

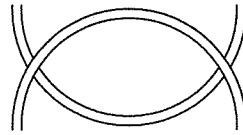


Australian and
New Zealand
Psychodrama
Association, Inc

JOURNAL

No.3, December 1994

Psychodrama
Sociodrama
Sociometry
Role Training
Group Work



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Contents

Sociometry and Psychodrama with Teenagers: Improving the Quality of Their Lives <i>by Jerri Bassi</i>	1
Working with Maori and Pacific Island Clients in Aotearoa / New Zealand: Considerations for the Pakeha Psychodramatist <i>by John Faisandier</i>	9
Psychodrama with the Deaf / Hearing Impaired <i>Letters between Mary Kenny (Qld.) and Richard Hall (Vic.)</i>	29
Towards a Definition for Spontaneity <i>by Phil Carter</i>	39
When Two Worlds Collide: An Account of a Student's Experience in Bringing Together Psychodrama Theory and Literary Criticism <i>by Linda Aitkin</i>	41
The Loneliness of the Long Distance Writer: Isolation in T.E.P.-In-Training Process <i>by Dale Herron</i>	51
Research on Psychodrama <i>by Robert Crawford</i>	53
Dr. J.L. Moreno – Marriage Therapist <i>by Richard Fowler</i>	55
Membership of ANZPA	71

Sociometry and Psychodrama with Teenagers

Improving the quality of their lives

by Jerri Bassi

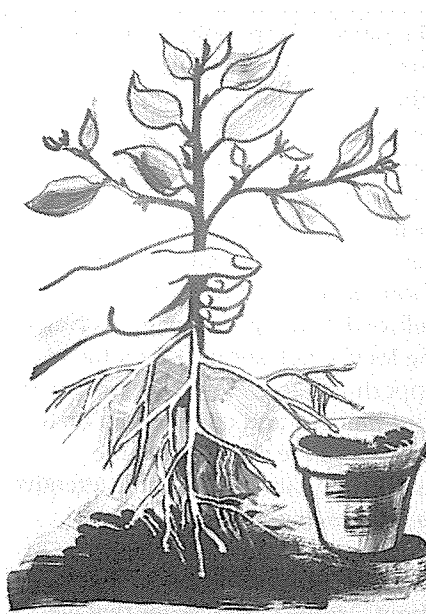
Jerri Bassi lives and works in Dunedin, and is the Director of the Adolescent Counselling Service which is a community trust project.

This article will focus on my application of J. L. Moreno's principles in a community setting in Dunedin, New Zealand.

Dunedin is a city of 112,000 people with a turbulent downward spirally economy that takes with it many health services. It is my intention to continue to provide young people and their families access to techniques that may assist in their personal development.

I have been invited to present the work of our counselling agency, **The Mirror Project**, to a group of young people attending a life skills program run by the Salvation Army. They requested that I demonstrate my way of working with young people. They knew very little of my work but they knew there were enormous unmet needs in their client group.

I chose the agency name "Mirror Project" as it reflects precisely the quality I want to bring to the work with young people. Psychodramatically the mirror may provide a range of responses to enable the protagonist to improve their functioning. For me, the spiritual quality of the mirror is imperturbable, consistent and non-judgemental.



*Adolescence is a time
of re-planting from the pot
to the earth*

Together these qualities, both compassionate and challenging, provide young people with what I believe they lack most in their lives.

Reading Jacob Moreno's writing about his vision for self realisation, I am inspired to use my learning in this method to assist young people to link their experiences so they might improve the quality of their lives.

The group I expected to work with was to comprise 15 people under 20 years of age who were attending a community based training centre which provided a range of courses, such as computer training and “life skills” training. The training centre staff had been approached by students who wanted to talk about their personal experiences. From these discussions it was clear to staff members that these people were at risk from the effects of the misuse of alcohol, other drugs and related behaviour.

I was relaxed and open in myself as I arrived, I knew there would be the unexpected. I was proved right. The presentation took an unexpected turn as I arrived early and met the other staff in the staff room having their morning tea. As each staff member came in, I continued to introduce myself, maintaining an inclusive and confident manner. One staff member was joking around about having to buy his lunch early before the “hungry teenagers ravage the local lunch shop”. I took the opportunity to create more fun out of sour humour and commented on the wisdom of the aged versus the hunger of youth. He became attentive to my presence.

The conversation deepened as people realised what I was talking about – some of the issues that we addressed at the Mirror Project. The things I discussed were: inter-generational effects of alcohol, incest, violence, suicide, murder, and how people respond to such issues; that to blame this generation of youth is to maintain the endless cycle of shaming future generations. The tutors became a group of intent listeners. We continued with our tea.

One of the tutors realised he has a student in his group he would refer to us. He had not known how to deal

with her problems, or who to refer her to. He was worried, sad and caring.

I then focused and talked with the tutor, Jean, whose group I was to facilitate. We discussed other group leaders who had previously come to provide alcohol and drug education for the group. One group leader had focused on the different types of drugs and the known clinical effects. He had delivered the information in a formal school-room style where everyone sat in rows. Jean explained the group felt the way the information was delivered was too formal. She had warmed up to the roles of Hopeful Ponderer and Enthusiastic Explainer as she told me of the group’s past experience and explained something of the group dynamics. This discussion warmed me up to the role of the Creative Planner and Flexible Clinician as I gained more information about the group.

My intention was to build on the information the group had already received and create opportunities for them to express something of their experiences in action, whilst alongside their adolescent peers who would provide them with the most effective mirroring.

In the group room

As the young people came into the room I focused on their arrival making sure everyone got a seat and were visible to each other. There were a lot more people than the 15 that I had envisaged – 25 plus two tutors. One staff member decided to bring his group along, after our meeting in the staff room.

My response to this was to take a deep breath and become more expansive. I felt invaded and noticed how everyone was willing to accommodate each other in a friendly

familial way. My personal conflict with this “invasion” reflects my coping in a progressive way whilst in a situation where group rules are changed without warning. The fact that they knew each other and allowed their boundaries to be crossed in this learning environment was likely to have been an extension of what occurs in their homes. My own ability to accept another group or family was challenged yet again !!!

My intention was to build on the information the group had already received and create opportunities for them to express something of their experiences in action, whilst alongside their adolescent peers who would provide them with the most effective mirroring.

I noticed the range of responses and how people were with each other. Some playfully jostled and generally took their time to settle down. They were mostly poorly dressed with a strong sense of being able to maintain some fashion consciousness. Tight black jeans were predominant, also tee shirts that displayed a variety of vivid messages from death to flowers. A generally laid-back attitude was apparent. They stretched their legs attempting to fill the centre of the forming circle.

I introduced myself as a counsellor (who enjoys work) in a director-directed warm up. I invited people to participate by encouraging

each person individually. My intention was to contact and value individual group members from the start so as to enable an inclusive group culture, even the quiet ones.

As they picked up the conversation and started naming drugs and substances, I used the blackboard and wrote up their information – starting with hallucinogens, lighter fuel and other solvents used as inhalants. Alcohol was identified much later on the list, as were cigarettes. These are “normalised drugs”. There was growing excitement as the group warmed up. I talked of the need for confidentiality when people brought forward their own experiences. I felt it wise to focus on the area of safety as their self disclosures contributed to the heightened anxiety. There were lively responses as group members focused on the need to respect each other.

The next idea I introduced was that there are social influences upon us to participate in the use of intoxicants. The media advertising self-image in relation to alcohol, our parent/peer attitudes and the New Zealand legal drinking age of twenty, versus the young person's social initiation into the pubs (that some adolescents now move towards before puberty). People responded thoughtfully bringing forward experiences like group drinking sessions on the beach and how they generally don't say “No” whilst in the group.

As these social forces were being identified by the group members a creative sociometric scale was forming in my mind. It occurred to me that a greater display and exploration of the variety of influences would assist the group members to develop a deeper awareness of their own experiences.

They were also becoming more comfortable with action. It was at this point that the group was moving naturally from a normal tutored group into a period of action.

I saw that it was possible to continue my warm up to include the whole group in an activity that would demonstrate something of each individual's experience with alcohol and drugs. Through the process of concretisation, the nature and extent of these differences would become more apparent. I was aware that sociometry must start simply with the naive group. I suggested a common scene where everyone was 10 years old. I think that this is a time when young people are still directly influenced by their families and they are likely to have clear memories that relate to significant others.

It was my intention for participants to share a glimpse of their own social atom without any one person having to set out or expose themselves individually in action.

I named one end of the scale "High Exposure to Alcohol and Drugs" and at the other end, "Low Exposure to Alcohol and Drugs". I asked everyone to stand and place themselves along the scale which I walked along whilst presenting the idea. They eagerly responded with a sense of fun. I then interviewed a young man at one end of the scale. We discovered he was in a Boys' Home, at 10 years old, where he had access to alcohol and other drugs. "Obviously not wanted by my mother", he said, "no mother would send their kid away if she cared." He told me he still used drugs to experience a sense of protection. He was 17 years old.

I then asked each group member to respond to the person standing next to them and share something of

what they were experiencing in that moment. They relaxed again as they had an opportunity to be more private. By directing this activity at this time I was maintaining a level of safety amidst self-disclosure.

There were some sensitive issues arising here and it was my intention to protect the group from disclosing too much of themselves by controlling the amount of surplus reality expressed. I was providing an environment where expression could be experienced safely, without the protective use of substances.

Interviewing at the lesser end of the "Exposure to Alcohol and Drug Sociogram" revealed some exposure to alcohol and drugs but more adequate role models providing limits for these people. For example, a young woman whose grandfather was alcohol-dependent was told clear stories by both her parents about him, the mother's father. This empowered her to make healthy choices based on facts.

The two in the middle of the scale believed the level of exposure was normal and one young woman believed in using alcohol, to "get rid of problems". People challenged her as to how much she really believed that view. Not wanting her to be further isolated from the rest of the

group, I firmly acknowledge her view and explored the possibility for change. She was adamant her view "will not change, yet". It was clear to me she was in the roles of Stubborn Rebel and Shy Ostrich, keeping her thinking well hidden.

A young woman responding as an Observant Analyst noted that all those at the greater level of exposure were males. Doubling her response I stood alongside her and echoed her words directly towards the young men. This affirmed her response and also affirmed the developing sub-group of hopeful young men.

Another young woman spoke to one of the young men at the opposite end who had been at the Boys' Home and said, "I don't know how you do it down there." He responded with angry passion, saying she would "never understand what it's like for someone like me." I asked them to reverse roles, he said gleefully (quietly to me on his way to his new role), "Now I get to be a goody-goody." Immediately I responded as an Enthusiastic Master of Ceremonies and echoed his words to the group. Responding to his auxiliary ego he said, "It feels good down here". The young woman (as auxiliary ego) said, "I can't get into his role". I could see she was nervous and choosing not to take up his role. I felt that reversing roles across the sociogram in itself would achieve an adequate outcome. Reversing back she revealed that she experienced "great sadness when in his shoes". Encouraging her to make that interactive, she let the young man know her experience, "I felt great sadness in your shoes". He responded by saying, "I've learned to protect myself here." Acknowledging that he has had to protect himself with the use of alcohol and drugs, I moved the focus to the group as a whole.

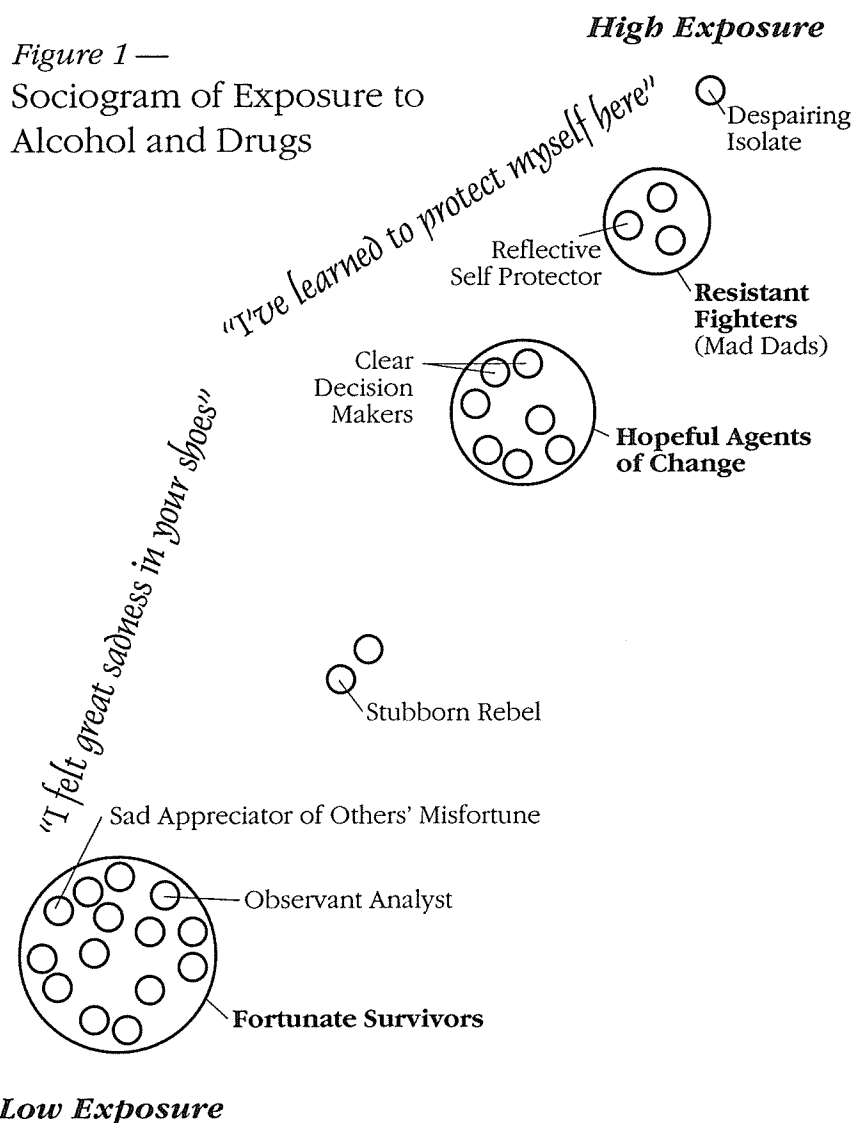
There were some sensitive issues arising here and it was my intention to protect the group from disclosing too much of themselves by controlling the amount of surplus reality expressed. I was providing an environment where expression could be experienced safely, without the protective use of substances.

One of the women at the lesser end of the scale asked two young men to clarify what they had expressed before regarding how they would like to bring up their own children. The two young men had a chat and both agreed to restate they would prefer their own children not to have unguided access to alcohol or smoking. They were in the role of Clear Decision Makers and fearless of other group members' responses. It seemed there was some generational responsibility for change developing on their part. I affirmed their ability to discuss together and come up with a new idea.

There were sub-groups developing at the high end of the sociogram. Initially everyone crowded together. Then, as they talked they physically moved and regrouped. Some remained hopeful that opportunities would arise to assist change. One person was isolated from any group and there were those who were resistant to change.

Interviewing revealed firstly two sub-groups. One formed around the young man who became a protagonist. He presented the conflicted roles of the Reflective Self Protector and Angry No Hoper. He also displayed the embryonic role of Secretive Gleeful Appreciator as he passed me on the stage. Two group members aligned themselves with him and named themselves the Mad Dads, who would expose their children to as much alcohol and

Figure 1 —
Sociogram of Exposure to
Alcohol and Drugs



drugs as they had been exposed to themselves. This group I thought to myself to be the Resistant Fighters.

The second sub-group I've openly named the Hopeful Agents of Change as they believed it to be important to move towards change even though it would be difficult. As I named their values they seemed pleased with themselves.

One young man at the highest point on the scale said he belonged

to no group, never wanted to be a father and he didn't care what happened to him. I've named him the Despairing Isolate. This person represented the worst fears of adolescents. As he talked of his values I believe he assisted in the development of the more hopeful sub-group but kept himself isolated.

The young woman in the middle, shyly stated her unwillingness to move saying she was happy where

she was “for the moment”.

Group members at the lesser end of the sociogram revealed themselves to be Fortunate Survivors and acknowledged that even though they were ignorant of the “things going on in the family”, they were protected from intense exposure.

