JOURNAL 12

Psychodrama

Sociodrama

Sociometry

Role Training

Group Work

PSYCHODRAMA

SOCIODRAMA

SOCIOMETRY

ROLE TRAINING

GROUP WORK

This Journal is published by the Australian and New Zealand Psychodrama Association Inc. (ANZPA).

ANZPA Inc. is an organisation of people trained and certified in the psychodrama method and its applications and developments, as a Psychodramatist, Sociodramatist, Sociometrist, Role Trainer or Trainer, Educator, Practitioner (TEP).

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

Members associate particularly within its geographical regions, at the annual conference, through regular bulletins and this journal.

This Journal has been published to bring about these purposes through the dissemination of good-quality writing and articles on the psychodrama method and its application by practitioners in Australia and New Zealand.

contents

Mobilising The Believer in The Creative Genius

by Kaye Keam

As a Psychodramatist, practicing artist and arts educator in Perth, WA, Kaye works on a wide range of community arts and cultural development projects involving people of all ages and stages. She is passionate about creating a better world for young people who are obviously 'at risk'. This article, based on her psychodrama thesis, explores how and why the role of the creative genius has such a positive impact on social and cultural atom development.

From my own experience, the mirroring and modelling of the unconditional, generous and protective aspects of the *creative genius* serves humanity as the single most powerful intervention that instantly promotes healthy functioning. There is no doubt that when the role of *the believer* in self and others is unexpressed in the social and cultural atom, the subject is psychologically and socially at risk. In my work I set out to maintain a focus on the importance of the creative genius by taking up the role of *the believer in the creative genius*. I have seen first hand how learning comes about through the functioning of this role.

Over the past five years, as a Psychodramatist and practicing artist I have worked on a number of projects that are part of an innovative education program in the Perth outer metropolitan area. This program was set up to assess and address some far-reaching community issues related to young people who are identified as psychologically and socially at risk. It is these young people who, unless adequate interventions are made at an early enough stage in their development, are at risk of slipping through the educational and cultural net and all too often become the social system rejectees who terrorise society.

The following case study illustrates that once *the believer* was activated in the context of the inner world of the protagonist, he was also able to change his situation within his family system, the wider school system and far beyond. At the time I began working with Liam he was twelve years old, on the verge of being expelled and was considered by staff to be 'the worst person in the school'. After some negotiation with his school, Liam joined a mural project group to work with me for a two-week trial period. Because there was a marked difference in his behaviour in this setting, he was given permission to stay in the group for the following three

months. During this period although staff members witnessed a different Liam while on the project, the same old dynamics were still operating outside of the group and I was eventually asked to work with him on a one-to-one basis over four-weeks.

Liam's position within the wider school system is summarised in the following diagram. Liam was in the 'top dog' position in relation to his peers as shown on the bottom half of the diagram, although he was 'the under dog' in relation to the rest of the school.

threaten him with suspension, nor isolate him by sending him out of the classroom. They understood this was necessary to help change the inter-relational dynamics between staff and student. This period became known as 'lay off Liam month'. We began one-to-one sessions in the following way.

First Session with Liam

At the first session Liam experienced himself as being in a no-win, hopeless situation. I asked if he meant his situation at school, or with his friends or at home. He told me he meant his situation everywhere, particularly

Diagram 1: School Cleavage
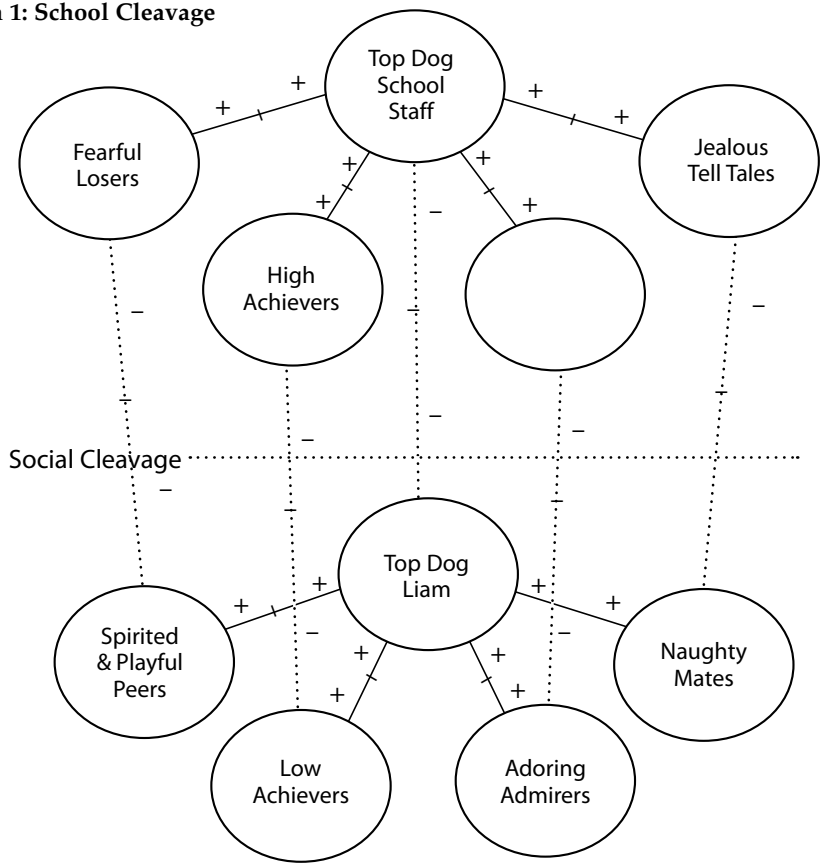
I negotiated an agreement with the school staff that they would not single Liam out for punishment during this period, not

at home. I produced a large piece of paper and some coloured felt pens and said "Lets

make a map of your family so we can have a peek into your world to see what we can find." I then inquired where he was on this map and he replied, "I'm as low as you can go". With some coaching about male and female symbols, he placed his name in a triangle at the very bottom of the sheet. I asked him who else was there and person-by-person he set out his family system.

I suggested that we map the family first by putting the people he lives with on paper and then we would include others who are also important family members. He started off placing his father and his sister, Tess, both of whom he said hated him. Tess is two years older than Liam. I asked if his father works and he said "he works for himself, he is not around very often, he goes to work

early and sometimes spends evenings with his mates". I asked, "who looks after you" and he replied, "Mon is there, well she's there most of the time except when she's in hospital". He told me that Mon goes into the psychiatric ward at one of the main hospitals every now and then. I asked what was wrong with her and he said, "Oh I don't know, she just goes crazy sometimes but I don't know the name of her illness". He explained that Mon was not his mother but his maternal grandmother.

Liam's mother (Mon's daughter) went interstate with another man when he was six years of age (not surprisingly the age of his first suspension from school) and he rarely has contact with her. Although she is fifteen

Diagram 2 Liam's Negative Tele Relationships within his Family System

Key to Symbols
Mutual attraction
Mutual rejection
Attraction vs rejection
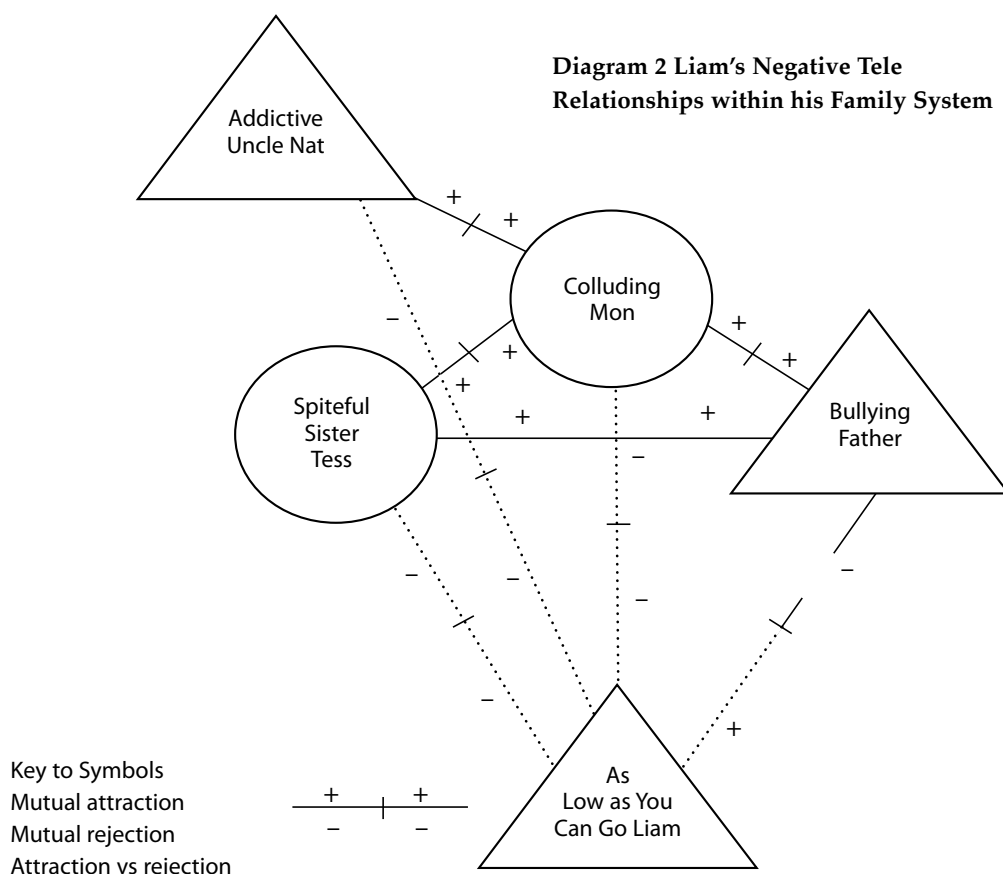
years his senior, Mon became his father's live-in partner after his mother left. Mon has four children of her own, two daughters and two sons, one of whom is Nat aged 27, a heroin addict and a chain smoker. When Nat was around he shared or rather took over Liam's bedroom. Liam hated Nat being there, he smoked in the room all night and Mon made Liam sleep on a lumpy mattress on the top bunk while Nat slept in his bed. These were the people who lived in the house and from whom Liam felt very isolated as shown in the diagram on the previous page.

Liam went on to extend the family system to include significant others. He didn't like Pop who was the next to be put on the map. Pop was in the army before he retired. He was described as a loud bully and he used to belt Dad when he was a boy. Liam believed that was why his Dad belted him; he was a bully too. I asked whether Pop belted Liam and he responded with "he used to but not lately, I don't see them as often as I did when I was little". I added, "Well you are so tall and strong now, perhaps Pop respects your strength" and he shrugged. Next on the map was Gran, Pop's wife who didn't say much, she just went along with what Pop wanted. Liam was indifferent towards her. Next was Aunt Jane, Mon's other daughter who has twin boys Bill and Dan. Liam liked them especially Jane who seemed to be the only one who stuck up for Liam, but they live in a country town and hardly ever came to the city. Uncle Bob is Mon's son and Nat's brother and he and his family never came to see Liam's family. Liam felt rejected by this branch of the family also. Liam perceived that apart from Jane and her sons, everybody hated him and that he was the family problem; he was always in trouble. Tess and Mon colluded against him and when Dad came home Mon told Dad about Liam's behaviour, then Dad gave Liam another

belting. When Nat was around every one was on edge and he got all Mon's attention. I asked Liam if he hated them in return and he replied, "I sometimes feel a bit angry with them but I don't hate them, I don't hate anyone really". I suggested, "Perhaps you hate some of the things these people do and the way they act towards you eh?" He nodded and I reassured him that that was quite OK.

I said "Liam I understand why you see your situation as hopeless. There is certainly not much joy in your world the way it is at the moment. I am wondering about your Mum, you haven't placed her here on the map, where will she be in relation to you?" He deliberated then placed her out to the right. I asked, "Would you like to make a little drawing near your mother to show how you feel about her?" He spontaneously drew a red heart. I said, "You love your Mum don't you?" and he nodded. "Do you think she loves you?" He responded immediately, "No, she doesn't love me, she left me and anyhow she now has two younger children that she loves instead". I said, "How very painful it is to feel so unloved, abandoned and isolated from your mother" and I saw some sadness come into his face. "You are a sad and lonely young person, it is very painful for you". He warmed up a little more to the feeling and eventually he welled up with tears. I encouraged him to feel this feeling and let the tears come. He said, "I haven't cried since I was about seven and it is not comfortable". I touched his arm as I handed him a tissue and said "This is a beautiful expression of you which has been hidden for a long time. I guess you have had to be very brave". There was a pause then I continued, "You know it is a good thing to cry, it helps to relieve some of the pain". He allowed the tears to come then we were silent for a while until he was ready to move on.

Liam took a couple of deep breaths, he was looking softer around the face and his body was more relaxed. I asked him what he did to comfort himself when things got to be really bad at home. He responded, "I go down the back garden to a special place and I write." I said "Do you really? That's a great thing to do. I suppose you write how mean and miserable everyone is towards you?" He said, "No, I write poetry". "Oh you are a creative poet!" I was pleasantly surprised and delighted and told him that writing poetry was an excellent way to comfort himself. He offered to bring in his book to show me some of the poems he had written. I said it would be a privilege to have him share his writing with me and that I looked forward to seeing it at our next session. He warned me that the book was a bit messy with some smudgy marks all over

it. I assured him "That's OK, I don't mind smudges, I am more interested in what you write". He went on to say that his dog was the cause of the smudging. "She has a wet nose and she licks me while I am writing and sometimes she puts her dirty paws on the pages". I was amused, "Well I am very glad to know you have a dog. What's her name?" He said her name was Molly, she was a bitser. I said "You know Liam, a dog can be the most wonderful unconditional lover, no matter how mad or sad or bad you are, the dog still wags its tail and keeps on loving you". I asked him whether anything or anyone else loved him in this way and he said he had an old well worn bear that he has had since he was a baby. He sometimes hugged the bear and secretly told him his woes. I said "Well these two great friends belong on your map too," and he placed

Diagram 3 Family Cleavage
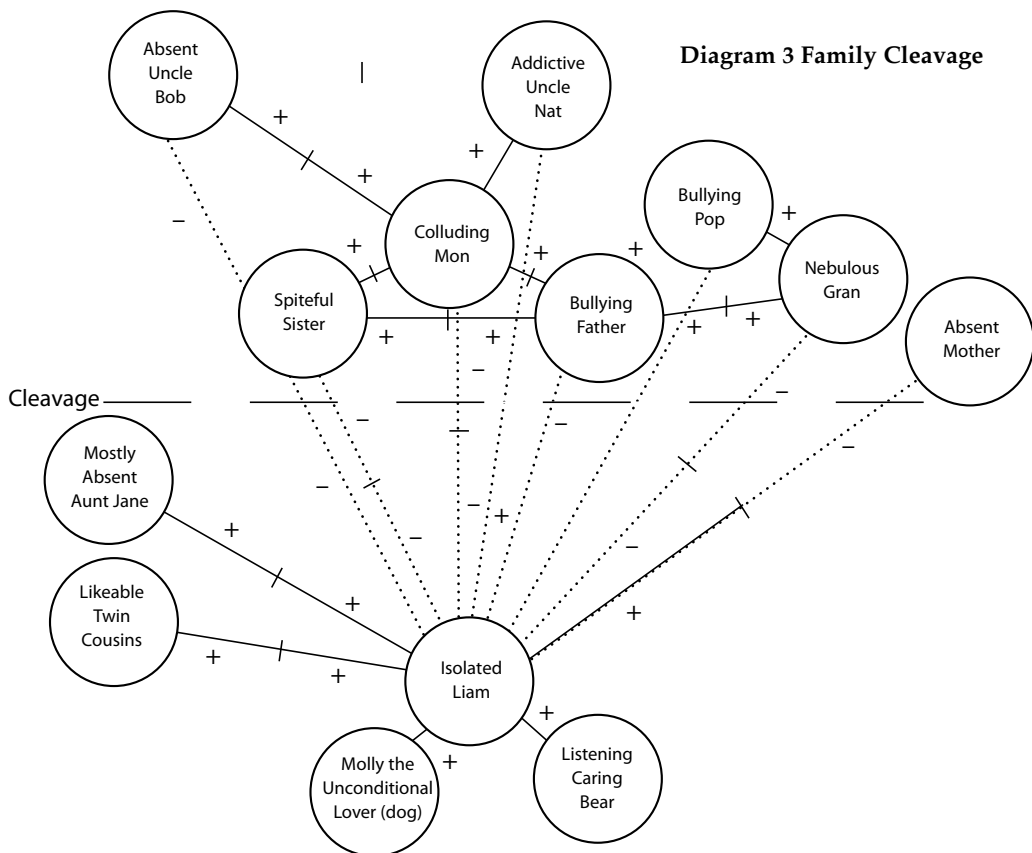
them either side of himself at the bottom. We established that no matter how bad he was made out to be in the family and at school, and no matter what he said and did, he was never judged nor rejected by the bear and the dog. They knew he didn't set out to make trouble, and Liam knew he was 'not all bad'. This gave us a good base upon which to build, for it seemed there was little joy elsewhere in his disturbed and troubled life. The dog and the bear were the closest elements to him on his family map as shown on the previous page.

At the end of the first session Liam was clearly relieved and said, "No one has ever taken an interest in me and my life before". I explained that although he could not change the people around him, he was working with me to explore his own way of being and that he had already developed some new ways of relating with others. I pointed out "We are trotting along really well and making some good progress with some great tools in the saddlebags and even though you may not be aware yet, some significant changes are already happening". Hearing this he brightened up and left the session with some new insights about himself and his world.

Analysis of Liam's Social and Cultural Atom After the First One-to-One Session

At the beginning of this session Liam felt hopelessly resigned in his situation in the school system. After all he had been the school 'scapegoat' for years. However because the school staff were supporting the work Liam and I were doing, it was clear that he was not totally isolated and rejected by the school system at this point in time. In relation to the playground bullying Liam was the 'top dog' in the pecking order within his group of friends, therefore he did have an experience of being 'looked up to' in this

group even though it may have been for dubious reasons.

In his social and cultural atom there is a clear social cleavage between Liam and the rest of the immediate family or social atom (as shown in Diagram 3). However Liam does have mutually positive tele connections with his aunt Jane and her twins even though they were absent most of the time. He indicated that he felt supported by them at some level and knowing this, there was some hope in the system fairly early in the mapping process. In addition the self-caring role of the creative poet emerged and was strongly connected to Molly the dog and his teddy bear. These positive aspects of Liam's cultural atom or internal world indicated that they would be highly important in future social and cultural atom work. The development of these roles is strongly influenced by the emerging positive tele with the Psychodramatist in the role of *the believer in the creative genius*.

As a group member within the project group Liam had given up the 'disruptive bad boy' roles and had emerged as the sociometric star among this group of peers. Here he reflected capable and responsible leadership roles and there was no cleavage. Again, due to my enactment of the role of *the believer in the creative genius*, the dynamics had shifted. The focus was now based on the inclusive and protective elements of the system, rather than the isolating and punishing factors in both the family and school systems.

Clinically it was important that Liam was able to express some of the grief and loss from being abandoned by his mother at six years of age. This demonstrated that he had not shut his emotions down completely. If his emotions had been completely shut down it would have suggested greater cause for

concern. Following his expression of grief and sadness he began to see himself as a 'not all bad me' and as a participant in the mural group a 'good me'. Liam was in fact, a well-meaning person, who did not return hatred towards those he perceived to hate him.

Second Session with Liam

Liam brought along his poems and shyly agreed to read out his favourites. I was extremely touched by the heartfelt beauty, warmth and wisdom reflected in these works. They were very personal and Liam was highly sensitive about the possibility of being exposed and shamed within the still inhospitable family and school systems. I encouraged him to keep writing and reinforced how positive, creative and healing his poetry writing was. I emphasised that it was a very special and powerful attribute that reinforced his own integrity, something no one else could ever take away, no matter what happens into the future.

I inquired about Liam's home situation. I was interested to explore Liam's relationships with family members further to see what possibilities there were for making some meaningful interventions. I had a hunch that the relationship between Liam and his father was the best place to start since Liam had a positive tele towards his father, even though in our first one-to-one session he perceived that his father hated him, as did other family members.

I stood up and moved into an open space and said "Liam come across here and be your Dad, stand how he stands and act exactly how he acts". He sauntered over to where I was and I said, "Hello Mr Green, what's your first name, and how old are you?" He slouched with his left shoulder leaning against the wall, right hand on his hip and said in a lowish drawl, "My name is Dave and I'm thirty six". I said, "Can I see your hair going a little bald up here?" pointing to his head. He said "No I'm not going bald". He was indignant, "I have long hair and wear it in a pony tail". I continued, "Well I wasn't right about your hair was I? You seem proud of your long hair, you are not losing it." He smiled. I continued, "Now, it's Wednesday morning Dave, I guess you are at work so what are you wearing today?" He replied, "Yeah, I'm in my work shorts, boots and blue singlet. It's hot." I continued the warm up and found that Dave was about six foot three, he had a bushy beard, tattoos on his upper arms and people thought he looked like a bikie, which was a bit of a family joke.

I directed Liam to come and stand near me and be himself again and I reiterated a few of the words he as his father Dave had said. Then I suggested that Liam tell his father what he likes about him. "I like it when you take me fishing but it doesn't happen very often". "Fishing" I said, "sounds good. Where do you go?" "We go to the beach". When Liam and his father went fishing it was the only time they were ever alone together and they enjoyed themselves. They ate pies and drank coke and were good fishing mates. They didn't talk much other than about the fish they caught and sometimes they didn't catch any. I said, "How about you suggest going fishing this weekend, and see what happens". He did that and I reversed him into the role of Dad again. In the role of his father he said he was too busy to go fishing this weekend, he had too much work on (at this point he is in the role of the *unavailable busy rejector*). He paused to think for a while and then added, "I'll see if we can make it next weekend". I acknowledged his change of heart and said, "I am glad you are willing to make some

time to be with Liam".

While still in the role of Dad I wanted to encourage some more positive connections between father and son so I went on, "Now Dave, over here is Liam" and I put out an empty chair. "Why don't you tell him what you like about him as your only son." He was still slouching against the wall, "Yeah I like fishing with you too". I said, "Yes, he's a good fishing mate." He nodded. "What else do you like about Liam?" "Oh you're not such a bad kid, you are pretty smart and have a good sense of humour". As producer, I agreed with him, "Liam is intelligent and has a good sense of humour, and when he is not made into 'the family problem' and the 'problem student' at school, he is a very different person." I continued with conviction, "You know Dave, when Liam is participating in the mural project group, his skills and ability shine through. It's important that you know about this, Dave. He is a very capable and likeable young fellow". Liam as Dave heard this clearly. Liam reversed roles to be himself again and I added, "Your father does recognise some good things about you and that's important to know. You need to let him know more about yourself and the good things you do".

I coached Liam to tell his father about his recent achievements in the mural project group. Initially he was shy and awkward about expressing himself positively. He was not used to presenting himself in this way. We moved back to the table where we mapped the interaction between Liam and his father. Diagram 4 maps the relationship that emerged between Liam and his father in this session.

Analysis of the Second One-to-One Session

The first half of this session began with Liam in the role of the creative poet who shyly read his favourite works out loud. There was humility in this new way of being and he protected himself by negotiating with me not to share his poetry with anyone else. The theme for several of the poems he wrote was about celebrating the life of the child. They were positive and very moving and showed a certain sensitivity that allowed me to assess Liam's inner world as basically resilient and quite rich.

The dysfunctional relationship with his father from session one is shown on the left of Diagram 4. Here in the old stuck

Diagram 4 Map of Liam's Relationship with his Father
Liam and his Father in session 1.   Liam and his Father in Session 2.
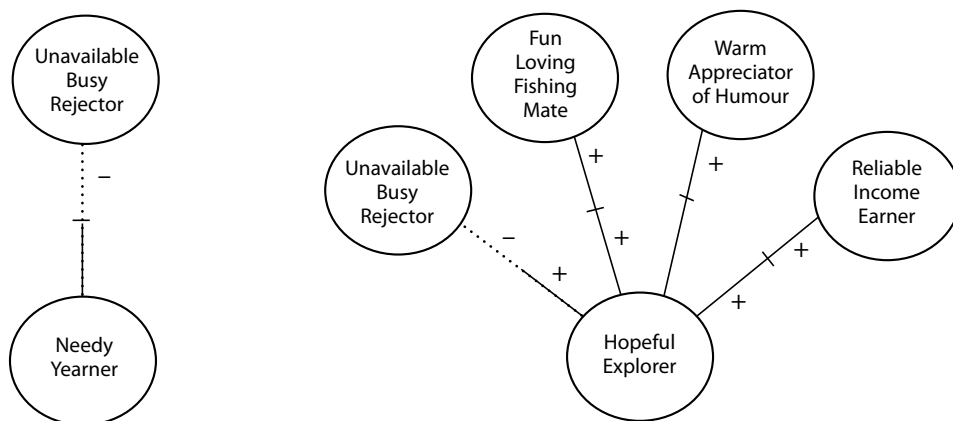
or conserved and closed system he was a *needy yearner* in relation to the *unavailable busy rejector*. After the role reversal with his father in session two there was positive tele between Liam who became the *hopeful explorer* and the cluster of the three roles of the *reliable income earner, fun loving fishing mate* and *warm appreciator of humour*. To assist him to understand more about his relationships with his father and

others I put objects out on the table showing that when Liam is resigned in the role of the school or family problem, the dynamics become stuck in the same old rut where he is rejected or made the scapegoat. Liam was now able to recognise when this happened and he learnt that he had the power to function from more positive roles and therefore change his situation.

I spoke to Liam about the way we were working in the mural group and he was able to recognise that he was not the scapegoat, nor the problem student, nor the family problem in this setting. When he was able to shift his position to other roles such as *the thoughtful and competent contributor, valued team player, the self believer, spontaneous planner, manageable bright button* and *creative poet*, his world changed. He became aware that while he could not change other people, he did have the power and the ability to change himself and in doing so, the dynamics in the system shifted. To complete the session, I informed Liam that the staff had agreed to make some changes in the way they would relate with him over the next month and I asked him to monitor both his and their progress during this period.

Third and Fourth Sessions - Monitoring the Progress

Liam had been fishing with his father since our last session and they had a great time catching herring off some rocks. He also reported positive developments in his relationships with Mon and other family members. Instead of continuing the old pattern of reacting adversely to various issues as they arose he was developing the role of *responsible problem solver* that would assist him in maintaining a more positive relationship. In particular we worked on how he would resolve disagreements about caring for his dog.

At school Liam noticed a marked difference in the way he was being related to, even though he had been sent to the Principal once for clipping someone's ear. On this occasion he was able to speak for himself and say what had happened. While his physical action was not appropriate, he had been provoked and the other person was brought in to state his position in the matter. The issue between the two was adequately resolved and they both apologised for their respective actions. Liam appreciated that the incident was not blown up into a big issue with the threat of being suspended or worse, and with hindsight he was able to articulate other ways he could have dealt more appropriately with the situation.

I coached him to help concretise his new functioning now that he had come to realise that he was capable of initiating changes with seemingly little effort. Apart from a few insignificant incidents that were easily dealt with along the way, the progress during this period proved highly successful and the dynamics within both Liam's family and the school system were transformed.

Table 1: Role System of Liam after the Fourth One-to-One Session

PROGRESSIVE ROLES		COPING ROLES			FRAGMENTING ROLES	
Well Developed	Developing	Moving Toward	Moving Away	Moving Against		
Creative Poet High Achieving Student		Hopeful Explorer Shy and Humble Self-discloser		Defiant & Bullying Top Dog Insolent Slouch Disruptive Attention Seeker (These roles now little used)	Persecuted Victim Resigned Scapegoat Lonely Unloved Orphan Needy Yearner Passive Aggressive Agitator	Sad

The role system of Liam after the fourth one-to-one session is shown in Table 1 above.

Ongoing Progress and a Glimpse Into the Future

We finally completed the very colourful mural project we had been working on over the three month period, which was a great success and much celebrated. However it was the transformation in Liam's social and cultural atom that stood out as the most significant aspect of the work. Liam's leadership qualities that had emerged during the mural project continued to develop and by then he was obviously very popular with his peers. He continued to write beautiful poetry, some of which he was now presenting in class and his attitude and abilities as an above average student were well established. He responded favourably to the ongoing encouragement from his teachers and developed a cluster of adequate roles through which to relate well with his friends and significant staff within the larger school system. Liam was no longer reactive and his self-esteem had blossomed. He had also carefully crafted improved relationships in his family system and his aura was noticeably different from when I first met him.

The last time I heard about Liam was in August 2003 when I was out shopping and ran into the woman who creatively initiated the 'at risk' program back in 1999. She was thrilled to tell me that his current school proudly acknowledges Liam as "a student of outstanding ability". It is lovely to know that Liam is well on his way in the world as a *believer* in his own *creative genius*.

A number of key moments in Liam's development stood out during our one-to-one sessions:

• In the first session Liam was touched by the fact that someone he could trust was showing a positive interest in him and his life situation.

• In the second session the roles of the *needy yearner* and *persecuted victim* diminished after Liam reversed roles with his father.

• As a result of the third session Liam's creative artist was concretised through the reading of his poetry where he was in the role of *the shy and humble self-discloser*. Later in this session he developed the role of *the motivated, responsible problem solver* in relation to caring for his dog.

• During the fourth session Liam's excellent report on his progress in the role of the *respectful, clear-seeing monitor* was revealed.

