitions, a person whose developmental goals would be interrupted, to say the least, if she killed herself and her children.

Although they may take considerable pains to create a history of the alternative narrative, therapists working in this mode spend less time on the search for causes of clients' problems. To do so, in their view, would be to expand the dominant narrative, the very narrative they are attempting to deconstruct. Therapists like Tania are well read in psychological, including psychoanalytic, literature, which they respect. They are indeed interested in "the past" but focus on particular elements of the past that may serve to deconstruct debilitating stories and to begin charting the history of rehabilitating stories. They do not have set theories about why things go wrong for people. As far as they know, some small event or interpretation may have given rise to the problem-saturated narrative that has gathered its own momentum and become "true" by repeated tellings. Perhaps one of the more standard psychological interpretations may be correct, but which one—the Freudian one? the Kleinian one? the Jungian one?

The original conditions of anyone's narrative likely have been lost. Whether the source is known or unknown, however, the dominant narrative continues and grows larger and stronger with time. It is often reinforced by the client's deciding that what he or she "decided to do about the original difficulty was the only right and logical thing to do" (de Shazer, 1985, p. 25). In other words, therapists working in this mode seldom attempt to "get to the bottom of things" in terms of the development of the problem. They focus instead on the development of the solution. They do not believe that they are "scientists," who can see beneath the appearance of things and the surface of the mind.

The Renegotiation of Identity: The Witness

The therapist and Marie have co-created an alternative narrative in the present and together have seen something of its history. When clients begin to create their alternative narratives, they are encouraged to identify and recruit an audience to these preferred developments in their lives. When a therapist starts to chart the course of the alternative narrative, it pays to ask who in the protagonist's early social atom first noticed any signs of difference from the dominant narrative. For example, the reader may recall that Marie's story included her being "loveless" since the death of her father. It comes to light, however, that certain actions she has taken, including raising her family to the best of her ability, contradict that forlorn account. Again, the apparently seamless garment (the dominant narrative), when viewed closely, is shown to be made up of threads and patches. Lovelessness is interwoven with threads of loving self, loving others, and being loved. Those threads are at first too fine for Marie to see. The therapist asks Marie to focus on them, to use a magnifying glass, if necessary.

Do you remember when this feeling that you were not totally alone in the world after your father's death first occurred?

What was the inner feeling of liking yourself?

Did you approve of approving of yourself or did you think approving of yourself was a betrayal of what you had been taught to think about yourself?

Did you look any different in that time when you first realized that you were not totally loveless? Did it show on your face, or in how you stood, or by the way you walked?

Did you do anything different in those early days when you first caught a glimpse that you may be able to like yourself?

Any of these questions can be put to action in a miniscene. The action can be as simple as asking the person to walk as he or she did then, to hold her head as she held it, to show on his face what he was feeling then.

Then "The Witness" can be introduced. This is a person who actually observed the client feeling differently about himself or herself. It also could be someone who knew that the client had this ability and was convinced that he or she would one day triumph. For Marie, of course, that person would be her father. The witness figures may be significant because they too had challenged accepted ways of living, and like the client, had also entered some uncharted territory of being their own person. A witness can even be someone who did not actually observe the alternative narrative in the client but lived out that alternative narrative—an aunt who did

exactly as she pleased, even though everyone thought that she was eccentric.

Was there anyone else in your extended family who had not succumbed to worthlessness and despair and who lived in a spirited fashion?

Would that person have seen something on the outside, or was your feeling about yourself as not giving in to worthlessness something private, tucked away deep inside?

If it were tucked away, what would the witness have said had he or she known it was there? What would you have said back to the witness?

Now show such a scene between you and the witness.

Ideally, action work with the witness is suited to groups and can make a useful postpsychodrama intervention. Protagonists can review their life through the witness's eyes and draw conclusions about their intentions for their life, intentions that this witness could have appreciated. The enactment could be an interview-in-role of the other person and his or her views on the protagonist. What did the witness think the protagonist's intentions for life were? Did he or she think the protagonist was having a close shave with worthlessness? Protagonists can be taken to the mirror position, and the action sequence can broaden out into their philosophy of life.

In reviewing these events that took place back then, what do they tell you about what you really believed was important in your life, even though you were tempted to succumb to X (the externalized difficulty)?

Are you becoming aware of any other developments in your life that reflect this belief about what is important to you?

At this point, an action sequence can take place in the future.

Just think about your next steps. Imagine now that what we understand to be important to you is going to feature more strongly in your life. How will this affect your actions? How will it affect your view of yourself if you were to step more fully into this picture of who you are?

Set it up and step into that future now. Who is there?

Through these techniques, clients begin to see their lives as being lived according to the new story, rather than the old one.

Therapeutic Process: Using Action to Create Alternative Narratives

Action methods give people the sense that they are in touch with the profound sources of their being and that they are authentically directing their own lives. They increase people's identification with personal meaning, subjectivity, and authenticity. An extended psychodrama or a modest vignette is equally capable of kicking off the client's alternative narrative and keeping it going until it finds its own momentum.

The function of therapy is not merely emotional relief but the learning of new roles. Action methods can help such learning, illustrating relationships in a way that carries powerful emotional and sensory impact. At the height of action, protagonists are in a state of shock; their accustomed responses to a situation are diminished; new, more primary responses take their place. Action is useful systemically because it dramatizes role and role perceptions. Members observe what each does, how it is perceived, and how the roles are reinforced. The interaction of roles becomes clearer. It becomes evident that someone cannot be helpless unless someone else is prepared to be helpful. Personal meaning becomes more obviously interpersonal.

Verbal interventions based on difference and news of difference can have powerful effects on a family. When the interventions are performed, however, entirely new meanings come to light. Action methods are ahead of the field in their ability to represent difference. By physically moving over a map of meaning (in reality, a carpet in the therapist's office), the swing of the senses induces a swing in the mind. The therapy room itself becomes a matrix of belief. Members take a position in interpersonal space that represents their position in inner space. They compare their opinions and values with the opinions, values, and choices of their intimates. Bodies and consciousness swing together.

Diedre is a 13-year-old girl who is referred to therapy by her mother. Marion, because she is "unhappy." Diedre, apparently, does not want to do anything with friends, spends a lot of time on her own, and is sad about leaving

her home state. She is also getting very thin, although she could not yet be classed anorexic. Marion is in a long-term lesbian relationship with Penny, who absolutely refuses to come to therapy. Marion and Diedre are seen together for six sessions. When Marion and Diedre's father broke up 6 years previously, Diedre went to live with her father, a policeman. That was thought to be the more proper course of action because Marion was pronounced "unfit" after she announced her intention of having a sexual partnership with Penny. After Diedre and her father were in a serious car accident, in which the father was killed, Diedre arrived back with mother. She and her mother have a good relationship. Marion is the breadwinner of the family, and Penny stays home. We will focus on the fourth of the six sessions, the only one involving action methods. Diedre displays little interest in the accident with her father but says that she is mostly unhappy at home and that she does not think that Penny likes her. The therapist notices that although Diedre gives the appearance of sadness, she has become animated when speaking. Diedre describes an incident in the kitchen between herself and Penny. The therapist gets her to set the scene, which Diedre readily does. The focus is on a cask of wine on top of the refrigerator, to which Penny makes frequent excursions. Diedre says something to Penny, and Penny responds in a manner that indicates that she does not like Diedre. During this event, Marion arrives home. The triangle is established.

Diedre is placed in the mirror position, and the therapist and Marion act as Penny and Diedre. Then the therapist acts as Penny, and Marion acts as herself. After each of these enactments, Diedre is asked what she notices, and whether she has any ideas for how things could be better. The mother models how Diedre might deal with the situation, and so does the therapist. Diedre steps back into the scene and acts the solution she most prefers.

Diedre and Marion were seen only once more after that session because Diedre's improvement had been so rapid. She wrote two letters to the therapist after the final visit, saying how well things were going. The therapist replied to each of the letters, responding to the responses she had made.

Most of the above is standard psychodramatic fare, according to Kipper (1986) for descriptions of role play and Moreno (1965) for mirror and other techniques. The therapist's dealings with Diedre and her mother are not presented here as psychodramatic rocket science. The vignette is included to suggest the modest nature of the action that is appropriate in family contexts and the far-reaching effects that such action can have. Readers may wonder why the therapist did not bring out more of the grieving for the deceased father or the traumatic effect that the accident must have had on Diedre, or whether Diedre's isolation at school was shyness on account of her mother's relationship with another woman. Indeed, the therapist would have followed up on those or any other issues, had there been leverage. Those concerns were simply not evident in the warm-up. Diedre accepted her mother's lesbian relationship as such, but she did claim she was not getting along with Penny. She seemed uninterested in pursuing the events of the accident a year earlier, and, although she had loved her dad, she was not keen on talking about him or "to" him through an empty chair. Her major concern was that she thought Penny did not like her. These reflections led to the notion of solution-focused therapy.

Solution Focus

According to narrative theory, there is no fixed meaning in the past, even in a past of failure; there is no fixed meaning for the future, either. Most narrative therapists tend to adopt a solution focus with their clients. They prefer not to focus on the history of failure but to direct their work toward charting the history of success. Very powerful dramas can be created, based solely on the solution to the drama itself. At the contracting stage of a drama, a solution-focused director might start like this:

What attempts have you made to solve your problem? How did they go? Have you ever tried therapy before? With whom? How did it work out? What helped? What wasn't so helpful?

The director may then ask a form of the miracle question (de Shazer, 1988).

I'd like you to travel three months into the future. Go there now in your mind. The problems you faced in that drama three months ago are not here any more.

Your life is going well. What's happening? Who's around? How are you interacting with them?

Protagonists may have initial difficulty with those questions, perhaps because they have never really thought about how their lives would be if the problem were resolved. They limit their thinking to what is troubling to them and how intractable their problems seem to be.

Directors can also establish the difference in the amount of problem resolution that clients would consider satisfactory. They first need to know where the clients are now in relation to the problem. Visual or physical analogues, the stock-in-trade of psychodramatists, are once again invaluable. Suppose clients agree that the problem has them "60% in its grip." The therapist can then ask what percentage of resolution the client would consider satisfactory, reminding the client that 100% is rarely achieved in therapy or anywhere else. Sometimes one can bargain about small differences as though one were in a bazaar, haggling over a few percentage points.

The enactment of solutions temporarily interrupts the problem-saturated narrative and is shocking and exciting at the same time. Clinging tenaciously to their story, as most people do, clients find it difficult to imagine alternative ways of being. When people are in difficulty, they think of the future in terms of its problems rather than what they want from it. A fleshed-out description of the desired future also helps the therapist keep on track and keeps the therapeutic work from missing the point.

Many clients, moreover, are caught by the belief that for a problem to be resolved, it is essential to have an explanation for it. Such "explanations," however, are in themselves only stories: the Jung story, the Freudian story, the Kleinian story, the Morenean story. The search for an explanation for why one is experiencing difficulties can limit the fecundity of clients who miss solutions because they look like mere nothings. In a solution-focused framework, it helps to remain curious about the possible connectedness of events that include the problem, rather than needing to know the precise origins of the problem.

Explicit Focus on Difference

In a framework for therapy, Bateson suggests that people are able to change when they recognize difference. Therapeutic effort, therefore, is directed at bringing relevant differences to clients' minds. Much of psychodrama accomplishes that automatically, of course, but it may be more uncommon to produce difference deliberately, as part of a therapeutic strategy.

Working within a Batesonian framework, therapists look for distinctions and differences that might trigger spontaneity. For example, Sarah, a 16-year-old in the family, is seeing a therapist because she is anorexic. Sarah, do you think your mother sees anorexia (indicates the chair) more as a gesture of your power or more as a sick compulsion?

(A mild action spin can be given to this and similar questions about other family members' opinions on the matter by representing "anorexia nervosa" by a chair or a cushion. Two anchors in the room can also be set up, one representing Sarah's power, and one representing "a sick compulsion." Sarah can then be asked to place her mother somewhere along the continuum.)

Is Sarah more eager to please her dad now, or was she more eager 2 years ago when she was eating normally?

(If one wishes, a similar continuum of now-2 years ago, with "pleasing dad" as the criterion, can be established.)

Who most believes that anorexia nervosa will continue to run Sarah's life? Who in the family least believes that? Do you think anorexia nervosa is stronger than Sarah's strength?

Such questions can help to clarify the family's stories about the problem and how it affects other people. The family identifies their domain, and members define themselves as they are but along the dimensions supplied by the therapist. This combination of contributions assists them to discover possibilities that have not occurred to them before.

Not every member needs necessarily to take an active part in these processes of distinction. Seeing and

hearing the responses that the others give, the observers can obtain information from their own private responses to the questions and note the differences between their private responses and those of other members.

Scaling

Scaling is highly suited to action methods. Psychodramatists are able not only to ask about differences but also to have them enacted. They can make space represent time or intensity or division of opinion. They can illuminate simple differences by means of space or distance.

How bad is your depression today? Walk this line that represents where you are now . . . where were you 2 weeks ago? Show the amount you have been most hassled by your children compared with the amount you are now hassled by them.

Differences can take more complex and circular forms (Williams, 1988). Brad, an at-risk adolescent, can physically arrange the other members of his family on a continuum, the criterion for which is how upset they would be if he committed suicide. The reactions of other family members to the possibility of the suicide can be shown by positioning them in specific spots.

Stand at this side if you believe that his attempts to kill himself are because he is angry at someone, and stand to that side if you believe it is because he is depressed. Stand over here if you think it is something else that makes Brad attempt to kill himself.

The therapist introduces new connections in thought and action by placing together previously unconnected bits of information. When one uses action sociometry with a family, the family "walks the talk." That expression has become a cliché in management literature, but there it is a metaphor. In action methods, clients actually do walk the talk by literally putting themselves on the line.

Emphasis on Interacting Narratives

Systemic therapy, like psychodrama and sociometry, focuses on relationships, the systems and space between people, rather than on the meaning those relationships have for people.

Dad, do you think Susan would fall apart if Sarah gained weight?

Susan, what do you think would happen to your parents' relationship if anorexia no longer had hold of Sarah'? If anorexia nervosa no longer dominated Sarah's thinking, do you think Mary (Mother) would become preoccupied with another problem? If so, what do you think it might be?

Answers to the foregoing questions record relationships and provide temporary maps of emotional meanings in perpetual motion. When father, mother, Susan, and Sarah are provided with the opportunity to recognize their actual and possible connections, they can change. The release of information is of a circular nature that matches the circular nature of causality in a group of people. A third person is asked about the relationship of two or more other people around a particular event; in this case, Susan is asked about the effects Sarah's conquest of anorexia would have on the parents' relationship. For the most part, family members answer verbally, but they can also answer by physically moving across the room and taking up particular positions—circularity in action. The release of information into the family makes solutions or proposals for betterment unnecessary. The solutions become obvious, activated when there is room to move.

The core of the dramatic method is irreducibly social; as it unfolds, it creates a community to share in the performance of the various lives. The acted-out story brings people into intense social contact, even though that contact may sometimes be raw. Nevertheless, in all their frailty and glory, members strive to be present to each other, finding heart in the heart of darkness.

Social Atom

Social atoms are maps of social relationships as they stand at the moment, readouts of the flow of feeling to and fro. Depiction of individual social atoms emphasizing the family members actually present is an often-practiced use of action methods in family therapy. Carvalho and Brito (1995) advocated the form of a family photograph in which the family sculpturally positions itself as if for a snapshot, after which one member emerges

from the sculpture to view it from the outside. The resulting balance or imbalance in the sculpture is commented on by both the therapist and the family members.

Physical methods, however, are underexploited in mainstream family therapy. With the exception of the late Virginia Satir in the United States and Bert Hellinger in Germany, few high-profile family therapists seem to be aware of the possibility of using space to translate systems theory into physical form. Yet as action methods practitioners know, allowing spatial metaphors to stand for human relationships is highly effective as an intervention. Blatner (1995) observed that Satir's family sculpting is nearly identical to action sociometry. Guldner (1982) has recommended action methods in family therapy, especially if the identified patient is an adolescent. He claimed that adolescents are "less comfortable with verbal communication than they are with activity" (1990, p. 143). He asked each family member to sculpt how he or she saw the difficulties in the family and then to sculpt how each would like the family to be if it could be changed to meet individual and family needs. Guldner has also used an action genogram. First, a standard genogram, which is a family map extending back at least to the grandparents, is recorded on a large flip chart. Then the processing of relationships and triangles is portrayed in action, with the use of empty chairs to represent extended generations or other significant members who are not present. Issues introduced at subsequent sessions are role played or put in the form of psychodramas. Farmer (1995) provided an exposition of the complexities of psychodrama, family therapy, and systems theory within a psychiatric setting. Remer (1986, 1990) has published articles on the direct use of psychodrama with families and on the application of psychodrama in teaching marital and family therapy.

