

SOCIATRY

*Journal of
Group and Intergroup Therapy*

PSYCHODRAMA

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SOCIODRAMA

Volume I

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EDITORIAL

During the summer of 1947, Dr. Elwood Murray, Director of the School of Speech at Denver University, brought together a group of students and instructors who were interested in exploring together, in a rather unique way, the fields of communications and interpersonal relations; these people were practical — many of them teachers with specific problems of community and classroom and home to think through and help solve.

Dr. Murray's pioneering efforts to combine the action methods of psychodrama, sociodrama, role and spontaneity training, with the methods of general semantics and to apply them to the teaching of speech and human relations had prepared many of his students for a challenging workshop. His vision and graciousness in adding to the staff workers in other methodologies — Major Charles T. Estes, of the Federal Conciliation Service, a specialist in labor relations, Professor Robert Haas, of Ohio State University (now associate director of the Pacific Coast Council of Inter-cultural Education) a specialist in the application of psychodrama and sociodrama to school-guidance situations, and Professor Bert Hansen, University of Montana, specialist in sociodrama and community therapy — bore fruit in a successful collaboration.

The Denver workshop was productive for students and instructors alike. Students submitted actual case-problems for enactment and analysis. The psychodrama was used as a "test-tube laboratory" for a studying communication blockages, human relations failures in these problems as well as their possible remedies.

Some weeks were spent in considering the major formulations of semantics and sociatry and their practical applications to human affairs. The students submitted cases in psychodramatic form. Anonymity of the cases was preserved when it was requested; often the student who volunteered the problem, however, asked to participate in the enactment or at least, to help in the direction of the production. About two cases a day were presented for a five week period.

The role-players for each situation were chosen by the student-directors in advance so that the case materials could be circulated amongst them. At the time of enactment role players were warmed up on the spot by the psychodrama director. No "lines" were prepared in advance. The procedure found most effective was to allow the psychodramatic action to develop until the pitch of the conflict in a specific situation had been reached; at this point the director, with the help of Dr. Murray, led a group analysis of the communications blockages apparent in the enactment. Scientific formulations offered the

framework for their analysis.¹ Such an analysis was frequently highly therapeutic for the student who had submitted the case; his anonymity allowed him to participate in the discussion himself with considerable objectivity.

When the discussion of the communication blocks and human relations failures had been completed, the situations were either replayed or played out along lines suggested by the audience — along *therapeutic* lines. Several solutions were frequently played out, no *one* solution was sought for any specific problem, rather a range of solutions upon which the student watching his problem enacted, could later draw and experiment in his real-life relationships.

Examples of the problems which were presented during the Workshop on Communications in Interpersonal Relations are included in the first part of this volume. No attempt has been made to edit these student written accounts or to alter their manner of presentation. Their variety is the finest illustration of the different levels of impact which the work had on these students.

Later in the volume may be found special projects developed in three other Denver Workshops: one a Workshop in Action Guidance, taught by Professor Robert Haas under the auspices of Dr. L. W. Miller, Head of the Psychology Department at the University of Denver; the second a class on Psychodrama in Education, also taught by Professor Haas under the direction of Dr. Maurice Ahrens at the summer workshop of the Denver Public Schools; the third a class in Sociodrama taught by Professor Bert Hansen during the second term of the University of Denver's summer session.

We present these accounts of the Denver workshop in the belief that they represent a productive synthesis of two important strands of modern thinking which Denver University is to be congratulated for sponsoring.

¹ See Murray, Elwood, "Several Relationships of Psychodrama and General Semantics," *Sociometry*, Volume 9, No. 2-3, 1946.

STUDENTS AND PARTICIPANTS

The people who participated in the Workshop on Communications in Interpersonal Relations under the direction of Dr. Elwood Murray and Dr. Robert Haas were the following:

Richard M. Adams, P. L. Bailey, Dorothy L. Beck, Mark Ben Blanck, Everett W. Brown, Pauline E. Brown, Ruth Mary Browne, Paul L. Brownstone, Allovah Jo Byrnes, Ellen K. Coffey, Martha Ann Cook, Clyde W. Dow, Nora Everton, Blair Hart, Carl L. Isaacson, Thomas P. Kelly, Jeff D. Lynch, W. Clay Marks, Pearl Odelle McIntosh, John G. Miller, Maurine Christine Nelson, Dorothy Preston Nielson, Susie Selina Niles, Leonard Clay Perry, Gilbert G. Rau, Irma Martin Reed, Everett P. Sherman, Arthur D. Soundy, William Harrison Stites, Raymond C. White, and Richard A. Winchester.

Those enrolled in the course in Psychodramatic Guidance under the direction of Dr. Lawrence Miller and Dr. Haas were the following:

Mark Ben Blanck, Paul Brownstone, Keith E. Case, Warren J. Clark, Martha Ann Cook, Ruby Gilchrist Embry, Nora Everton, Leona Holmes Giles, Thelma D. Hill, Frances M. Hopton, Hazel Alice Makin, W. Clay Marks, Pearl C. McIntosh, Dorothy Preston Nielson, Emily L. Philpott, Paul H. Ptacek, and Arthur Soundy.

At South High School under the general direction of Dr. Maurice Ahrens of the Denver Public Schools and under the guidance of Dr. Haas the following people participated in another Workshop in Psychodrama:

Hallen A. Beitler, H. J. Burn, Elizabeth Byron, Helen C. Cummings, Helen Doyle, Treva Etter, Thelma Hill, Alice M. Kennedy, Viola Kriz, Ruth Lambdin, Ruth Lanphier, Charles McFarlane, Jessie Mae Maples, Kathleen O'Keefe, Mildred Pennington, Eleanor Predovich, William R. Spears, Grace Weinel.

During the second half of the summer session Dr. Bert Hansen directed a class in Sociodrama with the following participants:

P. L. Bailey, Dorothy Beck, Kathleen Benner, Irma Brown, Anna Campbell, Nonna Childress, Warren J. Clark, Leona H. Giles, Harry Haddock, Chez Haehl, Gerald Hill, Alva Howe, Hal Junkin, George Lewis, Lorolee Loomis, Matthew McBride, Carl Mulert, Edward Palzer, Rosabeth Ray, Lauretta Robinson, Rosabeth Ryan, Thelma Sherman, Albert Sustrick, Ernest Thompson, Raymond Underwood, Jay Vantress, and Elma Wrenchy.

ACTION COUNSELING AND PROCESS ANALYSIS A PSYCHODRAMATIC APPROACH

ROBERT HAAS

Pacific Coast Council on Intercultural Education, Los Angeles

In an address¹ before the American Association of Junior Colleges at a recent meeting in St. Louis, Dean Carpenter emphasized the need for new horizons in counseling.

"The counselor must dare to hope for the miracle of inner change in each student counseled. Nothing short of that will match the problems and needs, either of the individual or of society. Advising, as ordinarily understood, is adequate for the process which gives information about courses and possible careers. Guidance, as the term is commonly employed, is useful as a process which tests abilities, aptitudes, interests, as they affect student choices of courses and careers. But counseling, with its continued impact upon the total student personality, gets at the heart of living while living is going on."¹

THE DEMOCRATIC TRADITION IN COUNSELING

Counseling has traditionally depended upon some kind of counselor-client relationship. This chapter cannot present a detailed analysis of the counseling relationships defined by each of the therapies which have been in use during the last quarter of a century, (psychoanalysis, directive and non-directive techniques, value analysis, semantic analysis, role therapy, direct needs therapy, situational therapy, medical therapy, and others) but a brief overview of significant trends may serve as a background for the discussion of *action* (or psychodramatic) *counseling* which, then, will be more fully considered.

The psychoanalysts, in the closed interview situation set by Freud and taken over by him from the chambered secrecy of the medical practitioners, are credited with the earliest experiments in reducing counselor domination of the interview. Clients of the psychoanalysts were encouraged to talk out, in a free and private situation, what was on their minds; they were encouraged to think back, to associate their present concerns with memories and conflict situations of the past. The participation of the counselee was purely verbal. The counselor's relationship to the process was largely that of guarding the privacy of the interview, preserving the atmosphere of permissiveness by maintaining a nonjudgemental attitude, encouraging the free flow of association in the client

through friendly concern, and aiding the subject to get insight into his problems by interpreting his verbalizations and pointing out the possible connections, hitherto unrealized, between the imagery and ideas revealed in the interviews.

Three aspects of the analytic interview have greatly influenced subsequent counseling practice: (a) the rigorously observed "secretive interview" emphasized by the medical-psychologists, (b) the permissiveness of the counselor, and (c) the reduced counter-verbalization of the counselor² who restricted himself to the role of "listener" during the client's soliloquizing. The psychoanalytic counseling situation, which begins to reverse the earlier counselor-directive trend (characterized by counselor's structuring, forcing the client to develop the topic, directive questioning, interpreting for the client, expressing approval and encouragement, giving information or explanations, proposing client activity, persuading, disapproving and criticizing)³ remains one of the earliest steps away from authoritarian counseling techniques and in favor of democratic counseling procedures.

A second advance may be illustrated by the work of Frederick H. Allen⁴ whose book *Psychotherapy with Children* shows him to be a steady optimist and philosopher of the democratic trend. Allen has defined the therapeutic process as a "unique growth experience, created by one person seeking and needing help from another who accepts the responsibility of offering it."⁵ For Allen, psychotherapy does not imply something *done to* the child. "Therapy begins when the therapist is brought into a relationship as a supporting and clarifying influence around the patient's need and desire to gain or regain a sense of his own worth."⁶ The double assumption in Allen's relationship therapy is that "no one can effect change in another person without the participation of the person in whom the change is desired,"⁷ and that the subject can be supported by a counselor during his change because of the desire to grow which he shares with all human beings. Allen's play therapy puts its emphasis, moreover, on the *present relationships* and problems of the subject rather than on his past experiences. Therapy proceeds in a permissive atmosphere, with the subject free to initiate activity; its goal is to help the individual "to be himself" (to accept himself) which he can only do as he "feels and values his relatedness to others. Being an individual carries a responsibility to the group as well as to the self."⁸

A third effort has been made under the influence of Carl Rogers⁹ and his group. Rogers' book, *Counseling and Psychotherapy* has, since its publication, stimulated new research into many facets of the counseling process and resulted in the clearing away of much uncritical thinking in the field. The

non-directivists have consistently taken an attitude in support of the non-interference of the counselor. Briefly, their idea has been to study counselor-responses and to determine which evoke the freest flow of expression from the client. Having determined these (simple acceptance, restatement of content or problem, clarification or recognition of feeling, etc.)¹⁰ the non-directive counselor holds to them as the frame of reference for measuring therapeutic progress.

"The counselor becomes a catalytic agent in this process of growth, and his only reason for playing such a restrained role is that both clinical experience and research . . . show that this type of role most successfully releases the constructive forces within the individual."¹¹

Some non-directive counselors object even to the idea that they are catalysts in the process, insisting that although the counselor participates in a therapeutic relationship — that, he may speed the process by his presence — he does not act to change his client. This hands-off extremism is founded on the belief that the client if properly released has within himself the ability to set both the pace and depth of his own therapy and to work through his problems to insight, self-acceptance, independence, and eventual integration. Most non-directive counselors agree that counseling does not get under way until the client has either initiated the process or taken the responsibility for it, that the things he chooses to talk about in a free situation have real meaning for him, that the client is the only one who knows what is on his mind or how he wishes to reveal it, and that he is the one to determine what is a deep personal or a social level problem for him.¹²

In summary, Rogerian counselors hold to the secretive interview and the permissive atmosphere of the earlier therapists. Like the analysts, they depend upon verbalized content. Their contribution is the study and classification of counselor responses and their recommendation of non-directive responses as the type most likely to aid the client in making "his own judgments about himself."¹³

Despite the fact that Roger's technique tries to contribute to the democratic trend in counseling, one must recognize the non-directive approach to be, at the same time, a somewhat *negative* approach to democratic counseling. There is something self-conscious in the role which the counselor plays; the therapy, as a result, seems *counselor-centered* rather than *client-centered*. Not only is the counselor's role, because of the deliberate restrictions on the techniques employed, psychologically monotonous, but the whole counseling situation also takes on an unreality from the fact that the client's spontaneity is met with so little counter-spontaneity in the therapist. Indeed, the non-directive counselor,

because of the unnaturalness of his role, produces an interview which is almost on the fantasy level. A more realistic therapeutic procedure would seem to be one which in accord with Moreno would leave clients "on a level which is as near as possible to the level of their natural growth,"¹⁴ and one in which the counselor's role, in addition to being permissive, not only activates the client but "stimulates his spontaneability" to immediate production on action as well as on verbal levels. It is a philosophy which has pioneered for twenty-five years — and within a far broader frame of reference — the views which Allen, Rogers and others are taking today.

Furthermore, the claim of the non-directivists (see Covner's "A Comparison of Counselor's Written Reports with Phonographic Recordings of Counseling Interviews")¹⁵ to have been the pioneers in recording the counseling interview by electrical transcription cannot be substantiated. One must realize that Moreno (see *Group Method and Group Psychotherapy*, 1931, pp. 16-18)¹⁶ had recommended and utilized such a procedure a decade earlier; and, not content with the "false totality" implied by the recording of verbal content alone, Moreno and his collaborators experimented with various techniques for recording the action patterns and other phenomena which accompanied the verbal content. This more truly complete recording of the therapeutic process makes possible the Process Analysis which will be discussed in a following section.

Psychodramatic Counseling

Midway between the extremes of directive and non-directive counseling another type has been developing for the last quarter of a century. It is a positive approach to human adjustment and has been called by Moreno "self-directive" counseling.³⁰

Several aspects of self-directive counseling, as it has emerged from psychodramatic thinking, deserve notice.

(a) The first has to do with the nature of the counselor-counselee relationship which is perhaps unique. The analysts, play-therapists, and non-directive counselors all share the use of a secretive, two-way interview relationship:

TRADITIONAL COUNSELOR-COUNSELEE RELATIONSHIP

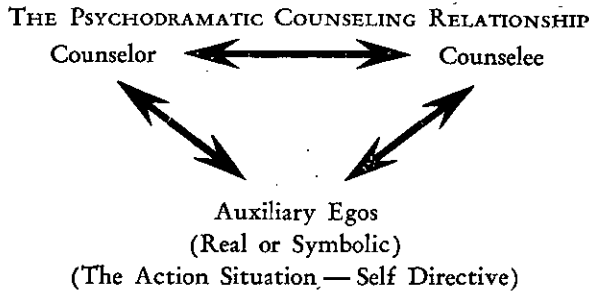
Counselor  Counselee

(Directive or Non-Directive Interview Situation)

Although the non-directive counselor, the directive counselor, and the relationship counselor are interested in "the others" who people the client's world (and are frequently anxious to interview them in the course of therapy)

none makes deliberate provision for an interview situation which includes these "others" along with the subject.

The auxiliary-ego technique introduced by Moreno, introduces a significant advance in methodology. What happens, in essence, in the psychodramatic situation is that the traditional two-way counseling relationship is broken up and a new *triangular* relationship (including, either symbolically or actually, "the others" of the client's world) takes its place.



In this relationship the counselor loses his autonomy; now he need not fear either his directiveness or non-directiveness as a therapist; he can stand *outside* the therapy, relying on the *spontaneity* of the client (who is "warmed up" for self-direction by specific psychodramatic production techniques) and/or upon the auxiliary-egos (representing "the others" of the clients world) to work through situations and role-conflicts without his interference. At times the counselor may alternate his stimuli — assuming now a directive counselor role, now an indirective, now a non-directive. The psychodramatic counseling relationship provides the context for a variety of counseling techniques, or, perhaps it is more accurate to say, psychodrama provides the matrix in which the various counseling techniques developed so far can reach an intelligent synthesis.

One of Moreno's greatest therapeutic achievements has been to break the deadlock of the traditional secretive interview-situation and to open the counseling session so a selected group of participant actors and participant observers who may participate in and actually facilitate the therapy.

"The players of the therapeutic stage are the inhabitants of the private house. If a person lives alone the procession of sensations, feelings, and thoughts of a private personal world can take place as in a dream without resistance. But when two persons live together and meet one another daily, then the true dramatic situation begins, giving joy or suffering. It is this situation which produces the conflict. It turns the lonely inhabitants of the house into a community." (See J. L. Moreno, "The Theatre of Spontaneity," German edition, 1923, American edition 1947.)

This often misunderstood communalisation of the "private" personality through open production is, however, the historical novelty of the psychodramatic approach. How completely the purpose of the "open session" can be misunderstood, may be demonstrated by the remark of Snyder.¹⁷

"In evaluating "psychodrama" it is, perhaps, of some significance to note that Moreno himself performs for the public at two weekly sessions in New York where admission is charged." (See W. N. Snyder, "The Present Status of Psychotherapeutic Counseling," *Psychological Bulletin*, 1947, 44, 297-386. Also, J. L. Moreno, Discussion of Snyder's "The Present Status of Psychotherapeutic Counseling," *Psychological Bulletin*, 1947, 44, 564-567.)

When the true character of Moreno's work is thoroughly understood, however, Snyder may find how completely his comment missed the mark.

Auxiliary ego techniques introduce flesh and blood "others" who function on a deep-action level. They have their greatest reality on the psychodrama stage, since their roles may dissolve when the session is over. In the triangular counseling situation the "transference" phenomenon of other therapies is minimized. The counselee cannot become too dependent upon the director because he remains outside the therapy; he cannot become too dependent upon the auxiliary egos because they lose their psychodramatic function outside the session. The auxiliary egos themselves, since they partly take their direction from the therapist and partly from the client, become researchers and guides in their own right. They can explore, check diagnosis with the director, and aid directly or indirectly in the training of the subject. Their function necessitates the addition of the word *indirective* midway between the non-directive-directive polarity. These new techniques, whether they stem from the auxiliary-ego or the director, are all aimed at increasing the *self-directiveness* of the subject. This new triangularity may widen, deepen, and make more economical and democratic the counseling process of the future.

(b) The second aspect of psychodramatic counseling is the *dramatic form* which action counseling requires. The "arm-chair" quality of most interview situations is obvious, and the reliance on verbal content alone distorts the character of the therapeutic process by ignoring the non-verbal levels of behavior which are tremendously important, perhaps even prior. Allen's play therapy arriving at Moreno's view has tried to balance the situation by admitting, "Since play is (the) most natural medium for the expression of feeling, this form of activity is inevitably of primary significance."¹⁸

Psychodrama not only recognizes the non-verbal levels of behavior and the "primordial" character of the act, but substitutes for the armchair inter-

view an interview in *dramatic form* followed by a *therapeutic drama* which is created and controlled by the subject himself, but produced or structured by the counselor and his staff with the specific and purposeful *production techniques*, which have been systematized and refined during twenty years of research. These production techniques are among Moreno's tremendous contributions to the field of psychological counseling. Notice, however, that the counselor using the techniques of psychodramatic production need not take the reins from the hands of the client; the *client* remains the play-wright; the *staff* and *counselor*, his agents of production.