• Liam's awareness that he could not change others but that he does have the power to change his own position in relation to others, began to emerge early in the first group session where he started to believe in himself. This was reinforced

by the constant mirroring and modelling of the role of *the believer in the creative genius* throughout the process of the work we did together.

• When Liam functioned out of his newly developing healthy roles, the old scapegoating dynamics were transformed and his sociometric position changed from negative to positive.

Therapeutic Reflections

Without the role of *the believer in the creative genius* somewhere in their social and cultural atom a person is incapable of sustaining intimacy in relationship at any level. Being in the role of *the believer in the creative genius*, the psychodramatist is able to function with integrity in the purest form of co-creation, co-existence and co-production. The psychodramatist has the ability to operate out of the unconditional and self-preserving protective energy of the role of *the believer in the creative genius* when interpreting the body language and actions presented by the protagonist. The thinking aspect of this role resonates with a knowing awareness of the creative potential within the self, the protagonist and all of the group members at any given moment. The feeling aspect of the role is experienced as a 'spark' that creates a different vision from the conserved dynamics of the closed system. The actions facilitated by the role of *the believer in the creative genius* reflect clearly visible positive change in functioning. Instantly new life and vitality emerge.

Kaye can be contacted on email at: kkeam@ optusnet.com.au

Warming Up to Spontaneity and Creativity: Developing the School Leader

by Tony Densley

Tony Densley is a Psychodramatist, Educator and Catholic Priest whose primary role is a lecturer at the school of Education in the University of South Australia. He delights in working with current and future leaders in education.

In education, as in life, there is a constant challenge to relate the cultural conserve with new and contemporary ways of being in the world. This paper describes a workshop I co-led with Margie Abbott, using action-based methods with a group of twenty five educators as a way to develop their spontaneity and creativity and extend their leadership capacity.

Leaders in all schools face huge challenges in meeting the many and varied expectations of those involved in education. They are required to be contemporary and at the same time to be faithful to all the best the past has to offer. They know the importance of being true to their own insights and to an appreciation of the values and purposes of education.

The greatest challenge for school leaders is to work with tradition, the cultural conserve, and to create moment by moment new and more adequate ways of leading the whole school community

in creative directions. This is true in both 'secular' state schools and in religiously-based schools. In Australian schools there is much overlap in values and ideals between state, private and religious schools. There are also clear differences. Each school does relate to central symbols that grow out of a tradition. At its most basic level, education in any setting has a focus on the value of learning and the importance of the world that students live in.

The work described here is with the Catholic tradition and leaders from Catholic schools. My own school and teaching background includes State, Catholic, private and other higher education settings. I can readily imagine working in all these settings with a similar process and with similar aims in view.

Catholic school leaders work within a tradition and context of religious faith and this provides unique opportunities and

challenges. Leaders take on the educational task of integrating a cultural conserve with contemporary modes of religious and spiritual expression. To do this well takes practice, and one powerful form of practice is participation in an action methods group focusing on developing new roles and developing greater spontaneity. I am indebted to Jacob Moreno (1971, original ed 1941) who calls this form of education "spontaneity training," becoming co-creators with God, "becoming God."

For people moving into leadership positions in Catholic schools there is the added challenge of being part of an organization that publicly addresses issues of faith and belief in a particular tradition. One possible response is simply to accommodate to existing practices that are no longer adequate in a changing culture. But to simply repeat the past, to keep alive a static conserve is to neglect the effort necessary to bring alive the ancient traditions in this new setting as Jesus did in the 'Sermon on the Mount'. (J. L. Moreno, 1971, p 205)

As people move from teaching to leading in schools, they need to warm up to roles that are adequate to the demands of contemporary school leadership. This warm-up involves recognizing and claiming the appropriateness of existing roles in new leadership situations. There needs to be an appreciation of the roles they have in embryonic form as well as support and commitment to strengthen these. There is also a need to develop an adequate spirituality, and an ability to negotiate the many educational, political and religious dimensions of the complex context of contemporary schools.

In the workshop three main themes emerged. The first theme is the use of the rock as a

symbol for tradition. Secondly, the story of the Church comes to life as characters from the history of Christianity enter the workshop. The third theme is that of the group entering into the life and dilemmas of a contemporary Catholic school.

The Rock As The Central Symbol

As group leaders we have a central focus on making the theology, the sources of tradition, the core meanings of education in the Catholic tradition present at all times. To do this we choose "the rock" to concretise this complex of meanings, some positive and some negative. At the beginning of the workshop, we carry in a large rock and place it in the centre of the room and surround it with pieces of cloth and place a number of small rocks beside it.

This concretisation has a powerful effect. It carries aspects of the group purpose and offers challenges to us in our leadership development. The rock stands for "the substance of the faith," which is re-expressed in every age. Like Jesus, Christians can spontaneously re-work the tradition to be, in Moreno's words, like Jesus and act with "full, spontaneous inspiration". However at other times, the rock becomes an immovable, crushing expression of a frozen, conserved religion that has lost contact with meaning and with people. The Second Vatican Council (W. Abbott, 1966) in 1963-5 stated that the biggest challenge for the Church was to re-connect faith or religious practices and everyday life. In a number of stories told during the workshop (see below) it is evident that the rock is a symbol for blind conserved stultification.

There were different meanings ascribed to the rock at different stages in the workshop. These meanings included the "rock" as a

symbol of the underlying school philosophy, of the cultural conserve of the Catholic Church and schools. A group member asked "what would you do with the rock now?" after a vignette that focused on Church authority. One of the group members said, "This reminds me of Uluru."

At another stage in the workshop, the participants were invited to choose a small rock from the pile sitting near the centrally placed big rock and to place this rock somewhere in a circle around the larger central rock to reflect their current regard for this symbol. At the end of the workshop, participants took home with them the small symbolic rock as a reminder of the workshop and their growing appreciation of symbols in leadership.

There is ambiguity in this symbol and in the life it represents. As we explore the many dimensions of "the rock" it becomes a living symbol for us. This symbol represents an "unchanging series of truths," and reminds them of the song 'My God is a fortress and a rock'. Group members warm up as *ardent admirers* and *engaged followers* mirroring spiritual ancestors like Oscar Romero and Mary Magdalene who draw inspiration from the heroic tradition 'the rock' represents. The group is warming up to progressive roles and moving away from seeing the only possible faith-related roles as *dependent client* and *obedient worshipper*.

We repeatedly work with the question of how we are to engage with 'the rock' to draw inspiration for becoming *creative generative leaders*. Creative leaders need a dynamic theology at the personal, the group and the institutional levels. (Haight, 1990) Part of the art of leadership is focusing on and displaying symbols in a way that

keeps them as a centre of unity (Bolman & Deal, 1997). The rock is certainly central. Jesus too is a central symbol (Haight, 1999). There are many points of intersection and interest between our experience here with this symbol and the struggle of theologians and teachers to express traditional beliefs in contemporary forms. (Jacob L. Moreno, undated)

Touching Our Ancestors: The Story Of The Church

In the workshop we are interested in finding new and lively approaches to strengthen connections with the tradition of which we are a part. In an action-based session, we warm up the group to take on roles of important historical figures from the Christian faith. Margie has written the original of this ritual and published it in *Sparks of the Cosmos*. (M. Abbott, 2001, p 161-165). Each group member takes a card with important key information and a brief description of a leader, of someone who made a difference to the Christian tradition in the last two thousand years. They then warm themselves up to this role and in role create a time line that begins in the first century and extends to the twentieth.

The twenty-five key figures come to life in historical sequence. From the first century, the friend and companion of Paul the Apostle, Priscilla, stands forthrightly before the whole lineage of Christian heroes. She addresses us today saying; *"For all of our work with Paul and the women of the first century you Christians still don't appreciate the place of women in the Catholic Church"*.

From the 13th century, Thomas Aquinas, suitably ponderous and brilliant, slowly states, *"Of course you can integrate the*

philosophy of the time with faith today. Look at how I used Greek philosophy to teach my students."

Oscar Romero excites and engages the group with his passion for life ignited in the face of death and persecution. With eyes flashing, he confronts the Church, loudly demanding, *"You must see the Church has to be on the side of the poor, the oppressed and the persecuted today and always".*

Eventually even the initially hesitant group members warm up to the character of the "ancestor" assigned to them and in a structured sociodrama all twenty-five historical characters speak to the group. The group participants find themselves rapidly changing roles – each person presents as an historical character while the other members of the group become present-day witnesses to the stories of the ancestors. As this happens, the drama of the history of the Christian Church becomes a living reality in the room.

The ancestors are then invited to begin a conversation across the ages. Priscilla and Paul rather whimsically share stories of painful persecution. Initially there is a "Monty Python *Life of Brian*" quality to this interaction. Slowly the group warm-up deepens and Thomas Aquinas and Matteo Ricci fascinate us with their capacity to translate the Christian message to new culture and times. They both have a quiet sad word about "authorities in high places who don't get the point". When Oscar Romero enters the room, people become deeply involved and moved by his presence and message.

In the sharing after the enactments, the group comments include: "Women did

have a greater role in the early church." "I realize now that what we are trying to do in religious education is just as hard as what Matteo Ricci was trying to do in China." "Our students do live in a very different culture." "I didn't know much of this history." "Isn't it sad that leaders in the Church so often block good things?"

There are new roles emerging in the group. The roles of *the discerning lover of tradition, the engaged integrating explorer, the perceptive intelligent critic*, and t*he creative imaginer of possibilities* are awake and present. Subsequently in the sharing further progressive roles such as *open engaged thinker* and *critical reflective thinker* are evident.

The Principal And The Drug-Taking Student Drama

As the workshop progresses, we decide to work with a more complex drama in order to warm group members up to the whole system and the context with which they are engaged, even in seemingly simple school procedures.

The context for this workshop is the South Australian school system within the Catholic Church and in the larger local context. There are many complex links and interactions between students, teachers, parents, the Church, theologians, religious orders, local and national governments and the public at large. These are set out in Diagram 1 on the following page.

The focus of the drama is the principal's relationship to the school community when faced with a range of reactions to the discovery of a student smoking marijuana. The enactment begins with group members setting out all people involved in the school

Diagram 1: Context for Workshop Participants

The World
including:
- Local and
- National Government
- The Public at Large

Catholic Schools

Catholic Church

Principal

Teachers

The Group

Workshop

Theologians

Students

Bishops

Parents

Religious Orders
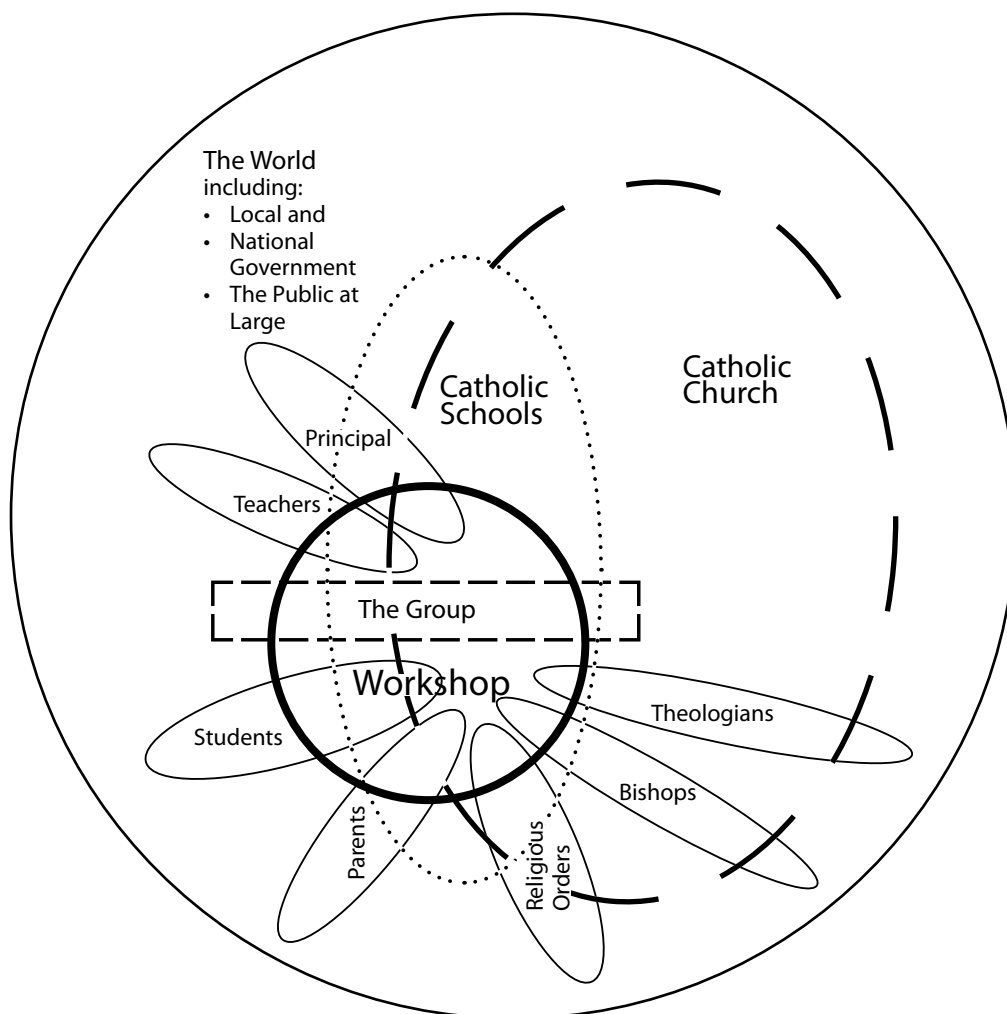
system in relation to the central figure of an unsociable, sad young marijuana smoker in a passive, unresponsive state. The school system erupts around him. Both parents stand before us, visibly distressed and at the same time angry and over-awed by the principal. Among the school staff, some are sympathetic to the student while others overwhelmed by the struggle to maintain goodwill and discipline, want a "one strike and you are out" policy implemented. A belligerent group of parents utterly opposed to drugs of any kind begin to demand that the principal dismiss the student forthwith.

The majority of the parents are detached and indifferent. One of the staff members soliloquises "How does all this mess fit with our previous high-minded discussions about inclusivity and 'preferential option' for the poor?" Diagram 2 on the opposite page, shows the major figures and subgroups in the school and their tele relations.

The principal is positive to the student. The student is isolated and at the centre of almost universal negative tele. The central office consultant to the principal is positive to the principal, but much removed from the

Diagram 2: The Principal and the Drug-Taking Student: Social Context
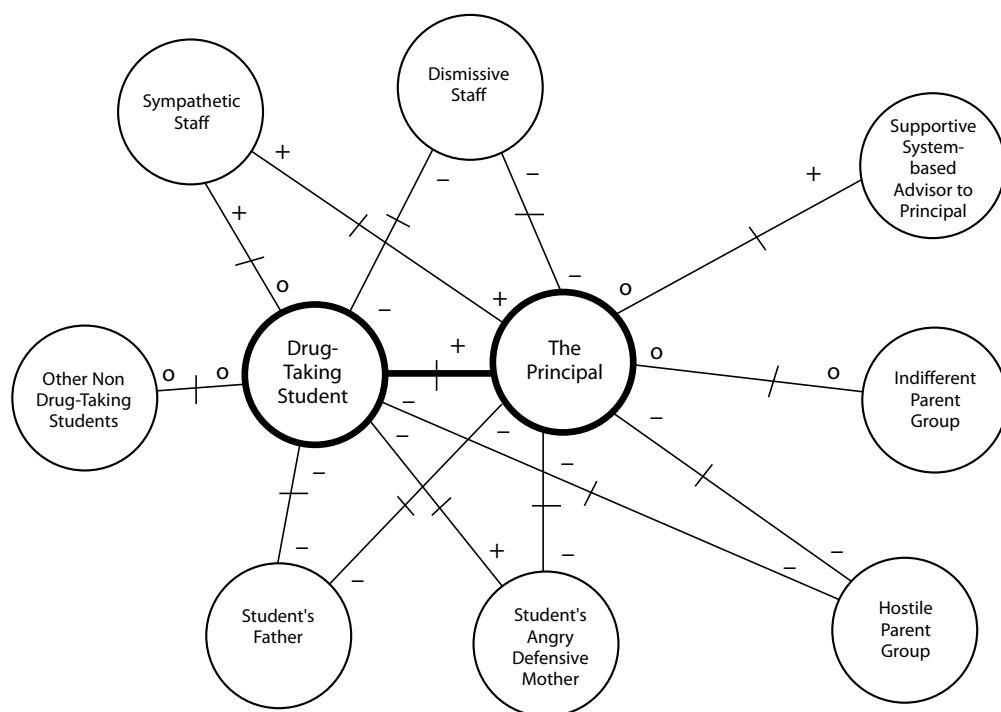
situation. The sympathetic staff members focus on the student and are neutral to the principal. Most parents are detached and uninvolved. The hostile parent group relates negatively to the student, the mother and to the principal. The student's mother is positively related to her child and hostile and negative to almost everyone else.

In this situation, the principal has little to rely on except her own inner resources. As the many different tele relationships are explored the group member who is the principal freezes: she is unable to respond to the demands and needs of people in the system and she has warmed up to the role of *overwhelmed isolate*. The whole group also freezes. This is a critical moment in the drama and the workshop.

At this point doubling is a powerful intervention in assisting the principal to

regain a warm up to her spontaneity and creativity. Slowly and hesitantly she warms up to roles to do with listening, facilitating and negotiating. Through thoughtful use of interviewing for a role, role reversal, modelling and coaching, the warm up throughout the whole system moves from hostile rejection and disagreement to open discussion.

As a group, we do not fully resolve all of the many difficult issues that emerge. However we do gain an appreciation for the complex world of the school principal, challenged daily by a complex series of people and situations to become a creative leader. By reversing roles with the principal, group members experience the reality of school leadership in a new way. Participants begin a movement from *stressed passive complainers* to *engaging generous organizers*.

Following this drama, many people comment on the complexity of the situation and on their experience of complexity in school life. In the sharing, care is taken to encourage participants to express fears, regrets and hopes and to assist a warm up to progressive roles.

One group member, who wonders where high-minded values go under stress, reminds us of how difficult it is in practice to live out of the values we all profess so easily. In that split second, I am aware that the best of 'the rock' is present. In retrospect I can see there would have been value in inviting Priscilla and Oscar Romero to be present and inspire us in the drama. When group members role reverse with the principal a practical integration of faith and life takes place in the drama as several group members begin to appreciate the world through the principal's eyes.

Participants reflect on the fact that the drug-taking student and the principal are both highly isolated. They are also aware that people moving into positions of leadership often feel totally isolated, particularly when they inadvertently or even consciously move against group norms. People moving into positions of leadership quickly become aware of the isolation of the principal's office, the school deputy is no longer simply "one of us," and religious education coordinators collect the negative and positive transferences of staff members with religious issues. Our drama is a strong and accurate mirror of school life.

Implications for Developing Leaders in Catholic, Christian, and Other Forms of Education.

Jacob Moreno (1993) claims that finally creators and not robots will survive. He stressed the importance of personal creativity over a robot-like following of some other direction in life. School leaders are under enormous external pressures and are often required to meet formal requirements and it is a challenge to maintain their own vitality and to warm up to creative responses to new situations. When they do this, they move beyond automatic and programmed conformity.

In teaching religion and in cultivating the religious ethos of Catholic schools, the recent emphasis on vision statements and on the reduction of curriculum to behavioural outcomes, serves some powerful needs in the community. However these needs and their solutions may not be in the best interests of students and do not allow for the full and creative expression of new ways of being in the world. They are rather susceptible to becoming a stylised form of social reproduction of the status quo.

In the spirit of Moreno, there is a need for the full and free expression of the deeper sources of values that motivate people to seek leadership positions. This workshop, with its emphasis on contacting the personal experience of participants and encouraging them to express their hopes, fears and dreams in a concrete manner, does warm people up to moving beyond visions of conformity to visions of creativity.

Implications for Religious Education in Catholic schools

The great challenge for religious educators in Catholic schools, and no doubt in all religious schools, is to bring to life the ancient traditions in contemporary settings. This is a concern of the Catholic Church at

the highest level. Day by day, schools and teachers struggle to bring tradition and life together in transformative ways. In the course of this workshop, the group members achieved this kind of integration on many occasions. The participants now have models, roles and access to techniques to continue to warm up to this work.

The hoped-for integration was clearly seen in the creative planning and celebration of rituals, and in the action vignettes followed by sharing. The explicit and positive connection of school leadership tasks with traditional stories and values and life today is now more obvious to all the participants. This workshop is an example of taking elements of the tradition and re-working them in present settings. The warm up to historical figures like Priscilla and Romero in the very context of confronting school discipline in 'the principal drama' involves a living integration far beyond a pious re-calling of 'Gospel values' enshrined in policy statements or school codes of conduct. In developing or strengthening progressive roles, such as *enthusiastic leader of ritual, discerning lover of tradition and prophetic leader*, the participants have warmed up to progressive roles that will enable them to face old situations in new ways and to bring new-found creativity to present school tasks.

Implications for Other Religious and Non-Religious Education

In a world of instant communication and global culture, religiously based schools are forced to confront the fact that students in schools do not depend solely on religious leaders for information and inspiration. Some religious groups do aim to isolate their adherents from the world around them. For many other religious groups a workshop program such as this, could be adapted to

enhance the value of the different central beliefs, rituals and practices of their schools. The core of the process is the production of situations that require a re-working of the tradition to respond to present challenges.

In State school systems, where religion is not a core curriculum area, the democratic values and ideals of the society take the place of the 'Catholic thing' symbolized by 'the rock'. Educators holding other worldviews do not share the same 'rock', however all educators and schools have values and means of expressing them that could be equivalent to 'the rock' in a workshop of this kind. Participants in this workshop have warmed up to creative ways of developing their leadership capacities and to progressive roles informed by contemporary theology. This way of working together keeps alive a creativity that is faithful to people's best intentions and consistent with valuing a tradition.

Conclusion

In the critical thinking and engaged acting demanded from participants in this workshop something new has come into the world in the face of old questions and deep challenges. This is reminiscent of Moreno's view of the work of Jesus in delivering the Sermon on the Mount, where "prior spontaneous states melt" into new spontaneous states. (J. L. Moreno, 1971 p 205.)

Similarly, school leaders from other traditions and other school systems could benefit from workshops like this one, with due regard for their uniqueness and difference.

The members of this workshop entered into spontaneous states that are now available to them as they energetically engage in Catholic

school leadership, faithful to the tradition and, like God, creating something new.

BIBLIOGRAPHY

Abbott, M. (2001) *Sparks of the cosmos: rituals for seasonal use*, South Australia, MediaCom Education Inc.

Abbott, W. (Ed.) (1966) *The conciliar and postconciliar documents Vatican II*, London, Walter Chapman.

Anna, B. (1998) *Moreno in schools: the integration of psychodramatic principles and practices in education*, Adelaide, ANZPA.

Bolman, L. G., & Deal, T. E. (1997) *Reframing organizations : artistry, choice, and leadership* (2nd ed.), San Francisco, Jossey-Bass Publishers.

Corsini, R. J., & Wedding, D. (Eds.) (1995) *Current Psychotherapies* (5th ed.), Itasca, Illinois, F.E. Peacock.

Haight, R. (1990) *Dynamics of theology*, New York, Paulist Press.

Haight, R. (1999) *Jesus, symbol of God*, Maryknoll, N.Y., Orbis Books.

Moreno, J. L. (1946) *Psychodrama: Volume One*, Beacon, N.Y., Beacon House.

Moreno, J. L. (1971) *The Psychodrama of God = revised edition of The Words of the Father : a new hypothesis of the self* (Rev. ed.), New York, Beacon House.

Moreno, J. L. (1993) *Who Shall Survive? Foundations of Sociometry, Group Psychotherapy and Sociodrama* (First Student Edition based on Second Edition 1953 ed.), Roanoke, VA, Royal Publishing Company.

Moreno, J. L. (undated) The Religion of God-Father, *Mental Health Resources Press Reprint No. 2*.

Tony can contacted on email at Tony. Densley@unisa.edu.au

Spontaneity With Children:
Applications of Psychodrama that Enable Children to Express their Creativity

by Sara Crane

Sara is a Psychotherapist and Psychodramatist working with children and families in Christchurch New Zealand. She has created a play room separate from her consulting room. It is full of interesting objects, toys, symbols, art and craft materials and games. Children feel at home because this environment has many parallels to the imaginative world in which they dwell.

Play therapy is the most commonly used term to describe therapeutic work with children. In essence play therapy assists children to make sense of their experiences through play. This might include sandtray, art or other mediums. In drama therapy themes of personal experience connect with the themes of universal dramas.

When Moreno joined in with children, playing out real life dramas and imaginary stories, he took on the roles, among others, of *active encourager* and *attuned witness*. At these times he could be described as a play therapist.

Many parents, child educators and health professionals take on roles that can be attributed to the play therapist as they work and play with children in ways which promote self-expression and creativity. Because children who are referred to therapy have frequently been neglected, deprived, abused and/or

traumatised the ability of the play therapist to be empathic and to be willing and able to provide encouragement and reassurance is essential.

The play therapist or child therapist is the umbrella under which I practice psychodrama with children.

Spontaneity Training

Children who delight in their own spontaneity will be more able to sustain themselves and their relationships with others when encountering painful or challenging events in their lives. A wide range of roles and an ability to move freely between these roles will enable the child to respond spontaneously and creatively when faced with serious conflicts or trauma. Fewer roles and less knowledge and experience of spontaneity will limit the child's ability to respond. This is likely to result in the child becoming more

inclined to withdraw or escape into a fantasy world, to react in a violent or hostile way, or to put their own desires aside in order to accommodate others when a painful crisis or severe difficulty arises for them.

Moreno advocated training the imagination to increase spontaneity in order to bring vitality into relationships and life. The main emphasis is on how spontaneity may be developed so that creativity is expanded by 'acting out', as in outside the individual. Action is involved as well as the thinking and feeling capacities.

The techniques of concretisation, maximisation, enactment and sharing are what I use most, and also they are ideas which I find parents and caregivers can most easily understand and support. In this article I give examples of clinical work to illustrate the technique of enactment and the principles that underlie it.

Enactment to Enhance the Creative Capacity

Increasing the creative capacity opens the door to an increase in spontaneity. The enactment phase of the drama is when the protagonist enacts a scene from life, either real or imaginary. The director assists the protagonist by producing the action and enabling the action to progress through various techniques within the psychodrama frame.

Many people, children and adults, have developed the capacity to be creative and have fantasies. Unless a context where these capacities are encouraged is produced they may never come to life; spontaneity may be stultified in an escape process.

The enactment phase of a session may

be fleeting but it is often the significant experience remembered by the child. This experience may aid catharsis; as in enabling the child to express feelings previously withheld or experienced through fragmenting roles. It may assist insight and may allow opportunities for role training.

"The Time I Was the Dinosaur"

When Danny takes on the role of *powerful raging dinosaur* he smashes everything in sight, eats helpless babies and sleeps replete. He does this many times, more and more fully. The role reversals with other characters in his story are, at first, partial. As he feels more comfortable with expressing rage he becomes more able to take on the roles of *helpless waif* and *distraught protector*. Eventually his dramas demonstrate more enabling solutions as he deepens the warm up to a wider range of roles. He develops the character of *carrot muncher* who shows the angry dinosaur how to make vegetables tasty, even grass. The babies go and stay with their grandparents to be safe. The parents learn dinosaur speak and become expert negotiators.

Danny frequently refers to *"the time I was the dinosaur when..."*. He uses the situations he has created in dramas to come to terms with other events in his life. He has drawn many pictures of dinosaurs and written stories about them, he has experimented with how different events impact on the characters in his drama. He has become much more aware of his own capacity for creativity.

The Paper Bag Princess

Sophie is just six. She is so frightened of her father (with whom she now has no contact) that it is hard for her to warm up to roles other than *watchful antelope* and *exacting*

bossy controller. She is an expert at setting up situations whereby I will leave the room, e.g. to get paint water, and she hides. This is her way of 'setting the scene' and together we have enacted many dramas where she defies and destroys a variety of monsters. Taking the aggressor role was harder for her until we read *The Paper Bag Princess* together (Munsch, 1988). The introduction of a story assisted her to imagine other roles and outcomes to those she had previously experienced. She took on the role of the conceited dragon with great delight. At first it was harder for her to be the heroic princess, she wanted so much to be more like Elizabeth that this longing got in the way of her taking up the role. By being the dragon many times she was able to develop the confidence to dare to challenge herself to be courageous. She is now able to take on a range of fantasy roles in a co-operative spirit.

There have been two significant outcomes. Her peer relationships have improved and she no longer believes that she was responsible for her father's behaviour. Previously she had used her excursions into the realm of fantasy to avoid relating to others and had often chosen to read by herself instead of engaging with other children at school. This had alerted her teacher to the over-development of the *withdrawn daydreamer*.

Using the Dolls House as a Stage

Moreno conceptualised the psychodrama stage in a very particular way. His stage was circular and had a series of levels which could be used to represent different areas of the protagonist's life, time, space or ideas so that the truth could be explored through dramatic means.

The dolls' house has limitations in that the child cannot climb inside the house to experience events and reverse roles. However it can be a useful medium through which relevant circumstances may be explored and enacted at a distance. This can be a step towards lessening resistance to experiencing strong feelings.

The use of enactment with one child assisted her to give outward and hence expansive expression to her creativity. Nell was brought to see me by her parents because of a serious debilitating condition which had caused her to be listless and unable to attend school. She complains of being really sick all the time. A pediatric consultation has revealed no physical symptoms present.