Family therapists' interest lies in the world of difference or distinction. Such an interest leads inevitably to curiosity about change over time. Therapists might ask the family to construct presentations, depicting its social atom at the moment, for last year, and for the period "before these problems began." The members can use chairs or cushions to represent other persons that are important now but were not significant 2 years ago. Thus they have concretized one description and then followed it up with a second, forming a double description-us now and us then. Family members can comment on the two portrayals and the differences between them. They can step into any role from either period and speak from one time to another. They can address issues, such as what people are new, which ones have changed places, what is the shape of each atom, and why they are different.

If there were a single event, such as a marriage, a betrayal, an illness, a birth, or a death that was pivotal in the changed shape of the social atom, that event could then be acted out in a vignette. The family can be asked to project to a year in the future, imagining that the members have made the changes that they have come into therapy to make. They then set up a family sculpture or social atom in the way it will have rearranged itself when the members have made those changes.

In the following case report, the therapist herself made changes in the form of the social atom that the protagonist had set up. Forty-five-year-old Peter has never married and never had children. He complains of his state and tells the director, Trish, and the group that he wants to work on why he could never choose a mate and why he never had children. Peter describes himself as being the youngest of four children. Trish asks Peter to set out himself and his family of origin. She does not specify a time in Peter's life for him to do this, and he does not ask her. He seems to know exactly what he has to do.

Using members of the group as auxiliaries, Peter arranges his alcoholic father, his mother, his two brothers, and his sister. He also chooses an auxiliary to represent himself and places that person in the family sculpture. While he is selecting group members to depict various people in his family, he tells the director that he has just remembered that his mother had a favorite brother, also called Peter, who died shortly after she married. He then remembers being told that his mother had a first child, who died soon after childbirth. That boy may also have been called Peter-he is not sure. The director instructs Peter to choose auxiliaries for the uncle and the dead elder brother and to place them in the sculpture. He does so. He is asked to choose an auxiliary to

represent himself, place that person somewhere in the sculpture, and to sit down in the audience and watch. Trish then briefly interviews each member of the family but instead of focusing on biography, concentrates exclusively on the feelings that are coming to the person as they stand in that spot. Neither dialogue, role reversal, maximization nor interaction among auxiliaries is encouraged; only the director and the nominated auxiliary do the talking. The atmosphere is quiet but very intense. Trish herself moves various family members, paying special attention to strengthening and separating the parental subsystem from that of the children. She installs the deceased firstborn as the eldest child and places the deceased uncle next to Peter's mother. After any shift in position, she repeatedly asks the auxiliaries how they feel in their new spots. They are encouraged to report only the most primitive data—that they feel cold or that they do not know what they are doing or that they feel sad, isolated or in contact, or joyous. When most members are happy with where they are standing, Trish asks Peter to take his own place in the sculpture and talk about his experience in that position. This highly interventionist work, modeled on that of Hellinger (1996), appears to combine structural family therapy (e.g., Minuchin, 1974), transgenerational family therapy (e.g., Boszormenyi-Nagy, 1973), psychodrama, and other therapeutic and philosophical elements. Part of the approach suggests that matters on the parental level should be kept separate from matters on the child level. In Peter's case, the mother's grief over the loss of her brother and firstborn son is hers, although it affects Peter all his life. From her position in the new family formation, one that has been sculpted by the director, the mother speaks. This is the first piece of dialogue. The mother is coached to tell Peter that she will look after her own grief about her brother and her son and that he is free, no longer charged with caring for her in her loss. Peter weeps.

The following week he informs the group that he now feels that he is free to choose a mate and that he will not disappoint his mother (who is now dead) if he claims someone. He feels he no longer has to "make up to someone for something."

Following up on Change

Family work using action methods tends to take the form of modest vignettes rather than full psychodramas. Perhaps that is because the effects of systemic work come from the gradual expansion of relevant difference (differences that make a difference) in follow-up. After initial change occurs from a psychodramatic intervention, the gap has to be regularly widened by responding to responses until the change is well in place. Conversely, a failure to check-out on change usually equals no change.

Responding to Responses

Responding to responses (White, 1986) is a way of expanding differences that make a difference and therefore, in a Batesonian framework, change. In the second session, the therapist begins inquiries about the changes, whether positive or negative, that have taken place since the last meeting. In assuming that there has been change after a session, a therapist is on safe ground, even though the inquiry may initially be met with a denial of any difference. Changes will have occurred but may not have been noticed. An unnoticed change has less chance of survival than a noticed change. It does not matter whether the change has come directly from the session or not; something will be different in a week or a fortnight. It is on that difference that the therapist capitalizes. The differences sought are preferably in behavior, but differences in thinking or feeling suffice. The starting place is irrelevant; anything can be used for leverage. A change in feeling may have led to one small change in the person's outer life, and that can be used as a shoehorn for further changes.

Peter, what's different now?... Have there been occasions in the last few weeks when you were nearly overwhelmed by those difficulties you demonstrated in your sculpture but you somehow managed to undermine them?

What was the time you most felt like quitting and going back to trying to make up to your mother for the loss of her brother and first son? What did you do on that occasion? Who were you with? Did you say anything? Was there a time when you thought you had at last got a handle on this thing?

The therapist values but does not simply ask about feeling states that have changed. The bonus is getting Peter

to notice different things he is doing and to ask what new feelings or thoughts accompany the new ways of acting. Feelings, thoughts, actions . . . any way will do. Responding to responses is as much part of the subject matter of the therapy as conducting the drama. Psychodrama is a powerful method that makes it quite easy to get an initial change. The secret is to get the change to endure.

Level of Intervention

Differences in Time-A Walk Down Memory Lane

By compressing time, many events or sets of relationships can be brought sharply against each other so that the difference between them can be noted. The memory-lane technique is useful for occasions when the therapist hypothesizes that the family's difficulty is, at the base, an overreaction to an ordinary developmental phase. It is a visual and acted analogue for the passing of time and the changes that have occurred in a given period. To illustrate the technique, I re-present the Riccardi (not the real name) family (Williams, 1989).

The Riccardi family came to therapy on the advice of their general practitioner. Mrs. Riccardi was presenting as depressed and having apparently psychosomatic headaches that were becoming more frequent and more severe. Mr. Riccardi worked in a government department as a clerical assistant. Their eldest daughter, Daphne, aged 1, and their son, Simon, were doing quite well at school. but their youngest child, Diana, aged 6, was highly anxious and reported as refusing to play or interact with other children.

In the first two sessions, Mrs. Riccardi's despair became a major theme. She was disappointed with her marriage and with her life and was very worried about Diana's fear and nervousness. After some questioning about the early years of the marriage, the therapist decided that a kind of moving history that could mark the differences between those days and these might be useful.

In the next session, the therapist tells the Riccardis that he wants to try an experiment with them to see if they can make a sort of a film together, depicting their lives. They agree that that would be an interesting thing to do and indicate a line on the floor to represent their history from when they met until the present. The therapist sets up three chairs at certain spots along the line to represent the birth of the three children.

The therapist interviews Mr. and Mrs. Riccardi in role at the beginning of the line. He asks them when they met, who noticed whom, what they were wearing on the day they first meet, what their first impressions of each other were, and so on. He leads up to the time when they were engaged, asking them to take one step forward down the room for every step that is significant in their relationship. Whenever they take a step, he interviews them in role once more, assuming that they are in a different role each time. He always interviews in the present. There are a few steps between engagement and wedding day, and he interviews each time, spending more time on the wedding day itself. The couple is now thoroughly warmed up to each other and the relationship.

The Riccardis step further, representing the first year of the marriage, and jump then to their third year, the year when they conceive their first child. The process is repeated until they have passed all three chairs and have all three children. They are interviewed about what it is like to be a family, what the differences are in their life, finances, time, and freedom.

People without psychodramatic training can pick up the technique quite well. It is a simple process, comprising a series of interviews in role. Once the walk has been completed in the forward direction, with all the anchors in place, it is easy to walk backward in time or to proceed to the middle and walk forward again or to visit any spot of special significance. One can have the clients at the end of the lane look back at themselves at a much younger stage, comment on that stage, or even talk to themselves. One can also have a vignette at any spot on the lane. although it is important not to be distracted from completing the journey. It seems preferable not to do therapy as such on the way; the journey is the journey, and telling it and walking it seem to be a deeply satisfying experience for clients. The two ends of the lane act as bookends, embracing the history in between. Seeing it there in one piece brings peace.

The lane technique can be extended from the present into the future, and the family or person can be invited to walk a little further to see what happens. It can have three branches in the future, representing the family if the

problem stays the same, the family if the problem gets worse, and the family if the problem gets better. An interview-in-role needs to take place at each of those places.

Mrs. Riccardi revealed that she was most worried about her son, Simon, because he was changeable in his moods and aggressive at school. She confided to the therapist that her own father had been diagnosed as manic depressive and that he used to drive around the suburbs with a shotgun under the front seat. She was afraid that Simon would turn out like her father. The therapist encouraged her to encounter her son on his 21 st birthday and coached her in role reversal. As Simon, she told Mrs. Riccardi that Simon was fine and that the mother worried too much.

This simple psychodramatic encounter had a very strong effect on Mrs. Riccardi, and she gave up worrying about Simon.

Externalization

Externalization in narrative therapy has some similarities to psychodrama's concretization, except that the externalized object remains relatively constant, whereas in psychodrama, it is more a part of production that is to be visited en passant. Through "relative influence questioning," the therapist invites people to derive two different descriptions of their problem. The first is a description of the influence of the problem in their lives, and the second is a description of the life over the problem. Even if it seems apparent that the problem has saturated one's life, one can usually find areas to which the problem has not spread. Clients have to account in some way for the contradictions involved in being problem soaked. Probing the relative influence of something-alcohol usage, for example-over someone versus the influence someone has over something is a typical process of strategic work and has been refined by family therapists such as Penn (1982) and White (1986, 1988, 1989).

The process can be shocking, especially for people who have been brought up on the language of "owning" or "taking responsibility." The procedure of locating responsibility in the interpersonal system is not intended to make people more feckless, immature, and irresponsible. Externalization of a problem is done entirely in the service of creating new descriptions that allow fresh thinking about the problem.

In a simple form of relative influence externalization, the therapist asks the person working on the problem what "starves" and what "feeds" the problem. That language gives the problem a life of its own, external to the person. A process for externalization may take the following form:

warming the person up to the problem

isolating the problem and choosing an auxiliary to portray it

asking the client whether at the moment the problem is in control or whether he or she is in control; asking whether the problem has established a trend in recent times and if so, the length of the trend

if appropriate, enacting a scene about when the problem first became apparent or enacting a scene in the present and commenting on the difference between the two scenes

asking the client to name the behaviors and factors that starve the problem and to choose auxiliaries for each

having the client mention the behaviors or factors in his or her life that feed the problem and select auxiliaries for each

having the whole system interact, with the client role reversing into each part

following up in successive sessions to determine which side is winning

Persistent mapping of relative influences can create new descriptions that take clients into entirely new territory.

On one side, the problem's power is mapped, and on the other, the person's power, even if it is small, is mapped (White, 1989). Therapists assist their clients in identifying the problem's sphere of influence and facilitate a full problem-saturated description of life in the social atom. The no-stone-unturned inquiry goes much further into the influence the problem has on the person's life than the person has ever done. When the relative influence questioning is conducted in a family, the influence of the problem is not limited to the individual but is shared by him or her and the various persons and relationships in the family. Once a description of the

problem's sphere of influence has been derived, a second enactment and description can take place, showing the influence of the client on the life of the problem. Ordinarily, clients have difficulty with the second type of description and need encouragement.

Nevertheless, construing one's problem (alcoholism, bedwetting, or marital difficulties) as outside oneself seems to give one a handle on it. The very charting of the influence of "it" versus "you" makes the "it" more manageable. Externalization breaks the problem's mesmeric hold on the person. People are freer in their perception of events surrounding the problem and the way it developed a stranglehold on their relationships. On the old map, the problem's sphere of influence seemed to cover the globe. When the map is redrawn, little bits of the person's own colors start to spill over, with tiny revolutions and independence movements having some success. The person's life is no longer so colonized by the problem.

Special Issues and Conclusion

Difficulties of Working With the Whole Family Present

Few family therapists these days consider family therapy to be the only way of working. It is now more accepted that therapists can make use of family therapy ideas without necessarily having to convene family meetings in line with earlier clinical models. Therapists are aware that family therapy stresses context and that the family is only one of the contexts of people in trouble. The family needs to be seen in all its contexts, including the pressures brought about by poverty, gender, race, employment, and social deprivation.

To ask "What's in a name?" is not to imply that there is no difference between therapeutic modalities or no preferred system of working with different populations. Family consultations that involve the interaction of children and adults are distinctly different from individual therapy with adults and from groupwork with a set of clients who are relative strangers to each other. Families attending therapy are usually concerned with coping with particular problems in their lives. The family might anticipate attending only one session, after which the members expect their problems to be solved or much alleviated. Reimers (cited in Jackson, 1992) found that in Britain about half the people attending his child guidance clinic did not appreciate the fact that therapy involved talking.

The production techniques and therapeutic requirements for a whole family attending therapy present a markedly different set of challenges to a director than those for conducting a conventional family-of-origin drama in a group of strangers. The family is the group. Moreover, it is a group whose members are unlikely to sit passively watching or to be obedient auxiliaries of a member's drama. That is particularly evident when the heat of the drama is directed toward them or when the protagonist's interpretation of reality differs markedly from the others. An extended psychodrama with an individual protagonist and with the rest of the family as auxiliaries is rarely indicated. The production difficulties are too great, and more significant, such a drama may be therapeutically risky. In a family session, the systemic meanings are more relevant than individual meanings. Extended therapy with one person could foster the notion that one member is to blame or that if one member got better, the rest of the family would no longer have any problems. Unfortunately, the family may have already been thinking that way for some time, and that belief may be contributing to the difficulty. When the whole system is present, each member of the system is a protagonist. Individual psychodramatic interventions need to be brief and to relate rapidly back to the whole family. Modest action methods, such as some that have been suggested here, are more appropriate than lengthy psychodramatic interventions.

For therapeutic impact, one does not need the power and rhythms of a classical psychodrama. The family's presence in itself guarantees as much intensity as one could wish. Interactions take on a significance commensurate with the importance of the members to each other. Even the slightest well-timed action method stays alight long after the session is over.

Disappointing Humility of the Narrative Position

The naive position of the narrative psychodramatist can be a disappointment to a therapist. Adopting a narrative approach suggests that one does not have access to a body of knowledge that explains clients on a different

and superior level to their own experience. Narrative therapists abandon the idea that their story about the family is more reflective of the underlying truth about the family than the family's own story about itself. When one first becomes involved with psychodrama, one may be tempted to think that the really big drama, the definitive drama, the ultimately salvific drama is hidden, yet fully formed, and waits to be found and eased into the world by the right midwife-director. The psychodramatic tradition itself struggles with "the real" and "the role." It plays with the idea that there is a real self and yet maintains that a self is a set of roles in constant interaction. It plays with psychodramas themselves as texts about reality and yet also admits that these texts are the coconstructions of the protagonist, the group, and the director. (That is surely why protagonists prefer one director over another. With a favored director, they do a different drama, even a different type of drama, than the one they perform with a less-favored director.) A director does not merely facilitate a drama; he or she cocreates it. The drama is not "inside," fully formed, waiting for its liberating sculptor to "find" it. The director is no sculptor, no midwife, but a parent, adding his or her genes to those of the protagonist in the birth of a narrative.

What, then, is in a name? The illustrations I present in this article have not been taken from straight psychodramas, nor have they focused on straight family therapy. Rather, I have explored the fringes-techniques used by family therapists with an action bent and by psychodramatists influenced by family-therapy ideas. Tom, the reader might recall, fits the latter category. His work with Mandy paid off. Mandy and her daughter Debbie's relationship significantly improved after the group, and soon afterward, Mandy's son, with whom she also had difficulty, went to live with his father. Mandy got paid employment, and Debbie is now at a university. Peter, who also worked in a group setting with his director Trish, did not achieve equal success: His attachment is still weak and he still has no children. Trish was not a psychodramatist, but she did use action methods. She would not describe herself as a family therapist, although she worked consistently on family-of-origin constellations. The lesbian lover of Diedre's mother refused to attend therapy sessions, so Diedre's therapist not only did not work with the whole system but also only used action methods in one of the six sessions. Nevertheless, Diedre prospered.

Tania liked to work with whole families and to use action methods when she could, but Marie's children had refused to come to therapy, saying that it was their mother, not they, who was crazy. Because of Marie's stress-induced epileptic fits, Tania used action methods sparingly. Being able to do neither traditional family therapy nor extensive action methods, Tania nevertheless persisted, forming a consistent relationship with Marie, who kept coming to therapy.