(c) *The third aspect of psychodramatic counseling* which is of particular significance is its *social character*. The action technique, as has been described, opens the interview situation out into a dramatic, or "social-interactional" situation. Not only do the auxiliary ego techniques seek to recreate the interplays of real life for the client by "putting them on a stage on which they can battle their relationship out, unhindered by the threats and anxieties of their real life situation," but the underlying concept of the personality upon which role therapy is founded is likewise social, or sociological, in character. For "personality" is not thought of *primarily* in its "private" aspects, but rather in its *collective* aspects — as socially determined, "fundamentally a social-cultural product, but one which is always in a dynamic or moving state of equilibrium or disequilibrium with reference to the particular group and its culture at a given time and place."¹⁹ Out of this background grow many of Moreno's sociometric concepts, his emphasis upon the psycho-social organization of groups, their quantitative and structural characteristics, and his interest in the "living social aggregates" in which individuals function. The social and group character of psychodramatic counseling is a further extension of the same concepts, and I quote here from Moreno's "Psychodramatic Treatment of Marriage Problems," Psychodrama Monograph Number 7:

"Every individual, just as he has a set of friends and a set of enemies — a social atom — also has a range of roles facing a range of counter roles. The tangible aspects of what is known as the "ego" are the roles in which he operates.

Every subject who comes for study acts in all the roles pertaining to him and his situation can be measured against the established norms which have been standardized with auxiliary egos (on the psychodrama stage). The spontaneous deviations from the *norm* of the role which are shown by a subject can now be determined and measured."

Thus action counseling is always carried on for individuals (or for members of a group, as in sociodramatic group counseling sessions) in a social context.

The individual has no reality without his group — no group without its individuals. The point is, *that the individual and his group*, rather than the individual and his counselor, *are the focus of role therapy*.

(d) The fourth aspect of action counseling which requires notice is the one deriving from *spontaneity*. The *S factor* has been discussed as a general psychodramatic concept elsewhere,²² and the discussion will not be repeated here. Both Allen in his play therapy and Rogers in his term “non-directive” seem to recognize the existence and importance of the client’s spontaneity, but neither has approached it as a positive, regulative, measurable and therapeutic factor in the personality. In psychodramatic counseling “the twin concept of spontaneity and creativity”²³ reaches expression as the initiative of individuals in social situations is displayed on the stage — as the client’s spontaneity meets the counter-spontaneity of the auxiliary egos and they “battle their relationship out” in an immediate situation.

Allen has spoken of the need to consider client relationships *in the present*. His point is well taken since the persistence of the past in present relationships can easily be demonstrated; yet Moreno’s analysis goes deeper. Moreno is fond of making a distinction between the *present* and *the moment*.³² The present, he maintains is a purely automatic occurrence inevitably following the past. The moment, on the other hand, like the “duration” of Bergson,²⁴ is a *fluid* interval pregnant with “invention, the creation of forms; the continual elaboration of the absolutely new.”

The “spontaneity state” into which psychodramatic subjects are stimulated corresponds to this idea of the creative moment. In essence, the individual in the spontaneity state is his most creative, most flexible, *most self-directive*. Out of this reservoir of the individual’s spontaneity (which may be trained and made more adequate) he achieves his own adjustment and integration. Here you have the ultimate in democratic counseling theory and practice — the individual achieving dignity in his group out of the reservoir of his own worth and co-action.

In summary, psychodramatic counseling, founded on a positive theory of spontaneity and creativity, and supported by specific techniques of production for activating the client, discloses a more inclusive therapeutic matrix than previous counseling procedures have shown. Inherent in this matrix are some trends which present a new threshold for democratic counseling — a shift from verbal towards *action* methods, a shift from individual toward *group* methods, and from closed treatment toward open treatment situations. How such a counseling technique works out in practice, and how psychodramatic therapy is analyzed, will be considered next.

THE "PROCESS ANALYSIS" OF A PSYCHODRAMATIC PRODUCTION

The protocol which follows presents the account of a single psychodramatic counseling session with its production and analysis aspects both recorded.

I. *Type of Production.* The type of production illustrated by Tom's case is called by Moreno "self-directed psychodrama" in its total character. Not only did Tom, the subject, initiate the counseling contact, but he also created his own drama in the counseling session, indicating the conflictful situations which were disturbing him, developing the roles related to these conflicts in a concrete interpersonal situation. Sharing the session with Tom were *the director* and the *auxiliary-ego*. The director's role in the counseling process was that of "production manager" during the action; in the pre-action and post-action interviews his role was one intending to stimulate, or "warm-up" Tom to action. The auxiliary-ego's roles provided the subject with counter-spontaneity during the action; outside the action portion of the session she had no function. (On specific occasions during the production, the director and/or the auxiliary ego "stepped into" the production being created by the subject. In a subsequent section these occasions will be considered.) Since a secretary and observer were present, the production was not technically a "closed" session.

II. *Method of Analysis:* What does the "process analysis" of a psychodramatic production include? A *process analysis* intends to cover, as fully as possible, the total counseling situation — the *verbal* content, the *time* aspects (duration of acts and pauses), the interpersonal or *interactional* character of the process, and the *role* aspects of the process. It is obvious that a system of recording is required which will make the total process available for later analysis.

Since 1942 other clinical psychologists have suggested methods of recording, but all of these have intended a recording of the verbal levels only. It has earlier been indicated that psychodramatists believe such a recording of the verbal content in the therapeutic process to be a *false totality*.

The recording of a "total" process may be found as early as 1934 in Moreno's *Who Shall Survive?* (pp. 174-196), in his *Psychodrama and the Psychodrama and the Psychopathology of Interpersonal Relations* (1937), and a description of the technique of recording may be read, as has also been previously indicated, in Moreno's *Group Method and Group Psychotherapy* (1931). These are basic references which show the method to have been a part of the gradual systematization of psychodrama. Historically, as Moreno has often pointed out, the real novelty is not the *recording* per se, but the emphasis on "open production" which has accompanied it in his work. Open production, which was in contrast to the secretive interview emphasized by the medical-

psychologists, was suggested by Moreno in his *Stegreiftheater* (1923); it is characterized not only by the fact that the auxiliary staff breaks the previous two-way relationship of counselor-counselee, but also by the fact that an audience (if one is present) is witness to all that happens in such a session, and its members often become therapeutic agents helping one another.

The protocol under consideration below does not illustrate an audience-member acting in a therapeutic role. It does illustrate the auxiliary ego doing so. And for both types of production the process analysis is similarly applied. The verbal content is, of course, recorded either electrically or in shorthand. Observers record mimetic patterns of the subject and the duration of his acts and pauses. Subsequent analysis of the attitudes, language, and roles is made. Together these provide a more inclusive picture of the therapeutic process than would the recording of verbal content alone.

The frame of reference for psychodramatic analysis is the situation, and the roles and role relationships which evolve within a specific situation. Analysis is based on the clients' self dramatizations — on the clues which come out when he is warmed up to a spontaneity state, and on the categories which emerge from the attitudes he expresses. This method of analysis, again, is in contradistinction to those which analyze the "cold" content of the client and that into "lists of categories" (pre-arranged by the psychologist, or agreed upon by a jury of collaborators) which have little subjective anchorage in the motivation of the subjects.

III. *Tom's Case: A Psychodramatic Protocol*²⁵

A. The Situation

Recently I went into the classroom of another teacher in order to deliver a telephone message. As I passed the desk of a young Negro boy who was also one of my students, he pulled on my coatsleeve and whispered, "I have to see you. I'm in trouble." Because schoolwork was in progress, I whispered back, "Come and see me at noon, Tom, I'll be glad to help if I can."

Meanwhile I wondered what the trouble would be. Although Tom and I had always been friends, he had never approached me for any kind of help before. I knew that his reputation of a year ago was for being a fighter and a truant; in my classes I saw him as a non-reader, as a boy whose work on the verbal level was first rate, and, because of his remarkable ability in "hot drumming," as a real leader in the ninth grade class. Music was providing him this year with a route to success, and his whole attitude towards school was in the process of improvement.

At noon, I was unexpectedly busy again, and I had only time to ask Tom to come again at three o'clock. There were tears in his eyes, and his lip was

quivering. I said on the way out of the door, "Tell me what's the matter, Tom."

(Pre Session) TOM: I have a bass drum. My sister busted it at home. I patched it and brought it to school. It got hot and split. I tried to take it to Gleason's to get it fixed. They couldn't fix that part without the whole drum. I didn't have any way to get the bass drum down there. They kept putting me off and putting me off, and I spent the money that my mother gave me to fix the drum.

I was relieved things were no worse and pleased that Tom thought that I could help. I had only time to say so and to clinch the three o'clock appointment. Later in the day I happened to tell the incident to a colleague who was also interested in Tom. He laughed and said, "Why don't you try Psychodrama on him? You say it's even good for snakebite." This gave me an idea. Partly because I had no time for a long series of conferences, partly because I didn't want Tom's problem to get to the "office" before I understood it better, and partly because I wanted my colleague to see Psychodrama in action, I said, "I'll do it if you'll come observe."

In my last hour class I had three or four senior students who are pretty adept auxiliary egos. I chose Elinor and asked if she'd help. When I told her a little about the problem she was keen to see what she could do. At three, my colleague, Elinor, Tom, and a secretary met in one of the comfortable recreation rooms of the school, and this is what happened.

B. The Warm Up

INSTRUCTOR: Here's the set up, Tom. (Points out girl taking shorthand.) This girl is here to take notes on what we say. (Points out girl, Elinor, who is auxiliary ego in Psychodrama) Elinor is here for a definite reason. She helps me with Psychodrama. (Points to Tom) You're here because you want to tell me something. Right? You are here for help. I want to help you. Now, tell me just what the score is. What's the set up?

Action Analysis — The director finds Tom sitting hunched up in a kindergarten swing. He is swinging back and forth aimlessly as if in revery — physical attitude indicates dejection and resignation.

TOM: Well, the bass drum was at Gleason's. They couldn't fix it without the whole thing there. I didn't have any way of getting the rest downtown. It was too big. Mother gave me money to get it fixed. In the meantime, I was trying to find another place to get it fixed at. No one would do it without the whole drum. I decided to get it from Gleason's and try to do it myself. I decided this week to go down and get it and fix it. We're going to have an amateur show here at school. This morning I went to set up my drums. Dick

Moore walked by and busted my snare drum. If that hadn't happened, I would have been able to get it fixed without my mother knowing.

Action Analysis — In order to meet the subject on his own level of spontaneity, the counselor knelt next to the swing while Tom repeated his statement of the problem. The secretary, auxiliary ego and observer were seated some distance away. Their attitudes were sympathetic, silent, and business like.

INSTRUCTOR: All right, now we are going to try something the twelfth graders do, Tom. You take your mother's part and say and do what you think she'd do. Elinor, you be Tom. Let's pretend this is a scene in your home. This is the way it works. (To Elinor) You come in, Tom, and mother is holding up dinner. You come home late from school. Of course, she'll be mad at that to begin with. You've got to get on the good side of her before you tell about spending the money for the drum. (To Tom) You get real mad about him spending the money and *hit him*.

Action Analysis — When the instructor said, "All right," he stood up, motioned to Tom to follow, indicated the same to the auxiliary ego, and the three met in the center of the room.

Tom lost his slouch when the director said, "We are going to try something the twelfth graders do."

TOM: She wouldn't hit me, but she'd keep throwing it up to me months after it happened.

Action Analysis — Tom corrects the director explosively. He made a gesture of finality to accompany, "She wouldn't hit me" — and becomes alive until "She'd keep throwing it up to me" — during which his gestures express fatigue and monotony. When he has indicated this, he becomes resigned again.

(In talking this situation over afterwards, the thing the observers all remarked about was the ease with which Tom accepted the experimental situation, the presence of the others in the room, and the role reversal. He played Psychodrama as easily as he talked. It is interesting to notice Tom's misinterpretation of my direction, "hit him," by which I intended to convey the idea that he should "hit" or surprise the auxiliary ego with words of accusation in order to help embody the episode of "telling his mother" vividly. I took another minute to re-instruct Tom in his role and to warm him up to the situation further.)

INSTRUCTOR: (To Tom, continuing). The thing you're going to do here is holler to Tom about how hard you have worked to get dinner. You're kind of mad because he's late from school. You ask him where he's been. When Tom

tells of the drum get good and sore. Do what your mother would do about it.

Action Analysis — During this "act of transference" on the part of the director, Tom shows his warming up by becoming increasingly happy at the prospects of being able to "holler at Tom"; he reflects this intensification of enthusiasm for action by smiling knowingly at the director and rubbing his hands together as if preparing to give a knockout blow.

C. Scene I. (Substitute Role Technique)

ELINOR (as Tom): Hi, Mom!

TOM (as his mother): Hello. What made you so late?

Action Analysis — Client holds himself stiff, accentuates his aggressive outbursts with stiff, jerky, motions of the arms. His upper, lower arm and hands move as one frozen unit.

His face assumes a distorted grimace which expresses intensely the sarcasm and anger of the role, as well as his own dislike of that attitude in the mother.

ELINOR: Oh, I kind of messed around with the fellows and then the street Be irritated. You may answer back to anything Tom says to you. car was late. I didn't mean to be late; I'm really sorry. I hope you didn't wait supper too long.

TOM: (sarcastically) (Pause) Oh, are you about ready to eat?

ELINOR: I am hungry.

TOM: (Pause) You don't appreciate anything I do. Here you are late again.

ELINOR: Don't get excited. I know you work hard.

TOM: (Pause) Hush up!

ELINOR: I'll be quiet. I don't want you to get all tired and flustered.

TOM: Shut up!

ELINOR: After all, I have my troubles, too.

(By now, Tom was doing a good job of getting some of the accumulated tension "off his chest" in such heartfelt phrases as "hush up," "shut up," and in the early sarcasm of his part. Notice how quickly he took up the lead of the auxiliary ego's word "troubles.")

TOM: You (Pause) — what troubles?

Action Analysis — As the scene progresses, two cycles of violent anger are apparent. One culminates verbally and mimetically in "Shut up!" The other culminates in "Go up to bed."

Each of the cycles begins with sarcasm and tense physical distortions — ends with outburst, fury, and mechanical sweeping motions.

ELINOR: Well, you know that \$9 you gave me to get my drum fixed? I had a lot of trouble and spent that money. I can't keep it from you any longer. I broke my other drum, too, I've got to have those drums.

TOM: You won't get them.

ELINOR: What am I going to do?

TOM: Go to work after school.

ELINOR: I can't. After all, you're always griping to me to come right home after school. And I've got to study and everything. What am I supposed to do?

TOM: (Pause) When I grew up I had to work.

ELINOR: We're going to have an amateur show at school. I need my drums.

TOM: You shouldn't have spent the \$9.

ELINOR: It was the \$9 I knew I had to have them fixed with, but before I knew it, it was gone.

TOM: You'll have to get out and work hard for it.

ELINOR: I don't expect you to pay for them, but you could help me a little, if you could just help me out a little bit 'til I start working a while, I could get it.

TOM: (Pause) Leave me alone. (Pause) Go up to bed.

Scene 1a: (Role Reversal)

(At this point in the session the director might have encouraged Tom to criticize Elinor's performance of himself. Such information is usually taken into account in a psychodramatic session.)

INSTRUCTOR: Now, just to make it interesting, Tom, you take your *own* part and Elinor, you take the part of the mother. (Aside to Mother) You're Tom's mother. You want to put the heat on pretty hot. Make him feel pretty bad on account of the money.

(Aloud to both). All right, Tom's late. Mother has finished dinner. What would happen?

TOM: (As himself). Hello, mother.

Action Analysis — Tom assumes a stereotyped pose of dejection — head down, feet dragging, body slumped. He talks with his back to the mother.

ELINOR: Well, it's about time you came home.

TOM: I stayed late at school.

ELINOR: School! School! All you care about is school.

TOM: (Pause) I couldn't help it.

ELINOR: But never in time for dinner:

TOM: You know I'm sorry.

ELINOR: What was holding you up?

TOM: I had to stay in band practice.

ELINOR: Band, band! All I hear is band.

TOM: Well, (Pause), I can't read or write so there's nothing else to do.

ELINOR: Eat your dinner and go to bed early tonight. (Pause) Well, what's the matter with you. What's the trouble?

TOM: Oh, I got to tell you some time. (Pause) You know my bass drum . . .

Action Analysis — Tom whirls around and faces his mother, then turns back after the pause.

ELINOR: I remember shelling out \$9 to have it fixed. Wasn't it fixed? Where's it been all this time?

TOM: At school, up in the locker.

ELINOR: Well, after all, I had \$9 invested in it. What happened to it?

TOM: Ah shoot, I couldn't help it. Every time I went to Gleason's they kept on telling me something different. I couldn't get it down there, and if I'd asked you to take it, you'd probably have hit me.

Action Analysis — Tom faces his mother again, but repeats his previous action pattern by slowly turning away from her as his courage fails him.

ELINOR: (Threateningly) I don't know just what you mean.

TOM: You know what I mean. You never would do anything for me or come to school for meetings or anything.

Action Analysis — Faces the mother. Tom has the upper hand for awhile because he is airing an old grievance. The ego's unawareness of the truth of Tom's statements about the school meetings counters with a reply which serves to stimulate Tom to even great indignation. As he says, "Oh, yes, I did too." His physical emphasis was so direct and forceful, that the ego rapidly changed the subject. As she forces the old drum issue, Tom becomes submissive in his gestures and poses again.

ELINOR: You never asked me to any meetings.

TOM: Oh, yes, I did, too.

ELINOR: Well, what did you do with the money? What about the drum?

TOM: Something else happened, too. (Pause) A boy at school busted my snare drum.

ELINOR: What will that cost?

TOM: Four dollars.

ELINOR: Thirteen dollars. Where are you going to get it?

TOM: Go out and work for it.

ELINOR: You spent the nine dollars foolish instead of getting your drum fixed. You get busy and get it fixed.

TOM: (Hopelessly and almost crying) I can't work only on Saturday. Do you want me to quit school?

ELINOR: What do you do after school?

TOM: It takes half an hour to get home.

ELINOR: You could work some place.

TOM: Sometimes I have to stay after school and help the teachers with things, or have band practice.

ELINOR: What's the possibilities of getting jobs at school?

TOM: I already put my name in for the lunchroom and can't get that job 'til spring quarter.

ELINOR: Why don't you speak to Mr. Randall? (the principal). I bet he'd see you get a job up there. Is that okay?

TOM: (hearing these questions, but wanting to avoid the solution, says, without enthusiasm) (Pause) Yes.

(Here I realized the necessity of getting Tom to work towards the solution of his problem, to act in his own behalf. Consequently, I motioned Elinor to telephone Mr. Randall; Tom couldn't see my signal because I was behind him. Sensing her function in the new situation, Elinor took up the cue immediately and moved Tom closer and closer to revealing his problem to the one person in the school who could really help him. It is apparent from Tom's reticence that many of his previous encounters with Mr. Randall has been when he was in other trouble. For a moment or two we thought Tom wouldn't face the principal, but Elinor helped Tom understand how to approach Mr. Randall easily.

Scene 1b: (Guidance by Indirection-Director to Subject via auxiliary ego)

ELINOR: I think maybe I could phone Mr. Randall. You could talk to him. Tell him the situation and that you need the money to get the drums paid for. Let's get it over with; you'll feel a lot better when you talk to him.

TOM: Well . . . (Pause)

ELINOR: Do you have any other ideas of things you could do?

TOM: No . . . (Pause)

ELINOR: Let's phone him up.

TOM: I don't want to trouble him about this. I've caused him trouble before.