The young woman who revealed “I felt great sadness in your shoes”, I have named the Sad Appreciator of Others’ Misfortunes. I had a sense that this young woman showed signs of coping that could lead to co-dependent relationships unless she further developed the empathic qualities that she displayed. She also had the ability to reverse roles with the young man but due to feeling unsafe was unwilling to express herself in his role.

Ending the Action Phase

I thanked everyone for their creative participation and invited them to return to their seats. This was the time for each person to share their experiences. Full use of sharing is a very useful tool. I was able to make a good assessment of each person’s role. Two members of the group revealed they were already seeing counsellors after I had enquired with whom they might discuss sensitive issues that had arisen for them. Others said they had friends they could talk to, as well as the tutors on their training course. Several people asked for leaflets advertising our agency and the male tutor who had attended was “inspired not to judge” his students “by what they had presented on the surface”.

The use of action had enabled the group to show their complexity and richness. For a short time the inflexible protection offered by external substances was replaced by

the warmth of flexible humanity. I was invited to return and run a similar group within each of their eight week courses. This has not in fact occurred. I think that this reflects the current attitude that self development is a luxury therefore perpetuating the neglect of youth.

In the car park outside some of the students laughed and talked about the group with each other. I felt satisfied that we had achieved something that enlivened their relationships and that will carry them forward in a positive way for the next period of their day. As the ripples on the pond radiate when a stone enters the water, I felt sensitively warm to these young men and women. The effects of a relatively minor intervention seemed to fan out into their lives with positive potential.

Working with Maori and Pacific Island Clients in Aotearoa / New Zealand

Considerations for the Pakeha Psychodramatist

by John Faisandier

At the time of writing this paper John was working in the Office of the Race Relations Conciliator in Christchurch. He now works at Queen Mary Hospital, Hanmer Springs, and is the first to be employed exclusively as a Psychodramatist in Australia and New Zealand. It is now twenty years since the first psychodrama training event was conducted in New Zealand.

This paper is Part Two of the thesis written by John as partial fulfilment of the requirements towards certification as a Psychodramatist. This thesis was passed this year. Part One provides a context for his ideas; Part Two outlines specific cultural elements with considerations for the Pakeha Psychodramatist. He suggests these principles could be useful for Psychodramatists working cross-culturally in other countries.

Abstract

This paper considers the question of how a Pakeha psychodrama director can best work with Maori and Pacific Island clients.

The psychodramatic method does have universal applications and when used as Moreno intended can benefit any cultural group or individual. When cultural differences are acknowledged and incorporated into the practise of psychodrama the experience can be so much richer for groups or individuals of other cultures.

Specific examples are presented

as illustrations of various cultural practices and values that have an impact on the way a psychodrama session might be run with Maori and Pacific Island clients.



Introduction

Ever since I spent a year in Tonga as a young volunteer teacher, 25 years ago, I have been aware that working cross culturally involves huge translations not just of words but also of systems and values. I am always

aware of the ever present reality of "talking past each other" (Metge & Kinlock:1978) when working with people of other cultures.

When I began writing this paper I was employed in the Office of the Race Relations Conciliator in Christchurch. I was involved with investigation of complaints of racial discrimination and education of people about their rights under the Race Relations Act. I then took up a position as a Life Skills tutor with predominantly Pacific Island groups. My abiding interest in this educative work and beyond, was to assist people to value their own culture so that everyone's life is enhanced. I did this especially by increasing spontaneity using the psychodramatic method.

Now I am employed as the full-time psychodramatist at the Queen Mary Centre, Hanmer Springs. We run residential programmes for people recovering from severe drug and alcohol addictions. Psychodrama was introduced to Queen Mary in the late 1970s when Robert Crawford was Superintendent, and has always been a part of the treatment programme. My appointment in July 1994 signals a new commitment to making psychodrama a vital element in the Queen Mary programme. I conduct three psychodrama sessions each week with Pakeha clients and for two weeks out of four run these sessions with Maori and Pakeha clients together. This work is exciting and I find myself further developing ideas set out in this paper each day.

Confidentiality: Where possible I have gained client permission to tell their stories in this paper. I have not used names of clients and at times have changed some details so that confidentiality can be maintained.

Language: In New Zealand the use of Maori language, and to a lesser

extent Pacific Island languages, is increasingly becoming a part of everyday speech. In this paper I have generally used these words without drawing any special attention to them with speech marks or an English alternative. I have not added the English plural suffix 's' for plural words. The context would indicate if the word is plural. There is a glossary of words at the end of the article.

Many Pakeha New Zealanders have difficulty perceiving the existence of their culture and remain unaware of the significance of Maori culture for Maori people. That Maori and Pakeha cultures differ is a premise on which this paper is written.

I have adapted this article from Part Two of my thesis which I submitted for certification as a psychodramatist. In Part One I briefly covered the theoretical background to psychodrama, Moreno's ideas on culture and how psychodrama, as a universal method, has been used in different cross cultural situations. I also presented basic anthropological concepts of culture and information on the New Zealand situation vis a vis race relations.

Many Pakeha New Zealanders have difficulty perceiving the existence of their culture and remain unaware of the significance of Maori culture for Maori people. That Maori and Pakeha cultures differ is a

premise on which this paper is written.

While psychodrama is a universal method the best person to direct a drama is someone of the protagonist's own culture because there are so many nuances and subtle meanings conveyed in the words and actions of all the players; i.e. the director, the protagonist, the characters in the drama, and the audience. When the director is of another culture the more he or she can know of the protagonist's culture the richer the drama can be.

Specific cultural elements will be examined in the context of psychodramatic enactment. Experiences and reflections of work with Maori and Pacific Island clients will be presented to illustrate various points. From these experiences, principles and suggestions can be drawn concerning what the Pakeha practitioner needs to consider when working with people from these groups. Some of these principles should also be useful for psychodramatists working cross culturally in other countries.

In my work with Maori and Pacific Island people I have had many rewarding experiences. In reporting some of these experiences I hope to encourage other Pakeha psychodrama practitioners to become involved with Maori and Pacific Island people in the expectation that they too will find it equally rewarding.

Application to Psychodrama

In this section illustrations of how the psychodramatic method can be used with Maori and Pacific Island clients will be presented. These examples will be arranged around the concepts provided by two models for

understanding psychodrama.

Model 1: Moreno's model of the five key elements of psychodrama are: the stage, the protagonist, the director, the audience and the auxiliaries.

Model 2: Moreno's model of the process of psychodrama which presents the dynamic aspect of psychodrama moving from warm-up, through action to resolution and sharing.



Model 1: MORENO'S FIVE ELEMENTS OF PSYCHODRAMA

In considering the general principles that need to be understood when working as a Pakeha director with Maori or Pacific Island clients we can look at these five elements and the process of the psychodrama session and consider some of the ways they might be affected by the particular needs and concerns of the client group.

It does need to be stressed that not all of these examples apply all of the time to all of the people. They are simply presented as examples of what has happened in particular situations with particular people and are intended to alert the reader to some of the possibilities that may arise with Maori and Pacific Island clients. As with all psychodramatic enactment it is the protagonist who writes the script. The director needs to be attuned to the protagonist to hear the cues which in a cross-cultural situation may be different from those the director is readily familiar with.

The Stage

Moreno considered the stage as an important element in psychodrama. It is the area in which the enactment takes place. Once the protagonist is on the stage they can enter into the world of surplus reality and act "as if" they are in another time and place.

At a particular workshop in the South Island a young Maori man of Kai Tahu descent enacted a drama about his deceased father. His father encouraged him to continue developing his leadership role in the tribe. It was a poignant drama in which the protagonist also confronted his aunts and grandparents about putting too much pressure on him to succeed.

In talking with the protagonist the next day he said he could not have done this drama in the North Island, away from his tribal land. He needed the security of doing this rather delicate social atom repair where he has mana, on his own land.

It may be that the director needs to pay particular attention to scene setting and warming the protagonist up to being in the place where they do have mana. It is not clear if this protagonist could have done this drama in the North Island given adequate warm up to the surplus reality the stage provides. What is clear is that both land and the connections to the people of the land are very important to Maori and Pacific Island people.

For Maori the word *whenua* means both land and placenta. The placenta is buried in the land and a tree is planted to bind the newborn to the land. Land has a spiritual significance that also links the people to one another, since it is communally owned. Tongan and Samoan people also have the same word for placenta and land.

For Samoans identity and status are linked with the village and the family. When working with Samoan students of English I often begin the first session with a sociometric map displaying which village the students come from. In practical terms the Church takes a similar identifying role together with the family in New Zealand.

A further insight into the question of land is illustrated in the above drama. The Pakeha director's great grandfather settled in the area where the workshop was taking place. The director was very proud of his forebears and had a plot of land himself which he was cultivating. This had been acknowledged in the workshop on several occasions. He told me after the drama that he had great pride in the place and found directing easy because he knew his own identity there.

What wasn't spoken by either protagonist or director was the fact that much of the South Island land was taken by Pakeha settlers by dubious and at times dishonest means and at great cost to the integrity and well-being of the Kai Tahu people. Often it is only the Pakeha side of history that is told and acknowledged. As Laidlaw said, Maori had to compromise and give ground every day in order to survive in a world "almost exclusively tuned to the Pakeha wavelength". (1993:46)

This is not to suggest that in this instance there was any overt arrogance on the part of the director. Rather, the lack of acknowledgment of the history and the centrality of the land for the Maori itself causes a tension. Neither am I suggesting that the Pakeha director should lose his own sense of dignity and connection with the land. That would serve no purpose. Rather, this example illustrates the tensions that already

exist in our history, whether stated or not. The task of the Pakeha director is to work with these realities creatively when directing Maori and Pacific Island clients.

Summary

1. The surplus reality of the stage is sufficient to create whatever locus of action is required.
2. The director knowing the importance of the land for the Maori, and village for the Pacific Island clients, could increase the possible production options for a drama.
3. If the director knows and acknowledges the history of the land acquisitions in New Zealand that could further give the protagonist recognition and affirmation of his or her cultural experience.



The Protagonist

The protagonist is the term used for the person who is the subject to the psychodramatic enactment. When a person portrays his or her own life then he or she is the protagonist. In most Pakeha psychodrama groups the protagonist is seen as an individual who is seeking to develop their own autonomy and individuality.

Maori and Pacific Island people have a different perception of the self than do Pakeha people. For Maori and Pacific Islanders the self is integrally linked with the primary group. In Samoa this is the aiga and the village. For Maori it is the iwi, hapu and whanau.

A situation occurred in one training group where a Maori protagonist was enacting a drama

around the theme of her identity as an individual. I was not present at this drama, but the person reporting it was aware of the different perceptions of the self. She told me that the director was striving, encouraging, cajoling and eventually celebrating the protagonist's attempts to develop roles of Independent Free Agent and to break away from her

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family. The observer was of the opinion that the director was not acting with the awareness of the different sense that the Maori would have of the self. The result would possibly be that the Maori protagonist, while feeling accepted by the psychodrama group would be more alienated from their own family.

This, of course, is what happens in many psychodrama sessions when people develop new roles which do not have an easy place in their current social atom, be they Maori or Pakeha. However, it is important for the director to know how this concept of self might be operating when the client is a Maori or Pacific Islander.

One group of Maori recovering addicts and alcoholics I meet with weekly, support the protagonist in each drama by reminding them of their links with their whanau or extended family. While group members are not all related by blood they are all members or associates of a gang and now see their belonging to a whanau of recovery as important to their continued well being and identity.

This does not mean that individuals are not aware that their own recovery and growth depends to a large extent on their own efforts. However, working in the context of whanau is of vital importance.

This also has implications for a lone Maori in a predominantly Pakeha group. The important element of belonging to a whanau could be missing. While a Pakeha group could not make up for the Whanau totally, acknowledging this can be a significant step.

If the director is also aware of the individual needing to belong to the group for his or her identity rather than needing to be a separate individual, then this director could assist with the production of the whanau in the action space and be more attuned to the protagonist's possible place within the whanau or aiga in the actual world.

The Maori or Pacific Island protagonist may also have negative reactions to the Pakeha group leader or Pakeha group members based on their understanding of colonial history or their own past experiences of racism and prejudice. During the sharing following a drama which involved a scene of sexual abuse, one Maori group member said for the first time that he understood why he hated Pakeha so much. Up until this time the reason he had always given was that "Pakeha had taken Maori

land and mistreated our old people". He said he now realised that he hated Pakeha most because as a child he had been sexually abused by two different Pakeha men and he carried this hatred with him.

This sharing assisted the whole group to acknowledge negative feelings they had towards Pakeha for various incidents that had occurred in their lives and the history they knew about. For myself as a Pakeha director, I listened to the sharing of group members, making sure I did not take their statements as a personal attack. If unacknowledged these negative feelings (sometimes referred to as transference) between Maori and Pakeha could limit the effectiveness of the group.

An important concept which may affect an individual Maori protagonist is whakama. This word describes the reaction of Maori to humiliation or public embarrassment. It incorporates the idea of shame and goes beyond that. Whakama involves a physical and psychological response in the person such that they are no longer able to talk directly in the group or with a person in authority. In Samoan a similar reaction is called musumusu.

An instance occurred in a psychodrama session I was conducting once. The Maori protagonist was setting out in action a picture he had of his addiction. Two members of the group laughed as they took up a particular shape. The protagonist got very angry and stormed out of the room.

The two group members went to get him and to apologise. He eventually came back into the room and sat in the corner with bowed head and downcast eyes. After a long silence I asked him if he would care to address the group. He gave no response. I then realised that he was whakama. So I took the initiative and

praised him for his courage in returning to the room and commented on how his drama had been up until he left. Others in the group apologised and affirmed his strength. After some considerable time the protagonist was able to speak. He said that the laughter was not only embarrassing for him in the drama but it took him back to his primary school days when his grandmother embarrassed him in front of the whole school – who laughed at him often. It was not until I realised this protagonist was whakama and so needed a more roundabout approach, that he could move on.

Summary

1. The protagonist is the individual who portrays his or her own life in the drama and develop for himself or herself new ways of acting, thinking and feeling.
2. Maori and Pacific Island cultures perceive the individual existing only within the group and defined by membership to a group.
3. Where possible the psychodrama group itself should, for Maori and Pacific Island clients, be as a family group.
4. When a Maori protagonist works in a predominantly Pakeha group a culturally aware director could produce an appropriate primary group for the Maori protagonist to re-enter and integrate the changes made in the drama.
5. Personal and historical memories of unfair treatment of Maori by Pakeha will be present in Maori protagonists and group members. The director who is aware of this can deal with it effectively when it arises.
6. Individuals may experience culturally specific reactions such as whakama or musumusumu which

require different approaches by the director and the group.



The Director

The director is the person who guides the protagonist in the use of the psychodramatic method in order to help the protagonist explore a particular problem.

The things a psychodrama director needs in a cross cultural setting are specific well developed roles at the personal level, an awareness of cross cultural communication issues, and a spirit of humility.

The roles of the Naive Inquirer, the Wise Person, the Producer and the Coach stand out as particularly important. In my early days of training I directed a drama for a Pakeha protagonist I knew quite well. Because I thought I knew the story line I assumed the drama would go in a particular direction. I remember struggling with the protagonist when she came up with quite different responses to the situation. I am sure there is not a trainee on earth who has not experienced this difficulty.

When working with a Tongan person setting out their social atom this Naive Inquirer role becomes even more important. Even if the director knows nothing of the specific family arrangements, when the protagonist sets out an aunt (mehikitanga) or any other relation, questions about that person's place in the family would reveal they are not the same kind of aunt that the Pakeha director may have.

In the role of the Wise Person the director is aware of his or her own culture and also how cultures are different. The director then realises

that this cultural perspective may not explain enough of the other person's reality to be of use. Knowing this may be the case will lead the director to look beyond what is simply spoken by the protagonist and to view it as part of a larger cultural system.

The concept of co-production may assist in understanding how the director can relate to a protagonist. The director works with the protagonist to write the script of the drama. Following the lead of the protagonist is of vital importance. However, one of the roles of the producer is Magician. The producer needs to work authoritatively to bring in surprises and to increase the spontaneity of the protagonist and move the drama along.