"It's a bit like my old bedroom"

Nell is eleven. She looks pale and wan. As her mother relates her anxiety about her daughter and tries to remember what has happened in the family over the last year, Nell moves over to the dolls' house and starts to play. This was the first of a series of sessions during which Nell used the dolls' house as a stage.

In a subsequent session I move to sit nearer so that I can see what she is doing. There is a meditative quality about her face and movements as she carefully arranges furniture and objects. We are in the warm-up phase now and Nell is setting her scene. I wait for her cue.

Nell: "It's a bit like my old bedroom."
Sara: "Show me what it's like."

It's vital for me to stay in the present to increase her warm-up. Sometimes there's a temptation to ask questions, e.g. "Is that where you used to live?" This would take her away from what is happening right now.

We move into enactment and Nell talks out loud as she chooses pieces and puts them in place. She explains that the door and windows are not in the right places and demonstrates where they should be. I ask her what she can see out the window. Nell starts to cry. Sobbing loudly, she tells me how much she misses her old house. Nothing has been the same since then and she doesn't feel like herself any more. She tells me all the awful things that have happened since then. This is the point of catharsis and I am aware that any intervention will have an effect on the integrative work and role development.

I double her distress by putting words to how lost and alone she feels which allows her to accept her pain as she grieves. As she becomes calmer and her breathing softens she reaches out and fingers the piano for the first time

Sara: "How about you find a place in the house for the piano."

Nell takes everything out of one of the upstairs rooms. She puts the piano down and looks thoughtful. She places a small stool by the piano and the figure of a girl playing it.

Sara: "Tell me what it's like playing the piano here."
Nell: "Well, it's lonely and it's peaceful and she's got lots of time to think, she thinks a lot."

Clearly this is the end of the drama. As we put the miniatures away, Nell tells me some of the things she's done when she has felt angry. Through the intense experience of feeling and expressing the rage and distress which were previously unexpressed and unacknowledged she has discovered something new which has brought about the impetus for change. She now feels hopeful and at rest with herself.

I will now describe part of a subsequent family session with Nell demonstrating the increased capacity for creativity stimulated through enactment. During this session I utilised the doll's house in a different way; this time including both of her parents.

Nell is telling her parents that she's not well enough to go to school. I observe in her the roles of *distraught implorer, whining infant* and *bullyboy*. This produces in her mother the counter role of *calm nurturer* and I note glimpses of a *humorous elf*. Her father oscillates between *fearful withdrawer* and *anxious placator*. When Nell attempts to draw me in the role of *judge*, I decide to set my observations out using the doll's house. By now she has enough trust in the therapeutic relationship to become a *willing and curious observer*.

Using the technique of director as mirror, I make a mealtime scene with a dining table and three chairs. I choose two figures - a man and a woman - and set them on two of the chairs.

Nell: "Mum and Dad."
Sara: "Right, and I'm going to choose animals to be like the you that I've just seen. This is a little baby bird that wants to be fed (I put the bird on the woman's knees) *and this is a bossy rhino that wants its own way"* (I put the rhino on the floor between the two figures).

There is a magical moment when Nell roars with laughter and impishly offers to "make Mum and Dad be animals too" (in the role of humorous elf). She picks a "cuddly cat" for Mum and a turtle for Dad.

Dad: "Won't the cat eat the bird?" (this being the most animated I've seen him).
Nell: "She'll tell it to stop whining and sit in its own chair."

Nell puts the bird on the empty chair. She picks up the rhino and puts it on the chair beside the bird. Nell then gets up and sits on a chair. It is clear from the increased spontaneity that this family can now engage with each other more fully.

In subsequent sessions Nell uses the doll's house to re-enact some other memories that are unresolved. In particular she works on "the time the house burnt down".

She has discovered that using the doll's house is providing her with a means of outward expression - action - which enables her to expand her creativity and move forward. Through enacting a wide range of scenes she is able to work through painful events and rehearse her dreams and visions which she can then enact in the world outside the therapy room.

The continued choice of the doll's house for this work was made because it provided a container within which the action could take place with more meaning and because it was Nell's own choice to begin with. The doll's house became the stage, which invited action, from which a new resolution was possible.

Through the expanded experience of acting out with her creativity Nell increased her spontaneity. She learnt, through experiencing spontaneity and being conscious of it, that she is capable of creating new perspectives.

Both Danny and Sophie found creative solutions through the experience of enactment. They were then able to continue development of progressive roles through action play.

Spontaneity at the Point of Closure

The principle of spontaneity continues to have significant applications during the closing sessions of a therapeutic relationship. During the sharing of a psychodrama, the director relates to the emergence of spontaneity in the group members and may well intervene to promote an increase in spontaneity. This principle has significant relevance when therapy is finishing with a child.

In a sense there is never a completion of therapy. However it can be useful to mark the last session in ways which acknowledge the unit of work and reflect the meaningful rituals which may be developed to enhance relationships and our sense of meaning and purpose in life.

The final stage of a psychodrama is the sharing (although processing may also follow) and just as the first session may be equated to the warm-up so the last session has some parallels with the sharing phase of a drama.

When preparing for closure there are some interventions that may increase the likelihood that learning will be carried forward and continue to provide opportunities for expressions of creativity.

Spontaneity in Making Transitions

Because of the nature of family life and events, good-byes may be unplanned. Many of the children I work with have had repeated experiences of significant people and places disappearing without warning and with no chance or time to say good-bye. A spontaneous way for the child to have the opportunity to experience a satisfying farewell needs to be created, sometimes at very short notice.

Bringing parents and caregivers in at the end of a session and talking with them about how the child is likely to progress can support the developing roles. This may require some coaching so that the parent understands clearly what the purpose of the review is and how they might best support the child. One foster mother who has attended many therapy sessions commented:

"After I saw how Danny stood up to the dinosaur and wouldn't let him eat the baby, I imagine that Danny won't let those two boys at school bully him into giving them his lunch, specially not the chocolate biscuits."

Danny beams at her and methodically puts the animals he has used back on the shelf. Relating his story to his school experience will assist him develop the role of *staunch self-supporter*.

Closure of sessions needs to be planned to make the most of gains made. If the parent or caregiver has not been part of the session this may be the time to bring them on board, to support the developing roles or to build the relationship. It is important to discourage the bringing in of new material which can't be dealt with at this stage. It may be necessary to explain the purpose of finishing off together with the caregiver so that they can participate thoughtfully. For example:

"Jane wants to show you the story she made in the sand so that you can remind her that it's OK for her to feel sad at night when she misses her Dad. You might both want to make a plan together for how she can stay in her own bed."

Keeping alive to the positivity and health in the family system can present challenges to my levels of spontaneity. I have been tempted to react as a blaming critic towards a parent rather than warm up to the whole

system and make an analysis from which a creative response can emerge. The thoughtful use of psychodramatic principles assists me to provide opportunities for a range of closures to promote spontaneity.

Implications for Psychodramatists

The ability to access and stay alive to the roles of the *thoughtful clinician* alongside the *encouraging playmate* will greatly enhance the potency of the practitioner. These reflect the two main areas which need to be developed in order to work effectively in the area of enabling children to express their creativity.

An understanding of, and an ability to speedily tune in to the child's developmental stages and their relational needs (Erskine and Trautmann, 1996) is essential. What this means, in practice, is to be able to estimate what the child is likely to be interested in, and capable of, at any given age, so that the warm up and planning for a session with a particular child will include setting up the play room with that child in mind. During the session the practitioner will need to be alert to the child's cues and to be making an ongoing role assessment of the child's functioning in relation to developmental progress. For instance the young adolescent is likely to spend more time daydreaming than a five-year-old. This needs to be taken into account when planning sessions and working towards an increase in spontaneity. Inept choices of play materials or activities are likely to stultify rather than increase creativity. The ability to observe astutely and respond authentically to each individual child, to double their experience, requires continuous practice and fine-tuning.

I think that Moreno developed his developmental theories in order to answer the questions of how people can encounter

each other and be more spontaneous. He wanted to offer a guide and a sound basis from which to proceed in the healing and creative work which had the potential to change the world.

Regular ongoing contact with ordinary children playing and doing ordinary things has been one of my sources of replenishment and is a means to keep in touch with the world of children.

The other area, that of the *encouraging playmate*, requires a capacity to play. This requires the ability to enter into imaginative worlds lightly, without intrusion, to have a range of creative abilities which can be shared with and taught to the child. The practitioner needs to be thoroughly trained, or have transferable experience, in a wide variety of play activities and to have a well developed creative imagination. It may be necessary to have opportunities to express one's own creativity outside the therapy room and it is certainly necessary to have had some depth of experience in being a protagonist. This enables role reversal along with the cognitive understanding of the demands that therapeutic work places on all parts of the system.

The organizing role which binds and informs these two is that of the *tender lover of life*. The ability to love and attend to the child with patience, lightness and sensitivity is essential. This includes the role of *the witness*. When a child knows and fully experiences the witnessing act of a loving companion and guide, their own experience of themselves flourishes. This can be kept in mind during the establishing of a mutually positive tele relationship.

This article has explored applications of the psychodramatic principle of enactment to assist the increase of spontaneity and creativity with children in one-to-one therapy sessions. As these children experienced their own creative genius their ability to love themselves was strengthened and their capacity to give and receive love was expanded.

BIBLIOGRAPHY

Erskine, Richard and Trautmann, Rebecca (1996) "Methods of an Integrative Psychotherapy", *Transactional Analysis Journal, Vol. 26, No.4.*

Moreno, J. L. (1946 and 1977) *Psychodrama Vol. 1.,* Beacon House.

Moreno, J. L. (1953) *Who Shall Survive? Student Edition*, Royal Publishing Co.

Moreno, J. L. (1959 and 1975) *Psychodrama Vol. 2.,* Beacon House.

Moreno, J. L. (1969) *Psychodrama Vol. 3.,* Beacon House.

Munsch, R. N. and Martchenko, M. (Illustrator) (1988) *The Paper Bag Princess*, Random House.

Sarah can be contacted on email at: fernhill@ xtra.co.nz

Supervision and the Reduction of Anxiety

by Mike Consedine

Mike Consedine is a psychiatric nurse, psychotherapist, Pyschodramatist and TEP-in-training. He developed and taught clinical supervision based on psychodramatic thinking and practice during his work as in-service training supervisor in a large psychiatric hospital. Mike teaches at the Christchurch Institute for Training in Psychodrama.

*I want to beg you as much as I can to
be patient
Toward all that's unsolved in your
heart,
And to learn to love the questions
themselves
Like locked rooms
Or like books that are written in a
foreign tongue.
Do not seek the answers that cannot be
given to you,
Because you would not be able to live
them,
And the point is to live everything.*

Rainer Maria Rilke

The best description of supervision I have encountered was given to me in the late 1980's by Don Fergus, a psychotherapist. He said:

"The function of supervision is to provide and create an environment that permits and provokes the emergence of the supervisee's spontaneity and creativity that will support them past their impasse so that they can re-enter the client system and do what they have to do with confidence."

From the psychodrama viewpoint this has immediate appeal. It recognises the interactive and systemic nature of life and it focuses on the key Morenian concept of spontaneity. Spontaneity was never defined by Moreno. It was and often is referred to as the "s" factor. There is, however, an operational description which suggests that it relates to the ability to bring forth something new in response to an old situation or something adequate in response to a new situation. Spontaneity then, or the "s" factor includes elements

of newness and adequacy. In supervision we are attempting to create the situation where the supervisee's spontaneity is mobilized so that they will bring forth something new in response to the situation they are encountering.

Example Of A Supervision Session

Chris is seeking supervision for her own work as a supervisor with Toni. She says, "I felt as if I was really there as an observer and Toni did all the work. She kept focusing herself and refocusing in such a way that I had very little opportunity to intervene, not that I could think of any interventions that I could make anyway."

In the session there is a focus on Chris' total response to Toni. Retrospectively she could see that Toni's continuous discussion and reflection in respect of the issues was in the nature of a defence and that in some sense she was set up to behave as she did by becoming a silent observer. In this way Toni manages to perpetuate and re-enact her own social atom system so that her defences remain intact and Chris, the supervisor, plays her allotted role.

This highlights an important aspect of supervision. If the supervisor (Chris) simply enters into the supervision without an adequate warm-up and with her own social atom behaviour to the fore, her interventions will be a direct result of her anxiety and will lack spontaneity. She will not enter the supervisee's (Toni's) system in such a way that social atom repair is possible. Put more bluntly, we could say that without supervisor spontaneity the supervisee's defence system will remain intact and there will be very little reduction in anxiety. Without the reduction in anxiety that is a result of social atom repair there is little likelihood of the development of spontaneity and the possibility of the

emergence of new roles. The spontaneity of the supervisor is the key to good supervision. The major block, however, is anxiety.

Anxiety

Anxiety is defined in a number of ways. The most succinct of these is a feeling of unease in respect of something that is not always known. We could consider that there are in fact two different types of anxiety. One type is ordinary or natural anxiety and the other is ontological. Ordinary anxiety relates to that which is known. We feel anxious about an impending operation or as we prepare to tackle a bungy jump. Ontological anxiety, however, is different. Ontology is the philosophical study of being or existence. Ontological anxiety therefore refers to anxiety about being alive. Many hold that everybody in some sense lives with it. The difficulty is that since we are so used to having it we are no longer conscious of its existence in our daily lives and for the most part are not dominated by it. Further, ontological anxiety is much stronger in some people than in others.

We also tend to counter it with a defence which we might refer to as social atom behaviour or behaviour previously learned. In other words, in response to many situations we encounter in our everyday lives we mobilize social atom behaviour, and thus manage the situation without overt difficulty. The problem is that such responses lack spontaneity and thus lack the full life that we could bring to them. They may initially seem adequate but they are, in fact, not new in any way. They are re-enacting an old script that was developed for another situation. The closer examination that occurs in a supervision session often reveals that although the responses seem adequate at first

glance, they do not progress the interaction in any way and may be fragmenting for all involved.

Supervisee Anxiety

Often in supervision sessions the supervisee is unaware of his or her anxiety. It is difficult to know what type of anxiety the supervisee is experiencing and in practice it doesn't really matter. However it is useful for the supervisor to understand something of the genesis of the anxiety, particularly ontological anxiety, so they can have confidence in their provisional assessment and maintain their authority[1]. My own belief is that the ontological anxiety inherent in life turns into ordinary anxiety and is projected into many situations. The supervisee is aware only of a little unease, a small disturbance easily overlooked or repressed. In supervision this small unease, noticed or reported, generates a more detailed examination. When we begin to consider the role relationships brought forward by the supervisee or the feelings they are experiencing, the word 'anxiety' or 'anxious' is seldom raised. The experienced supervisor, however, recognises the constancy of anxiety around old patterns of behaviour and the lack of spontaneity.

This anxiety is more clearly manifest when the supervisory issue is enacted. The enactment of even a small interaction between a supervisee and a client often brings about much more focus in the supervisee and thus heightened feeling. It also makes available the action component of the roles. Together, these factors enable the supervisor and the supervisee to recognise the presence of somewhat heightened anxiety around the issue that is under review.

Since it is manifestly true that where anxiety is high spontaneity is low, the issue for supervision then becomes how we reduce the supervisee's anxiety. Without a reduction in anxiety there will be little increase in spontaneity and therefore little possibility of the supervisee bringing forward from themselves a new way forward with a client. This in itself, of course, increases anxiety as the supervisee experiences a sort of "stuckness" and further lessens the possibility of an adequate or enabling way forward to be produced.

Supervisor Anxiety

In many supervisors, particularly those who are learning or inexperienced, there is also an increase in anxiety. Once again, this may not be strongly experienced but it will affect the dynamic that is being enacted in the supervision session and is in the nature of a parallel process. The supervisee is anxious in respect of the client, and the supervisor is now anxious in respect of the supervisee. The spontaneity of the supervisor is now diminished and, if this is not recognised, he or she is likely to revert to social atom behaviour. This can lead to the supervisor bringing forth their own idea about what might be done in the situation and imposing a solution on the supervisee.

The lines from Rilke at the beginning of this essay are relevant. He says "learn to love the questions themselves like locked rooms". Effective supervision I would say demands that the supervisor's anxiety is minimised. Rilke's plea to us is in effect to contain our anxiety and be patient with the answers that cannot be given to us. This is just as true for the supervisor as it is for the supervisee. In an effective supervisory process the supervisee learns to enter into a process seeking further understanding. The supervisor is engaged in a similar process.

In terms of the process the goal is the same; to enter into a voyage of discovery in such a way that an environment is developed where spontaneity is increased so that the supervisee can move forward.

There is a clear difference of focus. The supervisor is focused on the world of the supervisee and his or her relationship with it. The supervisee is focused more on the world of the client and his or her relationship with that. The processes involved and the desired outcome of increased spontaneity may in fact be very similar. Entering into this process however does not guarantee the goal. Something more is required. One possibility is a thorough and accurate role analysis. Through role analysis of the critical moment of interaction with clients the supervisee is enabled to recognise their own social atom behaviour and its perseverance in their lives.

Sometimes in a session these understandings arrive like a bolt of lightening. The supervisee is struck down like Saint Paul on the way to Damascus. There is clear and instant recognition that the interaction they have been involved in with their client has been a re-enactment of the kind of interaction they used to have with a parent, a school teacher, or other authority figure much earlier in their lives. At other times the connection made is like a gentle zephyr, bringing into consciousness that which was already known but not quite conscious. This establishes more clearly in the supervisee a recognition and an acceptance of their own experience. However the connection is made, whether it is through the recognition of one event or a series of events, the reduction in anxiety is present and often marked. Maybe in the nature of a loud, excited explanation or the soft tears of a long withheld acceptance. The increase in spontaneity is immediately apparent.

For the supervisee this is a moment of relief, perhaps of excitement, of enlivenment. Anxiety drops away in the experience of recognition and acceptance. For the supervisor this is a moment to be savoured, a moment when the supervisee has come more fully alive. This is moment of integration; a moment where fragmentation is reduced; a moment when the supervisor's excitement is also present; and often, a moment of love. The work of the supervisor is done. This poem of my own in some way captures such a moment.

Integration

Your warm familiar face is suddenly transfused.

Colour in your cheeks becomes translucent, lightened.

Your eyes moisten and tears are close

as you contemplate this inner vision concretised.

You sit spellbound and focused gazing fixedly

at what you have placed before you but really

relating more closely to that inside yourself

which you have nurtured and grown for so long.

Your connectedness with yourself is so complete

that I in awe and profound privilege cease to breathe,

afraid to move lest this living moment pass

and we must return too soon to banal normality.

Such moments so purely and mysteriously held

capture without thought the essence of greatness.

July 1st 2001.

The Supervision Session Continued

As part of their session Chris and Toni had been using little figures to concretise aspects of the supervision. As Toni went to put them away Chris suggested that she say something to each of them. This was her first truly spontaneous intervention during the session. The result was that Toni immediately developed some insights which reduced anxiety and heightened the possibility of social atom repair.

Chris developed more spontaneity as they stood up to leave. An immediate reduction in anxiety now that the session was over seems likely. Reduced anxiety and heightened spontaneity brought about social atom repair for both. Toni develops more spontaneity in response to her situation as her insights reduce her anxiety and free her to move forward. The blocks imposed by previous social atom experience are reduced and so social atom repair occurs. As Chris's anxiety drops away at the end of the session her spontaneity increases and almost in spite of herself she makes a very new and adequate intervention. The blocks imposed by her social atom experience are reduced and social atom repair occurs along with an increase in confidence

Conclusion

Spontaneity is a key ingredient in effective supervision. For the supervisor the warm-up is critical. For the supervisee an accurate role analysis enables the integration, which reduces anxiety, brings about social atom repair and opens up a way forward.

[1] There is a useful discussion of anxiety in Michael Franz Basch (1988) 'Understanding Psychotherapy: The Science Behind The Art', Basic Books, New York

REFERENCES

Rilke, Rainer Maria (1975) *Rilke on Love and Other Difficulties,* Translated by J.J.L. Mood, Norton and Co., New York.

Mike can be contacted on email at m.consedine@netaccess.co.nz

The Internal Consultant:
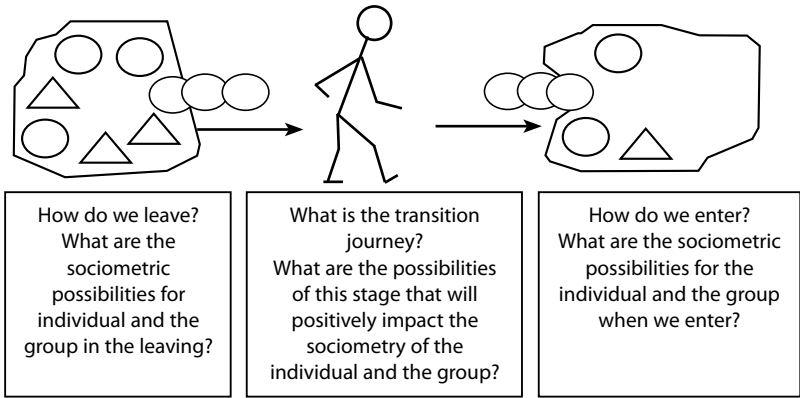## The Sociometrist Working With Transitions

by Helen Phelan

Helen is a Sociometrist and an internal consultant in organisational development, applying sociometry in her work in the public sector in Western Australia. She loves living in Perth and teaching Tai Chi, and is currently applying psychodrama through her developing coaching practice called "Coaching In Action". This article draws on her sociometry thesis.

Transitions are everyday processes; some we take on as joyful challenges, others we move through with little consciousness and in some transitions we experience great difficulty letting go of the old or moving through to the new. As an internal consultant I am interested in the transition processes experienced by people at work. As I developed in my psychodrama training and in the use of sociometry, the links between the sociometry and the transition process have for me become more integrated, and I recognise there is great potential in the transition process for applying positive sociometric interventions. By attending to the sociometry at an individual, group and system level, the internal consultant can contribute to the spontaneity and flexibility of all involved. Not attending to the sociometry may leave individuals isolated, groups and their members less connected, and the status quo in place.

Diagram 1: The Transition Process – Rich in Sociometric Possibilities

How do we leave? What are the sociometric possibilities for individual and the group in the leaving?	What is the transition journey? What are the possibilities of this stage that will positively impact the sociometry of the individual and the group?	How do we enter? What are the sociometric possibilities for the individual and the group when we enter?

Sociometry enables the internal consultant to work with the very essence of human relationships in the workplace, and to experience and articulate the shifts in the relationships. It also provides a way of understanding how relationships collectively contribute to shifts in the networks, connections and culture of the organisation.

There are special challenges for the internal consultant. In his book "Flawless Consulting", Peter Block (1983) recognises the particular issues for internal consultants, and their position as being "more delicate and more vulnerable" (p 106) than similar situations that external consultants experience. Antony Williams (1991) recognises that the consultant and the consultation itself could become part of the restrictive solution. By this he means that the solution would support the status quo rather than be an enabling solution allowing new things to emerge. This is particularly a concern for an internal consultant dealing with pressures from the organisational culture, of which they are a part, and their own position in the hierarchy.

On the other hand, from my experience the internal consultant has the advantage of knowing much of the history, politics, stories, heroes and networks of the organisation.

In the world of organisations, transitions from group to group are a large part of the working life for many people. In large organisations, there are new employees arriving and others leaving almost weekly. There are changes in formal leadership and line-management positions, and often people are assigned to work groups with little attention to the transition process. There are many meetings and cross-agency groups working on various projects, and the membership of these groups change without

notice. The image for me is one of those fast-forward videos of bustling city intersections, with people going somewhere but with little opportunity to connect with each other. At these transition times, people are often given little or no preparation or warm-up and few integrating group processes when they enter or leave each group. These organisational processes sometimes leave people isolated, or leave groups unconnected to other groups in the organisation.

The core work of the sociometrist as internal consultant is to create the environment that assists in building the number of positive relationships in the workplace. Building those relationships by intervening in ways that positively build the sociometry through the transition process is one avenue that contributes to this work. This article presents a brief case study that illustrates this approach in practice.

The Work Context

The setting for the work is a large public sector organisation with a number of widely dispersed service delivery branches. It is a strictly hierarchical even para-military style organisation, and its service delivery is controlled by many laws and detailed operating procedures. The management direction articulated by senior management is that they want a more open management style, working in a more collaborative way with the community, the government and other stakeholders.

Some things have shifted, however what remains are some of the strong traditions, authoritarian aspects of the management style, the hierarchical management structure and many of the strong sub-groups that existed previously. There remains a lot of competition, particularly between individual

managers and between separate work units. Despite the very formal organisational structure, many of the working relationships are through informal networks.

The structure of the organisation is such that there are some hundreds of small work groups organised and managed through the hierarchical management structure. Most decisions have to go "up the line" at least one level, but often two, three or even four levels.

Case Study: Sociometry Between an Individual and the Group

Susan was a 35-year-old woman who was on a rehabilitation program after having been severely traumatised in a work situation some three years ago. She had been gradually returning to the workplace over the last 12 months, and was being treated for post-traumatic stress syndrome by a psychiatrist. She had recently been transferred into a work team of 10-12 people.

The new manager of this work team, Celia, had supervised Susan in another area, and had arranged for her to come across to this work team. The demands on the manager, new to her position, meant that Susan did not receive the attention or introduction to the team that she wanted. Most people in the team hadn't known that she was joining the team, or why she was there. There was also no workstation for her. Susan felt she was living under the label of "rehab" and experienced these recent events as rejection. The dynamics between Susan and some members of the group were quite negative; she often acted angry and defiant and told suggestive jokes in a loud voice. This

Diagram 2: Susan's Position in the Group before Interventions – Isolated Rejectee

Positive tele ————
Negative tele – – – –
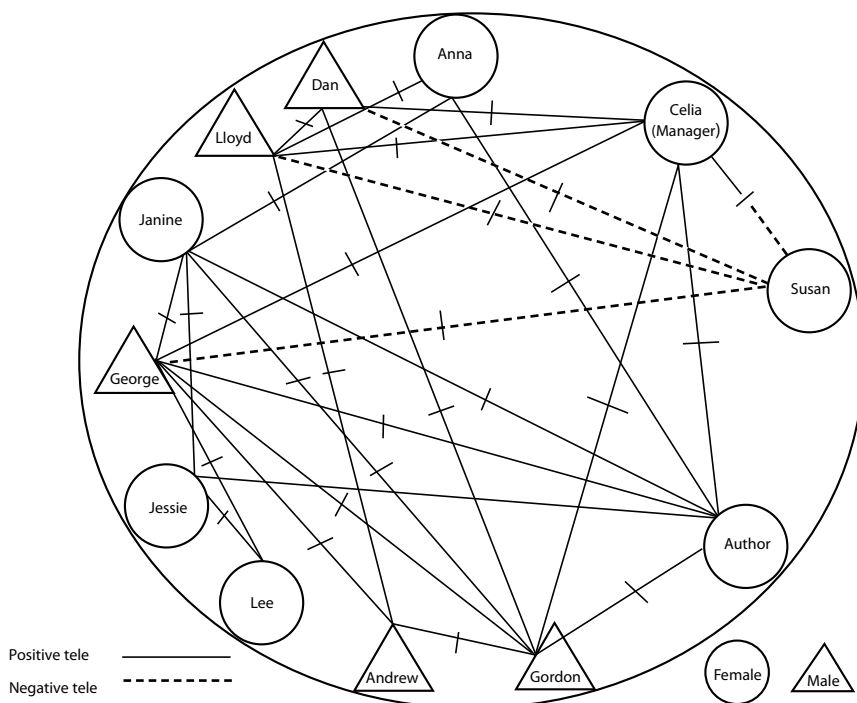
triggered some team members, and they responded with disapproval, attempts to quieten her or withdrawal from her.

I was asked to supervise Susan on a specific writing project after she had been in the new work area for two weeks under the manager's general supervision.

After our initial connection, I spent some informal time with her sharing some stories about when I first came to work in the agency, and asked about how she had come to this group. She shared with me several aspects of her own work history and experience, and told how she was getting moved around a lot, and had come here at the request of the manager because she was supervising her rehabilitation program. We talked about the work we were to do together and the way we might go about it. She then expressed a desire to be doing something to change the organisation, so that other people did not have as "bad" an experience in rehabilitation as herself. She referred quite negatively to some of the other group members and the manager. I asked her how she would like to have come to into the group.

Susan: "Well, they could have told me about it when I was in the other group. I just turned up one day and they said I had to come here. I didn't even get to say "see you later" to some of them – you know, tell them that I was going and where I would be."

Author as Consultant (C): "Yes, and what about coming into this group?"

Susan: "Well, I don't know anyone, can't find a place to sit, it seems like everyone wants to get rid of me."

C: "Do you have an idea of how it could be more like what you want it to be?"

Susan: "Well, they don't even know why I

am here. Maybe if they knew that, it would make a difference. And I would like a place to sit that is mine for a while."

C: "It would be good to think about how you could help those things happen."

We agreed to meet the next day. I reflected on the situation around her transition into this group and thought that a good intervention might be to "repair" the current transition process, and work with her to develop roles that would assist her in connecting with this new work team and in making future transitions.

First Intervention

I asked Susan if she would like some other people to support the work she was doing. She agreed and I suggested that this could also assist in her feeling more connected to the group. I also suggested that perhaps, as a first step we could arrange for her to work with a small group of people that she felt some link to. She agreed and named two women from her previous group that she thought would be interested in supporting her on the project. I then asked if was there anyone in this current team she would like to work with her. She said Anna. With some encouragement Susan did the inviting and they all agreed to meet.