Action Analysis — In spite of the ego's shift to a more sympathetic role, Tom shows reluctance to phone. As Elinor "picks him up" with the ques-

tion, "What's he there for?" The director motions to Tom to maintain his role playing.

ELINOR: What's he there for? He should understand what goes on.

TOM: (to the director) Yes . . . but gee! I'm not at home now. This isn't the way things would go.

Action Analysis — Tom turns to the instructor to escape the problem for a moment. He falls out of role — out of the psychodramatic reality.

DIRECTOR: Well, how *would* it go, Tom?

Action Analysis — Director enters the situation, puts hand on Tom's shoulder, and replies permissively in a low voice.

TOM: (still evading the psychodramatic situation) Yes, but I'm not at home. It won't work that way when I'm home (Pause) I'll have to sit and argue and reason with her. She'll say, "You've spent that \$9 for nothing at all, just throwing it away." Then I'll go upstairs. I can't say anything. It's all over with. So I'll go upstairs, then back to school the next day.

DIRECTOR: (accepting Tom's outburst, but engineering the situation back to one which will include the principal again) Now, Tom, you be Mr. Randall. Elinor, you be Tom again. You're phoning Mr. Randall.

Action Analysis — Elinor pretends to telephone. Director motions Tom to answer as if he were the principal. Tom shows no resistance, and goes back into role-playing immediately. Director retires from the situation.

D. Scene II. (Substitute Role)

TOM: (as Mr. Randall) Hello?

Action Analysis — Tom makes a gesture of delight to the director indicating his amusement at playing the role of his principal. His absorption in the role is noticeable. He talks and looks into the imaginary telephone. Seats himself during the call. He takes on a posture of dignity.

ELINOR: (as Tom again). Mr. Randall, this is Tom Woodward. I have a problem. I need some money. I guess you know my drums really mean a lot to me.

TOM: Yes. You're pretty good on them.

Action Analysis — Tom looks pleasant, but is sincerely in role as he says this.

ELINOR: I guess you know they're going to have a talent show here at school.

TOM: What kind of trouble do you have?

ELINOR: I broke my bass drum and was supposed to take it to Gleason's to be fixed, but I kept putting it off.

TOM: What happened?

ELINOR: I spent the nine dollars my mother gave me to fix it with.

TOM: Hmmm.

ELINOR: I haven't the drum fixed now, and I need it for the talent show soon.

TOM: How much is that?

ELINOR: About four dollars. I really need some money.

TOM: Have you been down to the lunchroom to ask for a job?

ELINOR: Yes, and they don't need anyone 'til the spring quarter, I'm working on Saturdays too. If I could get a job here at school, it ought to give me enough.

TOM: (Pause) Can you come in and see me at 8:00 tomorrow morning?

Action Analysis — Tom pauses before he makes this suggestion as if avoiding it, when he makes up his mind, his motions show deliberateness.

ELINOR: Sure, I'll be there. Thanks a lot, Mr. Randall.

(Director signals for role reversal. The auxiliary ego has just sketched out for Tom a simple approach to Mr. Randall. Tom has meantime projected her to his own picture of the principal. Tom now gets the chance to approach Mr. Randall on his own:)

Action Analysis — Director exchanges the places of Tom and Elinor. He indicates by gesture that Elinor is to do the phoning this time.

Scene II A: (Role Reversal)

ELINOR: (as Mr. Randall). Hello, this is Mr. Randall.

TOM: Mr. Randall, I'm in a lot of trouble.

Action Analysis — Tom shows more realization and security in his movements and posture. Every move is direct and relaxed — his picking up the telephone, his accentuation of what he says with more fluid movements of his free hand and arm. He shows no stereotypes or poses.

ELINOR: What's the trouble?

TOM: I have a bass drum that needs to be fixed, also a snare drum. I would like to talk it over with you tomorrow.

ELINOR: What can I do about it?

TOM: I need a job to get some money real quick. There's to be a talent show here at school. I really want to play in it.

ELINOR: Have you checked with any people around school, like Miss Rogers, for instance?

TOM: I went to see about that job and couldn't get it 'til spring quarter because so many had got ahead of me.

ELINOR: Come in and see me in the morning. Maybe you can work this quarter instead of spring quarter. You come in about 8:30 in the morning.

DIRECTOR: (Director signals for end of action.)

Action Analysis — Director intercedes while Tom is still "doing well."
Motions Tom to sit down.

E. Post-action Interview

INSTRUCTOR: Tom, there's one thing I want to ask you. In this pretending did you get any ideas about what you might do?

TOM: Maybe I could talk to Miss Rogers about a job in the lunchroom again. I'm not going to tell mother.

INSTRUCTOR: You're not going to tell her 'til you see if you can get a job first. Right? Did you think you were going to tell her today?

TOM: I got all bothered. I thought I'd have to tell her right away.

Action Analysis — Tom is relaxed.

INSTRUCTOR: Were you going to ask her for more money?

TOM: No.

INSTRUCTOR: Do you think you could hold off 'til you earn some? What about going to Miss Rogers or Mr. Randall?

TOM: That's taking advantage . . . (Pause)

Action Analysis — He begins to accompany a stereotyped attitude with a stereotyped gesture, but he breaks it off.

INSTRUCTOR: Do you think he'd be a good person to talk to?

TOM: Yes. I don't know what to say though.

INSTRUCTOR: Why don't you say what you said to Elinor? Is there any chance you would go see him?

Action Analysis — Director puts hand on Tom's shoulder, speaks confidentially.

TOM: (after a long wait) Yes.

Action Analysis — Tom returns to his stereotyped dejection posture momentarily.

INSTRUCTOR: Why don't you try it tomorrow morning. You don't need to tell your mother in the meantime unless you want to. Will you make an appointment with Mr. Randall right away?

TOM: (Pause, then with sudden deliberation) Yes.

Action Analysis — Tom straightens up as if freed from anxiety. He stands up, and by this signal indicates the ends of the interview.

INSTRUCTOR: All right. Good work!

After a brief fifteen minutes of "playing Psychodrama" Tom had gotten hold of himself and of the situation which had encapsulated him for days. When we had begun he was the same frightened, confused, weeping boy who had come into my office at noon. At each stage in the playing of his roles Tom came closer to envisioning a plan of action which he could carry out.

1. DURATION ANALYSIS: Performance of the subject, Tom.

Section Protocol	Role Assumed	Reaction Time	Duration of Scene	Duration & No. of Pauses
B	2½ minutes	interviewee	4 seconds	x seconds
C. I	3¾ minutes	mother	8 seconds	35 seconds
C. Ia	4¼ minutes	self	3 seconds	30 seconds
C. Ib	2½ minutes	interviewee	2 seconds	7 seconds
D. II	2¼ minutes	principal	x seconds	4 seconds
D. IIa	1 minute	self	x seconds	x seconds
E	2¼ minutes	interviewee	4 seconds	9 seconds

Interpretation: (Action Portion only). The subject's slowest reaction time appears as he defines his first role. This probably reflects his backlog of negative emotion towards the dominating mother role as well as the duration of the warming up process required for his portrayal of the mother on such an explosive level. In the following scene, (C.Ia) which is longer by 1¼ minutes (although the same situation is portrayed), Tom reacts more quickly. However, Scenes C.I and C.Ia, both involving the mother-son relationship, are characterized by extensive client pauses indicating the intense and dynamic nature of the role conflict the subject ascribes to the situation.

In defining the role of the principal, on the other hand, the subject's response was almost immediate. In the reversal to his own self role which followed (D.IIa) Tom's reaction to the auxiliary ego's portrayal of the principal is equally rapid. He shows fewer pauses in his own than in portraying the role of the other.

As Tom develops the conflict with his mother in his self-role, he extends the duration of the scene; as he develops the situation with the principal in his self role, he compacts the duration of the scene by 1¼ minutes. The gradual forshortening of the reaction times and duration of pauses in these two sequences indicates a gradual drop off of negative feeling and preludes the action catharsis which led Tom to solve his problem a few minutes later on the reality level.

Tom's pauses tend to have dynamic meaning. They indicate pretty directly the locus of his blocks and conflicts. Notice, for example, the pause in D.II

in which Tom as principal seems to grope for, avoid, and then make up his mind to the idea of extending Tom an invitation to visit his office at a specific time. Overcoming his predisposition to avoid the principal was a major shift in Tom's self-direction.

ATTITUDE ANALYSIS

The full significance of the categorization of attitudinal material is perhaps not apparent from the material report in *Who Shall Survive?* (pp. 176-185)²⁶ for the method by which the categories "anger, fear, sympathy or dominance" were derived is nowhere made clear. It is important to realize that the categories were derived from the observation of the impromptu role-playing of the Hudson subjects, and that these categories (derived *in situ*, not projected onto the girls without regard to their subjective motivations) were *later* suggested to them as part of the instructions for the spontaneity test.

The subject is instructed "Throw yourself into a state of emotion towards x. The emotion may be either anger, fear, sympathy, or dominance. Develop with him any situation you like to produce expressing this particular emotion." The purpose of the spontaneity test as used in the Hudson Study was to check *on the action level*, the validity of the attraction-repulsion patterns as revealed in the sociometric data previously gathered.

In the present counseling session, sociometric data on Tom was not available. The purpose of the role-playing was to reveal directly the role-conflicts of a specific problem situation which seemed to have overwhelming significance for him *at that moment*. The categories, anger, fear, sympathy and dominance, were suggestive in analyzing Tom's case, but the range of emotions projected by Tom required the addition of submission to those used at Hudson, and the guidance character of the psychodramatic situation required the addition of a category which would cover Tom's statements about his problem — his anxieties growing out of a concrete interpersonal situation in which he had become involved. These statements were listed in the following analysis as *problem statements*.

The attitude analysis is able to throw light on what attitude the client *manifests*, as well as what attitudes he elicits.

Attitudinal performance of the subject, Tom (Action portion only)

C. I. Tom as mother reveals his expectancies of the mother's life-role: (dominance)

Here you are late again.

Hush up!

Shut up!

You won't get them.
 Go to work after school.
 When I grew up I had to work
 You'll have to get out and work hard for it.
 Leave me alone.
 Go up to bed.

(anger)

What made you so late?
 Oh, are you about ready to eat?
 You don't appreciate anything I do.
 You shouldn't have spent the \$9.

(sympathy)

You — what troubles?

C. Ia. Tom in self-role tests his roles of response:

(*submissiveness*)

Hello, mother.
 I couldn't help it.
 You know I'm sorry.
 I had to stay in band practice.
 Well, I can't read or write so there's nothing else to do.
 Oh, I got to tell you sometime.
 At school, up in the locker.
 Something else happened too.
 Do you want me to quit school?
 It takes half an hour to get home.
 Sometimes I have to stay after school —
 Yes.

(anger)

Ah, shoot!
 Every time I went to Gleason's they kept on telling me something
 different.
 I couldn't get it down there.
 You know what I mean.
 You never would do anything for me or come to school for meetings
 or anything.
 I stayed late at school.

(fear)

Oh, I got to tell you sometime.
 You'd probably have hit me.
 I can't work only on Saturday —

(problem statement)

You know my bass drum.
 A boy at school busted my snare drum.
 Four dollars.
 I already put my name in for the lunchroom and can't get that job
 until spring quarter.

(dominance)

Go out and work for it.
 Oh yes I did, too.

D. 2. Tom as principal reveals his expectancies of that role.

(sympathy)

Hello.
 Yes, you're pretty good on them.
 What kind of trouble do you have?
 What happened?
 Hmmm.
 Can't you get a job after school?
 How much is that?
 Have you been down to the lunchroom to ask for a job.
 Can you come in and see me at 8:00 tomorrow morning?

D. 2a. Tom in self-role tests his roles of response:

(problem statements)

Mr. Randall, I'm in a lot of trouble.
 I have a bass drum that needs to be fixed, also a snare drum.
 I would like to talk it over with you tomorrow.
 I need a job to get some money real quick.
 There's to be a talent show at school.
 I really want to play in it.
 I went to see about that job and couldn't get it 'til Spring quarter
 because so many had got ahead of me.

Interpretation.

Some interesting insights into Tom's case are gained from the study of these attitudes which are summarized below.

Protocol Section	Dominance	Submission	Anger	Fear	Sym- pathy	Problem Statement
A: (Pre-session)						10
B: (Warm-up)		1			1	12
C. I (Tom as mother)	9		4		1	
C. Ia (Tom as self)	2	12	6	3		4
C. II (Tom as principal)					9	
C. IIa (Tom as self)						7

For example, Tom's portrayal of the mother disclosed her as overwhelmingly dominating, full of aggression towards Tom, and only remotely sympathetic (C. I); Tom's role reaction (C. Ia) complements the mother's role fully. Tom is overwhelmingly submissive; he is stimulated to counter-aggression, and fear. He avoids a full statement of his problem (compare 4 problem responses with the 22 expressed to the counselor before the session) but shows the capacity for dominance in two instances in which he is "right." His mother *had* consistently refused to come to school meetings, and he finally *did* go to work to earn back the 9 dollars.

In the scenes with the principal, Tom presented the man whom he at first avoided as *totally sympathetic*. In his replaying Tom's role responses again complement this. He is *totally* expressive about his problem to the principal.

3. WORD ANALYSIS

a) Chart of the total number of words used by each participant.

Protocol Section	Subject	Auxiliary Ego	Director
A. (Pre-session)	90	0	C. 35
B. (Warm-up)	152	0	200
C. I (Tom as mother)	75	224	0
C. Ia (Tom as self)	213	189	52
C. Ib (Tom as self)	105	73	22
D. II (Tom as principal)	53	168	0
D. IIa (Tom as self)	82	53	0
E. (Post-action interview)	54	0	148
	824	707	457

b) Interpretation: Approximately 90% of the subject's words in the pre-session contact were taken up with his statement of the problem. The other 10% were required for initiating his contact with the counselor. In the

same section, the counselor used nearly 60% fewer words than did Tom; these words were used for agreeing to offer counseling help, for making an appointment, and for eliciting the first statement of the problem.

In the "warm-up" contact with the client, the counselor elicits 152 words of problem statement from the subject; he responds with approximately 25% more words than the client used, but these words were used not for questioning the boy further about his problem, but for explaining the production aspects of the session, structuring the preliminary scene indicated by Tom, following his corrections of the "atmosphere" for that scene, and warming him up to action in the mother role. This represents the psychodramatic procedure for helping the subject become *self-directive*.

During the session the following language dynamics are apparent.

1. The subject nearly doubles the number of words used by the director in the total session.
2. The director functions in A., B., and C.Ib as a production manager and stimulator of the client rather than as a directive or non-directive counselor.
3. The director remains totally outside the action portion of the session with the exception of 52 words he speaks (C. Ia) as a production manager.
4. The auxiliary-ego acting (without instruction) as Tom in C. I used 66-2/3% more words than he does. Tom surpasses her in production in his return to the self-role. The same holds true for scenes D. II and D. IIa. The supportive and stimulative functions of the auxiliary ego are borne out by these facts. It is likely that Tom would have outproduced the auxiliary ego in scene D. IIa by a much wider margin had the director not stopped the production at the moment he did.
5. In the intensified interview (E) at the end of the session the counselor spoke nearly 66% more words than did the client. The director's approach is eclectic: he is largely directive — or at least indirective, and this seemed best at the time because the case had to be handled in a single interview and the counseling hour had come to a close.

It is the writer's present belief that the client would have responded best to a non-directive interview at this point, and that it should have been used. Tom's subsequent carry over of the plan he worked out in the session to the reality level bore out the effectiveness of the method used in this instance. In spite of this "success" a glance at the protocol indicates clumsy phrasing on the part of the director at many points. Such a record provides an invaluable check for the director and can help him to refine his own techniques. A study of the

responses to Tom will reveal an overdose of directive statements and suggestions. The writer questions now whether all of these were necessary.

4. ROLE ANALYSIS

For the psychodramatist *the role* represents, as Leonard S. Cottrell,²⁷ has put it in the "actual unit of behavior," and *the situation* is the interactional frame in which behavior can be studied. It is thus possible to consider Tom's role patterns within the specific situations he chose to produce on the stage.

A private role in order to be manifest has to be *externalized*, and Tom's session allowed him to externalize the individual aspects of the parent's role, the principal's role, and his own individual role responses to them. A collective role in order to be manifest has to be *internalized*, and Tom's session allowed him to internalize the social aspects of the parent's role and the principal's role, and thus to bring together into them some kind of integration, the social and individual aspects of his self-roles.

Most roles (even the psychosomatic ones) have a personal as well as a social aspect — the role process for the first is *centrifugal*; for the second it is *centripetal*. We always find that these two processes in role development have to come into *integration* in terms of the specific *role expectancies* of a subject — "Adjustment in an interpersonal relation depends upon the ability to take the role of the other as a guide to behaviour,"²⁸ and "taking the role of the other here means recognizing the expectations of others and amending one's own behaviour thereby."²⁹

Typical role-patterns which emerge in psychodramatic work are (a) the *integrated* role pattern, or one in which the personal and social aspects of the role are satisfactorily inter-related; (b) the *conflictual* role pattern, or one in which the collective and private aspects of the role are fighting, and (c) the *divided* role pattern, or one in which the private and collective aspects of the role have become dissociated or split apart as in the case of mental patients who create a mental world of their own in which private roles function independent of the social reality and with little or no conflict for the patient.

Tom's role perceptions and role enactments when considered against the concrete interpersonal situations of the session reveal two instances in which aspects of roles he needed to play did not mesh. Scene C. I., for example, shows Tom "eaten up" by the dominance and authority of the parent. He is in conflict with the parent role, and, because he is (at the start of the session) unable to anticipate himself being a parent dealing with a child in the same predicament, he has no means of adjusting the role relationship which troubles him. The production technique decided upon by the director was therefore the *substitute*

role technique, one through which, by actually playing the part of the other, he could develop a role perception of *the mother* on a social level and incorporate these insights into a self-other role pattern which was unified and dependable in future situations. This production technique considerably increased the depth of the analysis, since it not only revealed Tom's *expectancies* of the mother role, but (Scene C. Ia) also Tom's roles of *response*. The production technique *role reversal* was then employed by the director to enable Tom to test himself in the self-role. Why did the director not begin with Tom in the self-role and proceed to the substitute role? Because Tom was "warmed up" to the expectancy of conflict with the mother, and because by playing out the mother role immediately he was indirectly instructing the auxiliary ego in the mother role as he saw it. In Scene C. Ia Tom shows himself almost completely dominated by the dominant mother again, and avoiding the solution (seeing Mr. Randall) which he had himself suggested in C. I. Again Tom anticipates a conflict with authority. In order to bring the role-conflict to an issue, the director gave the telephone signal to the auxiliary ego. Tom's responses in C. Ib show him avoiding the issue and testing the limits of the psychodramatic reality by "falling out of role." In order to meet the spontaneity level of the subject, the director accepts Tom's criticism of the auxiliary ego's suggestion and asks Tom to define the roles as he thinks they *would* go. Tom's subsequent flow of aggression towards the mother warms him up to a higher pitch of expression, and he accepts the playing of the next situation with no resistance.

In D. II the *substitute role* technique again succeeds in releasing Tom's picture of the role of the other. This time he plays the principal, whom, in real life, he has avoided. In his playing, however, he presents the principal as sympathetic (an accurate portrayal) rather than as dominating or authoritarian. In the next scene, IIa, Tom shows himself able to recognize the expectancies of his principal and to adjust his behavior to those expectancies. In other words Tom, after defining the social aspects of the role of the principal through enactment, is able to internalize these social aspects, add them to the individual aspects of the role as he had first anticipated it, and guide his own behavior in terms of this integration.