When working with a mixed group of Pakeha and Maori the director will need to be aware that many Pakeha in the group do not perceive the subtle differences that may be manifested in the roles a Maori protagonist displays. The drama could be enhanced for the protagonist if the director as Coach, especially through frequent role reversal, helps the auxiliaries in their roles when they change some of the nuances which are important to the protagonist.

It is also important for the Pakeha director to be aware of the differences in communication across cultures. These differences can cover verbal and non-verbal language. The phrase, "talking past each other" aptly sums up the result when communication differences are not taken into account. For example, a very common stumbling block is in asking questions. The question "You didn't bring your book, did you?" in English is answered "No [I didn't]". A Pacific Island person would answer "Yes [I agree with your statement, I didn't bring my book.]" It is very easy

for an over-anxious director to trip up on the use of language. It is also important to learn the correct pronunciation of Maori and Polynesian words. Because the vowels are constant it is relatively easy to learn how to say words correctly.

For Maori, healing takes place within the context of the community. This is often seen when a Maori person goes into hospital. Large numbers of family come to visit the sick person, much to the amazement of other Pakeha patients and staff.

Any knowledge of Maori things that a director may have needs to be used in a quiet, unpretentious way. Maori themselves are cautious about parading their own good points and abilities, and have ways of bringing someone into line who does get too inflated with their own self importance. If a Pakeha presented themselves this way the group members may not say anything, and may indeed appear to go along with what is being asked of them, but they will hold back and in the end not trust the person concerned.

As one Maori informant said, "As a Pakeha director you need to acknowledge that you know about Maori things in a humble way. Don't proclaim your knowledge. There was a Pakeha director who got up once and said she knew all about Maori ways. But she didn't know the people

in front of her.” The best way to show a knowledge of Maori culture is to do some of the small but significant things as a matter of course even if there are only one or two Maori people present. Such things would be correct pronunciation of the name and not sitting on tables or pillows.

In an informal setting with a group of trainees a Maori person was explaining why it was offensive for a person to sit on a pillow. All the people in the group appeared interested. However, all through the discussion and for the rest of the afternoon one of the group members continued to sit on his pillow. The Maori person reported feeling uneasy that while this person might claim to have learned something of Maori culture he was not prepared to change his behaviour to show that he did indeed know about Maori culture. The adage “actions speak louder than words” is nowhere more true than here.

Summary

1. Any director who works fully from the roles set out in the Training and Standards Manual could produce an adequate drama for a person of any culture.
2. When working cross culturally the roles of Naive Inquirer, Wise Person and Coach are particularly useful.
3. A Pakeha director who knows his or her own cultural bias and communication patterns can be aware of these and make allowances so that communication and understanding are enhanced.
4. The director who knows something of Maori or Pacific Island culture needs to carry this knowledge in the group with humility and be prepared to act differently.



The Audience

The audience is the other people present during the psychodrama. Unlike a conventional audience, the audience in psychodrama often takes an active role in participating in the protagonist's enactment.

I was talking about psychodrama with a young Maori psychology graduate a couple of years ago. She quickly saw that psychodrama would work well with groups of her peers in the Maori community. As we walked along the country road we enthusiastically planned a weekend workshop which I might direct in her home town. However as we walked back towards the marae the complexities of our proposal dawned on us.

We realised consultation with the community, (the bigger audience) especially the kaumatua, their approval and involvement was needed. It would also be desirable to have a Maori co-facilitate. Often the relationship between Maori and Pakeha that exists in the community (particularly of Pakeha having decision making power over Maori) is reproduced in such groups. This issue needed to be addressed and a relationship with the elders established.

We both realised as we walked that the “audience” for Maori is a much bigger group than for Pakeha. For Pakeha the individual easily operates on his or her own and psychodrama is just another “associational” group common in an “urban type” culture. For Maori, the group takes on many aspects of whanau. For example, the group already mentioned who act as a whanau are accountable to each

other in many other areas of living, not just in the psychodrama group.

This special nature of the group is seen in the Taha Maori programme at Queen Mary Hospital in Hanmer. The group that goes through the eight weeks programme is called a whanau. There was extensive consultation with the Maori community prior to the establishment of this unit to ensure it would address Maori cultural needs in an explicit way. The work is continually monitored by the elders and "the audience" is very much the wider Maori community.

For Maori, healing takes place within the context of the community. This is often seen when a Maori person goes into hospital. Large numbers of family come to visit the sick person, much to the amazement of other Pakeha patients and staff.

This is not to say that a psychodrama session does not have its own boundaries and might be limited to its members. In a recovering alcoholics group I ran in a Maori context the group members were most concerned that no one could see into the room or hear what was going on. After each session other members of that community provided food for the participants to share and yet the confidentiality of what occurred in the drama was well guarded.

Summary

1. An audience, whether for Pakeha or Maori, gets involved in the drama of the protagonist. Its active presence can be a significant factor in increasing the spontaneity of the protagonist, enhancing creativity and bringing about healing.
2. For Maori, the audience/group often has an added component which they call whanau.
3. For Maori the audience is not always limited to the people who attend the group. The elders of the wider community also have a say in what a group of Maori people do.
4. For many Maori and Pacific Island people, healing best takes place in the community. A psychodrama group can be a particularly good setting for Maori and Pacific Island people to experience this healing within the community.



The Auxiliaries

The final key element in Moreno's model of psychodrama is the auxiliaries. This is the term for anyone beside the protagonist and the director who takes part in a psychodrama. Auxiliaries are usually members of the audience the protagonist chooses to take on roles in the drama.

The following drama was reported to me by a Maori woman who was an auxiliary in a psychodrama. The Maori protagonist enacted a powerful social atom drama in a mixed group of Pakeha and Maori people. The drama involved his relationship with his marae and his family, including the ancestors. He was attempting to find his place in the family and at the same time to free himself from his addiction to alcohol.

He portrayed the profound strength of aroha in belonging to his tribe with the marae as the place where the ancestors were present and so real, calling him to wholeness. At the same time he showed the violence and dysfunction of a family and community that has suffered generations of social disintegration, the effects of prolonged alcohol and

drug abuse, chronic ill health, educational failure, prejudice and poverty.

After the drama many of the Pakeha group members said to my informant that they were "blown away" by what the protagonist had presented of his social atom. They said they did not realise before what it was like being Maori.

This is an important aspect of working cross culturally in New Zealand. Most Pakeha do not have a real idea that Maori culture is so different from Pakeha culture.

Psychodrama is a wonderful opportunity for them to role reverse with Maori and experience on the stage some of the joys and the tensions of being Maori.

This would also mean the director needs to be aware of how much coaching the Pakeha auxiliaries will need. There are some moments that will need to be played sensitively so that the particular meaning the Maori or Pacific Island protagonist puts in a role is enacted by the auxiliary.

Summary

1. Auxiliaries do not need to be Maori or Pacific Islanders themselves to be of use to Maori or Pacific Island protagonists.
2. It is helpful for a Maori or Pacific Island protagonist if the director is aware of some of the significance of moments in the drama so that coaching can be given to auxiliaries if necessary.
3. Psychodrama with Maori or Pacific Island protagonists can be a powerful learning experience for Pakeha auxiliaries when they role reverse across cultures.



Model 2:

THE PROCESS OF A PSYCHODRAMA SESSION

The three stages of a psychodrama session described by Moreno (1946) and written up as a monograph by Hollander (1978) as Warm-up, Enactment and Sharing offer a framework in which the Pakeha practitioner can understand issues related to work with Maori and Pacific Island clients.¹ Moreno has identified the warm-up phase especially as being the time to consider cultural factors of individuals and groups. "Warming up to psychodrama may proceed differently from culture to culture and appropriate changes in the application of the method have to be made." (1969:237)

Warm Up

The warm-up phase of a psychodrama has the effect of bringing the group together and creating a working atmosphere by focusing the group on its central concern.

This is achieved in a variety of ways including the written brochure, the room setting, the welcome given to participants by the director and the activities the director might invite the group to do that will encourage their spontaneity to increase.

Enriching the drama for Maori or Pacific Island clients begins with the warm-up.

1. Much of the material in this section has come from conversations with Monica Stockdale, who was until 1993 Manager of the Taha Maori Programme, Queen Mary Hospital, Hanmer Springs.

Once when running a workshop with Tongan people (not in psychodrama) I began with a very brief introduction and proceeded with the content of the workshop. After I had spoken for a while I invited a response from members of the group. Instead of answering my question directly, several of the group members made speeches of welcome and introduction. I had failed to accommodate the more ritualised and formal greeting patterns of Tongans. Until such things are done a group may not feel comfortable and ready to work.

In Maori this is called the mihi and, if it is extended to include the coming together of two groups, the powhiri. In an all-Maori group I once directed, I met with the group members a week before the sessions were to begin. They started this meeting with a formal speech acknowledging where the speaker came from, honouring the house and the grounds we were meeting in and paying respect to the dead. This mihi was concluded with waiata, and following my speech and song, we greeted each other with a hongi and hand shake.

On another occasion I was conducting a warm-up session with a mixed group of Pacific Islanders. They did not know one another so I invited them to get with one other person and share some small detail from their home country or village. This exercise works well with Pakeha groups and seemed to be a good way to start. I was next going to invite them to meet someone else they didn't know and have another short exchange. However, before I got to that point the whole group began shaking hands with each other in what I immediately recognised as a typically Polynesian way. This warm-up was much more appropriate and

satisfying for them.

One aspect of beginnings for Maori and often with Pacific Island people is a karakia or lotu. This prayer is an expression of wairua and differs markedly from Pakeha spiritual beliefs in that it infuses all they do and is often made explicit in an unselfconscious way. Maori often say at the heart of what they do is wairua. So when Maori groups begin they normally have karakia and they often end with it as well.

A warm-up which involves elements of their culture works well for many Maori. For example, Maori identify themselves as belonging to a particular river or body of water and a particular mountain. This identity gives them strength because it tells them who they are. A Maori director reported she used legends and ancestors from the past to begin many of her sessions and noted the warm-up was quicker than using non-Maori things. She said it was "warming the wairua up to working".

While using Maori legends as a warm-up may be beyond most Pakeha directors who are not so familiar with the details or the nuances involved, there are a number of possible options to be aware of that give group members the choice to identify with a specifically Maori aspect of their being for that session. Occasionally I have invited group members to be a tree and place themselves somewhere in the land. Some have chosen to be native trees with their distinctively Maori meanings e.g., totara or kauri, while others have chosen introduced trees such as willow or oak trees. Using specific cultural elements is not essential but it can enhance the drama for Maori or Pacific Island people.

In the warm-up the group warms up to the group leader as much as to

themselves as individuals and to one another. If the director can display in simple, sincere ways he or she has a sense of what Maori value, what is tapu and what is respected, the level of trust will most likely increase. For instance, not sitting on or having someone stand on a table, and not sitting on a pillow. Maori group members may not want to actually do

A warm-up which involves elements of their culture works well for many Maori. For example, Maori identify themselves as belonging to a particular river or body of water and a particular mountain. This identity gives them strength because it tells them who they are. A Maori director reported she used legends and ancestors from the past to begin many of her sessions and noted the warm-up was quicker than using non-Maori things.

very much that is different but they will at least recognise that the director has a feeling for things Maori.

Maori warm up to each other by establishing their whakapapa. Whakapapa tells a person who he or she is, where they are from, which iwi they belong to and some sense of their history. For Maori the past is in

front of them and people have mana when their past is respected.

There are, of course, some Maori who do not know their whakapapa or where they are from. This can be embarrassing and painful for them at times. It is perhaps more appropriate for another Maori to assist them in their discovery of that. It is, however, worth the Pakeha director realising this when inviting Maori to present their whakapapa.

Waldegrave (1990:35) in his report on Family Therapy with Maori clients also makes this point of establishing a person's family connections before working on the immediate concern of the client. Acknowledging a person's tribe and place of origin can be a way of showing that the director is at least partly in tune with the Maori person.

Summary

1. Using more familiar "pakeha" warm-up activities will work with any group, so long as they achieve the purpose of focusing the group on its task. In the final analysis it is the person who is responsible for their own warm-up and so they may do something different from what the director intends.
2. The director who uses culturally appropriate warm-up activities can deepen the warm-up more quickly for members of that culture. That director is using symbols and elements which are immediately recognised as being part of the group member's life.
3. The director who directs a culturally appropriate warm-up signals to the Maori or Pacific Island group members that he or she is in tune with elements of their culture and that they, as director, are more likely to be culturally safe in their practise.
4. Culturally appropriate warm-up

for Maori and Pacific Island groups will include attention to the mihi, acknowledgment of whakapapa or family connections, spirituality and use of other cultural symbols.



Enactment

The enactment phase of a psychodrama follows the warm-up. It usually involves the protagonist setting out a scene or scenes in which he or she relates to the various elements. The protagonist writes the script of the drama as it goes along.

The director's task is to produce the drama for the protagonist, ensuring that both protagonist and group maintain their spontaneity and work towards the stated purpose of the drama. In a typical drama there is usually a catharsis in which the protagonist acts or sees things in a new way and experiences a degree of healing.

It is possible for any director following the method of psychodrama to produce an adequate setting for Maori or Pacific Island people to enact a drama in. The concern in this paper is to produce an enriching drama that is a good cultural experience for the protagonist and the group.

In the review of psychodrama in Israel, Hare (1988) said there was no difference in the way psychodrama was done in Israel from other parts of the world. A similar statement could be made about psychodrama with Maori. It is not the structure of the enactment that is different but what goes around it. That is the karakia, waiata and the different ways of respecting the mana of the group members.

The experience of the Taha Maori Unit at Hanmer is that psychodrama works very well for Maori. It helps them find confidence in themselves and they find it particularly useful to concretise things. The idea of psychodrama as play is also important to Maori. Many Maori have missed out on play as children. As children they have a lot of responsibilities for younger siblings and so do not know how to be childlike. A lot of time is spent in the Taha Maori programme on developing the roles of the playful child.

There are some particular things that are special to Maori and Pacific Island people that a culturally attuned director would work with. The first to consider is the authority of the elders and particularly their role as guardians of the ancestors.

A Maori director was demonstrating the use of psychodrama to a group of visiting kaumatua at the Taha Maori Unit in Hanmer Springs. She was not wanting the content of the drama to become too emotional as this was simply an opportunity to illustrate the use of psychodrama in the programme. The protagonist was warmed up to doing some early social atom repair at a deep level. The director was apprehensive because the drama would involve sacred things for Maori. She moved cautiously, explaining what she was doing as she went along. The visiting elders were very moved by the drama and cried a lot as the drama progressed. The director realised that "If you do the right things it can be accepted by the elders".

In this case "doing the right thing" meant being careful, going about the task slowly and respectfully, particularly honouring the spirit of the ancestors.

This honour for elders and parents is a strong feature of Maori and Pacific Island life. A consequence of this is that Maori and Pacific Island protagonists are resistant to beating up their parents, verbally or physically as sometimes happens in a psychodrama. If they do have a high level of anger with parents or grandparents they could be offered various other ways to express their anger. For example, if they had an alcoholic parent then they might beat up the bottle or get angry at the addicted part of the father, but they would want the father they love very firmly in place before they did that.

Language for any ethnic group is an important source of identity and expression of core values. With Maori this is no exception. Maori are also acutely aware that their language is under threat, even though it is an official language of the country. In groups I run with Maori even people who do not speak the language conversationally will use key Maori words within English sentences. Asking for a translation of these words both slows up the drama and indicates a lack of awareness on the part of the director. Even when I do not know the meaning of the word used I trust my intuition and allow the meaning to emerge through the context. This is an instance where the director needs to trust the process.

One director, who did not speak Maori herself, reported encouraging the protagonist to use Te Reo which he did. He was by a stream and even the fish were speaking Maori. She was getting lost and a little unsure of where the drama was going. She asked him if there was a tree there. He said there was, but then she thought this would be no good if it were a totara because that would speak Maori too. However, it was a pine tree so she got to hear what was

going on in English!

Body language is also an important way a protagonist has of communicating during the enactment. Even if a director does not remember all the details of cultural difference at least being aware that some behaviours differ because of culture is an important principle to carry.