The meeting went well. The group talked about the experience of moving from one work area to another. They said that it was good when they knew what was happening, and also when they could keep contact with people in the group that they have left. They were pleased to see Susan and she, in turn, appeared relaxed and positive with them. Anna joined in and told her own story of the difficulties she had experienced moving from another area fairly recently.

We then talked with Susan about how we could help in the next steps of her work. She said she felt a bit stuck as she had a lot of research information but didn't know what to do with it. She asked for ideas. The others gave her some suggestions that she wrote down. She got quite excited and started to think of things she could do in the report. We talked about the session and whether or not we wanted to meet again like this or find other ways to stay in touch and to support Susan's work. They all thought this was good but various ideas came up about future get-togethers and I said I would leave it with them as they obviously had good energy to continue in various ways. This they did by meeting several times over the next six weeks.

Analysis After First Intervention

Susan was conflicted in her roles. She seemed to want to be part of the group, but reacted to her situation in a way that triggered roles in the other members that resulted in her being rejected and isolated. By engaging with her warm-up to be connected, I encouraged her to choose some people that she was warmed-up to. I encouraged her to take a risk by inviting them to work with her; she did and they agreed. This seemed to give her more confidence and at the meeting of the small group, she was able to open up about the difficulties of moving from one group to another.

Susan was a sociometric 'rejectee', and

Diagram 3: Susan's Position In The Group After First Intervention - Connections Developing
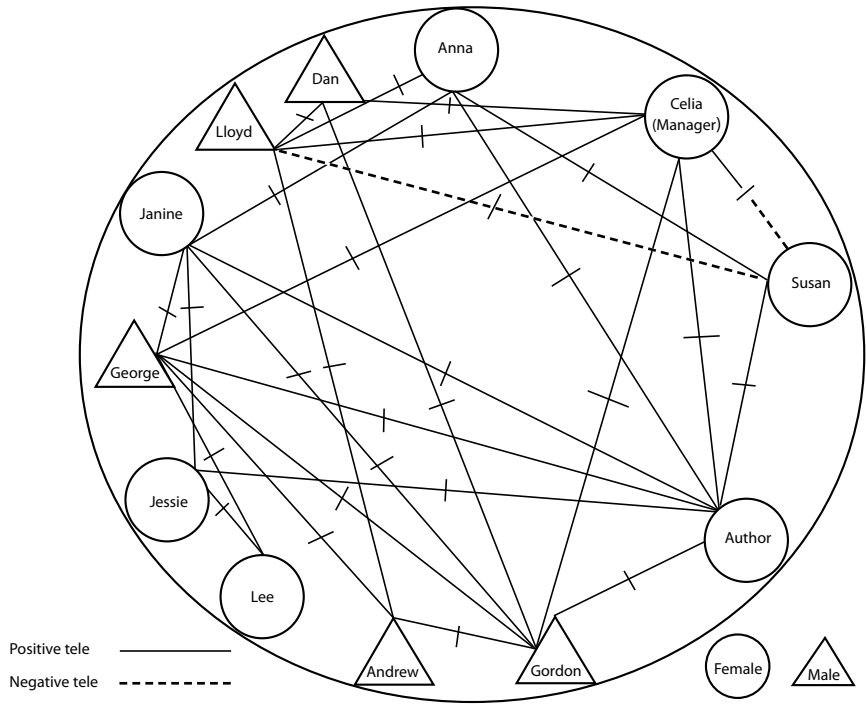
was in an isolated position– from her old group and in the new. When I was open and empathic with her, she seemed to open up and began relating well to me. She was later able to develop roles of cooperative worker and open learner in the work with the other women. She was then no longer a sociometric 'rejectee' and no longer in an isolated position.

Susan had developed roles that enabled her to make the transition out of the old group and into the new group, connecting with at least one other member beside myself. After the session with the women, Susan's behavior changed. She built on the relationship with Anna and they shared time in shaping the report. In addition, word got around to the other group members about what she was doing and people began to engage with her about her project.
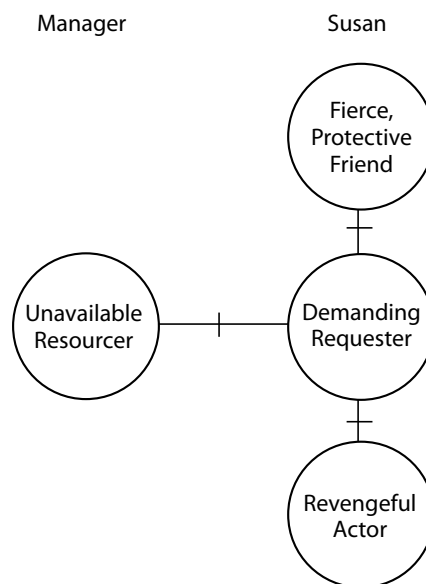
Second Intervention

Through this time of the writing project, Susan appeared unable to approach Celia, the manager, remaining angry and distant, despite attempts on Celia's part to engage her.

Susan had recently become friendly with Rita, a young woman who had newly arrived in the area. One day Rita went to Susan crying about her work situation. Susan became very involved and urgently sought out the manager Celia, who was unavailable at that time. Instead, Susan spoke briefly to one of the senior officers in our area. Only a short time afterwards, she was not satisfied with what she saw was lack of action and took it into her own hands to make a formal complaint to a more senior level manager in another area. This senior manager then followed-up and later spoke to Celia, as Susan's actions had begun a formal complaint process.

When Celia asked to see her concerning the issues she had raised, Susan came rushing up to me. She was very agitated, and gasping with short frequent breaths.

Susan: "Oh God! What'll happen now? She wants to see me in twenty minutes. Oh Jesus – I suppose I've done it now! Oh well, they deserved it – why didn't they do something! I couldn't just sit there and see Rita crying and do nothing!"

Diagram 4: Susan's Roles In Relation To The Manager

Manager   Susan

Fierce, Protective Friend

Unavailable Resourcer — Demanding Requester

Revengeful Actor

I stood next to her saying "I really needed to do something!" She quietened for a moment and looked at me. I took the opportunity to guide her into the nearest office, as we were standing in an open-plan area. Once we were seated, she related enough for me to realise that she had acted and was now highly fearful about the consequences. She began to cry and shake. I sat next to her and said, "I have really shocked myself." After a minute or so, she began to quieten and breathe more deeply.

C: "This is very fearful. Can you look at me now?" She did. "What you did – it was about something important to you". She nodded. "Where inside is this coming from. What is this important thing".

Susan: "I wanted them to do something – no one was listening to Rita, and I thought … I got frightened"

C: "Yes you looked terrified?" She nodded. "What was this terrifying thing?"

Susan: "My friend that was living with me before – they didn't listen to her and she committed suicide. They wouldn't come and do anything to help me. I found her". She began crying loudly and yelling, "I'm not going to see her!" (referring to the Celia the manager)

C: "Let's just be with you for the moment". I sat with her as she cried. Her crying lessened to a sob and she looked up at me.

C: " This was very loving, this thing you tried to do for Rita." She sniffed and nodded. "When you focus on that part of you – what do you feel?"

Susan: "I feel quiet – good. That is good". She began breathing more deeply and sighs.

C: "And you made a decision about how you acted for Rita?" She nodded. "What else do you know about your decision, and what the manager wants to see you about?"

Susan: "She'll tell me off because I went to the other manager".

C: "Let's just stay with you and what you know. You were saying how you felt good just now, thinking about your reason for helping Rita. Can you stay with that part of you?"

Susan: hesitates …"Yes"

C: "Can you stay with it as you think about how you went to get help?"

Susan: "Yes"

C: "Can you stay with that motivation in you as you think about being asked to follow up with Celia?"

Susan: "Yes – I suppose. But I can't go in there with her."

C: "Well when you went to the other manager, he would have said to you that the next step is to follow up with your manager. Is that so?"

Susan: "Yes, but."

C: "The thing is, what you are telling me is you want the manager to take the issue of helping Rita seriously. Is that right?"

Susan: "Yes"

C: "What you know at some level is that this meeting with the manager is how this can really begin to happen – helping Rita."

Susan: "Yes"

C: "What I also notice is that when you connect with your own motivation you are able to feel the good intention in that, and you seem to be quite still in yourself."

Susan: "Yea I do". She smiled and looked down.

C: "You will need to follow up with the manager……

Do you think you can take this stillness and your motivation to the meeting?"

She sat thoughtful for a few moments and then began to smile –

Susan: " I think I could you know."

C: " When you think about the meeting - How do you think it would be for the manager with you coming in quite still and with yourself?"

Susan: "OK - yeah"

C: "And how might that help the conversation you both have?"

Susan: "I reckon it would be easier"

C: "And with an easier conversation – do you think you might get some good help for Rita?"

Susan: "Well better than if I went in how I was just now, eh!"

C: "This still in you seems quite strong when you get in touch with it. Like a quiet self-manager." She nodded. "Could you choose something to be this quiet self-manager. Something you could take into the meeting with you?"

Susan held up the empty cup she had in her hand, smiled and then noticed the time. She smiles. "OK – gotta go." she says, and went off to get a cup of tea. Some six or seven minutes later I saw her go to the manager's door and knock, cup of tea in hand. She was standing quite erect as she went in the door.

Diagram 5: Susan's Roles In Relationship To The Manager After Second Intervention

Manager   Susan
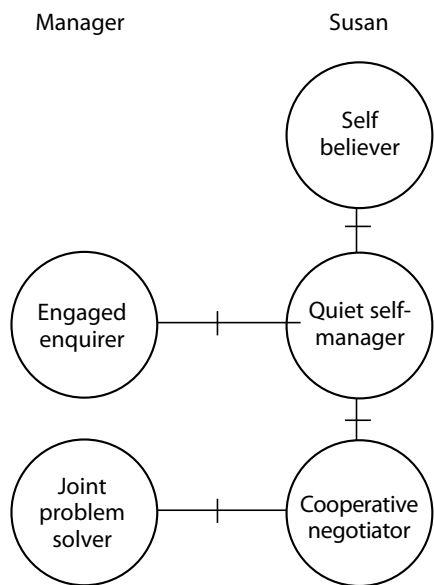
She later came to tell me that the meeting had gone well. She was able to talk to Celia about her motivation; she had learned from Celia how she could get access to her in the future; and had agreed to go with her to the senior manager to clarify the complaint. Celia had promised to follow up with Rita,

which she later did. Susan and Celia have since had cordial conversations and she went to Celia several times to provide updates on the progress of her report.

Analysis of Second Intervention

Susan had been a sociometric isolate, initially with no positive connections in the group. By warming her up to her role of creative group member she was able to form relationships with a small team of women. In the second intervention, I took the position of 'double' to help her articulate her internal motivation. This brought forward her role of self-believer in knowing she had good motivation in her efforts to seek help. The roles of quiet self-manager and cooperative negotiator emerged and she was able to face the discussion with the manager, and negotiate an agreed approach that importantly assisted herself and her friend. See Diagram 6 opposite.

Diagram 5: Susan's Roles In Relationship To The Manager After Second Intervention

By expanding her roles, she was able to begin to establish working relationships with members of the work team. The sociometry of the whole group shifted and more positive relationships were built. Even in a conflict situation with her manager, she was able to be cooperative in the problem solving, and continued to build the relationship. The healing in the transition and the development of roles enabled Susan to have a range of positive relationships with the work team members and the manager. This in turn added to the functioning of the whole work team. My contract had been to enable Susan to successfully complete her report and I considered there were sufficient positive relationships for Susan to function well and complete her task.

Diagram 6: Susan's position in the group after the second intervention - Adequate positive connections
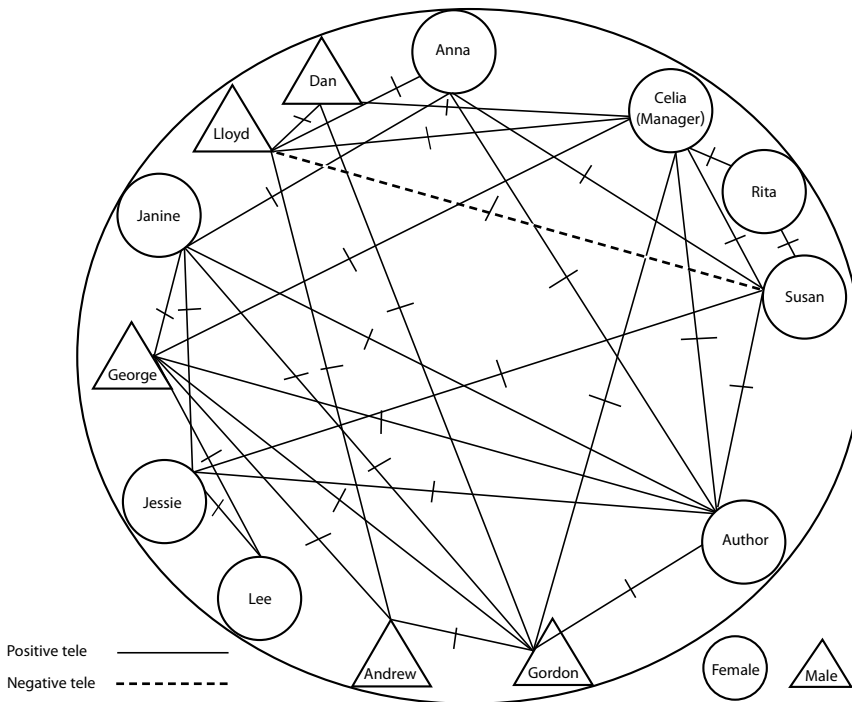
This work on transitions could be enhanced by further developing the knowledge of the group about their own processes in dealing with transition. In Moreno's work on sociometry, he emphasised the "co-researcher" role, and the need to share the data and information about the group sociometry with the members themselves. It was not appropriate at that time for me to engage in this level of work from my role in the organisation, however it would be useful to seek the opportunity to develop it in other groups. This would develop the full knowledge of all participants in the transition processes and the sociometric data as well as experiencing the action. In this way, participants could make decisions on their own interventions in the system, and the sociometric outcomes that result from the interventions. Truly co-creators.

In working with transitions, the sociometric approach highlights several dimensions that have proved a valuable guide for me as an internal consultant:

• The individual and the groups involved in the transition process are part of the wider organisational system. As a member of the system, the internal consultant is therefore subject to, and must be conscious of, the cultural pressures and sociometry (networks, sub-groups and connections) of that system.

• The role or stance the internal consultant takes can significantly impact the group dynamics and the connectedness between group members. Taking on the role of participant-observer provides the basis for interventions that encourage co-creation of enabling solutions.

• Having awareness of, and attending to the sociometry of the work team, the consultancy group and their own sociometric position, enables the internal consultant to intervene in ways that build the positive connections required for the work to develop.

• The work of the internal consultant is greatly enhanced by having fluidity in their sociometric position within the 'base' work team and within the 'consultancy' groups. The use of warm-up, spontaneity and role development can build this fluidity, not only in the consultant's sociometric position, but also for other group members. This provides conditions for spontaneity and creativity to emerge within the group, and for rejectees experiencing isolation, to experience connection and inclusion.

• When the group participants are warmed up to the intervention through spontaneity and role development, they are more able to recognise the current state (the cultural conserve) as the 'springboard' for the new, rather than build resistance and defend the status-quo.

The methods and principles outlined in this article add to the development of the transition process as a positive intervention in organisational life. This may have further implications and applications as the organisational world adapts to globalised companies and rapid restructures that demand that their staff have the capacity for transition flexibility.

Conclusion

This article provides an example of how the internal consultant makes positive interventions in transitions within an organisation. Transitions from group to group are everyday, but significant, moments of opportunity. Positive interventions at the points of transition, using warm-up, spontaneity and role development, may assist in building the flexibility and functioning of the individuals, the groups and the internal consultant. By developing new consciousness about the transition process, the moments of leaving, journeying and entering groups, the internal consultant can provide a positive contribution to the strengthening of the sociometry of the group, the individuals and the organisation.

Moreno (1953) presented a vision of individuals cooperating to create a society to meet our highest aspirations. He sees our capacity to change the world towards this vision by simply bringing into consciousness our own social functioning, and demonstrating ways we can build strong and positive sociometry. "This is the meaning of revolutionary, dynamic sociometry" (p 29).

BIBLIOGRAPHY

Block, P. (1983) Flawless Consulting: A Guide for Getting Your Expertise Used, Texas, Learning Concepts.

Moreno, J.L. (1953, 1993) Who Shall Survive? Student Edition (published 1993, based on 1953 Edition), Roanoke, Virginia, Royal Publishing Company.

Williams, A. (1991) Forbidden Agendas : Strategic Action in Groups, London, Routledge.

Helen can be contacted on email at: hjphelan@iinet.net.au

Grappling With a Ghost from the Past

by Rollo Browne

Rollo works as an education and organisational development consultant in Sydney. He is an advanced socoiodrama trainee and is on the teaching staff of the NSW Psychodrama Training Institute. This article describes the roles and sub-groups operating in a social system and explores the implications for intervention.

My first contact with Justice For All (JFA), a community organisation, was when Mary, the manager, asked if I could assist in improving working relations at their head office. Our initial conversation revealed that she was relatively new to the organisation. Toxic working relationships were affecting her effectiveness, and that of the organisation. A usually exuberant and positive person, she was feeling personally drained by the office dynamics. She had been the target of verbal attacks and other tactics that derailed all her attempts to create something different. She needed help.

Mary had in mind a facilitated day for the staff where they might make a fresh start. She hoped at least some of the issues would be 'contained', if not resolved. I clarified the purpose of such a day was to exorcise the ghosts of the past, in particular the after effects of the previous co-ordinator; move forward into workable relationships; clarify work roles and vision

and develop a positive mindset to working at JFA.

I contracted with Mary to undertake a three-phase process (Jones 1998). I would speak to each of the six other staff involved, create a team development agenda and conduct a team development day based on that agenda.

The group accepted the need for an external facilitator and agreed to the interviews. I approached these with three key questions in mind: what was happening now (in the organization's culture and dynamics), what was their desired future, and what they thought needed to happen to get there?

The team comprised eight people. Mary is the new manager. She is enthusiastic but shocked at being personally attacked as controlling by Charlie. Anne is the new administration officer, hired by Mary. She is perplexed by the situation. Lucy was

also recruited by Mary to be the legal officer. She is quite overworked but patient with the team dynamics as they do not directly affect her.

Peter is the policy officer. He passionately believes in the work and knows the state-level politics backwards. He was previously Chair of the Board of JFA and has worked in the area a long time. He just wants the whole group to move on.

Charlie is one of the two case officers who have been there a while. He is very cautious about authority structures and sees himself as a defender of the faith of what JFA is all about. Although he can be abrasive he is also articulate and charming. He worked under the previous co-ordinator and is angry and blaming about what happened. Chris is the other case officer. He is genial and is reluctant to become involved in conflict. He has looked for other jobs but none were suitable. Although he keeps his head down he is very supportive of his mates, Charlie and Emily.

Emily is the education officer. Her self-belief had taken a battering under the previous co-ordinator, Monica. In her view, justice never occurred.

From interviewing the team members I developed a one-page summary, which formed the agenda for the team development day. The summary included comments, which some individuals would recognise as their own words. One week prior to meeting this was circulated to all participants using the heading 'Staff Healing Day'.

By this point I understood the organisational structure and who did what, where the reported difficulties were and had a sense of individual perspectives on the group

dynamics. However I had not yet seen the group members interacting with each other. These role relationships became evident during the team development day.

It became clear in the interviews and even clearer during the team day that several triggering events during the time of the previous co-ordinator Monica were affecting the current situation. Monica was variously described to me as "larger than life", as "a bully who had the Board eating out of her hand" because of her ability to secure grants from the government, as "vociferous", "flamboyant" and as "having a forceful presence".

The Board had become aware of "difficulties in the office" and that Monica had polarized staff. Some staff had demanding that she be sacked. The organisation held strong social justice values such as operating as a co-operative, reflected in Monica's role being titled Co-ordinator rather than Manager. Staff representatives who attended Board meetings had keenly watched how the power issue would be handled.

When Monica was co-ordinator the Board was made up of a number of young idealistic professionals, fresh out of university, inexperienced in practical managerial issues. To them, bullying was simply not part of the culture of social justice. The Chair of the Board was Peter (not an employee then) who was having a relationship with Monica at the time. The Board was the corporate entity empowered to intervene at the required level and it was inexorably and reluctantly drawn in to the day to day management of the JFA head office. Inevitably the Board did not handle the matter well and while Monica did eventually leave, it was on a technicality and took some time. Crucially, justice was not seen to be done and the whole issue of

bullying and the Board's failure to confront it, remained.

In order to address this I asked that the current Board itself attend the Team Day but this was not practical as they all had day jobs, and the staff wouldn't work on the weekend.

Key Role Relationships

A number of significant interactions occurred during the Team Day which displayed some of the key relationships between individuals and subgroups.

a) Emily and the Group

Emily expressed to the group her intense distress at having been humiliated by Monica. "You have no idea what Monica was like. She would sit in some of my presentations to our client groups and after a bit would yell out "Boring!"… It was debilitating." Others in the team met Emily's story with stunned silence. They were empathic listeners, role reversing with her to imagine what it might have been like. At the same time they did not know what to say. It had happened. It could not be undone. No one there was responsible. Emily had clearly been traumatised repeatedly and was speaking openly. The key issue emerging in this interaction was the acknowledgement of abuse in a social justice organisation. As in most abuse situations the subject is often avoided. People do not speak out because of the fear they might be targeted and also because it is shameful to have to admit that they could not stand up to the bully. There is often an unspoken collusion to remain silent that unwittingly sustains the perpetrator. In this case the organisation as a whole had been unable to stand up for what it believed in. See Diagram 1 on page 50.

b) Peter and Emily

In response to this Peter expressed exasperation at Emily saying, "Why can't you just move on? It's over. It all happened a while ago." Emily responded angrily "It's not over". The key issue emerging in this interaction was the need to be listened to. Peter is the one person in the room that represents in any degree the failure in leadership by the previous Board over Monica's behaviour. He represents that part of the system where Emily feels most unheard. I intervene and say to Peter, "Can you see that demanding her to move on is one of the things that keeps her where she is?" Peter nods faintly and goes silent. See diagram 2 on page 50.

c) Mary and Charlie

Later, Mary is confronting with Charlie about his behaviour to her as a manager. "You treat meetings as if they are a personal insult. When I say it is not workable, you walk out." Charlie responds angrily "Who made you the boss? This is supposed to be a co-operative. I'm not prepared to work with anyone taking power over me." This interaction surfaces the issue of authority relations between the manager and one of her staff. Charlie is refusing to admit the legitimacy of Mary's authority and is highly sensitive to losing any autonomy. The history of Monica's mis-use of power dominates this relationship. See Diagram 3 on page 50.

It was clear to me that these three issues would need to be addressed for successful resolution of the team relationships.

Analysis of the System

There are three significant sub-groups in the JFA team – the Fallen Leaders, the Survivors

Diagram 1: Emily and the Group

+   +

Traumatised Survivor   Stunned Empathetic Listeners
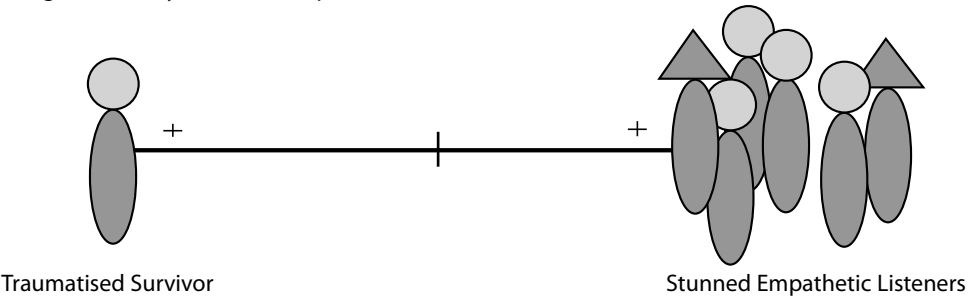
Diagram 2: Peter and Emily

Peter   Emily

−   −

Impatient Bureaucrat   Defender of Own Reality
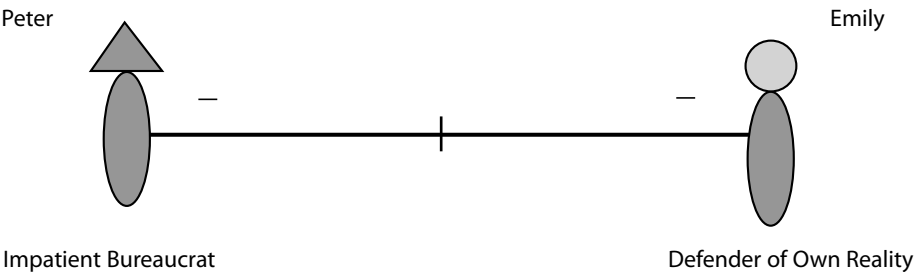
Diagram 3: Mary and Charlie

Mary   Charlie

−   −

Exasperated Negotiator   Abrasive Keeper of the Moral High Ground
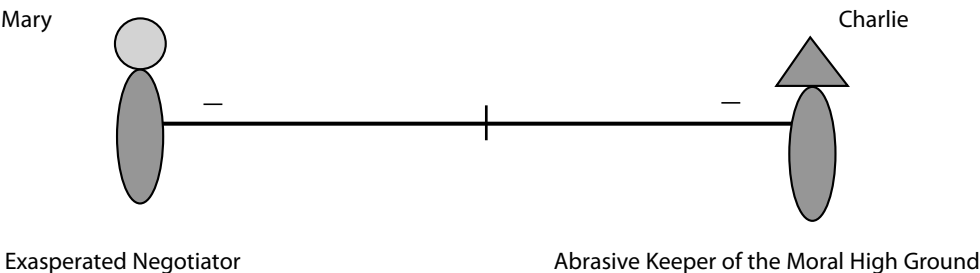
Diagram 4: Relationships and Subgroups at JFA

The Fallen Leaders

The Previous Board

Monica

Peter

Lucy

Mary

Anne

Emily

Chris

Charlie

The Newcomers

The Survivors
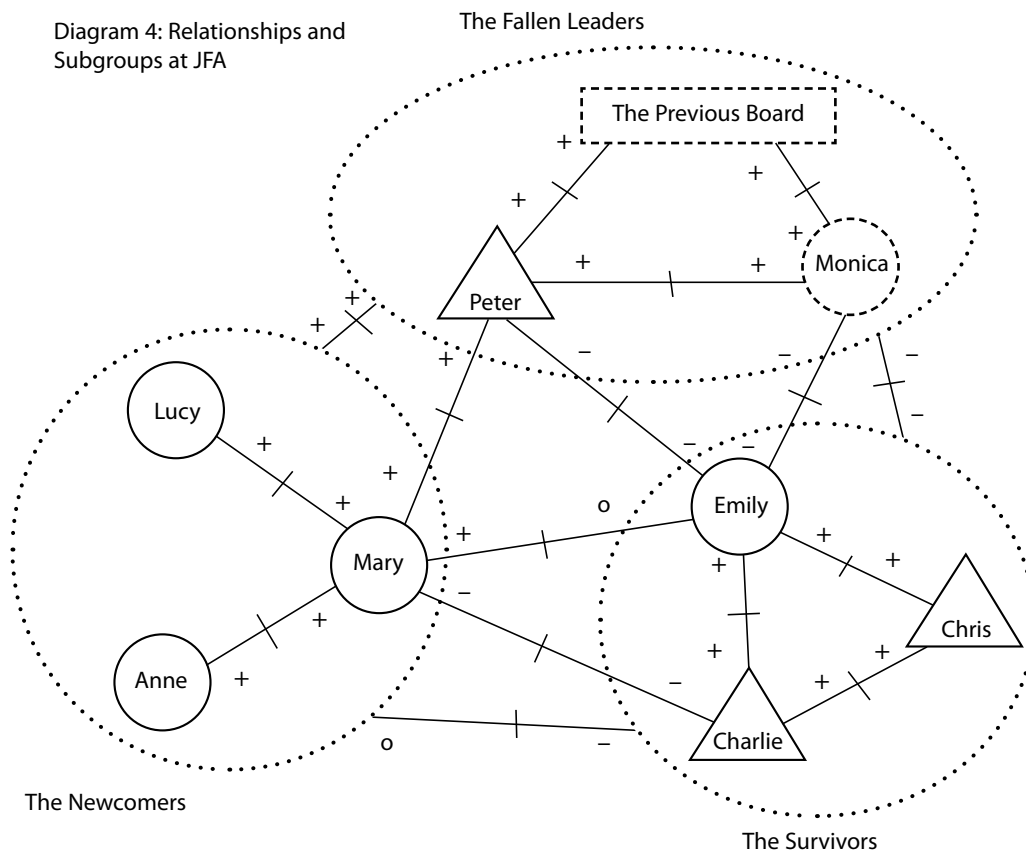
and the Newcomers. These subgroups have become entrenched and no one easily moves between them. This is a world in which the term team building might be used to mean, "you join our subgroup". The following diagram shows the subgroups and the tele relationships between key members of these sub-groups. See diagram 4 on page 51.

In the Newcomers subgroup Mary needs support to do her job. She seeks allies and finds them in Peter and those she recruits.

Charlie operates as the 'gatekeeper' or informal leader for the Survivors subgroup. Emily holds the hurt for the group. Charlie's antagonism to power structures skews his appreciation of Mary as a positive force for change. He tries to undermine her as the leader. This subgroup has a valency towards fight/ flight (Talamo et al 1998).