It would seem that Tom reached an integration of the self-role in relation to the principal, for as we see, he was able to overcome the conflict and act appropriately on the reality level with Mr. Randall. One might say the role had grown from an "adolescent" role to an "adult" role in the course of the session. Tom's self-role in relation to the mother did not show equal growth. It remained at the "adolescent" conflictful, uncoordinated level. Additional role therapy for Tom, built around training situations involving dominant and

authoritarian roles was indicated. For the immediate purposes of the session, however, the degree of Tom's growth was sufficient.

Thus, by using the role-production techniques, the director and the subject himself can come to a clearer understanding of the role dynamics of an individual in a given interpersonal situation. The very fact that Tom was able to "imitate" the mother shows considerable insight, but it shows a *weak* insight which needs maturing through role-training for deeper integration. Action counseling, in other words, must logically turn into action training when role conflicts remain unresolved.

What Happened to Tom on the Reality Level?

The process analysis of Tom's case deals with the psychodramatic level of his adjustment. What happened to Tom on the reality level? The stenographic copy of the session was relayed immediately to Mr. Randall who was sympathetic enough to deal with Tom in terms of the expectancies he had developed in the psychodrama. Tom asked for an appointment and got it quickly. Mr. Randall heard his case and his request for a job and arranged that Tom should carry the film reels needed at school each day back and forth from the Visual Aids Department on the Campus. Tom was able to do this work before school. He was able to establish himself again as an honest worker — and as an honest "hot drummer." Tom's adjustments have increased in many other areas of his school-work. He has been motivated to ask for special help in reading, and he has voluntarily agreed to read books which are within his reading ability in spite of the fact that they must be withdrawn from the elementary library. Before he had refused to do this for fear it would provoke remarks from his classmates. Tom has participated in psychodrama carried on in his classes, and in one situation (asking a girl for a date) he suggested himself.

The other day he was heard to say, "I used to play hookey a lot. I liked to fish. Nowadays I hate to stay away from school." The teacher who heard him answered, "Well, Tom, fish don't make very good friends. I think you'll find real friends are right here in school."

SUMMARY

It has been the broad purpose of this chapter to consider the growing trend towards democratic counseling. Psychodramatic or action counseling has been presented as the most positive form of democratic counseling so far in use — a matrix for directive, non-directive or indirective methods, and as an organized approach to a totally "self-directive" counseling process.

In addition, the "process analysis" appropriate to the analysis of an action technique has been presented in order to illustrate some of the quantitative and

qualitative aspects of a total psychodramatic production not generally understood.

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27. Cottrell, Leonard S., Jr., and Ruth Gallagher, *Developments in Social Psychology 1930-1940*, N. Y., Beacon House, 1941, pp. 25-26 (Sociometry Monograph No. 1)
28. *Ibid* p. 35.
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30. J. L. Moreno, Discussion of Snyder's "The Present Status of Psychotherapeutic Counseling" *Psychological Bulletin*, Vol. 44, No. 6, p. 565.
31. In a lecture during the training course of the Psychodramatic Institute, summer 1947, Moreno discussed this distinction: 1) the *divided* role pattern (on an infantile level of growth private and collective roles develop side, unmixed yet or poorly mixed; on a pathological level of growth they may become dissociated). 2) The *conflictual* role pattern (on an adolescent level of growth) and 3) the *integrated* role pattern (on an adult or mature level of growth.)
32. "The present is a universal, static and passive 'category', it is a correlate of every experience so to speak, automatically. As a transition of the past to the future it is always there. The present is a *formal* category in contradistinction from the moment which is a dynamic and *creative* category, it is through a spontaneous-creative process that the formal category of the present attains dynamic meaning, when it turns into a moment. A completely automatic and purely mechanical process as for instance the repetition of a film, has just as well a "present" as the most intensive creative experience." (quotation from J. L. Moreno, "The Theatre of Spontaneity," Beacon House, New York, 1923 and 1947, page 110-111.)

BOY WHO REFUSES TO PRACTICE PIANO

I. *The Problem:*

Dan is an intelligent boy of ten with a very friendly disposition except when he is asked to practice his piano lessons. He has a marked ability for piano and plays the piano a great deal. He always plays the selections he enjoys, however, and in a fashion which he prefers; but which is not what his instructor believes to be "good music." In the hour in which he is to practice, he refuses to practice the music assigned and practices the tunes he likes. When he goes to his instructor's studio for his weekly lesson he will play the tune assigned him but according to his own interpretation. He refuses to listen to any suggestion made by his instructor.

II. *Enactment:*

A. The scene is the music instructor's studio. The instructor opens the door and Dan enters with a very stubborn attitude apparent on his face. The teacher is friendly, but Dan merely grunts and seats himself at the piano, in a manner expressing "the sooner it's over with, the better." The teacher tells him to begin and he commences his playing. His teacher interrupts him and tells him he is not doing it as she would like him to play. Dan says, "Well, what do I care, this is the way I like it." She tells him to try it again and he begins to play, and in the very same manner he played the former time. The teacher tries to conceal her anger, and tells Dan that he has a very great musical talent and should take advantage of it. Dan laughs at her. She finally gives up and dismisses Dan telling him to practice the same thing for the next lesson and to try and follow her instructions.

B. The scene is Dan's home. Dan's father and mother are with Dan in the living room. Dan is playing the piano. His parents suggest he practices his lesson instead of the tune he is playing. Dan says, "Such silly stuff! What would the fellows say if they heard me playing such 'sissy' stuff!" Both parents try to persuade him that he should desire to accomplish something in piano, but they do not force him to play his lesson. He will not listen and finally quits and says he's going to find someone to play ball with him.

Blockages Evidenced in the Problem:

1. Attitudes of allness — Dan hated all "classical" music and his parents disliked all his "popular junk."

2. Dan failed to get down to "fact territory." He thought of what the fellows would think, not of what was best for him.

3. Both sides knew "what I want" and would not compromise.

III. *Re-enactment with Instruction To Work Toward Compromise:*

A. A scene is shown with Dan and his instructor. The instructor tells Dan that she is taking her ten best boy piano students on a picnic and fishing trip. At first, Dan doesn't show any interest. His instructor tells him he has been asked to go because she thinks he is one of her best students. He laughs at her until she finally convinced him that the fellows that are going on the trip are all "regular fellows." He agrees whole heartedly to go on the picnic when she tells him John Jones is going. (John is the best ball player in his school.) The teacher then tells him that John Jones had been assigned the same lesson as has been assigned to him and that she believes he can really play it better than John, although John practices a good deal. Dan's eyes brighten when she says this and the evidence is apparent that Dan will do some patient practicing.

B. At the teacher's suggestion, Dan's mother invites Dan's favorite baseball hero to dinner and tells him before he comes to tell Dan how much he likes classical music. He comes and thoroughly convinces Dan of the value of practice, stating that he practices piano in every spare moment he has. Dan is very proud to have this fellow visiting him and asks him to go with him to see "the gang."

In these scenes Dan's opinion for classical music was changed by making it appear as one of the "loves" of "regular fellas." Certainly, there was a good deal of "skunk-oil" preparation used on Dan.

Dan's parents and teacher also came to a better understanding of the boy. Certainly, they all got down to the "fact territory."

IV. *Re-enactment:*

In the re-enactment, all persons cooperated to put their emphasis on a more basic thing. Dan came to realize that classic music is *important*. Dan's parents and teacher understand better why Dan would not practice and solved the problem by indirect methods; they could not have done this if they had kept "nagging" at him and not understanding what really made him "click."

INTER-DEPARTMENTAL CONFLICT

The Problem:

The problem was to bring together a member of the science department who professed to see no value in speech and theater courses, and a member of the same faculty who taught in the speech area.

Three scenes were used to bring the conflict into focus:

A. A student in conference with the science professor at time of fall registration expressed the desire to major in pre-medic courses and also take elective hours in speech and drama. The professor advised her to take "solid" subjects in science and mathematics, and discouraged "wasting time" in courses she could follow as extra-curricular activities. The girl left, still undecided, but feeling she should follow the professor's advice if she was to major in that department.

B. The girl arrived at the speech office to ask about the courses in that department, and, quite innocently, revealed her conversation with the science professor. She was asked to return later. Conversation between the speech and literature instructors revealed that similar conflicts had been so frequent that something should be done to bring harmony and understanding between departments of the school; they would go directly to the science professor.

C. In this scene the speech and literature teachers stated the problem clearly and asked why there had been such a strong undercurrent of conflict between their two departments. (This study was of particular interest in two respects: 1, in watching the behavior of the science professor who was the real antagonist, and 2, in watching the methods of communication attempted in trying to locate and resolve the conflict.)

Role Playing:

The roles were played with more than usual clarity. The science professor was fluent, spoke with self confidence in his position as advisor, and was sharp in sensing the conflict and protecting his own position. The others, faced with the problem of verbalizing about the more intangible aspects of a cultural education, yet trying to bring them into reality, stumbled considerably. Largely they resorted to two lines of attack: "Literature is life," and use of specific examples of students who had benefited from cultural courses.

Analysis of Scene C:

When faced directly with the problem of conflict between the two departments, the science professor admitted giving advice on "solid" subjects — and immediately assumed a defensive position of his "rights" as an advisor for pre-medic students. With the self-assurance of his own prejudices he *did not listen* (as indicated by quick interruptions), and with an assumed sense of humor he tried to passify the questioners — indicating that there was no real problem to him, that his position was irrefutable.

In semantic terms this might be described as:

- A. A static idea as to the nature of education.
- B. An "allness" in the authority of an advisor, and "identification" of his "advice" with the scientific subject matter he taught.
- C. His remarks remained on a high level of abstraction, and through self-reflexive subterfuge he avoided facing the reality of a conflict between the two departments. (This technique of avoidance made it particularly difficult for the other participants to break through his defense.)

The speech and literature instructors made a sincere, *direct* effort to point out the need for cooperation between departments. This *implied accusation* seemed to heighten the defensive position of the science professor, although he smilingly suggested he would "keep his mouth shut" if that would please them.

Realizing this negative-sore-of-cooperation was inadequate, they felt obliged to *explain* the merits of their courses. This approach failed however, because the science professor did not *listen* except in a socially superficial way. There was no communication. As has been pointed out before, two lines of attack seemed most effective: "Literature is life," and use of specific cases. The conversation shifted, however, before either method had much affect on the deep-seated prejudices of the science professor.

III. In discussion of possible methods or resolving the conflict, Major Estes pointed out three important aspect of the case:

- A. If a man is to change his stated prejudice he must be permitted to do so without embarrassment to himself.
- B. The "seeds of change" must sprout and *grow in the mind of the person who is to change*, although they have been planted by someone else.
- C. The *time-element* in the change of any prejudice is highly significant.

In replaying the scene the following steps were applied.

- A. The basic conflict was not mentioned.
- B. The literature instructor discovered that the science professor had read Korzibsky's *Science & Sanity* and admired the man because of his work, and because of his mathematical background.
- C. The literature professor expressed a sincere desire to know more about the scientific method and how it could be applied to language problems.
- D. He invited the science professor to talk to speech classes.
- E. (Further follow-up was suggested but could not be played out in this project.)

PSYCHODRAMATIC AND SEMANTIC METHOD COMBINED IN THE
TREATMENT OF MOTHER — SON RELATION

I should like to have a Mother and Son problem enacted, first negatively, and then positively, after semantic evaluation. I shall take the role of the Mother and select a young man from the class to act as the Son.

Characters: Mother, middle-aged widow, tense, domineering, overly ambitious for her son, and no doubt inclined to play the Jehovah role with her only son.

Son, young (about 18) handsome, the best liked boy in his school, affable, highly romantic, rebelling against the Mother's dominance and other social conventions.

SCENE

The son is deeply, idealistically in love with a lovely semi-invalid high school sweetheart of his own age. The girl comes from a prominent, pioneer family but an accident and operations have ruined her health to the extent that she can never become a mother. The Mother tries to explain that marriage, to be successful, must be based on a sound biological basis and that marriage without children is seldom happy. The Mother quotes the high divorce rate prevailing in childless homes.

The son retorts that he does not want any "brats." Children mean nothing to him, he explains, but trouble and self-sacrifice. He is sure that they would be a source of annoyance rather than a source of happiness. He accuses the Mother of trying to interfere with his personal life. He says, "You have no business to interfere with my marriage. You can't live my life for me."

The Mother then loses control of her emotions and accuses the girl's parents of plotting to entangle him in this marriage with their daughter, a girl that no mature man in his proper senses would want to marry. The Mother says, "You are marrying a doctor's bill. You will be chained to the bed of an invalid the rest of your life. You know, and her parents know, that she is physically unfit for marriage, and yet you are so gullible that you fall for their scheming and conniving. In order to make their daughter happy, they are willing to sacrifice my son. Buyer beware!"

The son becomes more and more indignant. He jumps up and shouts, "You attend to your own business. I'll do what I please. You have run my life long enough. You live your own life and I shall live **mine.**"

I. *The Problem:*

A technique of resolving an interpersonal relationship existing between an overly ambitious mother and her only son in which there is conflict, tension,

and blockage. The situation is leading to more and more futile arguments over the approaching marriage of the son with a girl physically unfit for motherhood and marriage, according to the evaluations of the Mother. The son seems determined to carry out his plans for an early marriage with the girl, and the Mother is equally determined to delay the marriage.

II. *The Enactment:*

The scene was enacted by the Mother and son in the family home. The Mother reiterated her reasons, but the son continued to be dogmatic and unconvinced. The tension increased and the scene ended as so many former scenes had ended, in a stalemate. There was evidence of blockages and "allness" on the part of both mother and son. The son terminates the scene by leaving the room.

III. *Class Discussion:*

Dr. Murray observed that the Mother "runs the family," so the son has hit her most sensitive spot in taking his "fate" into his own hands, and thus ignoring her position of leadership as head of the family. He also suggested that the Mother might be induced to change her opposition if some method of "face saving" could be devised so that the son's marriage might seem to originate with her, and not with the impulsive son.

Reference to fact territory was suggested in determining whether or not the boy was financially able to support a wife at this early age.

Then it was suggested that an "alter ego" be given the role of Mother and this suggestion was acted upon. We got abreaction here as the girl who played the *conscience* of the Mother was very sensitive and assisted the Mother in baring her sub-conscious (the so-called "witches brew") stresses which were then somewhat dissipated by being verbalized.

IV. *Second Enactment:*

This enactment was handled positively, and so this Mother and son were very sympathetic. The Mother concentrated on fact territory by showing the necessity of going to college as preparation for participation in normal living and successful marriage. The Mother evidenced an extensional orientation in that she was not inclined to verbalisms. Her reaction was "I don't know. Let's see."

V. *Evaluation and possible solutions:*

Check fact territory by introducing the family doctor with possible new facts in the realm of modern medicine.

Solving the sterility problem by possible adoption of children.

Mother and son were advised to work toward an extensional orientation and thus avoid emotional behavior which results from inadequate data and strongly established prejudices, feeling, etc.

Mother and son were advised to increase the degree of objectivity when discussing the marriage problem by delaying the reaction in order to have more time for further observation and symbol reaction.

FACING AN EMPLOYMENT SITUATION

A problem of seeking employment, involving communication blockages.

A. *The situation:*

Henry, an army officer of 27 years, has been discharged from the Army Air Forces because of a minor disability. Henry has reached the rank of captain due to his skill in piloting certain types of aircraft. During his time in the service, Henry has squandered every penny he ever earned. After his discharge he will receive some money from the government, but the amount will not be large enough to support Henry and his family. So, Henry realizes that he will be forced to find some kind of employment after his release from the service, but at the same time realizes that he will be unable to overcome his blockages toward asking for any kind of work. He knows that he is unable to do any work but very unskilled labor, because he has never learned any other skill in the army but flying.

B. *The problem:*

How is Henry going to bring himself to the point of being able to ask for employment easily and effectively? And how is he going to rid himself of these insane attitudes toward a minor position?

C. *Possible Staging:*

1. By using several auxiliary egos it would be possible to set up several different employment situations. The employers should differ in personality and in status. Perhaps Henry could discuss the problem with his wife in the socio-drama situation.

D. *Analysis and possible enactment:*

Here again we find a situation in which a person is placing too much emphasis on verbalisms. Henry has developed ideals about his status in life, but they are merely on the verbal level. In other words he has made goals of words, rather than definite realities. The sociodrama should attempt to get Henry

to place his thinking on a basis of reality, and show why he has not been able to communicate his feelings about employment. Also in the symbolic setting of the sociodrama Henry may be able to do the things that he would dread in a real-life situation.

PSYCHODRAMATIC RETRAINING OF STUTTERERS

A. *The Problem:*

Convincing Parents of Stutterers and the Stutterers themselves that there is no quick "cure"; that therapy must be a slow retraining in which the attitude and cooperation of parents and patient is usually a most important factor in successful treatment.

Stutterers in "grammar grades" and high school and their parents often become impatient with the long-range objectives and slow treatment process of the well-trained clinician. They expect the same sort of specific speech drills that produce comparatively quick results with students having articulatory defects. The clinician explains that stuttering is but a symptom of some more deep-rooted maladjustment, and that it is of little value to treat the symptom without exploring the causes of maladjustment and planning basic personality readjustment including the improved speech. Yet students resent giving up class or sports time with little immediate progress in fluent speaking, and parents tend to sympathize with the quick-tricks-cure desire.

B. *The Enactment:*

The *first scene* occurs in the high school counselor's office. The role players are the stutterer, his mother, and the counselor.

The stutterer and his mother express mixed reactions of resentment at having such a problem without evident cause and some grateful hope that the counselor is interested enough to provide the solution.

Unfortunately the counselor does not understand fully enough the lengthy, persistent program of assignments that stutterers and their parents must agree to follow. He unintentionally fosters the assumption that the speech therapist can soon settle such a problem in the semester's special speech "classes."

In his willingness to make it easy for the stutterer to receive this help, he agrees to excuse him from any classes occurring when the speech therapist will be in that building, without making clear to the student that this may mean sacrificing one of his favorite subjects. He may use direct or indirect counseling techniques, but he must hurry the handling of this case referral in order to keep a crowded appointment schedule. The stutterer is thus precipitated into an advised enrollment in the special speech "class."

The enactment will show various feeling tensions, identifications, mis-evaluations, premature assumptions, reversals of values, and allnesses as illustrated very likely by such comments as these:

MOTHER: "I know his tongue gets paralyzed when it sticks to his mouth that way in school . . . He never slows down enough, and he won't ever take a deep breath before he talks . . . I'd even be willing to pay for some extra private lessons to cure him quicker if you say this speech teacher is really good . . . I always write notes for him to give to people so they won't laugh at him for being such a *bad stutterer*."

STUTTERER: Uses compensatory agreement, disagreement postures, gestures and facial expression changes. Uses monosyllable replies often, and expects mother to talk for him, yet often shows annoyance at her comments.

COUNSELOR: "We'd like to help you all we can . . . Wouldn't you like to get this trouble corrected before you try to get a job or go on to college? . . . I understand this problem is seriously affecting your school grades in several classes . . . The younger children all like Miss ——, so I know you will . . . We have only one speech therapist for all the schools, but don't worry, we'll arrange to excuse you from any other classes when she tells us the three afternoons she will spend in this building."