One director, in her enthusiasm to produce an interesting drama invited the Samoan protagonist to stand on a chair and tell his father how he felt about him. The protagonist resisted this. The director wondered if this resistance was personal or cultural. She asked the protagonist who told her that in his culture he could not put his head above the head of his father. She then encouraged him to find the appropriate place to talk with his father. The director does not need to know everything about other cultures, but rather needs to be tuned in to the idea that there may be other cultural values at work in the enactment.



Summary

1. The basic form of psychodramatic enactment with Maori and Pacific Island clients is no different from psychodrama enactment with any other ethnic group.
2. Psychodrama offers Maori an opportunity to learn to play and to concretise their reality.
3. Some typical psychodrama activities which might otherwise offend Maori can be done with Maori groups if care is taken to warm the group up to this and an explanation of the purpose is given.
4. Maori hold their elders in high

regard. When a drama reaches a point when these people are to be criticised or attacked it is often better to isolate the one aspect of that person to attack and have the positive role of elder well established elsewhere on the stage.

5. Body language is an important way of communicating cultural values. A director needs to be aware that some actions a protagonist makes may have particular significance. If in doubt, ask.

Sharing

The sharing phase of the psychodrama follows the enactment. It is the time for individual group members to share their own experiences and responses to the drama. This has the effect of bringing the protagonist back into the group as well as revealing the emerging themes in the group following the drama. This time is also an opportunity for auxiliaries to de-role, especially if they have been affected by the roles they have taken in the drama.

In psychodrama with Maori and Pacific Island people the format of the sharing phase is usually similar to that in any other psychodrama group. There are some particular Maori practices that could extend and enhance this phase of a psychodrama session.

As was mentioned in the warm-up phase wairua is very important in Maori life. Karakia is frequently used to finish meetings where people have been together in a significant way. In a Maori group which I meet with weekly, at the end of the sharing we stand in a circle and one of the group members leads this karakia, in Maori.

In drama where particularly tapu topics have been addressed there is

an even greater reason to have a full sharing. The most obvious instance of this is where death is involved. If not dealt with in an appropriate way the mana of a deceased person could be “trampled on”. If this is a concern then the ending rituals may need to be extended and could involve karakia, waiata and more talk about that person. This is not something for the Pakeha director to impose on the group but rather to be aware of and to allow enough time for such things to be addressed, especially in a predominantly Maori group. This may take a lot more time than would otherwise happen in a Pakeha group.

Time is an important factor with Maori and Pacific Island people. For Pakeha time is a reality measured by the clock and it is usually allocated in advance to certain tasks. With Maori and Pacific Island people time is people-centred and event-centred. When people are ready the activity begins. If an event, like a powhiri, takes a long time then so be it. The people and the event are more important than the clock.

This is not to say that clock time has no meaning for Maori and Pacific Island people but when the activity is important enough clock time can be set aside in favour of the people or the event.

Summary

1. In psychodrama with Maori and Pacific Island people sharing follows a similar format to that with other groups.
2. Karakia can be an important way to finish sharing.
3. When a drama has dealt with particularly tapu topics, such as death, special attention may need to be given to the sharing phase. This is best determined by the Maori people themselves.
4. Maori and Pacific Island people

measure time in terms of completing a task. A director needs to allow for extra time so the process of sharing is completed.

Much can be achieved by a Pakeha director who works with a knowledge and understanding of his or her own culture and strives to understand the culture of Maori and Pacific Island groups.

Conclusion

This paper set out to look at the cross-cultural implications of Pakeha psychodramatists working with Maori and Pacific Island clients. It is hoped that this beginning will stimulate more appreciation and awareness of cultural issues, generally, amongst psychodrama practitioners.

The examples I have discussed such as the negative attitude of a Maori group member to Pakeha generally and the significance of the land to a Kai Tahu protagonist highlight the importance of knowing our colonial history.

Specific cultural factors that a psychodrama director can become aware of when working with Maori and Pacific Island clients were discussed. These have been arranged around two of Moreno's models of psychodrama: The Five Elements of Psychodrama and The Three Step Process of Psychodrama.

A Pakeha director can never manage fully to achieve a drama that

is completely in tune with a Maori protagonist. I have referred to this in several places throughout the paper. Some of the examples I have quoted – for instance, telling Maori legends in the warm-up and dealing fully with tapu topics such as death – are the preserve of Maori. They have strong emotional and spiritual significance which need to be respected and left to the appropriate people to deal with. This is good reason for wanting to encourage Maori to train in psychodrama.

However, much can be achieved by a Pakeha director who works with a knowledge and understanding of his or her own culture and strives to understand the culture of Maori and Pacific Island groups.

As I have demonstrated, aspects of his or her own culture and functioning that a director needs to be aware of included perception of the self as an individual and an appreciation of how English speech patterns – such as double negatives – can be confusing. The director needs to show a willingness to actually change some of his or her behaviour. Correctly pronouncing Maori words, avoiding actions that are offensive to Maori or Pacific Island people, such as sitting on tables or pillows or staring into a person's eyes are important examples to take note of.

In communicating with another, Maori and Pacific people place considerable importance on formal greetings and the beginnings and endings of events – as is often shown by the use of waiata and karakia. In everyday speech there are distinctive speech patterns, words and body language that can be easily misunderstood by Pakeha.

I have also shown that Pakeha directors can increase their knowledge of Maori and Pacific Island cultures and thus enhance the

drama for protagonists and group members from these cultural groups. In my experience the important areas to be aware of include an appreciation of the significance of whenua, the role of whanau in a person's life, the place an individual has in the wider community of the iwi and the identity that they get from their whakapapa. In particular, Maori and Pacific Island people have a high level of respect for their parents, elders and their ancestors.

In summary I make the following points:

1. When directing in a cross cultural situation the psychodrama director needs to know his or her own culture first.
2. Anything the director can learn of the protagonist's culture will assist with the production of the drama.
3. Any knowledge the director has of Maori or Pacific Island culture needs to be revealed in a humble and tentative way.
4. Some things which are particularly sacred in Maori culture are best left to Maori to attend to.
5. It is possible for a Pakeha psychodrama director to direct a drama for Maori and Pacific Island clients.

Much of what has been referred to above would best occur in groups of all Maori or all Pacific Island clients. In mixed groups the dynamic is obviously different. Maori are used to being bicultural and fitting in with what Pakeha do. I believe the Pakeha now need to find ways of making changes in their behaviour that would fit with values and beliefs that Maori have and begin to understand what it really means to live biculturally.

Creativity is needed to work out ways that Maori and Pacific Island group members in mixed cultural

groups can have a full expression of their culture so that they and other group members are enriched. Each situation calls for a fresh response. This paper has offered some initial guidelines, suggestions and possibilities of what might occur in psychodrama groups in New Zealand in the future. Such work will be rewarding and the prospects for psychodrama as a whole are exciting.



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Glossary

Aotearoa
New Zealand; literally: long white cloud (Maori)

aroa
love, affectionate regard, show approval

aiga
family (Samoan)

awhi
embrace, foster, cherish, encourage

fa'etangata
uncle; literally: male mother (Tongan)

hapu
subdivision of tribe, sub-tribe, descent group; literally: to have conceived

hongī
to greet one another by pressing noses

iwi
tribe, social unit bound together by descent from a common ancestor or ancestors; literally: bone

Kai Tabu
the major iwi of the South Island, New Zealand

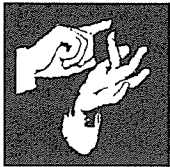
karakia
incantation, charm, spell, ancient rites; Christian prayers or chants

kaumatua
old man or woman, elders

<i>kauri</i>	native tree which grows very tall	<i>te reo</i>	Maori language
<i>lotu</i>	prayer, to pray, to worship, religion, especially Christianity (Tongan)	<i>totara</i>	native tree, the wood of which is used for carving
<i>mana</i>	authority, power, psychic force, prestige	<i>waiata</i>	chant, song, to chant, to sing
<i>Maori</i>	indigenous people of Aotearoa/ New Zealand	<i>wairua</i>	spirit, spirituality
<i>marae</i>	open space or courtyard where people gather, generally in front of main building or meeting house, forum of social life	<i>whakama</i>	response to public humiliation, culturally specific term incorporating embarrassment and shame
<i>mehikitanga</i>	aunt, specifically father's sister (Tongan)	<i>whakapapa</i>	genealogical table, to recite in proper order; literally: to place in layers
<i>mibi</i>	greeting	<i>whanau</i>	offspring, family group, a familiar term of address to a number of people; literally: to be born
<i>musumusu</i>	response to public humiliation (Samoan)	<i>whenua</i>	land, country, ground, placenta, afterbirth
<i>Pakeha</i>	non-Maori, usually of British ethnic origin or background		
<i>powhiri</i>	ritual of greeting when two groups meet		
<i>taba Maori</i>	the Maori way, the Maori side		
<i>tangi</i>	funeral rites, ceremony of mourning		
<i>taonga</i>	property, anything highly prized		
<i>tapu</i>	sacred, under ceremonial restriction, beyond one's power, forbidden		

Psychodrama with the Deaf / Hearing Impaired

Letters between Mary Kenny (Qld.)
and Richard Hall (Vic.)



Mary Kenny is a psychodrama trainee with the Queensland Training Institute of Psychodrama. She is Co-ordinator of Speak Up For Yourself, Brisbane, Qld.

1 November 1994

Dear Richard,

I am writing to you to exchange information and ideas about using psychodrama with people who are deaf, and to tell you about things I have noticed myself doing as I develop my technique and practice of the psychodramatic method. I am vitally interested in this issue because I have approximately thirty percent of my hearing left and each year my ability to hear the spoken word even a short distance away diminishes.

In 1985, Nancy Lewis, a psychologist, who is profoundly deaf came to Australia. She stayed with me in Canberra, and we discussed different methods of therapy that were useful and successful for deaf people in America. Nancy was practising and lecturing in psychology at the deaf university, Gallaudet College in Washington D.C. at that time. Nancy told me that psychodrama had been very

successful there and enabled deaf people to express feelings, emotions and actions in a way that cannot be described by sign.

Since 1991, I have been knocking on the door of psychodrama, trying to develop my skills as a director in psychodrama and there are things I have noticed that I want to share with you.

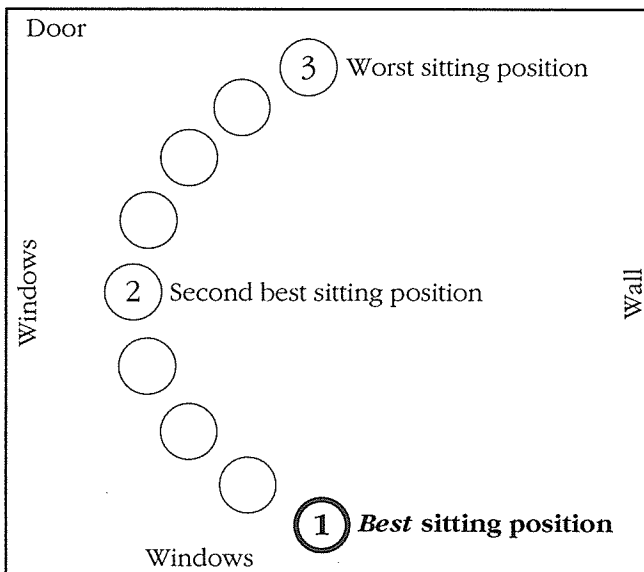
To begin with I shall make a few comments about my experience in groups. In a group I have great difficulty hearing words. The more I try to concentrate on words, the more stressed I become and the more I do not hear. I not only miss the words but all the fine cues that people send out are lost to me. I am no longer viewing the whole person.

Over a period of time I have worked out a few things that assist me to learn and enjoy being in a group. Here are some of them.

◆ *I need one person to speak at a time; eye contact with each person there helps a great deal; I need to*

be alert to and aware of body movements made by individuals in the group.

- ◆ *Being aware of my choice of where I sit in a group is a key point as well. If I sit in the middle of a group, I seem to get swamped with all the energy currents that constantly flow through people's bodies. This may sound very new age, but it is not new to me! If I sit on the outside end of the group, I am in a better position to see and observe, and also sense that energy without it swamping me. When I am swamped I cannot discern where the energy is most concentrated and therefore cannot discern who is the most warmed up person. Here is a sketch to illustrate this!*



- ◆ *When energy shifts occur, I need to bring that shift to my conscious awareness immediately. These energy shifts look like collective sighs, a collective suspension of breathing, a quick movement seen out of the side of my eye. The shift can indicate readiness to go with the group work, or on the edge of*

flight from the group, or turbulent anger, or simply boredom.

- ◆ *The setting for the group needs to be in a well lit area. People's faces must be in view for me to lip read them. I cannot lip read people whose faces are in shadow, especially when their backs are against those beautiful plate glass windows that allow the outside in, with the accompanying glare.*

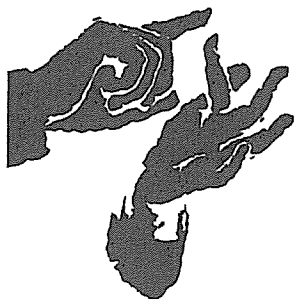
I have a hope that I can develop creative ways of getting the information so that I can be clear about what is going on in the group. Many times I drop great clangers, or seemingly so, and this affects my confidence. I become quiet again looking for ways to remain in the group yet protect myself from looking

too gullible, stupid or ignorant. So I want to be graceful in my manner and not interrogatory, nor distracting by drawing attention to myself. I have spent a lifetime developing an appropriate enquiring clarifier role that builds on the cues I am getting, so I can make responses and make my contribution to the group.

The purpose of the group, and my role in that group, affects

*very much how I approach a group. If the group is a social group, I enjoy the **atmosphere** and the way people talk together, laugh, move together and so on. People move easily in this setting most of the time. Shy people may be small in their movements etc, but people don't seem so restrained in their communication with one*

another. I can see who is friends with who, and see who is withdrawing from which group, who is the centre of attention. I am more relaxed in this setting as well!



Locating who is the centre of attention at any one point is an important area and means I have had to develop my ability to observe. I find it easier to know who is the centre of attention when I am with other deaf people. Most hearing people make movements too, yet these movements can distract me from what is happening or what is being said.

*With a work group, it is different. We all sit tight in our chairs. There is limited movement of the body, and in the hearing culture, I constantly rove the group with my eyes looking to see who is speaking. Often there is a **movement** that occurs just before someone speaks, for us deaf people*

we move our hands, our bodies become the vehicle for expression rather than our voice. I watch people, looking, yet do not know what I am watching for except a movement of some kind, then when a movement happens I breathe again because for me with this movement there is communication. In our peer group here in Brisbane we have noticed that just before we go to share something we move our shoulders and work our bodies into a certain posture. It is almost like the information we want to share stirs around inside us then wells up through our chest then into our throat then our mouth opens and we speak! I have enjoyed discovering the relevance of this process

I ask myself then 'what do we do when we want to take leadership in the group?', or 'what happens when there is a disagreement?', 'what signals do our bodies make that sets off the energy stream in a certain way?' 'why do some people initiate leadership and people take up their offer, and others try but the rest of the group either ignores them, or says no?'. I do not have a formula to sort these things out. What I sense is that very little of these things are said out loud and it is something about the way we express ourselves that sends the signal or message.

As I mentioned before, locating who is the centre of attention at any one point is an important area and means I have had to develop my ability to observe. I find it easier to know who is the centre of attention when I am with other deaf people. Most hearing people make movements too, yet these movements can distract me from what is happening or what is being said. With hearing people I notice so many people do not look at the speaker, nor do they move their heads in the direction of the speaker.

I am learning that this does not necessarily mean the non-looker is not interested, sometimes it is that he/she listens better without the distraction of looking at the person.

A big challenge for me is to name or identify a theme in the group when I have missed most of the conversation yet I have seen the interaction. There is some indefinable connection between what I see and what others hear and I know my sense has integrity but I need to hone this skill. Sometimes I find myself sniffing the air! We all send out smells and I wonder if groups send off certain smells for certain themes!