I hypothesise that Charlie is fearful that Mary will replicate Monica's power and that staff will become marginalized again.

As one of the Fallen Leaders, Peter's part in the Board's inaction and incompetence in its response to Monica's bullying is an unresolved issue. The Survivors blame him for his involvement with Monica. He does not acknowledge anything about himself and Monica and will only focus on the future. He is currently aligning himself with the new Manager and the Board.

At a systemic level there is a lot of stuckness, fear and blame between the subgroups. This gets enacted in Charlie and Mary's relationship and between Emily and Peter. I hypothesise that these dynamics replicate the pattern of shame which is often found in abusive systems. Individuals feel shame for

not having stood up for themselves. There is a tendency to get isolated and blame oneself and stay silent, thinking: "If I do speak about it now, will anything really change?"

There is also shame that as a group and as individuals in a social justice coalition they were unable to stand up to a domineering bully to protect each other. They find they did not speak up until it was really bad and then only to find that the leaders were unable to deal with it. Meanwhile silence and inaction served the perpetrator. Some staff (including the Board and Peter) are likely to feel shame because they didn't want to believe it was happening and avoided forcing the issue. They were seduced or seduced themselves into compromising their integrity.

I hypothesise that the team is stuck because of insufficient acknowledgement of the trauma they experienced and has no way of talking about it without re-igniting unresolved issues. This will require role development in the participants, particularly those who worked with Monica, to publicly name the abuse situation and then recognise that they are now in different relationships. The newcomers will need to recognise the extent of the abuse and how it affects the survivors now. In other words there is a need to role reverse with each other and in so doing to rise above personal concerns.

This analysis confirms the relevance of the goals set for the team development day. These were to exorcise the ghosts of the past, move forward into workable relationships, clarify the roles and vision and develop a positive mindset to working at JFA.

Unfortunately the team day was my only opportunity to work with the group. Mary asked the group if they would meet for a second time but the survivor group would

not agree. "They just didn't want to continue with the work."

Interventions

I have since wondered what I could have done to more effectively work with the group. On the basis of the exploration completed I have identified several further interventions to progress the agreed goals:

Sociometric Diagram

Drawing up and circulating the sociometric diagram (Diagram 4) would have been very helpful. This conclusion is based on the Morenian principle that laying out the sociometry is in itself a significant intervention. It would raise the awareness of participants of the culture they contribute to and allow subgroups to see the effect they are having on the larger system. Then they can more easily understand the roles that individuals are playing on behalf of the system.

Sub-Group Meetings

Arranging for a meeting with each subgroup would allow discussion of the sociometric diagram and naming of the core dynamics. It would have been important to work with each subgroup separately. Getting a fresh perspective on the situation is less likely while individuals are on show, in an adversarial context, advocating for their positions in public. This was apparent when Charlie resisted Mary's leadership and when Peter demanded that Emily move on.

Warm Up to Association

The subgroups have become isolated, entrenched and at this stage are incapable

of reversing roles. They need to create a new warm up to association. The use of discussion in subgroups would enhance the trust level and increase the prospect that alternate perspectives will emerge. Spontaneity would be increased by a purposeful external leader and having sufficient structure to reduce the anxiety and fear of encounter in the large group.

Aligning Ideals and Practice

Naming the core dynamics includes recognising that the shame must be spoken of and that the organisation failed to address it. This might be initially done in the subgroups and then addressed in the larger group.

There is also a systemic issue here that will have to be addressed at some time. In organisations there is often a gap between their 'espoused' values, what they say they do, and their 'theories in use', those values expressed in what they actually do (Argyris 1993). The situations or events that are avoided, not spoken of or addressed fall into and operate as the 'shadow' of an organisation. It is easy for organisations to fall into the trap of operating in ways that contradict their own values, for example, a customer service organization that ignores its own workers; schools that are run for teacher convenience; and hospital nursing hours that are punitive to staff health. In this case JFA is a social justice organisation that cannot protect its workers from abuse.

I believe it is possible to create mechanisms that ensure ideals do not become separated from practice. One way of doing this and sustaining the change is by building ownership so that what is put in place is a creation of those involved. Ultimately those involved are the best designers of such

changes (Weisbord 1987, Owen 1997). This might mean involving staff in a process to work out the structure that would best allow JFA to meet its goals.

Facilitated Meetings

There would be value in facilitated meetings between Mary and Charlie and between Peter and Emily. Both of these relationships are stuck and it is evident that the roles required for progress are weak in the context of unresolved tension. Specific role development is needed in the key relationships between Mary and Charlie, and between Emily and Peter. This is particularly important as Charlie is the gatekeeper around the re-negotiation of power. He is the protagonist for the group in a sociodrama on authority issues. Likewise Emily is the holder of the feeling of trauma in the Survivor subgroup and is the protagonist for the group on issues of abuse. Peter is the group member most identified with the issue of accountability and avoiding responsibility.

Larger Group Meeting

The whole group can be recalled once there has been some movement in the roles and relationships. Unless there is change in the role relations the existing dynamics will reassert themselves. Once the work is done in smaller groups, participants can join the larger group with a warm up to more progressive roles and a consciousness that they each have a part to play in creating a new dynamic.

Conclusion

A lot of good work was done to bring about a fuller appreciation of the depth of the situation. To an observer the whole system was enacted in the group and it would have

been clear what the subgroups stood for and the roles individuals played in keeping the system stuck. However the individuals who were in it could not see this unaided. Some common ground was established in understanding the role Monica had played. I did name the issue of shame in the afternoon but in hindsight believe that the relationships were not strong enough to stop the group fragmenting around feeling ashamed once the session ended. On reflection it would have been possible to ask the protagonists in the key relationships if they were willing to work separately and if the answer were yes, to organise for that to happen.

REFERENCES

Argyris C (1993) *Knowledge for Action, A Guide to Overcoming Barriers to Organisational Change*, Jossey-Bass, San Francisco.

Jones D (1998) *Workshop Hand-out on Consulting Processes*, unpublished, ANZPA Conference Christchurch.

Owen H (1997) *Open Space Technology, A User's Guide*, Berrett-Koehler Publishers, San Francisco.

Talamo P, Borgogno F and Merciai S, eds. (1998) *Bion's Legacy To Groups*, Karnac Books, London.

Weisbord M (1987) *Productive Workplaces*, Jossey-Bass Management Series, San Francisco.

Rollo can be contacted on email at: rollo.browne@bigpond.com

Psychodrama Roles: Creating a New Culture

by John Woodcock

John began a career in psychodrama in 1974 (as John Radecki), graduated in Perth in 1978 as a Sociodramatist and began working with community groups. His life took a fateful turn in 1979, when he left for the USA supposedly for a holiday and realised that he would not be going back to Australia. He joined the Jungian community and worked as a therapist, teacher and workshop facilitator in different parts of the USA. His return to Sydney this year was heralded in good Jungian fashion by a dream. In this article he brings his insight into the use of imagination to an analysis of a psychodrama.

Introduction

In this essay, I describe a psychodrama in which the protagonist grappled with her own version of what I call a cultural catastrophe. Before we enter her drama I want to say a few words about this catastrophe in order to give her drama and its resolution an appropriate cultural and historical context.

Since the Scientific Revolution, our Western culture has systematically 'extracted' the human imagination from its epistemology. For example, the qualities of nature - her beauty, roughness, colours, fragrances etc. were seen as "subjective" i.e. originating in the observer's subjective imagination. Science was interested in naming and measuring those aspects that belonged only to the object: quantities. The Romantic movement emerged as a counter to this extraction process which left us with a

knowledge of 'dead' nature. Romantic poets were enchanted with the beauty and the reality of the imagination.

Although the beauty and reality of the imagination flowered in great works of art, its truth or its value as a way of knowing the world slipped into obscurity under the onslaught of the scientific method which has now become the predominant world view. In this way the grand attempt of the Romantics to restore the imagination to our culture has largely failed.

There are some who have spoken on behalf of the reality and truth of the imagination: Blake, Coleridge, Goethe, Steiner, Jung, Barfield, Corbin and AE (a prominent Irish poet) and of course, Moreno, to name a few pioneers. Today many more are taking up their work and extending it into various fields. The key idea shared by these 'exponents of the imagination' is

that of its objective reality and its truth. What is meant by the *objective* imagination is that its figures or forms do not originate in their essence in our subjective experiences, i.e. our personal histories. We do not *introject* them from outside. The imagination is not created that way. Rather, the idea of the objective imagination seeks to give ontological primacy to its figures. It could be expressed this way: first the imagination, then the world. The imagination's truth expresses the fact that imagination is a valid way of knowing the world. In fact it was the *only way* of knowing prior to the emergence of science.

The two ways of knowing may be distinguished this way: Science's method teaches knowledge of a world separate from the observer and therefore without life. Imagination's way is a way achieved through *becoming the other* thereby collapsing the distance between observer and object. The theory of the imagination shows that this latter way is the only way to understanding the *nature* of the other, distinguished from understanding how it works mechanically. The objective imagination is *the* way to an experience of the world-as-other.

These are the two central ideas that I am extending into the theory of psychodrama. In this article I will discuss the terrible suffering that is occurring to many people as the objective imagination continues to be systematically eliminated from all 'official discourse' concerning knowledge of any kind. Suffering occurs because the objective imagination is our life, our liveliness, our spontaneity and our creativity! We may know more about dead things through science but we ourselves are dying from this knowledge. A being that is alive physically but not imaginally is a zombie, as in Frankenstein's monster, a creation of science.

Protagonists who sense that their life force is too diminished by the restrictions of their social atom sometimes seek to connect with the life of the imagination through the expression of inner figures. In so doing they are beginning to work on behalf of our culture in its current movement towards catastrophe. People such as Jane, the protagonist in my article are sensing that they need something more than what the prescriptions of society offer on the question of being fully human. Through their suffering they may turn within to the objective imagination, seeking to reunite with its life-giving waters by *becoming* one or more of its figures. Then the work of integration begins, as I show in Jane's case. This work involves social atom repair in which the inevitable conflict between the newly released energies of life and the 'cultural conserves' is borne by the individual often with no help from her community. However any advance that is made in this work is a pioneering work and is in effect a contribution to a new culture. This new culture is one in which the objective imagination is once again given a central place in human discourse and activity. In this way our impending catastrophe may simply mean a *catastrophe of birth*.

The Psychodrama of "Jane"

I recently participated as an auxiliary in a psychodrama for a protagonist who I will call Jane. She was struggling to understand her "unreasonable" jealous reactions to other women who, for example, talked with her husband at parties. As we re-created a scene to explore her roles, she became nervous and shy. She told the director that she needed to show herself as a jealous wife but felt awkward about doing so. She told us that she could only adequately show the extent of her jealousy if she expressed the image of a spear

going through her heart, which of course she was encouraged to do. Jane lay down on the floor with a mixture of self-consciousness and intent and began to writhe and scream as if a spear had indeed been thrust through her heart. While this dramatic moment was going on she also had an awkward smile as if she could not quite take herself seriously and was embarrassed at what we might possibly be thinking about her "exaggerations". She acted as if this figure were simultaneously an aspect of herself to be taken utterly seriously and a form of play-acting that risks ridicule from others.

I was then asked to play the figure of speared victim. During my enactment I was very careful to demonstrate the conflict that Jane showed which involved both a cruel mocking judgment, plus a determination to display the depth of hurt experienced inherent in the figure of the speared victim. I then took a risk as auxiliary to develop the conflict more fully. I stopped laughing nervously and moved more fully into the figure of speared victim, even telling her husband (Jane-as-husband) to stop laughing at me (as the speared, writhing victim). The drama seemed to deepen considerably and Jane became more willing to reveal more such figures that seemed on the surface to be exaggerated, dramatic as in a opera, and less and less reducible to the social roles in her system. The psychodrama released in her a system of strange figures that carried its own rules of conduct, its own morality and logic.

As we explored these figures, several aspects of the psychodrama's benefit to the protagonist became clear to me:

i)   the drama would have gone nowhere if these strange figures had not been given full expression;

ii) the protagonist had a large act hunger to enact these figures;

iii) her difficulty in the stated issue, that of "unreasonable jealousy towards other women" lay in her inability to find a place in her ordinary life for these keenly felt, but exaggerated figures;

iv) these figures were simply not understood by her or those in her social atom. Instead they were evaluated as being "make believe" or "not real". She would even run the risk of being called hysterical; and

v) when these unwanted figures were allowed to live fully through her by trusting the method of psychodrama, she became enlivened and her enthusiasm increased. Surprisingly perhaps, the original issue of jealousy seemed to melt away. She concluded the drama by re-connecting with her husband in a new way, through the expanded psychodramatic roles of empowered self acceptor and loving companion.

The Psychodramatic Role

Jane's ordinary life was conflicted and impoverished because her social atom, composed of her personal, social and cultural roles did not include the expression of inner figures that do not seem to find their origin in the family system or indeed in any aspect of Jane's personal history. These figures that Jane needed to express through an act hunger and which were denied expression seem to be the same kind of "role description" that Max Clayton (1994) points to:

> Other role descriptions portray more of the individuality of a person and touch their experiencing centre in such a way that their interest is greatly aroused. Role descriptions

that accurately pinpoint the experience and aspirations of a person naturally enhance the conscious development of roles that are unique to them. Such roles may be termed psychodramatic. (p.125)

In the article that contains this quote, Clayton refers to an example in which someone is described as a *Marco Polo*. Such a role description can have the effect of developing enthusiasm for adventure, or exploring new uncharted territories. As the person enacts this role in life she can develop many new roles in life that are *unique* in the sense that they are fueled by the energies of the *Marco Polo* figure while at the same time being shaped by actual experience in the world. I believe that Clayton and indeed Moreno describe these roles enacted within the social atom as psychodramatic roles.

Jane's progress through her psychodrama began with her presentation of an impoverished social atom: one in which her roles were socially prescribed only. They were not fueled by the energies of her own being and she felt stifled in her expression of her inner life. She satisfied her act hunger by becoming the figure of the *rejected and speared victim*, thus releasing its energies into her conscious life. She felt enlivened and was then able to return to her social atom, enhancing her psychodramatic roles with those energies. She was able to find an appropriate way to express the *energies* of the *rejected speared victim* through more developed psychodramatic roles acceptable to her social atom – the roles of *empowered self acceptor* and *loving companion*.

A Cultural Catastrophe

Jane's conflict is one instance of a cultural catastrophe that is a consequence of a two-fold push in our society. Firstly, the reality of role descriptions (what I call "figures") such as *Marco Polo*, *rejected speared victim* is being systematically destroyed. I will call this irreducible reality the *objective imagination*, in the tradition of depth psychology. It is irreducible in the sense that it is not formed by internalized experiences of the outer world. It comes with us into this world. "It" is us! The objective imagination is the source of our creativity, which has led to advances in culture and as well, some horrors being loosed on the world (such as the nuclear bomb). Yet, in modern culture, the objective imagination is regarded only as a place for entertaining ourselves (Disneyland style). It is not regarded as having much to do with knowing the world or with being known by others. The objective imagination is no longer felt to have anything to do with our *being* or *the world's being*. We currently have no educational system that explores the objective imagination as a vehicle of truth.

Secondly, the range of socially sanctioned roles within our social atoms is being narrowed by fear to the point of stifling any individual expression at all. For example, within the workplace, there are terrible fears that stepping outside prescribed role expectations will expose us to civil or even criminal action.

The eradication of the objective imagination as a category of human experience is nothing less than an attack on our being. We can no longer bring our imagination into our personal and social life for fear of reprisal. This loss is catastrophic. In a sense, Jane is fortunate in that she still *suffered* from the loss, i.e. she could intuit that something was

missing from her social atom, something that needs fullness of expression within her social atom but which was inhibited through our current prejudice against the imagination. The energies of her being as contained in her inner figures of the imagination could not live through her social atom and she hungered for their expression. Her jealousy towards her husband was at least partially resolved by having the courage to bring the goodness, beauty and truth of her being into visibility. She achieved this by *becoming* a figure of her objective imagination, living it fully and then shaping its energies into an appropriate psychodramatic role.

Of course such figures seem exaggerated or magnified. The Romantics, who were the great modern discoverers of the imagination understood that some forms of being can only be expressed fully through the literary device of exaggeration. Such forms are big because we are big, far bigger than what society tells us, far bigger than the narrowly prescribed roles of our social and cultural atoms.

The Birth of a New Culture

Having given full expression to a few of her imaginal figures, Jane's "unreasonable jealousy" dissolved. It seems to me that this resolution is a natural consequence of discovering who we really are. Jane regained *vision*. However, regaining the vision of the beauty and magnitude of our being is just the beginning of healing. There is still the problem of how to bring our magnificence into the narrow spectrum of 'allowed behaviors' that constitute our modern society. In a psychodramatic enactment, this problem is often felt at first as a re-emergence of painful conflicts within the family of origin. I believe this happens because we carry the wound of our first failed attempts to bring

our "clouds of glory" into embodied life within our original family.

Jane's drama therefore took a turn into an early childhood scene in which she felt stifled in her self-expression within the family system. Through the method, she was able to make a new decision regarding that expression and a tremendous outward blast of her own life force occurred. I believe this was a critical point in her psychodrama. Her life force then entered her social atom invigorating the psychodramatic roles of empowered self acceptor and loving companion. She approached her husband in a new way, through her love for him and through the confidence her knowledge of that love gave her.

Jane's enactment and its resolution carry the seeds of a new culture, one in which imaginal reality is not split off from our ordinary lives but instead enlivens and restores meaning to our ordinary lives. Her drama shows the major aspects of the experience of participating in the birth of this new culture:

i)   Jane's social atom was impoverished and she was conflicted. She intuited that her present social roles were inadequate for the full expression of her being;

ii) she suffered an unresolved act hunger for expression of her *imaginal being* into her ordinary life, through her psychodramatic roles, even though they are often 'dark' expressions, like jealousy;

iii) she made a choice for her *being* – she opted for expression of her inner images (catharsis of abreaction); and

iv) she then faced the problem of integration – how to bring the fullness of her being, once discovered and accepted, into her social atom (catharsis of integration).

Jane's participation in these aspects contributes to the birth of a new culture. Our present modern culture is stifling 'symbolic expressions' in the name of political correctness. To take just one example, many workplaces forbid jokes because 'someone' might be offended. This cramps self-expression and many people like Jane are left with incomprehensible 'act hungers' for which there is no language, no means of expression except perhaps through dysfunctional or impoverished social roles. *Yet, which is the bigger force: the force of a repressive culture or the force of our being?*

The difficulty and opportunity here is that Jane cannot lean on our culture for possible solutions. There are none! Our culture is in a crisis due to the two-fold push I spoke of above. Protagonists like Jane will not likely find the role of warm welcomer in her social atom, waiting to greet her new found expanded self. Instead she will likely find the roles of judge, pathologizer or fearful withdrawer waiting for her. Since Jane cannot rely on modern culture to assist her, then any work she does, any small gain she makes becomes an original contribution to the forming of a new culture.

This new culture is one in which the objective imagination becomes the primary ontological category and also the focal point for a new ethic which states that individual being must be fostered, educated, for the sake of the world. Our uniqueness as expressed through our psychodramatic roles would be identified and loved by our culture. I say *for the sake of the world* because the expression of inner figures through

cultivated psychodramatic roles brings an *objective reality* which is essentially spiritual into the material world. Psychodramatic roles are the self-presentation of our being and our being is much greater than the personal domain. Our being interpenetrates with the being of the world. Our psychodramatic roles are therefore vehicles for embodying an aspect of the world's being. It may well be that the meaning of *our* being is to do just that – embody an aspect of the world's being!

Conclusion

When a protagonist discovers an act hunger - a desire to express unlived life – several conflicts emerge which the psychodramatist should be aware of:

i) A choice may be made to seek expression of one's being through role-playing one or more imaginal figures, thus releasing one's life force;

ii) A decision may be made never to lose touch with that life force again, never to be minimized by the narrow prescriptions of society's roles. This new decision often has the consequence of breaking up the present social atom which cannot hold the newly discovered magnitude of being. Marriages break up; friendships come and go; new careers are launched or old ones destroyed. Sometimes suicide is contemplated when there seems to be no way of bringing one's fullness of being into one's current social atom. Within this "breakdown" lies the possibility of discovering a well spring of creativity as yet without form;

iii) An attempt may be made to integrate one's creative energies into one's social atom. This attempt is often accompanied by much suffering but can lead to the

creation of a new cultural atom via artistic development or political or social action designed to expand and enrich the present role system in which we live.

I believe that any therapeutic method that invites a person to open up this cultural conflict within him or herself must do more than naively leave it to the person to come up with a solution. To do so is to place the burden of a culture onto the shoulders of a single individual. Many have been broken by such a burden. Practitioners of the method must have an appropriate understanding of the objective imagination as the source of our spontaneity and creativity. We must also have an appreciation of the magnitude and depth of the conflicts I addressed above and of the difficulty in finding a solution to the conflict. Within the field of psychodrama, there is a way to explore this conflict and to educate practitioners about it. I am of course referring to the theory and practice of sociodrama. This method is ideally suited to examining the interplay between psychodramatic roles and social roles in society. Sociodrama is an educational method that can aim at finding social and cultural solutions to a looming catastrophe.

REFERENCES

Clayton, Max (1994) *'Role theory and its application in clinical practice' in Psychodrama since Moreno,* Eds. Paul Holmes, Marcia Karp and Michael Watson, New York, Routledge.

Suggested Bibliography for Further Study of the Imagination

AE. (1974) *The Candle of Vision*, Wheaton, The Theosophical Publishing House.

Barfield, O. (1983) *What Coleridge Thought*, Wesleyan University Press.

Barfield, O. (1944) *Romanticism Comes of Age*, London, Anthroposophical Publishing Company.

Jung, C.G. (1961) *Memories, Dreams, Reflections*, New York, Random House.

Miller, D. (Ed.) (1988) *Goethe: The Collected Works: Scientific Studies*, Princeton, Princeton University Press.

Steiner, R. (1990) *Psychoanalysis and Spiritual Psychology*, Hudson, Anthroposophic Press.

John can be contacted on email at: woodcock50@hotmail.com

A Literature Review of the Integration of Psychodramatic Principles and Practices in Education

by Bona Anna

Bona Anna is a Psychodramatist and is Assistant Principal at a state primary school in Christchurch, Aotearoa/ New Zealand. She has been developing ways to apply Moreno's theories and techniques in her work as a classroom teacher with the aim of improving learning and educational outcomes. Here she reviews the literature on applying Moreno's work to schools and classrooms. This article draws from her psychodrama thesis.

Introduction

> It was in the year 1923 when I set forth the dictum: "Spontaneity Training is to be the main subject in the school of the future" (Das Stegreiftheater, Berlin, 1923:69). But its proper meaning is rarely fully understood. It is threatened by the possibility of being shoved away along with much that goes under the label "Progressive Education"
> (Moreno, 1946/1994:130).

Moreno's scope and vision was considerable. The place of spontaneity and creativity as propelling forces in human progress beyond and independent from all other known motives is central to Moreno's position. (Moreno, 1953:xv). As well, he advocated love, faith in our fellowperson's intentions and mutual sharing as a powerful, indispensable working principle of group life. For him

these principles would be the foundations of a superdynamic community of the future. In the education area Moreno maintained that reform work catalysed by Rousseau had had only superficial results. His critique centred on the psychology of the spontaneous state and the creative moment. In his view, the psychodramatic implications begun in an embryonic fashion in nursery school vanished the higher up the educational process one moved. This resulted in an adolescent confused in her or his spontaneity and an adult bereft of it. Moreno therefore called for the establishment of psychodramatic units within educational institutions (Moreno, 1946/1994: 144-145). He advocated that the objectives of learning and the treatment of personality disorders be met through the same procedure (Moreno, 1946/1994: 137). His aim was, thus, the unification of all of the types of learning by the principle of spontaneity

(Moreno, 1949: 7/195), a pedagogy based on the creative act. Much of the experimental work reported in the following literature review may be viewed as attempts by educators to make this vision a reality.

The literature review is presented in three sections. The first section deals extensively with the early experimental work in education up to 1949 when *Psychodrama and Sociodrama In American Education* (Haas, 1949) was published. This is followed by a summary of contributions offered in the period following this publication up to the end of the 1960s. The third section reports on Morenian applications in education in the modern era, beginning in the early 1970s and continuing to the present time. It is acknowledged that this is by no means an exhaustive review of the literature available in this field. Such an undertaking would fill several volumes and require extensive and painstaking research, and texts presently unavailable to the author. Much of the material included is that which has been published in the journals specifically associated with Jacob Moreno. There are many other professional texts and journals containing relevant material, especially in the fields of social psychology and educational psychology. What is presented here is intended to encapsulate the main themes of the literature, with the purpose of demonstrating the extent to which spontaneity theory, role theory, sociometry, psychodrama and sociodrama have been employed by educators from the late 1930s onwards to address social development and teaching methodology, and thereby improve educational outcomes. The overall intention is to communicate something of the flavour of the educational *story* and place this thesis in the developmental context of Morenian educational thought.

The Early Experimental Work: 1934-1949

The publication of the first edition of *Who Shall Survive?* (Moreno, 1934) had far-reaching consequences for the field of education. New ideas were taking shape amongst educators concerning the necessity of adequate emotional and social adjustment for educational achievement. Adequacy in social relationships was emerging as an important aspect of ensuring growth in the intellectual powers. Furthermore, in their peculiarly American way, many teachers were interested in developing citizenship in their pupils, in the interests of promoting the democratic ethos. Adequate social functioning had long been recognised as a necessary aspect of the healthy personality, from which the *good citizen* emerged. Social rejection and isolation worked against positive social participation and were therefore of concern in an egalitarian democracy. This was held to be so not only because of the consequences for the individual person, but also because of, in the words of one educator, "the potential dangers isolated individuals hold for a democratic society" (Northway, 1944:10). The thorny issue of peer acceptability or non-acceptability and the relationship between selection-rejection and factors such as intelligence, socio-economic status and personality became, therefore, the focus of academic and practical interest. The ultimate goal was the improvement of democratic society. This carried forward the purposes for which Moreno worked. "The advancement of better human relations was the primary aim" (Moreno, 1954:154).

Thus, in spontaneity theory, role theory, sociometry and psychodrama Moreno provided the theoretical foundations for experimental research and work undertaken by a generation of American educators in

the 1930s and 1940s. Much of this work was published in the *Sociometry* journal or other publications founded by him. *Psychodrama Volume One* (1946/1994:130-152) includes a chapter on spontaneity training and education. Moreno located his first major research project in a school (Moreno, 1934). He described how groups of educators were impressed by the achievements of students at the New York Training School For Girls as a result of spontaneity training (1946/1994: 132). From this we may conclude that educational applications, as well as psychotherapeutic ones, were always Moreno's intention. To go further, it seems that for Moreno categories such as psychodrama, role training, sociodrama, spontaneity training, action methods and even psychotherapy and education were pragmatic. They served the purpose of concept names as he moved towards a deeper understanding of creativity, spontaneity, and the sociometric nature of human society. In his view, these essentially artificial divisions would eventually fall away as the unifying power of spontaneity came to the fore.

Helen Jennings (1943) was one of the first to apply Moreno's theories in the educational field. In collaboration with Moreno, she studied the selection and rejection patterns among one thousand girls at the Hudson Training School For Girls in New York and published the results (Hare, 1992). Howell (1942) went on to research selection-rejection patterns at university level. The resulting findings about the relationship between peer acceptability and non-acceptability and factors such as socio-economic status, intelligence, personality and interests prompted many new research projects. These aimed to explore the sociometry of learning environments and the factors which affect friendship preferences, and to comment

on the role system involved in friendship formation (McLennan, 1942; Smith, 1944; Potashin,1946; Young,1947).

Bonney (1944), working from the North Texas State Teachers' College, engaged in a study to evaluate family size, socio-economic home background and intelligence as determining influences on social acceptance. Her conclusion: "Apparently the most important factor in social success is the kind of total personality which has attained the necessary social skills for winning satisfying responses from others. It is in this area of personality traits that research is most needed to determine not only the kind of traits needed, but also the kinds of learning situations and experiences necessary to develop them"(p38). Later research by Bonney (1946) focused further attention on factors which impact on friendship formation and, in particular, mutual attraction patterns.

A study by Kuhlen and Bretsch (1947) attempted to establish a relationship between the sociometric status of adolescents and perceived personal problems. They reported that those adolescents who were least accepted by their age-mates had reliably more personal problems such as poor social skills, unhappiness, lack of status, family dysfunctionality and dislike of school. In a similar vein Grossman and Wrighter (1948) concluded that high social status, good personality adjustment, better reading ability and higher intelligence were all factors in the positive sociometric position of children in a sixth grade class.

Shoobs (1947) successfully applied sociometric choice in a Brooklyn, New York classroom to teach social relationship skills with the aim of affecting behaviour and improving scholastic achievement. She used leadership development, social

education, seating arrangements, committee appointments and promotions to establish desirable inter-relationships and to aid isolates and rejectees. She was interested in intervening in negative sociometry before it became entrenched and difficult to change. Especially pertinent to the present co-operative learning movement, was the way Shoobs applied sociometry to the formation of work groups within the class.