Analysis: Much has already been revealed by the comments actually quoted from among the real role players. Any psychodrama scenes using these three roles will vary in combinations of actions and comments leading to mis-evaluations and blockages, hence details of scene continuity have been omitted. Additional analysis follows the next scene description.

SCENE II

Scene II, in the speech therapist's office or clinic room focuses attention on the main problem of adjusting the players from these assumptions, inferences, misconceptions to the "fact-territory" of what the speech retraining will include.

The stutterer has been reporting to the speech "class" for two weeks with little easily recognized fluency improvement. As the enactment proceeds in one of numerous possible sequences, partial or complete blockages occur as the stutterer and his parents resent this shift from expected "cure" or "lessons." They cannot seem to orient to the program of mental hygiene or psychological slow-process objectives. The boy wants to drop out now and wait till summer for any further "lessons." He insists on playing baseball with his class that period.

How can the therapist, and the counselor or principal best facilitate the stutterer's willingness to continue through a slow-process readjustment to managing his speech problem adequately?

Analysis continues:

In addition to the blockages most apparent in the above, resume these further semantic observations may be pointed out:

Too little attention to fact-territory — counselor should know therapist's program; stutterer should learn what his "lessons" are to include; mother should know what cooperation is expected of her.

• Too many assumptions — (see quotations)

Improper evaluations — stuttering is *bad*, etc.

Identification labels — This trouble; bad stutterer;

Intensionalizations — silent verbalization, tensions, outward evasions

Reactions to inferences — excused from classes means don't worry

Probable slanting of counselor to expedite enrollment

Static outlooks — counselor's role in getting problems referred to specialist, parent's view of "lessons," "cure," etc.

Limited conditionality to react to new programs.

In replaying the scenes to eliminate or reduce these blockages, the counselor plays his role with use of indirect approaches, and liberal use of fact-territory. The mother shows flexibility in responding to suggestions for new regimes in retraining her son. The stutterer can be given initial insight into his real needs, be helped to evaluate which is most important in his school schedules and receive definite recognition for even slight attempts to cooperate. The therapist makes use of indirect approaches in insuring better informed counselors and in winning administrative support for more flexibly arranged schedules in the numerous buildings.

Each role player's comments can reveal at least some use of non-allness devices, such as giving specific examples of what is meant, qualifying phrases, specific dates and avoidance of labels.

No complete "solution" will resolve from these scenes; nor is it desirable — an insight trend is sufficient for each enactment exploration.

D. *Outlook:*

This exploration leads to a further possible psychodrama technique of recording such enactments and as to the use of recordings as additional auxiliary device with parents and stutterers. Interview type conferences would receive

dynamic impetus especially when the playing would be interrupted and one of the persons present invited to continue the scene.

The writer hopes to have a part in developing this possibility for vitalizing more or less static techniques.

GRANDMA UP TO DATE

Characters: Grandma, 70; Mary, her daughter; Bill, her grandson, 10; Patricia, her granddaughter, 16.

SCENE 1 — LIVING ROOM

Grandma is seated in living room in her favorite chair. She is similar to hundreds of other old women who have no other choice than live in the home of one of the children. And like many of them, she often finds herself in conflict with the "wholly irresponsible" younger generation. Forty years of her life were devoted to rearing a family, after which she lived with her husband, just the two of them, for ten years. Now, since her husband's death, she has come to live with her daughter, Mary.

Semantically, Grandma is inflicted with static orientation. She has been too busy with the home, the children, and husband to note any change outside the home. A lot of change can take place in the world in fifty or more years, but Grandma has seen very little of it — probably disapproved of what she did see.

It is interesting to see what happens when Grandma is forced out of her self-fixed atmosphere in which she has been imprisoned for so long into this changed world. Naturally, we would expect her to put up a fight — a valiant but losing fight. "Time and tide waits for no man."

As the scene opens, Bill enters carrying books. He has just returned from school. Grandma probes him about his school work, scolds him about his clothes, manners, and anything else she can think of. They argue back and forth until finally Bill "blows up" in disgust and leaves the room.

SCENE 2 — THE SAME

Patricia enters. She, too, is returning from school. It seems that Grandma has singled her out for special criticism. Grandma is statically oriented to "those good old days" when daughters were supposed to be "modest," "refined," and "well-protected" from the wiles of the world. Patricia is plenty able to take care of herself, and knows more about the "world" than Grandma who seeks to protect her from it. She is popular, has a boy friend or two, and the "gang" congregates at her house often. Grandma is aggravated by the "unorthodox"

behavior of the group, the noise they make, the jazz band music, the "immoral" dancing, abbreviated shorts, the perfectly horrible bathing suits, etcetera. Too, she is often forced to abandon her comfortable chair and seek a less comfortable retreat in her bed room or kitchen.

Patricia has come home alone, today however, and Grandma seizes on the opportunity to get things off her chest. She opens the conversation with, "Well, where's the gang? Seems you never come home alone. Are you sick, or something?"

From this lead-off, the conversation gets hotter and hotter as each of Patricia's crowd comes in for a share of Grandma's criticism. But when she gets down to Don, Patricia's boy friend, the fur really flies. Don's family lives "across the tracks," and Grandma could talk on forever about them. She knows them from "way back when." Patricia leaves the room in a huff.

SCENE 3 — THE SAME

Mary enters from another part of the house and inquires if the children have come in yet. Grandma, still flushed and in high gear from the two climatic arguments, proceeds to give Mary advice about rearing the children.

Mary is an "understanding" mother. She realizes the difficulty of her position. She is caught directly in the cross-fire of two generations at war. She is the natural conciliator. She must exercise common sense and approach her problem impartially and unemotionally. She realizes that Grandma is not evaluating properly — that is, Grandma is making unimportant things important. This improper evaluation is rooted in Grandma's failure to accept "change." She has a static orientation. She is "tied" to the past.

One approach to the solution is to begin with Grandma's own childhood experiences. In her more gay and reminiscent moods, Grandma has revealed some interesting incidents relative to her own childhood. She was a regular little "imp" — then. In the world of "not-words," Mary silently recalls this incidents in Grandma's life. Her strategy, then, is to draw up parallels of Grandma's childhood experiences and those of Bill and Patricia. This therapy should bring Grandma "up to date."

Here's another interesting way the solution might be worked out. In conjunction with the above therapy, why wouldn't it be effective to have the children "act out" some of Grandma's experiences. Grandma would enjoy it, the children would enjoy it, and it could easily become the cementing factor between the past and the present. It would be a Psycho-Socio-drama within another one.

A PROBLEM BOY

The Problem:

Darrell Dean, a boy of 16, is being compelled by public opinion to wear the 'halo' of his father's reputation.

The father a so-called 'no good', deserted the family when this boy was eight years old. The father allegedly drank, ran around with women, gambled, threatened to kill his wife, beat his children and wouldn't work.

Darrell Dean resembles his father in personal appearance. His mother is easily upset, emotionally. At times she has said to the boy, "I'm afraid you are going to be just like your dad." Other people tell him the same thing and other things that are worse.

The family depends upon Social Welfare for maintenance although the mother sews, and the boy does some 'odd jobs'. He is not very successful in getting work since too many people 'remember' his 'old man'. The boy insists there is no use trying, the cards are all stacked against him.

He annoys the teachers by wiggling his ears, crossing his eyes, and talking in classes. He blunders around, upsets ink bottles, and 'falls' into glass doors. He makes witty, or nonsensical remarks when called upon in class. There are times when he does very well at anything he attempts, but these times do not last.

Some of his teachers have tried to help him find himself, but so far with little success.

Apparent Blockages:

1. He appears to have a deep seated and serious inferiority complex.
2. He appears to feel inadequate in most of his social relationships.
3. It is possible that he resorts to his annoying tactics in order to attract attention of 'sorts'.
4. Appears suspicious of friendly gestures. (Perhaps they are not indirect enough.)
5. He misbehaved in 4H Club until the leader felt compelled to ask him to do better or quit. He quit.
6. Has begun to drink with other boys, but already shows his inability to carry liquor. Gets very drunk.
7. Professes to be disinterested in athletics although he has the physical build necessary for successful participation.

Possible Methods for Removing Blockages and Resolving the Case Problems:

1. If a responsible business man would offer the boy a job that would challenge him to do his best, it might help him to form the belief that he is a needed member of the community social group. The business men do not trust him, even though he has never personally stolen anything so far as anyone knows. His father once served a jail sentence for stealing chickens.

2. There have been attempts by the teachers in the high school to work him into places of responsibility where he might develop the feeling of being needed. They have failed because the boy can not see himself in such a role. If he could be helped to make a 'break through' this might be an avenue through which his personality integration and social participation in group activities might start.

3. The mother could, if she had the means, move to a different locality. This would not help unless the family planned, deliberately, to form new patterns of life.

4. A teacher trained in psychodrama and semantics methods might help this boy, but this is not going to happen. He will be a senior this year in a small Kansas high school where the faculty does not have a psychodramatically and semantically trained person.

5. His mother might help him, but she, too, has 'succumbed to circumstances' or has a very low degree of conditionality.

Additional Comments:

The public has a static outlook; the past is not the present, but it is constantly being pulled into the present.

Improper evaluations are being made, the father's past record (unimportant now) against the boy's present welfare (important) are being stressed opposite to their real values.

Words as labels are freely used. The boy is made to feel ashamed about things that are not in the fact territory, 'chicken-thief', 'drunkard', etc.

Fact territory is being almost wholly ignored — no extensionalization devices of any kind are being employed.

One valued orientations and allness attitudes are in control, "I am bad." "I am like my father; he was a no-good." The boy can't be trusted." "He wouldn't work even though he had a job," etc.

Here is just one more human being starting down the drain pipe of civilization with, apparently, no one to intervene in time.

THE CASE OF JERRY MEEKS

I. *Problem:*

Jerry Meeks was seven years old when he came to the attention of the counselor. He had been placed in several foster homes by the county child welfare agency before a family was finally found which could exercise enough control over him to justify his placement. When he started to school he was shifted several times before a teacher was found who was willing to take the responsibility of re-educating his social attitudes.

His case was a rather difficult one with which to cope. His history showed that he had been subjected to a most unwholesome, erratic and unstable family life. Both his father and mother proved to be nomadic and irresponsible types. Evidence showed that this child for the most part was left to shift for himself, to forage for food in garbage cans, to fight for mere existence on the animalistic level. With no training in the social amenities of life, Jerry was something of a "wild creature." He was suffering from a lack of parental love and the security of a home through all the earlier period of his life. It was reported from the foster home that many nights he cried himself to sleep.

At the school Jerry became branded by the other children as the "wild boy," "crazy boy," "nutty." He was neurotic and highly suggestible, and although not suffering from a psychosis, might be termed as a pathological personality. In the classroom he was slow to learn reading and writing, but in certain mechanical abilities and physical feats he surpassed everyone in the class. He knew how to operate the steam radiators, how to start cars, where practically all of the equipment was kept in the room, etc. No attempt was made to check his I.Q. because of his nervous behavior.

Jerry had a great deal of difficulty orienting himself to class procedure. He insisted on leaving his seat or even leaving the room at will. On the playground some of the boys taunted him and had him performing unsane acts such as drinking water from the gutter and eating paper.

II. *Therapy: (Psychodramatic and other action devices)*

A. The first step was to change the attitude of the other children toward Jerry. His attendance was shifted to the morning session so he could make adjustment to a new group without all the old stigmas.

appropriate kindness.

B. The teacher was shown how to control his actions with sternness and

C. He was given better clothes and required to keep his face and hands clean while at school.

D. He was given specific duties to perform in the classroom every day.

E. He was taught sane social action through the psychodrama. Jerry was asked to take the role of the teacher while the counselor took the role that Jerry might play in the classroom. By the drama method it was demonstrated how Jerry should act as the teacher under specific circumstances. The counselor went through some of Jerry's common misbehaviors in the classroom and Jerry learned to correct him either sternly or kindly, whichever was appropriate. The counselor then took Jerry's role on the playground while Jerry played the role of one of the boys. Jerry was asked to offer the counselor bits of paper to eat, and when they were offered the counselor looked at the paper and threw it down with the words, "The paper is dirty — it's not to eat." Then the roles were reversed. On the first few trials Jerry put the paper in his mouth and proceeded to eat it. The process was repeated until Jerry firmly rejected the suggestion.

III. *Semantic Involvements:*

A. Thesis of Identity; e.g., "Jerry is crazy"; "paper is good to eat"; "water in the gutter is good to drink."

B. Allness Mis-Evaluations; e.g., "all water is good to drink"; "all people who act 'funny' are crazy"; "all men are like my daddy and all women are like my mother."

C. Evaluating from Similarities Only; e.g., "this boy has done some crazy things; he must be crazy"; "this boy can't be taught anything because he is like a wild animal."

D. Inappropriate Examination of the Fact Territory; e.g., failure to see Jerry's learning possibilities; failure to see Jerry's unusual mechanical ability; failure to see Jerry's need for love and understanding.

PARENT-TEACHER CONFLICT

I. *The Problem: (Near the end of school)*

The high school seniors, chaperoned by three faculty members had an outing at a nearby recreation park. While most of the party had been exploring the park a few of the boys and girls had gone to the refreshment stand and got

bottles of beer. When the remainder of the group returned, these few were slightly "happy." They immediately took the group home and notified the parents. Honor points were taken from the participating students and they were suspended from school.

The parents and teachers had a meeting that night in which angry words flew back and forth. It was almost a riot.

II. *Enactment:*

The scene takes place in a classroom of the school. Present are the principal, the chaperons and the parents of the students who participated in the drinking.

There was a feeling of tension as the group assembled. The parents were angry that their children had been singled out for punishment. The teachers, especially the principal, felt that they were upholding the morale of the school by severely disapproving of drinking on school outings. The parents argued that they drank beer at home. The teachers considered that an entirely different matter. Many parents would not want their children present at an outing in which drinking was permitted. The school must protect its reputation. The parents became more and more abusive. Finally, the principal, becoming increasingly angry at their refusal to see his viewpoint, "blew his top," and let them have it. The parents were awed at such a display of "oratory" and went home, disgruntled but thinking it was no use arguing further.

Blockages evidenced in the problem:

1. There was an "allness" attitude on the part of both parents and teachers. Each refused to see the viewpoint of the other. The incident was considered too important. Its bad effects were magnified by the attention given it.

2. The conflict was open and increased in intensity as the meeting progresses. There was no attempt to resolve the differences into terms both sides could understand. They wandered in their excitement from the fact territory.

3. Tension increased as the meeting progressed. The facts of the incident were forgotten in angry retorts about the school and the home.

4. The individuals, instead of coming to an understanding, became more completely at variance until they realized they could never reach an understanding.

III. *Reenactment:*

In reenacting this scene, there was made a definite attempt to reduce the tension at the beginning. The principal was given a private conference with each parent. Each parent is different and the reactions of each were different. They felt complimented that they were considered important enough for individual attention.

In discussing the incident, it should be emphasized that, though the incident itself was of minor importance (none of the students were "drunk"), the general impression left on the community would demand that some adjustment be made. The principal should assume some of the blame for not having made a more definite understanding regarding drinking on this school outing before it took place. This would leave an opening for the parents to assume part of the blame, also, which they very probably would do.

It is very likely that they, too, have disciplinary problems with these growing youngsters that they can not quite manage and they would very likely be appreciative of a little advice from someone whose opinion they respected. Instead they were put on the defensive. In order to placate their angry youngsters, they sought to defend them against the disciplinary measures of the principal.

Attention, instead of shifting from the "case" to generalities should be kept *directly* upon the problem until it is solved.

Emphasis should be upon growth and responsibility rather than upon punishment for a past offense. The incident should create in the youngsters a desire to prove more worthy of confidence in the future.

RELIGIOUS PREJUDICE

The Problem:

In a non-sectarian girls' college, Doris discovered that her room mate, Margie, was a Mormon. Doris was confused and taken aback. Here "good," "respectable" family was shocked — particularly the mother. As for Doris, she was a refined, well-brought up, otherwise well-oriented girl, but this allness about "good" and "bad" religions, these hard and fast two-valued orientations, had been inculcated silently through the effects of her home environment.

The house mother had a problem on her hands. The dormitories were full, rooms having been assigned months in advance. She knew that it might be possible to have another girl exchange room mates with Doris, but she was reluctant to solve the problem in that way. It would be bad for the morale of the school and put a sort of stigma on the Mormon girl at the very outset.

She consulted the Dean of Women, who decided to "take the bull by the horns" and call the parents in for a psychodramatic session.

II. *Enactment:*

Doris' mother was very undelayed in her reactions. She was excited and angry. Allnesses and identifications marked everything she said. Verbalisms such as "polygamists," "pagan," immoral — and many others were tossed in. She would not have her daughter contaminated by a Mormon. It was bad enough that these people were allowed to be citizens, just like Christian folks! She and Doris' father would remove their girl from school at once if something were not done, and they would advertise the fact among all "decent" people.

The house mother lost patience and became angry too. She accused the mother of "narrow-mindedness" and an "un-Christian attitude." It is interesting to observe that each woman called the other "un-Christian"; showing absolute, static evaluations made from high level abstractions.

The Dean of Women tried to soothe the angry waters by suggesting that Doris' parents meet Margie, and assured them that they would find she was a "charming girl." "A Mormon a charming girl!" scoffed Doris' mother, witheringly.

Doris' father had little to say except "Yes, mother," to his wife's every statement, though he seemed ill at ease. The parents ended by taking Doris home for the weekend, and demanding that a change be effected before she was brought back on Monday.

Blockages Shown in the Role Playing:

1. Lack of date indexing in the mother's logic: she was using details remembered from early Mormon history, plus rumor and gossip, to apply to Mormons of 1947.

2. Inflexible personality; failure to observe, in her own behavior, that her silent, unconscious premises were getting responses that fitted the 1800's instead of the present.

3. Inferences about the word "Mormon" on a high level of abstraction without proceeding through fact territory from lower to higher levels.

4. Failure to adjust appropriately, seeing only differences and not similarities — therefore inflexible and lacking in conditionality. She could not view this situation with awareness of changing conditions.

5. To her, the word was the fact, and "the fact says all."

III. *Re-enactment of the Problem — After Analysis:*

On Monday morning the parents of Doris returned with her. The Dean of Women was prepared. She had called a visiting Mormon bishop and the minister of Doris' church to talk with them. The two churchmen were very friendly.

with each other, and their preliminary talk, on easy and familiar ground common to both, was extensional and showed infinite-valued orientation.

The tension over the entire group relaxed. Doris' mother had the highest regard for her own minister, and his extensional attitude was a revelation to her. She finally asked her daughter in an aside: "Do you LIKE Margie?" The answer: "Yes, mother, if you don't object to her being a Mormon."

The two churchmen continued relating experiences to each other, quite as though no one else was there. They were furnishing all the fact territory and the prejudiced persons silent inferences were reacting from a lower to a higher level. Date indexing took place; they became conscious of the existence of Mormon 1800 and Mormon 1947.

The mother became conscious of her intensional behavior, patterned with definitions built out of her past silent assumptions.

The father told his wife in an aside that he had known some "pretty fine business men" who were Mormons. He had purposely slanted his abstracting toward the unfavorable, to agree with his wife.