Marie has stopped burning herself, declaring that she preferred to be "self-soothing" rather than "self-harming" and that she no longer had to tell so many lies about scars that had sometimes daily appeared on her body. She passed her school exams and evicted her eldest son, Stefan, and his drug-taking friends. Stefan, who had been violent toward Marie, now lives with his father. Marie's boundaries with her children have strengthened, and she is no longer prepared to be abused by them. She is competently sorting out family disputes, one of the more spectacular of which was disarming her 17-year-old daughter, Denise, of a carving knife when she was attacking her little sister. Tania had been working extensively with Marie's feelings of failure and sense of complete lovelessness. Shortly before the writing of this article, Denise told Marie that she loved her. When Tania asked, "How did you react to that?" Marie replied, "She didn't want anything from me, so I knew she meant it."

ACKNOWLEDGMENT

The author is indebted to Robyn Mulholland of Anglicare, Victoria, for her comments and suggestions about this article.

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Publication title: The International Journal of Action Methods

Volume: 50

Issue: 4

Pages: 139

Number of pages: 27

Publication year: 1998

Publication date: Winter 1998

Year: 1998

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 10967680

Source type: scholarlyjournals

Language of publication: English

Document type: PERIODICAL

ProQuest document ID: 211072183

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211072183?accountid=14543>

Copyright: Copyright Heldref Publications Winter 1998

Last updated: 2014-05-18

Database: ProQuest Central

change agents.

As valuable as the strategies he depicts will be to the reader, it is Dr. Yablonsky's own creativity and spontaneity-his devotion, loyalty, and good will toward the individuals "who have passed through the fires of gang life"that make his book so remarkable. In a dream shortly after reading the book, I saw Kurt Lewin on the stage pointing to Yablonsky and saying "Lew, you have heard me, and you have changed it. I am so proud of you." After 50 years of being associated with Lew, I share that sentiment and highly recommend that you read this book.

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New Haven, Connecticut

Publication title: The International Journal of Action Methods

Volume: 52

Issue: 4

Pages: 188

Number of pages: 3

Publication year: 2000

Publication date: Winter 2000

Year: 2000

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 10967680

Source type: scholarlyjournals

Language of publication: English

Document type: PERIODICAL

ProQuest document ID: 211026441

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211026441?accountid=14543>

Copyright: Copyright HELDREF PUBLICATIONS Winter 2000

Last updated: 2014-05-26

Database: ProQuest Central

Document 4 of 76

The Alient Invasion Excercise: Creating an experience of diversity

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Links: [Find Full Text @ Griffith University](#)

Full text: Headnote

ABSTRACT. The authors developed the Alien Invasion Exercise in which they use action methods to help people experience the role messages and the stereotyping to which diverse groups are subjected. The authors describe the exercise and offer instructions and suggestions for its use.

Key Words: action methods technique, diverse groups, diversity issues, gender studies, stereotyping
WE PRESENT AN ACTION METHOD TECHNIQUE, called Alien Invasion Exercise, for allowing people to experience the role messages and the stereotyping to which diverse groups are subjected. Like other sociodramatically oriented interventions, the exercise is designed to explore group differences and diversity issues. In particular we have found the exercise effective in raising awareness of and changing attitudes and behaviors toward stereotyped individuals. It combines aspects of diversity training (e.g., Singelis, 1998), values clarification exercises (e.g., Simon, Howe, &Kirschenbaum, 1978), and psychodramatic warm-ups (.g., Hollander, 1986).

The Alien Invasion Exercise (AIE), created and developed by the first author to explore gender role messages, can be used as a warm-up to sociodramatic explorations of any group rules, themes, or myths. It can also be used alone as a type of sociodrama.

In form, the AIE resembles many other in-group/out-group exercises. The point is to allow each group to experience being in the other's position. An additional dimension of the AIE is that it also functions as a kind of mirroring, "fish bowl" activity, in which vicarious learning occurs through observation.

Feminist Therapy Connections

The Alien Invasion Exercise incorporates an integration of Empowerment Feminist Therapy (EFT) (Worell &Remer, 1992) and psychodrama theory. Thus, an understanding of the basic underpinnings of EFT is essential for anyone who uses the AIR EFT is based on the principle that the "Personal Is Political." According to this principle, individuals' personal issues are usually rooted in or caused by dysfunctional political or social contexts (e.g., sexism, racism, ethnocentrism), especially in social systems that prescribe one set of roles for women and another set for men. The gender-based conserves result from gender-role socialization and institutionalized sexism and restrict the potential development and spontaneity of women, men, and society. Genderrole socialization and institutionalized sexism are seen as on-going social processes that occur across the entire lifespan. The Alien Invasion Exercise was developed as a psychodramatic concretization of these dysfunctional cultural conserves so that those often invisible realities could be identified, explored, and challenged.

Executing the AIE

To be implemented effectively, the exercise requires a sufficient number of participants of both genders. Although the exercise can be staged with as few as three or four persons of each gender in the group, a minimum of five of each gender provides the most effective interaction, both within and across genders. The ensuing steps are intended to be guidelines, but following the general structure is recommended. Spontaneity can be promoted by the therapist's adapting the specific instructions, to the openings and opportunities provided by the in-the-moment group interaction. We suggest budgeting time so that no one is cut off and that sufficient time in particular is allotted to the sharing and processing. If need be, allot time to each step to ensure that all are included and stick to the time limits.

Step 1

The therapist briefly describes the exercise and its purpose to the participants as follows:

The object of this exercise is to allow you to experience what being a person of the other gender (or group) is like. We are to imagine that we are all aliens from another planet trying to learn about life on Earth so that you can pose as an earthling. To optimize the ability to observe and understand the nuances of being an earthling, you are going to take part in training designed to prepare you to pass as an earthling as unobtrusively as

possible. Your success as an earthling is dependent on your learning the rules for living as a man or woman on earth.

The therapist then makes every effort to move into action immediately. Questions, either about the exercise itself or about what is to be expected, need to be deferred until the sharing and processing after the interaction.

Step 2

To initiate the action aspect of the AIE, the therapist directs the participating individuals to form two distinct groups by gender (or any other stereotypic group dichotomy being explored). One group becomes the inner circle (the alien trainees); the other group becomes the outer circle (the trainers). The circle configuration is important so that those in the inner circle get the sense of being bombarded from all sides by the instructions and messages being sent.

The choice of which group should be inner and which group should be outer first is usually fairly arbitrary. A good way to determine an arrangement is to have those who have experienced the AIE before act as trainers first.

The therapist may select any option that encourages group spontaneity (e.g., using people who are more comfortable with action methods to reduce the anxiety of others), and the exercise, which was designed to promote spontaneity, usually stimulates that reaction.

The group leaders participate as members of their respective groups. Not only does that device decrease psychological distance and reduce the chance that the leaders are perceived as evaluating the participants, but it also allows the leaders to model what is being asked of the participants. A coleadership arrangement, with one leader from each gender/group, is optimal. If that arrangement is not available, the therapist's use of the sociometric leader of the group opposite of the leader's designation may encourage group participation.

Step 3

Once organized appropriately each group receives their instructions, which are complementary. Each group hears the instructions given the other. Eventually the roles are to be reversed, so one group's hearing the instructions given to the other group speeds up the later phases and the completion of the exercise.

Trainer Instructions

The outer group trainers are charged first. Told that they are the experts, having already been trained and having more or less effectively experienced living with earthlings, they are to direct the trainees in how to pass as an earthling of the gender (group membership) of the trainer (e.g., female outer circle trainers teach male inner circle trainees how to be female). "Think about all the messages you received in your family and in your ethnic community about how to be a woman or a man and direct those messages to the alien trainees."

Because the trainers are of the designated gender, the gender role messages should be part of their experiences, although all the trainers may not be aware of or have been subjected to all the messages equally. Thus, the group "brainstorming" promotes a fuller exposure at various levels of individual consciousness to such imprecations. The exposure to the messages experienced by others of the same group can promote more active awareness within the group.

The trainers accomplish this task by exposing the trainees to the gender role messages prevalent on Earth and by helping them learn the actual behaviors by seeing that they adhere to the rules announced by the trainers. For example, when told how to sit acceptably, the trainees need to adopt the indicated posture immediately and sit as directed through the remainder of the phase.

The physical implementation of the role is essential for the participants to feel the full impact of the role. Any role aspect that trainees can adopt—tone of voice, looks, words and slang—should be encouraged as much as possible. If conflicting messages occur, then the trainees try to implement them simultaneously. In doing so, the trainees experience the frustration and confusion that such "double binding" produces (e.g., those being trained as women need to attempt to be alluring and virginal simultaneously). Trainers provide the experience of coping with conflicting messages by sending mixed messages, nonverbal communication belying the verbal instructions, or one trainer gives instructions contradicting those of another while both trainers demand

adherence to instructions issued.

After the trainers receive their directions, they pause only briefly for the minimal instructions being delivered to the trainees. By starting their roles almost immediately, they preserve the momentum for action. Further clarification for both groups can be accomplished most effectively through modeling and using actual messages.

Trainee Instructions

Instructions to the trainees-inner group-are simple and brief: Listen to the trainers' directions and implement them as we go along. The therapist reminds the trainees that their adherence to the messages is crucial to their passing successfully as earthlings. They are also told that they can freely ask for clarifications, if they feel the need to do so.

Step 4

The therapist allows the interaction between the groups to continue as long as it seems productive and feels free, as the leader, to interject his or her own messages when a member of the outer group or react spontaneously when a member of the inner group. The therapist watches the participants for signs of frustration and other reactions that are considered later in Step 7. The leader avoids having too much processing occur before both groups have been in both positions. The therapist directs the participants to hold their comments and to remember their reactions for the last phase, assuring them of time to speak and to be heard. If participants tend to step out of role, the therapist encourages them to continue in role by responding to them as if they still were in role.

Sample Enactments

The following examples help illustrate a typical AIE training enactment. In Sample 1, the dialogue represents a typical AIE training enactment in which the male trainers are teaching the female aliens how to be male earthlings.

Trainer 1: You should always be the boss in relationships with women. You should initiate and pay for dates.

Trainer 2: You must be good at sports and be able to talk about sports with other men.

Trainer 3: You must never be afraid or sad.

Alien 1 to Trainer 3: But what do I do if I feel afraid or sad?

Trainer 3: It is at first, but if you practice what I have said, eventually you won't ever feel sad or afraid.

In the Sample 2 scenario, the female trainers are teaching the male aliens how to be women on earth.

Trainer 1: Always be polite and never get angry.

Trainer 2: Always let the male earthling take the lead. You should never appear smarter or more competent than he is.

Trainer 3: When you sit, you must keep your knees together and fold your hands in your lap.

Trainer 3 to Alien 1: You have your legs apart. Put them together so that your knees are touching and so that you are taking up as little space as possible. (Alien 1 complies) Yes, that's better.

Alien 1 to Trainer 3: But that position is uncomfortable.

Trainer 3: Ladies have to sacrifice comfort to be feminine. You will get used to it.

Steps 5 and 6

The participants reverse roles with the outer group moving in to become the trainees, the inner group moving out to become the trainers. The therapist reminds everyone that the instructions given in step 3 are now reversed and briefly repeats the instructions. The interaction proceeds again to completion.

Step 7

The processing is of two varieties: (a) sharing personal reactions to having participated in the exercise, and (b) sharing personal history/life experiences triggered by the exercise. Participants' questions about the structure of the exercise are not to be a part of the processing and sharing phase. Those questions, which can be a defense against the personal sharing aspect, are answered only after the exercise has been completed.

The therapist starts the processing by asking all the participants a general, open-ended question, such as "What part of the exercise affected you the most?" or "Where did you have your strongest personal reaction?" or "What messages or rules did you find surprising? Familiar?" or "How did you experience being a female alien or a male alien?" More pointed or closed questions--"Did you like having to sit in that position for 10 minutes?"--come when the group needs some prodding or when a certain perspective has not been mentioned. One always hopes that directed explorations come out in the natural flow of the group as trust and openness build. The therapist can suggest that participants, especially those whose strong reactions the therapist had noted earlier, share their reactions. As the members of the group respond, add, and question, the leader maintains a rule of respecting others by encouraging those who share to own their reactions and perhaps share with the group the experiences on which they are based. The positive and negative impact of the roles need to be included in the processing. The leader also answers questions about why and how the instructions were given, relating the intent of the structuring to the outcomes generated by the group interaction.

Step 9

When the processing and sharing are finished, the leader encourages everyone, and particularly those who have had strong responses, to "de-role," encouraging even reticent participants to say something about their experiences of and reactions to the exercise. The leader reminds the participants that they are exploring together the negative and positive aspects of the roles and thanks them for their trust, openness, and willingness to take risks. Then the leader asks if anyone has anything more with which to deal in the group setting. As a final reminder, the therapist notes that the participants may experience latent reactions because of the intense nature of the topic addressed and that, if they do have something troublesome occur, they need to seek someone with whom to work it through.

Final Comments

The AIE can be modified to include other dimensions of diversity. African American participants can contribute messages about gender roles that are influenced by or unique to their culture. Participants from foreign cultures can contribute messages about gender-roles that are consistent with their cultural indoctrinations. As an assignment, a specific trainee can be designated to live in a culture that differs from that of the main group, and a trainer from that culture can modify the training program to make it more applicable to that trainee's placement. The cultural differences in expectations and rules for men and women can then be processed at Step 8. Such a cultural focus results in participants' awareness of how sexism, racism, and ethnocentrism interact.

The main benefit of the AIE is that it includes everyone in the group at once, while not requiring that any participant go beyond the minimal level of experiencing the training. Personal comfort and participation boundaries are respected. As a result, participants tend to warm up to the interaction more quickly and thoroughly. They often surprise themselves in both their reactions and their willingness to contribute to the group learning process. For the most part, that outcome is both productive and acceptable to all involved. As with any action techniques designed to lower the personal defenses of participants, the leader establishes and maintains a safe environment. What seems to be a "fun game" is far more than participants realize, either at the beginning or while involved in the process. Hence the need for step 9.

The AIE has proved effective with a variety of participants (e.g., Remer et al., 1999; R. Remer & P. Remer, 1999a, 1999b). We have used the AIE in classes, in workshops with psychologists and psychodramatists, and at professional meetings. Each time it has been a spontaneous experience--effective and novel, even for us. Not only have the participants gained awareness, knowledge, and the experience of other groups but they have also enjoyed doing so. An additional benefit is that the participants have been introduced to action methods in a way that has been comfortable for them. We continue to employ the AIE and encourage other therapists to try this successful exercise.

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Publication title: The International Journal of Action Methods

Volume: 52

Issue: 4

Pages: 147

Number of pages: 8

Publication year: 2000

Publication date: Winter 2000

Year: 2000

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 10967680

Source type: scholarlyjournals

Language of publication: English

Document type: PERIODICAL

ProQuest document ID: 211003306

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211003306?accountid=14543>

Copyright: Copyright HELDREF PUBLICATIONS Summer 2000

Last updated: 2014-05-22

Database: ProQuest Central

Document 18 of 76

A new role for psychodramatists: Master of ceremonies

Author: Blatner, Adam

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Links: [Find Full Text @ Griffith University](#)

Full text: Headnote

ABSTRACT. There is new interest in creating or revitalizing rituals and ceremonies in life as well as in therapy or group processes. Because of their training and knowledge, psychodramatists are well prepared for using their skills in the emerging social role of master of ceremonies. Morenean principles can be adapted to the challenge of structuring memorable ceremonies.

Headnote

Key words: ceremonies, drama therapy, psychodrama rituals

A TREND TOWARD REVITALIZING CEREMONIES AND RITUALS, and even creating new ones, is emerging. In *The Re-Enchantment of Everyday Life*, Moore (1996) alluded to the value of attending to ways of deepening life experiences. Drama therapists know that creating rituals is a way to close or express certain transformational processes (Blatner, 1994). Some drama therapists already function as consultants and officiants to those who want to construct or conduct a meaningful ritual. In addition, in a number of books, authors describe this endeavor (Beck & Metrick, 1990; Biziou, 1999; Cahill & Halpern, 1992; Imber-Black & Roberts, 1992; Metrick, 1994; Roberts, 1999; Wall & Ferguson, 1998; Williamson & Williamson, 1994). Traditionally, facilitators of celebrations and rituals are generally drawn from the clergy or those recognized as toastmasters. Some contemporary ceremonies now use the disc jockey in the role. Because many people do not believe in the doctrines of a particular denomination, the role of the clergy for many major life transitions is correspondingly limited. Moreover, most clergy lack some of the required skills for facilitating ceremonies. The challenge of making contemporary ceremonies more relevant and effective involves the weaving together of a number of elements of psychology and drama and some knowledge of philosophy, symbolism, and spirituality. The aim is to help the participants to feel optimally included and to experience more fully the meaning of the occasion. Psychodramatists are prepared to move toward the master of ceremonies role (henceforth referred to as MC) because they have training in the areas of group dynamics, psychology, and also a measure of dramaturgy. They also know the value of spontaneity and style. Creating more meaningful rituals is quite compatible with Moreno's ideal of sociatry in which psychodramatic methods serve to develop group cohesion and deeper insights in nonclinical contexts, including everyday life

(Blatner, 1985b). Furthermore, there is a need to help people sense more meaning and inclusion when at weddings, funerals, and other rites of passage. Too often people who attend such events complain later that the ritual was dry and that they felt unconnected. To ensure more positive response from those attending the ceremony, I believe that Morenean principles might be adapted to the challenge of enlivening ceremonies (Blatner, 1985a).