Studies in children's social development, acceptability and participation were taking place at the University of Toronto from 1939 onwards. A child's social acceptability test employing Moreno's sociometric methods is reported by Northway in a 1942 *Sociometry* journal. In 1944 Northway presented the outcomes of a two-year study of the personality patterns of children least acceptable to their age-mates. In other words this was a study of the social isolates, which could, in her view, compose 25% of a class. As a result of the project these children were classified into three sub categories on the basis of similar characteristics - the recessive child, the socially uninterested child and the socially ineffective child. Northway discussed treatment prognoses and plans for the children in the three categories. In a paper published in collaboration with Quarrington (1946), she offered a diagrammatical method for depicting sociometric status amongst grade school children. Then, in collaboration with Wigdor (1947), Northway studied the relationship between personality characteristics and disorders and sociometric status, and went on to construct techniques, based on sociometric analyses, which would develop adequate social participation in school children.

McClelland and Ratcliff conducted a groundbreaking study in Houston, Texas

in 1947, premised on the belief that social adjustment is essential for success in academic achievement. Sociometric tests were applied to identify individual sociometric positions and the class' social composition. Personality weakness as revealed by pupil's self-assessment was discovered using a standardised measurement of personality. Analysis of the results provided the basis for planning sociometric interventions aimed at improving individual sociometric position and group cohesion. These interventions involved directing students into leadership responsibilities, and dividing the class into row groups with a row captain in charge of each. (In the 1940s it was common for children to sit in rows across the classroom). The result of a final sociometric test administered several weeks later highlighted a greater distribution of social acceptance. McClelland and Ratcliff concluded that the sociometric measures and interventions had improved socialisation. They promoted these procedures as a way of selecting students for referral to guidance counsellors and to guide teachers in understanding and managing group/class behaviour. They hoped that teachers would be better placed, therefore, to develop a higher degree of social cohesion in their classes with the aim of promoting academic success for all students.

Cooper (1947) suggested the potential of sociometry in school administration. He emphasised how the basic social concepts of structures, stars, clusters, chains, key individuals and an operational as opposed to an official leader, could help administrators understand the social dynamics of school communities and classes. He also considered sociometry to be a valuable tool for administrators in learning to understand their own and others' personal motivations, especially in conflict situations where

action for resolution was needed. Cooper commented that problems regarding interpersonal relations loomed large in the world, and that school administrators, in the business of enhancing human experience, need to take an interest in the research and applied possibilities of this method for exploring human organisation. "Deliberate, co-operative effort by school faculties to state standards for a desirable social structure and to maintain such a structure through a conscious application of a code of interpersonal relations should be undertaken to discover the effects on morale and productivity" (Cooper, 1947:121).

Building upon these early studies concerning the relationship between positive sociometric position, adequate social integration and educational achievement, some educational researchers widened the field to include research on teacher effectiveness. For the first time the tele – the flow of feeling between individuals- operating between teachers and pupils in the interpersonal networks of the classroom became the subject of study.

A sociometric research project aimed at changing the structure of a tenth grade class tentatively reported moderate effectiveness of group management processes in changing sociometric structures (Cook,1944). The persistence of a tightly integrated clique, relative ineffectiveness of individual guidance and counselling and the lack of clarity regarding the teacher's role were all noted.

Bonney (1947) reported a further sociometric study that aimed to highlight a wide discrepancy between student choices and teacher judgements. High school teachers were deemed to be poor judges of sociometric status of their students. Bonney hoped that the outcome of her study would aid teachers to make a more accurate

diagnosis of peer acceptability amongst their students.

Haas (1947) was one of the first educators to measure tele factors between teachers and pupils and offer the results to suggest improving teachers' ability to communicate effectively with their students. He concluded that tele factors operated between teachers and pupils as well as between classmates. The resulting attraction-rejection patterns, which categorise the interpersonal structure of the whole class, might be taken as an index of the kind and degree of "communication" present in the learning situation. The more positive the interaction in the total group, the more dynamic the communication and the sounder the learning. Self evident in 1998 perhaps, but groundbreaking in Haas's day. In his view, pioneering studies that used psychodramatic phenomena to focus on the teaching-communicating-learning process would reveal new knowledge about learning. The psychodramatic role process - co-being, co-action, co-experience - provided a parallel for a truly democratic enterprise whereby students seek co-operative interaction as a basis for their learning. Haas also alluded to the warming up process as having implications for learning theory, which were more meaningful than the older concept of motivation.

The use of sociodrama, psychodrama and role-play was also the subject of experimentation. As early as 1944 the *Sociometry* journal reported the use of "psychodramatics" in a Brooklyn public school to treat a class of maladapted special needs boys (Shoobs, 1944). Shoobs speculated that if such a programme were carried over the entire educational period the school might become a real factor in progressive personality adjustment.

Zander and Lippitt (1944) successfully experimented with role-play, or what they called "reality practice," as an educational procedure in college classrooms. They encouraged the trend towards using actual group experiences as a functional basis for teaching, recognising the necessity of teaching skills and attitudes rather than items of knowledge. They paid attention to the inter-personal relationships between classmates and the creation of a group social and emotional atmosphere for effective learning. What they presented is essentially a sociodrama with attention to specific role training. In the same journal Hendry (1944) describes the successful use of sociodrama in community education programmes.

Ward-Kay (1947) experimented with the use of role-play as a teaching aid in nursing training. She concluded that all the instruments of psychodrama had comparable functions in the teaching process and were particularly pertinent in assisting with the application of theory to practice.

Similarly, Thrasher and Kerstetter (1947) suggested that the greatest challenge to education lay in the transition of knowledge to action. They had applied sociometric tests to aid the discovery of social forces that impinge upon students at university level. Their objective was to promote effective use of the social world to develop citizenship and community reorganisation.

Others reported projects in elementary (primary) schools, where role play and sociodrama were being trialed as teaching and learning methods to explore and resolve sociodramatic questions of concern to children, to improve inter-cultural relations and to role train for adequate roles in social situations (Brunelle, 1949; Cole, 1949).

Shaftel and Shaftel (1949) describe a method that they devised, in which unfinished stories focused on social concerns of great relevance to children - the sociodramatic question - were presented. Students would then be invited to participate in role playing the story with the purpose of exploring satisfying endings - the sociodrama. They concluded that sociodrama "offers the understanding teacher a wonderful opportunity to act as a mediator between the child and the culture, helping the child to express and understand his own impulses and needs at the same time that he explores the demands of the culture"(p64). Children were thus assisted to either find socially acceptable solutions to their problems or to reconcile themselves to the realities of their situations. The authors reported improvements in children's insights into problems.

Moreno had visited Stanford University in the summer of 1945 and demonstrated psychodrama as a technique for working with groups, to an inter-cultural education workshop. "The Inglewood Project For Evaluating Pupils' Social Skills" (Haas, 1949) appears to be an attempt to apply some of what Moreno taught to an American junior high school. It was a comprehensive attempt to combine sociometry and sociodrama to enhance the social development of students, parents and teachers. Dr. Robert Haas was chief trainer and consultant to the project. The construction of sociometric tests, sociometric guidance, sociodramatic exploration and semantic analyses - the use of language - were taught by Haas and employed by teachers. The main purpose seems to have been the growth of more efficient and effective human communication, not just because it enhances educational achievement, but also because social development is an aim of education in its own right. A sense of the enormous

potential of Moreno's methodology for human social evolution shines through in this report. Calling himself the school sociatrist, Haas also worked as the teacher director of a psychodramatic unit established at the University School at Columbus, Ohio, during 1945-47 (Haas, 1949). Haas seems to have understood Moreno's theories and embodied Moreno's vision to an exceptional degree, and been able to inspire experimental work amongst educators wherever he worked.

Many other articles appeared at this time, including reports on the use of Morenian methodology in adult Spanish classes (Short, 1949), college communication classes (Murray,1949a), community and college projects seeking help with sociodramatic questions and counselling initiatives (Hansen, 1949; Harshfield & Schmidt,1949; Lackey, 1949; Nielson, 1949; Torrance, 1949; Williams & Folger, 1949), inter-cultural communication projects (Murray,1949b), Moreno's living newspaper in senior high school classes (Cook & Treglawny, 1949), nurses' training (Moreno,F, 1949), philosophies of education (Levy, 1949; Raths, 1949), teacher training (Boorman & Springer, 1949), the role of the principal (Flowerman, 1949) and vocational guidance (Goodspeed, 1949).

The May 1947 issue of *Sociometry* was edited by Bonney and devoted to the field of education. Two years later, in 1949, Haas edited and Beacon House published *Psychodrama and Sociodrama in American Education*. Although a substantial hardcover book, it was presented as an issue of the quarterly journal *Sociatry*. These two publications represent major attempts to bring together some of this experimental work in the application of psychodramatic concepts and sociometric techniques to education.

It was Haas's intention to present Moreno as one of America's great educators. "Moreno, the teacher-therapist, has been a deep student of educational philosophy and psychology. He has been, both directly as well as indirectly through his students, an equally profound contributor to educational theory and practice and the pioneer of systematic *training* in human relations" (Haas, 1949:ix). Haas's contribution was to provide an overview and summary of Moreno's educational writings from 1914 to 1949. This was presented as ten principles, quoting Moreno directly (Haas, 1949:ix-xii), and helped to shape thinking about the processional nature of learning.

In the May 1947 issue of *Sociometry* Haas had called for the Morenos to turn their attention to "an elaboration of the theory of emotional learning presented in 'The Spontaneity Theory Of Child Development' (Moreno & Moreno, 1944) and make available to the classroom teacher a clearer picture of this dynamic process" (Haas, 1947:208). This call was answered in *Psychodrama and Sociodrama in American Education* (Haas, 1949:3-8/191-196). Moreno contributed a revision of his experimental method in science and the philosophy of education that he entitled "The Spontaneity Theory of Learning." It is this that embodies the vastness of his vision and the gems of his thinking about the central place of spontaneity – adequate and disciplined, productive and creative - in the learning and development of an individual. Moreno's dream was the unification of all types of learning by the principle of spontaneity. For him arbitrary categories such as psychotherapy or education, as discussed earlier, would eventually become irrelevant. By way of illustration, Zerka Moreno (1958) presented

Anne Sullivan's famous and successful work with Helen Keller, as an example of the use of spontaneous learning "in situ" versus "learning the academic way".

Haas (1949:232-241/420-429) also provides the most comprehensive attempt to summarise the outcomes of the experimental educational work taking place in America. The purpose had been to explore the usefulness of sociometry in education, to determine from the point of view of a practising educator the applications and limitations of Morenian methods, and to assess in what ways and to what degree these practices may be expected to enrich the process of education in a democracy. He concluded that the results of the many exploratory projects demonstrated that psychodramatic and sociodramatic techniques could make a valuable contribution to education, representing the most democratic learning situation yet developed for the classroom. In other words the action approach was in most cases pedagogically effective. In his view sociodramatic methods extended the traditional one way communication process to a more inclusive one which was primarily interactional in character. In such an interactional learning situation teachers and pupils *earned* their role status through the quality of the communication in their interpersonal relations. Teachers were freed from their historical authoritarian role and given more flexible roles, either directive or interactive depending on the form of production. Pupils were freed from the traditional subordinate role status and stimulated to become active, interactive, and self directed. Using the role as a measurable unit of behaviour, teachers could advance their ability to *read* their students clinically and in a variety of situations. As well, they were in a position to assist students to

read themselves and others. The self-other evaluation process, the catalyst of which is role reversal, had the potential to liberate the teacher from traditional roles for more creative ones, in which motivation for insight and change is taken on by students and between students directly. Teachers, by utilising the process-analysis with students were in a favourable position for evaluating their own roles in the educational situation.

Haas also commented that sociodramatic and psychodramatic techniques in education lent themselves most effectively to personal problem situations involving unresolved conflict between parents and children, pupils and teachers, and classmates. He also advocated psychodrama for general social situations involving lack of social skills or prejudice and for freely structured situations, either drawing on known social roles - living newspaper - or on purely role enactments - impromptu drama. He noted that role reversal and auxiliary ego production techniques were most consistently useful for producing self-other evaluation in students and teachers. In Haas's view sociodramatic methods were most effective and applicable when the exploratory diagnostic, training, re-training, and therapeutic phases occurred simultaneously in a session.

Commenting further on the practicability of Morenian methods as an educational tool, Haas noted that attitudes towards human relationships proved to be the area of personality most affected. Sociodramatic production had stimulated, in the natural setting of the classroom, the kind of personal growth and social adjustment that had previously been sought in remedial and clinical settings. In his view, however, the method in its present stage of development seemed a limited vehicle for intensifying subject matter learning. It seems that

Haas was already considering how this area might be expanded and he called for significant studies to be undertaken to reveal the relative effectiveness of sociodramatic techniques in both the instructional and guidance areas. He did conclude, however, that Moreno's methods had wide application across the whole range of educational classes from elementary school to university and adult populations. He noted also that miniature forms of each of the psychodrama genres seemed more effective and manageable in classroom situations than the "classical" forms described in the literature. He outlined the forms, techniques and levels of production available to the teacher and specified the purposes for which each was intended. He also called for teacher training institutions to provide instruction in Morenian methods. Although written in 1949 these guidelines continue to be relevant today.

Educational Applications Continue: The Late 1940s to the End of the 1960s

From the late 1940s and throughout the 1950s and 1960s experimental work by teachers continued to be reported in the *Sociometry* journal and elsewhere. By the 1950s Northway had set up a school at the Institute of Child Study in Toronto to study and improve children's social development as one aspect of their mental health, and was developing individual cumulative sociometric files on each student (Northway, 1954). In 1957 she published a sociometric guide for teachers. The June 1958 *Group Psychotherapy* journal was devoted to educational articles, again under the editorship of Haas.

Much emphasis was placed on investigating the sociometry of educational classes. Hare (1993:xi-xii) has pointed out that the

1950s were the high point for sociometric research, with many schools "boasting" a sociometrist on their staff. Some researchers presented projects that attempted to investigate and comment on different aspects of sociometric structures such as direction, intensity, constancy and stability. Some of these focused on the spatial aspects of interpersonal relationships while others examined temporal developments (Bassett, 1944; McKinney, 1948; Powell, 1951; Hallworth, 1953; Bonney, 1955; Speroff, 1955). Many studies sought to build on the earlier work in seeking to identify, explain or effect factors which influence sociometric choices, such as nationality, race, gender, age, socio-economic status, mutuality of friendships, leadership position, cliques, emotional expansiveness, personality, social competence, intelligence, family size, inadequate role development and mental health (French & Mensh, 1948; Lundberg & Beazley, 1948; Lundberg, Hertzler & Dickson, 1949; Weber, 1950; Baron, 1951; Kidd, 1951; Wardlow & Greene, 1952; Bonney, Hoblit & Dreyer, 1953; Dahlke, 1953; Mill, 1953; Marks, 1954; Northway & Detweiler, 1955; Thorpe, 1955a, 1955b).

Murray (1953) researched sociometric choice amongst intellectually disabled children and concluded that stability of interpersonal relationships was a crucial factor in understanding and treating behaviour disorders. There were sociometric studies of racial attitudes amongst children (Radke, Sutherland & Rosenberg, 1950) which pointed to the need for preventive inter-cultural education from an early age. Mouton, Bell and Blake (1956) established a positive link between high sociometric peer status and role-playing skill and Maginnis (1958), a correlation between sociometric position and non-verbal behaviour. The influence school sociometry had on injury

proneness syndrome was also investigated (Fuller & Baune, 1951).

Applied sociometry projects were reported, addressing many areas of concern: collection of sociometric data (Keisler & Zeigler, 1958), emotional and social adjustment (Forlano & Wrightstone, 1951), frustration levels (Coons,1957), inclusive learning environments to improve educational participation and attainment of all students (Amundsen, 1954; Leveridge, 1957; Tanaka, 1961; Lyles, 1967; Morgan & Nussel, 1967; Newmark & Garry, 1968), social leadership and democratic action (Zeleny, 1950; Todd, 1951; Gold, 1962), social relations theories of Jean Piaget (Meister, 1956) and the teaching of group dynamic psychology (Semrad, Arsenian & Standish, 1957). Efforts continued to be made to use sociometric measures to ascertain the accuracy of teachers' judgements concerning the sociometric status of their students and to explore the phenomenon of teacher preference (Teele & Schleifer, 1966). As a result of his research, Gronlund (1950,1953) called for increased emphasis on sociometric training in teacher training institutions and further research to reveal those behaviour characteristics that affect teacher-pupil adjustments. The employment of sociometric data to predict the suitability of teacher candidates was advocated (Sorenson & Satterlee, 1958), as well as the need for regular training in role play, group dynamics, group process and sociodrama (Beaman,1955; Loring,1958) and spontaneity training for teachers (Otto, 1962). Beaman (1955) also called for a review of the curriculum objectives in terms of social processes.

A proliferation of articles describing a variety of applications of experiential learning, improvisation, role playing, psychodrama and sociodrama in education is noted in this era (Weise, 1952; Brunelle, 1954; Kean,

1954; Lippitt & Clancy, 1954; Nichols, 1954; Whitman, 1954; Blake, 1955; Bogardus, 1955; Kelly, Blake & Stromberg, 1957; Heimbach, 1959; Knepler, 1959; Carter, 1961; Mouton & Blake, 1961; Wells, 1961; Dix, 1962; Fein, 1962; Wells, 1962; Westendorp, Abramson & Wirt, 1962). Fink (1962) drew attention to the implications for education of Moreno's use of 'starters' in the warm up to a learning process. His findings continue to have application today.

The Modern Era: 1970s-1990s

In reviewing the early literature I have been struck by the depth of understanding and breadth of vision displayed by those pioneering American educators. The potential of sociometry, sociodrama and psychodrama for educational success was being realised or was implied in their experimental work and research. Other educators have followed their early example, applying Moreno's theories in a variety of educational settings from the early 1970s up to the present day. The work of more recent decades, however, has not been characterised by the fervour of previous years, and much of the early promise of the sociometric movement has tended to lie dormant, waiting perhaps for modern day educators to take up the mantle *en masse*.

Shaftel and Shaftel continued their earlier work, publishing two books focused on the use of role play in the development of social values (1967) and role playing as a teaching method in the curriculum (1982).

Significant in the modern era is the work of Hollander and Hollander (1978a), working from the Colorado Psychodrama Centre. The Hollanders put forward the notion that maximum learning occurs when all our facilities are fully involved, and when we are

able to utilise life experiences to incorporate new knowledge. They demonstrated practical role-playing and sociodramatic enactments to help children learn core subjects, thus answering Haas's call for the promotion of Moreno in subject matter learning. They placed great emphasis on role reversal as being crucial in the learning process. Their particular concern was that unless experiential learning took place for each individual, classroom education became merely a process of information delivery, rote learning and examination *regurgitation*.

In another article, Hollander and Hollander (1978b) highlighted the classroom isolate, that child recognised by most teachers as always chosen last in team selections. They made the important point that isolates and rejectees will devote more energy to network linkage than to learning, and that this might often take the form of disruptive behaviour. Thus isolated and rejected children have power to interfere with, but not to contribute to, classroom creativity. Hollander and Hollander demonstrated how sociometry provides a structure to systematically measure the interpersonal networks within the class and identify the social 'winners and losers'. They advocated that teachers observe the emerging sociometry in the class and then act to integrate isolates and rejectees, by linking them to sociometric stars for learning tasks, by acting to integrate new students effectively, and by arranging seating to facilitate a flow of communication and co-operation. Total class cohesion thus becomes an indicator of an atmosphere conducive to learning. Hollander and Hollander also argued that the loss of class control, described and feared by teachers, is an active movement on the part of students to reveal existing social networks, to develop new networks and indirectly to test their linkages with each other. Although the school system

assigns official authority to the teacher, there is no guarantee that children will reciprocate in assigning or confirming that power. As well, they maintained that identity, self esteem, spontaneity and creativity are all directly affected by a person's position in the social environment. Drawing on Moreno's social atom theory (1937), they developed the concepts of the psychological social atom, the individual social atom and the collective social atom to develop the notion that individuals must have a specific number of people to whom they meaningfully relate in order to experience their creativity and power. For Hollander and Hollander, the classroom provided an excellent context in which to further examine and work with individual and collective sociometry.

Worth mentioning also is the work of Attschuler and Picon (1980) at Saint Elizabeth's Hospital in Washington, one of the important centres of psychodrama development during the 1960s and 1970s. They pioneered the social living class with the purpose of creating a positive climate in the classroom that is conducive to good mental health. The class was structured along the lines of a classical psychodrama or sociodrama session with the aim of increasing spontaneity by broadening pupils' and teachers' perceptual framework. The overall aim was to further the realisation of Moreno's vision of the unification of all types of learning by the principle of spontaneity.

Psychodrama as a Teaching Method (Williams, 1975) was one of the earliest theses presented to the ANZPA Board of Examiners. It focused on psychodramatic techniques that were used as a teaching method in an Australian secondary school. The areas covered included role training for conflict situations, job interviews, social skills, creative writing and spontaneity training. Williams drew

attention to the difficulty of warming up high school students to spontaneity and creativity after many years of traditional schooling had led to a high level of defensiveness. By implication, she thus highlighted the importance of progressive practices in the early years of children's school experience. In a similar area Schonke (1975) suggested that the present educational concept is one-sided and that this deficiency is demonstrated in the "interpersonal barbarism and neurotic isolation phenomena of youth and young adults". He used psychodrama in a teachers' college to assist in the development of social and interpersonal abilities.

The application of Moreno's ideas to special needs education has become something of a trend: Bell and Ledford (1978) on the effective use of sociodrama to change the attitudes and maladaptive behaviour of schoolboys, Schlanger & Birkman (1978) on role playing to elicit language from hearing impaired students, and Simeonsson, Monson & Blacher-Dixon (1979) on the use of sociodrama to promote social competence in exceptional children. Sprague (1991) presented an inspiring account of how young people with Downs syndrome and autism were assisted to develop by the use of psychodrama and art. Sprague reports psychodrama sessions that were aimed at raising the self-esteem and confidence of the young students and addressing the issues which arise as the result of disability.

A variety of sociometric projects to improve education were contributed in this era (Hutton & Polo, 1976; Pack & McCaffrey Jr., 1976; Eaton, Bonney & Gazdo, 1978; Adams & Roopnarine, 1994; Hagborg, 1994; Dunstone & Zea, 1995; Guldner & Stone-Winestock, 1995). Yates (1976) called for the rediscovery of classroom sociometry to replace the contemporary emphasis on

individual psychological treatment. In research presented in 1986, Goltlieb, Leyser & Schmelkin returned to the topic of teachers' perceptions of children's sociometric status. They focused on the effect of social rejection during childhood and demonstrated how it is related to psychological problems later in life. They urged early identification of socially isolated children, maintaining that rejection usually occurs early and continues over time if left unattended. Sociometric methodology applied in educational settings was the theme issue for the Spring Volume of *Journal of Group Psychotherapy Psychodrama and Sociodrama* in 1994. Johnson, Ironsmith & Poteat (1994) added analysis of social networks to other sociometric procedures to gain knowledge of the temporal consistency of sociometric status and role.

Other work focusing on the educational applications of Moreno has been contributed by Torrence (1970) - encouraging creativity in the classroom, Torrence and Myers (1970) - advocating creative teaching and learning, Ferinden (1971,1972) - outlining methods to modify aggressive behaviour, Shearon and Shearon Jr. (1973) - identifying the benefits of Morenian theory and practice in schools, Moskowitz (1975) - demonstrating role-playing in teacher education courses to ensure that concepts taught are translated into actual behaviour, Roark and Stanford (1975) - attempting to establish role playing as a serious method of learning in its own right rather than as a tool for adding variety to the curriculum, Parry (Bonner,1981) - working with teacher trainees to enhance teaching and learning, McKimmie (1985) - proposing the use of sociodrama in health education and Lee (1991) - using sociodrama and sociodramatic games to address the issues of self-esteem and human relationships in schools.

On the subject of psychodrama in teacher education, Carroll (1977) and Carroll and Howieson (1979) discussed ways in which the personality characteristics of the teacher are more enduring than teaching methods and approaches. They emphasised the influential and formative effect of a positive socio-emotional classroom climate on learning, recall, and future attitudes to learning, and thus advocated that an appropriate experience, which produced personal growth in teacher trainees, would have positive effects on student achievement. They also emphasised the timeless axiom in education that experiential learning is the most enduring. Leyser (1979) advocated effective in-service training to encourage teachers to make greater use of Moreno's role-playing methods.

In 1973 Shearon and Shearon Jr. wrote that Moreno's concepts of warm up, spontaneity, spontaneity training, creativity, tele, sociometry, social atom and role reversal could all be successfully utilised in the school, and could indeed revolutionalise educational institutions. 'The school, functioning as a social agency, has access to the main population and through the development of creativity, spontaneity and group work could provide preventative treatment as well as a self-actualising environment and thereby create a totally new psychodrama community' (p47).

Concluding Remarks

It has been the purpose of this literature review to highlight and describe the large body of Morenian work in the education sector, and thus to anchor the present work in an appropriate historical context. The practice of psychodrama in schools builds on the work of earlier educators and our indebtedness to them is acknowledged. The paper is offered in the same tradition of inspired applied research and responsible experimentation, with the purpose of furthering the educational integration of Moreno's work.

REFERENCES

Adams, Gerald R. & Roopnarine, Jaipaul L. (1994) "Physical Attractiveness, Social Skills, And Same-Sex Peer Popularity." *Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.1, Spring 1994, pp15-35.

American Society Of Group Psychotherapy And Psychodrama (1994) *Journal of Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.1, Spring 1994.

Amundson, Carl L. (1954) "Increasing Interpersonal Relationships In The High School With The Aid Of Sociometric Procedures." *Group Psychotherapy*, Vol.VI, Nos.3-4, January-March 1954, pp183-188.

Attschuler, Claire & Picon William J. (1980) "The Social Living Class: A Model For The Use Of Sociodrama In The Classroom." *Group Psychotherapy Psychodrama And Sociometry*, Vol.33,1980, pp162-169.

Baron, Denis (1951) "Personal-Social Characteristics And Classroom Social Status: a Sociometric Study Of Fifth And Sixth Grade Girls." *Sociometry*, Vol.XIV, No.1, February 1951, pp32-42.

Bassett, Raymond E. (1944) "Cliques In A Student Body Of Stable Membership." *Sociometry*, Vol.VII, No.3, August 1944, pp290-302.

Beaman, Florence N. (1955) "The Value Of Group Experience In The Normal Educative Process." *Group Psychotherapy*, Vol.VIII, No.3, October 1955, pp242-246.

Bell, Steven & Ledford, Terry (1978) "The Effects Of Sociodrama On The Behaviours And Attitudes Of Elementary School Boys." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXI, 1978, pp117-135.

Blake, Robert R. (1955) "Experimental Psychodrama With Children." *Group Psychotherapy*, Vol.VIII, No.4, December 1955, pp347-350.

Bogardus, Emery S. (1955) "The Use Of Sociodrama In Teaching Sociology." *Sociometry*, Vol.XVIII, No.4, December 1955, pp286-291.

Bonner, Brendon (1981) "Action Methods In The Classroom." Unpublished Report Of A Workshop Led By Warren Parry, Wellington Teachers College, 23-24 February 1981.

Bonney, Merl E. (1944) "Relationships Between Social Success, Family Size, Socio-Economic Home Background, And Intelligence Among School Children In Grades III To V." *Sociometry*, Vol.VII, No.1, February 1944, pp26-39.

Bonney, M.E. (1946) "A Sociometric Study Of The Relationships Of Some Factors To Mutual Friendships On The Elementary, Secondary And College Levels." *Sociometry*, Vol.IX, No.1, February 1946, pp21-47.

Bonney, Merl E. (Editor) (1947) Sociometry : *A Journal Of Interpersonal Relations*, Vol X, No.2, May 1947.

Bonney, Merl E. (1947) "Sociometric Study Of Agreement Between Teacher Judgements

And Student Choices." *Sociometry*, Vol X, No.2, May 1947, pp133-146.

Bonney, Merl E. (1955) "A Study Of Constancy Of Sociometric Ranks Among College Students Over A Two Year Period." *Sociometry*, Vol.XVIII, No.4, December 1955, pp275-286.

Bonney, M.E., Hobit, R.E, & Dreyer, A.H. (1953) "A Study Of Some Factors Related To Sociometric Status In A Men's Dormitory." *Sociometry*, Vol.XVI, No.4, November 1953, pp287-301.

Boorman, William R. & Springer, Florence (1949) "The Student-Teacher Evaluates The Role Of The Principal." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Brunelle, Peggy (1949) "Action Projects From Children's Literature; An Indirect Approach To Intercultural Relations In The Elementary School." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Brunelle, Peggy(1954) "Exploring Skills Of Family Life At School: Sociodrama With a Fourth Grade Group." *Group Psychotherapy*, Vol.VI, Nos.3-4, January-March 1954, pp227-255

Carroll, John (1977) "An Enquiry Into The Effects Of The Personal Growth Groups Offered As Course Units In The Diploma Of Teaching Course." Unpublished Thesis, Churchlands College, 1974-1976.

Carroll, John & Howieson, Noel (1979) "Psychodrama In Teacher Education." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXII, 1979, pp94-99.

Carter, Laurie Mae (1961) "Psychodrama And The New Role Of The School Principal." *Group Psychotherapy*, Vol.XIV, Nos.3-4, September-December 1961, pp169-171.

Cole, Natalie Robinson(1949) "Exploring Psychodrama At Fifth Grade Level." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Cook, Lloyd Allen (1944) "Changing The Structure Of A Tenth Grade Class: A Sociometric Research Project." *Sociometry*, Vol.VII, No.3, August 1944, p311.

