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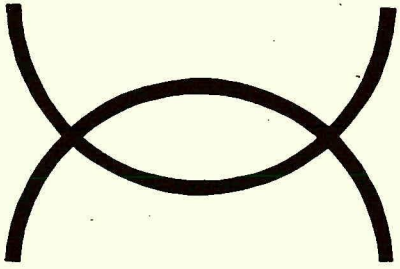

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GROUP PSYCHOTHERAPY AND PSYCHODRAMA

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Founded by J. L. Moreno, 1947

DEDICATION

J. L. Moreno's death on May 14th, 1974, in his 85th year, did not cause clocks to be stopped, nor churchbells to be rung, nor flags to be flown at half mast. I am convinced that his genuine contribution will not be fully realized, recognized or appreciated for a long time to come, possibly not for another half a century. It is dangerous to try to predict the future—despite the appearance of futurists—and one certainly would be immodest to attempt it seriously. But one can not but look about us to see the tremendous impact of his thinking and his work upon contemporary society, the effects they are engendering, not merely in psychiatry but in the very way we view the world. Some of these may not appear as salutary as others. A society in change is not a neat society.

To be a psychodramatist means to see the world and deal with it in psychodramatic and sociometric terms—that is, man's interconnectedness with others and their interdependence with one another as well as with the universe. Of this, ecology is but the physical reflection. This view of man's world is growing globally, the number of practitioners augmenting apace, and their creativity in finding new areas of application is utterly rewarding.

It is to posterity, therefore, that I dedicate my contribution to this volume which will stand as a partial monument to Moreno's work.

EDITORIAL NOTE

The death of a powerful leader leaves in its wake a great burden of work and responsibility for his successors. It also brings about shock effects which can be felt and seen for a considerable period. This is by way of explaining the tardiness in publication of the current volume and to request your patient indulgence. We hope to be able to publish next year's journal semi-annually.

This is also a request that you, the readers, subscribers, and members of the various organizations related to our work, continue to send us your manuscripts for consideration. We are continuously looking for good material to bring to the attention of the professional community. We further want you to send us reports on your own activities in brief summary form, for inclusion in the section on News and Notes to which we plan to devote more attention in the future, as our work continues to expand.

We are trying to make this your forum. Please use it to the greatest productivity for all concerned.

Zerka T. Moreno
Moreno Institute, Beacon, N. Y.

THE DATE AND BIRTHPLACE OF J. L. MORENO

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The date and even the place of birth of Jacob L. Moreno has been a subject of controversy. In an article published in the *Ciba Symposium* in 1963, Moreno referred to his origins, stating that he was born in Bucharest on May 19, 1892. The latest editions of *Who's Who in the World*, however, cite May 20, 1890, as a birthdate. And Ann Ancelin Schutzenberger, who has translated into French many of the works of the father of psychodrama and sociometry, wrote the following in her obituary, which was published in the French Newspaper, *Le Monde* (May 22, 1974): "*Né sur un bateau voyageant sur la Mer Noire et né battant pas de pavillon, non declarée à leur arrivée à Bucarest par ses très jeunes parents, elevé à Vienne, dans L'Autriche du bouillonnement de la psychiatrie, Moreno attendit son arrivée en 1925, aux États-Unis, pour acquérir une nationalité et une date de naissance, reconstitutée au 21 Mai 1892.*"

This discrepancy in the data prompted us to search in the Archives of the Bucharest Town Hall in hopes of finding documents regarding the birth of the eminent scientist. We thought it all the more necessary to undertake these investigations since reports from Mrs. Charlotte Goldner, Moreno's sister and a resident of Bucharest, indicated that 1892 cannot have been correct for Jacob because a younger sibling was born that year.

We discovered the following among the official list of births for the year 1889. The orthography and wording is transcribed exactly (with some possible mistakes made by the clerk who recorded the document):

> Act of birth of the child, Iacov, masculine sex, born the sixth of the current month at four o'clock post meridian, in Bucharest, in his parent's house, Strada Serban Voda No. 50, son of Mr. Moreno Levi, aged 32 years, of profession, trader, and of Mrs. Paulina, born Iancu, aged 18 years, of profession, housewife, according to the declaration made by Mr. Avram Mitran, aged 38 years, of profession, clerk, dwelling in the same street, no 112, who presented us the child. The witnesses were Mr. Solomon Alseh, aged 48, of profession, trader, dwelling in Strada Leon Voda, no. 22, an acquaintance of the parents; and Mr. Solomon Athias, aged 52, of profession, trader, dwelling in Strada Labirint, no. 10, an acquaintance of the parents, who signed this act after it was read to them, along with ourself

and the declarant. Ascertained according to law, by ourself, Nicolae Hagi Stoica, Jr., Bucharest city Counsellor and Registrar.

We notice first that contrary to custom, the child was not declared by his father, but by an acquaintance, the commerical clerk Avram Mitran. Mitran, as well as the two witnesses, were honorable members of the sephardic community of Bucharest (Soloman Athias signs the birth certificate with Hebrew letters).

Apparently, Moreno Levi, the child's father, was not at the time in Bucharest. He might have been travelling on the Black Sea, but it is probable that he was in Vienna, where the headquarters of his commercial firm was located (he was the firm's Bucharest representative). The certificate states that he was of Jewish religion and Rumanian citizenship.

We also note the variation in the transcription of the family name, written both as Levy and Levi.

Thus the exact date of Jacob L. Moreno's birth is the sixth of May, 1889 (according to the new calendar, the day would be the eighteenth). Those interested in horoscopes are even furnished the hour of birth: 4 p.m.

Regarding the birthplace of the illustrious scientist we have discovered by studying the topographic map of 1900-1911, kept in the Archives of the Bucharest Museum of History, that the house on Calea Serban Voda, which in 1889 was no. 38. was demolished after the First World War. Later a new house was built on the site bearing the number 38.

The street on which J. L. Moreno was born is one of the oldest in Bucharest, curved and narrow. Eighty-five years ago it consisted mainly of modest one-story houses with back gardens.

Virtually opposite the house occupied by the Moreno family stood St. Spiridon, the largest church in the city. No doubt this important building impressed the child, who could not have missed noticing the huge crowds that gathered in front of the church on the major holidays, especially Easter. As a Jewish boy, he might have taken particular interest in these Christian activities. The proximity of St. Spiridon might explain his childhood game of playing "Almighty God," as he himself recorded and his sister, Mrs. Goldner, confirms.

We do not know what other impressions stayed with the child from his years in Bucharest. It is likely that his mother did not let him go too far from the house for fear he would linger near the banks of the Dimbovita River, only hundreds of meters away.

He used to play in a dusty street, for at that time the campaign to pave the peripheral streets had scarcely begun.

There was certainly a great difference between the provincial Bucharest he had known and Vienna, the metropolis, to where he moved at school age with

his family. This contrast perhaps stimulated the sensibility and imagination of little Jacob.

The inhabitants of Bucharest ought to be proud that this great personality started on his way in their town.

MENTAL CATHARSIS AND THE PSYCHODRAMA[1]

J. L. MORENO
Beacon, New York

Catharsis, as a concept, was introduced by Aristotle. He used this term to express the peculiar effect of the Greek drama upon its spectators. In his "Poetics" he maintains that drama tends to purify the *spectators* by artistically exciting certain emotions which act as a kind of homeopathic relief from their own selfish passions.

This concept of catharsis has undergone a revolutionary change since systematic psychodramatic work began in Vienna in 1920. This change has been exemplified by the movement away from the written (conserved) drama and toward the *spontaneous* (psycho) drama, with the emphasis shifted from the spectators to the actors.

In my treatise: "The Spontanetiy Theatre" (Das Stegreiftheater), published in 1923, the new definition of catharsis was: "It (the psychodrama) produces a healing effect—not in the spectator (secondary catharsis) but in the producer-actors who produce the drama and, at the same time, liberate themselves from it." To gain a full comprehension of the developments since the time of Aristotle and the present-day meaning of catharsis, the historical background which led up to the spontaneity experiments in Vienna, the concept of the moment and the theories of spontaneity and creativity—all these must be reviewed.

THE HISTORICAL BACKGROUND

One of the most important concepts in all human thought, the concept of the moment—the moment of being, living and creating—has been the stepchild of all universally known philosophical systems. The reasons for this are that the moment is difficult to define; that it has appeared to most philosophers as but a fleeting transition between past and future, without real substance; that it is intangible and unstable and therefore an unsatisfactory basis for a system of theoretical and practical philosophy. Some phenomenon on a different plane than that presented by the moment, itself, had to be found which was tangible and capable of clear definition, but to which the moment was *integrally* related. I believe that I accomplished this more than twenty years ago when, in analyzing cultural conserves, I found a concept in the light of which the dynamic meaning of the moment could be reflected and evaluated and thus become a frame of reference. Up to this time the moment had been formulated as a particle of time and space, or as a

mathematical abstraction; hence it had been pragmatically useless and theoretically sterile. If the concept of the moment could be constructed against a more adequate background, the way would be open for a modern theory of the moment and a theory, perhaps, of spontaneity and creativity as well.

As I look back on my own writings on the subject, I can see that it was with my three dialogues, "The Godhead as an Author", "The Godhead as a Speaker" and "The Godhead as An Actor", that my swing in the direction of a new philosophy of spontaneity and creativity began. The theme of the three dialogues was an analysis of how the Godhead, himself,—considering him as the highest possible value of spontaneity and creativity, the top-value on any axiological scale—would perform in the roles of author, speaker and actor. This brought about the analysis of three types of cultural conserve: the book, the memorized speech and the conventional drama of today. This second analysis, in turn, led to the postulation of a frame of reference for every type of action, work, or performance, each with two opposite poles: the maximum of spontaneity at one pole and zero spontaneity at the other, with many degrees of spontaneity in between the two, every degree representing a different quotient of spontaneity. This was an axiological scale; the ideal exponent of the one pole was a totally spontaneous creator, and the ideal exponent of the other, the total cultural conserve (the book, the motion picture, etc.). In two later publications, the "Discourse on the Moment" and my treatise, "The Spontaneity Theatre", these new concepts were put to a concrete test in their application to inter-personal and inter-social relationships.

The lack of an adequate concept of the moment has spoiled any attempt at forming a theory of creativity and spontaneity. This is shown in the confusion in the works of Nietzsche and Bergson, for instance, whenever they had to deal with related problems.

The gods and heroes who became the basis for Nietzsche's value-theory were, like Beethoven, Bach, Wagner and others, persons who lived in the service of the cultural conserve. Since their achievements were "works", i.e., high-grade cultural conserves, these became the frame of reference for Nietzsche's valuations. From the point of view of the creative matrix, however, *all* conserves, whether high-grade or low-grade, were on the same plane. In spite of his recommendations therefore, to be a "creator", to be "creative", his evaluation was virtually based on "works" or finished products. Similarly, his higher evaluation of the superman (Napoleon, Cesare Borgia, etc.) over the holy man (Christ, St. Francis, etc.) was merely a shift from one inflexible set of precepts to another. Nietzsche did not perceive that, whereas, on one occasion, love and charity may be the strongest responses to a situation, on another occasion their direct opposites, harshness and selfishness, may be the

requisite answers. The old precept: "Love thy neighbor" became its opposite, a higher value, but as long as both thesis and antithesis led to rigid patterns of conduct we know that there was no gain made, since both were related to the cultural conserve. The exchange of new conserves for old does not change the position of man in his struggle with the realities of the world around him and cannot aid in the development of a human society of which man is to be the true master.

Bergson came closer to the problem than any of the modern philosophers. He was sufficiently sensitive to the dynamics of creativity to postulate time, itself, as being ceaseless change—as being totally creative. In such a scheme there was no place, however, for the moment as a revolutionary category since every particle of time ("duration", as he called it) was creative in every one of its instants, in any case. One had only to plunge into immediate experience in order to participate in that stream of creativity, in that "élan vital" and "durée". But he, Bergson, did not build a bridge between that creative absolute and the man-made time and space in which we live. The result is, then, that even if these immediate experiences were to have the quality of final reality he claimed for them, they have an irrational status and hence are useless to methodology and scientific progress.

During the last few decades, spontaneity and its collateral terms—"spontaneous" and "extemporaneous", in English, "spontanéité" and "immédiat" in French, "Stegreif", "spontan" and "unmittelbar" in German—have been in increasing use. This has brought about a growing clarification of the actual meaning of the whole concept. We watch various terms have their origins, their ascendencies and their falls from use and we know that they often pass through many changes in the course of their careers. Ultimately their finite meanings may crystallize and they may become permanent parts of scientific and, even, everyday language. Spontaneity and its collaterals have reached a climax in our time, and in the course of my studies it has become clear what their meaning is and what complexes of ideas they represent. "Spontaneity" and "spontaneous" have finally come to mean a value—a human value. Spontaneity has become a biological as well as a social value. It is today a frame of reference for the scientist as well as for the politician, for the artist as well as the educator.

Here is an example: policicians, newspapermen and commentators often refer to a certain development in public opinion as a "spontaneous" movement. When they do this they really mean to say that the development in question is a genuine, sincere and truthful expression of the thoughts and wishes of the people. This term they apply to nominations, elections, political and cultural ideas, acts of revolution and acts of war. The consideration of spontaneity as a barometer of that high value, the will of the people, has become an axiom in politics. The theory behind this phenomenon is that if

spontaneity is an expression of what the people think, then the man who can draw the spontaneity of the people to himself and his ideas should also have the right to exercise the greatest power over them. The desirability of even the label "spontaneous" is shown in the shrewd politician's use of propaganda to distort public opinion in his favor. Of course, after a change favorable to his plans has taken place, he will deny that propaganda or anything of the sort has been used. He will hasten to hail the new trend in public opinion as a "spontaneous" one.

Spontaneity is also used as a standard for cultural values. It is not so long ago, for instance, that an orator who came before his audience unprepared was considered arrogant and superficial, largely because the generally accepted standard of values was that a man should prepare a speech in advance in every detail and come before his public with a well-polished, finished product. During the last few years we have heard increasingly often—and with overtones of praise—that this or that address was an "impromptu" or "extemporaneous" one, with the clear implication that because it was spontaneous it must have contained the speaker's innermost and sincerest views on the subjects. All this suggests that a far-reaching change in the evaluation of spontaneity is now taking place and that this change is receiving wide public recognition. This is probably one reason why my theories of spontaneity and creativity, which received little attention twenty years ago, are now more timely. A change in attitude all over the world has stimulated many other researchers to think along similar lines. A sympathetic trend towards spontaneity can be observed in cultural endeavors of all sorts—in the arts (the drama, for instance) in music and many others.

GENERAL THEORY OF SPONTANEITY AND THE CULTURAL CONSERVE

The book is the archetype of all cultural conserves—the cultural conserve *par excellence*. In essence it existed long before the printing press in the hand written volumes of the monasteries and the memno-technical conserves of the Buddhist monks. The book has been perhaps the most important single factor in the formation of our culture. The cultural conserve aims at being the finished product and, as such, has assumed an almost sacred quality. This is the result of a generally-accepted theory of values. Processes brought to an end, acts finished and works perfected seem to have satisfied our theory of values better than processes and things which remain unfinished and in an imperfect state. These perfection-ideas were associated with the God-idea, itself. It is significant to note, in this connection, that many of God's quasi-conserve qualities may have been overemphasized (his "works", his "universe", his "allmight", his "righteousness" and his "wisdom"), whereas his

function as a spontaneous creator—the most revolutionary concept of a god's function—is nearly always a neglected one. The cultural conserve became the highest value it was possible to produce (the books of the Bible, the works of Shakespeare, Beethoven's symphonies, etc.). It is a successful mixture of spontaneous and creative material molded into a permanent form. As such it becomes the property of the general public—something which everyone can share. Due to its permanent form it is a rallying-point to which one can return at will and upon which cultural tradition can be based. The cultural conserve is thus a consoling and a reassuring category. It is not surprising, therefore, that the category of the moment has had a poor opportunity to develop in a culture such as ours, saturated as it is with conserves, and relatively satisfied with them.

We may well assume that it must have been difficult for the primitive minds of a primitive, inferior culture—or the early stages of our own culture—to evolve the idea of the moment and to maintain it before cultural conserves ever existed, or when they were at best weakly developed and thinly distributed. It must have appeared to our ancestors much more useful and valuable to put all their energy into the development of cultural conserves and not to rely upon momentary improvisations in individual and social emergencies. Cultural conserves served two purposes; they were of assistance in threatening situations and they made secure the continuity of a cultural heritage. But the more developed the cultural conserve became—the more widely they were distributed, the greater their influence became and the more attention there was given to their completion and perfection—the more rarely did the people feel the need for momentary inspiration. Thus the spontaneous components of the cultural conserves, themselves, were weakened at the core and the development of the cultural conserve—although it owed its very birth to the operation of spontaneous processes—began to threaten and extinguish the spark which lay at its origin. This situation called forth, as if to its rescue, the diametric opposite of the cultural conserve: the category of the moment. This event could only have occurred in our time, when cultural conserves have reached such a point of masterful development and distribution en masse that they have become a challenge and a threat to the sensitivity of man's creative patterns.

Just as an analysis and a reevaluation of the cultural conserve was forced upon me by the apparent decay of man's creative function when faced with the problems of our time, I was, in turn, forced to focus my attention from a new point of view upon the factors of spontaneity and and creativity. The problem was to replace an outworn, antiquated system of values, the cultural conserve, with a new system of values in better accord with the emergencies of our time—the spontaneity-creativity complex.

My first step was to reexamine the factors of spontaneity and creativity,

and to determine their place in our universe. Although it was evident that a spontaneous creative process is the matrix and the initial stage of any cultural conserve—whether a technological invention, a work of art or a form of religion—the mere confirmation of such a fact was barren of any kind of progress. It simply brought to the fore the relationship between the moment, immediate action, spontaneity and creativity, in contrast to the customary link between spontaneity and automatic response. This first step led to a dead end.

The second step was far more rewarding. I started with the idea that the spontaneous creative matrix could be made the central focus of man's world not only as the underlying source but on the very surface of his actual living; that the flow of the matrix into the cultural conserve—however indispensable this may appear to be—is only one of the many routes open to the historical development of creativity; and that a different route is perhaps more desirable, a route which will carry the spontaneous creative matrix to the periphery of man's actuality—his daily life.

At this juncture numerous questions arose which could not be answered by intellectual means, such as, for instance: is it the fate of the spontaneous creative matrix always to end in a cultural conserve because of the fallibility of human nature? To this and other questions there was only one answer possible: systematic experiments which would permit a theory of spontaneity to grow as a theory of action.

Numerous theoretical preparations were made and many precautions were taken. All dogmatic assumptions were discarded except those immediately needed to provide satisfactory conditions for the experiment. Some of the dogmas which were set aside may be worth discussion here since they indicate the atmosphere from which we had to free ourselves. One dogma, for instance, was the consideration of spontaneity as a sort of psychological energy—a quantity distributing itself within a field—which, if it cannot find actualization in one direction, flows in some other direction in order to maintain "equilibrium". Take, for instance, the concept of the libido in psychoanalytic theory. In accordance with this theory, Freud thought that, if the sexual impulse does not find satisfaction in its direct aim it must displace its unapplied energy elsewhere. It must, he thought, attach itself to a pathological locus or find a way out in sublimation. He could not even for a moment conceive of this unapplied affect vanishing because he was biased by the physical idea of the conservation of energy.[2]

If we, too, were to follow this precept of the energy-pattern when we consider spontaneity, we should have to believe that a person has a certain amount of spontaneity stored up to which he adds as he goes on living—but in smaller and smaller quantities the more he is dominated by cultural conserves. As he performs actions, he draws from this reservoir; if he is not

careful he may use it all up—or even overdraw! The following alternative seemed to us to be just as plausible as the foregoing. This person is trained not to rely upon any reservoir of spontaneity; he has no alternative but to produce the amount of emotion, thought and action a novel situation demands from him. At times he may have to produce more of this, say, spontaneity, and at others, less—in accord with what the situation or task requires. If he is well-trained, he will not produce less than the exact amount of spontaneity needed (for if this were to happen he would need a reservoir from which to draw) and he will likewise not produce more than the situation calls for (because the surplus might tempt him to store it, thus completing a vicious circle which ends in a cultural conserve).

Another dogma whose acceptance we succeeded in avoiding—for we believed it to be only a half-truth—was that the climax of intensity of experience is at the moment of birth and that the intensity is de-sensitized as living goes on and recedes to its lowest ebb towards the end of life. To a person who is comparatively passive, this may seem a plausible point of view, but for a person who acts on the spur of the moment and who has no reservoir from which to draw energy—not consciously, at least—and at the same time is faced with a novel situation, such a situation is for him very similar to that of birth. He has been trained to put himself (by means of the "warming-up" process[3]) into motion in order to summon as much spontaneity as the emergency with which he is faced requires. This whole process is repeated again and again, no matter with what rapidity one novel situation follows another. At every such moment his training enables him to respond to a situation with the appropriate spontaneity.

This theoretical preparation led to several experimental methods in spontaneity. In one, the subject throws himself into a state—into an emotion, a role or a relationship with another subject, any of these operating as a stimulus—or, as we say, he "warms up" to it in a fashion as free as possible from previous patterns. This does not mean that the units comprising the state are expected to be absolutely new and without precedent for the subject; it means that the experiment is so intended as to bring the subject, as a totality, to bear upon his act, to increase the number of possible combinations and variations, and—last but not least—to bring about such a flexibility of the subject that he can summon any amount of spontaneity necessary for any situation with which he can be faced. It is clear, therefore, that the factor (spontaneity) which enables the subject to warm up to such states is not, in itself, a feeling or an emotion, a thought or an act which attaches itself to a chain of improvisations as the warming-up process proceeds. Spontaneity is a readiness of the subject to respond as required. It is a condition—a conditioning—of the subject; a preparation of the subject for free action. Thus, freedom of a subject cannot be attained by an act of will. It grows by degrees

as the result of training in spontaneity. It seems certain, therefore, that through spontaneity training a subject becomes relatively freer from conserves—past or future—than he was previous to the training, which demonstrates that spontaneity is a biological value as well as a social value.

Another experimental method arose from the fact that the subject in action was often found to be controlled by remnants of roles which he had assumed at one time or another in the past, and these conserves interfered with or distorted the spontaneous flow of his action; or the subject, after having been liberated from old cliches in the course of spontaneity work, may have shown an inclination to conserve the best of the thoughts and speeches which he had extemporized and thus to repeat himself. In order to overcome such handicaps to untrammeled spontaneity and in order to keep him as unconserved as possible by the influence of conserves, he had to be deconserved from time to time. These and many other steps were taken before we could be sure that our subjects had reached the point at which they might begin to operate in a truly spontaneous fashion.

The term "spontaneous" is often used to describe subjects whose control of their actions is diminished. This is, however, a usage of the term "spontaneous" which is not in accord with the etymology of the word, which shows it to be derived from the Latin *sponte*, "of free will".[4] Since we have shown the relationship of spontaneous states to creative functions, it is clear that the warming-up to a spontaneous state leads up to and is aimed at more or less highly-organized patterns of conduct. Disorderly conduct and emotionalisms resulting from impulsive action are far from being desiderata of spontaneity work. Instead, they belong more in the realm of the pathology of spontaneity.

Spontaneity is often erroneously thought of as being more closely allied to emotion and action than to thought and rest. This bias probably developed because of the assumption that a person cannot really feel something without at the same time being spontaneous and that a person who is thinking can have a genuine experience without spontaneity, but this is not the case. There seems to be a similar misconception that a person in action needs continuous spontaneity in order to keep going, but that no spontaneity is required by a person at rest. As we know now, these are fallacies. Spontaneity can be present in a person when he is thinking just as well as when he is feeling, when he is at rest just as well as when he is in action.