All of my directing experience has been with hearing people who talk and act etc. Once the protagonist moves more than two feet away from me I cannot hear them. I may catch some words but I have to rely on lip reading and body movement. My anxiety level is extremely high when I try to operate the same way as hearing directors do. They seem to go by what they hear backed up with what they see. I go on what I see and if I get distracted into getting the words then my warm up changes, I question, interfere in the protagonist's drama and generally feel very unsatisfied with myself. I become very dependent on the words, and these words even when they are repeated several times may not even make sense to me.

When this happens to me I lapse into a very literal, black and white world. This trait is often attributed to deaf people. I know the world is not black and white and that many explanations and assumptions are made that can change my warm up. Even so, the black and white world provides me with a boundary where I can appear confident yet it is overbearing, stilted and lacks

spontaneity. What I am discovering is that my deafness is also my "wooden leg". I claim so many of my incompetencies on my deafness!

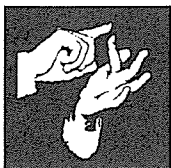
I have discovered and re-discovered that other deaf people are really no different from other people and I have found I need to keep coming back to this realisation. The capacity to develop roles is the same, the world view is shaped by the same factors that affect other people who are not deaf, and there is no reason why deaf people cannot continue to be spontaneous and creative beings!

I think that deaf people are wounded by not having the advantages of access to communication and this causes so much inner and outer frustration and accompanying self doubt, low self esteem and lack of confidence in one's own ability to create. When I am directing I have to move through layers of protection I have placed around myself and somehow become empty of all these things then I can go with the protagonist where words are not necessary, a process takes over, a drama unfolds.

Richard, this is a long letter. I am keen to make contact with you to discuss what you experience and learning has been as you worked with deaf people in Melbourne. I am interested in exploring what you have learned through your groups with the deaf and what impact these have on warm-up and role development.

Regards from,

Mary Kenny



Richard Hall has passed his practical assessment as a psychodramatist. He is a psychotherapist in Melbourne.

18 November 1994

Dear Mary,

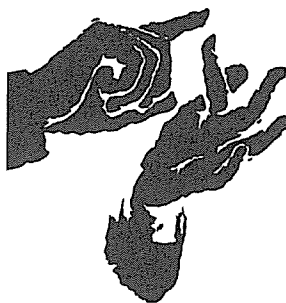
As I read your letter I was confronted by how much and how well you appear to have got on board with the method of psychodrama. I was very warmed by your obvious dedication to finding your way through the many difficulties facing you as you train with your hearing loss as well as the usual difficult spots of learning. I was then tempted to collapse in a heap at the prospect of rising to the occasion to reply. Where would I start? What is it that I have to say? Isn't what you have said enough? The fact that you have a vision of how you want to work impresses me. Hello !

I too have been affected by the work of Nancy Lewis, not directly as you have, but via the writings of Lynette Clayton. I also have been struck how well the psychodrama method assists the deaf which I shall write more about later on.

I was also taken by the positively expressed name of your organisation 'Speak Up For Yourself' – I immediately knew you were on about the deaf developing greater autonomy which has been a major aim of mine in my work with them.

As I reflect on my experiences in working with the deaf, I am amazed to find that they extend back over a period of 20 years ! My career in using psychodrama began when I was a teacher with the deaf and I started to use mirroring in a very playful way with young deaf eight year olds. We would play games like "guess who we are?" which involved

the students or myself mirroring other students or teachers and the other students had to guess who was being portrayed. It was a way of learning the names of all the teachers and learning to observe and attend



I too have been affected by the work of Nancy Lewis, not directly as you have, but via the writings of Lynette Clayton. I also have been struck how well the psychodrama method assists the deaf which I shall write more about later on.

accurately. It was also a way we could resolve conflicts between ourselves. Since this time I have run numerous groups with deaf people at a community centre for the deaf.

My first experience with a psychodrama group for the deaf astonished me and taught me a great

deal about the kind of culture I would be facing many times in working with the deaf in a group. I was going to conduct a psychodrama group and I was informed that the group would start at a particular time, 7.30pm. I carefully set up the room with the chairs forming the stage area and I anxiously waited for them to arrive. Five minutes went by, then ten minutes ... no-one arrived. Then I discovered them all down the corridor in another room having a very animated but silent chat! This was a terrific shock to a new psychodrama director and this moment woke me up forever to the reality of the dependency dynamic that I have come to recognise as predominant within the group life of the deaf community. From that day on I have consistently seen the necessity of working with the many obstacles in order to overcome this dynamic so that a greater freedom of expression and communication is achieved within these groups. The recognition and acceptance of this group dynamic has assisted me to warm up to a complementary role in my leadership function so I can work effectively with the particular group culture that tends to form amongst groups of the deaf people meeting together.

I realised that within this culture I had to take a great deal of initiative, to go to them, to introduce myself, to welcome them into the group area and to create a very definite direction for this type of group work. I am sure that if I hadn't woken up to the fact that they were in another room, and that I hadn't gone home, they would have been there an hour later chatting, waiting patiently for me to appear.

I think that one of the main factors that make this dependency dynamic so strong is the kind of

relationship that is formed between the teacher, lecturer, or guest speaker and the deaf student. The roles tend to be of the teacher as the wise all-knowing authority and the student as the admiring, passive listener. These role relationships are repeated over and over. Many of the people would listen to an explanation and then wait for the next point. I found that my leadership style was unfamiliar to these people who expected me to give them all that they needed. Some felt unsafe and became angry, however with humour and playful enactments members practised the notion of expressing themselves and dealing with the difficulties that arise.

The points that you make about what you have learned that assists you in psychodrama groups are familiar to me. It's very helpful you write in detail about all the nuances of the body responses and movements in the communication that you tune in to in a group. I could see how I can make more use of this area.

I enjoyed your comments and exploration about where you sit in the group. I remember on one occasion where I was sitting at the end of the group which you describe as **Position 1**, the best position, and some of the people in the group became very involved with what I was saying, and got up taking their chairs with them, sat in the middle of the psychodramatic stage and looked at me very intently. I guess this meant that they could more easily read my speech and therefore not miss anything I was saying. Also, they're very used to being lectured to and talked at so the experience of a leader creating a seating position in the group which promoted a dialogue between peers was quite foreign to many of the deaf people who came to my group. I found I had to work

consistently to orientate them to the stage and break up the very strong pattern of always needing to be fully in front of the person communicating. Also, on another occasion one deaf woman told me not to wear a particular colourful



I'd like to say something now about some of the themes that re-emerge. I have found that overcoming isolation is a major area of work that group members warm up to.

jumper. The multitude of colours inhibited her visual ability to comprehend my signing communication. This was a revelation to me!

Going back to those early days, we had quite a challenge to get the people to make a commitment to come! With my training in sociometry I could work out that it would be effective to get the sociometric stars of the deaf community to come along and this would act as a magnet to the cautious folk. It was a great help in getting us started. The Chaplain for the deaf became the auxiliary for the groups. He invited a variety of people

who we thought would benefit from the experience, some of whom were leaders within the deaf community. When they did turn up, there was a huge range of language abilities, something I hadn't anticipated. For example, I had a deaf man with a theology degree and at the other end of the scale I had someone with 15 word utterance! After the first group the word got around and I became known as 'the psychodrama man'. Over time the individuals who had done the psychodrama group talked about their experiences to others within the deaf community and spread the word!

I'd like to say something now about some of the themes that re-emerge. I have found that overcoming isolation is a major area of work that group members warm up to. For example, a lot of deaf children were taken out of the family environment during weekdays and sent to a boarding institution to be educated. Some were as young as three years of age. I have directed a number of psychodramas focusing on releasing painful memories of that separation from their families.

Isolation occurs due to the lack of communication, whichever method one may use. Here we have individuals who are deaf, and in need of a method of communication, and who are also moved out of their family environment. Hence the connections between the parents and child, plus siblings and child, were weak. Brothers and sisters in some families grew up without really knowing each other at all. In other situations the child goes to a deaf school and learns a signing language and when they go home they're faced with a situation where no-one in the family can 'speak' their language. Another example is where one parent learns sign language and the other

doesn't. This can result in a stronger bond developing with the parent who can communicate more readily and an intense longing in the child to be able to communicate with the other parent.

Isolation is a killer to spontaneity. As a psychodrama director I am always acutely aware of the isolate in a situation. To put the isolate with the sociometric star always assists in the development of new roles.

I have reflected at length on the different languages that are used by the deaf, and those who have hearing.¹ It is a helpful guide to me to think of the deaf as using a picture language and this appears to be substantiated in the relief I see them gain as soon as the technique of concretisation is used. The visual impact of the psychodrama, in addition to signing and lip reading, brings about a terrific increase in communication. Once this point has been reached in the group I have found that the relationships become stronger, expression of thoughts and feelings are greater and there's a great deal of humour. The tendency to rely on the leader drops off and the spontaneity level is high. Conflict can then be brought out which in the past would be hidden away and not dealt with.

There is something about the concretising in itself, without making any use of surplus reality, which has a profound effect. The validation of the experience through the

enactment, the fact that the experience is set out, dramatised, brought to life again through action and feeling brings the deaf protagonist a great source of comfort. It is this process that I have witnessed which has led me to see a very strong link between psychodrama and the language of the deaf person, and led me to think that their language is indeed more pictorial than that of hearing people. For the latter, their language is in fact weaker in pictures but strong in concepts.

Your comment about the tendency for deaf people to be narrowed down through anxiety and that it is very important that the psychodrama director doesn't also do this is something that I have observed in my work as well. My antidote to this, if you like, is to become very able as a role theorist so that I have access at all times to an objective view that will assist me not to give into the woes of anxiety! I think the more we function as role theorists and systems thinkers, the less emphasis we place on the content of what the person is saying but place more emphasis on the overall functioning of the person. This means we, as directors, have a much better chance of assisting a situation to open out rather than to narrow in. I have also found that the technique of mirroring to be of excellent use and I apply it on many, many occasions in my groups with the deaf. The awareness gained deepens the feeling levels of the group

1. There are a number of methods of communication with the deaf. Firstly, there is a method called *total* communication where students are taught to sign and speak at the same time. The method of instruction by the teacher is that of signed English. For instance, everything I say, I sign. The second method is where the deaf are taught to *speak orally* and not with their hands. In Victoria, units for the deaf are now attached to primary and secondary schools. Some of the research has shown that in families where parents are deaf there is a language of its own. This is now recognised and called *Auslan*. This is a pictorial sign language. Teachers of the deaf are now being taught *Auslan*. Signed English and *Auslan* are now being used as methods of instruction.

members and, through humour and enjoyment, the experience can be an uplifting one which brings about an awakening without anxiety.

In closing, I must say your letter has stimulated much thought and reflection on the work that I have done over many years. This has proved to be a very worthwhile exercise and I've come to the opinion that it is important for those of us who are committed to the psychodramatic method that we are able to deal with a wide range and variety of people no matter what their communication abilities are. It would be great to have more therapists in the field who have the ability to sign and communicate with deaf people, wouldn't it? It is excellent that we've commenced this dialogue.

With best regards,

Richard Hall

Towards a Definition for Spontaneity

by Phil Carter

Phil is doing a Ph.D. at Massey University in Palmerston North. His Ph.D. study is investigating how psychodrama works to help people. As well as personal training and experience, Phil is exploring how to capture psychodrama sessions on video and ways these videos can be used by a panel of experienced psychodramatists to describe psychodrama. He will be developing computer tools that will assist the organising of a video database and the description.

Recently, I've been keen to reach a satisfying definition of spontaneity that describes its essential qualities from a psychodrama point of view.

I started with my own sense of spontaneity which I can describe as: *a fresh, vital and unconflicted response that bursts forth from within without premeditation or restriction.* In the psychodrama world, I found spontaneity was most often used in this sense. So I was puzzled by the definition that is usually given: *a new response to an old situation or an adequate response to a new situation.* That's a bit dull, I thought, especially *adequate*. However, I was assured that this was Moreno's definition and that it was about having a sufficient repertoire of roles so that an individual's functioning would be full whatever the demands of the situation.

When I found the 'definition', the context showed Moreno was talking about what a state of spontaneity results in, not what it is; he said, spontaneity "propels the individual

towards an adequate response to ..." (Moreno, 1975, p.42). So, what does he say about spontaneity?

In *Spontaneity and Catharsis* (Moreno, 1975), Moreno points out that spontaneity derives from the Latin *sponte* "of free will". He stresses that spontaneity is not impulsive, emotional conduct that is out of control. He says it can be present in thinking just as much as in action and feeling and that it aims at "highly organised patterns of conduct" (p.42). He talks of having the right amount of spontaneity for the situation, but warns against thinking of spontaneity as a reservoir of energy. He explains how spontaneity stimulates and interacts with creativity, how cultural conserve results form this interaction, and how spontaneity can revitalise cultural conserve.

The essence of his writing about spontaneity is, "Spontaneity is a *readiness* to respond as *required*" (p.42). When I thought about *readiness*, I thought of how similar this is to the Eastern concept of *empty*

mind; the ability to experience the world brand new in each moment. They both seemed founded on the knowledge that the universe is in a constant state of change, with each new moment demanding a fresh response. I feel inspired too when Moreno goes a step further and encourages us to realise the creative potential of the moment, to be co-creators of the world. I think there is an acknowledgement here that we are not alone but are interconnected in a constantly evolving web where every part influences and is influenced by every other part.

For many years I was very attracted to *empty mind*. I thought the way to obtain this was to reduce conflicts, numb out needs and act empty. Well, deprivation didn't work, however, with the help of psychodrama I'm awakening to the freedom of abundance. Fully experiencing and entering into the present moment creates an openness and freshness for the emerging moment. Anyway, it's a lot more fun.

So, can these elements be combined to reach a satisfactory definition? Essentially, I think we need the key ideas of *readiness* and *adequate* while conveying the sense of freedom and vitality. If an *adequate response* is described as one where the person's functioning is not depressed but is alive and vital, then how about:

Spontaneity is a readiness for a free and vital response to the emerging moment.

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When Two Worlds Collide

An account of a student's experience in bringing together psychodrama theory and literary criticism

by Linda Aitkin

Linda is an advanced trainee with the Psychodrama Institute in Sydney. She has a background in Social Work, Arts (Literature) and experience in administration. She is an active member of the Psychodrama Association of New South Wales. Her special interest is in the use of role training and action methods to develop the roles and spontaneity of readers and writers. Linda is a poet and short story writer.

Background

This paper acts as a record and celebration of the beginnings of my work in developing a “psychodramatic” approach to literature as it was applied to the writing of John Milton, Jane Austen, Henry Lawson, and the collected work of a number of Australian women poets. In it I hope to convey the richness and excitement of this time of learning and to demonstrate the value of thoughtful application of the theory and skills of psychodrama beyond the therapeutic context.

The story began on a cold July morning as I walked up the hill from the residential Colleges on the campus of the University of New England to the Arts building, puzzling over my response to a difficult compulsory essay question. I strained to imagine what an acceptable answer might be, and, with a sinking heart, wondered how I could force

myself to pull it together by the deadline. It seemed that to write this essay I would need to go against myself in order to satisfy the expectations of others. The contrast was painful as I compared the feeling of wholeness associated with my role as a psychodrama student with the despair and splitness I experienced as a university student.

As the walking track became steeper I stopped to catch my breath. There had to be an alternative. I wondered what would happen if I approached my university work in the role of psychodrama trainee. At this moment my two worlds, or perhaps two selves, collided. It was the beginning of a rewarding eighteen month period during which the principles and theories which I had learned through psychodrama training were applied in my role as a student of literature.

Explaining God in *Paradise Lost*

So without least impulse or shadow
of fate,
Or aught by me immutably foreseen,
They trespass, authors to themselves
in all
Both what they judge and what they
choose; for so
I formed them free, and free they
must remain,
Till they enthrall themselves: I else
must change
Their nature, and revoke the high
decree
Unchangeable, eternal, which
ordained
Their freedom, they themselves
ordained their fall.

Paradise Lost Book III, 120-128

Place this passage in the context of Paradise Lost and use it as the basis for a discussion of the role and character of God in the poem and the themes of free-will and predestination.