The role of MC, as I envision it, is more than that of a toastmaster or an experienced public speaker. Part of the role involves helping to design the ritual, keeping in mind the need for involvement of as many key people as possible and the hunger to feel deeper meaning. Those issues require the MC to interview the key participants, almost like a psychotherapist, and draw out the significance of various themes and symbols. If the event is a wedding, for example, the MC ideally meets in advance with the key participants and helps them in the planning, bringing together a sense of drama, knowledge of the potentials of surplus reality, a sensitivity to sociometry, and awareness of group dynamics to formulate a ceremony that is most meaningful to the key players and optimally inclusive of the feelings of most of those attending.

In this period of cultural transition, when many of the older generation still cling to traditional forms, creativity is required to balance respect for the need for structure and the need for feelings of relevance and maximal inclusiveness. One way to achieve cohesion is to conduct a preliminary sociodrama—an experimental group process—with a number of the key players, in which they talk about the issues involved. As they improvise, they decide to keep certain elements and let go of those that are less successful, distracting, or easily misunderstood. The sociodrama is similar to an early run-through of the rehearsal process in traditional theater, when staging and characterization are worked out and the playwright is actively rewriting the script.

Creating Celebrations

Celebrations mark the role transitions in our lives that generally evoke the validation of our social networks: birthdays, weddings, confirmations, anniversaries, graduations, and so forth. Serious issues may be included, because the goal is not so much frivolity as it is the more meaningful experiencing of the transition. Thus, welcoming a newborn infant at a christening or saying goodbye to a deceased relative at a funeral are types of celebrations in the larger sense of the word.

Principles from the field of drama can be applied to helping make the special events of our lives more involving and meaningful. Techniques that dramatize an event render it more vivid. When the drama techniques are applied to a collective activity, the occasion attains a degree of social communion because the participants share unconscious as well as conscious mythic images and aspirations.

In considering the art of making the various celebrations of life more meaningful and enjoyable, MCs can view themselves in the combined role elements of producer, choreographer, and set-designer. For success at producing the celebration, the MC needs to recapture the imaginativeness of childhood play, in which children naturally add to their role performance background music, sound effects, voice over (or asides), and other dramatic devices (Blatner, 2000).

Making Occasions More Vivid

One way of developing the MC role is to remember past ceremonies and note what was most effective or counterproductive. It is prudent to keep a notebook to record successful plans. Some principles that may be helpful in planning events follow:

Shifting the Pacing. The MC suggests that parts of the ritual allow for more exciting activities, perhaps involving more vigorous physical movement, and that other parts of the ritual allow the participants to slow down, perhaps to close their eyes, so that they figuratively soak up the atmosphere. The MC may weave in periods of quiet that allow for contemplation, meditation, or fantasy, and counter tendencies for people feeling rushed.

Musical Accompaniment. The MC considers the impact of melody, rhythm, and pace of songs or instrumental pieces that are to be played at various points in the ceremony. The selections can be dramatic and full of meaning. For example, at the funerals of the Black community in New Orleans, hired bands once played dirges

on the way to the cemetery and lively jazz spirituals on the way back. The choice of music marked the sadness of missing the one who had died and the vigorous affirmation of faith that life hereafter is worthy of celebration.

Formal and Informal Activities. The MC plans the event so that there are informal interactions as well as more formal activities. A certain amount of structure makes people more comfortable, but if there is too much, the event seems artificial. During the informal periods of an event, it is easy for participants to move about freely and make contact with others. It helps to shift between a focus on activities that are collective in nature and activities that involve only one or a few individuals with the rest of the group becoming the audience. The collective activities increase the sense of camaraderie and group cohesion, and the individual activities allow for personal modifications of the experience.

Validating the Participants. Because in many of today's traditional events key people often feel overlooked, the MC strives to have the primary participants to feel recognized. Audience members may be asked to stand and speak briefly or be recognized for some contribution, such as for coming a long distance or bringing a weak or sickly relative. Those who helped with preparations or made a special gift may be similarly acknowledged.

Contributions. For some celebrations, the theme of participation is highlighted. The MC may suggest that the invitations include a request to bring something to share—a poem, song, dance, story, a symbolic item to add to the decorations, a relevant thought, a toast, or some food. Those contributions help the attendees to warm-up to the event as they plan their own contribution to the ceremony.

Gifts. The MC seeks to bridge traditional expectations with ways of making the process easier and more meaningful for guest and key participants. Depending on the ceremony, the opening and the celebration of the meaning of the gifts may be a dramatic element in helping those who have prepared them to feel recognized and appreciated. For some ceremonies, opening gifts can highlight a core element.

Economic Issues. It is wise to consider the economic realities of those putting on the program and those invited. That includes the economics of time, distance, and energy expenditure. In these days of busy lives, the MC recognizes that the efforts that involve costumes or other physical arrangements can be formidable. For example, a location, although romantic or inspirational, may also be unaffordable or physically inaccessible for some significant attendees and is therefore ruled out of the plans.

Cultivating Receptivity. The MC helps the participants in a celebration savor the experience by orchestrating the variables of time, space, and ambiance. The pacing of the event may be leisurely, and the lighting or setting allows the sensations time to register in consciousness as deeply as possible. Whether the experience be an ideal picnic or a romantic or elegant dinner party, the warming-up phases of vigorous, excited, cooperative preparation results in later quiet moments with a sense of contrast.

In a way, all engrossing activities and celebrations involve a certain amount of mild group hypnosis. An MC considers that in planning the elements of the occasion so that the participants begin to focus their attention on the deeper meanings for themselves and for the others. For example, having the group stand in a circle holding hands helps to promote an awareness that everyone is together in that present moment and that they are especially focused on whatever is at the center of the circle—the set table, the couple getting married, or the new baby. Music, singing, dancing, and simple movement enhance the unification of attention.

Using Invocations. The wording used for parts of a ceremony may be structured in advance and designed to stimulate everyone's being alert and receptive to the emotional significance of the event. An invocation mixes the principles of hypnosis and drama. The pacing of speech, tone of voice, and choice of words are such that they effectively evoke the images, memories, and ideas that are most appropriate for the experience. People's inner lives tend to create elaborations and connections under such conditions, and that increases their sense of being personally involved.

The master of ceremonies or participants may be called on to make a speech at certain points in the course of events. Using principles of invocation, what they say can be planned so that it creates a frame of reference for appreciating the symbolism of the ensuing activities. For example, a couple with a special fondness for

candlelight and wine can include those in their wedding ceremony. They can light some candles and announce, "Thus do we kindle the light in our hearts, and may the light illuminate our minds so that our mutual understanding grows." Later, continuing in the ritual form of speech, they can toast each other, saying, "May this champagne remind us of the intoxication of love, hope, and good fellowship."

The wording of invocations highlights the uniqueness of the event. At family reunions, it is good to acknowledge the honored guests. By speaking explicitly and naming special guests, the MC helps the children present to experience the event more vividly. Most occasions have some features that can be emphasized in that fashion. Be certain that all speakers can be heard.

Making Affirmations. An extension of the principle of making invocations is the idea of having participants say things directly. Explicit verbal expressions tend to anchor feelings in memory for those speaking and those listening. Specific themes include the following:

- * Expressing appreciation and thanksgiving to God, the group, certain individuals
- * Calling attention to the beauty of the natural surroundings, the radiant faces of the participants, the works of art, and so forth
- * Noting the significance of any symbolic items, art, or actions, such as a piece of clothing or a special object that might have belonged to an ancestor. If the music chosen was or is a favorite piece of a person present or one present only in spirit, the MC's mention of that connection deepens the imaginative involvement for the participants.
- * Acknowledging individual contributions, as mentioned before
- * Singing songs with a message or reciting poems or brief literary passages
- * Affirming positive expectations and intentions. Phrasing the words in almost prayer form helps to emphasize the emotional and spiritual significance of the event. Near the closing of a celebration, the officiant might say, "May we remember the caring and warmth we share now in future times when we feel separate. May we remember that we can participate again and be welcomed again, just as we are together now."
- * Adding dramatic actions to the words, such as in lifting high the ritual objects, or having someone dance or portray something being described.
- * Acknowledging hardships, grief, and other negative feelings can make an event more authentic.
- * Including phrases, wherever possible, that refer to the process of opening oneself to love, faith, and responsibility. Those values draw out the best from the consciousness of a group.

Including Playfulness. Many ceremonies also benefit from including opportunities for a measure of lightness and spontaneity. Events become too heavy if people are led to take themselves too seriously (Blatner & Blatner, 1997). Many cultures recognize and deal with that phenomenon by including some roles for people who are permitted to be silly, provocative, or irreverent. Those special roles keep a counter theme of humor happening even during important rites of passage or religious rituals. In some cultures, it is the master of ceremonies who has the right to joke with the participants; in other cultures, it is the musicians who have that privilege and responsibility. Such activities need not be disruptive to the seriousness or purposes of most celebrations.

Applying Celebration in the Psychodramatist's Own Life

Psychodramatists can take this role into the more casual activities of helping to promote the rituals of their own lives, remembering to weave in elements of improvisation and elements of drama. The rituals may be informal experiences in a family setting or theme-oriented events for larger groups. Recognizing that families naturally generate traditions over time, the psychodramatist in the MC role can give family members' suggestions dramatic emphasis to ensure that their ideas remain part of the emerging ceremony. A design for celebrations may incorporate or figuratively underline something that one of the participants spontaneously initiates. The MC role accentuates the enterprise of creating more meaningful rituals. The endeavor becomes a topic of conversation in families, as they communicate by e-mail or by phone. Instead of just letting holidays happen, a measure of forethought can be woven in, which becomes a model and lesson for the younger generation.

Traditions that have become tiresome or lifeless can be challenged, re-vitalized, or changed.

New Types of Celebrations

The seasons, at least in the temperate zones, can be occasions for community celebrations (Henes, 1996).

Weaving in the psychological meaning of seasons can possibly stimulate some of the following associations:

Spring ceremonies reflect the new beginnings that are occurring in people's lives.

* Summer events honor the fullness of everyone's talents, their forms of productivity, and the excitement of their interests. Participants may prepare and bring something to a show-and-tell program.

* Autumn celebrations are an opportunity for friends and families to review their harvest of the year. It may be a time for thanksgiving, and the group members may define for themselves what they want to acknowledge. It is a time for mellowness and thoughtfulness, in the sense of musing and reflection.

* Mid-winter is a good time to share fellowship. On the coldest days, there is a kind of mercy in a group's sharing with each other in a spirit of friendship and festivity.

Summary

The principles mentioned here may be applied to the process of creating more exciting celebrations and ceremonies. Many of the rites of passage in our culture can thus become more vital and meaningful.

Psychodramatists can employ the range of their skills to apply Morenean principles in this untapped and unformed field.

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Publication title: The International Journal of Action Methods

Volume: 53

Issue: 2

Pages: 86

Number of pages: 8

Publication year: 2000

Publication date: Summer 2000

Year: 2000

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 10967680

Source type: scholarly journals

Language of publication: English

Document type: PERIODICAL

ProQuest document ID: 211003478

Document URL: <http://search.proquest.com/libraryproxy.griffith.edu.au/docview/211003478?accountid=14543>

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Last updated: 2014-05-22

Database: ProQuest Central

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ABSTRACT. Action methods, the therapist-initiated tasks that engage clients in physical activity and in taking on dramatic roles, are used in a number of marriage and family therapy approaches. In this review article, the authors present a wide range of important and representative action methods and occasionally offer brief descriptions of how the methods are implemented. They distinguish psychodrama-influenced techniques from those differing in their underlying premises, structure, design, and implementation. They classify action methods by whether they are dramatic, that is, when the activity is understood by the participants as involving some intentional pretense.

Key words: action methods, family therapy, marriage, psychodrama, review of action methods

ACTION METHODS (AM) ARE THERAPIST-INITIATED TASKS that engage clients in physical activity or in taking on dramatic roles. Although there are psychotherapeutic approaches that make use of action methods as central techniques in clinical treatment, such as psychodrama, play therapy, and drama therapy, their use in marriage and family therapy (MFT) has been more peripheral, with mainstream approaches typically using action methods only as a supplement to verbal discourse. Nonetheless, there exist numerous action methods that contribute to MFT praxis. In this article, we provide an overview of action-based approaches and techniques used within MFT for assessment and as interventions.

Advantages of Action Methods

The advantages to the inclusion of AM in MFT are many. Contemporary MFT is rooted in Family Systems Theory (Nichols & Schwartz, 2001, p. 104), according to which problems or symptoms manifested in individuals are best understood in the context of those larger social systems dynamics (most important, families) in which those individuals participate. Accordingly, MFT practitioners work to alter patterns of interaction and attend to observable social behavior in families more than to reports of internal experiences, Wiener and Oxford (2003, pp. 5-6) enumerate 10 advantages of AM in comparison with exclusively verbal techniques, nine of which apply particularly well to conjoint therapy. AM (1) better engage clients who process in visual and kinesthetic modes; (2) equalize participation for children and adults; (3) heighten awareness outside of prior verbal representations; (4) create new experiences that go beyond verbal description; (5) illustrate abstractions concretely; (6) dramatize familial role relationships; (7) effect relationship changes through role expansion; (8) offer safe ways to explore and practice new behaviors; and (9) facilitate life transitions.

Scope of This Review

The AM of psychodrama and sociodrama, which include role play, role reversal, mirroring, doubling, auxiliary ego, and multiple ego techniques (Blatner, 2000), are well known to the majority of readers of this journal and will not be described further. What is relevant about those AM is that, collectively, they have contributed significantly to the underlying rationale of using action techniques and constitute a proportion of AM that have been adapted by others to MFT praxis. In this review, we describe AM used in psychodrama-influenced MFT approaches and AM used in approaches that differ from psychodrama in their underlying premises, structure, design, and implementation. Except for citing Moreno's contribution, we give little attention to who influenced whom or first devised any particular AM.

The majority of AM included are intended primarily for purposes of assessment rather than as interventions. It should be noted, however, that assessment and intervention are often reciprocal; each purpose may be advanced by, or even comprise the process of, the other.

AM can be usefully classified as either dramatic or nondramatic. Johnson (1992) has coined the term "play space" to denote "an interpersonal space within an imaginal realm, consciously set off from the real world by the participants, in which any image, interaction and physical manifestation has a meaning within the drama" (pp. 112-113). Enactments are dramatic when they occur in the play space; note that psychodramatic AM are inherently dramatic. In general, evoking the play space in therapy facilitates role expansion, because in a dramatic situation, clients are often freer to explore uncharacteristic and new behaviors and reactions than in nondramatic enactment. AM classified as dramatic are marked with an asterisk when first cited.

In light of the sheer number of AM that have been used in MFT and their still more numerous variations, we aim in this review to present a wide range of important and representative AM, occasionally offering brief descriptions of how they are implemented. We include specific techniques (in which explicit instructions are available) and broader classes of a technique (in which a principle or example is given). Where named as distinct techniques, AM are italicized in the text. The reader is referred to the sources cited for more detailed information about the rationale and pragmatics of their application.

The Contributions of J. L. Moreno

Many of the AM in contemporary MFT praxis are derived from the techniques of psychodrama, a psychotherapeutic method developed by J. L. Moreno between 1936 and the early 1940s (Blatner, 2000). Moreno was one of the first psychiatrists to venture beyond individual psychotherapy to contribute to the foundations of interpersonal therapy. In a number of his writings, Moreno noted that intergroup and interindividual processes are at the core of all social phenomena and that mental illness can exist solely within a system rather than within any one individual (Blatner, 2000; Moreno, 1934). Not only did his work influence many subsequent approaches that use AM, Moreno himself made significant early contributions to the theory and application of couple and family therapy (Compernelle, 1981), documenting his relational work with couples and families and the beginnings of a systems theory. Williams (1998) similarly points out that Moreno's concepts and techniques integrate well with contemporary MFT praxis. Blatner (1999) suggests how psychodramatic concepts contribute to furthering the aims of family therapy.