Another confusion—the difference between a cultural conserve and the spontaneous creative matrix of this conserve at the moment when it is springing into existence—should be cleared up. An example may help to clarify this difference. Let us imagine the music of the Ninth Symphony at the moment it was being created by Beethoven, and let us also imagine the same music as a work of art—a finished product—separated from the composer

himself. On the surface it may appear as if the creative units which went into the Ninth Symphony—its musical themes, its climaxes, its harmonies, etc.—must also have been in its original matrix, and that no difference exists between the one in its state in Beethoven's mind and the other in its conserved state—except only that of locus. It might seem as if it were merely a transposition of the same material—the same sum total of creative units—from one locus in time (the mind of Beethoven) to another, (the musical score). Closer inspection, however, will show that this is not true. As Beethoven was walking through his garden trying intensively to warm up to his musical ideas, his whole personality was in an uproar. He made use of every possible physical and mental starter he could muster in order to get going in the right direction. These visions, images, thoughts and action-patterns—both musical and non-musical inspirations—were the indispensable background out of which the music of the Ninth Symphony grew. But all this background (which cannot truthfully be divorced from the state in which Beethoven was when he was truly being a creator) is not to be found in the finished product—the musical score or its performance by a noted orchestra. Only the result is there. The fact that this background has been deleted from our present-day idea of Beethoven is the result of an intellectual trick which is played upon us by centuries of being indoctrinated by the cultural conserves. If we look upon the initial spontaneous creative phase in Beethoven's composition of the Ninth Symphony as a positive phase and not as a transition in the direction of an end-product, we can see in Beethoven's musical compositions, his concepts of God, the universe and the destiny of humanity, in the loves, joys and griefs of his private life and—especially—in the gestures and movements of his body a united pattern from which a surface layer (the cultural conserve) can be lifted to satisfy certain pragmatic demands.

At the moment of composition, Beethoven's mind experienced these concepts, visions and images in conjunction with the developing symphony. They were integral parts of a creative act—of a series of creative acts. He made a cross-section through them in such a way that only the material which could be fitted into the prospective conserve was included; the direction of the cross-section was determined by its frame. In this particular instance, the frame was that of musical notation; in another case it might have been the frame of language notation; at still another, it might have been a mechanical invention.

It is exactly at this point that our theory of spontaneous creativity is able to take a stand against what Beethoven, himself, did—and probably was trying to do. If we imagine a Beethoven who would remain permanently in that initial, creative state—or, at least, as long as the state lasted—and who would refuse to give birth to musical conserves, a Beethoven, however, who would be just as determined as ever in his efforts to create new musical worlds, then we can

grasp the psychological meaning of pure spontaneous creativity on the psychodramatic stage.

SPONTANEITY TRAINING AND SPONTANEITY SCALES

Experiments on the psychodramatic stage have confirmed by hundreds of tests the validity of the above conjectural analysis of the inner, initial processes experienced by creative geniuses. It was confirmed that "spontaneous states are of short duration, extremely eventful and sometimes crowded with inspiration".[5]

These sponteneity tests opened up two avenues of experimentation. In the one case, spontaneity testing became the means whereby we could study the structure of spontaneity states and creative acts; in the other case, spontaneity tests enabled us to examine the readiness of any given subject to respond to new situations. When it was discovered that a certain subject lacked in readiness—that his organism was unequal to the demands put upon it—spontaneity training was applied. "The difficulty encountered by the subject is that a motive may arise in him a fraction of a second earlier than the gesture which corresponds to it; hence the component portions of an act are diffused. Therefore, the organism of the subject must become like a reservoir of free spontaneity in order to have in constant readiness the ability to perform the greatest possible number of varied, swift and practicable movements and acts."[6]

From the point of view of systematic research in spontaneity, perhaps the most significant phase consisted in the measurement of spontaneity and the development of spontaneity scales. The earliest study in spontaneity scales concerned itself with calculating the quotient of spontaneity for any cultural conserve. For example, a motion picture at the moment of presentation has a zero spontaneity quotient; a puppet show has a certain small degree of spontaneity in a moment of presentation because the factor of spontaneity enters via the personality of the persons who activate the strings; a theatrical performance has a quotient still higher than the puppet show because the actors are there in the flesh.

Another spontaneity scale attempted the reverse: it tried to determine the relative conserve quotient in various quasi-spontaneous patterns—the commedia dell' arte, for instance. Underlying its improvisatory character, this form had strong conserve components, types like "Harlequin", "Columbine" and "Pantaloon", and a dialogue which was, to a great extent, repeated at every performance, a high conserve quotient.

Other spontaneity scales are based on the degree of readiness shown by various subjects in different impromptu situations or on their deviation from a statistically established normal response in standard life-situations.

THE VITALIZING EFFECT OF SPONTANEITY TECHNIQUES ON CULTURAL CONSERVES

The first significant consequence of spontaneity work is a deeper view and a vitalization of the cultural conserves. One illustration of this effect comes from religion, prayer.

A prayer consists of four components: speech, thought content, feeling and the pattern of action. The essence of prayer is true repetition; it would be sacreligious to change the speech, throught and gestures prescribed in the prayer. But when it comes to the feeling the subject can transcend the conserve, actually nullifying its repetitiousness by introducing a spontaneous factor. Feeling is the wedge by which spontaneity training can enter a religious experience. By the introjection of a spontaneous factor, the variation and intensification of feeling with which the subject accompanies a prayer may bring a depth into a stereotype—literally the same for millions of others —which may differentiate him from all other people praying at that time.

Another illustration is the drama. The dialogue and the thoughts of the playwright are sacred and inviolate, but the actor trained along spontaneity lines becomes able to turn out a new play at every performance. Feeling and, often, gestures are here the vehicles for reinvigoration.

For still another illustration let us turn to the performance of musical compositions. Numerous techniques can be used in order to stimulate the phantasy of the players in an orchestra, for instance, as they play one of Beethoven's symphonies, so that they may attain a semblance of the spontaneity which was the composer's at the moment when he created the symphony. As a prelude to their performance, the musicians can be trained to undergo auxiliary experiences similar to those Beethoven underwent when he was creating.[7]

The more a cultural conserve is—in the moment of presentation—a total recapitulation of the same process, and the more a subject is conditioned to respond to it with the same feeling (in essence, the same feeling today as, let us say, ten years ago), the more the question arises as to what value the conserve has for the subject. It cannot be denied that the recall of a conserve is accompanied by great satisfaction and even joy. The periodic recapitulation seems to whisper into the subject's ear that all is the same, all is well—the world has not changed. The cultural conserve renders to the individual a service similar to that which it renders as a historical category to culture at large—continuity of heritage—securing for him the preservation and the continuity of his ego. This provision is of aid as long as the individual lives in a comparatively still world; but what is he to do when the world around him is in a revolutionary change and when the quality of change is becoming more and more a permanent characteristic of the world in which he participates?

MENTAL CATHARSIS

A change may take place at any time in the life-situation of an individual. A person may leave or a new person may enter his social atom, or he may be compelled to leave all members of his social atom behind and develop new relationships because he has migrated to a new country. A change may take place in his life-situation because of certain developments in his cultural atom. He may, for instance, aspire to a new role—that of an aviator—which brings him, among other things, face to face with the problem of mastering a new machine. Or he is taken by surprise by new roles in his son or his wife which did not seem to exist in them before. Illustrations of changes which might press upon him could easily be multiplied. Influences might threaten him from the economic, psychological and social networks around him. It can well be said that, with the magnitude of change, the magnitude of spontaneity which an individual must summon in order to meet the change must increase in proportion. If the supply (the amount of spontaneity) can meet the demand (the amount of change) the individual's own relative equilibrium within his social and cultural atoms will be maintained. As long, however, as he is unable to summon the spontaneity necessary to meet the change, a disequilibrium will manifest itself which will find its greatest expression in his inter-personal and inter-role relationships. This disequilibrium will increase in proportion to the falling-off of spontaneity and will reach a relative maximum when his spontaneity has reached its maximum point. It is a peculiarity of these disequilibria that they have their reciprocal effects. They throw out of equilibrium other persons at the same time. The wider the range of disequilibrium, the greater becomes the need for catharsis. Numerous methods—therapeutic situtations—have been developed in the course of time which produce some degree of purification—catharsis. It may be interesting to review some of these catharsis-producing media from the point of view of our spontaneity theory.

CATHARSIS IN THE CONVENTIONAL DRAMA

Let us consider, first, the situation with which Aristotle introduced the concept of catharsis—spectators witnessing a Greek tragedy. What is it that makes the drama catharsis-producing—in the spectator? Aristotle explained it by a brilliant analysis of the emotions in the spectators, and he was correct as far as he went. But from the point of view of the spontaneity theory, however, he omitted the salient point: the spectator is witnessing and experiencing this human tragedy *for the first time*; these emotions, these roles, these conflicts and this outcome are in this constellation a novelty for him. For the actors on the stage, however, the novelty has diminished more and more with each repetition. Their need for and their possiblities and mental

catharsis were consummated equally in the course of their inspirational readings and rehearsals. The more the drama became a conserve for them, the less catharsis could they obtain from it.

It is different with the spectator, however. The effect upon him of the performance of the spectacle he happens to witness resembles the effect of the first reading upon the actor. The events in the drama may arouse in the spectator emotions which may have disquieted the spectator privately, but which are now magnified before him on the stage. However, it is the *spontaneous factor* of the first time which, on the one hand, arouses his disequilibrium to a high degree of articulation—a degree of which he would not have been capable, by himself—and, on the other hand, makes him a wide-open target for the purge of his impure emotions—in other words, his mental catharsis.

A spectator, just as he may read a book a second or a third time, may be anxious to see a drama or a motion picture more than once. Every time he sees it he may experience portions of the spectacle which he overlooked earlier and which will act on him as another "first time", so to speak, operating as an irritating and a catharsis-producing agent. But as soon as he is well acquainted with the entire spectacle, he will react to it as a conserve. By that time, moreover, his possibilities of and his need for catharsis will have become almost nil.

The spectators, as private persons, have no experience and no knowledge of the trials and pains through which the playwright, the director and the actors have had to go in order to make possible a performance on the stage or in a film, or of the anxieties and strains the actors go through at the time the spectators are watching them. Comparatively speaking, the spectators are in a state of mind free of pain and fear. They are in an aesthetic situation, entirely inactive and quite willing to let their feelings follow the impressions which they receive from the stage, and to allow their ideas to develop in such a way that they may fit in with the pattern of the play. It is, in other words, the warming-up process of the inactive subject. The more the spectator is able to accept the emotions, the roles and the developments on the stage as corresponding to his own private feelings, private roles and private developments, the more thoroughly will his attention and his phantasy be carried away by the performance. The paradox is, however, that he is identifying himself with something with which he is not identical: the hero on the stage is not he, himself. The spectator can sympathize with acts which take place on the stage just as if they were his own acts, but they are not his; he can experience with the actors all the pain and the torture, all the misery and joy which they go through—and still be free of them. The degree to which the spectator can enter into the life upon the stage, adjusting his own feelings to what is portrayed there, is the measure of the catharsis he is able to obtain on this occasion.

The written drama of today is the organized mental product of one particular person, the playwright. For him, the creative states and the roles which he had introjected into his drama may correspond, in some degree, to certain of his private notions and unactualized roles. From this point of view we may say that the process of writing the drama may have been accompanied by a catharsis—at least during the time of writing.

But for the actors, to whom this man's ideas are foreign, the situation is entirely different. If it should happen that an actor has a certain affinity for the part which is assigned to him—if the playwright has managed to express certain of his private emotions better than he, himself, could have expressed them—we may expect some degree of catharsis to take place in the private person of the actor. But one must not forget the effect made upon the actor by the great number of times he has to repeat his performance of this role in the course of rehearsing the role and, later, playing it night after night on the stage before an audience.

There are actors who give their best performances at their first reading of a role and their performances grow more and more conserved from this point on. Apparently they are more spontaneous at the first reading, and if there is a tele-relation between their own emotions and life-roles and those expressed by the part to which they have been assigned, they are spontaneous in proportion to the novelty of the experience of acquaintance. The more often they have to rehearse and play a part, the more will they lose in spontaneity and sincerity—and in private interest—in the part. The amount of private interest an actor has in a part is a measure of the spontaneity he is able to display in it. The amount of spontaneity, in turn, is a measure of the amount of catharsis which the private personality of the actor will gain from the process of acting this part.

Aristotle and, with him, most later theorists of the drama like Diderot, Lessing and Goethe, were apparently influenced in their judgment of what mental catharsis[8] is by their common frame of reference, the drama-conserve. Their views would have been vastly different if they had approached the problem from the point of view discussed in this paper, the point of view of the spontaneous drama.

CATHARSIS IN THE PSYCHODRAMA

Historically there have been two avenues which led to the psychodramatic view of mental catharsis. The one avenue led from the Greek drama to the conventional drama of today and with it went the universal acceptance of the Aristotelian concept of catharsis. The other avenue led from the religions of the East and the Near East. These religions held that a saint, in order to become a savior, had to make an effort; he had, first, to save himself. In other

words, in the Greek situation the process of mental catharsis was conceived as being localized in the spectator—a passive catharsis. In the religious situation the process of catharsis was localized in the individual, himself,—in the actor, so to speak, his actual life becoming his stage. This was an active catharsis. In the Greek concept the process of realization of a role took place in an object, in a symbolic person on the stage. In the religious concept the process of realization took place in the subject—the living person who was seeking the catharsis. One might say that passive catharsis is here face to face with active catharsis; aesthetic catharsis with ethical catharsis.

These two developments which heretofore have moved along independent paths have been brought to a synthesis by the psycho-dramatic concept of catharsis. From the ancient Greeks we have retained the drama and the stage, and we have accepted the Near East's view of catharsis; the actor has been made the locus for the catharsis. The old locus (the spectator) has become secondary. Furthermore, as actors on our stage we now have private persons with private tragedies, instead of the old Greek tragedians with their masks, their make-up and their detachment from the theme of the drama.

These private tragedies may be caused by various disequilibrating experiences, one source of which may be the body. They may be caused by the relationship of the body to the mind or by that of the mind to the body, and result in an inadequacy of performance at the moment. They may also be caused by an individual's thoughts and actions toward others, and by their thoughts and actions toward him. Again, they may be caused by a design of living which is too complicated for the amount of spontaneity the individual is able to summon. Practically speaking, there is no sphere of the universe imaginable, whether physical mental, social or cultural, from which there may not emerge, at one time or another, some cause of disequilibrium in a person's life. It is almost a miracle that an individual can achieve and maintain any degree of balance, and man has continually been in search of devices which will enable to attain or increase his equilibrium.

One of the most powerful media which can produce this effect is mental catharsis. It can take place and bring relief from grief or fear without any change being necessary in the external situation. Large amounts of energy are thus retained which otherwise would go into efforts to change reality. Every disequilibrium, however, has its matrix and its locus, and the catharsis-producing agent—in order to achieve the effect intended—has to be applied at the seat of the ailment.

Mental catharsis cannot be reproduced wholesale and on a symbolic plane to meet all the situations and relationships in which there may exist some cause for disequilibrium within a person. It has to be applied concretely and specifically. The problem has been, therefore, to find a medium which can take care of the disequilibrating phenomena in the most realistic fashion, but

still outside of reality; a medium which includes a realization as well as a catharsis for the body; a medium which makes catharsis as possible on the level of actions and gestures as it is on the level of speech; a medium which prepares the way for catharsis not only within an individual but also between two, three or as many individuals as are interlocked in a life-situation; a medium which opens up for catharsis the world of phantasies and unreal roles and relationships. To all these and many other problems an answer has been found in one of the oldest inventions of man's creative mind—the drama.

THE PHENOMENA OF REDUCTION AND EXPANSION ON THE PSYCHODRAMATIC STAGE

One of the problematic characteristics of human relations—as we live through them—is their quality of looseness. A love-relationship, for instance, takes time to develop. All worthwhile experiences in life take a long time to come to fruition. From the point of view of common sense, life appears full of tensions, disillusions and dissatisfactions.

There is a pathological aspect to all life-situations as they exist in our culture today—regardless of the mental conditions, normal or abnormal, of their constituents. Very few relationships are continuous and permanent, and even these few are often prematurely ended by the death of one of the partners. Most relationships are fragmentary and end in a most unsatisfactory fashion. In one case a life-situation is distorted because the two people who compose it spend too much time together; in another case because they spend too little time together. In one case, their life-situation is distorted because they have to exist side by side in one narrow room; in the other because they have too much freedom from any one locality. Such phenomena are not consequences of the economic structure of our society but, as we know from studies of such phenomena as the sociodynamic effect[9], they are inherent in the psychological currents which underlie all inter-human relationships.

Excepting rare instances, therefore, but few undertakings of any of us ever get so much as started. Every one of us has ideas—"dreams"—of himself in a variety of situations. These we call "roles". Most of our roles remain in the "dream" stage—they are never attempted or begun, and any attempts at actualizing our roles (rare as they are) remain, like most of our relationships, fragmentary, inconclusive, loose ends.

The number of major and minor disequilibria rising from instances such as these is so large that even someone with superhuman moral resources might well be confused and at a loss. These phenomena have become associated in the mind of sociometric and psychodramatic workers with the concepts of the social and cultural atoms. It is these concepts which illustrate systematically and in the most dramatic fashion how impermanent and uncertain the organization and the trend of human lives can be.

In the course of studying the cultural atoms of individuals, we have most often encountered two groups of people in particular. In one group, the demands made upon them by the roles and role-relationships of the group in which they live is so much greater than their resources or their interests that they would prefer being transferred, if possible, to a society whose total design is simpler and in which the number of roles in which they would have to function is reduced. A trend like this should not be compared with infantile behavior; the reason for this desire to live in fewer roles and relations may be that these people wish to live more thoroughly in a few roles, rather than less so in a greater number of them. The other group desires to develop and realize many more roles than the pattern of the society in which they live can afford them. They would prefer an expansion of their society and not a reduction—an enrichment of design and not a simplification. In between these two extremes there fall groups of people who would prefer a reduction of some phases of life but an expansion of some others.

It is important to present, from this point of view, an illustration of how the principle of reduction operates in a psychotherapeutic device—the monastery. The cultural atom of a monk—after he has joined a monastery—in comparison with his cultural atom during the time he lived in society, must show a drastic, well-nigh revolutionary, change. As long as he was in the world outside, he acted, for instance, in the role of husband to his wife, in the role of father to his children, in the role of supporter to his parents and in the role of employer to the hands on his farm. If he had desires for women other than his wife, then he may have acted in the role of a Don Juan; he may have been an adventurer, a gambler, a drinker, etc. In other words, he acted in a number of roles which were suited to the pattern of society in which he lived. By entering the monastery he moved into a society which reduced the number of his roles to a minimum; the roles of husband, father, employer, etc., were cut off at one stroke. The greater the number of roles in which an individual operates in any society, the greater will be the number of conflicts in which he can become involved. The monastic community, by contrast, offers to the newcomer a culture of the simplest possible design. By reducing the number of roles, disequilibrium arising from suffering is also reduced—catharsis by reduction.

If we consider the monastery as a purely psycho-therapeutic device, divorced from its religious trappings, it can be said that it takes its "patients" out of the society in which they have been living (and to which they are never to return) and places them in a society modelled after different principles but in better accord with the requirements of the "patients". The psychodramatic situation, based on a different philosophy and aimed at different ends, has utilized in modern form a similar point of view. It takes the patient away from the world in which he lives and places him in the

center of a *new* world, separated from the rest of his experiences. This new world is a dramatic stage, equipped with all the devices which can throw him into a new pattern of society—a miniature society—in which living is different and much easier. At times it is simpler and at others it is much richer than the society from which the patient has come, but to him it is just as real as—sometimes more real than—the world outside. On the stage he continues to live his own life, but it is more compact because it has been reduced to its essentials. Husband and wife, after twenty-five years of marriage, go onto the psychodramatic stage and in a few hours exchange experiences of a depth which they have never before known. On the psychodramatic stage things are accomplished so much more quickly than in real life; time is so intensified. It is characteristic for the design of the psychodrama that, in it, things begin and end within the time and space allotted to them.

The subject (or patient) is allowed in psychodramatic work to omit many scenes and details of his life—at least to begin with. This gives him at the start a freedom from the complexities and intricacies of his everyday life at home. Sometimes he is also allowed to emphasize certain key moments and situations of his life and to leave unmentioned what seems to him monotonous and insignificant. This, also, brings him relief.

A subject is put on the psychodramatic stage and given the opportunity to live his life just as he would wish to live it. A lifetime is condensed into an hour or two, and the fragmentary quality of existence outside the theatre is reduced to proportions in which we are able to express the essential experiences of our existence. Thus the psychodramatic stage is able to give one's own life a unity and completeness which a great dramatist presents to his public on a symbolic level only.

Some mental patients exhibit a strong trend towards a simplification of their life-designs and a reduction of the number of roles they are called upon to play. As an illustration let us take the case of a woman who was suffering from a progressive form of manic-depressive psychosis. She showed a one-role pattern[10] for, although she expressed agreement when asked to play the role of a princess on the psycho-dramatic stage, she did not act out the role when it came to the actual playing of the scene, but began to voice to her "suitor" in the scene her delusionary plaint which involved her desire to die and a compulsion to work and save money to send to her husband who was in South America. Placed in the role of a salesgirl, a housewife, a nurse or a schoolteacher, although it apparently was her intention to act out these roles according to the proposed design, she did not make an attempt at any illusion but always acted her delusionary role.

Accordingly, we tried to reduce the dimensions of the world around her and on the stage, as well, in order to be more in accord with her own spontaneity. When we had, to some degree, accomplished this we perceived

that an open catharsis took place in the patient, an increase in the coherence of her action of the stage at times when her behavior outside the theatre showed a high degree of incoherence and confusion. As she began to improve it still was characteristic of her performance on the psychodramatic stage that she mixed a certain number of private elements with the roles, but in lucid intervals which approached the normal she was finally able to carry out a symbolic role without too obvious reference to her private problems.

Many patients have come to my attention who, in the course of a paranoid form of dementia praecox, have brought to near-extinction one after another of the roles which normal life demanded of them but not, apparently, because of any trend towards reduction. On the contrary, they seemed to have a frantic desire to make room for numerous other role-aspirations which were impossible of expression within the bounds of their normal existence.

An illustration of this phenomenon of expansion is the case of a mental patient whose conduct showed the presence of the seeds, at least, of many roles. At breakfast he claimed to be an aviator; at lunchtime he said he was a member of the British royal house; he spent the afternoon as a cowboy and at the supper-table he was a Chinese citizen. In a normal group these roles remained almost entirely on a verbal level since they received no support from the reality around him[11]; he confused the people around him and he became more confused, himself, by their lack of response. To the growing vagueness and subjectivity of his paranoid conduct a stop was put when psychodramatic treatment was undertaken. The stage work showed that the action-pattern of his delusionary roles had a greater coherence than had been apparent in real life and that there was often more organization to them than mere verbal symbols. When the patient was supported by appropriate partners it was seen that these roles—unlivable in the outside world—could be given a semblance of reality for him on the psychodramatic stage. Since these roles were short-lived he could live through many of them within a two-hour session in the theatre and derive satisfaction from the realization of all of them. For these completely hallucinatory roles and relations the psychodramatic stage was, indeed, the only possible vehicle. His optical and acoustic hallucinations found not only an expression through the aid of his partners but, in the audience in the theatre, they found a world which could give them a social reality—a world whose flexibility was able to accommodate the patient's trend towards expansion of his constellation of roles.

PERSONAL AND INTER-PERSONAL CATHARSIS

It has become an accepted fact in psychodramatic therapy that action-patterns have a definite value in the process of catharsis. The climax in a patient's treatment usually takes place in the course of psychodramatic work

on the stage and not during the interview preceding it or the analysis which comes after each scene. Interview, psychodrama and postdramatic analysis form a continuous pattern, often so intertwined that it is difficult to tell where one leaves off and the other begins. But however relieving an analysis of situations may be for the patient, for a final test he must go back onto the stage in a real-life situation. There it may rapidly become clear that the equilibrium he had thought to have gained from the analysis is not adequate. What seems lacking is a "binder" between whatever analysis can give him in the way of equilibrium and the action in the moment of living. This binder is the spontaneity which the patient must be able to summon with split-second swiftness when a life-situation calls for it. Re-test after re-test must be made in order to assure the patient that the necessary catharsis has been attained within him. It is spontaneity in its various expressions which at last crowns the efforts of the psychodrama and gives the patient the final certainty of an established equilibrium.