It was the task of explaining the role of God in *Paradise Lost* which challenged me to reconsider my approach to learning. I felt alienated by the theological nature of the essay question and trapped because it was compulsory. I was unwilling to compromise my integrity and proceed with this task as a chore. As a psychodrama student my teachers had encouraged me to value my own experience and listen to my responses. As a university student I had previously been successful by producing answers which were acceptable, but lacking in originality. Rather than trying to find a “right” answer, I allowed myself to respond to the question directly, from my own reading of the text, and began to come alive to the question. What do I

see? What do I think? If I wrote what I really thought, what would that be?

I accepted the text as a story and God as its protagonist. Using my knowledge of role theory I began my response to the question with a detailed discussion of the character of God the creator, God the judge, and God the almighty king. In my consideration of the complex concepts of free-will and predestination I made use of my ability to “make pictures”, to conceptualise events in terms of time and space. This led me to visualise the difficulty of establishing a relationship between God and man:

The complicating factor in the drama is God's unique character ... As a character in a drama God is set apart from the other characters by his omnipresence, omnipotence, and omniscience. Milton's task is to depict the relationship between humans bound by time, place and limited knowledge and a being who is simultaneously in all places, in time and place, and possesses infinite power and knowledge.

This observation was followed by a detailed analysis of God's plan to create beings who were free to choose to worship him, and although not overtly stated, the influence of psychodrama training was evident in my expression:

... The divine creator has created Adam and Eve in his own image, with the capacity to determine their own destinies. As “authors to themselves in all” they become self creators.

This thinking was developed further in the conclusion:

... The challenge thrown out by *Paradise Lost* is applicable regardless of personal beliefs. Once we step out of the role of reader and

reinstate our right to disbelieve, whether we chose to acknowledge it or not, we are all faced with the responsibilities accompanying personal freedom. If the future is not determined, we, like Adam and Eve, must act as the authors of our own stories.

Educating Emma

As Emma's education advances, she becomes less and less the isolated great lady and more and more a member of the community. She moves from her private world of romantic fantasy, into the world of actuality. Discuss.

Since the question was written in the language of a role theorist, I took this as an opportunity to explore the character development of Emma using role theory and Moreno's theory of child development:

Moreno defined a role as "the actual and tangible forms which the self takes".¹ He says "We thus define a role as the functioning form the individual assumes in the specific moment he reacts to a specific situation in which other persons or objects are involved".²

The family of origin, known as the original social atom, is the source of the first roles to be developed in the cultural atom, "the range of roles and counter roles which exist in a person's repertoire".³ Emma's original social atom is beautifully mapped out in the drawing scene. Her brief description of the small range of subjects on

which she could practice her drawing skills captures the essence of the members in her family unit; the nervous father, the compliant governess and the indulgent sister.

Viewing the description of Emma as the *isolated great lady* as an attempt to define one of Emma's psychodramatic roles, roles which express the psychological dimensions of the self, leads us to examine the specific situation in which the role occurs and the persons or objects which elicit this manner of functioning.

The fairytale quality of the role of *fair mistress of the mansion* is contrasted with Emma's restricted home life in which she fulfills her obligations as companion and hostess for her father. Mr Woodhouse is viewed as an inadequate mirror for the development of important adult roles in his daughter:

Unable to exercise critical judgement he has created and fed the illusion of perfection in his youngest daughter and in employing Miss Taylor, a governess incapable of contradicting or opposing her charge, he ensured that Emma's inflated opinion of herself would meet no opposition.

Following a brief outline of the stages of development of the double, the mirror, and role reversal, an assessment of Emma's father's roles is provided:

He functions at ... the stage of the double, in which the child has not drawn a distinction between itself and other. Like a young child he is

1. J. Fox (ed.) *The Essential Moreno*, New York, 1987, p.62.

2. Ibid.

3. L.Clayton, "The Use of the Cultural Atom to Record Personality Change in Individual Psychotherapy", in *Journal of Group Psychotherapy, Psychodrama and Sociometry*, 1982, 35, p.112.

unable to distinguish between his own thoughts and feelings and the thoughts and feelings of others.

Mr Woodhouse views marriage as an unhappy and regrettable state and attempts to dissuade Emma from considering marriage for herself. The role of *isolated great lady* emerges in this context as Emma exhibits an inflated view of the importance of her social role, and a rich fantasy life in the role of the *speculating imaginalist* who can predict and promote matches for other people.

Emma attempts to resist mirroring in the form of advice and warnings from those who are disturbed by her interfering behaviour until she is confronted with the results of her poor judgement by an embarrassing and unexpected proposal of marriage. Role development occurs when she is challenged to consider the effect of a cutting remark which is deemed unworthy of her by the much respected Mr Knightley. This development is presented as the emergence of an ability to reverse roles:

After confronting and owning the image displayed in the mirror ... Emma is able to act from the stage of recognition of the other. In her subsequent visit to Miss Bates Emma finds herself in a new role in which her will to act and her sense of what is right are merged.

The development of the ability to confront unflattering mirroring and reverse roles with others who are affected by her behaviour have released Emma from her isolation and enabled her to function as a conscious and responsive member of the community.

A Systems Approach to Henry Lawson

'Lawson's perspective on Australian male behaviour and bush life is more critical than complimentary.'

Discuss.

This question immediately conjured forth an image of my Year 12 Economics teacher, Mr Shane, a man committed to teaching, with a tremendous enthusiasm for economics, and a sure-fire method for answering exam questions.

Divide your piece of paper in half with a vertical line. Write "critical" on one half, "complimentary" on the other. Next, divide the page in half again, with a horizontal line across the middle. In the left margin write "male behavior" beside the top section, and "bush life" beside the lower section. Read a large sample of stories, making notes on each in the appropriate quadrants; critical of male behaviour, complimentary towards male behaviour, critical of bush life, complimentary towards bush life. If the sample size is sufficient to be convincing, all that remains is to observe the quantity of notes in each quadrant, and report one's conclusions, refuting, supporting, or agreeing in part with the opening premise you have been asked to consider.

The Lawson question was very irritating. At one time I would have swallowed this irritation and produced an adequate argument along the lines of Mr Shane's ideal essay plan. Remembering my commitment to present creative and genuine responses in my written work, I sought a different solution, beginning by working with my initial response, valuing the subjective rather than rejecting it. Why did I hate the question? What was I reacting to?

My objections centred on the aspect of the question which made it so amenable to Mr Shane's system; its quantitative nature, which focused on two opposing tendencies, the tendency to be critical or complimentary, as conveyed through the role of judge. In addition, in my reading of the stories I had not considered the role of judge to be a significant role of the author. In order to respond it was necessary to address the structure and world view of the question itself.

Having identified the source of my discomfort I sought an approach to Lawson's work which conveyed the richness of his role as writer and observer of life. Responding to the qualitative elements in his writing, I drew upon my psychodrama training and began to visualise how I perceived Lawson's approach to his themes:

The visual image of a writer's work as a painter's canvas creates a view of writing as a system in which vivid expressions of many dimensions of life can coexist ... The bush setting is the context in which characters live and move, like a painting come to life, interacting and changing during the course of a story ... The pictures presented in his stories reveal a rich tapestry of life exploring the many solutions, destructive or life enhancing, with which people respond to the universal dilemmas of living. This model of his work could be represented pictorially as a number of circles, each representing a different story, spread around a page. Lines could be drawn to connect common themes between stories forming a complex web of linkages.

The essay continued by exploring a number of common themes related to bush life and the experiences of men

and women which occur throughout his work. A presentation of a variety of responses to hardship, such as isolation and madness, was followed by a discussion of numerous representations of genuineness, fun,

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and love of life and examples of characters who portray both human strengths and frailties. Themes are presented as "connections" and "common threads" which may run through a number of stories, and the tendency to attribute Lawson with the role of judge is challenged:

A systems approach allows the stories to be conceived of as a representation of life which focuses on the relationships between people and events without the need to lay blame, a view more in keeping with the nature of the stories which exhibit an awareness of the association between the behaviour of characters and their environment. By exploring the effect of circumstances on behaviour Lawson

is able to write with a genuine understanding of the difficulties and choices people face.

The conclusion of the essay suggests that the value of a systems approach is in drawing the reader's attention to a broader range of the qualitative aspects of a piece of writing:

Lawson uses the bush setting and bush characters to write about what it is to make a living, to marry and raise children. In this context he reveals that some people are able to meet the challenges of life while others are destroyed by it. Viewing his writing as a picture of the life he has observed, a representation of the many interconnected images and meanings which form his perception of how the world is, it is possible to be affected by the many moods in his work and produce a personal, rather than a critical response. The purpose of the systems approach is to view the writer as a portrayer rather than a judge of life in order to enable an exploration of the world from his perspective. Rather than focussing on the author's motivations and personal conclusions, this approach encourages the reader to see what is presented and respond to it.

Feminism and Spontaneity

"In Australian women's poetry traditional centres and oppositions are displaced." Discuss with reference to the verse in the Penguin Book of Australian Women Poets.

The Penguin Book of Australian Women Poets was compiled from a feminist perspective with the intention of challenging tradition in Australian publishing. Its editors viewed it as "a part of the history of women's writing and of a cultural politics which are creatively disturbing the conventional view of our literary heritage."⁴ The collection is based on the view that women's writing has to a large extent been excluded from mainstream publishing:

Women have marginal status in the literary world, otherwise this book would not be necessary. Having to reconstruct the world means rethinking. The power of the margins is exactly in the reconstruction. There is a way of understanding the centre from the margins.⁵

The philosophy behind the collection is strongly influenced by post structuralist thinking which presents the view that the world has traditionally been seen in terms of "binary oppositions" in which one term is favoured above the other.⁶ Post-structuralism suggests that "certain meanings are elevated by social ideologies to a privileged position, or made the centres around which other meanings are forced to turn."⁷ From the feminist perspective, men have traditionally held the central position while women have been relegated to the margins.

The essay describes how the collection attempts to redress this imbalance, primarily through providing the opportunity to hear the

4. S.Hampton and K.Llewellyn (eds.) *The Penguin Book of Australian Women Poets*, Ringwood, 1986, p.1.

5. Ibid., p.2.

6. T.Eagleton, *Literary Theory: An Introduction*, Oxford, 1983, p.131.

7. Ibid.

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voices of women from many ages and ethnic backgrounds, including material which presents women as subjects from their own point of view, exploring gender relations, experimenting with new forms of writing, and rewriting traditional themes from a woman's perspective. The book was successful in making women's poetry available in mainstream bookstores and in school and university reading lists.

While recognising the achievements of the collection I

expressed some concerns about its ideological approach:

Acting as a metaphor for the women's movement, the collection successfully employs collective action to bring women's work into focus and, like the women's movement, its very existence serves to highlight and intensify gender based oppositions, drawing attention to women's similarities with each other and their differences from men. It sets women's experience apart from that of men and tends to encourage the consideration of women poets en masse, possibly at the expense of their individuality.

It is suggested that this represents an inversion of the traditional opposition by attempting to place women at the centre and men at the margins. This observation is assessed in the light of Moreno's theory of spontaneity:

If considered in the light of J. L. Moreno's definition of spontaneity as "the adequate response to a new situation, or the novel response to an old situation",⁸ *The Penguin Book of Australian Women Poets* is a spontaneous response on the part of the poets, editors and publisher to the observation that publication of women's poetry in Australia was limited both in quantity and scope. It is nevertheless useful to consider Moreno's suggestion that we tend to hold on to the solutions provided by spontaneous acts, to the detriment of our ability to respond adequately to new situations and that 'cultural conserves' are produced when original solutions become as entrenched as the problem they attempted to overcome.

If women's writing were to

8. Eagleton, p.132.

continue to be presented in a collected form, if it were to remain angry to the exclusion of other forms of expression, if it were to refuse any exchange of ideas with contemporary male writers, then the achievements of the book would have become conserved. In order to continue to act with spontaneity women must be prepared to come up with new responses as conditions change. If collective action is effective, then the relationship between men and women will have been affected. Moreno suggests that in order to change a relationship, both parties must participate. An adequate dialogue is not possible if men are persistently relegated to a marginal position in feminist thinking. A movement called "feminism" may be effective in rocking the foundation of conservatism, but a new, non-gender bound perspective will be necessary in order to begin to reconstruct the relationship between men and women and prevent the concern with gender difference from becoming conserved.

The way in which this new perspective might develop draws on a systems perspective using a similar analogy to that developed in the Lawson essay:

The basis for such a new perspective lies in the observation informing deconstruction that text is not linear, but a "web-like complexity of signs".⁹ Rather than adopting the view that this complexity is problematic, it is possible to employ this picture of the nature of life and language to break the cycle of inversions now occurring with regard to the male/female opposition. It

enables us to conceive of each individual as a member of an infinite number of subgroups.

The paper concludes by suggesting that an exclusive focus on gender issues as the primary source of all difference acts as a distraction. It asserts that an acknowledgement of the complexity of human relationships opens the way for new perceptions of the world which incorporate women and men.

Towards a Psychodramatic Approach to Literature

As these four essays emerged I began to see the possibility of developing a psychodramatic approach as an alternative or an addition to the existing range of approaches to literature taught at university. I had successfully applied this approach at the level of process and content to inform how I went about responding to an essay question as well as incorporating it in the content of my responses. This created a dynamic relationship between me as reader, and the text, in which the principles applied in my own life were also applied in responding to a piece of writing. It also made me aware of the possibilities of applying the learning from my reading and analysis of texts in my own life.

My work was informed by an awareness of the possibility of restrictive and creative solutions being established within a question, a text, and in my response to it. Awareness of the theory of creativity, spontaneity and cultural conserves, made me more open to these

9. Ibid.

elements in a text and in my writing. Role theory provided a means by which I could assess my own functioning as a reader and writer, and the functioning of the characters depicted. By valuing and exploring my subjective responses as a reader I developed an approach to essay writing which was integrative, rather than fragmenting. It led to a fuller learning experience as I responded from all the elements of the role of reader, involving what I thought and felt, and how I acted.

Adopting this approach meant taking a risk, setting aside an old belief that students had to write what markers wanted to hear and that creative thought would be rejected. My experiment showed that in this context, original ideas were valued. The essays were well received by teaching staff and the openness of the markers' responses to the use of role theory was heartening. Unlike Mr Woodhouse, my tutors provided an adequate mirror which encouraged me to take creative risks in my future work.

The Loneliness of the Long Distance Writer

Isolation in T.E.P.-In-Training Process

by Dale Herron

Dale Herron is a psychotherapist and T.E.P.I.T. in Auckland.

When I sat down to write up a curriculum I had been using for the Auckland Training Centre for Psychodrama's most advanced trainees, I felt like I used to feel standing atop the 6 metre diving platform as a teenager – there was a lot of empty space in front of me.

I don't know what to say about a curriculum apart from the bare facts. I don't know what needs to be known about the facts themselves.

This empty space, this being at the edge of what I know, perhaps what is known, is certainly a creative moment. All of our psychodrama training and experience prepares us for such creative moments because we work always with the unknown, yet as we become more familiar and trusting of the method, our trainers and supervisors, there are some **knowns** as well.

And as we begin the Trainer, Educator and Practitioner process, especially supervising and writing about what we know and do as trainers and supervisors, there is an aloneness and sometimes a creative vacuum.

When I took my written curriculum to my supervisor, we worked hard together to discover

what else might need to be included to shape the content for the written communication. We were both, I think, working right out at the creative edge – trying out ideas,

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Do T.E.P.s have these
opportunities?*

discarding them and co-creating a working structure to communicate what I knew to the reader in a lively way.

When we worked together in this way, we were both enlivened and excited. I am sure you have

experienced this at times yourself. Both of us needed to move far beyond what we knew or what we could call on from other models.

Yet most often, T.E.P.s and T.E.P.s-in-training do work alone and supervision can be infrequent or at a distance. This is neither bad nor good but simply reflects what *is* at this stage of the journey. And what is experienced, I think, is a form of aloneness (not sentimental loneliness) which is both appropriate and at times daunting.

I have no doubt that meeting with other T.E.P.s – formally and informally – ignites creative sparks that fan into warm fires that enable the work to proceed. Trainer development workshops, conferences, T.E.P.-in-training groups, all can serve these functions.