Considerations for Using AM in Systemic Couple and Family Therapy

The format and techniques of classical psychodrama, modified in application to accommodate differences in group sociometry, have been used to conduct individual family therapy (Guldner, 1990; Hollander, 1983; Leveton, 1991; Oxford & Wiener, 2004; Perrott, 1986) and multiple family therapy (Guldner, 1982). Several authors (Guldner, 1983; Kipper, 1986; Seeman & Wiener, 1985; Wiener & Oxford, 2003) have noted important limitations of and differences in applying psychodrama (which was primarily developed for groups of nonaffiliated persons) to affiliated groups such as couples and families. For example, instead of full [psychodramatic] role reversal, a therapist working with a conflictual couple might use double-bonding role reversal* (Hale, 1985), in which the husband takes the wife's role from the position of her chair, addressing a projection of himself in the facing empty chair that he just vacated. At the same time, the wife stands at the side of and slightly behind her own chair, thus doubling for herself.

Action Methods Derived From Psychodrama

In this section, we include AM that are distinct from psychodramatic work. The methods, however, make use of psychodramatic techniques or recognizable modifications.

For several AM, Satir adapted role play and action sociometric techniques that Moreno originated (Satir, Banmen, Gerber, and Gomori, 1991). One wellknown example of action sociometry, popularized by Satir and often used by experiential MFTs, is family sculpting*, which Duhl, Kantor, and Duhl (1973) developed. In family sculpting, Satir supervised the positioning of all family members in turn, according to each individual member's

perception of his or her experience of the family. Such a sculpture—a static, spatial representation of the felt experience of one member—was then adjusted by changing all members' positions in the tableau to conform to every other member's perception, so that all family members present could experience nonverbally the similarities and differences across their experiences of the family system. Other sculpting variants include kinetic family sculpture to represent change processes over time (McKelvie, 1987); using stand-ins so that family members can be replaced in the sculpt, permitting them to walk around the tableau and experience it from an "outside" perspective (Constantine, 1978); and sculpting in which members, starting from a silent, static tableau, then added brief, repetitive phrases or movements (Jefferson, 1978).

Satir was also well known for her creation of family reconstruction*, a technique in which clients are able first to recreate and then alter troubling scenes in their family. In this method, the client, named the "Explorer," reenacts scenes from his or her childhood past, reexperiencing relationships in ways that may affirm or alter his or her present perspective. Unlike family sculpting but akin to psychodrama's use of auxiliaries, nonfamily group members (called "players") represent actual family members in the Explorer's scenes (Nerin, 1986). Although based on one individual's perspective, a family reconstruction witnessed by other family members profoundly shifts the family's present process.

Teachworth (2002), a Gestalt therapist, uses two three-chair enactments* to help clients to re-experience their own relationships with their partners and their parents' union. In one, clients first role-play themselves as children witnessing their parents' interactions from one chair and then reverse roles to embody each parent interacting with the other in the third empty chair. In the other enactment, the client takes the role of a counselor engaged in a couples therapy session scene, working to resolve a core conflict between his or her parents in the other two empty chairs.

For action modality psychotherapy (Hayden-Seman, 1998), when applied to couples therapy, the therapist uses guided dramatic action within the psychodramatic structure of warm up, enactment, and closure. Moving from the warm-up phase to enactment, one client, as protagonist, recreates his or her experience of the relationship, alternately directing and enacting a realistic scene relevant to a central issue. The client's partner assists by taking other roles in the scene. From this goal-directed scene, the couple moves on to enacting a painful scene set in the partner's childhood that is connected to the first enactment. In this painful scene, the therapist plays any roles that are seen as hurtful or negative to avoid a conflicting transference. Next, a reconstructed scene* is enacted as healing or positive, with the protagonist's mate playing a healthy, nurturing role in the place of the previous negative one. During closure, the therapist models the sharing that is expected from each partner, emphasizing process feedback.

In another approach, similar to Hayden-Seman's, of orchestrating "reformed past" scenes* (Chasin, Roth, & Bograd, 1989), clients experience their pasts as mutable constructions, rather than unchangeable givens. After inviting each partner to name his or her own strengths in the presence of the other, the therapist asks each partner for a verbal description of future wishes for their relationship. Then, both clients enact a first scene incorporating both partner's future vision, concretizing their future wishes together. The partners now enact a second, painful scene from one of their pasts (usually from childhood) in which their desired wishes were thwarted. Then they stage a third, culminating "reformed past" enactment as a revision of the second scene in which the partner plays a healing figure that transforms the remembered defeat into fulfillment.

Other Action Methods

The remaining AM in this review are not based on Moreno's work. Although some of the themes, forms, and concepts appear similar, the manner in which these AM are constructed and processed is fundamentally different.

Action Methods Used for Concretization and Representation

Action metaphors are a class of AM that serve to concretize interactional processes in MFT. One example is boundary sculpture* (Duhl, 1999) with couples, which begins with each partner visualizing his or her ideal

personal space. One partner paces off personal space in the room, describing it and adding details in response to the therapist's questions that focus on the nature of boundaries and entrances to the space. Then the other partner approaches the space and seeks to enter. The reactions of both partners to the enactment are processed immediately afterward.

Satir employed many AM to externalize psychological processes and functions and staged formatted enactments for family discovery and learning, such as her parts party* and the four interpersonal styles* (Satir et al., 1991). Her followers (McLendon, 1999) went further in using physical props charged with symbolic or metaphorical meanings (e.g., a piece of rope to represent a boundary or a bond between family members, or a self-esteem tool kit* that included plush hearts, stuffed toy animals, and a detective hat).

Wiener (1998b) uses the feeding exercise to concretize struggles over autonomy and nurturance in couples therapy. Partners in this AM take turns feeding one another small pieces of hand-held food (e.g., grapes or small cubes of cheese); the eater remains physically passive, moving only his or her mouth. There are three variations to the exercise: Both may speak during the enactment; only the feeder may speak; and neither may speak. In the variations in which the eater may not speak, the feeder is instructed nonspecifically to attend to the eater's nonverbal cues. This enactment frequently produces vivid associations; the eater may feel helplessly dependent while the feeder may experience intense responsibility for the eater.

In staged metaphors* (Papp, 1982), the therapist first has both partners create a visual fantasy about self and their partner in which both take on a symbolic animal form. The therapist then instructs them to imagine what kind of interaction occurs between these animals in the fantasy. Once the fantasies are visualized completely, each spouse in turn enacts his or her choreographed fantasy with the other spouse. The therapist asks questions to supply a plot for the action of the scene and helps the couple bring postural and gestural details into the scene.

Therapeutic rituals* constitute a class of AM that are useful in addressing a variety of situations arising in MFT practice. These scripted AM use recognized symbols for processes, events, places, people, and objects and are typically devised to lift constraints on the family system arising from the absence of adequate cultural rituals, such as religious ceremonies, celebrations, or rites of passage. They function in a number of ways: to signify and celebrate healing and completion; to acknowledge changes of membership, status or identity; to affirm a change in expression of belief. Through family rituals, members are able to integrate multiple meanings of behavior and safely express strong emotions through the manipulation of symbolic objects and by taking symbolic action. (Imber-Black, Roberts, &Whiting, 1988; Winek &Craven, 2003).

Social ceremonies are rituals used to conform and normalize changes made to established relationships within the social order. Therapeutic ceremonies* are intentionally designed to enhance the self-esteem of the participants and thus provide occasions for processing distressing emotions and spontaneous actions. Lubin and Johnson (2003) have devised a number of therapeutic ceremonies for multiple family groups dealing with such shared traumata as foster families struggling to integrate foster children or families of military veterans dealing with PTSD. The ceremonies reduce such families' marginalized social status, internalized shame, denial, and distress.

Family constellations (Hellinger, Weber, &Beaumont, 1998) is a unique approach used to repair intergenerational damages to love in families. Family constellations are tools for discovery that make use of nonfamily members (called "representatives") who stand in for other family members, living and dead, and are selected by the client from a larger group.

The first phase of constellations work is a personal, subjective, spatial representation of the ways that the family system influences the client's feelings and actions, in which the representatives' reactions supplement the client's reports. A crucial difference between family constellations and family sculpting or family reconstruction is that the representatives are not in role; that is, they report what they experience as themselves, not as what the client's family member whom they represent might or would experience. The second phase involves a trial-and-

error search for an image of systemic balance and loving resolution, obtained by the therapist moving representatives and using feedback from changes reported in their experience. The third, final phase is the creation of a constellation embodying an image of what the family can be, in which every represented family member has an appropriate place and function.

Action Methods Used in Mainstream Marriage and Family Therapy Approaches

Structural family therapy enactments are "techniques by which the therapist asks the family to dance in his presence" (Minuchin & Fishman, 1981, p. 79). The therapist using enactments invites scenes of everyday transactions through which families reveal both to the therapist and themselves their oftendysfunctional interactional sequences. The therapist may follow enactments with restructuring*, which is changing the previously enacted scene by giving directives for alternative behaviors. "In restructuring, the therapist creates scenarios, choreographs, highlights themes, and leads family members to improvise within the constraints of the family drama." (Minuchin, 1974, p. 138). These AM contrast with psychodramatic enactment, in which scenes emerge out of the perceived reality or the desires of the protagonist, not those of the therapist.

Strategic family therapists, who focus solely on changing patterns of behavior and communication within family systems, use both direct (straightforward) and indirect (paradoxical) interventions to resolve clients' presenting problems. Both types of interventions become AM when assigned as out-of-session homework tasks. By design, direct interventions work when they produce compliance with instructions that alter roles and interactive sequences of behavior, whereas indirect interventions work when clients fail to comply or even defy the therapist's instructions.

There are numerous subtypes of paradoxical interventions. In a restraining paradox, the therapist informs his clients that he will help them change, while simultaneously asking them not to change (Weeks & L'Abate, 1982). In prescribing the symptom*, the therapist directs clients to either heighten or maintain their problems, based on the rationale that interpersonal problems persist precisely because of family members' specific attempts to solve them (Fisch, Weakland, & Segal, 1982). In the paradoxical pretend technique of Madanes (1981), the therapist prescribes the pretending of a symptom that is a problematic focus for the family. This practice undermines the family's belief that the "real" symptom is still needed. Weeks and L'Abate (ch. 7) describe a number of tasks that are assigned to families as homework and that use pretense or have a paradoxical component.

Other strategic AM are designed to defeat the family's usual homeostatic pattern. In the invariant prescription (Palazzoli, Cecchin, Praia, & Boscoso, 1978), the parents of a living-at-home young adult, whose crises kept the family in turmoil, were instructed to announce their departure for a weekend, expressing confidence that the young person would do fine. By being conspicuously unavailable to be called or to return home, the parents were forced to keep from intervening in any crisis while the young person was compelled to deal with life circumstances without assistance from the parents. In ordeal therapy, families who had previously failed to make changes in therapy are asked to agree in advance to whatever task the therapist assigns them. The assigned task is designed to be more disagreeable than the symptom, so that changing by avoiding the symptom is preferable to undertaking the ordeal (Haley, 1984). The ordeal itself may be a straightforward or paradoxical task, or even be the ordeal of continuing the relationship with the therapist.

Although symbolic-experiential family therapists evoke play space as a central feature of their work (Keith & Whitaker, 1999), the only AM that they use consist of therapist-initiated, playful in-session behavior, such as tossing a frisbee to the children during conversation or even wrestling physically with an adolescent.

Cognitive and behavioral family therapies make considerable use of AM. Cognitive behavioral couple therapists use guided behavior change, which involves specific, out-of-session behavioral changes to enhance couples' relationships, and skills-based interventions, in which clients participate in behavioral rehearsal within the psychotherapeutic setting (Baucom, Epstein, & LaTaillade, 2002). In behavior exchange (Jacobson & Margolin, 1979), partners first bring to the therapy session their independently prepared lists of positive behaviors that they believe their partner desires; next, they commit to doing some of the behaviors on their lists; and then they

schedule a "caring day" to perform some of the listed items.

During sessions, therapists practicing integrative behavioral couple therapy may evoke the play space in the manner of narrative therapy by using the empty chair. In a session, the couple's problem is imagined as sitting in the chair; and at home, during arguments, the therapist is imagined as sitting. (Christiansen & Jacobson, 2000). Two other AM are interventions to improve mutual tolerance: practicing negative behavior* in the therapy session, used to desensitize each partner to the other's negative behaviors; and faking negative behaviors* at home between sessions, that is, intentionally doing what has been previously identified as negative behavior. That is recommended for use only when one is not emotionally aroused and used for only a few minutes before disclosing the deception.

Action Methods Used in Working With Families Having Young Children

Family play therapy uses AM individual child play therapy and family therapy to offset the marginalizing of children in talk-only therapy. Play, at which children excel, allows children and adults to participate together. Family play therapy makes use of media that include: toys, pillows, sand trays with figurines, hand puppets, art supplies, photos, and video cameras.

The use of dolls and puppets in family therapy as displacement doll figures* has a lengthy history. Levy (1937), working with the case of a four-yearold boy's jealousy of his infant sister, brought dolls representing the mother and both children to the session, and he and the child fashioned clay breasts for the mother doll. The infant doll was put to the breast, permitting the enactment of jealousy by the boy through the doll representing him.

Roberts (1999) describes a family in which a child's psychosomatic pain was passed into her least-favorite stuffed animal through a displacement ritual that brought the child and her parents into close contact.

Two contemporary, fairly similar examples of family puppet play technique are the family puppet interview* (Irwin & Malloy, 1999) and the family puppet technique* (Ross, 1999). For these techniques, one needs an assortment of hand puppets. For the interview, the array of puppets should include fantasy characters such as a dragon, king, and queen, as well as realistic people puppets for both. The therapist introduces either technique as a way to get to know the family by observing them performing an activity together. After family members choose a puppet, each introduces his or her puppet by giving it a name and making a brief statement about its character and circumstances. At this point, the techniques diverge; in the interview, the clinician assigns the family the task of inventing a fictional story with the puppets, whereas in the technique, the therapist directs the family members to reenact a real (usually problematic) interaction. Once a story or event has been selected, the therapist takes the audience role as the family enacts their story. After the interview enactment, the therapist will likely draw some parallels between the story, the puppets' interaction, and the family's own conflicts and themes of concern.

Family art therapy makes use of art tasks-drawing, painting, collagemaking, and clay sculpting-to enable families to depict aspects of their lives previously undisclosed or undetected. The choice of an art directive, the manner in which it is employed, and the interpretation of its content are all governed by the clinician's theoretical frame of reference (Landgarten, 1999). Therapists also use family art-making to assess roles, rules, and hierarchical organization by way of the manifest process, the manner in which families organize themselves when they work together (Linesch, 1999).

There are many variations of family drawing. In conjoint family drawing (Bing, 1970), members draw a picture of their family as they see themselves, and then they compare and discuss the pictures in a way similar to family sculpting. The subjective genogram* (Wiener, 1998a) consists of an impressionistic drawing of the family in either representational or symbolic form and is another visual analogue of family sculpting. Using color, size, shape, and spatial positioning, family members first depict their experience of the family and then present their drawings to each other. The therapist then invites each presenter to explain his or her idiosyncratic choices to facilitate comparisons between family members' experiences, particularly of perceived emotional qualities within and between members.

In the collaborative drawing technique (Smith, 1999), family members, each using a different color, work together in silence to create a drawing. In turn, each member draws for a specified time; the allotted time starts at 30 seconds and is reduced with each round until it is three seconds in the final round. Because of these time constraints, members are impelled to react to the composite drawing because they do not have the time to draw their own pictures. The relative ease or difficulty that the family has in following this process informs the therapist about the family's dynamics and structure. Gil (1994) describes additional related family art therapy tasks.

Sandplay therapy*, a staple of individual child play therapy, has been adapted to use in family therapy (Carey, 1999). Typically, there are two sandboxes, along with numerous figurines of people, animals, mythical figures, and objects. In one application, the sandbox is divided and each member simultaneously places figurines in his or her own area. Compared to family art therapy, the process of art-making in sand play work is less important than is the interpretation of the resulting final product.