Theoretically speaking, the subject should be able rapidly to summon the spontaneity required for any given situation. Nevertheless, we often see a patient who puts up great resistance when asked to act out his problem. It may also happen that his mind is willing and he is able to make a start on the verbal level but the body lags behind; or, the body is brought into incomplete action which results in cramped gestures and movements and a disequilibrium of the function of speech, as well; or undue haste and impulsiveness may throw the body into overheated action. In situations like these, the spontaneity associated with verbal and mental images does not have the power to carry the body along with it. Analysis does not help; action is required. The method is to warm the subject up by means of mental and physical starters. calling in another person to assist, if necessary. If this method is applied again and again, the subject learns through self-activation to get his organism ready for spontaneous action. It is a training in summoning spontaneity. In the course of overcoming the disequilibrium between the somatic and the mental processes, larger and larger portions of the organism are brought into play, pathological tensions and barriers are swept away and a catharsis takes place.

Disequilibrating experiences are often found between two or more persons in the roles and situations in which they are compelled to live. When they are placed upon the psychodramatic stage they seem to lack sufficient spontaneity in respect to one another to operate together in a common task. Psychodramatic methods can bring them to a point where they can reach one another at a depth-level which has been missing from their relationship. At this depth-level they can exchange thoughts and express emotions which will go far toward clarifying and erasing the causes of their conflict.

Two persons may carry on a relationship for an indefinite time in harmony. All of a sudden they find themselves enemies—they do not know why.

In the treatment of or interview with a single person it is impossible to find the true seat of the disequilibrium; both people are necessary, and they must be brought together in a situation which is crucial for them and in which they can act spontaneously. On the psychodramatic stage in one of these situations they will find themselves discarding evasions, reticences and equivocations, and revealing their true, naked emotions and feelings. They remain essentially the same two individuals who, a moment ago, stepped upon the stage, but facets of their natures are revealed which each had forgotten in the other person—if, indeed they had ever been apparent before. It is here, on this level, that the true point of conflict is revealed. The basic features of their interpersonal clash can be gradually brought to visualization and, finally to their co-experience. If this depth-level had been ignored—if the essential core of their conflict had remained undiscovered and unexplored—no sound and permanent solution for their difficulty could have been reached. It required the stimulus of one personality upon the other in a spontaneous interaction to bring it to light.

SPECTATOR AND GROUP CATHARSIS

We have found that persons who witness a psychodramatic performance often become greatly disturbed. Sometimes, however, they leave the theatre very much relieved, almost as if it had been their own problems which they had just seen worked out upon the stage. Experiences such as these brought us back to the Aristotelian view of catharsis—as taking place in the spectator—but from a different angle and with a different perspective.

The audience in a therapeutic theatre was originally limited to persons necessary to accomplish the treatment. This is still considered the classic approach. At first we concerned ourselves with what this group meant to the actor-patients on the stage. It was soon discovered that they represented the world—public opinion. The amount and the kind of influence which the group exerted upon the conduct of a patient on the stage became an object of research, but in the course of time we made another discovery—the effect of psychodramatic work upon a spectator. This effect is bound to have important consequences for the psychodramatic treatment of groups.

By its own momentum the psychodramatic situation arouses people to act their problems out on a level on which the most intimate inter-individual and inter-role relationships find expression. This momentum is a dynamic factor which drives the subjects—once they have started—to act and talk things out in a way which takes them (and the spectators) by surprise.

There is a significant difference between the catharsis experienced by the spectator of a conventional drama and that experienced by the spectator of a psychodramatic performance. The question has been asked again and again:

what factor produces this difference and in what does this difference consist? The persons on the psychodramatic stage do not really act, in the conventional sense. They are presenting themselves, their own problems and conflicts and—this must be emphasized—they make no attempt to make plays out of their problems. They are in dead earnest; they have been hounded by a conflict and they have come up against a blank wall in trying to escape. The spectator in the conventional theatre and the spectator of a psychodramatic performance can be compared to a man who sees the motion picture of a volcano in eruption and a man who watches the eruption from the foot of the mountain itself. It is the drama of life, in primary form, which, through the vehicle of the therapeutic theatre, comes to view. It never does, otherwise. Man protects such intimate relationships and situations from inspection with every possible means of concealment. The ultimate, private—yet anonymous—character of the psychodrama makes every spectator in the audience a silent accomplice of those on the stage, no matter what may be revealed there. More and more the whole meaning of his function as a spectator vanishes and he becomes a part of and a silent partner in the psychodrama. This may explain the different character of the catharsis experienced by an onlooker in the therapeutic theatre compared with that which he attains from a conventional theatrical performance.

We are now about to consider the still deeper effect of psychodramatic work upon mental patients when they are spectators. It has been noticed here at Beacon Hill—and I have referred to this phenomenon before—that mental patients show a remarkable sensitivity for one another in daily life, a tele-relation for one another's actions and words which is often surprising to the staff, and which amounts to a high appreciation of their various ideological and emotional patterns. This heightened sensitivity was brought to a true test when we began to permit mental patients to witness a delusionary or a hallucinatory, a depressive or a paranoid experience of another patient, reproduced on the psychodramatic stage.

From a psychodramatic point of view the behavior of mental patients can be divided into three categories: refusal to enter the theatre, willingness to enter the theatre but only as a spectator and, finally, willingness to take part in what is going on upon the stage. The gap between the first two categories is relatively wide, but sooner or later every patient can be persuaded to become a spectator and once he has reached this phase, a therapeutic approach to his disorder is possible, even if he never goes onto the stage. The mental patient who, from his safe seat in the audience, witnesses a psychodrama—especially if the central person in it is a patient with whom he is acquainted—will show an interest and a curiosity far surpassing the normal and will reveal profound repercussions afterwards. The explanation of this effect is that the dramatization of psychiatric phenomena brings into three-dimensional

expression for the spectator-patients patterns of experience which have not been permitted validity in the world outside the theatre. The mental patient in the audience thus comes into contact with the delusionary or hallucinatory portion of another patient's world; he sees it worked out before his own eyes as if it were reality. There are hidden correspondences between the delusionary portion of the scene he has seen acted out and his own delusions, many of which he has refrained from verbalizing. In addition, the after-reactions of mental patients to what some other mental patient has acted out on the stage reveal relationships between his own delusions and those he had seen worked out which are suggestive both of his relations outside the theatre on the psychotic level with this particular patient and of the kind of catharsis he experienced in the theatre.

The discovery of a spectator-catharsis in mental patients opened up a prospect of treating them at the same time as the patient on the stage. The latter became more and more a prototype of pathological mental processes for the entire group of patients in the audience. Patients who suffered from similar complaints or who had similar patterns of delusion and hallucination were selected to sit together in the audience. They then had similar cathartic experiences when a patient with a problem resembling their own was being treated on the stage.

The importance of this approach as a method of group psychotherapy is evident. At times, instead of using the mental patient as a prototype, specially-trained psychodramatic assistants—so-called "auxiliary egos"—have been used with equally beneficial results. Methodically, the use of the auxiliary ego was an advantage because of the frequent difficulty of influencing more or less non-cooperative mental patients to choose situations or plots which were fruitful for the whole group and not merely for themselves. The employment of auxiliary egos who were under our own control and sufficiently sensitive to the experiences of the psychotic, marked an important step forward in the technique of "group catharsis".

The return via the psychodrama to the Aristotelian view of catharsis has vitalized the original conception. Large mental hospitals, mental hygiene clinics, child guidance bureaus and community theatres may be able to make use of the following scheme which has the obvious goal of treating large numbers of people at the same time. It is, of course, a special experiment within the psychodramatic sphere. It has to be tried out under the direction of someone who is highly skilled along psychiatric, psychodramatic and theatrical lines. It does not exclude the methods and techniques outlined in this paper and will never be able to replace them, but it may become an important auxiliary technique where individual or interpersonal treatment is practically impossible and where group catharsis is the method of choice.

The playwright of the conventional drama is, in this scheme, replaced by a

more complicated mechanism. The community in which the subjects live—they may be mental patients or normal people—is explored, and by direct interviews or other means the dominating ideologies, emotions or illusions of the community are determined. The more thorough this preliminary investigation is, the better. In addition, many of the subjects may already have acted on the psychodramatic stage and thus may have been able to supply pertinent material about themselves. All this material is then studied carefully by the auxiliary egos, and the design of one or more psychodramas is worked out. These psychodramas are so constructed that they may reach the depth-levels of as large a proportion of the subjects as possible. They may even be assisted in this process by some of the subjects themselves. The resultant psychodrama is preferably spontaneous, but a conserve drama can be visualized as possible in this situation.

The actors of the conventional drama are replaced for this psychodrama by auxiliary egos. If the objective is to be the treatment of mental patients, the auxiliary egos will have been trained to portray delusions or hallucinations—or any psychotic processes which suit the purpose.

In contradistinction to the conventional theatre, the spectators of this psychodrama are then witnessing a performance which is expressly intended to relate (and which, in fact, does relate) to their specific individual problems. The reactions of the spectators during and immediately following the performance can be made the basis for individual psychodramatic treatments. Thus is Aristotle's concept of catharsis brought to its rightful, logical culmination.

The therapeutic aspect of the psychodrama cannot be divorced from its aesthetic aspect nor, ultimately, from its ethical character. What the aesthetic drama has done for deities like Dionysius, Brahma and Jehovah and for representative characters like Hamlet, Macbeth or Oedipus, the psychodrama can do for every man. In the therapeutic theatre an anonymous, average man becomes something approaching a work of art—not only for others but for himself. A tiny, insignificant existence is here elevated to a level of dignity and respect. Its private problems are projected on a high plane of action before a special public—a small world, perhaps, but *the* world of the therapeutic theatre. The world in which we all live is imperfect, unjust and amoral, but in the therapeutic theatre a little person can rise above our everyday world. Here his ego becomes an aesthetic prototype—he becomes representative of mankind. On the psychodramatic stage he is put into a state of imspiration—he is the dramatist of himself.

COMMENTS AND CONCLUSIONS

At this juncture it is logical to consider what processes in other types of psychotherapy are used to attain mental catharsis. Throughout this paper it

has been my purpose to demonstrate the close relationship between spontaneity and mental catharsis, the material being largely drawn from actual psychodramatic experiments and studies. It can readily be assumed that any other genuine psychotherapeutic approach to the same problems must disclose similar basic conditions and that catharsis will be attained by similar devices.

An interested investigator can observe a plain relationship between other types of psychotherapy (such as hypnosis, suggestion or psychoanalysis) and the psychodrama. All of these might be viewed as variously undeveloped stages of a complete psychodramatic pattern of treatment. The spontaneous factor operates in all psychotherapies up to certain limits. It operates in the "free association" technique used in psychoanalysis, in suggestion therapy or during a hypnotic session. On the basis of the conclusions reached in this paper, there must be a relationship between the spontaneity quotient of any type of psychotherapy and the extent of mental catharsis it achieves. Similarly, the other principles discussed, such as the patterns of roles and role-relationships which are given so much prominence in psychodramatic work, can be discerned as operating—even if only in a fragmentary fashion—in every psychotherapeutic technique.

Students of psychotherapy—especially those who practice psychoanalysis or use such psychoanalytic terms as "transference", "regression", "libido", "unconscious" and many others—may well wonder what usefulness remains for these concepts. These psychoanalytic concepts can be superseded by more inclusive ones which originated as the result of psychodramatic and sociometric findings. An illustration is the concept of "transference," considered by Freud the cornerstone of all psychoanalytic therapy. The stimulating value of a concept must come to an end when new findings and dynamic factors demand a re-orientation of the whole field in which they are applied. Any new concepts should show the limitations of previous concepts in this sense: Bernheim's concept of "suggestion" was discarded by Freud in favor of what he called "transference," a larger concept which also included "suggestion". Within the last twenty years, studies of inter-individual relationships and of attraction-repulsion patterns in large groups have led me to develop a new concept, "tele", which is inclusive of "transference" (which, in turn, includes "suggestion") and, in addition, is able to take in its stride processes as widely separated as the "narcissistic" psychoses on the one hand, and psychosocial "networks" on the other.

TERMINOLOGICAL COMMENTS

Psychodrama is a form of the drama in which the plots, situations and roles—whether real or symbolic—reflect the actual problems of the persons

acting and are not the work of a playwright. It has been found that psychodramatic procedure is accompanied by profound forms of mental catharsis. The psychodrama, as originally conceived, is carried out in a quasi-theatrical setting, with a stage and a selected audience.

Psychodrama, in the wider sense in which the word is used today, is an exploratory approach to the conserved and the improvised forms of the drama, reevaluated on the basis of psychodramatic concepts.

The psychodrama developed out of the impromptu play. The impromptu play, as a principle in psychotherapy, was first used by me in the treatment of children, and later in the treatment of mental patients. From the year 1911 to the year 1930 I was practically alone in using this principle—at least in a systematic fashion, but in the last few years the number of educators and psychiatrists to take up the use of this principle has been increasing. In educational and psychiatric literature terms like 'play-techniques', 'release therapy', 'play therapy', 'projection methods' and others, which suggest the use of the impromptu-play principle, have begun to be current. Although it had its inception in the idea of the impromptu play, the psychodrama of today is vastly different from it and should not become confused with it. In order to show how the psychodrama developed out of the impromptu play and to indicate wherein the courses of the two have diverged, I shall here describe the process which resulted in this differentiation.

I began my work with children at a time when there was only one alternative to allowing children to play spontaneously by themselves: an imitation, on the children's level, of the conventional, conserved drama. A therapist could either watch the children at their games and interpret their behavior in terms of some ideology, like psychoanalysis, for instance, or he could teach them to rehearse and act out, like adults, a play made from, shall we say, the story of 'Little Red Riding-Hood'. I initiated a technique which was considered, at the time, something of a novelty: I assisted the children in putting together a plot which they were to act out, spontaneously, with the expectation that this impromptu play would, in itself, produce in its participants a mental catharsis.

The greater the number of situations and roles involved and the more complex they became, the more difficult it grew to use the word 'playing' in this connection—in fact, its use became rather absurd. When I began to use the impromptu-play principle with adults, as applied to their actual, intimate problems, the reality of the situations, the earnestness of the participants and the consequences implied for them in the procedure were so great that the suggestion that they were playing a game was abandoned; the word 'drama' seemed much closer to the factual experiences. But the word 'drama' still seemed to imply a poetic, fictional product and therefore the qualifying prefix 'psycho-' was added.

RÔLES AND THE CULTURAL ATOM

Every individual—just as he has at all times a set of friends and a set of enemies—has a range of rôles in which he sees himself and faces a range of counter-rôles in which he sees others around him. They are in various stages of development. The tangible aspects of what is known as 'ego' are the rôles in which he operates; the pattern of rôle-relations around an individual as their focus is called his 'cultural atom'.

The use here of the word 'atom' can be justified if we consider a cultural atom as the smallest functional unit within a cultural pattern. The adjective 'cultural' can be justified when we consider rôles and relationships between rôles as the most significant development within any specific culture (regardless of what definition is given to the word 'culture' by any school of thought). Just as sociometric procedures are able to investigate the configuration of social atoms, spontaneity tests and psychodramatic procedures are the means of studying cultural atoms.

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NOTES

1. Presented as a course of lectures during the 1940 Summer Session of the Psychodramatic Institute, Beacon Hill, Beacon, New York.
2. A sterling illustration of the fact that physical concepts such as energy cannot be transferred onto a social or a psychological plane is the process of catharsis, which brings about fundamental changes in a situation without effecting any alteration in the energy-pattern of the situation.
3. See "Normal and Abnormal Characteristics of Performance Patterns," *Sociometry*, Vol II, No. 4, p. 41.
4. Funk & Wagnalls New Standard Dictionary of the English language, New York and London, 1935, 1. 858.
5. See "Inter-Personal Therapy and the Psychopathology of Inter-Personal Relations," *Sociometry*, Vol. I, Nos. 1 & 2, p. 69.
6. "...die Schwierigkeit des Stegreifspielers besteht darin, dass ihm die Idee ein Nu früher eingefallen kann als die zugehörige Gebärde, wodurch die im Akt zusammengehorigen Teile leicht auseinander geraten. Der Körper des Spielers muss wie ein Reservoir von Freiheit die Ansätze zu einer möglichst grossen Anzahl verschiedener, rapid und sicher ausführbarer Bewegungen bereit haben." "Das Stegreiftheater," p. 40.
7. See "Creativity and the Cultural Conserve," *Sociometry,* Vol. II, No. 2, p. 31.
8. Breuer and Freud called their early hypnotic treatment of hysteria a "cathartic" procedure. Later, Freud replaced hypnosis with free association and the idea of cathartic procedure was abandoned. Their concept referred to the patient's discharge of memories in a state of hypnosis. Obviously, their cathartic procedure had no relationship to the drama.
9. See "Statistics of Social Configurations," *Sociometry*, Vol. I, Nos. 3 & 4, p. 359.
10. Trends in psychotic patients and patterns of society towards reduction should not be taken as "regression" to an infantile level in the psychoanalytic sense.
11. It has been a significant finding in the course of psychodramatic work that schizophrenic patients experience complicated patterns of emotion, thought and interpersonal relations. This is contrary to the general view of Freud and Bleuler that the experiences of schizophrenics are almost entirely confined to the verbal level and that verbal suggestion of an event is just as satisfactory to them as the actualization of an event would be.

ROLE PLAYING AND ACTION METHODS IN THE CLASSROOM[1]

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The "acting out" of ideas and social situations has historically been an important way for people to understand and cope with themselves and their environments. In his *Poetics*, Aristotle suggested that drama can have a therapeutic effect on the audience by cleansing them through arousal of the emotions of fear and pity. Historians and anthropologists report primitive tribes who rehearse for battle through dances which incorporate the actions that will be used in war, and cite other tribes who enact events as a means of reporting and explaining them to others in the group.

However, it was not until the pioneering work of J. L. Moreno in the twentieth century that the full implications of dramatic methods for education became apparent. Moreno demonstrated that by enacting ideas and situations an individual can understand them more deeply and can gain insight into his own feelings. He, like Aristotle, also pointed out that because of their identification with the actor, members of the audience also learn from the enactment. Many of Moreno's theories have been substantiated recently by research in social psychology, particularly that when a person is required to act "as if" he holds a certain belief, his attitudes are likely to change in the direction of accepting that belief.

In addition to the development of *psychodrama*, a method of psychotherapy in which the troubled individual enacts his conflicts, Moreno's work gave rise to two approaches that have particular usefulness in education: *sociodrama* and *role playing*. The former has as its focus social problems and conflicts between groups, rather than problems of a troubled individual. The latter is usually less concerned with emotional conflicts than either psychodrama or sociodrama, and since it has come to be used as a collective label for many types of dramatic activities in education, we have chosen to use it throughout the discussion that follows. We will use the term *action methods* to refer to learning activities in which the students get physically and affectively involved, but which do not result in the enactment of scenes.

[1] Adapted from *Human Interaction in Education* by Gene Stanford and Albert E. Roark, Allan & Bacon, Copyright 1974. Reprinted with permission of Allyn & Bacon, Inc., Boston.

USEFULNESS OF ROLE PLAYING AND ACTION METHODS

In spite of the fact that almost every education methods text contains a brief section on the value of role playing as an instruction took. the usefulness of this approach has not been fully understood by most educators. Role playing–like films, records, filmstrips and tapes–has most often been viewed as a means of adding variety to the curriculum, one more item in the teacher's repertoire of gimmicks to keep students from getting bored with the usual reading and reciting to which most classes are subjected.

But this sells role playing short. Role playing can make special contributions to the student's development that sit-and-talk approaches simply cannot accomplish. Through role playing and action methods the student can:

Develop Increased Self-Understanding and Awareness of His Own Feelings.

Role-playing activities that focus on concerns of the student can bring into consciousness feelings and attitudes that the student may have been only vaguely aware of previously. Through reflecting on how he behaves spontaneously in certain enactments the student can obtain a clearer picture of his typical behavior in everyday situations.

Release Feelings "Safely."

Hostility, suspicion, anger, anxiety and other emotions that may not be appropriately vented under ordinary circumstances can be released through role playing. As Shaftel and Shaftel put it: "It is 'safe' to role-play an angry or bitter response, and then go on to explore other, more socially acceptable solutions. How much better to siphon off the anger in role-playing than to have it find expression in making a scapegoat of some vulnerable child on the playground."

Develop Empathy For and Insight Into Other People.

"You never really know a man until you stand in his shoes and walk around in them," states an old proverb. Until modern science develops a better way to exchange places with another person, role playing is the nearest we can come to *being* another person. In role playing a student can try to see things from another person's point of view and to respond as he would respond. By consciously trying to *be* the other person, the student can gain an understanding of him and a deeper sensitivity to his feelings.

Try Out New Behavior and Experiment With New Roles.

Role playing provides a safe situation in which the student can explore new ways of acting. The passive child can try on assertiveness without fear of

ridicule. The class clown can be serious for once and test others' reactions to him. The prim, tightly controlled young woman has a chance to shout profanities without shocking those around her. Role playing gives students permission to experiment and thus helps them extend the range of their behavior.

Learn and Practice New Social Skills.

No more effective means of helping students learn new social skills exists than role playing. Whether it be asking a girl for a date, ordering in a restaurant, accepting a gift graciously or applying for a job—new skills can be practiced in the relative safety of a simulated situation before the student actually tries them out in the "real" world. He can receive suggestions from others in the class and can incorporate their suggestions as he practices.

Develop Skills of Group Problem Solving.

The skills needed for working together as a group to solve a problem or accomplish a task can be learned and reinforced through dramatic activity. Role-playing situations require, for example, that the individual take responsibility for contributing, that the group work together cooperatively, that they remain sensitive to each person's potential contribution and that leadership emerge spontaneously from the group.

Improve Psychomotor Skills.

While classroom experiences in role playing can never be a substitute for carefully planned physical education programs, they can help the student gain control of his body and practice more effective movement.

Foster Creativity and Imagination.

As presented here, role playing relies almost totally on the individual's ability to react spontaneously to the demands of a situation and to exercise his own imagination in the creating of an enactment. Without the use of scripts and elaborate instructions from the teacher the student has the freedom to express his own uniqueness and stretch his imagination to the fullest.

Enhance Subject-Matter Learning.

Finally, role playing can give the student insight into the subject matter of the traditional academic disciplines. Science, history, mathematics, language arts—all present occasions when role playing and action methods are the best means through which the student can formulate concepts and arrive at new understandings. In these cases role playing is used for specific purposes within the context of the goals of the lesson, and is not seen as merely a gimmick for adding variety to the lesson.

ESTABLISHING THE PROPER ATMOSPHERE

Certain conditions must prevail if role playing is to be most effective. First of all, it is essential that the atmosphere be free from threat; this is best accomplished by the teacher adopting a nonjudgmental attitude. A student's performance in role playing should *never* be graded or otherwise evaluated. There is simply no "best" way or "right" way for a role to be played. There are different ways, more productive ways, but no right way. Hence, the teacher must not make judgments, criticize or say, "No, that's not good." By withholding judgment, the teacher not only avoids being a source of threat himself, but also encourages the class to likewise withhold judgment, tolerate the experimentation of others and allow one another freedom from threat. Critical remarks and other forms of ridicule should be squelched immediately and firmly by the teacher: "Let's get one thing clear: we do not laugh at other people in this class." If students attempt to evaluate the performances of one another, they should be gently reminded by the teacher: "There are many different ways to play a role, but one way is not necessarily better than another—just different."

Perhaps the most essential aspect of setting a good atmosphere for role playing is for the teacher to participate fully in the activities. He must say to himself, "While using role playing I'm going to get down on the floor along with the kids, get my clothes dirty, do crazy things and even look foolish some of the time. I'm going to risk appearing silly to my students, because if I'm not willing to appear silly and do the kinds of things that I ask them to do, how can I expect them to take the risk?" As soon as he explains an activity, the teacher should move right into it, modeling through his enthusiasm and willingness the attitude he wants the students to adopt. Of course, the teacher must also remain somewhat detached from the activity in order to give assistance when problems arise, to change the pace when needed or to make more detailed explanations if students seem confused. He therefore must play a dual role; on the one hand, he often participates along with the students, but he also remains objective and takes responsibility for the overall direction of the group.