RACIAL EQUALITY

I. *The Problem:*

A negro boy wants to stay at one of the fraternity houses at Denver University. The house mother originally came from the south.

II. *Enactment:*

The scene was enacted by the negro boy and the house mother. The scene was played at the door of the fraternity house.

The house mother was completely "blocked" when the negro asked if there might be a room for him. She was taken back with surprise that she was speechless. A negro, thinking that he was an equal — "an allness."

The house mother asked him if he had tried to find a room any other place. The negro stated that he had inquired at the housing office and they had sent him there. The mother said that there was no room for any negro at her fraternity house. The negro was very much hurt and left without saying a word.

III. *Analysis:*

The following were comments made by members of the class:

1. The house mother acted as if every negro in the United States had entered the door.

2. The social role should begin to break the barrier.
3. The negro did the best he could under the circumstances. It was up to the house mother to adjust the situation.
4. The house mother should have used the indirect approach, thus saving the negro unpleasantness.

Blockages:

1. Static orientation upon the part of the house mother.
2. The feeling for "niggers" built up for a number of years — high level of abstraction.
3. Negroes are negroes and that they are not good enough to associate with white people — "allness."

Communication:

1. No attempt made.
2. The indirect approach should have been made, asking whether the negro came from the north or south.

Reaction of the negro role:

1. The negro boy was accustomed to coming and going as he wished and without barriers.
2. When told that the fraternity had no vacancy he said that the housing office had said that there was.
3. The house mother was very crude and thoughtless in her handling of the situation.

Reaction of the house mother role:

1. "It was something you just don't talk about."
2. "Would you want your daughter to marry a 'nigger'?"
3. Southerners can handle their own negro problems.
4. Shocked that a negro would even think of trying to get a room at a "white" fraternity house.

A JEWISH FAMILY LIVING ADJACENT TO "INTOLERANT" NEIGHBORS

I. *Problem:*

Two families live near each other in a somewhat strained atmosphere. The circumstances make it impossible for them to avoid each other, and the housing situation makes it equally impossible to move. Since the place is a terrace or series of apartment units, "all" of the renters use the same washing machine, yard, and clothesline — which proves a constant source of conflict.

II. *Enactment:*

The problem has been presented in one scene. The scene is laid in the basement washroom. It's Mrs. Brown's assigned day to wash but as she has been rather slow in getting started, Mrs. Kline takes it for granted that Mrs. Brown will not wash — as "all" are prone to put off wash day now and then. Therefore, her clothes are in the machine when Mrs. Brown comes to do her washing. A heated argument ensues in which there is much name calling and bitterness. Both bring up other issues not related to this particular situation — each other's children — clotheslines belonging "to me" (they both say) — way they treat their husbands — and almost anything else.

III. *Blockages Evident in This Problem:*

1. Tension is caused by personalized remarks away from fact territory. Example: "You are dirty white trash." No process of abstracting apparent, so there are many inferences and self-reflexive statements made.

2. Mrs. Brown identifies Mrs. Kline with specific and general information she has "on Jews." No indexing, making it possible for this person to be different. Allness of "is" in identification — "A Jew is a Jew."

3. Both lack proper evaluation of the importance of the situation.

4. Mrs. Brown had a static outlook in that she held to hang-over assumptions or reactions in times past.

5. Mrs. Kline failed to realize that no two situations are alike — using the silent assumption that because Mrs. Brown was not washing at her usual time she was not planning to wash.

6. Both Mrs. Brown and Mrs. Kline appeared intentionally oriented as they talked before thinking; they paid more attention to the things that were said than the "facts," and they were reacting on a signal impulse because of their responding to the words as "facts."

INTRODUCTION OF SEX EDUCATION INTO HIGH SCHOOL

Problem:

The superintendent of schools has called a committee meeting in his office to decide whether or not sex education is to be introduced into the school curriculum. Members of this committee have been carefully chosen and represent most of the different groups interested in school affairs. Besides the superintendent we find the president of the school board, the P.T.A. president, an M.D., a minister and an unmarried biology and science woman teacher from the school faculty.

Enactment:

All committee members had been informed by the superintendent beforehand of the purpose of the meeting but even so, there prevailed a tense and hush-hush attitude as the superintendent called the meeting to order. He explained briefly the sex education picture as he saw it from the point of view of its inclusion in other schools' curriculum, particularly institutions of higher learning, and the current need for it in their particular school because of the increase in venereal diseases.

The president of the school board, who was also the father of three girls, all of school age, immediately got up and condemned the whole idea; it wasn't the job of the school to teach its children the intimate facts of life; his girls would get the necessary knowledge from their mother; furthermore, the school was not equipped, did not have the trained teaching personnel to handle problems of so delicate a nature. Whereupon the biology teacher stated her view; if the superintendent felt the situation would improve if sex education were introduced into the school, she felt confident that her training and teaching experience qualified her to see the job through. The minister felt it was the job of the church and the doctor said no, let the family physician do the enlightening, that's what he is partially trained for and he is the one people expect such information from. The P.T.A. president reasoned along lines similar to those of the school board president. She suggested introduction of sex education into the curriculum, but for parents instead of pupils.

The prevailing attitude seemed to be of a static nature with abstracting being on a high level.

SEMANTIC APPROACH IN THE FIELD OF SPEECH PATHOLOGY

The way in which we evaluate a person largely determines one's reaction to that person, and this principle seems to operate in the field of Speech Pathology. The operation of this principle can be observed in those cases in which parents evaluate their children as "stutterers," "defective in speech," etc. After being so "labeled," the children as well as the parents react on this basis. The reactions of the "stutterer's" social atom (parents, teachers, friends and relatives) are not confined to inner states of tension and anxiety, but usually motivate attempts to direct the child's speech behavior, so that it will conform to their evaluation. The child is usually surrounded with criticism, implicit or direct, and receives so little praise that he thinks of himself as inferior.

As a result of mis-evaluation, fear states are created in the mind of the so-called "stutterer" and fear will prevent the cortex from exerting control over

the organs of speech. When, because of fear, the action of the cortex is blocked, the person forms a habit of responding with fear. This re-inforces the original blocking. Blanton states this very clearly, "Later in the development of the animal there evolved still another series of cells whose chief function was to coordinate and control all of these various organizations. These last developed nerve cells lie in the covering of the great brain itself called the cortex. It is very obvious that before the cortex was developed there was a fairly simple type of activity much more violent and much more immediate than that which occurred after the cortex was developed. All sensory impulses, with the exception, curiously enough, of those of the nose, pass through a group of nerve cells called the thalamus, before they reach the cortex. The thalamus is controlled by the cortex, which modifies reactions and makes it more nearly possible to gain adequate control of the lower brain centers. If the control of the cortex over the thalamus is interfered with by fear, or anxiety, or by emotional fixations, then the primitive patterns of the nervous system, in the thalamus, and the basal ganglia below the thalamus, assert themselves and interfere with normal activity, and specially with speech."¹

The above being true, it follows that one of the best approaches to the treatment of "stuttering" is to lessen the emotional pressure on the individual by establishing a semantic environment (the environment of attitudes, beliefs, opinions, evaluations, etc.). This would help to relieve the symptom labelled "stuttering" (non-fluency). The emotional reactions of the individual can be lessened and in some instances eliminated if the social evaluations of his world can be changed.

Van Riper stresses the importance of eradicating the mal-attitudes of shame and embarrassment. He made the following contribution,² "One of the most important phases of the treatment is that which attempts to change the shame and embarrassment which are associated with the act of stuttering. We have previously sketched the manner in which these attitudes develop from the penalties and attitudes of the stutterer's associates. It is usually wise to ask the stutterer to recall the most unpleasant experiences and to recount them to a group of fellow students. When these formerly traumatic situations are re-experienced on an adult and objective level, much of the attendant emotionality tends to disappear."

¹ Smiley, Blanton and Margaret Gray Blanton, "For Stutterers," D. Appleton-Century Co., New York, 1936, p. 13.

² Van Riper, "Speech Correction Principles and Methods," New York, 1939, Prentice-Hall, Inc.

"The stutterer must be taught to recognize the part played by these attitudes in perpetuating and intensifying his handicap. He must come to understand that these attitudes are ever present obstacles in the path of his future progress. He must see that they foster much of the fear and panicky unintelligent struggle which increase the number and duration of the blocks. As soon as the stutterer realizes that shame and embarrassment are not inevitable concomitants of his symptoms, half of the battle is won. It is vitally important that another attitude (assumption) be substituted in their place. Otherwise, little progress will be made."

"The essential basis for effective speech at all times is the well-integrated and well-balanced personality. Purposive and selective use of speech matter and refined speech require mental objectivity and poise. Emotional stability is a requisite for all speech situations. Perhaps no other aspect of personality more directly reflects the background forces of the person than does his speech. Therefore, a first concern for the development of speech is an environment for the growing youth which will permit a well-integrated personality to evolve."³

Wendell Johnson⁴ gives some pertinent suggestions in regard to specific adjustment problems. We might use his questions as a rough guide:

A. With respect to semantic environment

1. What particular policies, attitudes, beliefs, customs, prejudices, standards, etc., are emphasized in your environment in ways that create difficulty for you.
2. Who are the specific individuals, and what are the institutions, agencies, or situations through which these policies, etc., affect you in disturbing ways?
3. Particularly, what kinds of strivings, what goals or ideals, does your semantic environment encourage, reward, or enforce — and what obstacles does it place in the way of their achievement so far as you are concerned?
4. In what specific respects, and by what procedures, can your semantic environment (as defined in these terms) be changed to your advantage?

B. With respect to evaluative reactions

1. Which of your own beliefs, attitudes, ideals, conflicts, etc., play an important part in your problem?

³ Murray, Elwood, "The Speech Personality," J. B. Lippincott Company, New York, pp. 8-9.

⁴ Johnson, Wendell, "People In Quandaries," Harper Brothers, 1946, p. 468.

2. What important identifications, semantic blockages, allnesses, unconscious projection, etc., do these involve?
 3. What are the goals toward which you are striving, and in what ways are you frustrated, day by day or in long-time terms, in your attempts to achieve them?
 4. In what respects, and by what procedures, might you increase awareness of these factors, so as to state your problems more clearly in a way that will point up the practical possibilities of changing your evaluative reactions?
- C. With respect to physiological and overt behavior
1. In what important tensions, undelayed signal reactions, and other forms of behavior do you express your maladjustive beliefs, attitudes, ideals, frustrations, etc.?
 2. To what extent can you change these ways of behaving to advantage simply by experimentally trying other ways of reacting?
 3. What desirable changes in your outward behavior would probably result from particular alterations in your evaluative reactions?
- D. With respect to the organism
1. What features of your physical make-up set specific limits to your evaluative reactions, or to your overt behavior?
 2. To what extent, and by what procedures, can these features of your physical make-up be changed?

The evidence seems to point to the conclusion that at its onset stuttering is different from the disorder into which it usually develops. On the date of original diagnosis, stuttering children may speak in a manner that is not always to be clearly differentiated from that of other children of like age who have not been diagnosed as stutterers. According to Wendell Johnson⁵ in his chapter entitled "The Indians Have No Word For It," the original unfavorable diagnosis was made by those not familiar with the field of Speech Pathology. I quote,⁶ "Nearly every case of stuttering was originally diagnosed as such, not by a speech expert but by a layman — usually one, or both, of the children's parents. What these laymen diagnosed as stuttering was, by and large, indistinguishable from the hesitations and repetitions known to be characteristic of the normal speech of young children . . . Under my direction investigations have been made of the fluency of children between the ages of two and six years . . . These investigations have established the fact that young children speak in such a manner that from 15 to 25 per cent of their words figure in some kind of repetition. The initial sound or syllable of the word is repeated, or the whole

word is repeated, or the word is part of a repeated phrase. Another way to summarize the data is to say that the average child was found to repeat, in some fashion, about 45 times per 1000 words. In addition there are frequent hesitations other than repetitions. These repetitions or hesitations are not accompanied by any apparent tension or anxiety on the part of the child. Stuttering is a diagnosogenic disorder in the sense that the diagnosis of stuttering is one of the causes of stuttering. Thus, we see certain interrelationships among the child's semantic environment, his own evaluations, and his overt behavior. The more anxious the parents become, the more they hound the child to "go slowly," "to stop and start over," "to breathe deeply," etc., the more fearful and disheartened the child becomes, and the more hesitantly, frantically, and laboriously he speaks — so that the parents, teachers, and others become more worried, with the result that the child's own evaluations become still more disturbed, and his outward speech behavior becomes more and more disordered."

An example will help to illustrate how this process works out in practice. The father of a three-year-old happened to observe that the boy repeated a number of sounds or words. He also noticed that there was no apparent tension or anxiety involved in the child's behavior. The next day the father consulted a physician and the father was advised to have the child take a deep breath before attempting to speak. Within forty-eight hours after the boy had received this type of instruction, the boy had developed a habit of frequent and serious gasping reactions which the father interpreted as creating a morbid increase in the severity of the stuttering. This is an example which illustrates the ill effects of evaluation speech negatively. Stuttering in this case, as in many others, developed *after* the diagnosis.

Stuttering is a disorder in which self-reflexive evaluation or semantic reactions play a very important role. It seems that the basic evaluative reaction is that which involves the act of diagnosis.

In order to effect a cure a change must be made in the orientations as to the child. There must be a re-evaluative process. Conditions external to the child must be modified so that the child will be kept from reacting to his own nonfluency (stuttering) in ways that would increase its frequency, and it must be kept from becoming nonfluent as stimulus. The stutterer must modify his own self-reflexive evaluative processes.

The stutterer should be taught concerning the process of abstracting and the importance of extensional devices. In intensional orientation, there is oversimplification, verbal proofs, going by words, failure to index, to date, etc.

Lee⁷ discusses the need for extensional orientation: "We come now to language uses which represent what goes on inside-the-skin of the speaker. For example, the first vocalization of a human infant, the birth cry, the gurglings, the expressions of pain seem to be responses to internal neuromuscular conditions. Our inner states can be considered one kind of territory, of life facts, even though others cannot become directly acquainted with them. The inner experience is felt only by one person and we can only guess what it was like. From the incoherent babbling of the child to the sophisticated utterances of our most sensitive and thoughtful adults are to be found evidences that speech maps what goes on within.

To be oriented extensionally is to realize the primary importance of life facts, to emphasize the roles of observation and investigation, to go to the facts, first and abide by them. To be oriented intensionally is to order behavior in terms of definitions, arguments, verbal proofs, and theorizings, essentially disregarding the existence of verifiable life facts. Verbalization which represents what goes on inside-the-skin must be analyzed as such and not in terms of its correspondence with facts-outside-the-skin. The basic attitude: "I don't know. Let's see."

Hayakawa⁸ contributes the following: "Intensional orientation may be regarded as the general cause leading to a multitude of errors already pointed out: the unawareness of contexts; the tendency toward signal reactions; the confusion of levels of abstracting — of what is inside one's head with what is outside; the consciousness of similarities, but not of differences; the habit of being content to explain words by means of definitions, that is, more words . . . Many people, indeed, are in a perpetual vicious circle. Because of intensional orientation, they are oververbalized; by oververbalization, they strengthen their intensional orientation. Such people burst into speech as automatically as juke boxes."

Treatment for very young stutterers will be quite different from that of older cases, or for those in whom the self-reflexive character of the disorder has developed. The evaluative reactions of parents, teacher, relatives, etc., must be recognized and a semantic environment that tends to eliminate anxiety and tension should be created. Everything that would be conducive to non-fluency in the child's life should be re-evaluated in terms of stimulating fluency.

7 Lee, Irving, "Language Habits in Human Affairs," Harper Brothers, 1941, pp. 144-148.

8 Hayakawa, S. I., "Language in Action," Harcourt, Bruce and Co., New York, 1945, pp. 168-172.

Stuttering is apparently the repetitiousness found to be normal in the speech of pre-school children, so it might be said that all children stutter if mere repetition is to be considered as stuttering. If the parents make such a diagnosis they react self-reflexively to their own diagnosis.

After the parents have diagnosed the child as a "stutterer" or having a "speech disorder," they react differently than before they made this evaluation. They then may react to that reaction, to evaluate that evaluation; and this self-reflexive process can go on and on as a series of reactions to reactions to reactions, etc., or as of evaluations of evaluations of evaluations, etc. As this continues, the mother responds less and less to the fact territory of her child's behavior but more and more to her evaluations of it—on higher and higher levels of abstraction. As the child interiorizes the evaluations of speech and of himself, he begins to evaluate these new evaluations of his and to react to reactions. Thus, the self-reflexive process of abstracting causes the child to react less and less to the fact-territory of his speech and of his situation, and more and more to his evaluations of the situation, so he becomes quite tense and unhappy and loses contact (so to speak) with the actual situation or problem.

Clinical experience teaches one that when the emotional environment of a "stuttering" child is full of tension, fear, dread, worry, inferiority feelings, and anxiety, the child reacts unfavorably toward other children and his family. The parents should avoid making mal-adaptive evaluations of the child's speech. Insight into his unhappy attitudes (assumptions) is essential in effecting a cure. He must learn new ways of evaluating his reactions and his environment. Relief of inward tensions tends to lighten the cortical load of the individual. The personality maladjustment must be recognized and extensional orientation must be achieved. The adult stutterer is always highly intensional in his orientation. Korzybski⁹ writes "Orientations by extension induce *automatic* delay of reactions, which *automatically* stimulates the cortical region and regulates and protects the reactions of the usually over-stimulated thalamic region."

In a semantic theory of stuttering, the self-reflexive process of abstracting, the evaluations of the individual and of society in general, the reaction of an organism to its own reactions are emphasized.

The following psychodrama illustrates the value of semantics in helping a "stutterer" to reorient herself to a world of reality. It also illustrates the *indirect* method of approach in that the girl was not drilled on specific exercises, *deep breathing*, etc., which would serve to force attention on these things per se, and therefore, would increase self-consciousness instead of eliminating it.

General Semantics, Chicago, 1941, p. xxvi.

⁹ Korzybski, Alfred, *Science and Sanity*, Introduction and Second Edition, Institute of

The Problem:

A shy, egocentric "introverted" student at Brown University is having trouble handling his patrons on his paper route. The blockages he experiences in his efforts to speak has caused a great deal of misunderstanding and as a result the young man has become highly irritable, excitable and has great difficulty in making his collections. In order to give him an insight into his problems, I assigned a situation that would reflect the various conflict reactions he encountered each day in his contact with people on his route. I asked certain students in the class to act the role of the various patrons who would be encountered in the handling of a paper route and collecting subscriptions.

The following roles were selected. The first auxiliary ego was to represent the dogmatic, elderly gentleman who always had a "gripe" about the delivery of his paper. The second auxiliary ego was that of the flighty young woman who had great difficulty in keeping the account straight, and who was always short of change at collection time. The third auxiliary ego represented the so-called "maternal" type, who obviously "pitied" the young man. By being overly-solicitous, she caused him to be very, very self-conscious and he therefore, suffered embarrassment. The fourth auxiliary ego was that of a deaf woman who presented a serious problem in communication. The fifth was an elderly Professor in the Bible department who was courteous, prompt, and interested in the welfare of the young man, but he knew how to make him feel very comfortable and normal.

The sixth auxiliary ego was an attractive co-ed, who was very popular in social affairs on the campus and who happened to attend one of the classes that the stutterer attended.