Cook, Marthanne & Treglawny James (1949) "Instructions To Teachers From A Unit 'An Intercultural Action Technique For The Secondary School." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Coons, Margery Olstead (1957) "Rosenzweig Differences In Relation To Frustration In Children Of High, Low And Middle Sociometric Status." *Group Psychotherapy*, Vol. X, No.1, March 1957, pp60-63.

Cooper, Dan H. (1944) "The Potentialities Of Sociometry For School Administrations." *Sociometry*, Vol.X, No.2, May 1944, pp111-121.

Dahlke, H. Otto (1953) "Determinants of Sociometric Relations Among children In The Elementary School." *Sociometry*, Vol.XVI, No.4, November 1953, pp327-338.

Dix, Dorothy M. (1962) "Role Playing In Nursing Education In The Psychiatric Field." *Group Psychotherapy*, Vol.XV, No.3, September 1962, pp231-235.

Dunstone, Stephen & Zea, Angelina (1995) "Sociometric Assessment Of Social Integration Of Students From Culturally Diverse Backgrounds At A Non-Residential University." *Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.4, Winter 1995, pp165-176.

Eaton, Marc, Bonney, Warren C. & Gazda, G.M. (1978) "Teacher Predictions Of Sociometric Choice." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXI, 1978, pp33-39.

Fein, Leah Gold (1962) "Psychodrama In The Treatment Of Disciplinary Problems." *Group Psychotherapy*, Vol.XV, No.2, June 1962, pp147-153.

Ferinden Jr., William E. (1971) "Behaviouristic Psychodrama: A Technique For Modifying Aggressive Behaviour In Children." *Group Psychotherapy And Psychodrama*, Vol.XXIV, Nos.3-4,1971, pp101-106.

Ferinden Jr., William E. (1972) "A Vicarious Psychodramatic Technique For Modifying Children's Behaviour In The Classroom." *Group Psychotherapy And Psychodrama*, Vol. XXV, No.4, 1972, pp168-169.

Fink, Abel K. (1962) "Some Implications Of Moreno's Concept Of Warm Up For Education." *Group Psychotherapy*, Vol.XV, No.1, March 1962, pp69-73.

Flowerman, Samuel H. (1949) "The Sociodramatic Denotation Of The Status Of a Secondary School Principal." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Forlano, George & Wrightstone, J. Wayne (1951) "Sociometric And Self Descriptive Technics In Appraisal Of Pupil Adjustments." *Sociometry*, Vol.XIV, No.4,

December 1951, pp340-350.

French, Robert L., & Mensh, Ivan N. (1948) "Some Relationships Between Interpersonal Judgements And Sociometric Status In A College Group." *Sociometry*, Vol.XI, No.4, November 1948, pp335-345.

Fuller, Elizabeth Mechem & Baune, Helen B. (1951) "Injury-Proneness And Adjustment In A Second Grade : A Sociometric Study." *Sociometry*, Vol.XIV, Nos.2-3, May-August 1951, pp210-225.

Gold, Hilary A. (1962) "The Importance Of Ideology In Sociometric Evaluation Of Leadership." *Group Psychotherapy*, Vol. XV, No.3, September 1962, pp224-230.

Goltlieb, Joy, Leyser, Yona & Schmelkin, Liora Pedhazur (1986) "Teachers' Perceptions As They Relate To Children's Current And Future Status." *Group Psychotherapy Psychodrama And Sociometry*, Winter 1986, pp165-177.

Goodspeed, Elizabeth Jane (1949) "The Use Of Psychodrama In The Vocational Guidance Of Eighth Grade Boys." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Gronlund, Norman E. (1950) "The Accuracy Of Teachers' Judgements Concerning The Sociometric Status Of Sixth Grade Pupils." *Sociometry*, Vol.XIII, No.4, November 1950, pp329-357.

Gronlund, Norman E. (1953) "Relationships Between The Sociometric Status Of Pupils And Teachers' Preferences For Or Against Having Them In Class." *Sociometry*, Vol.XVI, No.2, May 1953, pp142-149.

Grossman, Beverly & Wrighter, Joyce (1948) "The Relationship Between Selection-Rejection And Intelligence, Social Status And Personality Amongst Sixth Grade Children." *Sociometry*, Vol.XI, No.4, November 1948, pp346-355.

Guldner, Claude A. & Stone-Winestock, Penny (1995) "The Use Of Sociometry In Teaching At The University Level." *Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.4, Winter 1995, pp177-185.

Haas, Robert Bartlett (1947) "A Role Study From Pupil Motivations: Students Evaluate Their English Instructors." *Sociometry*, Vol.X, No.2, May 1947, pp200-210.

Haas, Robert Bartlett (Editor) (1949) *Psychodrama And Sociodrama In American Education*. Beacon House Inc., New York.

Hagborg, Winston J. (1994) "Sociometry And Educationally Handicapped Children." *Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.1, Spring 1994, pp4-14.

Hallworth, H.J. (1953) "Sociometric Relationships Among Grammar School Boys And Girls Between The Ages Of Eleven And Sixteen Years." *Sociometry*, Vol.XVI, No.1, February 1953, pp39-70.

Hansen, Bert (1949) "Sociodrama - A Methodology For Democratic Action." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Hare, A. Paul (1992) "Moreno's Sociometric Study At The Hudson School For Girls." *Group Psychotherapy Psychodrama And Sociometry*, Vol.45, No.1, Spring 1992, pp24-39.

Harshfield, H.W. & Schmidt, J.P. (1949) "Playing Out Our Problems In Sociodrama." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Heimbach, Sylvia Russel (1959) "Role Playing As An Aid In Improving Reading Ability And Empathy." *Group Psychotherapy*, Vol.XII, No.1, March 1959, pp42-51.

Hendry, Charles E. (1944) "Role Practice Brings The Community Into The Classroom." *Sociometry*, Vol.VII, No.2, May 1944, pp196-204.

Hollander Carl E. & Hollander Sharon L. (1978a) "Action Relationships In Learning." Privately Published, Snow Lion Press, Denver.

Hollander Carl E. & Hollander Sharon L. (1978b) "The Social Atom And Sociometry In Education." Privately Published, Snow Lion Press, Denver.

Howell, Charles E. (1942) "Measurement Of Leadership." *Sociometry*, Vol.V, No.2, May 1942, pp163-168.

Hutton, Jerry B. & Polo, Linda (1976) "A Sociometric Study Of Learning Disability Children And Type Of Teaching Strategy." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXIX, 1976, pp113-120.

Jennings, Helen Hall (1943) *Leadership And Isolation : A Study Of Personality In Inter-Personal Relations*. Longmans, Green & Company, New York.

Johnson, Jeffrey, Ironsmith, Marsha & Poteat, Michael G. (1994) "Assessing Children's Sociometric Status: Issues And The Application Of Social Network Analysis." *Group Psychotherapy Psychodrama And Sociometry*, Vol.47, No.1, Spring 1994, pp36-47.

Kean, Charles D. (1954) "Some Role-Playing Experiments With High School Students." *Group Psychotherapy*, Vol.VI, Nos.3-4, January-March 1954, pp256-265.

Keislar, Evan R. & Zeigler, James R. (1958) "The Use Of Mark-Sense Cards To Obtain Guess-Who Ratings And Sociometric Type Data." *Group Psychotherapy*, Vol.XI, No.2, June 1958, pp110-113.

Kelly, James G., Blake R.R. & Stromberg C.E. (1957) "The Effects Of Role Training On Role Reversal." *Group Psychotherapy*, Vol.X, No.2, June 1957, pp95-104.

Kidd, John W. (1951) "An Analysis Of Social Rejection In A College Men's Residence Hall." *Sociometry*, Vol.XIV, Nos.2-3, May-August 1951, pp226-236.

Knepler, Abraham E. (1959) "Role Playing In Education - Some Problems In Its Use." *Group Psychotherapy*, Vol.XII, No.1, March 1959, pp32-41.

Kranz, Peter L. (1991) "A Demonstration Of Warm Up Techniques With Young Children." *Group Psychotherapy Psychodrama And Sociometry*, Vol.43, No.4, Winter 1991, pp162-166.

Kuhlen, Raymond & Bretsch, Howard S. (1947) "Sociometric Status And Personality Problems Of Adolescents." *Sociometry*, Vol X, No.2, May 1947, pp122-132.

Lackey, Katherine (1949) "A Script Derived From Role Playing And Used As A Warming Up Springboard For A Group Discussion On

The International Control Of Atomic Power." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Lee, Teena (1991) "The Sociometrist And Sociodramatist In The Primary School." *Group Psychotherapy Psychodrama And Sociometry*, Vol.43, No.4, Winter 1991, pp191-196.

Leveridge, Don (1957) "The College As A Laboratory For Applying Findings And Methods Of The Behavioural Sciences." *Group Psychotherapy*, Vol.X, No.1, March 1957, pp64-70.

Levy, Ronald B. (1949) "Psychodrama And The Philosophy Of Cultural Education." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Leyser, Yona (1979) "The Effectiveness Of An Inservice Training Program In Role Playing On Elementary Classroom Teachers." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXII, 1979, pp100-111.

Lippitt, Rosemary & Clancy, Catherine (1954) "Psychodrama In The Kindergarten And Nursery School." *Group Psychotherapy*, Vol. VII, No.3-4, December 1954, pp262-290.

Loring, Rosalind K. (1958) "Using Group Process In In-Service Training." *Group Psychotherapy*, Vol.XI, No.2, June 1958, pp144-149.

Lundberg, George A. & Beazley, Virginia (1948) "Consciousness Of Kind In A College Population." *Sociometry*, Vol.XI, Nos.1-2, February-May 1948, pp59-74.

Lundberg, George A., Hertzler, Virginia Beazley & Dickson, Lenore (1949) "Attraction Patterns In A University." *Sociometry*, Vol.XII, Nos.1-3, February-August 1949, pp158-169.

Lyles, William K. (1967) "An Adaptation Of A Sociometric Technique In College Teaching." *Group Psychotherapy*, Vol.XX, Nos.3-4, September-December 1967, pp166-172.

Maginnis, Maria (1958) "Gesture And Status." *Group Psychotherapy*, Vol.XI, No.2, June 1958, pp105-109.

Marks, J.B. (1954) "Interests, Leadership And Sociometric Status Among Adolescents." *Sociometry*, Vol.XVII, No.4, November 1954, pp340-349.

McClelland, F.M. & Ratliff, John A. (1947) "The Use Of Sociometry As An Aid In Promoting Social Adjustment In A Ninth Grade Home Room." *Sociometry*, Vol X, No.2, May 1947, pp147-153.

McKimmie, Peter (1985) *Sociodrama - A New Focus In Health Education*. Unpublished Thesis, Australian And New Zealand Psychodrama Association, Melbourne.

McKinney, John C. (1948) "An Educational Application Of A Two Dimensional Sociometric Test." *Sociometry*, Vol.XI, No.4, November 1948, pp356-367.

McLennan, Francis (1942) "Social Relationships In The College Fraternity." *Sociometry*, Vol.V, No.2, May 1942, pp151-162.

Meister, Albert (1956) "Perception And Acceptance Of Power Relations In Children." *Group Psychotherapy*, Vol.IX, No.2, August 1956, pp153-163.

Mill, Cyril R. (1953) "Personality Patterns Of Sociometrically Selected And Sociometrically Rejected Male College Students," *Sociometry*, Vol.XVI, No.2, May 1953, pp151-167.

Moreno, Florence B. (1949) "The Learning Process In Nurses' Training." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Moreno, J.L. (1934) *Who Shall Survive? A New Approach To The Problem Of Human Interrelations*. Nervous And Mental Disease Publishing Company, Washington D.C.

Moreno, J.L. (1937) "Sociometry In Relation To Other Social Sciences." *Sociometry*, Vol.1, 1937, pp206-219.

Moreno, J.L. (1946/1994) *Psychodrama First Volume: Psychodrama and Group Psychotherapy* (Fourth Edition). American Society For Group Psychotherapy & Psychodrama, McLean, VA. (Originally published by Beacon House in 1946.)

Moreno, J.L. (1949) "The Spontaneity Theory Of Learning." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Moreno, J.L. (1953) *Who Shall Survive? Foundations Of Sociometry, Group Psychotherapy And Sociodrama*. Beacon House, New York.

Moreno J.L. & Moreno, Florence B. (1944) "Spontaneity Theory Of Child Development." *Sociometry*, Vol.VII, No.2, May 1944, pp89-128.

Moreno, Zerka (1958) "Notes On Spontaneous Learning 'In Situ' Versus Learning The Academic Way." *Group Psychotherapy*, Vol.XI, No.1, March 1958, pp50-51.

Morgan, William P. & Nussel, Edward J. (1967) "A Sociometric Study Of Play Preference And Play Behaviour In A Group Of Third Grade Children." *Group Psychotherapy*, Vol.XX, No.1-2, March-June 1967, pp74-87.

Moskowitz, Gertrude (1975) "Role Playing In Higher Education." *Group Psychotherapy And Psychodrama*, Vol.XXVIII, 1975, pp135-143.

Mouton, Jane Srygley, Bell, Robert L. & Blake, Robert R. (1956) "Role Playing Skill And Sociometric Peer Status." *Group Psychotherapy*, Vol.IX, No.1, April 1956, pp7-17.

Mouton, Jane Srygley & Blake, Robert R. (1961) "University Training In Human Relations Skills." *Group Psychotherapy*, Vol. XIV, Nos.3-4, September-December 1961, pp140-153.

Murray, Elwood (1949a) "Sociodrama And Psychodrama In The College Basic Communication Class." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Murray, Elwood (1949b) "Sociodrama In A Special Pilot Course On Intercultural Communication." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Murray, Hugh (1953) "The Sociometric Stability Of Personal Relations Among Retarded Children." *Sociometry*, Vol.XVI, No.2, May 1953, pp113-141.

Newmark, Norma L. & Garry, Samuel (1968) "Sociometry In The Classroom." *Group Psychotherapy*, Vol.XXI, No.1, March 1968, pp62-78.

Nichols, Hildred (1954) "Role Playing In Primary Grades." *Group Psychotherapy*, Vol. VII, Nos.3-4, December 1954, pp238-241.

Nielson, Dorothy (1949) "A Student's Observations On Beacon As A Setting For Self-Therapy." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Northway, Mary L. (1942) "Social Acceptability Test." *Sociometry*, Vol.V, No.2, May 1942, pp180-184.

Northway, Mary L. (1944) "Outsiders : A Study Of The Personality Patterns Of Children Least Acceptable To Their Age Mates." *Sociometry*, Vol.VII, No.1, February 1944, pp10-25.

Northway, Mary L. (1954) "A Plan For Sociometric Studies In A Longitudinal Program Of Research In Child Development." *Sociometry*, Vol.XVII, No.3, August 1954, pp272-281.

Northway, Mary (1957) *Sociometric Testing: A Guide For Teachers*. University Of Toronto Press, Toronto.

Northway, Mary L. & Detweiler Joyce (1955) "Children's Perceptions Of Friends And Non-Friends." *Sociometry* Vol.XVIII, No.4, December 1955, pp271-275.

Northway, Mary L. & Quarrington, Bruce (1946) "Depicting Inter-Cultural Relations." *Sociometry*, Vol.IX, No.4, November 1946, pp334-339.

Northway, Mary L. & Wigdor, Blossom T. (1947) "Rorschach Patterns Related To The Sociometric Status Of School Children." *Sociometry*, Vol.X, No.2, May 1947, pp186-199.

Otto, Herbert A. (1962) "Spontaneity Training With Teachers." *Group Psychotherapy*, Vol.XV, No.1, March 1962, pp74-79.

Pack, Peggy L. & McCaffrey Jr., Leonard J. (1976) "A Sociometric Technique For Use With Moderately To Severely Retarded Persons." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXIX, 1976, pp127-129.

Potashin, Reva (1946) "A Sociometric Study of Children's Friendships." *Sociometry*, Vol. IX, No.1, February 1946, pp48-70.

Powell, R.M. (1951) "The Nature And Extent Of Group Organisation In A Girls Dormitory." *Sociometry*, Vol.XIV, No.4, December 1951, pp317-339.

Radke, Marion, Sutherland, Jean & Rosenburg, Pearl (1950) "Racial Attitudes Of Children." *Sociometry*, Vol.XIII, No.2, May 1950, pp154-171.

Raths, Louis E. (1949) "What Is Teaching?" In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Roark, Albert & Stanford, Gene (1975) "Role Playing And Action Methods In The Classroom." *Group Psychotherapy And Psychodrama*, Vol.XXVIII, 1975, pp33-49.

Schlanger, Phoebe H. & Birkman, Midred H. (1978) "Role Playing Used To Elicit Language From Hearing Impaired Children." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXI, 1978, pp136-143.

Schonke, Meinolf (1975) "Psychodrama In School And College." *Group Psychotherapy And Psychodrama*, Vol.XXVIII, 1975, pp168-179

Semrad, Elvin V., Arsenian, John & Standish, Christopher T. (1957) "Experiences With Small Groups In Teaching Group Psychology." *Group Psychotherapy*, Vol.X, No.3, September 1957, pp191-197.

Shaftel, George & Shaftel, Fannie R. (1949) "Report On The Use Of A "Practice Action Level" In The Stanford University Project For American Ideals." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Shaftel, Fannie & Shaftel George (1967) *Role playing For Social Values: Decision-Making In The Social Studies*. Prentice Hall, Englewood Cliffs.

Shaftel, Fannie & Shaftel George (1982) *Role-Playing In The Curriculum* (Second Edition). Prentice Hall, Englewood Cliffs.

Shearon, Ella Mae & Shearon, Jr., William (1973) "Some Uses Of Psychodrama In Education." *Group Psychotherapy And Psychodrama*, Vol.XXVI, No.3-4, 1973, pp47-49.

Shoobs, Nahum E. (1944) "Psychodrama In The Schools." *Sociometry*, Vol.VII, No.2, May 1944, pp152-168.

Shoobs, Nahum E. (1947) "Sociometry In The Classroom." *Sociometry*, Vol X, No.2, May 1947, pp154-164.

Short, Ruth (1949) "Role-Playing In Adult Spanish Classes." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York

Simeonsson, Rune J., Monson, Lynne B. & Blacher-Dixon (Jan 1979) "Promoting Social Competence In Exceptional Children Through Perspective Taking And Sociodramatic Activities." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXXII, 1979, pp156-163.

Smith, Mapheus (1944) "Some Factors In Friendship Selections Of High School Students." *Sociometry*, Vol.VII, No.3, August 1944, pp303-310.

Sorenson, A.G. & Satterlee, R.L. (1958) "A Sociometric Procedure For Use In Selecting Teacher Candidates." *Group Psychotherapy*, Vol.XI, No.2, June 1958, pp114-120.

Speroff, B.J. (1955) "The Stability Of Sociometric Choice Among Kindergarten Children." *Sociometry*, Vol.XVIII, No.2, May 1955, pp129-131.

Sprague, Ken (1991) "Everybody's A Somebody: Action Methods For Young People With Severe Learning Difficulties." Unpublished Thesis, Australian And New Zealand Psychodrama Association, Melbourne.

Tanaka, Kumajiro (1961) "The Effects Of Sociometric Regouping On Psychological Structure In The School Classes." *Group Psychotherapy*, Vol.XIV, Nos3-4, September-December 1961, pp203-208.

Teele, James E. & Schleifer, Maxwell J. (1966) "Teacher Ratings, Sociometric Status And Choice Reciprocity Of Anti-Social And Normal Boys." *Group Psychotherapy*, Vol.XIX, Nos.3-4, September-December 1966, pp183-19.

The Teachers, Administrators, And Consultants Of The Inglewood Public Schools (1949) "The Inglewood Project For

Evaluating Pupil's Social Skills." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Thorpe, J.G. (1955a) "A Study Of Some Factors In Friendship Formation." *Sociometry*, Vol.XVIII, No.3, August 1955, pp207-214.

Thorpe, J.G. (1955b) "An Investigation Into Some Correlates Of Sociometric Status Within School Classes." *Sociometry*, Vol.XVIII, No.1, February 1955, pp49-61.

Thrasher, Frederic M. & Kerstetter, Leona M. (1947) "Sociometry And An Activity Program On The University Level." *Sociometry*, Vol.X, No.2, May 1947, pp178-185.

Todd, Frances E. (1951) "Democratic Methodology In Physical Education." *Sociometry*, Vol.XIV, Nos.2-3, May-August 1951, pp203-209.

Torrance, Paul (1949) "Psychodramatic Methods In The College: The Student Personnel Program." Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York

Torrence, E. Paul (1970) *Encouraging Creativity In The Classroom*. Wm. C. Brown, Dubuque.

Torrence, E. Paul & Myers, R. (1970) *Creative Teaching And Learning*. Dodd Mead, New York.

Ward-Kay, Lillian (1947) "Role Playing As A Teaching Aid - Some Theoretical Considerations." *Sociometry*, Vol X, No.2, May 1947, pp165-166.

Wardlow, Mary E., & Greene, James E. (1952) "An Exploratory Sociometric Study Of Peer Status Among Adolescent Girls." *Sociometry*. Vol.XV, No.3-4, August-November 1952,

pp311-318.

Weber, Louis C. (1950) "A Study Of Peer Acceptance Among Delinquent Girls." *Sociometry*, Vol.XIII, No.4, November 1950, pp363-381.

Wells, Cecilia G. (1961) "Psychodrama With Children In A Sociometrically Structured Setting." *Group Psychotherapy*, Vol.XIV, Nos.3-4, September-December 1961, pp160-163.

Wells, Cecilia G. (1962) "Psychodrama And Creative Counselling In The Elementary School." *Group Psychotherapy*, Vol. XV, No.3, September 1962, pp244-252.

Westendorp, Floyd, Abramson, Burton & Wirt, Robert D. (1962) "Group Psychotherapy In A Public School Setting." *Group Psychotherapy*, Vol.XV, No.1, March 1962, pp30-35.

Whitman, Evelyn Busch, (1954) "Personality Of Fourth Grade Children As Measured By Modified TAT And Improvisation Techniques." *Group Psychotherapy*, Vol.VII, Nos.3-4, December 1954, pp255-261.

Wiese, Leopold Von (1952) "Role Playing As A Method Of Academic Education." *Group Psychotherapy*, Vol.V, Nos.1-2-3, April-July-November 1952, pp73-77.

Williams, Harry B. & Folger, John K. (1949) "Role-Playing In The Education Work Conference." In Haas, Robert Bartlett (Editor), *Psychodrama And Sociodrama In American Education*. Beacon House, New York.

Williams, Trischa (1975) *Psychodrama As A Teaching Method*. Unpublished Thesis, Psychodrama Institute Of Western Australia, Perth.

Yates, Lauren E. Lucas (1976) "The Use Of Sociometry As An Identifier Of Research Sample For Psychological Treatment And Quantifier Of Change Among Second Grade Students." *Group Psychotherapy Psychodrama And Sociometry*, Vol.XXIX, 1976, pp102-110.

Young, L.L. (1947) "Sociometric And Related Techniques For Appraising Social Status In An Elementary School." *Sociometry*, Vol.X, No.2, May 1947, pp168-177.

Zander, Alvin & Lippitt, Ronald (1944) "Reality-Practice As Educational Method." *Sociometry*, Vol.VII, No.2, May 1944, pp129-151.

Zeleny, Leslie (1950) "Adaptation Of Research Findings In Social Leadership To College Classroom Procedures." *Sociometry*, Vol.XIII, No.4, November 1950, pp314-328.
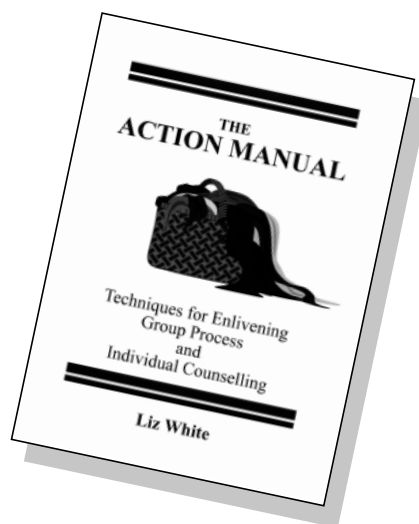
Bona can be contacted on email at: bonaanna@hotmail.com

The Action Manual:
Techniques for Enlivening Group Process and Individual Counselling

by Liz White

Reviewed by John Farnsworth

The *Action Manual* deserves a very warm welcome from the psychodrama community. It is a book that fills a gap in psychodrama writing and provides an invaluable resource for trainees and practitioners alike.

Liz White has produced a compendium of exercises, techniques, games and action methods that covers the gamut of psychodrama work from warm-up to closure. She describes the *Manual* as a cookbook, and it is a good metaphor. In a nutshell, this is a set of reliable, imaginative recipes that will enable directors and group workers to move into action confidently and effectively. Like any recipe, the ingredients can be modified, substituted, enlarged or reduced according to taste and circumstances. Indeed, the whole book is an invitation to do so.

As with any good cookbook, I quickly found I didn't just want to read the text. Instead, I wanted to try out the recipes on my fellows and see what came of them. And that is one of the chief virtues of this *Manual*: it is endlessly stimulating. For example, I discovered every time I passed it on to my colleagues for what I thought was a quick inspection their curiosity was instantly kindled and their appetite whetted. The result was a noticeable reluctance on their part to actually give the book back to me.

The *Manual* is more than just a collection of exercises. It is organized into a cluster of five sections that Liz White calls warm-up, exploring, working through, surplus reality with a final section on integration and closure. Each section contains at least nine exercises, and usually more. Many of

the exercises have variations or additional suggestions, so that the range is even larger than it first seems.

The sections all begin with an introduction that sets the scene and then stands alongside the reader as he or she surveys the exercises ahead. Each exercise also has its own theory box that frames the method and integrates it into the wider thinking and practice of psychodrama.

The *Manual* is not limited to the area of psychodrama. Liz White is a T.E.P. who trained with the sociometrist Ann Hale so the *Exploring* section, for example, has an extensive section on the social atom, the action sociogram and the sociometric cycle. There are also exercises on sociodrama, bibliodrama and conflict resolution, along with many exercises that are readily suited to role training.

Some of the exercises will be familiar because they have long been staples of the method: these include future projection, conversation in pairs, hand on the shoulder, The Magic Shop, the Family Album and others. Yet each is warmly and imaginatively described with an immediacy that constantly refreshed my own understanding of the purpose or likely impact of an exercise. The accompanying theory boxes point to ways an exercise or technique can be integrated into the life of a group so that it facilitates, deepens or focuses group members' experience.

Many other exercises may be less familiar and each reader is likely to pick out their own favourites. For example, Liz White presents quite a number of variations on ways to concretise the social atom: using paper and pencil, using five criteria, looking at the distribution of power, developing the fantasy social atom, and so on. Conflict

resolution ranges across the structured encounter to encounter with fantasy figures in ways that are both engaging and safe. In the *Surplus Reality* section there is 'The Great Escape' (a way of enacting daydreams and visions) and 'Finishing Unfinished Business' with its echoes of Gestalt practice. *Working Through* covers 'Scapegoating: A Sociodrama' and 'The Janus Gate' is a technique named after the two-headed Roman god who faces both the past and the future, and can be used as a whole-day workshop.

The *Integration and Closure* section includes details on how to make and then use masks, while 'Rites of Passage' celebrates developmental phases for different group members. 'The Coat of Arms' involves a whole evening spent exploring the values that individuals hold dear as they fill out the four quadrants of their own personal coat of arms.

I had never heard of 'The Stone Games' devised by Joseph Schaeffer. This has two versions: one asks each person in a group to place 100 stones silently in a circle in sequence with others as a luminous way of evoking feelings, self-awareness and a sense of co-creation. The other, a vocal version, promotes the articulation of difference or conflict through the placement of stones next to disputants.

The book begins with a full and engaging introduction that sets out the foundations of action methods and introduces Moreno to readers new to his work. It outlines the Hollander Curve, which charts the ebb and flow of psychodramatic action, and emphasises the importance of the principles of creativity for action methods and psychodrama. There is also a set of tips that are worthwhile reminders for psychodrama veterans and also invaluable for newcomers.

These include: 'psychodrama is not fragile', 'take Kleenex', 'expect more impact than you expect', 'the protagonist is always right' and 'don't promise anything!'

I have one main reservation about the book, and that is about Liz White's invitation to counsellors and general group workers to make full use of these methods. The techniques she describes are often very powerful and, without some training in psychodrama, unwary readers may plunge straight from text to action without an appreciation of the method's complexity. In the metaphor of the cookbook, this is likely to be a recipe for disaster.

It is also worth bearing in mind that the book is not designed as a standard training manual. Although it has an exercise on doubling, for example, it doesn't lay out all the terminology and techniques of psychodrama or elaborate on different types of auxiliary work. It is not that kind of book.

That aside, this really is an excellent book for experienced practitioners and particularly for psychodrama trainees. This is not just because of the panorama of methods the book presents, but also for its helpful bibliography, the useful glossary of terms it provides, and the attractive, detailed diagram of the sociometric cycle. It is excellent, too, for its consistent integration of ideas, theory and method and its lively presentation of warm-up.

The *Manual* also comes in a thoughtfully designed layout: its A4 format and wide-spaced text allows relevant pages to be easily photocopied and incorporated into a session without having to wave a large book around.

Above all, *The Action Manual* is a wonderful and consistently refreshing warm-up to action. From the first page to the last, it constantly asks to be put into action – and what better invitation could that be for a psychodramatist? I warmly recommend it both for individuals and, in particular, for training libraries. It is a welcome, inviting and stimulating resource.