Another important aspect of atmosphere is the setting in which the activities are to take place. It is very difficult for students' creativity to flower when there are all kinds of things around that they can't touch and can't use. Students must have the freedom to move unrestricted, without having to worry about breaking things or hurting themselves. Hence, a large, carpeted, uncluttered space is ideal. But when this ideal is not available and a typical classroom must be used, what the teacher can do is to remove any objects that are breakable and to try to cultivate an attitude of YES, THAT'S TERRIFIC, rather than DON'T. If the classroom contains all kinds of things

that the teacher won't let kids pick up or throw around or use as something else, the teacher will be constantly having to say, "Don't break that. Don't pick that up. Don't use that. Don't write on the blackboard. Don't knock over the plant. No, you can't stand on that chair," and the students' spontaneity will be effectively destroyed. Either remove the forbidden objects, take the class to a different room or try to develop an attitude of permissiveness.

A word needs to be said about some special problems likely to be encountered in role playing with older students. By the time a student has reached junior high age he has developed inhibitions and self-consciousness that are not apparent in children in the lower grades. Whereas a second-grader will respond eagerly to the teacher's suggestion, "Let's all be trees in the forest," the older student is afraid that others will laugh at him and that he will appear silly. He has come to welcome the relative safety of lessons that require him only to sit at his desk and answer an occasional question. Role playing represents a considerable risk for the older student. It means putting himself on display, and that means the added chance of ridicule. Therefore, it is likely that the teacher who tries to introduce role playing into the average secondary school classroom will meet with resistance and reluctance. Students' anxiety will be evident in their almost continuous giggling and other forms of "messing around." They will refuse to take the activities seriously and will approach them half-heartedly, if at all. The only remedy is to recognize the students' self-consciousness and move slowly. The students will have to be eased into action exercises gradually, and the teacher should be as gentle and understanding of their inhibitions as possible. To force these students into role playing too quickly will only result in disaster.

Another problem that the teacher is likely to encounter when using role playing with older students is their fear of touching one another. Whereas second- and third-graders will gleefully tumble all over each other, unabashedly hugging each other and walking with arms slung over each other's shoulders, the older students will shrink from so much as a handshake and refuse even to maintain eye contact with one another. It is likely that the fear of touching which begins to appear about junior high age is linked not only to a growing awareness of our cultural norms that prohibit touching under most circumstances, but also to the student's confusion over coping with his own emerging sexuality. To the adolescent, touching almost always has sexual overtones. Since he is not yet comfortable with his sexual impulses and not sure that he can control them, he tries to avoid situations such as holding hands, sitting close to another person, or touching the face or body of another, that have even muted sexual overtones. This is particularly true when the activity involves a member of the same sex, although—especially up to age sixteen—the reaction also occurs with members of the opposite sex.

Therefore, role-playing activities and action methods that involve physical contact are likely to be very anxiety-producing to older students. This is usually apparent in their nervous laughter, wisecracking and giggling, refusal to participate, lack of enthusiasm or lack of seriousness. The solution is to move students ever so slowly into situations that require physical contact, gradually desensitizing them to the anxiety through activities that become progressively more threatening. The teacher should observe the group carefully and use the giggling, non-cooperation and "messing around" as an index to the students' anxiety level. If it becomes too great, he is moving too fast into threatening activities, and there is nothing to do but back off and move more slowly.

STRUCTURING ROLE-PLAYING ACTIVITIES

Merely knowing what situation or conflict you wish to focus on in a role-playing activity is not enough to assure its success. Too many teachers in the past have failed to understand or plan carefully the proper procedure for role playing. This may explain why this technique has generally been limited to adding variety to lesson plans rather than being seen as a particularly valuable form of learning. The teacher who is serious about role-playing sees the importance of each of the steps explained below and gives each the emphasis it requires, rather than merely calling a few students to the front of the room and telling them to begin acting out a scene.

STEP ONE: PREPARING THE GROUP

Serious role-playing should not be undertaken until the students are free of inhibitions, can exercise their imaginations and can react spontaneously to changes in the behavior of others in the scene. Students should have learned one anothers' names and have started sharing information about themselves.

1. Test the students' knowledge of one another's names by playing the game "Name Quickdraw." Tell students: "You are to imagine that you are Western gunmen. Walk slowly around the room, looking at the other 'gunmen'. As soon as you make eye contact with another person, quickly pantomime drawing a gun and 'shoot' the other person by calling out his name loudly. The one of you who calls the other's name correctly first wins the duel, and the other one must drop to the floor dead. The 'gunman' who stays up longest is the winner." (Or, the losers of each match can be allowed to come to life again in order to continue playing.)

2. Ask students to choose a partner, someone whom they do not know very well. Instruct them to tell the other person about themselves—but from the point of view of someone else who knows them, such as their mother, brother, or girl friend. That is, they are to role play the other person describing them. For example, Lisa might say to Terry, "I'm Mrs. Sanders,

Lisa's mother, and I'd like to tell you about my duaghter Lisa. Well, for one thing, she's not too neat; her room is always a mess. But she's a good student and has four or five close friends."

STEP TWO: THE WARM-UP

Even if a group has been properly prepared for role-playing activities, attempting to enact a scene without properly warming up is usually as unsatisfactory as plunging into a football game with no period of calisthenics. The warm-up helps to mobilize the students' spontaneity and focus their awareness on the themes of the role-playing situation.

Activities that put the participants in touch with their own present emotional and physical state and get them moving physically are especially useful as warm-up exercises. Usually one or two of the activities below are adequate to warm a group up.

1. Instruct students to choose a partner and either arm-wrestle or thumb-wrestle with him. (To arm-wrestle, the partners clasp right hands and, keeping their elbows on the desk or floor, attempt to force the other person's hand to the desk top or floor; to thumb-wrestle, partners grip fingers of right hands and attempt to pin down the other person's thumb for the count of three.) This activity has several purposes: a) it starts inhibited students interacting physically in a low-threat situation; b) it helps them get better acquainted; and c) it gives restless students an appropriate means of venting nervous energy.

2. Relaxation exercises are also useful with restless classes, especially during the early stages of training in role playing when their anxiety is likely to be high. Give the following instructions: "Lie flat on your back on the floor. Find a space that will allow you to stretch out fully and extend your arms without coming into contact with another student. Now, is everybody settled? Fine. I want you to start by relaxing as fully as you can. Close your eyes and imagine that you are in some pleasant place. Do not say a word; you are in your own private world." (If nervous giggling continues, quiet those students individually and then continue.) "First, without saying a word or making a sound, I want you to clench your fists as tightly as you can and hold it. Then, release your hands and relax those muscles completely. Now, do the same thing to your toes. Tighten them as much as you can, then relax them. Move up to the muscles—in your calves. Tighten them and release them. Now, your thigh muscles—tighten and release. Now, tighten your stomach muscles; hold it, then release them. Now, move up to your shoulder; tighten it, then release. Now see if you can tighten the muscles of your neck and face. Can you tighten your face muscles? Okay, now release them. Now, I want you to open your eyes and quietly find a partner. I want you to see how completely your partner can relax. One of you in each pair is to lie

down on the floor. The other is to test his relaxation my moving his arms, legs and head, by pushing him, rolling him over and trying to pull him gently off the floor, but during all this the person on the floor remains completely relaxed and doesn't use any muscles whatsoever. If you think your partner is not relaxing a certain set of muscles, tell him and see if he can relax them more."

Circulate among the pairs, checking to see that the person on the floor is completely relaxed and that the other partner is being gentle in his manipulations. After a few minutes, ask the partners to change places and continue the exercise. After both partners have been manipulated, instruct each pair to join with another pair, forming a group of four. Everyone is to manipulate one person on the floor until each of the four has been manipulated. Then, go to groups of eight. Finish the exercise with everyone in the group gently picking up one person at a time—still lying flat and completely relaxed. Have them hold him waist high and gently sway him, then slowly return him to the floor. The entire relaxation sequence should be done with a very minimum of talking, and students must be cautioned to take the exercise seriously and not joke around and risk hurting someone. (The second part of this exercise, beginning where the students form pairs, may be too threatening for some. If so, skip it and move on to the next exercise.)

3. Have students choose a partner for the "mirror" exercise. Have them stand, facing each other about three feet apart. Instruct the taller of each pair to assume he is facing a mirror. His partner is his reflection and, hence, must follow his movements exactly. Let the students spend a few moments doing the activity any way they wish. They will probably make fast, complex motions that are difficult for the "reflections" to follow. After they have begun to tire of this, introduce these specific instructions: "Look directly into the eyes of your partner, relying on peripheral vision to track the movements. Go very slowly, slowly enough so that you are actually working together and not trying to trick each other. You should get to the point where it is hard to know who is the leader and who is the reflection."

With practice they should be able to do this exercise so well that nobody is leading; both people are simply doing the same thing at the same time. You can turn the activity into a contest by trying to see if other students can tell who is leading and who is the reflection in each pair. After students have learned to do this activity well, have them exchange partners (several times perhaps). You might also wish to introduce background music, preferably something slow and graceful. The mirror exercise can also be undertaken by groups of three or five. At first the members can take turns serving as leader, with the others mirroring his movements; later they can attempt to stay together without anyone person leading.

4. Have the students play as many different kinds of Tag as you can

think up. Start with the well-known garden variety in which one person is "It" and must touch another person, who then becomes "It." The object of the game is to avoid becoming "It." Then, move fairly soon into the many variations. First, try Stoop Tag in which a person is "safe" from being tagged if he squats. Then, try Blind Tag in which everyone is blindfolded except the person who is "It". The others try to catch him; he signals his whereabouts by nudging people, making strange noises, blowing in their ears, et cetera. The point is to see how daring the person who is not blindfolded can become—how close he can get to the others without being detected.

Other children's games, such as Blind Man's Bluff and May I?, are useful to help older students loosen up and get in touch with their playfulness and spontaneity.

5. Place students in a circle and instruct them to take turns suggesting a weird sound and having the entire group imitate that sound. Emphasize that they are to make a strange, weird, abstract sound but no words. As soon as one person introduces a sound, the entire group is to echo it immediately. Then, the next person around the circle to his right makes a different sound, and the group imitates him. Then, the person on his right makes another sound and the group imitates it. Get a rhythm going so that there will be no joking around between turns, just sound and imitation, sound and imitation, sound and imitation, et cetera.

6. Instruct the group to break into pairs and carry on a conversation using only gibberish. (You may need to demonstrate this with a student to show the class what you mean.) After the pairs have experimented for a few minutes, give the exercise structure by suggesting a particular emotion that they might wish to express while talking in gibberish-joy, anger, suspicion, sorrow. Then, appoint one person in each pair to be Person B and suggest situations such as the following, to be enacted in gibberish: A is a husband watching TV and B is his wife who has just wrecked the car; A is a policeman and B is a man parked illegally who doesn't want a ticket; A is a young man who wants to go to a baseball game and B is his girl friend who would rather go to the ballet.

As a variation, try "translating gibberish." Students form small groups. One person speaks gibberish, then points to another person, who must "translate" what was said.

7. Tell the class they are going to construct a huge machine using only their own bodies. One person starts by making a repetitious movement, such as moving an arm up and down rhythmically, making a distinctive sound in the same rhythm. One by one, others join him, attaching themselves to him and to one another in some way and adding their own movements and sounds. Continue until the entire group is interconnected and moving in many ways, making many sounds.

8. Instruct the group to stand and close their eyes. Tell them to use the tips of their fingers to tap, gently but firmly, the tops and sides of their heads, then their faces and the backs of their necks. Then, suggest they change from tapping to slapping, hitting only hard enough to cause a pleasant sting but not pain. Guide them in slapping around all sides of their heads, their faces and their necks.

Then, instruct the group to divide into pairs. Have one person in each pair bend over while his partner slaps his back and shoulders, with hands slightly cupped. Then, change positions. This exercise can also be done in groups of three or four, with several persons slapping on different parts of the back and shoulders of one member of the group. (You will probably need to demonstrate carefully the tapping and slapping technique before the students begin this exercise, to help them make it a pleasant, not painful, experience for one another.)

9. Divide the group into pairs or triads. Name an emotion and instruct them to form themselves into a sculpture conveying this emotion. Words you might use as stimuli are: timidity, sadness, fear, bravery, confusion, despair, relief.

10. Divide the group into pairs. Instruct them to stand back-to-back and to hook their arms together at the elbows. Tell them to walk around the room without talking or breaking loose from one another.

11. Instruct students to divide into pairs and to face each other, placing the palms of their hands together. Tell them to push against each other as hard as they can, attempting to push their partner through the opposite wall.

After giving the students an opportunity to mobilize their spontaneity through self-awareness and physical activity, the warm-up should continue with a brief period of introduction to the problem that the role playing will deal with. The teacher should help the students "tune in" to the theme of the approaching enactment and to see how they can identify with the situation.

The form that this introduction takes will depend on the purpose of the role playing. If the enactment is planned as a means for giving students insight into subject matter, the teacher may wish to introduce it something like this: "you will remember that we've been discussing for several days the ways in which slaves were transported to America. We have seen that slaves were taken from their homes, usually captured in a war, then dragged to the shores of the Atlantic, where they were kept until the ships arrived from America. These ships had been constructed carefully so that many slaves could be crammed into as small a space as possible. Let's try to get the feel of what it must have been like in one of those ships by pretending to be slaves being forced on board a slave ship."

If the role playing deals more directly with concerns of students, the teacher may wish to begin with a discussion of the problem rather than of the

subject matter to which it relates. For example, in an English class that has been reading Richard Wright's *Black Boy*, students have been appalled by the extreme punishments that have been meted out to the chief character by his parents. To help them relate this to their own feelings about punishment in their own lives, the teacher plans to have the students role-play situations in which a child does something which the parents feel they cannot allow. He helps them warm up to the situation by an explanation such as this: "I'd like you to think back to when you were a child of, say six or eight. Can you remember what kinds of punishments your parents used to control you? Who wants to tell us how he was punished? Jerry? (Jerry explains.) Thank you, Jerry. Can someone else remember how he was punished by his parents? Okay, Melinda. (Melinda contributes her example, and the teacher continues until several other students have given examples.) It seems that many of you remember vividly how you were punished by your parents. Let's look now at some specific situations in which a child gets into trouble and see how you think parents might handle them. Who'd like to play a six-year-old in the first scene?"

It is important to adequately introduce a role-playing activity in order to assure that all members of the group, not just the few who are chosen as players in the enactment, are emotionally involved in the situation. This issue of audience identification, although emphasized by Aristotle in the days of ancient Greece, has been overlooked by many teachers who attempt role playing. When the situation is one in which most of the group have an emotional stake, they benefit from it as much as the students doing the actual enactment, by identification with the players and by experiencing the situation vicariously through the players. Therefore, the teacher must be sure that he has the entire group "with him" before he moves into setting up the enactment.

STEP THREE: CHOOSING THE PLAYERS

Having warmed up the group adequately, the teacher is ready to begin the enactment. He may wish to describe briefly what characters the scene will require: "Let's begin with a scene between the girl and her mother after her father has forbidden her to see her boy friend ever again. How old should the girl be? About sixteen? Okay, who wants to play the girl?"

In every case the teacher should rely on volunteers from the class and not call on students to participate. In addition to preventing embarrassment to a student who might feel threatened by playing the role, this procedure assures that the players chosen will be those students who are warmed up to the roles, who are ready to begin feeling the parts they are to play.

With younger children, it is important to allow every one to get involved as actively as possible. They are less willing to content themselves with merely

watching others perform, and are eager to join in the action themselves. Therefore, the teacher may wish to add a number of secondary characters (waiters in restaurants, secretaries in offices, et cetera) to allow as many students as possible to participate. The need to involve a large number of students can also be met by breaking up the group into several smaller groups and having each group prepare and present the scene as they think it should be enacted.

The role of the audience can be made more active by giving them explicit instructions for what to look for during the enactment. They should be told to be active observers, watching to see that the enactment is realistic and thinking of alternate ways of enacting the scene.

STEP FOUR: THE ENACTMENT

Once the players have been selected, the enactment per se begins. Begin by giving brief instructions to the players. The extent to which the teacher should predetermine the direction of an enactment depends on the purpose of the role-playing activity. In some cases it may be important to be very specific about the personal qualities of the various characters, the setting in which the scene takes place, the reactions that the characters will have to one another initially and the action that will take place in the scene. However, to the extent that the teacher leaves these details up to the players, the enactment will increase in spontaneity and the students will gain added experience in stretching their imaginations.

In any case, the players should be asked to describe themselves and set the scene as exactly as possible. This point cannot be stressed enough. It is essential that both players and audience have an opportunity to visualize the characters and the setting in detail before the action begins. The characters should describe to the audience the physical setting of the enactment: the location of furniture in a room, the decor, the location of doors and other rooms, the pictures on the walls, the color of the draperies, the scene outside the window. Important pieces of furniture or other essential parts of the scene can be represented by desks and chairs. These should be moved into place by the characters themselves, not by the teacher. The characters should also inform the audience of the time of day at which the scene is taking place, as well as the season of the year. The more specific the players can be, the more likely they and the audience are to feel that the scene has "come alive."

If the students have difficulty describing the scene from imagination, the teacher can assist by asking questions: What time of day is it? What room of the house are you in? Can you describe this room? What color is the carpet? Are there pictures on the walls? Would you say the furniture is modern or more traditional in style? What are the pieces of furniture? Where are they? Where is the door? What is outside that door?"

The chief characters can then be asked to describe themselves in a self-presentation. Instruct each character to introduce himself to the audience, telling them what kind of person he is. If the student has a difficult time thinking what to say, the teacher can ask specific questions, "How old are you? Are you married? Do you have any children? What sorts of things do you enjoy doing in your spare time? What kind of person are you? What do other people think about you?" Questions that are especially pertinent to the role-playing situation can also be introduced. The period of self-presentation should be very brief and should not be allowed to delay the enactment unnecessarily. But it should be included both as a warm-up for the student playing the role and as an aid for the audience in visualizing the character.

The students are now ready to start the enactment. They begin to "be" the characters they are playing and to interact in the ways they imagine the characters would. At this point the teacher should withdraw somewhat and allow the players to determine the direction the interaction will take. The following should be kept in mind by the teacher during the enactment:

1. From the time a student volunteers for a role, always address him by his role name, not his own name. This helps to warm him up to the role and to keep him in character during the enactment.

2. If a player drops out of character and turns to talk to you or to the audience, direct his attention back to the situation and the character he is playing: "Tell your wife that, not us. You're home, watching TV."

3. Do not allow scenes that seem to be getting nowhere to continue indefinitely. Cut the scene, and either begin again with different players or move on to a different scene.

A number of special techniques can be utilized during the enactment for specific purposes:

1. Perhaps the most useful technique is what is known as *role reversal.* This is particularly valuable as a means of giving a player insight into another character and developing empathy. Assume, for example, that Tim has come to class complaining about a run-in he has had with the the principal that morning. Rather than talking about the episode, allow him to role-play the situation, with another student playing the principal. From time to time, instruct Tim and the "principal" to reverse roles. Tim then plays the principal and is thus encouraged to view the incident from the principal's point of view.

A particularly good time to call for a role reversal is when one character has asked another character an important question. Imagine that Tim says to the principal, "Why are you always picking on me?" At that moment the teacher can quickly instruct the two players to reverse roles. Tim is now the principal and must answer the question. He is confronted with the need to understand why the principal is doing what he's doing. (*Important*: always instruct the players to repeat the last thing that was said before you called for role

reversal. In the example above, the boy chosen to be principal, who has just been reversed into the role of Tim, would repeat, "Why are you always picking on me?" and then Tim, as the principal, would answer.)

Role reversal is also useful as a practical way of providing other players with information they may not have about a character or situation. This is usually needed when a role-playing situation deals with a real-life problem that a member of the class has experienced. For example, Dana wants to learn new ways of communicating with her mother. Another girl in the class volunteers to play her mother and they begin to enact a typical situation at home. At the very beginning of the enactment, a role reversal would allow the other girl, now playing Dana, to learn enough about Dana's mother (by watching Dana play that part briefly) to play it satisfactorily. In situations such as this, the principal character (Dana, in our example) could also have been asked to reverse roles when it was time for a self-presentation of her mother before the enactment began. She would pretend to be her mother and introduce herself to the audience. This not only gives the girl who will play Dana's mother data about the role she is to take, but also helps Dana see things from her mother's perspective.

2. If students seem to be having difficulty with their roles, temporarily suspend the enactment and assign each character a consultant to confer with him briefly about the role and how best to play it.

3. Use action methods to make conflicts and relationships in the role playing more concrete:

   a. If one character has a position of power authority over another (or, if perhaps he simply has a pushy, powerful personality), instruct him to stand on a chair while enacting the scene, thus emphasizing his power. This technique might be a useful one, for example, in the Tim-and-the-principal situation discussed previously.

   b. If a character is torn in two directions by a conflict, assign him a double (see 4 below) to represent each part of himself. Instruct each double to take one of the player's arms and to pull him in opposite directions to symbolize the conflict.

   c. When a character seems to be constrained by certain forces or if some force is preventing him from doing something he wants, use a "wall" made of several members of the audience with arms linked to represent the force. Instruct the character to break through the wall that is restraining him.

   d. To release and express anger, provide the player with a sturdy pillow to pound.

   e. In cases in which a character does not listen to another, instruct him to turn his back on the speaker and cover his ears with his hands, repeating over and over, "I won't listen." Other similar techniques may suggest themselves to the teacher as an enactment unfolds. He should always be

alert for ways of making the themes in a situation concrete by turning talk into action.

4. When characters seem to be thinking or feeling something that they are not expressing, the technique known as *doubling* can be useful. Ask for a volunteer, someone who feels he understands a character particularly well, to serve as that character's double. He sits or stands next to the character and acts as a sort of alter ego, imitating the body movements of the character and, more importantly, expressing the ideas and feelings that he imagines a character to have but is not expressing openly. For example, let's use the Tim-and-the-principal situation described above. In order to help both Tim and the audience understand more fully what may be going on inside Tim while he is interacting with the principal, the teacher may assign a double to Tim. When Tim asks, "Why are you always picking on me?" the double might interject, "This guy sure makes me mad!" to make Tim's feelings explicit. The double, of course, can only guess at the underlying thoughts and feelings and must therefore, check them out with the character. The character should nod if the double's comments are on target, or can disagree by telling the double he's wrong. If the character does not signal his agreement or disagreement, the double can add a comment like, "Is that right?" or, "Huh?" to encourage a response. As a rule, the double cannot speak to or be spoken to by other characters.

Doubling is highly sophisticated technique of role playing, and it is probably most useful with older students who are becoming aware of unconscious motivation and thoughts and feelings that go unexpressed. At no time should doubling be used if it confuses the students or otherwise gets in the way of the role playing.

5. Another, less complicated, means of making available to the audience the inner thoughts and feelings of a character is to ask him to perform a *soliloquy*. Interrupt the enactment and instruct the character to turn his head to the audience and state openly what he is thinking but not saying.

Once a scene has been enacted, the teacher may wish to suggest other scenes that would follow logically or be appropriate extensions of the first scene. Tim, for example, might be asked to imagine going back to the principal and telling his side of the story.

Or, the first scene can be enacted again with different players, who would demonstrate other approaches to the problem. After the first enactment the audience is likely to be eager to share their ideas about what happened and to suggest other ways in which a role could have been played. It is possible to change only the main character, keeping the subordinate characters the same for subsequent enactments. Or, to give more students a chance to participate, the entire cast can be changed each time.

STEP FIVE: THE FOLLOW-UP DISCUSSION

After the enactment has been completed, it should be followed by a period of discussion. This is an essential part of the role-playing process and should never be neglected. Its purposes include the following: to give students a chance to verbalize any insights they have derived from the experience; to give the players a chance to express any feelings generated by the experience; to help students generalize the insights they have derived to other aspects of their lives; and to give the audience a chance to express any feelings that might have been caused by their identifying with the characters in the role-playing situation.