Enactment:

The scene was enacted in my class room. The young stutterer took the leading role, his own life role in reality. The members of my class in Speech Pathology assumed the role of the various people on the paper route and each tried to delineate the characteristics as designated and present a consistent characterization. The scenes were so varied that a variety of response and situations resulted. They ranged from the "sublime to the ridiculous."

III. Blockages Evidenced in the Process:

There were evidences of projection that were pointed out. Example: The young man stated that he had difficulty in dealing with the elderly man because "He does not like me."

There were evidences of attitudes and expressions of "allness." Example: "I am a complete failure at this work. I cannot go on with it." It was observed that this attitude tended to increase in dealing with the more difficult patrons.

The situation involving the girl of his own age and who attended one of his classes was the most difficult for him, as he was eager to make a favorable impression and such impressions are made largely through speech.

It was observed that the stutterer felt socially adequate and uninhibited when he dealt with the elderly Professor as he gave him a sense of security and self-confidence. His speech blockages became almost negligible.

IV. *Discussion and Analysis:*

After a discussion by the class it was decided to re-enact the roles making a complete reversal, and thus permitting the stutterer to view the sequence from the side-lines, so to speak. The humorous and incongruous attitudes were demonstrated and slightly exaggerated in order to remove the emotional attitudes that had grown up around certain words and situations. Following the discussion of the reversal technique, it was decided to re-enact the situation as originally enacted with the young man again taking the leading role.

This time there was a marked decrease in the stuttering spasms which indicated that some of the old anxieties and fears had decreased and a new behavior pattern had resulted. The psychodramatic technique relieved the frustrations and resulted in better integrated speech. The penalties and rejections he had encountered were verbalized, and much of the emotion was dissipated in this way. Speech is one of the best forms of emotional catharsis and this was evidenced in the results of the enacting of the situations. Also, the withdrawal and attack reactions were brought up to consciousness and their motives analyzed. A more objective attitude of the "intelligent unemotional acceptance" of the speech difference was apparent. He could face the facts more realistically with consequent improvement in his handling of difficult life situations.

The students who acted as spectators and those who enacted the roles of the patrons also received benefits in that each one saw some phases of his particular problem objectively. As spectators and participants they felt the impact of the mental catharsis. The therapeutic possibilities of the psychodrama technique were shown to have produced a marked improvement in the stutterer as well as the spectators and participants.

It seems evident from this study that the semantic approach, combined with psychodrama as a therapeutic technique offers much to the so-called "stutterer."

VOCATIONAL COUNSELING IN THREE STAGES, DIRECTIVE,
NON-DIRECTIVE INTERVIEW AND PSYCHODRAMA

This hypothetical case is a comparison of the techniques used in counseling. It involves first the older method of directive counseling, progresses to the non-directive techniques and terminates with the newest phase of counseling and guidance, known as psychodrama.

Jane Law, 18 years of age, who has nearly completed her Freshman year in college, has been referred to the Guidance Clinic for vocational counseling by her Chemistry professor. She is very disturbed about her choice of vocation. She enrolled in a pre-medic course but finds that Chemistry is too difficult for her. She feels that she might now like to go into Social Work or to become a teacher.

The initial interview took place with Max Davis, a counselor in the Guidance Clinic. A report of the interview follows.

C: Your name is Miss Law? I believe you have an appointment for this afternoon.

S: Yes, I am Miss Law. I was sent here by my Chemistry teacher.

C: Will you be seated. You have a problem, I believe.

S: Yes, I do.

C: What seems to be bothering you?

S: I am very much confused about my future vocation. I started off in a pre-med course and I find that it is entirely too hard for me. It is just something that I don't seem suited for. I don't seem to like it as well as I thought I would.

C: How much of your pre-med course have you taken?

S: I am finishing the first year now.

C: Will you tell me what part of the pre-med course you find that you do not like?

S: Chemistry is the subject that is causing me the most trouble. I don't like to spend so many hours in the lab.

C: What were your grades in Chemistry?

S: Oh, horrors!! I got a "D" Winter quarter, and I am afraid that I will receive an "F" for Spring quarter.

C: How about your grades in your other subjects? Are you keeping those up?

S: Oh, they're average — about a "C," I guess. I did get a "B" in English, but I have to spend so much time in the Chemistry lab that I can't find the time for my other courses.

C: Let's see — you have some other interest, I presume.

S: Well, I don't really know. I'm so confused that I don't know what I do want to do.

C: Well, then, I advise in that case that you take an Interest Test.

S: Right now?

C: Yes. Here, you can sit here and take this right now. There is no time limit for this test. You simply follow the printed instructions and make a choice of the three possibilities in each group. Do you have any questions?

S: What if I don't like any of the three possibilities?

C: You must make a choice.

(Interval of forty-five minutes elapses for test completion.)

S: Mr. Davis, I have finished the test.

C: You have completed everything?

S: Yes, I think I have.

C: We'll score this. Can you come back tomorrow at this time?

S: Yes, I'll be free at the same time.

C: Fine. I'll see you tomorrow at two o'clock.

Second Interview:

The second interview takes place the next day. The counselor has the scores of the Kuder Preference Record, a scholastic aptitude test which was taken when Miss Law entered college the previous September, and a vocabulary test which was taken at the same time. The conversation follows.

C: Good afternoon, Miss Law. We have the results of your tests.

S: Well, I shall be relieved to know what I should do.

C: According to the results of the interest test, you show a superior interest in Social Service and Literary fields and an average interest in Persuasive Clerical fields. You ranked in the 86th percentile in the scholastic aptitude test, based on the norms of entering Freshmen. The vocabulary test showed you to be in the 88th percentile in vocabulary and the 83rd percentile in reading comprehension.

S: Well, now just what does that mean? Does it indicate what I should do? Can you tell me what I should do?

C: From the results of these tests, I would suggest that you should enter the teaching profession. You have a high interest in Literary and Social Service fields, your vocabulary test is high and you have a high reading comprehension. Yes, I should think you would do very well as a teacher.

S: What phase of teaching would you suggest?

C: Well, again I would say that your field would probably be English. You say you received better grades in that subject than in other fields. Do you like that subject or do you like other subjects better?

S: Well, I don't know. I guess I like it all right.

C: I definitely feel that you should plan to major in English. That means that you will have to have a minor at least in Education. I'll write a memo to your adviser recommending that this change of course be made. When you register in September, your adviser will be able to line up your courses with that in mind.

S: I appreciate your suggestions and I'll try and carry them out.

C: If you have any more questions, I'll be glad to talk to you again.

In this type of interviewing the counselor used the old type of directive counseling, taking the initiative, discovering, diagnosing, and treating the client's problems. Judgment reactions were thrown out by the directive counselor who made "end" judgments. The only decision of the counselee was the decision as to how far she would cooperate. Otherwise, the direction of the process was entirely in the hands of the counselor.

The same situation is now handled by a non-directive counselor.

C: Good afternoon, Miss Law.

S: How are you, Mr. Davis?

C: I don't know that I have a clear picture of what you have in your mind, so you go ahead and tell me.

S: Well, Mr. Davis, I have a problem. This year I enrolled in a pre-med course and I haven't done so well in Chemistry. My grades are terribly low, and I have to spend so much time in the lab that I have to neglect my other subjects.

C: M-hm.

S: I just lost interest completely in this deal. In fact, I have just learned to dislike it thoroughly.

C: M-hm.

S: (Pause)

C: And you say that you do not believe that you are doing so well in your work.

S: No, I am not. I believe I am just actually failing in Chemistry. I have to spend so much time in the lab that I neglect my other subjects. Oh, if I could only get a good break!

C: Perhaps you can tell me what you mean by a good break.

S: I have been thinking that perhaps I am in the wrong field. If I only knew what vocation I'd like! I can't think of anything that I want to go into. I had my mind so set on pre-med work that I haven't thought about anything else. I am so discouraged that I wonder if I can do anything well.

C: I see.

S: (Pause)

C: Hmm, you feel that you should make a change in your vocation choice.

S: Well, I wonder what I could do. There is nothing that I am interested in. I don't know what field to select. I was so enthusiastic about my pre-med course that I didn't think it was possible for me not to like it.

C: Perhaps you can tell me more about it.

S: Well, it is hard for me to think of myself in another field at the present time. I am so terribly fond of my uncle that I don't like to disappoint him.

C: Hmm, you feel that disappointing your uncle is the basis for your trouble.

S: Well, he's a doctor, and he always liked me very much and said if I'd study medicine we'd practice together. I never really gave it much thought as to whether I'd like it. I just took it for granted.

C: Then you feel that is some kind of a clue to your problem.

S: Yes, I think so. I didn't find high school Chemistry hard, but here in college I just can't get it at all. But it couldn't be that I haven't applied myself this year as I did in high school. (pause)

C: Perhaps you can tell me more of your thinking about it the next time you come in. I was just looking over my calendar before you came in. I can see you next Tuesday at two o'clock.

S: That will be fine.

C: Well, let's say Tuesday at two o'clock.

S: OK. Next Tuesday at two. Goodbye.

Second Interview:

C: Well, how are things today?

S: Well, I've been thinking about what could have caused so much difference in my attitude toward my pre-med course. I have been going home too many weekends and it takes me a few days to get back into the swing of things and therefore I have gotten behind in my assignments.

C: Well, at any rate you realize what your conflict is.

S: (pause) Well, even if I did make better grades, I don't think I'll ever like Chemistry. I just don't know what to do.

C: I suppose you have some reason to feel this way about Chemistry.

S: Well, now that I look back, I can't figure out any reason why I wanted to take pre-med work. I just always thought it would be so much fun to work with my uncle.

C: Hmm.

S: I didn't take into consideration how much work it would involve and how little time is left for my social life.

C: And you find it awfully hard to give up your social life.

S: Well, I don't like to bury myself. I like to be able to go out and have fun. The other girls seem to be able to keep up their grades and have dates.

C: Hmm, that's one thing that makes your problem acute.

S: Yes, that is more important to me than I realized. It seems to me that a person shouldn't have to give up so much for a career.

C: Hmm. I see:

S: Isn't there something that a person could do which would make it possible for one to have a normal social life and still have a career?

C: There may be some way.

S: I wish I could feel that I knew what to do — that I could feel a great interest in some direction. I don't know anything about any other fields or if I could do something else. If I only knew what I liked!

C: The university has a Vocational Guidance Clinic here on the campus that helps students when in doubt about courses.

S: Could they tell me what I could take that I'd like?

C: They give Interest and other tests indicating possible interests and possible aptitudes and through interviews with the counselors, you'll have a better knowledge of your aptitudes.

S: Can anyone go there? How does one get to take these tests?

C: Yes, you can make an appointment.

S: I think I'll go over there. Where is this place?

C: It is located in the Administration Building. You'll find "Vocational Guidance" marked on the door.

S: I'll see what I can do and I'll be seeing you soon to let you know what I decide.

C: All right, that's fine.

Third Interview:

S: I think I have about worked out my problem.

C: That's fine. Tell me about it.

S: I made my high scores in the Interest Test in Social Service and Literary fields and showed average interest in Persuasive and Clerical fields. I was in the 86th percentile in the scholastic aptitude test, based on the norms of entering Freshmen, and ranked in the 88th percentile in vocabulary and in the 83rd percentile in reading comprehension. I didn't know if this was good or bad but the director over there said that it was very good. I have been reading more, lately, too, and I think I want to be a teacher.

C: That really sounds like you are getting a step further along in your thinking.

S: I don't know why I have never thought of this before. The idea just seemed to come to me out of the clear, blue sky.

C: That really means something to you, to begin to solve your problem of a vocation.

S: I really feel confident that I can be happy in this field. I have always liked English Literature. It expresses new realms of interest and anything I like to do doesn't seem like a real task. And really I have never objected to the grammar and composition phases of English. I do like to write and sometimes compose original verse. It isn't very good, but it would be fun teaching someone else.

C: So you feel that everything is going pretty well today.

S: Yes, I certainly feel a load off my chest.

C: In other words, you feel that you have arrived at a definite decision.

S: Yes, I believe I have and thanks to you for listening to all my woes.

C: Well, it has been nice talking to you and I feel that I have gotten something out of it, too.

S: Well, I must be going now to do some library reading. Thanks again.

C: OK, and good luck to you.

S: Goodbye.

In this interview, the counselor used the non-directive counseling technique. He reflected back the client's statements and feelings so that the latter was able to recognize and understand his attitudes and reaction patterns. By giving the client support, the counselor stimulated the client to form his own opinions and decisions. The use of non-directive counseling techniques gives the client greater release and permits him to set his own case of therapy by unfolding himself.

Psychodrama:

Psychodrama orchestrates behavioral data of case work, giving the director insight into the client in action and into his personality. It reveals sharply and quickly the attitude the client has towards others. It provides a double clarification process with the client working out for himself his own insights and at the same time revealing to the case worker the conflicts which are disturbing to him.

In this project, the author's attempt to show how psychodrama may be used in a vocational counseling situation. Trained auxiliary egos are necessary in assisting the psychodrama director to trail for clues through role testing.

The director starts at the level of the spontaneity of the client, not forcing the present feeling of the individual. There are two techniques which may be used — the *fantasy technique* or the *auxiliary technique*. The fantasy level is used for release to detect greater spontaneity. Many people release faster when they produce imaginary situations than on the reality level. The fantasy role can move into a reality role through therapy.

Psychodrama was used in the counseling situation of Jane Law, the following enactment in role testing took place. The three vocational fields in which the client expressed interest were given to her to depict everyday situations — a doctor's role, a social service worker's role, and the role of a teacher.

The client was instructed to portray the roles in the order named above, showing her own ideas of the duties performed by each of these professional people. The following were her interpretations of these roles.

DOCTOR	SOCIAL SERVICE WORKER	TEACHER
Arriving at office	Pause	Calling roll
Making appointments	16 calls noted	Inquiry about absentees
Answering the telephone	Pause	Reading lesson
Visiting hospital and patients	Old-age pension case	Reading <i>Brer Rabbit</i>
Mother of twins	Allotment for mother and dependent children	Children read story
Tonsillectomy case	Poor living conditions	Spelling lesson
Instructing nurse	Delinquent girl	Recess (baseball—teacher umpire)
Approving dismissal	Pause	Bandages John's knee
Final instructions to nurse	Reason for absence in school	Pause
Office call—boy with cut knee—tetanus shot	Medical aid for dependent family	Arithmetic lesson
Office call—setting a broken arm (pause)	Project of cleaning up slum area	Collects papers
		Returns papers with mistakes
		Excuses Sally
		Lunch
		Reading lesson
		Presented playlet
		Choosing of characters
		Role as <i>Brer Rabbit</i>
		Child kept after school—discipline
		Current events
		Getting wraps
		Picking up papers off floor
		Bell rings—school is out

Greater spontaneity was evidenced in the teacher role with 23 situations given. The least response was shown in the doctor's role, in which only 5 duties were depicted. The social service worker's role also showed inadequacy with only 8 portrayals.

In order to test the client in various unexpected situations, the following planned scenes were constructed. Trained auxiliary egos were used in these situations.

DOCTOR	SOCIAL SERVICE WORKER	TEACHER
Diagnosing patient	Desertion by husband	Principal visits class
Breaking social engagement with wife	Mother brings mute child for medical assistance	Giving of tests
Loss of patient by death	Woman seeking delayed \$40 allotment check	Lunch with other teachers
Consultations with specialists	Boss reprimanding social worker for untidy office	Attending summer school
Night calls	Unwed pregnant girl	Extra-curricular activities
Emergency operation		3 mos. summer vacation

Through the portrayal of these roles and the spontaneity evidenced in each, the client concluded that her chief interests were in the teaching field. She immediately reacted to the feeling that her interests were not sufficient for either the vocation of doctor or social service worker.

This project has been an attempt to illustrate the methods and techniques used in three types of vocational counseling: (1) the older directive method in which the solution to the problem is directed by the counselor, (2) the non-directive techniques used by the counselor to reflect and support the client's own decision as to choice of vocation, and (3) the psychodramatic role testing enabling the client to express her feelings and attitudes freely by acting them out. It was found that through the use of these three counseling techniques in a guidance session, the individual actually released tension faster and more spontaneously in psychodrama role testing which in turn enabled her to solve her vocational problem.

PSYCHODRAMA APPROACH TO TEACHING

Psychodrama opens up interesting possibilities in the field of teaching. I once read of a teacher who had a problem with a rebellious student who could not seem to understand her point of view. She suspected that she could not see his point of view, either. So she proposed a very unusual solution. She said,

"Johnny, you sit up here at my desk and be the teacher and I will sit up in your place and be the pupil. Now, we will see how each other feels." I think, unconsciously she was applying the principles of psychodrama and the case was approaching solution. They were exchanging roles. This may be a very effective way of resolving some difficulties, but it requires skill in its manipulation. In the study of literature, I can see some interesting possibilities for sociodrama. Impromptu dramas may be used to depict a story or to show student reaction to the story. For instance, I have a little story called "Salesmanship" by Mary Ellen Chase. Its theme is that man never knows another — entirely. Mr. Henry Staples, fresh from a course in salesmanship, is promoted from boy's underwear to suits in a department store. He approaches a prospective customer, a man and his wife, so eager to practice all the rules that he has learned that he fails to understand why his customers are so uncommunicative as they purchase a suit for their twelve year old son. That evening as Mr. Staples is reading the newspaper, his eyes fall upon the death notice of this only son of his customer, whose quiet was almost harshness. Another scene might be held in which the students show how they think Mr. Staples would modify his sales technique in the future.

After reading "Paging a Benjamin Franklin" by Robert R. Updegraff, we discussed the purpose of the author. He thinks that Franklin was so remarkable for common sense and shrewdness that were we able to talk with him today, he would be able to offer some wise advice to help solve our problems. One student acted as Benjamin Franklin. Other students acted present-day politicians, industrialists, and job seekers who ask Franklin's advice to help them solve their problems.

"The Old Swimmin' Hole" by James Whitcomb Riley, was dramatized by a boy representing the old man, with pleasant boyhood memories talking to his modern city-bred grandson about his pleasures on the farm. They both made comparisons of life on the farm and in the city.

Dramatization may be used in many instances to show blockages, or difficulties, and to try to devise ways of overcoming these blockages. Whether it is a problem from a story or one from real life matters little. The significant thing is that the actors experience a sort of mental catharsis in trying to solve their problems. It is creating a little picture of life.

IMPLICATIONS OF PSYCHODRAMA FOR A COLLEGE COURSE IN ACTING

There has been in many schools a dissatisfaction among both students and instructors with the courses offered in acting; and the slowness with which such courses have been introduced for academic credit reflects the general confusion in minds of educators and instructors alike. It is not within the limits of this paper to develop a historical background for this confusion, but it should be pointed out that the problem is directly related to the task of producing plays for public entertainment.

If faced with the question of goals and objectives in a course in acting, instructors could be expected to reply in varied ways: a few would reply "professional training;" a much larger group would justify the expenditure of time and energy as "student development — integration — 'stretching' into new roles of personal experience, and development of self-confidence." A reasonable number of secondary school teachers would say frankly "to raise money." It is the second or larger group with whom we are concerned in this paper.

Having explained the values of personality-training, and perhaps having written a book on "Creative Dramatics"¹ — the lights fade, clouds drift across the stage, and — the methods of production for *public entertainment* are carried bodily into the class-room. Instead of working freely for therapeutic aims, with therapeutic methods, the entire project becomes, somehow, a shadow of the instructor's major interest — an artistically effective production before a public audience.