The Origin & Nature of Sexuality:

A Research Report Using a Scientific & Religious Role Theory of Unified Reality

by Kevin Franklin

(2001) privately published, http://home.it.net.au/~kevfrank/ Perth WA.

Reviewed by Jerri Bassi

In the Summary (at the beginning!) Kevin writes "This challenging, confronting and I hope interesting book, is a revised edition of my doctoral thesis". It is definitely all of these things. There are three areas of work described; language and review of research literature, his research and methodology, and The New Paradigm.

This work is not a wisely simplistic antidote to life's struggle or an alternative to science, religion and psychology. He presents his way of unifying these various schools of thought and practice. He remains psychodramatic whilst setting out many facets of human experience. The writing is complex with plenty of asides that assist the reader to ponder awhile. At times, the reader feels Kevin's inner struggle to express meaning but then again, he is a human being, as he would say, living "in a socially phobic world". It is not a paper (for me anyway) to read in one or two sessions. I had to allow plenty of time to come and go with this work.

Existential Identity and Language

Even though the work focuses on sexual identity, in particular the development of homosexual identity, it is not limited to these areas. From the beginning the reader dives into questions regarding existential identity and our author gives us a glossary of words to whet our appetite. When a woman gives birth to a newborn, "is she a mother?" Is she a role player or role taker? What is our understanding of sexual awakening? Other terms such as existential identity; sexuality as social roles, gender roles, sex roles; theory of the person are explored and clarified. He acknowledges the semantics of everyday language and the confusion of tongues in the use of terms such as *male* and *female* – common words that seem clear enough on the surface.

With this play of language the reader is encouraged to question and reshape their thinking and is given an opportunity to wake up to themselves in a new way.

Other philosophers have grappled with these questions. One such researcher is G.H. Mead who explored the nature of subjective and objective phenomena. Mead attempted to bridge this duality by introducing a 'third-person self'. Kevin argues that Mead's approach "personifies reductionism and social determinism". After rejecting Mead and critiquing other

approaches Kevin creates his own frame of reference to fully understand how we deal with issues concerning identity.

Research

Kevin's three research studies involved over 200 people some of whom were interviewed in both Study 1 and Study 2. Study 3 involves a discriminating analysis of the two previous Studies.

Kevin takes us into a world of research where he hypothesises about (a) the "relationship between gender identity and sexual preference and (b) the identification of that gender as male or female". He demonstrates the complexity of the relationship between sexual preference and gender identity and subsequently the non-relationship between sexual preference and sexual identity.

These are complex formulations. His research tools are clearly laid out, including tests such as questionnaires from the 1970's that measure homosexuality identity formation. Those of us who have little experience of scientific research techniques gain a way of thinking how to develop a means to further explore and then test out the results of our ideas.

Kevin confirms scientifically that homosexually identified people are not defined by their differences but by similarities. He shows that older research seems to say that homosexual folk are different than heterosexuals and therefore suffer from a higher anxiety level. This was said to be (by previous research) because they stray from dominant social mores and are therefore deviant. He develops and presents the methodology and results of three research studies to test questions posed by other theorists who regard homosexuality as deviant.

His results show that "the origin of sexual preference is in gender identity, however this

does not identify its male or female nature. He asks if gender and sexual identity is the cause of sexual preference and his results show that "gay men are not significantly different from straight men…" Having established that gay and straight men are not so different from each other Kevin is now free to establish and present his new paradigm of personality theory.

Reversing roles with the writer I experience his vision; that I as a man am no different in my identity than a heterosexual woman as we are both attracted to men. The fact that I am a male person does not limit my perception, if I am free of the social forces around me. This could then be described as a liberation or spiritual epiphany.

In a brief section entitled *The Man in The Moon is a Woman*, he quotes Moreno's study of a potentially psychotic patient at Beacon. In the report Moreno follows the treatment of Mary who was intent on "finding John" who is either an actual person or an inner object of her imagination. Having set out a scene on the stage Moreno introduced an auxiliary ego to assist in role testing/creating. Moreno gives us five hypotheses of which our author Kevin questions one that posits "John is Mary. ...but how can Mary be a man?".

Kevin is our man to answer this question, proposing that Mary can be a male in a female body. At the same time "she is under the sway of the external paradigm", of the cultural conserve, to identify as female. The psychological question from Kevin's perspective seems to be whether Mary is dissociating in her internal/subjective experience in her imagined relationship with "John" or whether she is in the process of developing a new role within herself? This paper encourages us to understand that she can be John psychodramatically and who is to say that this is not real? Moreover, Kevin alerts us to the elements of reality and time

in the roles we enact. That we, along with Moreno, are influenced by the social mores of our time, if we allow it.

This opens up a role based model of sexual identity where "the straight woman is a male in a female body". His argument is that the male in the female body is attracted to the male body in others. Like attracts like and that this dynamic underlies sexual preference.

The third area of research involves scientific comparisons to further test what determines gay identity formation. His criterion here is of great interest to the psychodramatist who is concerned with measuring role development in various situations. Kevin uses the criteria of the expression of free will as opposed to a measure of anxiety that prevents a person from enacting their actual sexual preference.

Kevin's work reflects the mind of a scholarly Morenian clinician and anyone who is interested in the applications of psychodramatic philosophy and techniques will gain from working through this relatively short and complex paper.

Even though Kevin points to his own style as "overwriting" he is encouraging the reader to deeply revisit their inner notions of gender and sexual identity. He assists the reader to make links with Morenian ideas of distinguishing between role playing and role taking and the benefits of role reversing with ones self as well as others.

Describing the Whole Person

There is a search for a new paradigm to describe the whole person. This may not seem entirely new to the seasoned psychodramatist, as it is linked to fundamental Morenian ideas. What I think is new is Kevin's ability to carry out scientific research based on psychodramatic values and extend an older theory into new arenas.

He presents us with an interesting thesis; that of the Personality Theory of Persons

Grammar as a *Unified Theory of Reality*. Here he creates a clear picture of *"the new paradigm of creative spontaneity"* where there is integration of subjective/objective and the psychodramatic/psychosocial experiences.

This area takes us into questions of religion in the Christian traditions, science and the art of the psychodrama method. Our esteemed philosopher is encouraging us to step out of dualism, he refers here to Descartes and the mind-body distinction, and toward a state of integrated being that Morenian thinking encourages us to consider - a unified reality. Essentially he is demonstrating the need to bring spontaneity to all these areas of living in order for us not to be dominated by the social forces of our time.

In this world of integration I think Kevin is saying that we are then beyond being limited by our culture and free to role reverse with one another. He uses the analogy of the mother and child moving from a biological and moral relationship to an ethical and spiritual relationship

Even though the reader may experience some awkwardness in the writer's use of words, we are reminded again how much weight is given to what we say and how we speak to one another. This is our author's point. That a person's identity is shaped by what those around them say and express to them. In that sense Kevin makes the critical observation that "sexuality is an expression of relationship". This is a very different perspective to the idea that there is a *thing* within each of us we can call sexuality.

As I read this over some weeks I was moved by how often words like gender, identity, sexual, heterosexual, homosexual, bi-sexual, gay, lesbian and even new words like metro-sexual, are used to attempt to describe and understand one another's identity.

A very stimulating paper indeed.

BOOK REVIEW

Sparks of the Cosmos:
Rituals for Seasonal Use

by Margie Abbot
(2001), MediaCom Education, Unley, South Australia.

Reviewed by Sally Swain and Rollo Browne

R   We wanted to have this book reviewed because it is written by someone closely involved in psychodrama and I thought that exploring the link between psychodrama and ritual would be interesting. I'm curious about what you, as a person who uses ritual, found interesting and what stimulated your thinking as you read it. To get us started can I ask, what's your interest in ritual?

S   That's a big question. Well, at times, the act of co-creating some sense of sacredness is important to me even though I'm not at all from a religious background. I like to find forms or structures for gatherings that are generous, that allow us to honour our experience of life in a way that we don't normally have time to do in our rushed lives. That's very important to me. Then there's the artistry and creativity that goes into it. Bringing beauty into our lives. Tapping into symbolism. Sitting in a circle. Using very simple objects. Ritual

is an opportunity to connect more deeply with what's within, with each other, with what's around us. As part of my practice as a creativity therapist I regularly run a Heart Circle where people come together to explore and express whatever is going on for them at the time. Like Moreno's claim about psychodrama, I find that ritual is also a theatre of truth.

R   What does *Sparks of the Cosmos* say about this?

S   Margie describes rituals in several ways. "Rituals lead us into a deeper contact with our sacred kindom", "Ritual as living forms of prayer", and the one I like best is "Rituals can give us a framework and a focus for the sacred work of connecting not only with the divine energy within ourselves and also within the earth and all its inhabitants."

The book itself is organized in four sections corresponding to the elements of

earth, air, fire and water; each linked to a season and a cardinal direction. It was a book I dipped into easily. Each ritual is set out with a purpose at the beginning. I was quite engaged with the rituals in the winter section but less so with the fire section because most seemed associated with Easter. A lot of rituals are only one page, very readable and even have music suggested. I liked the range of voices used so it doesn't just rely on one person presiding. There's a sense of community and equality of participation and there's opportunity for people to bring themselves forward. I had a lot of fun with it. It is easy to read, easy to look at, completely experiential, a guide book with background philosophy.

I found myself reading it as a ritual user almost immediately. For example, I was thinking about how in our playback group last weekend we set up a ritual for the airing of concerns. We wanted to establish a safe container, a structure to hold respect for each other in our work. So when I read about using a prayer bowl, using a bowl of water in the centre of the circle with each person placing a pebble and saying what their intention was, I thought, "yes, what a great idea." It would be an elegant way to bring in the elements of earth and water. For me this creates a visceral warm up into the world of feeling and assists us to enter the sacred or transpersonal realm. I often think of doing similar things and I found that this book deepened my thinking and gave me ideas.

R   What is it about the prayer bowl that makes it work?

S   The bowl is a symbol, a concretisiation of the container of our work together, to hold what is potentially a difficult process. It is unifying that we all place a pebble in the bowl so that we are symbolically joined

despite our various differences. The bowl says 'we are in it together.' It affirms us. It's OK to bring gripes forward. We can witness each other's worlds. Also the action of placing the pebble and then stating your intention creates an encounter with yourself. Almost all rituals use objects. Imbuing objects with meaning is very much what a child does with play. It's also what concretisation allows us to do. In this case it brings the spiritual realm into our immediate awareness.

R   What other rituals or practices captured your attention?

S   One ritual in the book is called 'Sorrowful Mysteries'. It is dedicated to parents who had miscarriages or cot deaths. I knew someone who had a miscarriage and she really appreciated it when I sent her the details of this. I also liked the use of a rice mandala. It stood out as a group enactment dealing with the nature of impermanence.

R   Did you get a sense of what deepens a ritual or what makes it work?

S   One important thing about these rituals is intentionality. People come together with a shared intention or make explicit what their intentions are within the ritual. The value here is directing the warm-up to honouring the god spirit in us. It is rather like making clear what your purpose is in a drama. Deepening a ritual involves giving participants time and space to really connect with what is going on internally, then linking that to a sense of our deeper self and to our purpose for being together. It helps a lot if there is a facilitator who can embody the spirit of the ritual by 'holding the space', being present and showing respect for the ritual itself. The extent and care taken in preparing for the ritual is also important and that is one of the strengths of this book.

Other elements of rituals described in the book included acknowledging the place where we meet; inviting spirit in; taking time to stop and reflect and creating objects that symbolize the a chosen text. Margie has designed a whole range of rituals. Some are an end in themselves, others are doorways, ways in to gatherings. One ritual in the book focused on the hopes and fears of participants at the start of a conference and so contained both the disturbing motive and the reactive fear in the group.

R When I think about opening a conference I think about the sociometry where we focus on getting participants linked with each other. In ritual do participants connect with each other or just warm up to themselves?

S Initially participants warm up to themselves and then become aware of others and connect to them within the ritual context The ritual to start a conference involves both – it has a blessing, a gospel text and uses a bowl of water and salt to symbolize a shared journey. Individual reflection focuses on: what inspires me, what blocks my energy, what is my sorrow emptiness and disconnection, what gifts do I possess, how will I use them. This is followed by some sharing in the group, - the bowl of water and the salt is passed around the circle and people take a pinch of salt and sprinkle in the bowl as they share a word or phrase from their reflections. The presider lifts the bowl of water and speaks a few words about how it symbolizes the shared journey, lost hopes, deep tears, thirst for justice and desire for reconciliation. So people listen to each other and there is a warm-up to connection in the here and now.

R Who do you think the book is aimed at?

S From some of the quotes and purposes

for various rituals the book appears to be aimed at religious communities, a kind of a resource book for people already in those communities. The language of Christianity is strong. Yet some rituals are non-religious and could be used in a range of situations.

R I would have liked to have seen in the contents list some way of indicating the rituals that are generally focused and not religious. I do want to learn how to use ritual effectively where I don't feel faintly ridiculous. I like the boldness of the statements Margie has written for the rituals, the size of the vision. If there's a script then I can take the role more fully. It's the improvising that's difficult.

S Just the fact that they're written down is very helpful.

R In some groups I have been in, like a men's group, we have created our own rituals. This is a good thing to do but there is a lot to be learnt from holding the space for longer. For example, using a talking stick for a group round at the beginning of a meeting, becomes a ritual for catching up.

S Well this book would be a valuable resource. As I read it, I thought, "Wouldn't it be fun to try that?" We would develop a lot of roles from putting *Sparks of the Cosmos* into practice, for example noticing the sacred in everyday things, being a creative organizer, caring passionately about the environment, even valuing our humanity so that there is always room for diversity in expression.

R Let's focus now on how this is relevant to our work and training in psychodrama.

S OK. So, as psychodramatists, what benefit would we get from reading and using this book?

R For me it would be to learn how to deepen warm up through the use of symbolism, the particular uses of concretisation, and reflection. Ritual has the capacity to hold the spirit of the group in a larger, more expansive way than I am used to. That means we can bring more of ourselves to a gathering. I like the sequence of getting clear about the intention for gathering, creating a symbol for that intention, and each of us speaking to the deeper truth behind it and how it affects us individually. It is a powerful focus in its own right and as a warm-up to being together. I'm beginning to think that ritual is an aspect of group leadership that is easy to let slip in favour of the group task. Group leadership in psychodrama involves managing the ritual spaces that do exist in psychodrama. I'm thinking about the way we use the stage and also what we do at the beginning and end of a psychodrama. We could have another long conversation about this as it's good for us to be conscious of the rituals in psychodrama. Reading this book has been quite thought-provoking for me as a psychodrama practitioner and I am sure it would be for others.

S I agree. By the way I'm enjoying this conversation.

R Me too

The discussion on ritual in psychodrama continues …

Living Moment by Moment

by Max Clayton and Philip Carter

The following text is excerpted from Chapter 27 of 'The Living Spirit Of The Psychodramatic Method.' The book is based on recorded sessions from a three day training workshop led by Max Clayton. Each session is followed by a discussion between Max and fellow psychodramatist Phil Carter.

The Session

Max: Do you notice Kate is very responsive to you there?

Emma: Yes, I do.

Max: Does it make you want to pursue what's going on there with her? Are you motivated at all to do that?

Emma: I come and go with it.

Max: Ah huh. Right. That's interesting.

Emma: I get bored and then I pull back a bit.

Max: You could be a bit of a part timer like she was before.

Emma: I think so.

Max: You could visit this site and then go to another site. Then at the end of the day you've had a lot of site visits. Is that what you want to do?

Emma: Um. There is some goodness in that for me. For making some contact with most people, rather than focusing on some relationships.

Max: So when it comes to me, me, me, site visits could be really good.

Emma: I don't understand.

Max: Well, you said it was good for me, for me, me, me. But then, I wonder if it would be good for you because, you see, if she gets left high and dry and if the same thing happens with someone else, maybe everyone in the group's been left high, and then you've got a whole lot of high and dry people to relate to.

Emma: I guess it depends what my sense of sight visits are.

Max: Ah huh.

Emma: Maybe they're not necessarily something…

Max: But hang on, hang on. This is theory now. Now you're talking theory. Now

you're being a researcher, you see. But this is it, this is now, for real. See? I'm discussing this actual thing, here and now.

Reflecting on the Session

Max: Philip, there's the work which every trainee does well to do and that is the work of really considering the nature of their script. So here, work is going on to make sure that every trainee in this group pauses and takes a good look at themselves. So, during this period of time effort is being made to make sure that excuses are not made, or that hypothetical things are not presented so that every member of the group starts to actually wake up to what is actually happening here and now. And through generating experience of the here and now, start to build up a sense of what their script is and what is the script that they really do want. So, I think this would be a fairly good example of some effort to stimulate a trainee to consider their script and then consider rewriting their script. So questions are being raised here with Emma, 'Is this what you actually want?' and furthermore, 'Is it actually good for you in terms of your social interactions?' An effort is being made to stimulate her to role reverse with the other people. 'Are these people going to hang around, if she functions in the same way forever? And if they're not going to hang around, is that what she wants?' So we're really working with her so that she considers the total social atom which she's in, what sort of social atom does she actually really want.

To me what we are doing is important work with respect to her script, and while she's doing that work, everyone else in the group is also doing the same work. Kate certainly is, which you see in this segment of the tape. Kate is extremely warmed up to this area. We can see how she's benefiting a lot from what Emma is doing. I think she's benefiting

much more from what Emma is doing, than if we had kept focusing on her directly. Well, those are my thoughts on that interaction we have developed with Emma and then the interaction we have started to develop between Emma and Kate.

Another facet of it is that there is quite quick, strong interaction and this to me is very good spontaneity training. Its good spontaneity training for me as the trainer primarily, but it's also good spontaneity training for Emma. So again, as we were saying earlier on, it's not that I'm trying to be right in everything I'm doing, it's that I'm trying to live moment by moment and I'm confident in myself that if I do something that's out of line or out of harmony with Emma or the group or myself, that that will be discovered as we go along. Because as the spontaneity level of me increases, the spontaneity level of everyone increases and therefore their contact with different roles also increases and therefore the likelihood of us all becoming more alert and alive to the reality of the situation increases and therefore disharmonies get recognized and get corrected. So in my view, when there's an intimate situation starting to develop, there's quite a good chance that freeing up the expression, living more moment-by-moment, is going to be effective and productive. But that's the chance I think we are taking here.

Philip: You sound confident that intimacy will develop and if you make a mistake, that it'll get worked with.

Max: Yep, I am confident. I have been burned sometimes in the sense that I have experienced rejection for what I have done or said, from time to time. Mostly, the people who have expressed strong rejection, have hung around and my relationship with that individual has grown very strong and creative, but quite often temporarily there is

rejection or experience of pain. It has proved to be so that a person does revert back to a warm-up to safety, that is they warm up to authority relationship and they start to feel criticised when they're being coached and they don't recognise that the coaching is with a view to them enlarging their abilities. And the general context is that their general abilities are being recognised and there's also the possibility of those abilities enlarging, so it's not so much that there's a criticism but sometimes when a person is being coached they do perceive it as a criticism. And I do certainly do that myself. I suppose everyone does that from time to time. So even though you do get a group developing a more intimate sort of atmosphere or accepting sort of atmosphere, you still have a reversion back to other dynamics from time to time and sometimes that happens all of a sudden, without any apparent warning. The trainer or the group leader can easily themselves revert back to a warm-up to authority relationships and maybe feel shattered by the criticisms or rejections or whatever.

So, as you know, it is a very great challenge for a group leader to stay present in the here and now and continue to accept everything. I doubt very much if there's ever any group leader or trainer who is able to do that consistently. There's always emotional turmoil from time to time. In other words, there's conflict and a sense of inner conflict and there's memories come into the foreground of one's consciousness and so on. I tend to be quite influenced by Victor Frankl's spirit where Victor Frankl would keep hammering away at the notion that if you feel frightened, then you show what a frightened person can do. Or if you feel rejected, then you show what a rejected person can do. Or if you feel ashamed, you show what an ashamed person can do. And that kind of a viewpoint has become part of me and tends stay somewhere in the foreground. So I have a tendency to want to stay present even though I might feel like shit, sometimes, but I have a tendency to want to keep going.

Philip: You can show what a person who feels like shit can do.

Max: That's right. That's correct.

Clayton, Dr G M, and Carter, Dr P (2004), "The Living Spirit of the Psychodramatic Method" Resource Books, Auckland, www.resourcebooks. co.nz

ANZPA CONFERENCE 2004

an
everlasting
present

integrating
experience

Pre Conference
Workshops
Tuesday January 20
& Wednesday January 21

CONFERENCE
3pm Thurs January 22
to 4pm Sun January 25

Post Conference
Workshops
Monday January 26
& Tuesday January 27

Christchurch College of Education
Te Whare Whai Matauraka Ki
Otautahi
Christchurch Otautahi
New Zealand Aotearoa

Enquiries:
conf2004@anzpa.org
Phone +64 21 154 1284
ANZPA Conference
79 Bealey Avenue
Christchurch
New Zealand
www.anzpa.org

BOOKSHOP CATALOGUE

You can obtain the following books at the 2004 ANZPA Conference in Christchurch, New Zealand

NEW FOR 2004:

The Living Spirit of the Psychodramatic Method by Max Clayton and Philip Carter. New book to be launched at the Christchurch conference.

On the Traces of Moreno in Vienna – a DVD produced by Elisabeth Adelsberger in 2002. Features interviews and speakers on the history of psychodrama, including Elisabeth Adelsberger, Brigitte Marschall, Raoul Schindler, Anne Shutzenberger, Marcia Karp and Zerka Moreno.

Sociometric Processing of Action Events by Ann Hale. This out-of-print title has been made available by the author who is presenting at the conference.

'CLASSIC' PSYCHODRAMA TITLES

Psychodrama Volume 1 by J. L. Moreno

Psychodrama Volume 2 by J. L. Moreno

Who Shall Survive? by J.L. Moreno

Directing Psychodrama by Max Clayton

Living Pictures of the Self by Max Clayton

Enhancing Life and Relationships by Max Clayton

Effective Group Leadership by Max Clayton

Foundations of Psychodrama: History, Theory and Practice (4th edition) by Adam Blatner

Acting-In: Practical Applications of Psychodramatic Methods by Adam Blatner

The Handbook of Psychodrama edited by Marcia Karp, Paul Holmes & Kate Bradshaw Tauvon

A BROAD SELECTION OF OTHER RESOURCES AVAILABLE:

Relationship Capital by Carlos A. Raimundo

The Action Manual by Elizabeth White

Sociodrama: Who's in Your Shoes? by Patricia Sternberg & Antonina Garcia

Creative Training: Sociodrama and Team Building by Ron Weiner

Psychodrama, Surplus Reality and the Art of Healing by Zerka Moreno, Leif Dag Blomkvist & Thomas Rutzel

The Gift of Therapy by Irvin D. Yalom

Psychodrama, Group Processes and Dreams by Wilma Scategni

Helping Groups to be Effective by Bob Dick

To Tame a Unicorn - Recipes for Cultural Intervention by Bob Dick & Tim Dalmau

Acting Your Inner Music: Music Therapy & Psychodrama by Joseph Moreno

Focus on Psychodrama by Peter F. Kellerman

Psychodrama With Trauma Survivors by Peter F. Kellerman

Group Action - The Dynamics of Groups in Therapeutic, Educational and Corporate Settings by Martin Ringer

Process Consultation Revisited by Edgar Schein

Good Practice in Psychodrama by Don Feasey

ALSO AT THE BOOKSHOP:

The bookshop will also be selling copies of past and current theses by ANZPA members, back issues of the ANZPA journal, and the current ANZPA Training and Standards Manual.
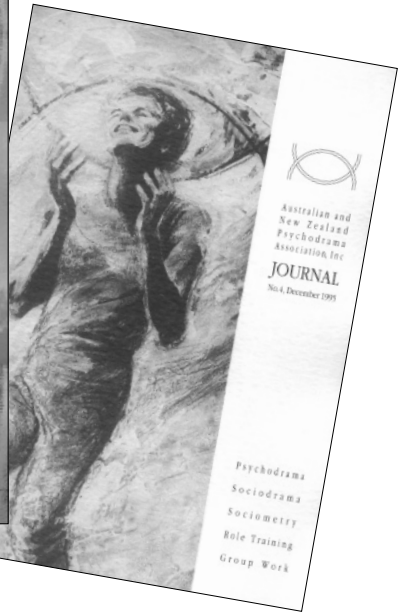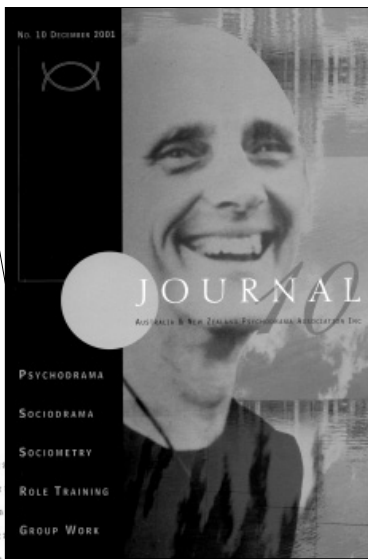
FOR ENQUIRIES ABOUT THE ANZPA BOOKSHOP CONTACT:

Mike Cormack, 5/29 Melrose Parade, Clovelly NSW 2031 Australia
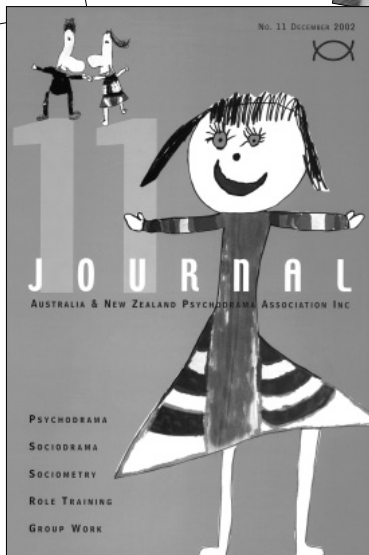
Phone 02 9234 7891

Mobile 0403 787 601

E-mail: mike.cormack@ing.com.au

**BACK COPIES
AVAILABLE**

Price: AUD$25 plus postage

**AUSTRALIAN AND
NEW ZEALAND
PSYCHODRAMA
ASSOCIATION INC.**

No.1   Dec.   1992
No.2   Dec.   1993
No.3   Dec.   1994
No.4   Dec.   1995
No.5   Dec.   1996
No.6   Dec.   1997
No.7   Dec.   1998
No.8   Dec.   1999
No.9   Dec.   2000
No.10 Dec.   2001
No.11 Dec.   2002

ORDERS:
Rollo Browne
ANZPA Journal Editor
PO Box 1042
Rozelle, NSW, 2039
AUSTRALIA
Telephone: 61 2 9555 8424
E-mail: rollo.browne@bigpond.com

Purpose of the Journal

The purposes of ANZPA include professional association with one another; the setting and maintaining of standards; and establishing and promoting the reputation of this method. The Journal aims to fulfil these purposes through the dissemination of good-quality writing and articles on the psychodrama method and its application by practitioners in Australia and New Zealand.

Journal Articles

For example, articles may explore the application of the method to a particular field, social system or population; examine underlying theoretical principles and philosophy; or explore what psychodrama has to offer and can learn from other approaches to human relations and psychotherapy. Articles typically include case examples or research from the writer's professional experience and practice. In addition, reviews of recent publications about psychodrama, sociodrama, sociometry, role training and group work are published.

Contributors

Contributors to the Journal include members and associate members of the Association and trainees in ANZPA training institutes.

Length of Articles

There is no pre-defined length for articles, which usually range from between 2,000 words and 10,000 words.

Publication Elsewhere

Articles are accepted for the Journal on the understanding that the same work has not been and will not be published – nor is presently submitted – elsewhere.

Material Being Presented for Certification

It is not acceptable to present written work for publication in the Journal which is currently being supervised or examined as part of ANZPA's certification process. Once papers and theses are passed contributors are welcome to present them in whole or in part for publication in the Journal.

Copyright

If accepted for publication, copyright for the article, including the right to reproduce the article in all forms and media is assigned exclusively to ANZPA. ANZPA will not refuse any reasonable request by the contributor for permission to reproduce their article.

References

References made to other authors in the article should be indicated by including the author's name and the date of their publication (Moreno: 1953) in the text. Full publication details should be included in a list of references at the end of the article. For example:

> Hale, Anne, E. (1985) *Conducting Clinical Sociometric Explorations – A Manual for Psychodramatists and Sociometrists*, Roanoke, Virginia, Royal Publishing Company.

References from the Internet should include the address and date they were accessed.

Tables, Diagrams and Illustrations

Contributors are welcome to include tables, diagrams and other illustrations within their article.

Editing

Articles usually require some editing to ensure readability and a fit with the style of the Journal. This is done in consultation with the contributor.

Presentation of Articles

Articles can be accepted at any time during the year. To be considered for publication in December of each year they must be received by September 30 of that year. This ensures there is adequate time for editing and for an editorial dialogue with the contributor.

Contributors are encouraged to contact the Editor to advise of their plans to present an article and to discuss any questions they have as they start or as they develop their article.

Articles should be sent as an email attachment or on floppy disc.

Send articles to:
Rollo Browne
ANZPA Journal Editor
P O Box 1042 Rozelle,
NSW, 2039, AUSTRALIA
Telephone: 61 2 9555 8424
Email rollo.browne@bigpond.com

Copies

Each contributor receives two copies of the issue in which their article is published.