The discussion period is not, however a time for evaluating the performance of the players. Except for instances in which the praise is appropriate ("You know, Jim, you played Mr. Jones just the way he really is!"), students should not be allowed to comment on the performance of others. If they do not agree with the way a role is being played, the appropriate time for them to do something about it is when a scene is to be reenacted. They can then volunteer to play the role in a different way. But once the discussion period has begun, they should not judge the performance of other students. The teacher, also, should be very careful to avoid criticism at this time.

As soon as the enactment has ended, the teacher should gather the group, both players and audience, into a circle and begin the discussion with a question such as, "Was there anything in this situation that reminded you of something in your own life?" This focuses the discussion on the group, encouraging them to generalize the role playing to their own lives, rather than on the performance of the players.

If the role playing has been used to enhance subject-matter learning, the follow-up discussion will tend to focus more on the concepts and principles that can be drawn from it than on whether students have been in a similar situation. Nonetheless, whenever possible, students should be encouraged to make the connection between the role-playing situation and their own lives.

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ADDITIONAL RESOURCES

Aesthetic Education Program. *Theatre game file.* A set of 210 cards, each presenting an action activity developing improvisational skills. $29.50. CEMPEL, Inc., 10646 St. Charles Rock Road., St. Ann, Mo. 63074.

Blatner, Howard A. *Acting-in: Practical applications of psychodramatic methods.* A comprehensive handbook covering the use of action approaches in both therapy and education. Springer Publishing Co., Inc., 200 Park Ave. S., New York, N. Y. 10003.

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Contemporary Drama Service. *Can of squirms.* A unique kit of role-playing ideas. $5.00 plus $.35 postage. Arthur Meriwether, Inc., P. O. Box 457, Downers Grove, Ill. 60615.

Henry, Mabel W. *Creative experiences in oral language.* Especially valuable to elementary school teachers. $2.75. National Council of Teachers of English, 1111 Kenyon Rd., Urbana, Ill. 61801.

Shaftel, Fannie R., and Shaftel, George. *Role playing for social values.* One of the most useful guides to role playing in schools. Includes several dozen unfinished "problem stories" on various themes especially appropriate for elementary children. $8.95. Prentice-Hall, Inc., Englewood Cliffs, N. J. 07632.

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THE CANDLE TECHNIQUE IN PSYCHODRAMA

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One of the most sensitive issues in every form of group psychotherapy is the problem of how to confront a protagonist with feedback about himself in a relatively non-threatening manner. The responses of the protagonist who receives the feedback are often unpredictable and may range from acceptance to a complete denial. The responses may also vary from one set of conditions to another. This difficulty of predicting the response of a given protagonist to feedback is well known to practicing group psychotherapists and is also documented in the psychological literature. Thus, while there is evidence suggesting that receiving feedback about one's own behavior enhances the process of learning in the course of a psychotherapeutic situation (e.g. Kaswan and Love 1969, Rogers 1968), others have demonstrated (Ginot 1974) that exposure to self-confrontation may be perceived as a threat resulting in defensive behavior and perceptual distortions.

Feedback typically is comprised of statements describing *both* the desirable (positive) and undesirable (negative) characteristics of the behavior of the protagonist. The amount of the potential threat embodied in the favorable kind of statement is far less than that embodied in the unfavorable. Positive feedback is usually evaluated as flattering, received with contentment, and tends to reinforce the behavior that is being observed. Negative feedback, however, often evokes anxiety accompanied by anger directed towards the source of the feedback and is distorted, denied, or otherwise. Since the purpose of providing feedback is to furnish the protagonist with information about how he is perceived by the others, discarding the negative feedback will only do him injustice. The task of the therapist is, therefore, to devise a psychotherapeutic situation which reduces the likelihood that exposure to feedback will be interpreted as a threat.

In a group psychotherapy situation this problem is even further complicated. There, one has to take into consideration not only the behavior of the protagonist but also that of those members of the group who provide the feedback. While, ideally, it is expected that feedback provided by them will be based on more or less objective observation, there is always the potential danger that they will use this opportunity for launching *personal attack* on the protagonist. Such an abuse of the power given to the group members is unacceptable and introduces an atmosphere of hostility. Furthermore, providing feedback to only *one* person may sometimes be misinterpreted as

license for making him the scapegoat of the group, the target for future criticism. Whenever giving feedback is allowed it ought to be offered to *every* member of the group.

The following technique represents an attempt to provide a psychodramatic situation where evaluative feedback can be offered in a relatively non-threatening manner, where the personal integrity of the target person is more or less safeguarded, and where none of the group members are singled out. This psychodramatic exercise is called "The Candle" technique.

THE TECHNIQUE

This exercise may be used either as a warm-up or a sum-up technique (Weiner and Sacks 1969). It is a group exercise where each member of the group takes turns and serves as a protagonist for a few moments. The title "The Candle" was given to this technique because the director assumes the role of a candle.

DESCRIPTION

The group is seated in a circle in the therapy room. The director begins with a few words of introduction: "Let us try a very interesting and simple exercise. I would like each of you to think of what you would be if you had the chance to be someone or something *else*. You may choose to become a different person, an object, an animal or perhaps a plant."

A few moments later the director continues: "Now, I would like each of you to tell us of his choice and to describe himself in his new identity." As each member of the group proceeds to introduce his new identity, the director may ask for further clarifications, such as questions regarding the size, the look, the name, the likings and dislikings, etc., of the new identity. Next, the director proceeds: "Now, I too have a new identity. I am a candle. I give light. If you put me next to something you may see it better and clearer. I *cannot* talk. The only sound I can utter is 'pss pss.' I would like one of you to move me and place me next (or behind) each member. Leave me for a few moments near each member and while I am there I want the rest of you to tell that person, or object, what you see in him or in his new identity. Tell him or it *both* the desirable and undesirable features that you see."

"The Candle" is then placed near one member of the group and the rest of the people give their feedback to that member *in his new identity*. When the group is through with that member, the candle utters a "pss pss" noise and 'it' is moved near the next member. This procedure is repeated until the candle has been placed next to each member of the group.

At the end, the Director may inquire whether there is anyone who wishes to change or slightly modify his previous identity. It is also possible to solicit

comments from every group member regarding the feedback given to him. Both kinds of responses, modifications of the new identities and comments on the feedback, may serve as clues for future psychodramatic enactments.

CASE ILLUSTRATION

The following case illustration is based on a session with a group of nine psychologists who participated in a psychodrama training seminar. The group included six female psychologists and three males, with ages ranging from 25 to 60. Following the director's introduction each member presented himself in his new identity. One female was a Butterfly, another a Racing Boat. The third woman was a Seagull and another chose to be an Old Book. One male was a Thief, another a Psychologist with a small private Jet Airplane to enable him to run workshops all over the world. The remaining two women chose to be a Poodle and a Small Girl, and the third man in the group presented himself as a Rich Man on a Sabbatical Year. The director introduced himself as a Candle and was first placed near the Butterfly. The group's feedback to the Butterfly was: "Fragile, adorable, too delicate to touch, does not stay in one place, likes sweet things, cannot move her head backward so she cannot see herself and how beautiful she is." To the Racing Boat the feedback included these remarks: "Beautiful, likes to be adored by others, ambitious, runs from one place to another, waits to be maneuvered by others, has a lot of power inside, competes with others." Then the Candle was moved near the Seagull, who was described as: "Elegant, sees a lot, but uses sight to catch, wanders from one place to another, sneaky, independent." The feedback to the Old Book included: "Has a lot of wisdom, cannot read himself, waits for the others to find what he can offer, enjoyable, old and heavy, no colors in the pictures, a treasure, needs to be discovered." The person who chose to become a Thief actually intended it to be a joke. However, the group members took his choice seriously in spite of the fact that at first this assumed identity appeared most atypical of him. Nonetheless, the feedback revealed interesting characteristics. These included: "Mischievous, envious, likes the belongings of other people, does not have enough (he did not complete his Ph.D.!)." The feedback to the man who decided to be a Psychologist with a Jet Airplane included the following remarks: "Ambitious, has a lot to offer, likes to be famous, likes people, afraid he won't have enough time to accomplish his goals, likes new adventures, tries to be very modern." The Poodle was described as: "Smart animal, likes to make a good impression, delicate, conformist, reliable, insecure, playful, likes to be with people."

It was remarkable to note how many of these descriptions actually fitted the protagonists. Some protagonists were surprised at the accuracy of the

descriptions offered. Furthermore, although many of the statements given were unpleasant or critical, every observation was received without apparent hostility or resistance. The entire exercise lasted about 45 minutes.

DISCUSSION

One of the unique characteristics of the psychodramatic medium is that authentic behavior can be explored by using new roles and, sometimes, fantisized situations. This technique of resorting to fantasy is especially helpful for all those protagonists who are afraid of exposing their feelings and thoughts in a straightforward manner. Hiding behind an assumed role or performing in a fantasy situation provides a reasonable amount of security and enables the protagonist to participate free of excessive anxiety. There have been a number of psychodramatic techniques based on this notion. Perhaps the most famous one is the technique of "The Magic Shop." The Candle technique is yet another exercise in that same category. Under the security of the assumed 'new identity' and with the aid of an imaginary candle the protagonist feels safe enough to present himself for public evaluation, both positive and negative.

It is possible, of course, to interpret such choice of the 'new identity' as a projective phenomenon and to further inquire into its symbolic significance. But there is an additional, perhaps more important, factor which deserves attention. The main purpose of this technique is not to allow the protagonist to assume a 'new identity' but rather to provide him with feedback about himself. Members of the group do not give feedback merely to the 'new identity'. They take into consideration the *particular person* behind the identity. Therefore, it is important that the director introduces The Candle technique to an ongoing group where people are already familiar with each other.

The role of the director in The Candle technique follows the classic psychodramatic model. He is the one who engineers the production and who sets the situation. He is also the one who retains the therapeutic position by presenting himself as a facilitator of the process; "I give light. When you put me near something you can see it better and clearer." Yet, he does not participate in the action itself; "I cannot talk, I only give light." This is in accordance with Moreno's (1972) discussion on the function of the psychodramatic director: "The director should work with the minimum expenditure of emotional energy. Once a production has begun he should leave its development to the subject. When and where guidance is required he should leave this to the auxiliary ego co-acting in the scenes. He should take advantage of the fact that the auxiliary egos are extensions of his own self, permitting them to be subjectively involved but keeping himself at a distance, objective and uninvolved" (p. 257).

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THE SIGNIFICANCE OF DOUBLING AND ROLE REVERSAL FOR COSMIC MAN

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Marx postulated the economic man, Freud the psychological man, Moreno the cosmic man. Man's cosmic nature is evident at his birth. Of this, motherhood brings its own intimation. One of the most potent experiences of the mother (and of the father, in role reversing with his mate) when she first sees and holds her newborn child is of great wonder, awe, a sense that this is a gift, this child, an inheritance, that she could not possibly have produced it, that there are forces at work which have caused this to come into being, over and beyond the biological. It is as if this child is "loaned" to the parents by the cosmos for a certain period of time, eventually to be returned to it when an adult. The mystery of this is overwhelming, rarely completely grasped.

The behavior of the neonate and young infant, with total involvement in body movements has been observed and described by a large number of specialists. Moreno named this phenomenon "the act hunger syndrome". He concluded that the organism of the child is driven by a hunger for action. As the child develops the movements become more refined, better controlled and focussed, but he continues to exhibit what appears to be to adults at times irrational behavior, moving into space, running about, looking, listening, touching, smelling, tasting, searching. He hungers to know what is going on about him, who and what is out there; he also wants to define his own position in space and to be affirmed as an entity. The multiple stimuli he encounters are so challenging and arousing, their bombardment requires a great deal of his energy and attention to sort out. To an adult this behavior may seem exaggerated, purposeless and irritating. For the child it is sheer necessity. There may, however, be a deeper reason for all this activity; a need to re-integrate himself with the cosmos, to become once again united with it.

If, as the idea of the cosmic being suggests, the child has been lifted from the universe, given human embodiment (or to speak in oriental-mystical terms, if he has chosen to take this embodiment for karmic purposes) and loaned to his parents, one may assume that this rupture has been more or less a shock and that the behavior described is a consequence of this separation. It is not merely separation from the mother's body, described in psychoanalytic terms as the "trauma of birth", which is the shock, but separation from the totality of the universe. Moreno viewed birth as first of all a victory, he thought the traumata came latter, in life itself. But this present view may form a bridge

between the two concepts, that of the birth trauma *and* the victory of birth, provided the journey into life and the material world is properly guided. This is the thesis of the present paper.

There is also increasing awareness among us of the "traumata of death" and an entire section of our psychological practice is bent in dealing with death and dying in a more wholesome, integrative fashion, at the other end of life's spectrum. Approaches to death and dying can be greatly enriched by the introduction of psychodramatic techniques into this sensitive arena.

Moreno described the child's first universe as the "*matrix of all-identity*", the phase in which the child experiences himself as the total universe, without any separation from it. In the next phase, that of differentiated all-identity, persons and objects are perceived as separated from one another but he is not yet aware that he does not control them. The third phase is that of the breach between fantasy and reality. This is when the child suffers one of the deepest existential shocks: he becomes aware that he is not the total universe, that he does not have control over other beings and objects, that they move to and fro in space and are not totally at his command. This is also the phase in which, to bridge the shock, fantasy may replace reality, the fantasy being preoccupied with restoring power to himself. When these preoccupations lead to a complete break between perception of reality and fantasy profound pathology may develop. Because this experience of the centrality of the human organism never quite leaves him, man suffers from "normal megalomania" which it takes him a lifetime to evaluate and deal with. For the child it is magic medicine: with it he is restored to his rightful place in the center of the universe.

When the child discovers himself capable of moving independently into space, he begins to experience the world as friendly or threatening, interesting or amusing, painful or entertaining, according to encounters along the way. One of the most demanding tasks of his significant adults is to assist him to have integrative rather than traumatic experiences. Before the child can integrate himself into the world, then, he needs to be assured that being himself is a positive category. He requires self affirmation above all. This is of essence because without it he is not able to role reverse adequately or later on double, as will be necessary, with all the significant others in his world. Spontaneity-creativity must first be affirmed in him. To that end, we have found that it is essential that the parents at first, later extending to others such as siblings and more remote relatives or friends, learn the essence of affirmative doubling, still later of non-injurious role reversal.

If our assumption is correct that the child has been lifted from the cosmos, given human embodiment and loaned, it is the parents' responsiblity to make the child's transition from the cosmos to the terrestrial world as integrative as possible, up until such time that the parent is himself ready to be yielded to

the cosmos and the child can prepare himself and his child, for his own return. Doubling and role reversal are basic to this circular development.

We have found the earliest suitable moment for the parents to double with the child to be at the time when the child starts to make sounds, the baby language or pre-verbal language. Shucking off her own identity, the mother takes on the bodily position and makes the same sounds as the baby. When this doubling is started early, the baby delights in it, responds to it and enriches his basic vocabulary. I have myself done this with our child and we have never, before or since, told one another more beautiful fairy tales. And the laughter and joy we co-experienced! Later the parents can double with the child as a day-by-day process, to understand the child's needs and meet them better, to assist in emergencies, or merely to invigorate diurnal contact. Children so affirmed are able to reach the next level, that of role reversal with significant others, earlier and with greater depth. The child is not able to role reverse with others until he recognizes his separateness. He can not yield what he does not own. Lack of ability to role reverse indicates deep lack of early self affirmation.

The parent precedes the child in the world. Regretably, he can not pass on his experiences of that world to his child. It is the tragedy of the human race that every child and each generation needs to explore life from the very start. Very little experience or wisdom can be passed on. But through doubling first and later through role reversal, some of these gaps can be bridged.

We see this ability of the child first to accept doubling, then role reversal and still later, to role reverse with the parent and, in the final stage, to double with the parents, as essential and clearly indicated for emotional growth. It has attained a firmly needed position in developmental thinking in psychodrama.

I have begun to see the Seven Stages of Man in these terms. In the first stage it must be the parent who is the child's auxiliary ego and doubles with the child; in the second the parents role reverse with the child, the child begins to take the role of the parents versus himself; in the third stage he can take the role of his parents versus siblings and significant others. These may all still take place, up to this point, on the psychodramatic level, that is, within the confines of the family setting. Simultaneously he starts to become his own parent more consistently.

In life itself meanwhile, the child has learned to role reverse with his peers and has begun to test himself out in that form of relationship. In the fourth stage, somewhere in the late teens he desires to be seen as a peer to and by his parents; if the earlier stages have been successfully mastered by both parent and child, it will not be difficult for the parent to begin to see the child growingly as his peer. But it is frequently at just this stage in their interaction that the parent fails the child by continuing to take the role of the

parent in a fashion more suitable to the earlier phases. In the fifth stage he is totally independent of his parent and begins the cycle all over again versus his own child. In the sixth stage he can role reverse and double with the parent, divining the parent's needs, as once his parent did for him when he was unable to speak. In the seventh and final stage he is able to completely assume responsibility for his parent and for himself in terms of dealing with the end of the parent's life, returning the parent to the cosmos and also starting to deal with his own eventual return to the cosmos. If he has learned his lesson well, his child will now go through the same stages and in turn become his auxiliary ego, role reversing and doubling with him as he may require.

Incomplete doubling and role reversal leads to a great number of intrapersonal and interpersonal conflicts. With increasing longevity we are seeing in our clinical practice a growing number of problems stemming from the lack of orderly development. When the child has not been sufficiently affirmed in the early stages, the problems are enormously augmented at the time when the parent becomes dependent upon the child. If he then demands role reversal and doubling from a child who is being forced prematurely into the parental, responsible position before he has had good parenting himself, depression, guilt, resentment and even outright hatred and rejection or neglect may ensue. Self recrimination and emotional upheaval are frequently seen in such deprived adults, bringing in their wake great torment for all concerned.

The adult normally precedes the child into eternity. If in the course of their life together the doubling and role reversal has taken place on a satisfactory and sequential basis the child will be enabled to yield up the parent to the cosmos without experiencing separation anxiety, guilt and remorse. He will want to double for and with the parent and give him of his own power and status, support and assist him. The child must first become his own complete parent before he can become the parent of his parent.

Much of our psychodramatic, clinical attention is now spent in bringing back the dead so that the protagonist can complete the relationship which has never been completed in life itself. The psychodrama has to provide via the auxiliary ego that which has been denied in life. The psychodrama is the treatment of choice for this type of need. But we see its most productive application to be in life itself with the parents actively participating in this circular process with their own children.

Moreno pointed out that death takes place around us, in our social atom, long before it takes place in our own organism. Even children encounter death throughout childhood and adolescence in the form of death of a pet, a beloved friend or relative or the death of a relationship although the person involved remains alive. They are, therefore, already sensitized to some extent to the idea of death. But adults are familiar with the tremendous fear children

suffer at the mere idea of their parents's death. I believe it is not merely that they are dependent upon them, they intuit that the relationship would remain incomplete, unfulfilled and therefore they can not relinquish their parents yet, they cannot yet permit them to return to the cosmos whence we all came.

Studies on death and dying have not taken the sociometric and psychodramatic aspects of the life and death cycle sufficiently into consideration, largely because a lack of awareness of the significance of doubling and role reversal, and of the contribution sociometric approaches can make in these areas.

In view of the "cosmic shock" which being born may bring about, we may also revise our attitude towards suicide. It may be a contradiction in adjecto, but we have all witnessed "therapeutic suicides", i.e., suicides whose eventual effect was not destructive to the survivors and may even have been salutary. In view of the cosmic shock, we may conjecture that suicide is a form of returning to the cosmos without waiting for the life span to complete itself. It may be, viewed in that light, a healing effort at restoring the unity with the cosmos.

The psychodramatist has a valid contribution to make to child development on one hand and to gerontology on the other, by teaching the process of doubling and role reversing to both young and old. In addition, he has the opportunity to make the path of cosmic man here on earth that much more rewarding.

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SUBGROUPS IN MARRIED COUPLES GROUP SESSIONS*

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According to Geller (1951), the ideal number of patients in a dynamically oriented married couples group ranges from three to ten, or two to five couples. Therafter, even with two preferably opposite-sexed therapists, the group becomes unproductive because of size and complexity. If time and staff permit, such a group should be split. If this is not possible, other means to facilitate the therapeutic process should be utilized.

The purpose of this paper is to explore the use of subgroups when working with such large conjoint couple's groups. Thus for the sake of expedience the author and her co-therapist have subdivided groups composed of six or more couples for some part of the two-hour sessions. However, these varied compositions are valuable not only from an expeditious, but also from a therapeutic point of view.

In a couple's group the presence of one's spouse, as well as the sexually-mixed composition of the group, may place two-fold inhibitions on some of the members. Westman (1965) minimized the first barrier—presence of spouse—by having each spouse join a separate, but sexually-mixed group which would, however, be combined into one larger group every sixth session. While he confirmed his hypotheses that spouses would open up more when apart, he also found that anxieties would arise during the joint meetings due to fear of revelation of materials aired during the separate meetings. In addition, aggressive responses also increased during joint meetings due to envied ties formed with the small group therapist and/or other small group members. Still the joint meetings did hasten the resolution of the original marital conflicts.

In this study we tried to avoid the second barrier Westman encountered—the sexually-mixed composition of the small groups. Our subgroups would initially be composed of either all women or all men, thereby reducing both the sex and the spouse barriers. Then at later meetings the subgroups would be composed of sexually mixed groups. However, none of the spouses would be in the same group, thereby continuing to minimize the spouse barriers. Finally, after several of these sessions the subgroups would be composed of two small groups of three couples in each, thus working toward increased intimacy and communication between the spouses.

*This writer wishes to thank two co-therapists, David Schur and Edward E. Stenvenson, Jr., for their therapeutic and editorial efforts.

To try to even further minimize Westman's negative results we inverted the ratio of small to large group meeting time, Westman's being five to one, and ours one to three, i.e. thirty minutes of split and then ninety minutes of joint group meeting time. Further, since we had two therapists, the subgroups could meet simultaneously and the joint groups meet immediately thereafter. Since the co-therapists alternated their attendance at the subgroups, anxieties, fears, and non-therapeutic transferences could be minimized even more.

The principal group under discussion is an open group which has been in existence for ten years, beginning with male VA inpatients and their wives but which presently consists of male and an occasional female veteran outpatient, and their spouses. Since all of the men and many of the women work, the group meets on alternate Sunday afternoons for two hours. The group is led by two co-therapists, a clinical psychologist and her husband, a volunteer social worker.

Several months ago a number of new couples joined the group and it was therefore necessary to utilize new techniques to facilitate communication and cohesion.[1] It was therefore decided, with the group's approval, to divide the group into a male and a female subgroup for part of each session. At first, these small groups wanted to meet without a leader. However, since these meetings quickly degenerated into "bull sessions," the members themselves requested the presence of a therapist. For the subsequent four male-female sessions the therapists alternated their attendance. The sex of the therapist had no obvious effect on the process of any small group interactions. During these sessions even usually reticent members either spontaneously spoke up or were drawn out by the others. From the very first the men tended to focus on their poor sexual relationships with their wives, becoming more introspective when among themselves, e.g. blaming their impotence on themselves rather than projecting their inadequacies on their wives, which had usually been the case in the large groups. The women tended to become more supportive of each other and would try to look into their various backgrounds to be able to understand each other better. Sex per se was discussed much less in the small female group. Personal evaluations of the status of their individual marriages and how to come to grips with some of their marital difficulties were also discussed. When the large group reassembled, a noticeably greater closeness and sensitivity was apparent.

After five of these sessions had been held, the group agreed to try a different composition of subgroups. This time each group was composed of three women and three men, the specific compositions having been equated by the therapists to balance the groups in terms of dominance-submission and degree of mental health. The therapists again took turns in meeting with the subgroups. Again, it was noted that all subgroup members were much more verbally open without their spouses being present. Furthermore most members

developed considerable empathy for one another, which now reached beyond their sexual likeness.