Several results are evident: acting classes become the home of 'theater students'; the prevalent idea among administrators that students with low grades *cannot afford time* to work in school plays is carried over as an evaluation of acting classes; and the struggle by instructors for recognition of 'courses' and 'credits' continues. This vicious cycle has been ably set out by E. W. Curtis.²

In the conventional play the element of spontaneity must bow to the "cultural conserve" in order to re-vitalize it; and a major portion of the time is spent in memorizing, repeating the same pattern and perfecting techniques. It is against this deadening of the creative imagination and recognition of the

¹ W. N. Viola, *Creative Dramatics for Secondary Education*, Expression Company, 1932.

² E. W. Curtis, *Dramatic Instinct in Education* (Ph.D. Thesis) Houghton Mifflin Co., 1914, Ch. 4, "Dramatic work in schools and colleges."
For comparison of more recent work and improvement of conditions in certain schools, see: "Role Therapy by G. W. Lawlor, *Sociatry*, Vol. 1, March 1947.

moment of creation — the spontaneity — that Moreno takes his stand.¹ The methods used successfully in the primary grades to bring a quickening of the senses, flexibility and “conditionality” are somehow lost as the background of knowledge and experience increases throughout high school and college days.

This point may be brought more forcefully home from industry. James W. Webb, in the illuminating little book *A Technique for Producing Ideas* throws out the challenge that few will be capable of making any use of the creative process because it is so simple — and so foreign to their manner of daily living.²

In a similar vein, the eminent scholar, Henry F. Osborne summarized his reflections on the essence of education: “What I am contending for is that the one absolute essential of all education is to hold out the centrifugal life of originality, of efficiency, of construction, of production, of creation, as the chief end of education, rather than making any subsidiary factor, such as intellectual morality, or learning, or reasoning, or the cultivation of taste, or the power of expression, ends in themselves.”³

To return again for a moment to our initial problem, it should be evident that much confusion and inefficiency has resulted from dipping into a course of acting before goals and objectives are clearly set; and if acting courses are to be educationally sound the objectives must be kept separate from the purpose of public productions — that of pleasing an audience.

What then should be the nature and content of a college course in acting? The answer cannot be easily defined; nor will two instructors accept exactly the same approach.

Certainly the individual student should be the center of attention, rather than a theatrical production. If the creative imagination is to be released attention must turn to the act of creating and the “moment of creation” rather than re-vitalizing of a “cultural conserve.”

Attention must be drawn to the observation of language-fact relationships — and the individual actor must see his behavior affecting, and affected by,

1 J. L. Moreno, *Psychodrama*, Vol. I, Beacon House, 1946, Sec. IV, and *The Theater of Spontaneity*, Beacon House, 1947.

2 James Webb Young, *A Technique for Producing Ideas*, Advertising Pub. Co., Chicago, 1944.

3 Henry F. Osborne, *Creative Education*, Scribners, 1927, p. 208.

others.¹ Pantomime must mean the objective yet unspeakable level of human behavior. Words must be the result of, rather than the cause of, activity within the deeper nature of the individual.

Literature must be approached as the expression of deep and significant feeling, rather than the object of audience reaction.²

I do not believe these objectives can be accomplished alone by the techniques of the Spontaneity Theater of Moreno,³ yet there is significant implication in the work of Moreno in bringing sound educational values to a college course in acting.

THE LIVING NEWSPAPER*

INTRODUCTION

The topic used for the development of this living newspaper session was the mystery of the much publicised *disc*, "the flying saucer." Our purpose in experimenting with the living newspaper was to test the effectiveness of this spontaneity genre and to discover how it might be developed for use in place of the hackneyed "current events day" of the secondary school history class. It is an attempt to present news in a living way to people as well as to use spontaneity as an integrative device in a communication situation. Approximately fifty students and teachers gathered on the stage of Assembly Hall at the University of Denver for the session. Miss Embry had been for some time collecting and analyzing newspaper articles about the discs, and at the beginning of the session each participant was given a clipping and asked to read it and be ready to condense the information given in the account and present it in "role." Miss Embry had numbered the articles so that the flow of action would be chronological. During the session she moved about helping participants who required warming up to their specific roles. The Director acted as overall narrator and wove the session together with brief comments, questions, and other spontaneous devices.

DIRECTOR: Well, what is a disc? Have you ever seen one? What is all this nonsense anyway? Is anybody going to help us get to the bottom of this mystery? Ah, the gentleman from Oregon . . .

VOICE OF PENDLETON CITIZEN: This is *not* nonsense, I tell you. I am a flying business man. (He comes into the centre of the stage) I was flying along

1 Ralph B. Spence, "Psychodrama and Education" *Sociatry*, Vol. 1, March 1947, pp. 31-34.

2 Hayakawa, *Language in Action*, Chapter 12, "Affective Communication," pp. 186-213.

3 J. L. Moreno, *Psychodrama*, Vol. 1, "the Therapeutic Theater," pp. 21-29.

*The "Living Newspaper" has been launched by J. L. Moreno, in the Viennese Theatre of Spontaneity; he demonstrated it before an American public at the Guild Theatre, April 5, 1931.

and I *saw* these discs. They looked like kites flying about 1200 miles per hour over Mount Ranier. They were flying at about a height of 1200 feet and they took exactly one minute and forty two seconds to get out of my sight. That's no nonsense.

DIRECTOR: Thank you, Oregon. What about this, America? Is Pendleton your only source of information, these days?

DENVER CITIZEN: Sure I seen them things. They was flyin' all around. I saw them from an open car. They looked like the tops off coffee cans. And they mebbe was as low as 500 feet above sea level. Hurry up and phone the news to KOA, I says to my wife, mebbe somebody else can see 'em too.

DIRECTOR: Well, thank you, sir. And here is a gentleman from Colorado Springs, I believe.

COLORADO CITIZEN: Mr. Zimmerman, speaking. I have a theory. In 1938 a man who was my partner started to build a sort of rocket plane. In 1940 he disappeared, and my theory is that these discs could be the plane that he perfected after his disappearance.

DIRECTOR: Thank you Mr. Zimmerman. And now let us switch to Arizona where we will hear from the world renowned scientist, Dr. Ninengar.

VOICE OF DR. NINENGER: I have spent my life as a scientist but I cannot give you any definite ideas on these discs. They are probably meteors which are constantly whipping through the sky.

DIRECTOR: There you are, America. A sober scientist has given you his considered opinion. Does anyone wish to dispute his claim?

VOICE OF FORT COLLINS, COLORADO: I had refused to believe any such foolishness as these discs. I had never seen any—but then I did see plenty. And I saw one, I did see one special. It was a way up high. I really saw this one. I won't say I don't believe in discs any more.

VOICE OF TWIN FALLS, IDAHO: I was visiting at Twin Falls. I am very much interested in this sort of thing. I asked some picnickers and they said, "We really saw them." So I guess I have to believe.

DIRECTOR: Thank you, ladies. It is always valuable to have your point of view in these important matters. Knowing how important a uniform can be, how would you two women like to go with me to Washington, D. C. to hear some of the conclusions the Army may have about this matter?

VOICE OF ARMY, WASHINGTON, D. C.: The Army has decided to drop any further investigation. These discs could be one of several things: (1) Perhaps a solar reflection on a low-hanging cloud. (2) A small meteor with sun reflection. (3) Low hanging clouds with hail. Any way our time is too valuable to spend on such nonsense.

DIRECTOR: Now let us hear what the church has to say in reference to this phenomenon.

VOICE OF THE CHURCH: It is utterly ridiculous to think that the Russians are doing this. The Russians are too stupid. If it were the Russians they would send the discs over Canada first.

DIRECTOR: And from Hawaii . . .

VOICE OF HAWAII: Every one here in the service of the army has it on good authority that the U.S. and Russia are at war. The Russians are sending missiles over the North Pole. We want the United States to know that whatever happens, we are with you.

VOICE OF CLIFTON, COLORADO: Twelve of us saw these terrible discs. You can't doubt the eyes of twelve people. One flew up and one flew toward Denver.

DIRECTOR: Here's news from Washington. Listen.

VOICE OF WASHINGTON: We have planes standing by, ready to go after these discs.

DIRECTOR: And now let's see what news we have in the meantime from our own people right here in Denver. Is there anything new? I have it on excellent authority that our own Dr. Roberts, the cosmic ray expert of the Denver Campus, has been missing from the campus for several days. Would anyone like to check this?

PARTICIPANT: I would. I have just been to Dr. Roberts office and found him in. Dr. Roberts, please tell us whether your absence from the campus for these last few days has had anything to do with the discs?

DR. ROBERTS: My trip to Los Alamos had nothing to do with these discs. They are only figments of the mind.

DIRECTOR: Thank you, Dr. Roberts. A gentleman over here has raised his hand. Sir? Won't you talk into the microphone of KOA?

VOICE OF MR. LEFEVRE, DENVER, COLORADO: I was driving along the river and all of a sudden I thought someone was trying to shine a mirror in my eyes. It made a forty-five degree turn and came straight at me. It seemed to make another turn. It disappeared and I lost it.

DIRECTOR: We're having plenty of expressions of opinion. Some from science, some from the church, some from the government, some from just the man in the street. What are we to believe? Before we go to New York City to a press conference where the most important commentators in the country are discussing this subject, let us hear from one more expert. This time it is Mr. David Lilenthal. Mr. Lilenthal:

DAVID LILENTHAL: I can't prevent the public from seeing things. Until someone has the facts about this I don't see why people don't just shut up about it.

DIRECTOR: You seem to feel very strongly about this, Mr. Lilenthal. I wonder if you would like to go with us to the Press Conference which is just beginning?

(Several participants, who at this time discover their clippings to have been marked "Press Conference" arrange themselves around the stage for the following:)

(conversation too swift to catch)

SCIENTIFIC WRITER: Silver discs are not meteors. Meteors travel too slowly. One of our greatest achievements is sending radar to the moon. If these things are really seen, they are man made.

PRESIDENT OF GENERAL ELECTRIC: Probably there are some people who could be working on something like this, but I do not know who they are. Frankly, I know nothing about this.

NAVAL OFFICER: We operate a ship like this, but there is only one, and it is clear out of this section.

U. S. SCIENCE WRITER: A bad case of jitters on the part of the public.

DR. LYNN: This is all the outcome of the disturbing talk about atomic war. It is emotional hysteria. We should let our humorous philosophy take care of this.

WALTER WINCHELL: It's just the money the government is throwing away.

DIRECTOR: And now a swift tour across the country again before we settle right down here in Denver where the Mayor has called a special committee of citizens together to discuss what Denver should do about the discs.

VOICE FROM WASHINGTON, OREGON HOUSEWIFE: But I *did* see the discs. I wish I had never said anything about it. But I did see them.

VOICE OF A WITTY RESTAURANT OWNER: Of course they are "saucers." If you looked close enough you could see the cup of coffee!

DIRECTOR: A very serious message has just come in. I think the people of America should know about this immediately. It is a message from overseas. Take it away, Moscow!

VOICE OF MOSCOW: Discs are flying over Moscow. What does America think she is doing, anyway?

DIRECTOR: All right, citizens! In the dining room of the Brown Palace Hotel in Denver, there is being held this very minute a meeting of the leading men of the city. They have been called together to consider the meaning of this confusing and vital matter.

(Participants with clipping marked "Citizen's Committee" come forward. Each chooses his own role for the impromptu discussion which follows:)

MAYOR: Gentlemen, we are here to discuss a much publicized topic of the day, namely the flying disc. May I have your opinions?

CHAMBER OF COMMERCE REPRESENTATIVE: This is a great thing for Denver. A wonderful opportunity. Let us build something out of the discs. We stand to make a million dollars out of this, people will come from all parts of the world to see the place where the discs came, and perhaps were dropped.

AMERICAN LEGION: We should disregard this talk about flying discs. Let us get a confession from Arnold that this is all a hoax.

ROTARY REPRESENTATIVE: People are afraid of the discs and we should kill the rumor.

LIONS CLUB REPRESENTATIVE: The trees are shedding cotton. I bet that is what makes these discs. When I first saw the things, I thought they were something. But now I have come to the conclusion that the only thing necessary to get rid of the discs is to cut the cottonwood trees.

MAYOR: (now moves to bring the session to a close with a summarizing statement; the fact that the part was played by Dr. Murray, director of the workshop added much to the humor of the situation for those participating) Well, now, gentlemen. We have heard the considered statements of our fellow citizens here; and we have heard reviewed, in the course of the afternoon, the comments of other interested people all over the world. I would like to say just one thing in concluding. Unless our information about these discs comes a little closer to the fact territory, I think we had better admit that we don't have much of a case for their existence. Not one person who is in a position to be acquainted with the scientific facts about such phenomena has testified in their favor. We have had mainly excited, second-hand, highly personalized accounts in their behalf. These I do not find sufficiently convincing for myself. In view of this, I would like to suggest that we have business of a damned sight more importance than these discs, so I think we had better get on to that business!

WORKSHOP IN SOCIODRAMA

PAPERS, PROJECTS AND EVALUATIONS

INTRODUCTION

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

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

J. L. M.

SOCIODRAMA IN THE CLASS ROOM

BERT HANSEN

University of Denver

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

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

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

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

STUDENTS' COMMENTS ON THE WORKSHOP IN SOCIODRAMA

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

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

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

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

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

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

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

A SOCIODRAMA PROGRAM FOR MY COMMUNITY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SOCIODRAMA IN CIVICS

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

Scene I. Classroom in Civics

Characters:

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

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

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

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

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

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

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

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

Scene II

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

Scene III

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

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

SOCIODRAMA AS AN EDUCATIONAL THEATRE

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

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

1. Is it necessary for an educational theatre to maintain itself? Although this is possible is it not worthy of budget maintenance as are the science and other educational departments.

2. Is the selection of cast members from civic or community groups not registered at the school justified?

3. Are subsidies and grants from civic groups to be accepted by the school "with strings attached"? These subsidies cover items from buildings, books, stage supplies and costumes to scholarships.

4. Should the audience consider the educational theatre under the "star system" of personalities and demand such casting and direction?

5. What place has the private student of department staff members in gaining of choice parts in the school plays?

6. What responsibilities and limitations does the school and department have to the registered student who is hoping to go out as a teacher in the field?

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

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

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

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

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

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

The members of the second scene are:

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

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

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

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

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

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

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

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

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

Scene I

Setting: Hotel Room

Characters: A Negro Family

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

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

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

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

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

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

FATHER: I talked with him but shortly.

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

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

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

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

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

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

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

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

(All laugh disheartedly.)

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

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

FATHER: I'm ready.

MOTHER: Goodbye and good luck.

(Nancy and Father leave the room.)

Scene II

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

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

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

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

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

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

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

SECRETARY: Sure! Go in, Mr. Ellis.

(Mr. Ellis goes into inner office.)

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

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

FIRST PERSON: Yes.

MR. BURNS: Still want them?

FIRST PERSON: Yes.

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

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

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

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

SECOND PERSON: Mr. Burns in?

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

SECOND PERSON: Thank you! (smilingly)

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

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

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

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

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

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

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

MR. BURNS: Nothing definite.

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

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

(They exchange goodbyes.)

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

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

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

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

ADAMS: Not eligible?

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

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

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

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

VOICE: Is Mr. Burns in?

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

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

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

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

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

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

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

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

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

Scene III

Setting: Employment office of Fountain Tire and Rubber Company.

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

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

SECRETARY: For what position are you applying?

NANCY: Comp operator.

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

NANCY: (Taking the card) Thank you.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PERSONNEL MANAGER: No! No! Noooo!

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

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

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

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

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

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

CLASS CRITICISMS

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

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

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

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

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

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

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

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

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

NOTIONS OF RACE SUPERIORITY HAVE NO EXAMINED PROOFS

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

SOCIODRAMA BEFORE A CONGRESSIONAL COMMITTEE

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

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

Scene I

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

Scene II

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

Scene III

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

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

STUDENT APPRAISAL OF SOCIODRAMA

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

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

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

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

MORENO CLINIC

PSYCHODRAMATIC INSTITUTE PROGRAM — 1948-49

Part Scholarships Available

Special Rates for Veterans

In 1948 it will be twelve years since the Psychodramatic Institute opened its doors. During this period its Therapeutic Theatre has been applied to treatment, training and research.

The Institutes of Beacon and New York have organized facilities for the enrollment of one hundred students for the course during the coming year. All students are to receive instruction and training in sociatry, socio- and psychodrama, sociometry and group psychotherapy, covering among others, the fields of: Nursery School, Child Guidance, Public School Education, Juvenile Delinquency, Speech Disorders, Intercultural Relations, Leadership Training, Family and Marriage Problems, Music Therapy, Therapeutic Films, Rehabilitation of the Returned Soldiers and their Families, Community and Religious Problems.

The objectives of the program are: (a) Training of directors of psychodrama, sociodrama and group psychotherapy in the conducting of sessions; (b) Training auxiliary egos (therapeutic and research actors), of group interviewers and group lecturers; (c) Training of social analysts in clinical and actual situations; (d) Seminars covering the fields of psychodrama, sociodrama, sociometry, group psychotherapy and therapeutic motion pictures; (e) Research and field projects in psychodrama and group psychotherapy, with study of methods and analyzing and classifying psychodrama, sociodrama and sociometric materials.

Teaching and training will be given jointly at the auditorium of the New York Institute and at the Therapeutic Theatre of the Moreno Clinic.

Students fall under two categories: Category A: the Beacon Group-Enrollment in this group is limited to 30 students. Classes and sessions begin on June 1st and last for 4 months, until October 1st. Students of this group receive their room, board and training at the Psychodramatic Institute at Beacon, N. Y. The fee for students of this group is \$60.00 per week, \$240.00 for a four weeks' stay. Directorial work is part of the training of this group. Application for enrollment in this group should be in our hands by May, 1948, with registration fee of \$5.00. Members of the Beacon group may attend New York sessions at a small additional expense.

B: The New York Group-Students live in New York (those who have private residence) or commute from out of town and attend the classes at the New York Institute at 101 Park Avenue. These courses are continuous throughout the year. For this group sessions and classes are given 3 times a week in the late afternoon and evening, so that they are able to pursue a professional occupation during the day, or other academic studies. The full enrollment capacity of this group is 80 students. The weekly tuition fee is \$20.00, the fee for a 12 weeks' course is \$240.00; with additional training in directorial capacity the fee runs to \$360.00. There are a number of half scholarships available. Students who qualify for and obtain such scholarships pay half the tuition for the 12 weeks' course, \$120.00 and \$180.00 respectively. New York students may attend weekend sessions at Beacon, N. Y., staying at the Beacon Institute for the weekend if room is available, for an additional fee. Such weekend training is meant especially for students interested in directorial techniques and work with mental patients. All students are required to pay a registration fee of \$5.00 in advance.

J. L. Moreno, M.D., Director of the Psychodramatic Institute in Beacon and New York City, assisted by a staff of instructors, will conduct the seminars and sessions. Students will be permitted to use the library at the Psychodramatic Institute. Every student is expected to formulate and work out a research project related to his own field of application, under guidance. Upon completion of the course every student will obtain an official acknowledgment from the director as to the duration of the course and the accomplishments of the student.

Students interested in training courses in 1948 and 1949 may file their applications *now*; they will be placed on a preference list which will assure their admission.

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