Kinetic psychotherapy (Schachter, 1999), adapted to working with families, involves games that serve to catalyze the expression of feelings. Therapy takes place in a playroom with ample space, toys, and expressive media. Games include bombardment* (evoking competitiveness and anger), in which two teams of family members standing on opposite sides of the room throw soft plastic balls at the opposite team (any member hit three times is out of the game) and freeze tag* (evoking joy and sharing), in which a family member is frozen in position when tagged by a soft plastic ball but can be freed when another family team member tags him or her. Many commercially available games are available, such as Gardner's the Talking, Feeling, Doing Game* and Foley & Rebens' (1966) Twister*, that are structured activities intended to warm families up to verbal participation or heighten their interest in therapy by facilitating the exchange of new information about one another (see McManus & Jennings, 1996). In such games, clients' habits and expectations of unselfconscious game-playing behaviors in outside situations transfer well to therapy, disarming suspicion and defensiveness arising from the unfamiliar or challenging mode of conventional therapeutic verbal discourse. As with so many of the AM described here, therapists can also use such games or tasks for assessment, descendants of a tradition of situational testing in psychology. In practice, the specific game used by a therapist is less important than that the family is assigned some task that involves them in making decisions and interacting around a set of rules. The play-baby* intervention (Wachtel, 1990) is intended for families of children having dependency issues. In that AM, the parents initiate games and other activities through which they let the child know that he or she will always remain their baby, even though they continue to expect ageappropriate behavior. In that way, they address the child's unarticulated anxiety that in growing up, he or she will lose the gratifications of being a baby. Leguijt and van der Wiel (1989) used a series of dramatic enactments involving dressing up and performing fantasy enactments* with a family having preverbal children. Through role projections in this loosely structured play activity, the family uncovered previously unarticulated conflicts and was able to resolve them through improvised scenes. Similarly, the free-form fantasy story enactments used by Ariel, Carel, and Tyano (1985) allow children to explore nonverbalized fears and conflicts in family therapy sessions.

Dynamic family play (Harvey, 2003) is a multimodal play therapy approach for families with preadolescent children. Activity progresses in stages with increasing spontaneity, creativity, and motivation, from beginning verbal and play-based evaluation to the family's successful generation of its own play activities. AM include follow the leader*, which offers each family member a chance to lead others in imitating him or her in actions such as crawling through a pile of pillows or making faces, and monster*, in which the therapist, holding a stuffed animal, slowly approaches the family while coaching a parent to protect a child from the monster. The main benefit of such play activity is that parent and child enrich their bonding through shared dramatic action. A further extension of "monster" is having the parent and child collaborate in making an illustrated book of their adventures with the monster that they read together at home.

Drama Therapy Action Approaches

Rehearsals for growth (Wiener, 1994) is a drama therapy of relationships that uses, in a playful spirit, over 100 adapted improvisational theater AM to facilitate change. Interpersonal improvisation in itself is viewed as therapeutic, in that the rules for good improvising closely map the rules for successful relationship functioning. In these AM, clients may enact unusual activities or observe unusual rules as themselves ("exercises") or become characters in improvised scenes ("games"). An example of each follows. Tug-of-war* is an exercise in which two family members simulate a realistic contest with an imaginary rope, requiring them to cooperate in cocreating the illusion. Because actual skill, size, and strength are irrelevant in such a nonphysical contest, participants choose outcomes by physicalizing their intentions (winning, letting the opponent win, electing to lose, refusing to lose, etc.). Slo-mo commentator* (Wiener, 2003) is a game structured as a scene of a televised sports event. Two family members play the roles of sports commentators who, seated together at one side of the stage, comment to one another and an imaginary broadcast audience on the onstage performance of a third family member (the athlete), engaged in some nonsensical athletic act (e.g., "Olympic chair-sitting") in ultra-slow motion. The commentator roles are offered to oppositional or withdrawn family members, who are more likely to participate because they see themselves as safely removed from the spotlighted, action role of the athlete. Narradrama (P. Dunne, personal communication, 2005) is an approach to conducting ordinarily verbal narrative therapy by means of a number of creative arts-adapted AM. As did Oxford and Wiener (2004), who worked within a psychodramatic frame of reference, Dunne concretizes the narrative technique of externalization (treating a problem as an oppressive entity apart from the person conventionally said to have the problem). By combining various family art-making projects with verbal narration, Dunne opens possibilities for families to redefine, enlarge or protest their relationships to important social issues, family practices, and societal constraints.

In the pictorial history scroll*, a large scroll created by the family, depicting significant family scenes, transitions, turning points, and special moments, members are invited to interview and answer as objects, people, and characters in the scenes on the scroll to bring out alternative stories and to reenact past scenes with new descriptions. In the TV talk show panel* technique, a controversial belief is first identified by the family (for example, women should put the needs of their families ahead of their careers). That belief becomes the topic of a panel discussion on a staged TV talk show. Each family panel member, in a fictional role, talks about his or her preferences in continuing to be restrained by the belief, ignoring the belief, or taking a stand of protest against the belief.

Conclusion

AM are valuable, tested techniques that, when conducted properly, frequently promote rapid and significant clinical change, reaching many client populations that are not responsive to talk-only therapy. For all their advantages, however, AM currently are not widely employed by MFTs or by the vast majority of psychotherapy practitioners. Because few therapists have any exposure to AM in their preprofessional training, this state of affairs appears to be self-perpetuating. Another plausible reason is that the competent use of AM is believed, by those who know something of them, to require more specific, intensive training than do verbal techniques. As a result, therapists avoid attempting AM from the outset, because of their self-acknowledged lack of sufficient proper training. However, in the current, rapidly-changing climate of mental health delivery, where there is an increasing incentive to demonstrate briefer, more effective treatment, AM generically may yet fulfill their great potential in contributing to such improved treatment.

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Publication title: *Journal of Group Psychotherapy, Psychodrama and Sociometry*

Volume: 58

Issue: 2

Pages: 86-101

Number of pages: 16

Publication year: 2005

Publication date: Summer 2005

Year: 2005

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 15453855

Source type: scholarlyjournals

Language of publication: English

Document type: General Information

ProQuest document ID: 211002305

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211002305?accountid=14543>

Copyright: Copyright HELDREF PUBLICATIONS Summer 2005

Last updated: 2014-05-19

Database: ProQuest Central

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Escaping the Blame Frame: Experiential Techniques With Couples

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ABSTRACT. In couples therapy, the therapist often finds it difficult to shift to a more productive process. Experiential techniques can break the destructive pattern and introduce new, more effective ways of communicating. In this article, the author explores couples work through case examples using specific dramatic techniques and considers a broad range of clinical thinking, with particular attention to the challenges of using psychodramatic techniques in a group of three. The author also addresses the question of the therapist taking a role in an enactment.

Key words: blame, couples therapy, psychodrama techniques

PSYCHODRAMATIC GROUPS AND COUPLES who enter treatment come with different expectations. Although group members expect to work actively and on their own problems, the couple arrives with the expectation that the therapist will help them solve their problems by talking while they assume a more passive stance. Using psychodramatic techniques with a couple represents a break in an expected pattern. J. L. Moreno illustrated his work with a couple in a psychodrama group in one of his earliest articles (Fox, 1987). On the West Coast, active techniques were tried early on. Fritz Peris (Peris, Hefferline, & Goodman, 1973) introduced the notion of having couples address each other directly, rather than speaking to the therapist about their problems. Virginia Satir (1972) also discovered that family members were more effective when communicating directly. Thus, the first request to a couple to play a role may have been, "Play yourself," because speaking directly to a partner in a social situation in which one expects to address the therapist is a shift away from ordinary conversation. Satir developed a technique called family sculpture (Jefferson, 1978), which she incorporated into her work with couples and families. Since then, there has been a widely accepted blend of family and couples therapy and experiential work (Fisher, 2002; Gladding, 1985; Guerin, 1976; Jefferson, 1978; Kipper, 1986; Papp, 1976). Psychodramatists also began to work with families and couples. Zerka Moreno, for example, describes her psychodramatic work with families in a chapter that illustrates the adaptability of role play to the

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ProQuest document ID: 211013253

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211013253?accountid=14543>

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Last updated: 2014-05-22

Database: ProQuest Central

Document 16 of 100

Finding My Place: The Use of Sociometric Choice and Sociodrama for Building Community in the School Classroom

Author: Zachariah, Miriam; Moreno, Regina

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Full text: Headnote

ABSTRACT. The case study concerns issues in a 4th grade public school classroom in Toronto, Canada, where certain children were being excluded, placed in an unpopular subgroup based on physical attributes (hair color, weight, size, or skin color), alternative ways of thinking and behaving, or limited academic abilities. The authors used sociodramatic and sociometric techniques to reduce conflict and teach students to be more compassionate toward one another in the classroom environment. The results of the case study support using action sociodramatic and sociometric tools and providing students opportunities to practice and implement conflict resolution skills in the classroom.

Key words: inclusion/exclusion sociodrama, role play, scene setting and reenactment, sharing circle, sociometric choice and sharing in action, trust and safety,

WHEN MORENO TOLD STORIES AND PLAYED GAMES with children in Augarten Park in Vienna, he called on the young children's spontaneity. In brief, Moreno used many socio- and psychodramatic techniques when telling tales to the children. For example, he challenged the values inherited from their parents and teachers and inspired the children to invent tales or find new names for themselves (Marineau, 1989).

In 1932, Moreno was appointed Director of Research at the New York Training School for Girls in Hudson, where he practiced the sociometric and psychodramatic methods. [He also] introduced the young women to role-playing to foster a change in their ways of thinking and their negative behaviors (Marineau, 1989). Although the term sociometry was coined by Moreno and used as early as 1916, it played no role in his works until his arrival at Hudson (Bjerstedt, 1956). It was here at Hudson that role-play training was born. "Moreno's experience with the girls at Hudson can be considered as one of the most important movements in the history of group psychotherapy" (Marineau, p. 113).

Researchers have documented the use of role-play as "a technique especially useful in helping students in school settings improve their social understandings and their social relations skills" (Gronlund, 1959, p. 259). When therapists are identifying issues to be explored in a classroom, interpersonal difficulties emerge from the students' experiences or may be obtained from stories illustrating problems in interpersonal relationships. Most role-playing situations arise spontaneously from classroom events and occasionally from discussions that trigger issues to be explored. Researchers assert that role-playing, as an action technique, has the unique advantage of creating healthier social relationships. For example, putting a conflict into action allows students

the opportunity to act out the dilemma and gain insight into various possible constructive solutions. Thus, the role-playing technique is extremely safe for use with students in human relations and social skill training because it fosters healthier human relationships. Once students are identified, the situation must be clearly defined and roles cautiously illustrated (Gronlund).

According to Blatner (2002), "[r]ole playing isn't to be viewed as a particularly psychological procedure. Certainly it has been used as a part of many different types of therapy, but this is because it is a natural vehicle for learning" (p. 2). That view supports the appropriateness of role-playing as a vehicle for dealing with social issues in school classrooms. Blatner goes on to point out some of the problems that arise when teachers try to do role-playing in the classroom. For example, educators who experienced difficulty when using role-playing techniques usually have not described the modality fully to students, failed to describe the situation in detail, and were not explicit about the roles to be enacted (Blatner, 2002).

The classroom teacher or facilitator needs training and experience in doing sociodrama with students. Students need experience in the development of roles and in the inclusion activities that build a sense of trust and safety among class members. Gibbs, the author of *Tribes: A New Way of Learning and Being Together* (1995), has developed an excellent structure and series of activities focused on building a classroom community. Included in her program are warm-up games and role-training activities for elementary students, which can be used for any age group. That type of program, when carefully implemented, provides a social network in which role-playing activities can begin to resolve conflicts and provide a better understanding of the dynamics of exclusion and inclusion in groups.

Role reversal is another dramatic device that involves the players changing parts so they can begin to develop many practical and emotional insights into the others' situations (Blatner, 2002). In *Lessons for the Living* (Clark, Dobson, Goode, & Neelands 1997), the authors point out that role-play is the imaginative extension of the self into the "shoes of the other" (the role reversal), and that the experience provides the potential for a significant broadening of viewpoint. The technique works well, particularly with older elementary students, because it helps them become more conscious of their ambivalence. It is our experience that children below the age of 6 years have not developed strong enough egos to make the most of the role-reversal procedure. However, we have found that the use of puppets often provides a way for young children to express the role of the significant other, such as mom, dad, or friend.

Sociometric Position Within the Classroom

Aware that sociometry is a multidimensional method, we chose to use descriptive sociometry to implement the method in education because it allows the investigator to learn the various social structures within the classroom. In the context of this article, we use sociometric choice to refer to an individual's perception of his or her role position in the enactment and reenactment of a group sociodrama. "Probably foremost in Moreno's writings has been his insistence that sociometric choices should be based on criterion which reflects an actual situation or activity in which the group members have a real opportunity for participation" (Gronlund, 1952, p.7). We have used sociometric choice and sociodrama in the classroom as a way of forming work groups and have found classroom conflicts are connected to students' personal issues. We found that the younger the children the more readily they express their concerns and conflicts in an uninhibited and spontaneous manner.

Background of case Study

We report on a case study that took place in a fourth-grade public school classroom in Toronto, Canada. The 24 pupils were heterogeneously grouped with respect to ability levels. There was only one child of color and two children from Sephardic Jewish backgrounds. Six of the students were from gentile backgrounds, and the rest were from upper middle class Jewish families. One of the authors, trained in role-playing and sociodramatic techniques, worked directly with her students in the classroom and was assisted by a teacher's aide. The students met daily in the classroom for a sharing and check-in circle meeting that lasted for 40 min in the morning and was coupled with a 10-min closing session at the end of each school day. In addition to being a

source for the accumulation of interpersonal conflict data, the sharing circle and closing sessions result in another outcome, a sociodrama that lasts for 1 week. The number of sociodramas that emerge during the academic year average roughly two per month.

Purpose of the Sociodrama

In this case study, our purpose in using sociodramatic and sociometric exploration was to reduce conflict in the classroom and on the playground and to explore the dynamics involved in the exclusion of certain students. Our hope was that after the class's exploration, the students would move toward a more inclusive classroom community in which individual characteristics were valued and appreciated.

The Problem in the Fourth-Grade Class

Some students in this fourth-grade classroom teased their classmates and excluded them from group play activities. The conflicts usually occurred in nonacademic spaces such as on the playground or in the lines before school. Parents and the students themselves were reporting the incidences to the classroom teacher. Some children were traumatized to the point of not wanting to come to school.

Our Hypothesis. We predict that teaching children classroom sociometry and specific role-training techniques will cause a decrease in the unstated hierarchal structures that foster exclusion within the classroom and playground and cultivate a supportive and less antagonistic student environment.

Implementing Sociodrama and Sociometry in the Classroom

Sociodrama can be adapted to any age group, but it is essential that students have daily experiences in activities that facilitate inclusion and build a sense of trust and safety in the group. Gibbs (1995) describes opportunities for providing inclusion activities and games in classrooms. For example, each morning students sit in a circle in the classroom with the teacher and teacher assistant. As an object, such as a special stone that can be called a talking piece, is passed around the circle, only the student holding the stone is allowed to speak. The activity is called a sharing circle, and it is in the circle that the participants engage in inclusion activities. The children have the opportunity to introduce themselves by describing themselves, not only their physical characteristics but also their interests, feelings, talents, or special qualities. Individual students describe their expectations of what will happen during the group sharing. Each student receives acknowledgment from the group as having been heard, welcomed, and appreciated.

An example of a sharing circle inclusion activity is "When the Wind Blows." The activity provides group members with the opportunity to find out what they have in common and also what makes them different from one another. Topics for sharing in the circle are the following:

- * What makes me happy?
- * What makes me scared?
- * What worries me about school?

The students may also give a compliment to their neighbors in the circle. The procedures in the sharing circle, as well as in class sociodramas, are governed by a clear set of rules that students review, practice, and then agree to follow. The rules are outlined in the manual *Tribes: A New Way of Learning and Being Together* (Gibbs, 1995). They include the following: (1) attentive listening (focusing on and showing interest in what the speaker is saying), (2) appreciation and no put-downs (acknowledging the positive value of each student's contribution and avoiding negative responses), (3) mutual respect (valuing each student's statement), and (4) the right to "pass." When students can choose not to share, the facilitator always gives pass participants another opportunity to speak.

After teachers have involved students in weeks of community inclusion activities, the information put forth gives teachers insight into classroom dynamics and helps them identify class leaders, particular friendships, less popular students, and possible behavior problems. As a result of that information, teachers can organize class learning groups based on an informal sociometric choice test. The first step is to discuss with the students the concept of class groups and what people need to learn to work together. The teacher discusses with the

students the criteria for making choices such as the following: With whom can I write stories, or who can help with math or social studies projects? Because younger students tend to make choices based on who is their best friend at that time, it is important to spend time on the differences between someone with whom a person likes to play and someone who can help with the editing process in writing a report or can listen carefully to one's ideas. Then the teacher distributes four-a number that varies with the size of the group-index cards to each student. The students write on each card the name of a class member with whom they want to work in a group. Younger children can be interviewed one at a time as they give the names of their choices. The teacher makes it clear to the children that only one of their choices will be in the group with them. In that way, the teacher can distribute the isolates, the behavior problems, the negative stars, and the stars among the various groups.

The children engage in a number of role-playing and role-reversal experiences in their group. Some of the activities involve taking the roles of characters in a story that the children have just read and being interviewed in role by the group. Each student in the group reverses roles with different character types in the story and then shares with the members feelings of being in the role and as oneself.