After five of these small group meetings a secret vote was taken to assess if, and when, the six couples would be ready to meet in two groups composed of three couples each, thus removing all safety valves. Eleven members voted for, and one against this new composition. The dissenting vote was cast by a wife who later volunteered that her negative reaction had been prompted by her fear that her husband, who on a previous occasion had bolted from one of the large meetings would be under increased pressure. She felt he might not be able to take such a high degree of confrontation. However, after discussion in the small group (that is, without her husband being present) she agreed to give the new format a try. A further group vote indicated that the majority wanted two more sessions of the mixed composition before meeting with their spouses and two other couples. Only the man with the worst marital situation wanted to meet with his wife and two other couples immediately so that he could confront his spouse with all his grievances. The therapists were concerned about him because his ego controls were quite brittle. Since he himself was aware of his condition, we feared that he would not be able to control his hostile outbursts once he gave into them.

During the following weeks the therapists tried to set up two balanced groups composed of three couples each, again using similar criteria as before, e.g. degree of individual and marital strength, awareness, dominance, and communicative skills. The first meeting was really an orientation meeting, but during the second meeting the couples began to ventilate their feelings toward each other. In the third session we hoped to facilitate marital communication further by giving each member a questionnaire dealing with five rather "bland" questions referring to their sexual/marital relationships ranging from "Why did I get married and have children?" to "What do I think I can do to resolve my sex problems?"

While most couples worked diligently on one of the five questions (in a written and then oral discourse) the above mentioned outpatient was immediately triggered off into a rage-like state, projecting his sexual problems onto his, at times, also quite vindictive wife. It was thereafter that the wife decided that her college work demanded so much time that she excused herself from the group for the next two months. Another husband, who at an earlier meeting had "bolted", now expressed that the sexual area should be discussed at greater length, and proposed that this topic be continued at the next meeting, from which he (not his wife) was conveniently absent. Since he and/or his wife were absent at several subsequent meetings, and since the group had responded quite negatively to these frequent absences, they were finally told that they were being given a six-month "leave of absence," and thereafter they would be given the choice to rejoin the couples group. Both

accepted this decision with relief, and recently they decided that they did not want to return to the group, for they were currently getting along quite well.

Plainly, the "three couple" subgroups were not really getting off the ground, and since several couples were absent for various sessions (holidays, vacations, illness, etc.) subgroups were temporarily suspended. Fear of such proximate confrontation and perhaps also the consequent poor attendance were most likely responsible for the failure of this venture for which these couples obviously were not, as yet, sufficiently therapeutically mature.

Subsequently, in an effort to regain cohesion, each member was given a thumbnail personality sketch of three couples, whom they were to rate in order of liking (from best to least) as individuals, and as married couples, such as "Charlie and Doris."

> "Charlie is a weak and passive man who works much beneath his capacity, but regularly. He gives all his money to his wife, especially since in the past he had a drinking problem, once was briefly hospitalized, and now lets his wife make all decisions in the household. He has few interests and thus watches TV most of his free time. Doris is a strong, manipulative woman, who has completely taken over this household. She has a responsible, well-paying job and also manages her five children efficiently, as well as her husband. She keeps reminding him of his past hospitalization, and when she found out about his relations with the neighbor Barbara, this added more fuel to the fire."

Obviously, since each "character" had both positive and negative personality characteristics, we expected the resultant ratings to show much variation. It was at the next meeting that each respondent was asked to reach a consensus of rating with another group member of the same sex, and some meetings later all members were asked again to reach a consensus of ratings, this time with their respective spouse, so that we could evaluate the degree of communication and empathy between spouses and between same-sexed persons. However, besides the communicative dimension, various personality dynamics were disclosed.

The results revealed that the 22 respondents[2] tended to prefer passive, self-sacrificing "characters" over those seen as assertive and self-indulgent, this being especially true for female respondents, 8 women to 6 men. A comparison of the men and women's ratings produced a correlation (Rho=.68) significant at the .05 level. Couples, on the other hand, tended in eight out of the eleven cases, to agree significantly with one another on their original ratings. However, when looking at the couples' joint ratings, men tended to yield to the initial choices their wives had made. The three couples who had discrepant ratings were also those who were often in the most overt conflict over their divergent attitudes. When asked to work with a same-sexed partner,

both usually came to a mutual decision, revealing no significant trend in any sphere. Looking at the individual reactions, it was noted that 20 of the 22 respondents checked as "Being most like me" those "characters" who, as seen by the therapists, were much like themselves, thus revealing some indirect insight. When comparing our perception of the Ss with the "character" each rated "best" we hypothesized that the Ss were really choosing their ideal self. In 18 of the 22 we again felt that the respondents' choice quite accurately reflected this "wish for being." The wives did show more sex role conflicts (eight women choosing "ideal" men vs. two men choosing "ideal" women characters) apparently often desiring to have been cast in this culturally preferred gender. Consciously most of these women felt that because of their husbands' inadequacies they already had to assume the dominant male role, while unconsciously they may have chosen passive husbands to fulfill their own needs for dominance.

The husbands still ideally choose men as "best," with the exception of two men who could consciously admit their passive -i.e., feminine identity.

Both groups expressed the desire to obtain the results of this measure, both for the total group and also for each individual; the latter, however, was left up to the members as to having private vs. public airings. To compromise, it was decided that the original men-women subgroups should be re-formed, and thus each subject could hear the results without being embarrassed by the presence of his or her spouse. Further since a new couple had joined the Sunday group, to fill the vacancy created by the couple given the "leave of absence," it was felt that again cohesion in the group and reassurance for the new couple needed to be increased. Therefore the use of male-female subgroups had another therapeutic purpose.

While the groups had been told that the original aim of the "exercise" was to measure and hopefully increase marital communication and assess their individual attitudes towards different personality types, the participants were quite astounded to learn that so much additional data had been gleaned from responses many admitted they had really made in a most careless or facetious manner. This surprise was particularly apparent during the small group sessions when the individual findings were discussed. While each S quite readily accepted the results, the men tended to bemoan their dependent stance, and the wives were perturbed by their awareness of being used by their inadequate husbands.

Not only did the return to the male-female subgroups facilitate the more intimate discussion of these results, but for any open couple's group with its occasional new couples, this format pointed out the necessity of giving husbands and wives an opportunity to vent their feelings separately, at least in the early months of their group membership. Thus the favorable results of this technique have made our splitting of fairly large and/or newly established

couple's groups a permanent technique. After holding at least five male-female subgroups, we will again progress to the sexually mixed groups but without spouses being in the same small groups. The ultimate subgroups, each composed of half of the attending couples, will, because of its former unproductiveness, not be repeated. However, the alternating of each co-therapist leading the subgroups will remain a must: (1) to increase communication via the co-therapists sharing with one another what transpired in the small groups so that the same subject can be continued at the following meeting if appropriate and (2) to reduce both excessive positive and negative transference and counter-transference. Thus we feel that not only did we discover an expedient way of handling quite large couple's groups, but we have also developed a most useful therapeutic technique.

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NOTES

[1] In an earlier paper (1972) various warm-up techniques used with this group have been described.

[2] The same technique was used with another quite similar couple's group, meeting on alternate Wednesday evenings, consisting of six couples and being led by the author and her advanced level VA trainee.

DOUBLING FROM AN EXISTENTIAL-PHENOMENOLOGICAL VIEWPOINT

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Next to role reversal, perhaps doubling stands out as a key technique in furthering psychodramatic psychotherapeutic action. Discussing the act of doubling from an existential-phenomenological orientation will here serve to shed further light on the process and efficacy of this therapeutic tool.

Moreno defines the double as an auxiliary ego who is asked to "represent" (re-present) the patient and to " 'establish identity with the patient,' to move, act, behave like the patient. . . . The auxiliary ego becomes the link through which the patient may try to reach out into the real world" (Moreno, v. 3, p. 240). Examining more closely what is involved with this re-presenting of an-Other and "establishing identity" with an-Other will help to clarify further important components of the therapeutic impact of doubling.

It is first necessary to establish some preliminary points about the nature of language. When a potential protagonist first begins to think about problems in his/her life or about personal life meanings—whether conscious or unconscious, thematic or taken for granted—language usually becomes the vehicle of the search. In order to focus on some personal problem or concern, there must first be "something" happening (or already happened) in everyday living when (or before) that person chooses to begin speaking about it. By beginning to speak about the "something," as Remy Kwant conceptualizes the process, a meaning which precedes speech acquires a new mode of being. "When speaking, we no longer move simply in the real, 'lived' world of meaning but in the field of significations. . . . Through speech meaning begins to exist in a new way" (Kwant, pp. 107, 23). There is thus *already* meaning in my living which I may or may not thematize and speak about. It is within this always-already-established, ongoing field of living that my "problem" has its locus. The therapeutic task is then to allow this "lived" meaning, i.e., my "problem", to acquire a new mode of existence.

Another important preliminary point here is the inter-relationship of body, speech, and thought. Even to single out these components in words is already to fragment a lived unity. Merleau-Ponty's (1962) concept of the "body-subject" is central here. My body is my being-in-the-world, and I am present in/with/to the world only in/with/through my body. Lived "problems" therefore *already* involve my body, and my search for resolution likewise will necessarily include my body. This perhaps is what psychodrama has best

contributed to the art of psychotherapy: it makes explicit the inclusion of the body in the search for new meanings. "Insight" thus becomes not merely a cognitive exercise, somewhat distanced from my lived reality, but rather, it becomes already lived by my body *during* the psychodramatic moment. Putting-into-psychodramatic-action thus becomes the means for carrying the protagonist's search for new meanings directly into his existential reality (Moreno's "real world"), instead of risking the possibility of being once-removed through the stereotyped, analytical use (implied or otherwise) of the reified constructs of various personality theories. As Merleau-Ponty phrases this point, "Thought and expression, then, are simultaneously constituted. . . . The spoken word is a genuine gesture, and it contains meaning in the same way as the gesture contains its" (pp. 183-84). All actions (and speaking as one form of action) necessarily include the body and in so doing locate the search for extension of meaning within the person's bodily inhabitation of the world. The protagonist no longer speaks *about* something; "it" is actually re-created and present on the psychodramatic stage.

Psychodrama *par excellence* is a therapeutic vehicle that allows/facilitates lived meanings to begin to exist in a new way. The body is immediately brought into play in locating "a problem," in exploring "it," in analyzing "it," and in resolving "it." Language, as one particular form of bodily action, is an inherent component of this process. Not only for the protagonist is this true, but language is also central to the functioning of the double, as he/she moves into the dramatic action, being called by whatever has already emerged on the stage.

There are, however, notable differences between the protagonist's presence on the stage and the double's. The protagonist placed himself there with the goal of resolving some "problem" within his own living. His consciousness hovers among his own self-preceptions and the perceptions he has of others and of the world—what Moreno has referred to as his "social atom." The double is invited to step onto the stage and to participate in the world of an-Other (the protagonist), but to do so not as an outsider but an "insider." To be successful the double must imaginatively enter into the existential sphere of the protagonist and begin to move, feel, act, and speak from within that sphere. To the extent that the double is successful, a therapeutic bond intensifies between protagonist and double. The telic relationship grows deeper and closer.

Body/thought/speech are involved in this process. Saying what the protagonist has said or would say and then beginning to spontaneously say more is one of the magic moments of therapeusis in psychodrama—"a meeting of two, eye to eye. . . ." Remy Kwant discusses this process in another context but puts the point very succinctly when he states, "To learn someone's language is identical with penetrating into his thought. . . . In the verbal

expression itself a vision lives, or rather, comes into being" (pp. 38, 40). The double enters upon the psychodramatic stage beside the protagonist in order to help with the search for an extension or a new horizon of meaning within the existential reality *already* present within the psychodramatic moment. By bodily paralleling the protagonist and by articulating the re-created lived realm of the protagonist, to which the double now begins to imaginatively, bodily acquire new access, the double comes *to embody meaning for the protagonist in a new way*. At times the double will succeed in putting into language that which is already in existence within the protagonist's living but which has not yet become thematic for the protagonist. Merleau-Ponty states that a challenge all humans face is "to grasp the project towards the world that we are" (p. 405). In psychodrama the double assists in this effort "to grasp" by speaking aspects of living about which the protagonist may as yet be unaware.

By then speaking to the protagonist, the double may be able to communicate new meaning—an act which, taken in itself, is not especially unique to psychodramatic therapeusis. However, the double speaks while bodily standing beside the protagonist and "within" his existential reality. The added therapeutic impact is immense. The bodily actions and speaking of the double come to constitute a gesture-for-the-protagonist. As Merleau-Ponty describes it, the meaning of this (or any) gesture:

> is not given, but understood, that is, seized upon by an act on the *spectator's* [here, the protagonist's] part. . . . The gesture which I witness outlines an intentional object. This object is genuinely *present* and fully comprehended when the powers of *my body* adjust themselves to it and overlap it. . . . Communication is achieved when *my conduct* identifies this path with its own. There is *mutual confirmation* between myself and others. . . . I join it [i.e., the gesture] in a kind of blind recognition which *precedes* the intellectual working out and clarification of the meaning. . . . The meaning of a gesture thus 'understood' is not behind it, it is intermingled with the structure of the world [here, the lived reality of the protagonist] outlined by the gesture, and which I take up on my own account [emphases mine] (pp. 185-86).

A telic state will exist to the extent that the double comes to co-inhabit the lived space of the protagonist and to the extent that the protagonist recognizes this. The experience of "really feeling understood" (Van Kaam, 1959) results, and "existential validation" (Moreno, v. 2, pp. 216-17) thus becomes achieved. It is during these moments in psychodrama that one important frontier of encounter among participants emerges.

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ROLE REVERSAL WITH GOD

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WHAT WOULD THERE BE TO CREATE
IF THERE WERE NO GOD TO BE CREATED
IF YOU COULD NOT CREATE ME?
—The Words of the Father

John: J. L. Moreno created a theology-philosophy, a sociology, a psychology, and a therapeutic method. The latter, psychodrama, has eventually achieved wide-spread acceptance after initial rejection. But, as Zerka Moreno (3) has pointed out, the theoretical-philosophical foundations of psychodrama have not attained as extensive understanding or acceptance. A joint account of a psychodrama, in which Cindy was the protagonist, Jim a group member, and I the director, is presented here because we believe that it reflects the integrity of Morenean theory and practice, in this case highlighting the relationship between his theology and psychodrama.

Jim: Paul Johnson writes (1, p. 446) that the basic motivation for all of Moreno's work is religious: "The theory of interpersonal relations is born of religion." Moreno's theater, an open stage in the center of a room with audience access from all sides, invites both actors and audience to portray their own dramatic situations and respond to one another without written lines. For Moreno, this process becomes a kind of dramatic religion, a theater to call forth the spontaneous creative self and "to learn with God what it means to be a creator" (p. 447).

I had the feeling that in Cindy's psychodrama we were dealing with an aspect of psychodrama that is very basic, especially during the role reversal in which Cindy portrayed the role of God.

Cindy: My psychodrama with my father took place six months after his death. His death was sudden and completely unexpected. Our relationship had been the source of much agonizing on my part and when he died, I felt very guilty. I also felt a lot of anger because during the last year I felt we were starting to become a little more human with each other. I felt a sense of outrage that we would never have the chance to become really close.

John: It was the third class session and I was following a procedure much like Warner (4) has described as the "Didactic Chair". The class, about

25 people, had all been asked to bring to mind someone with whom they had unfinished business. Then four volunteers had been invited to enter the stage area where empty chair encounters were developed. Cindy, who had told us that her significant other was her father who had died six months ago, was the last protagonist to engage in the encounter. I was somewhat surprised that she (or anybody else) would bring up so sensitive an issue at this early a meeting of a rather large class, but proceeded by asking her: "What is your notion of where your father is now? What is your conception of what happens after death?"

"That is an interesting question," Cindy replied.

Cindy: For a number of years, I have considered myself a hard-nosed athiest and was really down on religion. But some time in the last year I had softened my position—not really towards belief, but rather to a less rigid non-belief. After my father's death I went back to being pretty negative. I didn't want to go to the funeral because I was afraid I would get mad at all the garbage they would be preaching over him.

Anyway, I always thought that when you died, that was it. There was nothing else. But I had this experience about a month or so after my father's death. I was driving down the road and saw this rainbow. And suddenly I had a strong feeling of my father's presence—like he was in that rainbow. It was a moving experience which had a great effect on me but I didn't fully understand it.

John: We selected an auxiliary to portray Cindy's father and I asked her to go ahead and tell him whatever she wanted.

Cindy: This was the most difficult part of the psychodrama for me. The first thing I said was the hardest thing to say. Finally, after what seemed to be an interminable amount of time, I looked at him and said, "You know, I'm really sorry you died." I immediately turned to John to explain why I had said that. My father had been away for three years working in another state and during the whole time I had never really wanted him to come home. I didn't miss him. I had timed my visits home from school to avoid being there at the same time he was. And so it seemed really weird to me that now I really missed him. Talking about these feelings was really hard for me because I felt ashamed and guilty at not missing him before.

John had me continue to talk to my father, reversing roles several times. We discussed our relationship and several of the misunderstandings we had.

John: As Cindy became more warmed-up, it was apparent that she felt quite angry that her father had died just when it seemed that they were learning to relate meaningfully to each other. I asked her toward whom or what she felt her anger.

Cindy: I remember saying in reference to God: "How can I be this angry toward someone I don't even believe in?"

John: I directed her to go ahead and reverse roles with this "Non-existence" in whom she did not believe. We were in a room which had steep risers, and I asked her to move to the highest position possible.

Jim: A double was slected for Cindy and posed the question to God: "Why did you take my father just when we were learning to relate to each other?"

Cindy: I enjoyed being God. I remember talking to John, but I don't remember exactly what was said. As God, I wasn't particularly concerned with the girl sitting down there. I recall saying that I had to answer to no one but myself. She wasn't really considered in her father's death.

Jim: At this juncture in the psychodrama, the director began a dialogue with God which had high import for me. I had expected a stance of "plea bargaining" for Cindy, but instead the director merely sought confirmation that the death of Cindy's father was independent of any thoughts, wishes, or actions by Cindy. In response to the question of "Why. . .?", God in all munificence elaborated that there was no requirement to explain His/Her actions to anyone, no matter how capricious they appeared at the moment.

Cindy: She ("Cindy" portrayed by an auxiliary) asked me (in the role of God) a few questions, but, as I said, I didn't feel I had to justify my actions to her or anyone.

I reversed roles and talked to God. He wasn't really responsive but I don't remember being unsatisfied with the answers He gave me.

Then He was dismissed from the scene.

I talked a little more with my father at this point, even joked with him. And then I felt satisfied to let him go be a rainbow again.

Jim: Part of the potency of the psychodrama seems to lie in the ability to allow the protagonist to go beyond the reenacting of situations in his or her everyday life. In the case of Cindy, she could reverse roles and become the personification of the Creator—in whom she even expressed non-belief! When Cindy was playing God, I sensed a radiance of power emanating from her. Her pronouncements as God were potent, majestic, matter-of-fact, and self-sufficient. No justifications were offered.

The preface to *The Words of the Father* emphasizes that there is no communication with God better than direct communication. Hence, in order to exist meaningfully we must find the path of creativity and let it lead us into direct communication and identity with the Creator. In this bond, God is represented as the Absolute

Creator of the world, much the way Cindy represented him. The preface goes on to note that "His creativity seems so powerful and so all-persuasive as to leave nothing for any other agency to accomplish" (p. xi). Further envisioned is a universal inter-dependency between the Creator of the universe and all the beings who fill it, hence a fellowship with each living thing. This aspect I saw reflected in the Director's straightforward approach to Cindy as God.

After participating in Cindy's drama, I was struck by a passage in *The Words of the Father* (p. 107) which seemed uniquely appropriate:

> HAVE YOU LOST YOUR FATHER?
> HAVE YOU LOST YOUR MOTHER?
> HAVE YOU LOST YOUR WIFE?
> HAVE YOU LOST YOUR ONLY BROTHER?
> HAVE YOU LOST YOUR YOUNGEST SISTER?
>
> COME TO ME WITH QUICKENING PACE
> AND REST YOUR HEAD UPON MY LAP?
> TAKE YOUR PLACE AT MY RIGHT HAND
> OR AT MY LEFT.
>
> I AM YOUR MOST PERFECT FATHER.
> I AM YOUR MOST PERFECT MOTHER.
> I AM YOUR MOST PERFECT WIFE.
> I AM YOUR MOST PERFECT BROTHER.
> I AM YOUR MOST PERFECT SISTER.

John: J. L. Moreno indicates in many places that all his contributions were inspired by his original concerns with religion and the concept of God. Having conceptualized God as the spontaneity-creativity in the universe, he suggests that all the phenomena for which man has resorted to the postulation of a God (or gods) could be better understood as manifestations of spontaneity-creativity, a force or energy or principle which is scattered throughout the universe and found in each individual member of the human race. He thus advanced the concept of God from the distant, demanding Father God of the Hebrews, the "He-God"; and the not-so-distant, but certainly separate, Christian God of Love, the "Thou-God"; to the "I-God." God is no longer a separate entity or force "out there" (or in "heaven") but a force which occurs partly in each "me," each self. To know God, to be in touch with God, is to be in touch with that part of myself, with my own spontaneity-creativity.

It is fitting that psychodrama provides a direct and concrete means of accomplishing this feat getting in touch with one's "I-God." Not only does this occur in the dramatic fashion which Cindy's psychodrama illustrates; every psychodrama, sociodrama, or role training session has the effect of developing, re-newing, regenerating spontaneity in all those who take part in it.

It is not unusual for God to appear in a psychodrama. Every protagonist has his own perception of God and produces Him in his own way. However, it is remarkable how often this procedure of reversing roles with God produces some kind of sense of reconciliation or relief, even for people who have no belief in the God they have learned about through the church. Frequently a catharsis of anger is involved. The experience of enacting God is usually a profound one and has a positive effect upon the protagonist.

Jim: I think that Johnson (1, p. 447) puts it well when he says that in psychodrama we "learn with God what it means to be a creator."

Cindy: My reaction to the experience was positive and powerful. I was absolutely elated for almost a week afterward. I think it was a good way to tie things up for me. Although I have had a few bad times since then I've been able to handle them better. I was also able to write this letter which had been struggling to come out for months—

Dear Dad,
in the months since you died
I have wanted to talk to you
more than I ever did
in the years that you lived.

there are things I need to say.

we never talked.
we argued a lot
and on rare occasions we chatted
but
we never talked.
I wish we had.
sometimes I tell people

we never touched
but that's not true.
we horsed around a lot
we could pound each other on the back
but we never hugged each other.

I wish we had.
God, I wish we had.

the last time I saw you
you were lying in a hospital bed
dying
and I tried to tell you then that
I love you
and I tried to thank you
because I never did.
and I wish I had.

I am sorry
that I could never treat you like a person.
in your life
I hated and resented you
I'm sorry
if it seems that only
in your death
have I realized
that I also loved and respected you.

you taught me a lot
not through the very few lectures you gave
but by
the person you were and
the life you lived.

you taught me
to be my own person
and even though we often disagreed
on what I did with my life
I could always feel
the respect you sometimes grudgingly gave me
for being my own person.

you taught me
a lot about responsibility
and even though we sometimes disagreed
about where your responsibilities were
I hope you can belatedly feel
the respect I can now give you
for fulfilling the responsibilities you chose.

you also taught me
how to skip like Dorothy
in the Wizard of OZ.
and that was fun.

I am proud
to be your daughter
and, you know, when I think about it
you were probably proud
to be my father.
which is nice.

I still have guilt feelings
but I guess
we can't do it over again now,
can we?
your life is over.
so what I'm left with is
my life.
and I guess the best thing I can do
for both of us
is to live my life
like I feel it should be lived.
you'll probably roll over in your grave many times
but I think you'll still be proud.

sometimes I just sit and think what
if it weren't for you
I would have never been.
it really flips me out.
thank you
for the life and the love you gave me.

Love, Cindy

by the way,
I was right about Nixon.