Now that we have so many potential T.E.P.s among us, should these events and areas be given more attention and emphasis in local training centres and at conferences? We T.E.P.s-in-training in Auckland have been meeting more or less regularly for several years and we come away from trainer development opportunities with renewed vigour and bursting with ideas. Do T.E.P.s have these opportunities, or are T.E.P.s so involved with the running

of the centres, the training, the writing and supervision that they also live with the aloneness as a fact of life? For T.E.P.s, where does regular supervision come except one's peers? That alone might not be adequate, so I have sought regular on-going supervision within my profession which is excellent but quite different from working with a T.E.P. Especially when I am thinking, writing and developing courses and philosophy directly related to psychodrama, there is a large empty space at the front where the ideas will appear and become tangible – soon. Meantime I am learning to stand at the edge of the board.

Research on Psychodrama

by Robert Crawford

Robert Crawford is a psychiatrist, psychodramatist and T.E.P.I.T. in Hanmer Springs, Christchurch.

I am a keen advocate of evaluative research for psychodrama. One of the reasons that Action Methods are not more widely known and used, I believe, is that we have not proved them effective using common scientific methods. Imagine my pleasure then, when I discovered in the Christchurch Psychodrama Library a publication entitled 'Selected Abstracts of Outcome Research and Evaluation in the Action Methods'. It was published in 1984 by Thomas Schramski and Clyde Feldman of the Tucson Centre for Psychodrama and Group Process, 927 North 10th Avenue, Tucson, Arizona 85705, USA.

Many of the 200 abstracts cited are unpublished doctoral theses, which is presumably why they are not more widely known. The commonest journals quoted seem to be The Journal of Group Psychotherapy, Psychodrama and Sociometry; Group Process; and The Journal of Counselling Psychology.

Psychodrama, Sociodrama, Role Play, Role Training and related action methods are covered. Each abstract provides basic information about the parameters of the research and the nature of the outcomes. I have written to The Tucson Centre to find out if this publication has been updated and await a reply.

To demonstrate the breadth of coverage, here are some of the conclusions, selected more or less at random.

Role playing is effective in raising self concept and deterring school dropouts. Sociometry and sociodrama training improve classroom relationships between teacher and pupils. Role playing helps silent psychiatric patients to communicate. Role playing is superior to mini-lectures in teaching facilitative communication skills to dental students. An intensive 18 hours of non-continuous psychodrama (i.e., a weekend) was effective at reducing anxiety in nursing students when compared with 6 sessions of 3 hours duration once weekly, and the effects lasted 5 weeks. However at post-test at a longer interval after this, there was no difference between groups and controls. Role playing was superior to systematic desensitisation at reducing fear of snakes. Teaching volunteer reading tutors by Action Methods was superior to giving lectures. In a parent training programme, role play was more effective than other methods in increasing parent-child communication. There was mixed support for the efficacy of psychodrama in addition to other group therapy, in promoting the

adjustment of alcohol abusers, over group therapies alone.

Further information can be obtained by pursuing the original source cited at the beginning of each abstract. The abstracts are very thoroughly organised and I can recommend the publication to anybody who wants to discover what has already been done up to 1984.

Dr. J.L. Moreno – Marriage Therapist

by Richard Fowler

Richard Fowler is a psychodramatist working in private practice in Wellington.

Last Christmas eve, I married Heather. It is the third marriage for both of us. This fact has increased our fascination and interest in what makes marriages succeed, flourish and grow. Over the last 25 years, I have worked with many couples. Recently, I have been seeing even more couples. I have been seeking to find effective and creative ways of helping them to help themselves improve their relationships. I have found that the ideas, theories, methods and techniques that were developed by J. L. Moreno 50 to 70 years ago can be at times like a "magic potion" to enrich and renew these relationships.



J. L. Moreno is known as the inventor of psychodrama and sociometry. But "Marriage Therapist" – hardly! Yet he was a pioneer in this area. He wrote a lot about it. He clearly enjoyed it, and worked with many couples. Some of his interest in the subject may have come from his own experience. He married three times and he had a long term relationship before he left Austria. He said that it was when working with a couple that the "Theatre of Spontaneity" turned into a "Therapeutic Theatre".

The literature about psychodrama virtually ignores his work in this field. I know of no psychodramatists, with the exception of Tony Williams, who have written about his work in the field and developed it. Today in Australia and New Zealand, there are psychodramatists who are using many creative ways of working with couples.

Counselling couples is quite different from working with individuals. Often this kind of work is difficult and challenging. Trainee counsellors and experienced counsellors alike search for new and different ways of effectively helping these couples to improve and enrich their relationships or to separate with the minimum of hurt and pain. When I have suggested in training workshops that we could make use of psychodrama in marital and couple work, there has been a murmur of approval around the group.

Even today, when there are many approaches and techniques that Family Therapists, Gestalt therapists, NLP practitioners, behaviourists, cognitive therapists and the like have developed, Moreno's methods and ways of working still stand out and have much to teach us. He employed a rich variety of approaches and

techniques that can be of immense value to counsellors working with couples.

It is not easy to read what Moreno has to say. His writing about marriage is spread throughout his books. Sometimes his presentation is confusing and unclear and his books lack adequate indexes. I have enjoyed the challenge of setting out what he has to say in a systematic order.

The cases he describes go back to the early 1920s and went on until at least 1964.

I. One Elusive Night

Something New and Exciting Emerges

At the beginning of *Psychodrama Vol I*, (Moreno:1946:3-5), he tells how what happened one “elusive” night when working with a couple turned the Theatre of Spontaneity into a Therapeutic Theatre.

Barbara and George

Barbara was a main attraction in Moreno’s Theatre of Spontaneity in Vienna because she was so good at playing an innocent young woman. She was in love with a young playwright called George who used to come and sit in the front row and watch her. They were to marry. Then George came to Moreno and told him how when they were alone Barbara acted like a bedevilled creature who used the most abusive language, and that when he tried to defend himself she would scratch him. Moreno told George that he would try a remedy. He suggested to Barbara that she play more down-to-earth roles. The first of these was as a prostitute who had been murdered. On the stage, she swore, she punched, she kicked, and

afterwards was exuberant.

George reported that she still had fits of temper at home but they had lost their intensity. It also made a difference to George who reported that he was more tolerant and less impatient of Barbara.

Moreno also asked Barbara if she would like to act on the stage with George and they acted out scenes from their families of origin, from their childhoods, and of their dreams and plans for the future.

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Robert and Mary

Next he tells the story of his treatment of Robert and Mary. He calls this “A Case of Anxiety Neurosis, Complicated by Matrimonial Conflict.” He could equally well have called it “A Matrimonial Conflict complicated by an Anxiety Neurosis”. This account covers 30 pages (Ibid:185-215). Robert suffered from what Moreno calls a “time and space neurosis”. His anxiety led him to be always in a rush and he could not

bear to have anything out of place. He wanted others, and particularly his wife, to fit in with his "time complex". The neurosis had fully developed before he met his wife, but "affected and shaped their relationship," and led to much conflict and tension between them.

Moreno first worked with Robert and then involved Mary as well. He worked with them for many months using a wide variety of techniques. He does not tell us how long it all took and we do not know when it happened, but it was probably in the early 1930s. (He refers to Robert and Mary in *Sociometry I*, 1937.) In this case Moreno worked by himself with the couple without auxiliaries or an audience.

A Marriage Triangle

In addition, there is Moreno's account, taking 13 pages, (Op cit: 1946:233-245) of "*Intermediate (In-Situ) Treatment of a Matrimonial Triangle*." Mrs A came to see him complaining that her husband had developed a relationship with another woman. Mrs A suffered from hysterical attacks, suicidal ideas and insomnia. He first saw Mrs A on her own, then he saw Mr A alternately with Mrs A, and later he had sessions with Mrs K, Mr A's lover.

Moreno says, "The more I went on with the work, the more I realised that I was not treating one person or the other, but an 'interpersonal-relationship'. The effect of the treatment was first that each partner had a full picture of every other partner, second, a full picture of their inner interpersonal relation and, finally, the realisation of the logic of the affinities that produced the triangle." Once again Moreno worked on his own with the three people involved as auxiliaries from time to time. How long the treatment took,

he does not say, but it apparently went on over many weeks. It ended with Mr and Mrs A separating upon mutual agreement and Mr A then married Mrs K.

Another Triangle

Further he writes about the "*Psychodramatic Treatment of Marriage Problems*". This is again about a triangular relationship. Mr and Mrs T came to the theatre and in the first session Mr T revealed that he was in love with another woman, Miss S. Moreno says that he treated them for three months and acted out a total of sixty situations.

Mrs T tried every approach to bring Mr T to continue the marriage. It was to no avail. Moreno comments that "a full catharsis of separation and divorce was attained." This included Mrs T feeling stronger and losing her vindictiveness to Miss S. His account of this covers 20 pages, (Op cit:1946: 328-347).

He sums up all he says about this in *Psychodrama Vol I* by saying, "Many marital situations and conflicts have been treated by the psychodramatic method. In the majority of cases, an adjustment between the husband and wife was reached." (Ibid:334)

All the reports of his work with couples in *Psychodrama Vol I* take up 58 pages in a 424 page book.

Pre-Marital Applications of Psychodrama Emerge

Predicting Success

In *Psychodrama Vol III* (Moreno: 1969) there are two sections about one of his great interests – predicting the success of a marriage before it begins. These two sections are

"*Psychodrama of a Pre-Marital Couple*" and "*Role Testing for Marriage Prediction*" (Ibid:66-83). In the latter Moreno works with a group and a young unnamed couple who had made a request to test their compatibility. The group agreed that the roles of provider, lover, mother-father, partner, host/hostess, citizen, worshipper, emotional companion, intellectual companion, home maker and roommate were crucial. Moreno had each of them take up all these roles in turn while the other watched. In addition, there is a 49 page long verbatim called "*Psychodrama of a Marriage*" (Ibid:84:132) which involved the treatment of yet another triangle.

A Filmed Session

Finally, in *Psychodrama Vol III* there is the "*Psychodrama of a Marriage, A Motion Picture*". This was filmed at the Faculte de Medicine, at the Sorbonne, in Paris in 1964, and covers 45 pages. (Ibid:133-177) It is about a married couple, Michelle a French woman and Paul an American. It all takes place in one session in front of a packed audience.

In all, these four sections make up 118 pages of a 271 page book, i.e., 43% of the whole volume!

In *Psychodrama Volume II* (Moreno:1959:45) he writes about the therapist working with two or more clients. He calls it "*Interpersonal Therapy*" and says that it is different from individual and group psychotherapy. He says "I have frequently been confronted with emotional difficulties arising between individuals living in close proximity" and "If A and B would be total strangers one could dispose of the urgency by giving each individual therapy. But when two or more persons are interlocked and their living together has become

indispensable to their welfare and often to their very existence, it is often indicated to treat them as an ensemble." (Ibid:51)

When two or more persons are interlocked and their living together has become indispensable to their welfare and often to their very existence, it is often indicated to treat them as an ensemble.

Moreno also wrote "*The Prediction and Planning of Success in Marriage*." (Moreno:1951:111-115) In this he writes about how two people have different spontaneity quotients, one is slower, the other is quicker. He says that success in marriage depends on the way a couple handle their conflicts. That success depends on the solution arrived at and the ease and speed with which it is obtained. He describes how he had couples warm up to difficult moments they might experience in marriage and he helps them to focus on unpleasant realities in the relationship. He enabled them to display hidden roles that would emerge after the wedding.

There is further discussion of these areas in *Sociometry Vol I* and *Vol II* and *Psychodrama Monographs*, Number 7.1.

II. Moreno's Methods and Techniques

Moreno's methods and techniques show an amazing range and variety of approaches. In the remainder of this article, I will briefly set out the methods and techniques that Moreno used.

A. The Process

Length of Treatment

He sometimes showed himself working in just one session, with just two or three sessions, or many sessions over several months.

Open or Closed Settings

The *open* treatment is carried out in the midst of the community more or less with the full knowledge of the group.

Similarly, psychodramatic treatment is at times *closed*. The patient is taken out of his immediate environment and is placed in a situation constructed for his needs. Only the director and a number of assistants who are assigned to principal roles in the course of treatment are in the theatre.

The Therapist

Moreno worked:

- ◆ by himself with the couple
- ◆ by himself with the auxiliary
- ◆ with a number of auxiliaries
- ◆ with a large audience

The Clients

Moreno's clients involved:

- ◆ one partner
- ◆ both partners, or alternately
- ◆ both partners and a person in the triangular relationship

Moreno said that it would be desirable to have all involved in the

situation present, but in the cases listed above, he does not work with other members of the family.

B. The Marital Drama

The Warm Up

As in all Moreno's work, the concept of the warm up is central. He took a great deal of trouble to involve all parties in the warm up and in the action.

With couples, as in group work or in individual sessions, the warm up is a way for the therapist to move into the world of the clients. It is a way of putting the client or clients at ease.

It is also a way of dealing with the client's resistance to acting and it is a way of moving to action. He also shows how the warm up needs to be developed throughout the enactment until a full catharsis is achieved.

Enactment

Once he moved from warm up to enactment, Moreno used a wide range of techniques. In *Psychodrama II*, (Op cit:1959:51-56) Moreno outlines ten techniques to build a bridge between two people who live together.

- ◆ The technique of *talking it over*, the natural dialogue of the two protagonists, A and B facing one another and interpreting each other's motivations, free associations and reflections, assessing each other's actions *without* a therapist or observer being present.
- ◆ The *same* technique is used but the *therapist is present* in the session as a silent observer.
- ◆ The *therapist* is taking a direct part in the therapeutic interaction between A and B as (a) an *auxiliary ego*, (b) a *participant observer*, (c) an *intermediate*

interpreter of A to B and B to A in separate, alternate sessions or jointly.

- ◆ The *therapist* acts as an *interviewer* of the protagonists in the presence of both.
- ◆ The *therapist* acts as a *catalyser* of interpersonal responsiveness and productivity.
- ◆ The *therapist* acts as a *counsellor and guide*.
- ◆ The technique of *soliloquy*.
- ◆ The technique of *role reversal*.
- ◆ The technique of the *double*.
- ◆ The technique of the *mirror*.

He comments: "All my interactional techniques, including role reversal, double, mirror, etc ... can be used within the strictly verbal systems of psychotherapy." Clearly the first six are a very useful summary of the ways of working with a couple in any form of counselling or therapy. The last four are much more specifically psychodramatic techniques.

If all couples with problems could resurrect their past scenes together they would probably discover that their lives together have been happier than they think at a certain present moment.

In his work with Robert and Mary, he lists and describes his use of the following techniques:

- ◆ *Self Presentation*, (Op cit:1946: 184-185). The patient "lives through" situations that are part of his/her daily life, especially his/her crucial conflicts. He/she also

enacts and represents as concretely as possible every person near to him or her, in other words all those in his or her social atom.

- ◆ *The Soliloquy*, (Ibid:190-197). He says that dramatists such as Eugene O'Neil use this technique for dramatic purposes. In psychodrama it is used to duplicate hidden feelings and thoughts that the patient "actually had in a situation with a partner in life or which he has now, in the moment of performance. Its value lies in its truthfulness. Its aim is catharsis." Its value is also in allowing a couple to become aware of their own and the other's inner self in a most intimate way. "Soliloquy provided a new psychological dimension for them." (Robert and Mary)
- ◆ *Dream Presentation* (Ibid:199-200). Moreno uses the classical psychodrama form of dream enactment, and first warmed up the protagonist to the role of a sleeper and then as a dreamer. He sometimes used the partner as an auxiliary. Dream presentations are a way for a partner to become aware of the other's inner self. Another example of the use of dream presentation in marriage therapy is with Michelle and Paul.
- ◆ *Spontaneous Improvisation*
- ◆ *Soliloquy – Second Type*

During the Motion Picture (Op cit: 1969:114-115), he first has the protagonist act out his relationship with his mother. Then he lists six different techniques he could have used. They are:

- ◆ *Return to the first encounter between the married couple.*
- ◆ *If two people are in love, it is valuable to resurrect the first scenes ... I think it would be well*

for all couples to do this. There is a tendency to remember only the bad that happened. If all couples with problems would resurrect their past scenes together they would probably discover that their lives together have been happier than they think at a certain present moment ..." (Ibid:114)

- ◆ *Reversal of roles.*
- ◆ *Future technique.*
- ◆ *Mirror technique.*
- ◆ *The man's role as a medical student and his past desire to become a doctor.*
- ◆ *The other woman in his life. The wife's encounter with her husband's girlfriend.*

Sharing

At the end of the drama with Paul and Michelle in Paris Moreno said that he would "throw the ball to the audience" because there might be many there who had similar problems. Several people spoke of their own experiences. He says that a psychodramatic session is never terminated unless everybody has been involved in the process, not only as a spectator but as an actor and communicator. At other times, he would use a process of analysis and review to help the individuals involved to understand and integrate what had happened in the course of their couple therapy.