"Roles People Play in Groups" is an activity from *Tribes: A New Way of Learning and Being Together* (Gibbs, 1995 pp. 342-343). For the activity, we give the students written descriptors of the helpful and unhelpful roles that people play in groups. With the younger children, we use cartoon pictures to show the different roles. Helpful roles include the encourager, the organizer, the peacekeeper, the helper, and the idea person. The unhelpful roles include the joker, the boss, the sitter, the put-downer, and the talker. The purpose of the activity is to promote an awareness of helpful group roles. We ask the children to study the descriptors and to decide which role they usually play when working with others in their group. They write their responses and share them with a partner. Then each group plans and presents a brief role-play in which one of the students chooses to play an unhelpful role. The children in the groups watching are to guess which unhelpful role is being demonstrated.

After each group has had a turn to perform its role-play, sharing takes place, guided by the following reflection questions:

- * What happens when even one individual is acting in an unhelpful role?
- * What roles do people play in your group?
- * How do these roles make working together easier?
- * What did you learn about yourself in the role-play?

We have found that these activities provide students with the necessary interpersonal skills to explore in greater detail the effects of being excluded in a classroom environment.

The Sociodramatic Exploration

The following technique, sociodrama, is designed to manage group conflicts. It is important to mention here that this type of sociodrama may take a week to develop with elementary school children and may need to be revisited several times a year.

The Warm-Up

For the warm-up, we use the poem *When the Wind Blows* and adhere to the following rules and procedures:

1. Participants sit in a circle, preferably on chairs or desks (each person must have a seat). Each participant is asked to think of a characteristic that makes him or her feel different from others or of something about which he or she has been teased at school. The students are to give examples.
2. One person volunteers to be first. It often helps if the teacher or group leader goes first to provide a model of the statement. The person's chair is removed so there is one less seating place in the circle.
3. The volunteer stands in the middle of the circle and thinks of an attribute that is true of him- or herself and says: "The great wind blows everyone who has been teased about not being able to run fast or wearing glasses."

4. Everyone who has been teased about either of those attributes, even if it is only one other person, moves out of his or her place and finds an empty chair, and [that includes the student who made the statement] If no one moves, the volunteer thinks of another characteristic that is more inclusive, such as hair or skin color. Each student only gets two turns to be in the middle. If he or she ends up without a place for the third time, he or she needs to choose someone in the circle who has not had a turn. If a volunteer can not think of an attribute, he or she can choose a friend to help or say "Pass."

5. Once the students move, there will be one person without a place to sit and that person is the next volunteer.

Sharing and Reflection Questions

In the sharing segment, the children consider the following questions:

* How easy was it for you to participate?

* What are some other characteristics that might be the subject of teasing in the classroom or on the playground?

The students in the fourth-grade class of this case study mentioned physical attributes, such as not being able to run fast or kick a ball. Children had also been teased about skin color and being fat.

The Literacy Exploration

For literacy exploration, an anonymous poem, "There Was No One Left to Speak for Me," is printed on a chart, and the class reads it together. We altered the criteria for using this poem so that it fits the age group. Other exclusionary characteristics could include homelessness, gender, and physical disabilities.

There Was No One Left to Speak for Me

They came first for the Jews

But I didn't speak because I wasn't a Jew.

Then they came for the Catholics

But I didn't speak because I wasn't a Catholic

Then they came for the "people of color"

But I didn't speak because I wasn't of color.

Then they came for the fat people

But I didn't speak because I wasn't fat.

Then they came for the skinny people

But I didn't speak because I wasn't skinny.

Then they came for the old people

But I didn't speak because I wasn't old.

And then they came for me

And by that time

There was no one left to speak for me.

-Anonymous

Before going to the next activity, it may be necessary to go over any questions or reactions that the students have about the meaning of the poem.

The Opinion Map

The opinion map contributes to the student's empathy-building process.

1. The teacher instructs the students to take a position in the room according to their agreement or disagreement with the following statements about the poem. The Yes position is on the left side of the room, and the No position is on the right side.

2. Once the children have moved to the yes or no position, they are to share why they made that choice with the other class members at the same spot.

3. The teacher or facilitator states the following criteria:

* "I feel angry at the one who didn't speak." (Move to yes or no position and share)

- * "I connect (or understand) the one who didn't speak." (Move and share)
- * "I have been one of the excluded." (Move and share)
- * "I have been one of the ones who excluded someone else." (Move and share)

Children may be reluctant to own up to the last statement, and therefore, it is helpful if the teacher or other adult participants volunteer information about the times when they have excluded others.

4. For the reflection and sharing segment, the students share some of their reactions to the questions with the whole class.

The Sociodrama: Scene Setting

Students have an opportunity to role-play the sociodrama scenes experientially, focusing on the dynamics of exclusion and inclusion of class members. The three scenes take place in the classroom. The time periods are before recess, during playground recess, and after recess when students are back in the classroom reporting behavior.

1. The first step involves brainstorming the types of roles that can be depicted in the enactment. The students in this class have had role-play and scene-setting training as well as the experience of reversing roles. It is helpful for the group to have students take turns acting out each role type that is chosen for the three scenes. This type of sociodrama is most successful when it is conducted well into the school year, perhaps in January or February, when students have developed a feeling of safety in the class community.

2. The children are divided into three groups, one for each scene. The students take about 10 min to decide who will play each role in the action, using role choices offered during the brainstorming session. As a reminder, the role types are written on a chart. The students in each group develop a 10-min action scene for their group, using available props such as scarves.

3. The participants freeze as a group in the posture of the action. The teacher takes the role of the camera recorder, and when the camera approaches their group, the students begin the speaking and interacting in their roles. The first group portrays the classroom scene, and the other two groups watch. The teacher moves the camera to the playground scene for action and finally back to the classroom group, which are reporting the playground behavior. Each group has had an opportunity to observe and act.

Sociometric Sharing: The Four Corners

This technique provides an opportunity for the students to make an action choice on the basis of their individual perception of their positions in the classroom or in the sociodrama enactment, according to the following criteria:

Instruct the children to move physically to one of four corners. The signs posted in each corner are read aloud.

The corners are designated as follows:

- * Corner 1-I am popular.
- * Corner 2-I have only a few close friends.
- * Corner 3-Nobody likes me.
- * Corner 4-I don't care if anybody likes me.

2. Then ask the children to move to the corner that best describes the role that they played in the sociodrama. Have them share their perceptions about the role they depicted with the people in their corner. If a child is the only one in the group, he or she can share with the closest group.

3. Next ask the students to move to the corner that best describes their perceived position in the school classroom. The children share their perceptions about being in this position with the others in their corner. It has been our experience that younger elementary school children are not always able to distinguish between their position in a role and their perception of their position in the classroom.

The Reenactment

The sociogram in action. Instruct the children to make a human sculpture with their group (e.g., the playground scene), portraying their sociometric positions in that original scene. There will be three human sculptures, one

for each scene.

A one-step change. Ask the students to make a one-step change in their position in the scene toward their understanding of inclusion. It may be necessary to discuss what is meant by inclusion.

The closure. Invite the students back into the circle and have each share one statement about what the process was like for him or her and what each learned. At that point in our case study, the children were ready to come up with solutions to the playground conflicts and to work toward implementing them.

Results From the Sociodrama and Role-Playing Activities

The use of sociodrama and role-playing with this class provided a powerful technique for getting the students and the teacher in touch with the group dynamics involved in the inclusion and exclusion of class members. We, the facilitators, learned that some of the students were inviting exclusion and teasing from class members by isolating themselves from group activities. Some children did that because of their fear of being rejected, and others did it because they did not mind playing by themselves. After the sociodrama experience, the teacher noticed that children were making an effort to include all the class members in play activities and to make more appreciative remarks to one another. The children began to come up with their own solutions such as supporting classmates during a conflict situation by making strong statements in the double role, such as "I don't like to be teased; it hurts my feelings" or "How would you like it if someone said that to you?" As a result of this experience, these fourth graders and their parents began to request that conflict resolution activities be included as part of the school curriculum.

Ideas for Implementing Conflict Resolutions Activities in the Classroom

It is helpful to have a school psychologist on site to observe and participate in the sociodramatic activities. The school psychologist can subsequently work in small groups with students who are being excluded by classmates and may be exhibiting behavior problems as a result. It is also effective to invite the parents without their children to an evening meeting at the beginning of the school year and to have them experience some inclusion activities and sociodramatic games as way of explaining the need and rationale for a community-building curriculum.

We believe that a teacher or facilitator has to have sufficient training and experience in using role-playing and sociodrama in school classrooms. It is our experience that the most successful results occur when there is a strong feeling of trust and safety within the class community. Even without these prerequisites, role-playing conflict situations can provide valuable insight into the social dynamics in a classroom. However, students who lack trust and support from class members are often reluctant to share honest and negative feelings because of their fear of being laughed at or ridiculed by classmates.

Some psychologists suggest training students as peacemakers who would intervene in conflict situations, particularly on the playground, and help students resolve issues. Many schools in Canada and the United States have developed programs for training students for the role of peacemaker. The goal is to build a classroom and eventually a school community in which each voice is heard, understood, and accepted. The increasing occurrences of bullying, teasing, and violence in schools should make training of teachers in sociodramatic and sociometric process techniques mandatory so that each child can find his or her place.

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Publication title: Journal of Group Psychotherapy, Psychodrama and Sociometry

Volume: 58

Issue: 4

Pages: 157-167

Number of pages: 11

Publication year: 2006

Publication date: Winter 2006

Year: 2006

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 15453855

Source type: scholarlyjournals

Language of publication: English

Document type: General Information

ProQuest document ID: 210935772

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/210935772?accountid=14543>

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Last updated: 2014-05-22

Database: ProQuest Central

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Author: Anonymous

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Document type: General Information

ProQuest document ID: 210939485

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/210939485?accountid=14543>

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Last updated: 2014-05-18

Database: ProQuest Central

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How Rude!: Using Sociodrama in the Investigation of Bullying and Harassing Behavior and in Teaching Civility in Educational Communities

Author: Cossa, Mario

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ABSTRACT.

In this article, the author explores the use of sociodrama to help educational communities investigate and deal with bullying behaviors. The contents include using trained youth auxiliaries to support the sociodramatic process; exploring parameters of bullying and harassing behaviors and creating an operational definition of bullying; communicating the community's expectations for civil behavior and the consequences of uncivil behavior; investigating the interrelationship of various sectors within the community and how each contributes to the problem and the solution; training members of the community to respond appropriately and effectively to uncivil behavior; and providing practice for dealing with conflict in civil ways. The article is based on the author's work in educational settings in the United States and in Australia.

Key words: bullying and harassing behavior, teaching civility in schools, training youth auxiliaries for sociodrama, using sociodrama with school children

WHEN THERAPISTS USE ROLE PLAYS FOR BULLYING and harassment training with young people, they can use sociodramatic techniques in their workshops. However, the training required for youth auxiliaries (YAs) extends beyond that required for improvisational actors working with issue-oriented theater. At ACTINGOUT, we begin with the process of general improvisational training to develop acting skills and the ability to move quickly from one topic or character perspective to another (Cossa, Ember, Glass, & Hazelwood, 1996). We also provide basic knowledge about a variety of content areas, while realizing that characters did not always have to be well-informed as long as the facilitator can clarify and correct any misinformation that might be offered from the character's perspective.

The crucial part of the training is to support the actors' becoming YAs focused on developing their skills in engaging and supporting the audience to become as fully involved as possible. To that end, we practice developing dramas with some of the troupe as audience members and others as the YAs, and we brainstorm ways to support the audience participants and keep the scene moving without dominating the action. The actors also learn to deal with the frustration of having a scene frozen at moments of intense affect.

Because we do not require auditions to become members of the troupe, all interested teens can participate. The only selection made by staff members is deciding which of the available YAs to cast in a given presentation, always with an eye toward balancing the use of the more and the less experienced. Our practice at

ACTINGOUT is to use four YAs at most performances because that number can be easily transported, along with a facilitator, in one car. It also assures that each YA is used maximally at the presentation.

Using Youth Auxiliaries

The YAs warm the audience up to the topic(s) to be explored and to participation in the process, support audience members in becoming integrated into the action of the drama, and step out of the way and allow the audience members to become the principle role players in the drama. The facilitator or director works with the audience to develop the subject matter and character descriptions for the required roles and invites active participation from the audience. The facilitator and YAs work as a team.

In school settings, especially for a "one-shot" presentation or for the first in a series of workshops, the use of YAs is a tremendous asset to the process. Primary and elementary students generally have instant warm-up and are ready to jump in without really understanding what the content or the process is about. The YAs help contain that energy and guide it in a productive direction. With middle- and high-school youth, there is often a reluctance to become involved in the action, and having the YAs available to take on needed roles allows the entry process to occur at its own pace. Once the first audience member makes it to the playing space, others follow. Generally, smaller audiences (e.g., one class) are easier to warm up to action than are larger audiences (e.g., an entire school). In either case, the YAs provide a crucial connection between the facilitator and the audience.

An additional benefit to having YAs supporting the process is that they can be used for roles in which it might be counterproductive to have audience members engage. In working with issues of substance abuse, for example, the role of the abuser may be an overdeveloped role for members of the audience and one for which the director does not want to support further warm-up for those participants.

That final consideration was certainly true in the project whose description follows. I had received a call from the Director of Health Services for a school district serving a major city and a number of surrounding towns in southwestern part of New Hampshire. One of the elementary schools wanted support in dealing with students' rude behavior, which had been identified by staff members as an issue of concern. That request led to the development and implementation of a project titled "HOW RUDE!"

Working at the Elementary-School Level

The project began with an ACTINGOUT theater presentation or workshop for all fourth- and fifth-grade students (the "elders" of the school), their teachers, and school administrators. The performance started with a series of brief scenes presented by the YAs in which people were treating each other uncivilly. At the end of each scene, the director invited the audience to shout out, along with the actor who had been the victim in the scene, "How rude!" This was a relatively simple way of participating in which everyone could be (and was) involved.

In the next section of the presentation, the audience was further involved as actors along with the YAs and as idea generators for minisociodramas exploring typical ways that students in those classes were mean or rude to each other and to teachers. As the scenes progressed, more students, as well as teachers, became involved, and the YAs moved into the background, offering encouragement and continuing to facilitate the process by modeling good audience behavior. Most scenes involved two to four characters. Scenes with more characters, especially those before younger audiences, are more likely to become chaotic and difficult for the audience to hear or understand.

In the accompanying discussion, participants observed that teachers were also sometimes mean to each other or to students. The teachers were able to "own" their rude behaviors. By the time the students were asked directly, "How many of you have ever bullied someone else or were mean to them in some way in this school?" students candidly responded. The warm-up to the overall project was well under way.

Over the next few weeks, all the fourth- and fifth-grade students and teachers participated in a number of workshops in which sociodrama was the instrument for exploring the types of bullying encountered in the school community and the possible reasons and causes for it. A few YAs accompanied the facilitator to each session to

assist the process, but the focus was on student and teacher involvement.

Students also explored the differences between passive, aggressive, and assertive responses to bullying behavior through movement and drama. Passive responses were marked by a physical shrinking in size and movement away from the bully and by a softening or absence of voice and a giving-in to demands. Aggressive responses were marked by a physical swelling in size, movement toward the bully, being ready to fight, and raising the voice. Assertive responses were marked by maintaining a vertical position, keeping eye contact with the bully, and claiming one's own space and rights in a firm voice.

The workshops devoted a good deal of time to practicing the assertive response. During those practice sessions, the YAs took on the bully roles to avoid further role training in bullying behavior for the fourth- and fifth-graders. Often, when students were practicing assertive responses, perhaps in response to a bully who wanted to take a piece of playground equipment away from them, they slipped into the aggressive mode, noting that it was easier than being assertive. Therefore, sociodramas were created to explore the possible consequences of aggressive responses, which helped create greater awareness of the benefits of assertive responses over aggressive responses.

As the workshops were being conducted, the fourth- and fifth-graders were simultaneously in rehearsal for a school-wide assembly that they were to present to the entire school community, particularly those in kindergarten through third grade. We invited parents to witness the work that had been done and to "learn the language" so that the practiced behaviors could be reinforced at home.

The assembly presentation was similar to the one that began the project, except that the situations were geared toward younger students, and there was a section on what to do if one is being bullied or sees someone being bullied. In addition to presenting role training on how to be assertive and ideas for challenging bullying behavior, the assembly actors stressed the importance of getting adult support. During the presentation, the fourth- and fifth-grade students served as the YAs to facilitate and support the involvement of the kindergarten through third-grade students.

Although not every fourth- and fifth-grader could participate directly as an actor in the assembly, all those who wanted to were able to participate in some way because of having a number of crowd scenes and rotating principle players frequently. The older students were reminded that they had the role of modeling civil assembly behavior for the younger students.

All the older students felt involved in the creation of the assembly and were proud that they were having a chance to teach the younger students. In the weeks that followed the project, teachers reported that there was an increase in civil behavior and a decrease in rude behavior. The greatest effect reported was that victims of bullying were more likely to seek support from a teacher.