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THE ROLE DIAGRAM EXPANDED*

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INTRODUCTION

J. L. Moreno, the originator of the role diagram, postulated that the self emerged from the roles a person has (has had, or seeks)[1]. As a person begins to relate to others the personality becomes defined; however, not only has each person in the relationship a personality, but the relationship itself produces its own reality: a meeting and merging of role perceptions and role expectations which result in actions ranging from submersion of the self to the highest degree of freedom and creativity in relating. Moreno had found that two healthy people could produce an unhealthy relationship, and that two "sick" people could produce a healthy relationship. In order to understand this phenomenon and to treat patients with personality or other mental disorders he began to explore the patient's relationships with significant others. His early research led him to develop a role theory of personality.[2] To support his theories, Moreno proceeded to lay the foundations for a branch of social science, *sociometry*.

Of the many sociometric procedures developed by him the role diagram is designed to represent visually the role construction of a particular relationship at a specified point in time, space, and reality. As a diagnostic instrument the role diagram focuses upon the role interaction of two or more individuals and the degree to which they are complementary or incongruous. It directs the persons involved, or their therapist, to aspects of the relationship which would benefit from psychodramatic or other kinds of therapeutic intervention.

A role diagram is constructed by first compiling a list of roles which represent the interactions in the relationship. In the simplest form of role diagram each person indicates how they feel about the other person in each role *in relation to him or herself*. Participants may choose to use data from different periods in the history of the relationship, possibly illustrating how critical choices or events have structured the role interactions. A future projected, ideal, or fantasy role diagram can be drawn to focus on the role expansion needs or other goals of the relationship. Expanded forms of the role diagram make it possible to view how roles outside the relationship

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(extramural roles) affect the role interaction. Other expanded forms, such as role diagrams of bilateral and multilateral relationships, are especially useful in working with non-traditional role constructions found in group marriages and extended families. Role diagrams also have wide applicability in traditional settings such as social groups, organizations, and most work situations.

The sociometrist is urged to view this article as a guide to the use of role diagramming, and encouraged to experiment and expand the format. As has so often been exclaimed by therapists, "Insight is not enough." This method evolved out of a *science of action*[3] and deserves its practical application. Included here are some strategies for the use of the role diagram as well as some action means for dealing with role conflicts. Again these comments are given only as a rough guide. A good starting place for discovering the use of this procedure is with oneself. Confidence in using the role diagram will increase in proportion to the use the sociometrist makes of it personally.

BASIC ROLE DIAGRAM CONSTRUCTION

To begin a role diagram the participants decide upon which aspect of their relating they wish to explore, often that area for which they have sought outside help. Regardless of the role relationship to be explored, certain key elements require clarification by the sociometrist/therapist. In the Appendices will be found two items which attempt to inform and elicit from the participants the information necessary to draw a role diagram: the *Role Diagram Data Sheet* (Appendix I) and *Instructions to Participants in a Role Diagram Exploration* (Appendix II). These aids may need to be reviewed with clients. The conceptual framework of sociometry is unfamiliar to many, as is the process of defining a relationship in terms of its role construction. Appendix IIIa. & b. offers suggested notations for role diagramming.

COMPILING THE LIST OF ROLES

A role is an observable unit of conserved behavior recognizable by the actions involved.[4] Every role is influenced by biological, psychological and socio/cultural factors which affect the perception of the role, the expectations one has for oneself and for others in that role, and consequently the enactment of the role. These factors influence the actual defining of the role, the selection of the role name. When working with clients, it is best to assist them in translating their relationship into role names they will recognise as their own.

The list of roles can reflect roles in ascendence, roles in descendence, dead roles, future projected roles, ideal roles, fantasy roles, or combinations of these. The roles may be somatic, psychodramatic, or socio/cultural in origin. Help your clients to select roles most central to their relationship. As you

work with varying relationships (husband/wife, co-workers, manager/staff, etc.) you will begin to develop expertise in the role definition process. You may even design role diagrams reflecting role constructions which occur most frequently to use in initial explorations. It is helpful to keep lists of roles for use as examples or guides; however, clients should be urged to generate a listing of roles which reflects the *uniqueness* of their relationship.

Here is an example of an interview in which the roles are being defined:

Susan: What would you call it, Jerry? When we talk about things that have happened to us. You know, deep things.

Jerry: I know what you mean. When we confide in one another, but it is more than that. It's being there for each other.

Therapist: Sounds like a role cluster to me, involving sharing and listening and comforting.

Susan: Yes, but I like confiding better. Listening is O.K., but comforting gets confused. I like to cry and be held, but Jerry won't let me hold him. Jerry, you know how you like me to just leave you alone for awhile to sort things out.

Therapist: For now you could leave it as a broad category of comforter, and then try out various actions later in psychodrama. One thing I'd like to point out is that you have been talking of these roles, confider, comforter, listener, in terms of emotions which are painful. These same roles apply to expressions of anger, joy, resentment, embarrassment, etc. Get the idea? You may want to draw a role diagram which relates primarily to emotional support.

Jerry: Good point. I know I'm great at holding Susan when she's sad, but I don't listen very well when she's mad.

There are some excellent sources of role names which are especially useful when compiling the role names for your clients. Consult job descriptions, encyclopedias of careers and career information, and the books which professional or social groups have written concerning their role.

CHOOSING THE POINT IN TIME

The role diagram can reflect the role construction of the past, present or future. Key periods for exploration in the development of a person, relationship, or group are its beginning; when new persons are introduced into the social atom; when critical events occur; when key decisions are made or will be in effect; when persons or relationships die; and others determined to be vital.

The present is a good starting place for any initial role diagram. Diagramming current interactions has the effect of anchoring the relationship in reality, making it possible for "surplus reality" explorations later.[5] Clues to

other important time points are statements such as: "Think what it could have been like, if only. . .", and "What are we going to do when. . ." The sociometrist becomes adept at picking up these clues and involving clients in explorations which change, add to, or confirm their perceptions.

A future role diagram reveals changes in role interactions due to decisions the person or group makes. These include the development and expansion of new roles; retiring old roles; areas for *role creating*;[6] and alternatives to current role constructions. A role diagram of a future point in time is indicated when the persons involved are finding the relationship (or job) too routine, flat, unimaginative, or dull. A future role diagram is also useful in defining the goals of the relationship.

A role diagram set in the past can provide insight into the history of the relationship and reveal the degree of change in the relationship from period to period. These diagrams can be a gauge for the amount of role death sustained; the demand made upon the person(s) for role taking, role playing, and role creating; and the proportion of time spent in roles perceived to be relevant. It is also possible to draw an ancestral role diagram.[7] By using one's perception of how things "were," a role diagram of the interactions of one's parents, grandparents, etc., can be constructed.

SELECTING THE ROLE DIAGRAM FORMAT

Factors influencing the choice of role diagram format become more apparent with continued use of the method. Some general guidelines, as well as a description of the various diagrams, are included here. Also provided are combinations and variations of the diagram format.

Role Diagram (Interpersonal) - See Appendix IV. a

This diagram focuses on the role *interaction* between two or more persons. A statement is made by each person about how they feel about each other in the roles in relation to him or herself. It is possible to include the perceptual aspect by having each person state how they *perceive* each other person may feel about them in each role in relation to him or herself. Once each person has done this the perceptual data is checked against the objective data for correction or confirmation. It is recommended that clients begin with this format before using the expanded forms.

Role Diagram (Intrapersonal) - See Appendix IV. b.

Internal dynamics, role perception, and role expectation are more in focus in this form of diagram. Each person indicates how they feel about themself as an *interactor* in each role in relation to the other person(s). The perceptual aspect is achieved by having each person state how they perceive other persons may feel about him or herself in each role in relation to him or her. Note: This diagram can be drawn on tracing paper

and laid over the interpersonal role diagram for comparison of the two dynamics.

Combined Interpersonal and Intrapersonal Role Diagram - See Appendix IV. c.
This combination depicts more completely the dynamics of role interaction as described in the above diagrams. It is possible to eliminate this format by using the overlay of the intrapersonal diagram, as noted above.

Role Diagram Expanded (Extramural Roles) -See Appendix IV.d.
Often the roles a person has outside of the relationship affect the amount of shared time, space, energy and reality devoted to the relationship. This example shows the combination of interpersonal, intrapersonal, and extramural aspects. It is possible to use a format allowing for just extramural roles. Each person states how he or she feels about each other person in the extramural role and how he or she feels about their own extramural roles. It is also possible to include the perceptual aspect by each person making perceptual guesses about how they feel each other person may feel about him or herself in each extramural role.

Bilateral Role Diagram - See Appendix IV.e.
This diagram illustrates the relationship one person has with two other persons involving the same or similar role construction. This diagram is most often used to depict the role interaction between a child and two parents. The role construction is generally complementary - i.e., provider and recipient, rather than reciprocal or mutual. In the bilateral role diagram the central person indicates how he or she feels about each of the others in relation to them. Each of the other persons indicates how they feel about themself in the role in relation to the central person. The bilateral role diagram can be expanded to include the comments each person has about the other in each role. An additional line of roles is drawn to the right and left of the two outside persons.

Multilateral Role Diagram - See Appendix IV.f.
This format is used to diagram the role interaction of three or more persons involved in the same or similar role construction. Each person indicates how they feel about the others in each role in relation to him or herself. Intrapersonal and extramural aspects can be included; however, as with any device, it becomes increasingly complex in proportion to the number of persons and the variety of roles introduced. When plotting, if the data becomes unwieldy and unreadable it is time to seek other sociometric devices. For large group interactions involving the same or similar role constructions, group, individual, or target sociograms which result from the sociometric test are usually preferable.[8]

INDICATING RESPONSES TO ROLES AND ROLE INTERACTION

Once the role names and spaces for each person have been placed on a sheet of paper the participants are ready to indicate the feelings they have in each role according to the "How I feel" statement as shown on the selected role diagram format. Appendix III.a. provides a system of notation which is fairly simple as it utilizes various colors for various responses.[9] Some clients may prefer to choose their own notation system and even give it their own phrasing. The Glossary (Appendix VI) gives definitions of the various feelings indicated - i.e., positive, negative, neutral, and indifferent.

It is difficult to designate one feeling in response to a role interaction. Clarification and expansion of the range of feelings is allowed for in the subsequent role enactment and action role therapy. *The primary concern here is to indicate the generalised subjective response which best fits the prevailing feeling evoked when enacting, or contemplating action in, the role in question at a specified time.*

The following comments and suggestions from role diagram explorations may be helpful in guiding clients in this particular aspect of role diagram construction.

1. "I feel like there are two responses to each of these roles. I don't know what to put down. If Jerry is away on a trip things seem to fall apart. I'd put down something different for when he is around."

Reply: Ambivalent Responses

Absence of a significant person is a factor which influences the *sociostasis* of all the individuals involved. If the participant finds that certain recognizable events, moods, and circumstances make it difficult to indicate a general response, it is suggested that additional role diagrams be drawn to illustrate the impact of these varying circumstances.

Examples of this are

a. Parental roles when partner is present and when partner is absent.
b. Emotional supportive roles when person is tired as opposed to when the person is relaxed and rested.
c. Office interactions when meeting a deadline as opposed to normal office functioning.
d. Student roles at the beginning of the school year and at the end of the school year.

2. "If I gave my most honest responses to these things we do together I could hurt her very much. In the long run it doesn't matter all that much compared with her feeling hurt and even resentful."

Reply: Fear of Rejecting, and Being Rejected

Another factor in *sociostasis* is the amount of emotional support a person has available when confronted with painful personal data such as inadequacy and weakness. To deliberately uncover all the hidden hurts and faults is not the purpose of this exploration. Encourage the participants to trust their own intuitions regarding how much, and when, to confront the other(s) honestly. The ability to see beyond the truth with acceptance for the other person is a valuable aspect of relating; however, help the participants to assess the impact of this acceptance upon the growth potential of both persons and their relationship.

When sparing another person's feelings is of primary interest to one (or more) participants it is suggested that the exploration begin with a *perceptual* focus. This provides information about the degree of rejection or inadequacy anticipated by the participants. It is equally possible that resentment can be caused by withholding negative reactions because one is not thought to have the strength of character for dealing with the truth. It is suggested that this be the first topic of discussion before proceeding with role diagramming as it may reveal the degree of commitment the persons or group has to problem solving.

3. "I couldn't begin to guess what Jerry may feel about me in this role. I wouldn't even know where to start."

Reply: Fear of Failure and/or Fear of Knowing

A significant number of people have a fear of failure, especially when it involves making perceptual guesses about the preferences and reactions of someone closely related. Have each person reverse roles with the other person(s). After warming-up the participants to the role of another, have the participants produce the perceptual guesses in non-threatening areas. Allow time for correction of perception. If this proves to be a reassuring experience proceed with the role diagram.

4. "When trying to say how I feel about myself in these roles I have conflicting responses. I keep flashing on what my Mother says about me. I don't know how *I* feel."

Reply: Ambivalent Self-concept

The experience of measuring up to someone else's expectations is a common one. Sometimes even the derivation of these expectations becomes obscure, and yet they persist. It is suggested that the participants note on their Role Diagram Data Sheet (appendix I) the origin(s) of their role perception, or the role model for a particular role. If the role model seems to appear consistently it may be useful to draw a role diagram of that relationship. An ancestral role diagram may give insight into scripted role

interactions. As a person's perception of him or herself is separated from the perceptions others have of him or her, the intrapersonal role diagram will reflect more accurate information about the client's self-concept.

5. "As I begin to focus on these roles I begin to remember other roles or parts of roles I hadn't thought of when we were making out the list. What should I do when this happens?"

Reply: Hidden or Masked Roles

The process of defining roles uncovers many unconscious or masked roles which influence unknowingly the interactions with others. Role diagramming, as with other sociometric procedures, is designed to heighten sociometric consciousness, especially in the areas of role perception and role expectation. The conserved role, the more rigidly defined role, and the role allowing for the least spontaneity is more frequently a masked role. These masked roles do not always become apparent when making out the list of roles for the exploration. They emerge at varying points throughout the exploration. Have the participants jot down in their notes or on the diagram itself any flashes they have regarding emerging roles. These insights may prove helpful during the role therapy.

INTERPRETING THE ROLE DIAGRAM AND MOVING INTO ACTION

The process of role diagramming requires a high degree of self-disclosure on the part of the participants. When the diagramming is completed the sociometrist or therapist is advised to assess the impact of the exploration upon the clients and to provide an opportunity for sharing immediately their experience of the process. This sharing can be guided by following questions:

1. What information have you given on the role diagram that makes you feel the most anxious? Why?
2. Whose role diagram, or what role interaction, are you the most eager to see? Why?
3. Whose role diagram, or what role interaction, are you the most reluctant to see? Why?
4. What conclusion have you already drawn from this exploration? Are there any sweeping statements you would like to make?
5. Have you any specific feelings about how we should proceed with this exploration in action?

Once this part of the sharing phase is completed, go over the completed diagrams with the participants. They will need to compare their perceptions of the data each other person has supplied and to understand how each person produced the responses they did. The clients may wish to compare their role diagram to one constructed previously.

Short psychodramatic scenes can also be used to help clarify or present in action how a particular perception formed. There are some differences in the functions of the psychodrama director when directing co-protagonists, or when directing a scene with the actual people involved in the scene present. The therapist/director will need to understand that each person is allowed to have their own perception and give time for each person to present the situation as they experience it. Whenever possible *role reversal* and auxiliary egos trained in *mirroring* can be used in order to enhance the observation and awareness skills of the participants.

Role therapy usually includes the following *in situ* and psychodramatic intervention: 1) encounter with self and other; 2) un-learning and deconserving roles; 3) role training, and 4) future projection which includes role testing. There are numerous ways to proceed determined by the original purpose of the exploration, the setting in which the therapy occurs, and the skill the therapist has with action methods. The following guidelines are briefly described here as a reminder of the application of the psychodramatic method. Consult the bibliography for additional sources.

ENCOUNTER WITH SELF AND OTHERS

> "A meeting of two: eye to eye, face to face.
> And when you are near I will tear your eyes out
> and place them instead of mine,
> And you will tear my eyes out
> and will place them instead of yours,
> then I will look at you with your eyes
> and you will look at me with mine."[10]

Have the protagonist (using an auxiliary ego, if available, for absent significant others or to represent a part of self) sit across from the person they need to encounter. Have each person or part express their feelings and responses to each other in the *here and now*. Especially seek a statement from each about what commitment they have to a positive outcome to the encounter. It is often helpful if the therapist will give both (all) parties permission to maximize their feelings in order to accomplish a complete ventilation. Until a person has expressed themselves fully in their own role they will be unable to role reverse or to double the other. Note that in Moreno's *Invitation to a Meeting* the persons first "tear out the eyes of the other" before being able to see a person with their own eyes.

It may not be possible to reconcile the differences between two or more people until some previous scene between them has been corrected. In this case have the protagonists enact the scene as they remember it, have each person soliloquise about what they are not doing or saying, and then re-do the

scene as they would have liked it to happen. Once ventilation has occurred it will be possible for the protagonists to state or describe in action the changes that they would like to see take place in their interaction. They will be able to help each other.

UN-LEARNING AND DECONSERVING ROLES

It is very normal and comfortable to have habits of interaction. These habits help to save time and energy given to the decision making processes between people. However, relationships can become flat and unimaginative, especially when the persons involved are stuck in roles tied to a history which no longer is viable for the relationship *here and now*. Conserved roles are those which are inherited from or defined by someone other than the person enacting the role. The actor is working from a script which does not allow for his or her own spontaneity.

To deconserve roles the situation in which the role is prescribed is presented psychodramatically. The protagonist(s) are encouraged to confront the role model or any others responsible for the perception of the role. This confrontation should include how the protagonist experiences the confines of the role, how wanting to change their enactment of the role will affect their general feelings toward the role model, how the role is dysfunctional, and in what way they anticipate changing it.

ROLE TRAINING

Clients may need to practice new roles in a supportive setting before confronting the roles in real life. Awkwardness, or an overwhelming feeling of inadequacy associated with a particular role, may prevent a person from carrying out their "good intentions;" therefore, it may also be necessary to train the partner(s) in the necessary supportive roles while they are learning this new behavior.

It is recommended that a scene involving the new role be concretely presented using the psychodramatic method. The clients then rehearse and invent many occasions when the role is in evidence. The interaction can be mirrored, if there are additional auxiliary egos available, in order for the persons to view the interaction objectively. Audio-visual equipment can also be used for this purpose. It may also be useful to have members of the audience or group supply alternative enactments of the role thereby using the collective spontaneity of the group.

FUTURE PROJECTION (INCLUDING ROLE TESTING)[11]

Testing out desired or anticipated events in action provides an opportunity for participants to re-order their life *here and now* in response to their perception of the future. A couple may wish to test out in action their

perceptions of how they will be in the role of parent after the birth of their first child. Having participants deal with fears they have concerning unknown roles or unknown consequences of roles may prepare them for the future. Once anxiety around particular roles has a chance for expression, the client will be freer to enact the role with more spontaneity.

Of course the real role test is that one which happens *in the situation*. Many of your clients will be ready to move from insight into action without preparation or rehearsal. This process will be enhanced if they agree upon a period of time to experiment. Many will want to take the role diagram home to guide them in their "homework". The role therapy should consequently include reviewing the changes in interaction which take place and facilitating the self-therapist in each participant.

APPENDIX I

ROLE DIAGRAM DATA SHEET

Name:_____ Date:_____

1) The relationship I would like to explore is_____

2) The particular aspect of our relating (role cluster) which I would like to focus on is_____

3) I wish to include the following kinds of roles in this exploration:

____ a. Roles active now (A)

____ b. Roles no longer active (OA)

____ c. Future Projected roles (FP)

____ d. Fantasy roles (F)

____ e. Ideal roles (I)

____ f. Psychosomatic roles (PS)

____ g. Socio/cultural roles (SC)

____ h. Psychodramatic roles (P)

4) The time I have chosen for this exploration is_____

This time is important for the following reason:_____

_____

5) Listed here are those roles in which I interact with this person. Note: In this listing you may want to include the designation (I, SC, OA, etc.) after the role name so that you can determine if there is a particular kind of role which is more in focus.

Active Now (A) *Once Active Roles (OA)* *Future Projected Roles (FP)*

6) Listed here are significant roles I have outside of the relationship:

Active Now (A) *Once Active Roles (OA)* *Future Projected Roles (FP)*

7) Listed here are significant roles the other person has outside of the relationship:

Active Now (A) *Once Active Roles (OA)* *Future Projected Roles (FP)*

APPENDIX II

INSTRUCTIONS TO PARTICIPANTS IN A ROLE DIAGRAM EXPLORATION

In this exploration you will be focusing on a complex network of role interactions which exist between you and the person(s) with whom you are involved in these interactions. To begin you will need to make a list of the roles you determine to be the most relevant to the aspect of the relationship you want to explore. The following comments will help you to compile the list and construct the diagram.

1) Role names tend to be nouns which imply a group of related actions, such as teacher, listener, student, provider, etc.
2) Role names can be generated by reviewing the point in time you wish to cover. If you are looking at the day to day interactions, it helps to begin with early morning interactions and write down everything that you do. Translate these activities into role names, and continue through the rest of the day.
3) Break down large clusters of roles into identifiable acts, especially if you are exploring one specific role cluster. Work with the roles most central to the interaction.
4) One or both (or all) parties may be involved in constructing a role diagram. If significant others are not present it is possible to supply the information by putting yourself in the other person's place. Make perceptual guesses as to what roles they would consider significant, and what feelings they may have about themself in the role. Seek ways later to get confirmation or correction of your perceptions.
5) Each of the following role designations may be included or highlighted in a role diagram. (See Appendix III for ways to illustrate the differences in roles on the role diagram.)
   a. *Psychosomatic roles* - ongoing roles, vital to survival, such as the eater, sleeper; apply to the physical functioning of the body.
   b. *Social roles* - roles composed of generalised or stereotyped perceptions and enactments, such as black militant, refugee, WASP, etc.
   c. *Psychodramatic roles* - roles referring to a specific person's perception and enactment of a role; these roles emerge from the person in response to life and are tied to a personal definition of the role; *a* mother, *a* son.
   d. *Active roles* - role is currently active.
   e. *Once Active roles* - the role has died out due to a change in situation, abilities or interests.
   f. *Future Projected roles* - those roles which are likely to be additions to the role repertoire.

g. *Ideal roles* - refers to the ideal functioning in a role, such as ideal sister, ideal ballplayer, etc.

h. *Fantasy roles* - roles about which we dream, such as hero, as ballet dancer, landowner, movie star.

6) Select the role diagram format which seems most relevant to the exploration you desire. (See Appendix IV for a selection of formats.) If you are constructing the role diagram with others involved you will need to reach agreement upon the following questions: a) aspect of the relationship to be diagrammed, b) past, present of future time, c) list of roles, and d) role diagram format.

7) Constructing your role diagram:

a. On a piece of paper large enough to accomodate the list of roles designate a space for each person as shown on the format (circles for females and triangles for males).

b. List the role names from the Role Data Sheet placing them on the paper as shown on the format you have selected.

c. Locate the "How I feel" statements on the format. Have ready the role diagramming notation (Appendix III). Each person involved in the exploration will ask themself how they feel about themself or the other person in each role and draw the line which most closely describes the feelings they have between the circle or triangle which represents them to the role. The sample role diagram in Appendix V illustrates a completed role diagram.

d. If you are constructing a role diagram on the basis of perceptual guesses about how someone else may be feeling in a particular role, it helps to allow yourself to warm-up to being them in that role (a mental role reversal).

8) Interpreting your role diagram:

a. First share with your partner(s) the feelings you had while doing this. Each person experiences some degree of internal struggle in order to express feelings and responses that have validity. One line cannot speak all that is involved in any single interaction. Share with one another the difficulties which you have had.

b. Locate those areas of strength in the relationship.

c. Locate those areas which need further exploration and improvement.

d. If possible determine the effect the intrapersonal dynamic has on the interpersonal dynamic, and vice versa.

e. Give attention to those role interactions having ambivalent responses. Decide what kind of exploration will help clarify the feelings.

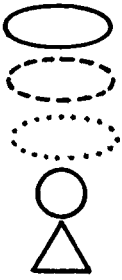
f. Advise those persons working with you of the impact of this exploration on you.