C. Central Theoretical Concepts

Being an Objective Observer

Again and again Moreno shows the value of the partners in an intimate relationship being able to stand back and see the other person in a new light. After George had seen Barbara act out the angry roles on stage he was more tolerant and more relaxed

with her. Both Robert and Mary became less stressed in their relationship.

In watching her husband and Mrs K, Mrs A was able to accept the end of the relationship. Moreno comments, "The effect of the treatment was first that each partner had a full picture of every other partner, second a full picture of their interpersonal relationship and finally, the realisation of the organic logic of the affinities which produced the triangle."

Catharsis

'Catharsis' is a word that Moreno borrowed from Aristotle and Greek drama. It is difficult to describe or to define exactly. It is about purging or cleansing and about liberation and healing. It involves being freed from the emotions in which people are caught. It implies release from tension and a sense of resolution and completeness. It is one aim and goal of therapy.

Moreno says that a "catharsis of integration" means that the individual attains a sense of power and relief. It is not just a momentary satisfaction, nor merely a spontaneous release of emotion, nor an "abreaction". It involves a lasting change to the individual and his or her relationships.

In the case of couples the catharsis has to be interpersonal. He says that for one couple the catharsis was the result of the "tele-flow" between them.

In dealing with one of the triangular situations he says that there was a catharsis between those involved in the conflict, the man, his wife, and the other woman.

He works towards what he calls a "divorce catharsis", that is to help a couple separate and find new ways of life in "a nice, pleasant, cultured

way". In concluding his account of his work with Mr and Mrs T, he says that a "full catharsis for a separation and divorce was attained."

Tele

"According to Moreno, 'tele [is] insight into', 'appreciation of [and] feeling for [the] actual make up' of the other ... It is an appreciative mutual exchange; a flow of feeling between one or more people." (Williams:1989) Hence it is a very important concept in working with couples. He says that the aim of treatment with Robert and Mary was to develop "therapeutic tele" in relation to as many individuals in their social and cultural atom as possible.

In working with Mr and Mrs A and Mrs K, Moreno says that what produced the catharsis of healing was the result of the "tele-flow" between them. He says, "In the case of Robert and Mary the dynamic distribution of therapeutic tele had its greatest intensity between the partners themselves." It was this that produced the healing and the catharsis. He speaks of the "therapeutic tele", and "tele-factors" between director, therapist or auxiliary-ego and the client. He says that even the best technique of the auxiliary ego cannot work satisfactorily if the ego of the auxiliary and the client do not "click". Exactly the same thing applies to the therapist or counsellor. In working with couples it is important to use the "positive tele ... which is produced by the affinity between some factor in one person and some factor in the other person actually operating at the moment." (Op cit: 1946:233)

Roles

Moreno's concept of "role" is useful to the couple therapist:

- ◆ It is interpersonal, i.e., it needs two or more individuals to be

actualised and a role always involves a counter-role.

- ◆ Roles involve the whole person. They are not just a fragmented part of the person. When we are in role the whole of us is involved.
- ◆ When one partner claims that she or he loves the other partner, they may only love that person in certain roles. In other roles they may be indifferent or neutral or even actively hate their partner.
- ◆ In predicting the future success or failure of a relationship, Moreno had his subjects put their roles into action. The other partner watched and was often able to observe roles that would otherwise be kept hidden.
- ◆ He used the idea of hidden roles to show why marriages break down and one partner could seek a new relationship outside the marriage.
- ◆ The concept of "hidden roles" can be used to make relationships work better.

Social Atoms

The concept of the "social atom" is central to Moreno's thinking and practice. It is hardly surprising that he makes use of this concept in couple therapy.

In his accounts of working with couples, Moreno tells how he helped them explore scenes from their own and each other's family and childhood. In writing about Mr and Mrs T and explaining why their marriage broke up, he provided diagrams to show how in a marriage the two social atoms are gradually brought together and then later may pull apart.

When a couple form an intimate relationship they bring to that relationship all the baggage of their past and present relationships. When

we marry another person, we form a relationship with all the in-laws.

Cultural Atoms

In describing how Mr T became attracted to Miss S and felt a lack of satisfaction with his wife, Moreno coined the phrase “cultural atom”. He used it to describe the relationship between their roles. Mr T’s roles as a husband and supporter were met and matched by Mrs T’s roles as a wife and homemaker. His roles as a father, a poet and an adventurer were not met. With the two of them, the lover role was in the background. Miss S had the roles to respond to all three roles in Mr T. See role diagrams on page 64 (Ibid:344-345).

D. Other Issues

The Couple on their own

Moreno believed that psychodramatics and a technique such as soliloquy should be restricted as much as possible to the therapeutic theatre. He pointed out that if a couple goes home and endlessly soliloquises it is likely to be entirely counterproductive. However he found that Robert and Mary took their own initiative and applied the methods to their daily lives. This became an important extension of his psychodramatic work.

Sexual Relationships

He briefly touches on methods of helping couples with sexual difficulties. He speaks about how to retrain “sexual actors” using a technique of “therapeutic images”. He says that it is helpful to look at the sexual act as a psychodramatic situation in which two actors are engaged. (Ibid:206)

By far the most conspicuous marriage conflict brought to the attention of the psychodramatic consultant is the psychological triangle of husband, wife and a third party, man or woman.

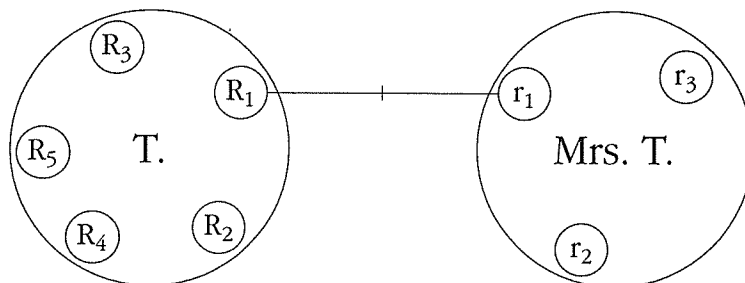
Triangles

Three of his case studies centre on triangular relationships. He says, “By far the most conspicuous marriage conflict brought to the attention of the psychodramatic consultant is the psychological triangle of husband, wife and a third party, man or woman. This situation is so delicate and can bring so much misery and bitterness that the slightest tactlessness in the course of action or during the analysis of the action may produce a deadlock. The director must take great care to make no suggestion as to what course of action might be preferable.” (Ibid:330) These relationships are still a major reason for couples to seek the help of a counsellor. Much of what Moreno has to say about triangles is also relevant for one of today’s common sources of conflict – the reconstituted family.

Ending a Marriage

He is concerned to help couples develop a satisfactory and productive relationship. He is just as concerned to help couples *end* their relationships in a dignified and humane way if that is what one or both of them want. He says, “A

Development of the Cultural Atom, Interrelation of Roles in Marriage

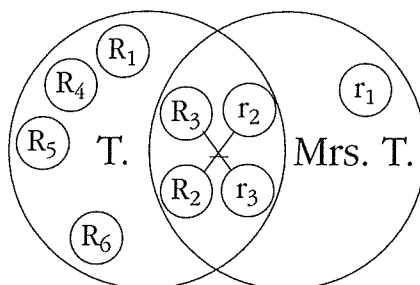


ROLE DIAGRAM I — Pre-marital state

R₁ role of lover
R₂ role of supporter
R₃ role of husband
R₄ role of poet
R₅ role of adventurer

r₁ role of lover
r₂ role of homemaker
r₃ role of wife

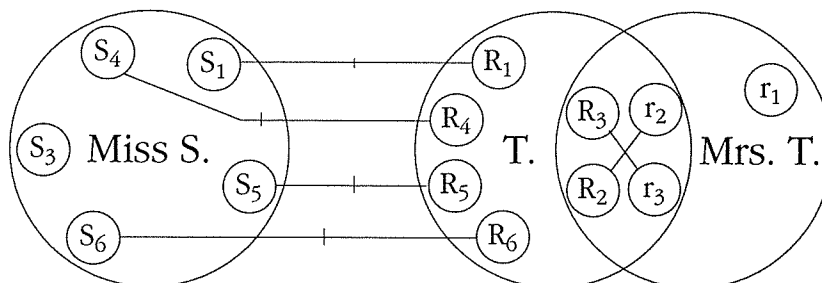
It is in the roles of lover that T. and Mrs. T. are attracted to one another. The other roles do not enter into their relationship at this stage.



ROLE DIAGRAM II — Marital state, initial phase

R₆ role of father

The roles of husband and supporter in T. are finding fulfillment in Mrs. T.'s roles of wife and homemaker. The roles of poet and adventurer are unfulfilled, and a new unfulfilled role has appeared: the role of father. Both lover-roles are in the background.



ROLE DIAGRAM III — Marital state, later phase

A third person has entered the situation

Miss S.: S₁ role of lover
S₃ role of wife
S₄ role of poetess

S₅ role of adventurer
S₆ role of mother

relationship which is initiated with so much affection and dignity, breaks up all too often with an amount of distaste and disillusionment. If love and marriage... must end, why should they not end in a manner which is as dignified as it is humane?" (Ibid:328) So he worked towards what he calls a "full catharsis of separation and divorce."

In the cases of Mr and Mrs A and Mr and Mrs T he showed how the partner who is left and ends up being rejected can gain healing through seeing the partner's interaction with the other person. He says that this can help to bring out issues which have been kept hidden. Thus the grieving and healing process is enhanced.

Conclusion

I have found that Moreno provides a basis from which to develop useful and effective theories, methods and techniques to enrich counselling and therapy with couples. Hence, I am writing a book which will draw on my own work with couples to develop and extend Moreno's ideas.

Moreno says, "Psychodrama should have meaning to husbands, wives and lovers. It should be a **potion** to keep their love together, somewhat like that which we read about in "Midsummer Night's Dream" – a potion to make love." (Ibid:114)

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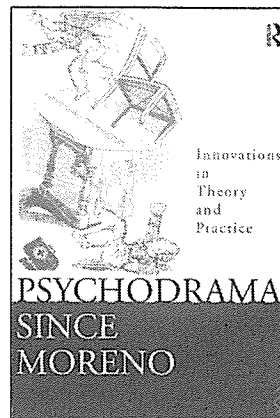
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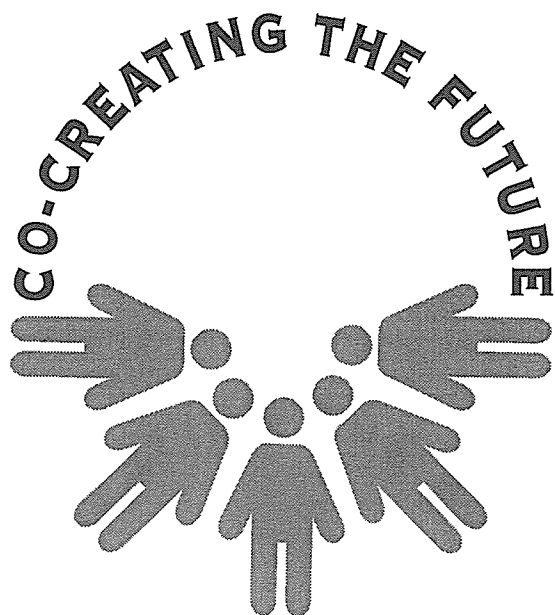
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— *Sandra Garfield* —

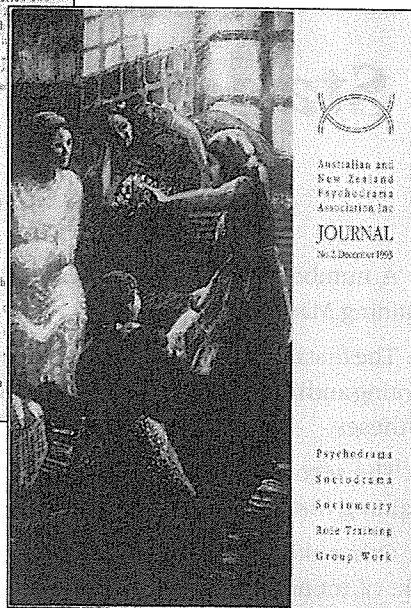
A Special Interest Group on Psychodrama and Psychoanalysis was formed at the 52nd Annual Meeting of the American Society of Group Psychotherapy and Psychodrama in April, 1994. Our statement of purpose: "This group is dedicated to exploring integration of the various schools of psychoanalytic theory and technique with the practice of psychodrama. We will work towards the advancement of knowledge in this area via study, papers and presentations." Participation is open to certified psychodramatists and students with advanced training in psychoanalysis or psychoanalytic psychotherapy. Membership will allow collaboration with an interested and informed network, the opportunity to discuss and develop ideas thus potentially advancing the integration of psychodrama and psychoanalysis. A second meeting was held at the August, 1994 International Conference of the British Psychodrama Association in Oxford. Our membership is growing including psychodramatists from Canada, England, Finland, Israel, Sweden and the USA. Please contact our Chairperson, name and address below, if you are interested in receiving information about joining as well as our latest developments.

Sandra Garfield, Ph.D., T.E.P.

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*Psychodrama, Sociodrama,
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Training and Standards Manual

Revised August 1993

A number of alterations and additions are included in the new Training Manual.

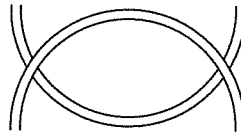
The first major addition is the inclusion of the Guidelines For Thesis Writing and the Requirements For Examiners involved in the assessment of theses.

The second major addition is the expansion of the Standards For Training Institutes.

Other alterations and additions include a statement of the greater role of training institutes and expanded sections on the role of the primary trainer, on supervision, and on what may be done when a relationship with a primary trainer or supervisor is not working. The list of accredited Training Institutes has increased from six to ten. In New Zealand the Auckland Training Centre for Psychodrama now includes the Waikato branch and the teaching of psychodrama has been carried out in Gisborne, Rotorua, Tauranga, Thames and Whangarei as well as other areas. Regional training in Palmerston North and in the Nelson region is associated with the Wellington Psychodrama Training Institute. Regional training in Dunedin, Hanmer Springs and Timaru is associated with the Christchurch Institute for Training in Psychodrama.

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Psychodrama

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The purposes of the Association particularly include association with one another, the setting and maintaining of standards and promoting the establishment and reputation of this method.

Members associate at the Annual Conference, through a Journal and Bulletins and particularly within ANZPA's geographical Regions.

THE EXECUTIVE AND BOARD OF EXAMINERS

The elected ANZPA Executive appoints a Board of Examiners to set and maintain standards of training and practitioner certification. The Board has established and accredits Regional Training Institutes.

A code of ethics for members has been established and monitored.

The Regions of ANZPA are specified in its constitution. They vary in structure and function from place to place in response to the local situation. Much of the work of the Association is done in the Regions. For instance, ANZPA organises its Annual Conference and Annual General Meeting through the Regions.

Regular Bulletins and the Journal are sent to all members.

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Additionally, from time to time, particular people who have special qualifications or accomplishments are invited to become Honorary Members or Distinguished Members.

For details of the new membership structure, see page 74.

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- Everyone who is currently a member of their local Psychodrama Association will be accepted as an Associate Member of ANZPA under the **Grandfather Clause June 1993** decided by the ANZPA Executive, on paying the Associate Membership fee. This clause will remain current for two years, i.e. until January 1996. After this time all Associate Members will be required to have completed six months of psychodrama training and have an ongoing commitment to training. Application for Associate Membership must include a letter from a person who has been involved in the applicant's training and in the case of a current regional member wanting to become an Associate Member, proof of membership of their local association.

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