Expanding the Project

The director of Health Services was pleased with the result and was interested in a program for the entire school district that would be more than just a one-shot approach. With funding from a New Hampshire State Department of Education Safe and Drug-Free Schools grant, we at ACTINGOUT developed a project to introduce a violence prevention curriculum within all the schools in the district for kindergarten through eighth grade.

A computer search led to the second Step Curriculum, developed by the Committee for Children in Seattle, Washington. Grossman et al. (1997) demonstrated that using the curriculum leads to decreases in aggression and increases in neutral and prosocial behavior at school for participating students. In later research, McMahon and Washburn (2003) found an increase in knowledge of social skills and empathy skills for youth who received the curriculum, with a positive relationship to lower levels of aggression reported by those students. In addition to its demonstrated effectiveness, the curriculum made extensive use of action role training and was extremely user-friendly. School administrators in New Hampshire, however, were reluctant to impose yet another curriculum on their teachers and wanted to develop the project as optional.

The shootings at Columbine High School occurred the following week, and the New Hampshire parents began asking what their school district was going to do about preventing violence in the schools. The project had a new degree of support, although it was still up to the individual school principals to determine the extent to which the curriculum would be used in their schools.

Over the next 2 years, my staff and I worked with the school district to implement the curriculum, which is divided into the following three segments: Empathy Building, Anger Management, and Problem Solving. It is offered at a number of levels to serve students from preschool through middle school. The core of the curriculum is sociodrama.

In the section on empathy building, students might enact scenes of various events (e.g., getting gifts at a birthday party or being told that the upcoming picnic was canceled), and their peers identify the feelings displayed. Other scenarios lead up to a climax (e.g., a best friend relating that he or she cannot go to the movies that evening), and the class predicts what the characters might be feeling.

In the section on anger management, students might enact scenes of situations that often lead to anger (e.g., pushing in line or not sharing equipment on the playground) and then practice various techniques for calming down, such as counting to ten or taking deep breaths. Posters with suggestions for dealing with anger are generally posted throughout the school.

In the section on problem solving, students practice skills for resolving conflict in civil ways. In a situation such as several people wanting to use the same game during recess, students learn to identify the problem, come up with possible solutions, and evaluate the solutions for safety, fairness, and effectiveness.

Although we saw the curriculum as user-friendly, many teachers were reluctant to take on the task of conducting role-play activities in the classroom because of lack of experience and confidence. My staff and I worked with teachers to develop their directing and facilitation skills. The curriculum is designed in such a way that the teachers and students develop their role-playing skills as they move from simple units to more complex ones. With the technical assistance provided by our staff, the teachers quickly gained in skill and confidence. To teach the use of sociodrama in a classroom, it is important that the instructor makes it simple and progressive. Teachers generally possess the skills and experience necessary to facilitate a sociodrama; they just may not know it. It was fascinating to watch teachers and students become engaged with the process. One teacher, who had been skeptical the first year and insisted she did not have the specialized skills to conduct the lessons, stated offhandedly during a training session the following year with new teachers, "Oh, it's really easy. You'll love it."

Second Step continues to be an integral part of the curriculum for the schools within that school district, and a number of neighboring districts have incorporated the curriculum as well.

Sociodrama at a Private School

Not long after the elementary school project was underway, I received a call from a counselor at a nearby private high school. A recent event had staff members in a quandary. A young woman had come forward and brought charges of sexual harassment against a fellow student who, with due process, was suspended from school. The suspended student had been quite popular, and the student body reacted by ostracizing the young woman. This was a job for ACTINGOUT!

We began our presentation with a series of short scenes to warm the audience up to the topic and to the idea of entering into action. Having high-school aged, and slightly older, YAs was an important way to help audience members connect to the action.

In the first scene, two students argued about a lost CD. The action was loud and aggressive on both sides. We asked, "Is this scene about sexual harassment?" "No," was the reply, "it is an argument. There is no sexual content, and no one is imposing his or her will on anyone else." Although the volume of the argument was attention getting, some audience members were still "playing it cool" and remaining disengaged.

In the next scene, a young woman greeted a young man with a big smile and the line, "Hey, nice butt!" He

looked at her and smiled back, replying, "Thanks! Great breasts! I'd like to get to know them better." "Sounds like a fun idea," came the reply. The audience, fully engaged at this point, decided that this was not sexual harassment, despite the overt sexual content, because the exchange was mutually agreeable. Then one young woman in the front of the auditorium spoke up. "It appears mutually agreeable, but do we really know that for sure? Sometimes people go along with something because they aren't sure how to respond." So we asked the actors what was going on for them (in role). The young man admitted that he (his character) was actually kind of embarrassed by his friend's comment, but he did not want to appear uncool so he answered in kind. This realization, that harassment can be happening even if unintended and whether or not it is apparent, was an important step in the process.

We were then able to look at ways that individuals can let each other know that comments or behavior are not all right, even if intended with no malice. Various members of the audience were invited to the stage to try out different ways of responding to the initial sexual overture. The transition from performance to sociodrama was beginning. As that part of the presentation developed, the audience members were also getting the message that it is all right not to want to be sexually involved with someone or anyone at a given point in time.

The scenes continued, evolving from the comments and discussion that were occurring, and showed the range of ways in which someone can be harassed or harassing. We were creating an operational definition of sexual harassment. We were sure to include examples of homophobic slurs as well, and our definition was expanded to include unwanted talk about someone's sexual preferences, regardless of the truth or falsehood of the statement. A particularly intense discussion occurred around the use of the phrase, "That's so gay!" to indicate something that was stupid or uncool. "It's just an expression," argued one young woman, "it has nothing to do with people who actually are gay." One of our actors responded, "All right then, how about if we decide that to indicate something is not cool, we all start saying 'That's so XYZ School!'" (using the name of the school at which the presentation was taking place) "It has nothing to do with people who actually go to XYZ School!" The audience really warmed up to the topic and was participating fully in the scenes and discussion. The YA's involvement in the dramas at that point was minimal, except to play the "harasser" roles, so as not to have the students engage in inappropriate role training.

We then developed a more complex sociodrama. The characters were a female student who was being sexually harassed, a male student who was harassing her, some friends who felt she was making a big deal out of nothing, other friends who felt she should report the incident, and a school counselor. We first developed a character sketch for each character with suggestions from the audience that included ideas about why the characters felt and acted as they did. We used a YA as the "harasser" and one in each of the "friends" clusters to help support the scenes theatrically (if needed), but we used audience members for all the other roles. For the role of the school counselor, we enlisted one of the school counselors because we wanted to be able to demonstrate the way an actual complaint would be handled. We also made it clear to the audience that the students were playing roles developed by the group and would be expressing feelings and enacting behaviors that were not necessarily their own. Because we often had a relatively large number of players on stage at the same time, the facilitator directed certain characters to freeze as others expressed opinions or soliloquized to hear the inner thoughts of specific characters.

The action began with a few short scenes of the actual harassment that displayed the students' understanding of the principles of harassment. The young woman was clear in letting the young man know that his behavior was unacceptable and asked him to stop. He would not. Although the YA playing the harasser was doing his role more in a teasing than threatening manner, a soliloquy by the young woman allowed the audience to see that she was feeling extremely threatened and upset by his behavior.

The next scene took place with the young woman's confiding in some friends about what had happened. The nonsupportive friends made statements such as, "He's one of the most popular and hot guys in the class. You should be flattered that he is paying attention to you!" and "Loosen up! Don't you think it is time you got laid?"

The supportive friends made statements such as, "It's not all right for him to treat you like that, especially after you asked him to stop," "It's your choice if and with whom you want to be sexually involved," and "You should talk to the school counselor about this and report him." The young woman decided to follow the latter advice and went to see the counselor, accompanied by one of the supportive friends.

It was extremely important that the scene that followed be an accurate representation of the way the school and its staff handled such complaints. The young woman was told all her options and was not pressured to reveal the name of the harasser or to make the decision to bring formal charges against him. We were then able to play out several options, including having the counselor confront the young man and tell him what the consequences would be if he refused to stop the behavior. By the time the session was finished, the school community understood more clearly the policy, the process, and the consequences concerning sexual harassment.

Before the session ended, however, we were thoughtful about de-roling each of the actors publicly, especially those who played negative roles. We explained that this was the way we made sure that the actors did not carry pieces of their roles with them out of the auditorium or that audience members did not continue to see them in the roles they had played. We heard later from the counselor that the young woman whose situation had prompted the initial call was no longer being put down by her classmates.

Working With Staff Members of Training and Further Educational Sites in Rural Victoria

In September 2004,¹ I had the opportunity to develop and present a series of workshops for the staffs from four Training and Further Education (TAFE) sites in rural Victoria, Australia. A TAFE is similar to what is called a vocational-technical college in the United States and generally serves adult learners. In recent years, because of changes in the vocational programs offered at the high school level in Victoria, the TAFEs have seen an influx of younger students, aged 15 to 19 years. With younger students has come an increase in visible incidents of bullying that not only upset the learning environment but also resulted in the withdrawal of young students from the program.

My communication was with the staff members from student services, who customarily dealt with those kinds of issues. It was their opinion that the teaching staff often did not respond to bullying incidents because they felt it was "up to the kids to work it out for themselves." There was a clear policy and procedures document on sexual harassment, and it was well enforced. It appeared, however, that there was no policy to deal with harassment that was not of a sexual nature, such as bullying.

It was interesting that as the project was underway, we discovered that there was a policy and procedures document on workplace bullying, which came under the regulations for occupational health and safety.

Members of the staff were unaware of the document's existence or, if they knew about it, did not realize that it applied to student behavior as well as staff behavior.

The project began with a training session for counseling services staff members, who would be assisting me during the staff-training workshops. They were serving a similar role function as my Youth Auxiliaries, and I called each a Trained Auxiliary (TA).

A portion of the training was focused on clarifying for the TAs the structure for the workshops, and for me, the different personalities of each of the four TAFEs involved. The greater portion, however, was spent in giving the counseling staffers the opportunity to practice role playing and to become bullies, victims, and TAFE staff members in many different situations. That allowed them to warm up to the roles they would be called on to initiate (as the goal would be to get workshop participants to move into these roles) as well as to discover the personal inhibitions they had about treating each other, even from within role, in ways that were unkind or threatening.

As we worked through the inhibition issues, we explored the importance of warm up and de-roling and of clarifying intentions through what, in ACTINGOUT, we called our disclaimer. Although the actors may use their own names in the scenes, the ideas they express and the experiences they represent are not necessarily their

own. We were ready for the workshops, which were to begin the following day.

The workshops began in a similar manner to the one on harassment, with brief vignettes, enacted by the TAs depicting various types of behavior and having the participants tease from them a list of the elements that constitute bullying behavior. The official definition of bullying contained in the TAFE Policy and Procedures document was "repeated, unreasonable behavior directed towards an employee or student, or group of employees or students that creates a risk to health and safety." (Terms were then further defined, and it was clarified that mental health and safety are included.)

One of the workshop groups came up with a slightly more user-friendly definition: "aggressive, threatening, or intimidating behavior, by an individual or group toward an individual or group, that occurs over time through verbal, physical, or emotional means that results in physical or psychological harm to others." Regardless of the definition used, watching and participating in the sociodramatic vignettes allowed the teachers to develop a clearer operational definition of the kinds of behaviors that needed to be challenged.

Another part of the workshops focused on using sociodrama in a role-training capacity to explore effective and appropriate interventions to observed bullying behavior. We were able to have some fun with that by first playing with interventions that were neither effective nor appropriate, such as walking by with a shrug and doing nothing. Then we played with interventions that might be effective but not appropriate, such as "out bullying the bully." Those scenes served as a good warm-up for participants to engage in action without having to be concerned about "getting it right." Finally, we had participants try out different strategies in a more realistic manner, and we were able to evaluate them.

Participants at one of the workshops generated the following guidelines for effective and appropriate interventions to bullying behavior.

1. Elements of effective intervention with the bully should include the following:

- * Respond immediately when you notice the behavior
- * Place yourself in proximity to both parties in a position that allows you to make eye contact with the bully but that does not put you at physical risk
- * Ask the bully to go with you to a neutral and private place (perhaps the hall outside the classroom, if that is the site) so that you can talk to them in private. (The thought here was that the bully is fueled by reinforcement from onlookers and will often escalate behavior if in a place in which others can see him or her. Removal from the scene, however, may not always be possible.)
- * Be thoughtful and conscious about physical contact
- * Use "Voice of Authority," which is firm but calm
- * Label and affirm that the behavior you witnessed was bullying
- * Do not get caught into the reasons for the behavior-just reaffirm that it is not acceptable. (If the issue is legitimate, you offer conflict resolution support at a later time if needed.)
- * Acknowledge and affirm the bully's feelings and emotional state, while reinforcing that bullying behavior is not an acceptable response
- * Give consequences for such behavior if it continues
- * Ask the bully to take a few minutes to cool down before returning to classroom
- * Go back and offer support to the victim

2. Elements of effective support for the victim should include the following:

- * A genuine offer of direct support and/or referral to student services
- * Acknowledgement and labeling of the problem
- * Work out a plan if future support is needed; for example, a signal to indicate the need for help
- * Possible assertiveness training

The fact that the participants generated the lists in action by the participants gives the elements greater practical value than a set of instructions provided by the workshop facilitators. The instructions are also more likely to be

remembered because participants had the chance to witness and participate in the role plays from which they were generated.

Another way that we used sociodrama, in its most conventional sense, in those workshops was in exploring the system within which the bullying occurs. Four key roles were identified by the participants: the bully, the victim, the administrator, and the teacher. The group divided up according to the role to which they were most warmed and created a chart of "things that are true for this role." After the group shared their charts, the drama began. I chose one of my favorite formats for the exploration, "The Talk Show" (much more "Jerry Springer" than "Oprah"), and set things up. I assumed the host role and welcomed my four guests to the show. One member from each subgroup had volunteered to initiate the role, and everyone else knew that they could "tag into" a role at any point. Participants completely very warmed up at this point and moved into roles quickly; the victim wasted no time in moving her chair to the opposite end of the panel from the bully. After chatting with my "guests" for a bit, I told them that today's audience was composed entirely of people who had been victimized by bullies while at TAFE and opened the program up to audience questions and comments, after securing a commitment that no one would throw furniture or engage in violent physical activity on the show. The drama took on a life of its own at that point, and I had little need to facilitate.

After a time, I used a favorite trick within this format and told the guests that they had each been given a delayed-acting truth serum before the show and that it was kicking in about now. Answers to questions and comments from that point on had to be the absolute truth. That brought the drama to a deeper level for each of the characters as they explored the motivations for their actions.

When we concluded the four workshops, we prepared a report to be shared with the participants and their respective communities. It included an operational definition of bullying behavior, thoughts on how to identify bullies and victims when one does not see the behavior happen, effective strategies for countering bullying when one sees it, reflections on the TAFE system within which the bullying occurs, and the next steps to be taken to deal with the problems caused by bullying within the TAFE communities.

Now that the project is completed, the Student Services Unit plans to keep using the format that we developed for this project for future training on a yearly basis to keep staff members refreshed and also to train new personnel.

Summary and Conclusions

Sociodrama is an exciting and effective tool for dealing with issues of bullying and harassment within educational communities. Trained auxiliaries can support the therapist's use of sociodrama within groups unfamiliar with exploring issues in action. Training young people to work in that capacity with peers helps create a stronger program, while also providing social skills training to the auxiliaries.

Sociodrama engages community members of all ages and offers a process for examining social issues that is nonjudgmental, easily implemented, and, most of all, fun. It can help clarify definitions of acceptable and unacceptable behaviors and inform the community of the range of consequences for noncivil behaviors. It also provides a process for stepping back and looking at issues more objectively, which can be difficult when one is trying to deal with issues as they occur in the educational community. This process can be especially helpful when used as a tool for writing policies and procedures.

Although researchers have found that outcomes-based prevention programs are effective for practicing positive behaviors, educators whose training and experience do not include facilitation of role play may be reluctant to engage in the process. Developing programs that invite participation, rather than demand it, and provide adequate technical assistance can help the most reluctant teacher or administrator to become an efficient sociodramatist and to discover the effectiveness and the delight of working in action.

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Publication title: *Journal of Group Psychotherapy, Psychodrama and Sociometry*

Volume: 58

Issue: 4

Pages: 182-194

Number of pages: 13

Publication year: 2006

Publication date: Winter 2006

Year: 2006

Publisher: Kirkpatrick Jordon Foundation

Place of publication: Washington

Country of publication: United States

Publication subject: Sociology, Psychology

ISSN: 15453855

Source type: scholarly journals

Language of publication: English

Document type: General Information

ProQuest document ID: 211023951

Document URL: <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/211023951?accountid=14543>

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Last updated: 2014-05-22

Database: ProQuest Central

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