APPENDIX III.a.

DIAGRAMMING NOTATION:

——+——	feels more positive now	BLUE INK
————	feels positive now	
——–——	feels less positive now	
——–——	feels less negative now	RED INK
————	feels negative now	
——+——	feels more negative now	
- - - - - - -	indifferent	BLACK INK
————	neutral	
.....	unexamined feelings	

ROLE DESIGNATIONS:



indicates an active role

indicates a once active role

indicates a future projected role

symbol for female

symbol for male

R O L E D I A G R A M N O T A T I O N

This notation is provided as a suggestion for indicating the kinds of roles and the kind of feelings related to those roles. It attempts to reflect the concept of a person <u>becoming</u> with roles in ascendence and descendence. Colors are used in this notation as it helps the reader to more quickly identify aspects of the diagram.

APPENDIX III.b.

DIAGRAMMING NOTATION:

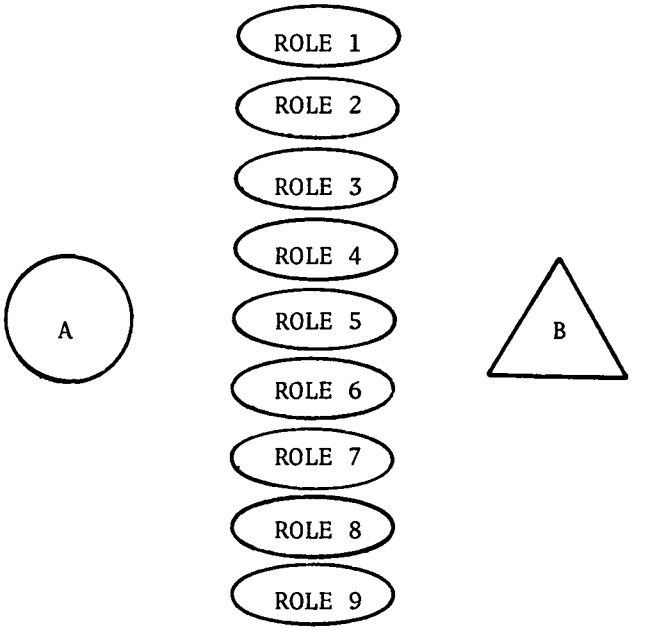
——+——	feels more positive now	
————	feels positive now	
——-——	feels less positive now	
---=---	feels less negative now	BLACK INK
---------	feels negative now	
----+----	feels more negative now	
* * * * * *	indifferent	
.....	neutral	
'''''''''''''''''''	unexamined	

ROLE DESIGNATIONS ARE THE SAME AS APPEARING IN APPENDIX III.a

R O L E D I A G R A M N O T A T I O N

This notation is provided here as a suggestion for indicating the kinds of feelings concerning role interactions. It is designed for use when reporting data in printed sources which appear only in black and white print.

APPENDIX IV.a.



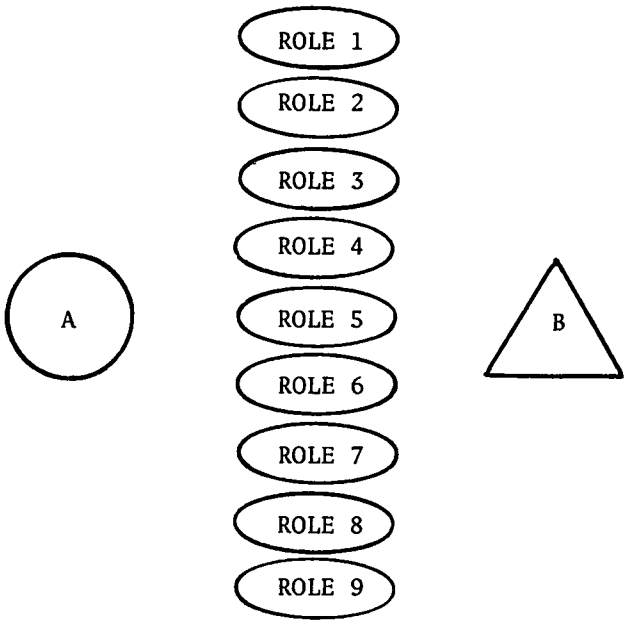
How I (A) feel about B in this role in relation to me.

How I (A) perceive B may feel about me in this role in relation to him.

R O L E D I A G R A M
(INTERPERSONAL)

In this form of role diagram A states how she feels about B in each role in relation to her and then makes perceptual guesses about how B may feel in each role in relation to her. B (if available) completes the role diagram using the same format. To forego the perceptual aspect each person completes the side of the diagram referring to him or her.

APPENDIX IV.b.



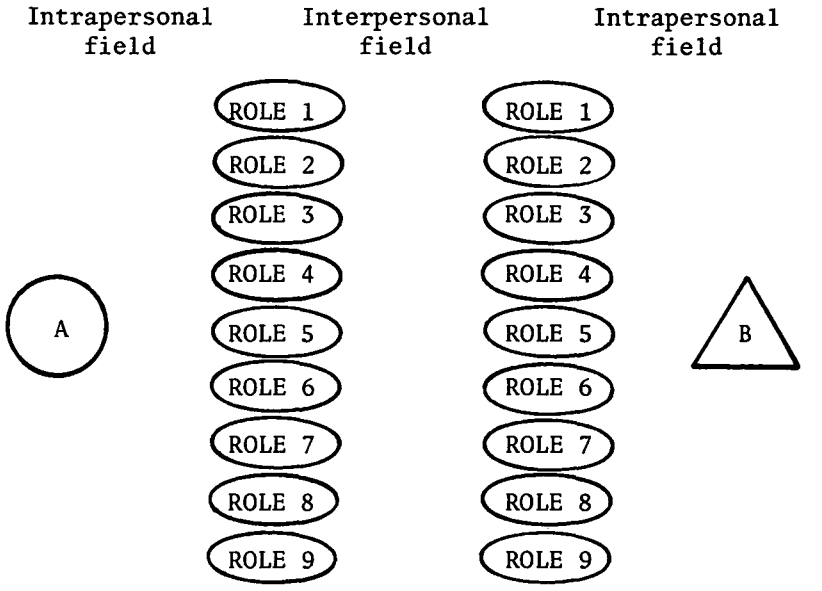
How I (A) feel about myself in this role in relation to B.

How I (A) perceive B may feel about himself in this role in relation to me.

R O L E D I A G R A M
(INTRAPERSONAL)

In this form of role diagram A states how she feels about herself in each role in relation to B, and then makes perceptual guesses about how B may feel about himself in each role in relation to her. B (if available) completes the diagram using the same format. To forego the perceptual aspect each person completes the side of the diagram referring to him or her.

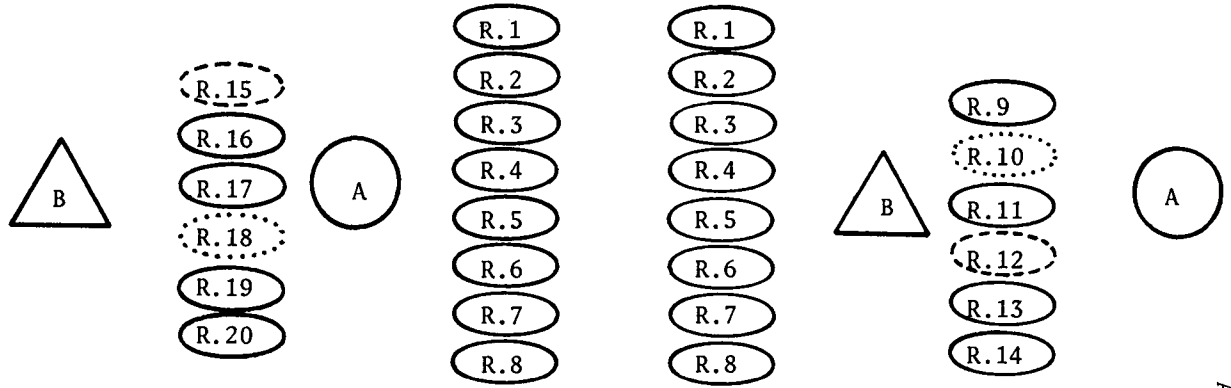
APPENDIX IV.c.



How I (A) feel about myself in this role in relation to B	How I (A) feel about B in this role in relation to me.	How I (B) feel about A in this role in relation to me.	How I (B) feel about myself in this role in relation to (A).

R O L E D I A G R A M
(INTERPERSONAL AND INTRAPERSONAL)

In this form of role diagram A and B each state how they feel about themself and the other person in each role. The perceptual aspect can be included by having each person complete the other half of the role diagram by making perceptual guesses. The two efforts are then compared with the objective data from each person.



How B feels about A in these roles.

How A feels about herself in these roles.

How A and B feel about the other in these roles in relation to them.

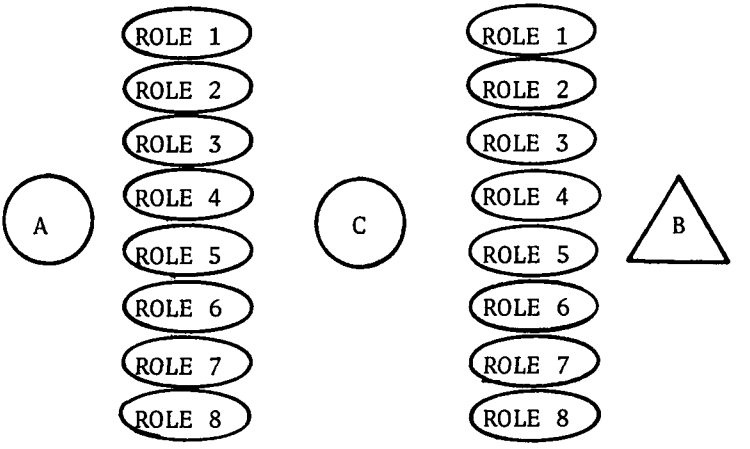
How B feels about himself in these roles.

How A feels about B in these role

R O L E D I A G R A M E X P A N D E D
(INCLUDES EXTRAMURAL ROLES)

This form of role diagram includes both the interpersonal and the intrapersonal fields as well as the expansion of the diagram to include roles engaged in by each person outside of the relationship (extramural roles). The perceptual data may be obtained by having each person complete the diagram by making perceptual guesses about how the other person may feel in each role. The two efforts are then compared with the objective data from each diagram.

APPENDIX IV.e.



How A feels about herself in these roles in relation to C.

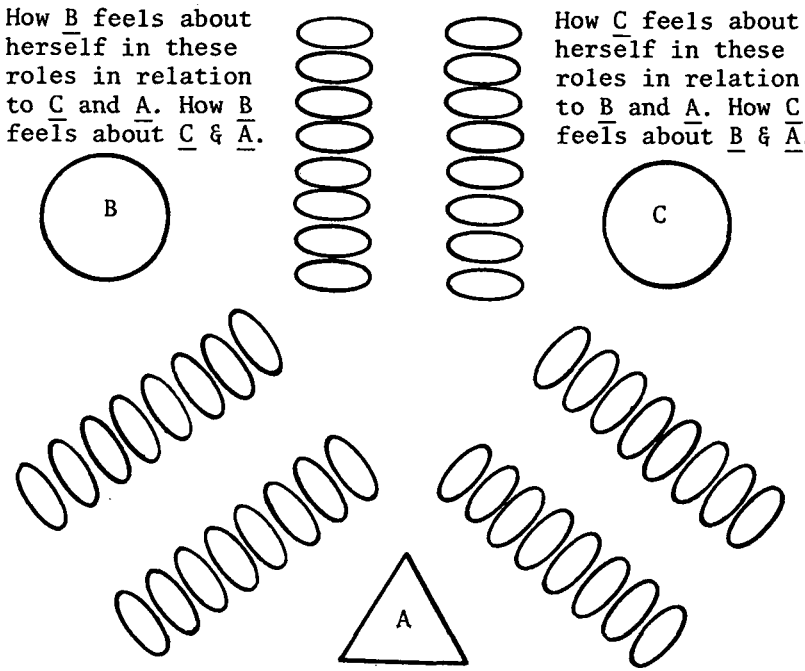
How C feels about A and B in these roles in relation to her.

How B feels about himself in these roles in relation to C.

B I L A T E R A L R O L E D I A G R A M
(ONE PERSON, TWO INTERACTORS)
SAME ROLE CONSTRUCTION

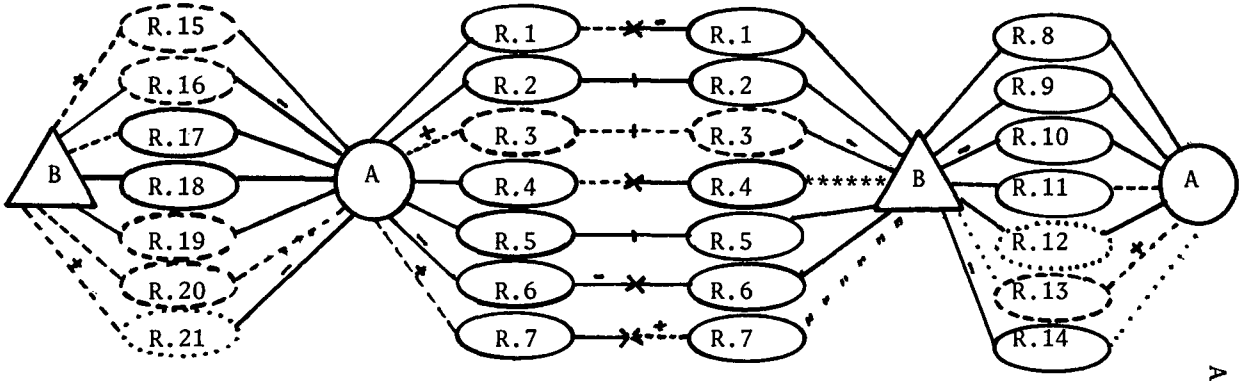
This role diagram, most often used to diagram the role interaction between a child and two parents, is the format for any bilateral relationship. In the above example the parents (A & B) each indicate how they feel in each of the parental roles, and the child (C) indicates how she experiences each parent in those roles. This diagram can be expanded further to show how each parent feels about the other in each of the roles. Role 1 - 8 would be drawn in columns to the left of A and to the right of B. Then each would draw lines to indicate how they feel about each other in these roles.

APPENDIX IV.f.



MULTILATERAL ROLE DIAGRAM
(THREE INTERACTORS)
SAME ROLE CONSTRUCTION

This form of role diagram is used for three or more persons interacting with each other in the same or similar role construction (Eg. three adults sharing a house, or having the same job description). The above diagram includes both the interpersonal and the intrapersonal field.



S A M P L E E X P A N D E D R O L E D I A G R A M
(INCLUDING EXTRAMURAL ROLES)

This form of role diagram includes both the interpersonal and the intrapersonal fields of exploration as well as roles A and B have outside of the relationship. The key to the notation can be found in Appendix III.b. The statements which clarify the meaning of the responses are given in Appendix IV.d.

R.1 - Managing finances
R.2 - Providing Income
R.3 - Lover
R.4 - Household chores
R.5 - Dinner companion
R.6 - Sports fan
R.7 - Comforter
R. 8 - Gymnist
R. 9 - Tennis
R.10 - Professor
R.11 - Politician
R.12 - Traveler
R.13 - Ex-husband
R.14 - Friend to Jean
R.15 - Student (Grad. School)
R.16 - Hospital Aide
R.17 - Poet
R.18 - Daughter to parents
R.19 - Arts Council President
R.20 - Companion to Stuart
R.21 - Divorcee

APPENDIX VI

GLOSSARY

The terms below are defined in numerous places in the literature of sociometry, psychodrama, and interpersonal dynamics. While every attempt has been made to honor standard usage, the definitions offered here have been phrased with reference to their use in role diagramming. Citations for *Who Shall Survive* (WSS) and *Psychodrama*, Vol. I (PDI) have been provided. See the bibliography for complete details on these sources.

central roles - roles determined by the person to be principal or essential roles.

clustering effect - term used for the effect of the transfer of spontaneity from unenactable roles to the presently enactable roles of the same role cluster. (PDI, p. 175)

encounter - a meeting of two or more persons in which they are able to experience each other in action, and able to become each other in role reversal, to fit inside the skin of the other. (WSS, p. 65)

*extramural roles** - any roles existing outside of the boundaries of a particular relationship, or other objectified unit for study.

in situ - in the situation, meaning designed to be experienced in the *here and now*, or as it happens. (WSS, p. 60-63)

in statu nascendi - in the state of birth, meaning the beginning or source of an act, or role. In the study of interactions it is often important to return to the beginnings of a relationship to determine what it was that drew the persons together in the first place. (WSS, p. 58, 692-694; PDI, p. 37-38)

indifference - an undifferentiated interest or lack of interest; an absence of tele.

interpersonal - involving relations between persons.

intrapersonal - involving the dynamics within a person and the relationship a person has with themself.

negative - reaction or feelings which imply absence of satisfaction resulting in irritation, anger, dislike or repulsion.

neutral - neither a positive or a negative response; a category of response which may be elected deliberately (as in "openness") in order to allow time for further exploration. Considered to be a creative alternative, especially in situations where the feelings involved can be described as "overheated".

peripheral roles - roles determined to have less significance, or to be less essential in the exploration undertaken.

positive - a reaction or feelings of satisfaction. This response is considered to be pleasurable, effective and desirable.

* indicates a definition attributed to the author.

psychodramatic roles - roles, the definition of which evolves as the person evolves, specific to a person's perception of the role, such as *a* mother, or *a* teacher. (WSS, p. 76)

psychosomatic roles - those roles, the first to emerge, most associated with the physical functioning of a person, as the sleeper or the eater. (WSS, p. 76)

role - a unit of "conserved" behavior which implies certain acts or actions. The term comes to the social sciences from drama. The Latin word *rotula* referred to the rolls upon which were written the scripts used by actors in rehearsing for plays. (WSS, p. 689; PDI, p. 153)

role cluster - a group of related actions implied by an encompassing role name. (PDI, p. 175)

role conserve - roles proven to be socially effective which, as finished products of behavior, are available for immediate release. (WSS, p. 689)

role creating - infusing the role with a high degree of spontaneity by developing new starters, new actions, and new responses to the role. (WSS, p. 689-690)

*role diagram** - a visual representation of the role construction of one or more relationships, utilizing a list of roles comprising the relationship (or relative to it) and a system of notation for describing the feelings evoked by the various role inter- and intra-actions.

*bilateral role diagram** - a role diagram depicting the relationship two persons have with the same person; affecting reciprocally both sides or parties. The role constructions are the same or similar.

*multilateral role diagram** - a role diagram depicting the relationship of three or more persons with each other. The role construction is the same or similar.

role enactment - physically portraying or acting the function of the role. (PDI, p. 163)

role expectation - the anticipation (of oneself, or by another) of a specific enactment of a role.

role perception - awareness or understanding of the functions and actions which comprise a role. A person may have a perception of a role and be able to recognise the role, yet be unable to enact a role. (PDI, p. 164)

role playing - the process of revitalizing conserved roles in action, permitting a degree of freedom to the individual. (WSS, p. 75, 689-692)

role repertoire - the supply of roles available to a person or group.

role resuscitation - the revival of dead roles, or roles which were once active.

role reversal - taking the role of another person and experiencing that person as fully and as intensively as one may experience oneself. It is also experiencing oneself through the eyes and actions of the other. (WSS, p. 87)

role taking - the process of taking and interiorating the role as proscribed by society unto the self, making it readily accessible in social situations. It is the most fixed conserve of role enactment. (WSS, p. 689)

role test - a measure of role behavior in structured situations, designed to measure the degree of differentiation a specific culture has attained within an individual. It is also used to determine the advisability of expansion of the role repertoire through testing the degree of understanding and spontaneity a person has for a specific role. (PDI, p. 161-175; WSS, p. 89)

role training - exploring alternative role interpretation and role interactions; improving the relations between two or more persons by role playing in structured situations, examining the perceptions of the role, the expectations generated by the participants, and the variations of role enactment. (WSS, p. 503)

roles in ascendence - roles becoming more central and significant, due to increased interest, capability, change in situation, or interactors.

roles in descendence - roles becoming more peripheral or having less significance.

social atom - a nucleus of relations comprising a social structure recognisable as belonging to an individual. It is the smallest functional unit within a social group. A "cultural social atom" is the pattern of role relationships which surround an individual. Social and cultural atoms are manifestations of the same social reality. (WSS, p. 70, 52, 291)

sociogram - a visual representation of the placement of individuals in a group, and all the interrelations of individuals; a charting of where persons fit in a group based upon specific criteria. (WSS, p. 95-96)

sociostasis - the balance achieved when a person's expansiveness (role, emotional and social atom) has been met to satisfaction; a social equilibrium. (WSS, p. 285)

surplus reality - an experience which is novel and which extends the subject's experience of reality; a reorganization of the self in a situation other than one's current reality provides, resulting in an integration of new roles and perceptions of roles. (WSS, p. 85)

tele - that current of feeling which exists and flows between two or more persons. It is "insight into," "appreciation of," and "feeling for," the actual makeup of the other person(s). It is the cement which holds individuals and groups together. (PDI, p. 247, 277)

transference - the psychopathological branch of tele, transference is the factor responsible for the dissociation and disintegration of social groups; a projection of feelings to a person or a group which has been experienced incompletely; often an unreciprocated process. (WSS, p. 311-321; PDI, p. 227-232)

unexamined response - undetermined response due to a lack of information or peripherality.

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NOTES

[1] In *Who Shall Survive?* (1953 ed.) Moreno states (p. 75-76): "The tangible aspects of what is known as 'ego' are the roles in which it operates. Roles and relationships between roles are the most significant development within any specific culture. Working with the 'role' as a point of reference appears to be a methodological advantage as compared with 'personality' and 'ego.' Role emergence is prior to the emergence of the self. Roles do not emerge from the self, but the self may emerge from roles."

[2] Moreno as a personality theorist is (examined in) Bischof, Ledford J., *Interpreting Personality Theories*, New York: Harper and Row, 1964, p. 355-420.

[3] *Ibid.*, p. 73.

[4] *Ibid.*, p. 688-691.

[5] *Ibid.*, p. 85.

[6] *Ibid.*, p. 75.

[7] For more information on ancestral roles in social atom repair work see "Redemptive Encounter: Its Use in Psychodrama, Ancestral Sociodrama and Community Building," by Clare Danielsson, *Group Psychotherapy and Psychodrama*, Vol. 25, no. 4 (1972) p. 170-181.

[8] See "A Method for Depicting Social Relationships Obtained by Sociometric Testing," by Mary L. Northway, *Sociometry*, Vol. III (April, 1940).

[9] As the role diagram is also used as an instrument for reporting role interaction in printed sources (appearing only in black and white print) an alternative system of notation allowing for this in suggested in Appendix III.b.

[10] Moreno, Invitation to a Meeting, 1914.

[11] Yablonsky, Lewis, "Future Projection Technique," in Psychodrama Theory and Practice, edited by Ira A. Greenburg, New York, Behavioral Publications, 1974, p. 341-344.

NOTES ON THE CONCEPT OF "ROLE-PLAYING"

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The term "role-playing," like so many other psychodramatic designations, has come to permeate the popular literature. Unfortunately, its original meaning has been drastically altered by many of those who appropriated the term, and substituted a less satisfactory concept. Specifically, many in the contemporary "encounter" movement understand "role-playing" in a pejorative sense: to "play a role" is considered to indicate "non-genuine behavior" in an interaction, while "being oneself" implies genuineness in human relations.

There are a number of difficulties in this usage. The major problem lies in verification, i.e., how does one determine the "genuineness" of one's relating? The answer would seem to be through introspection, that it is an inherent quality in the human psyche to be able to "know itself honestly" at any particular moment. Put simply this would mean that we know when we are being "genuine" and when we are not.

But several problems emerge if this analysis is accurate. Firstly, it is clear that there are major exceptions to the rule that we are capable of knowing ourselves honestly. Consider the familiar situation of relating to a teacher or boss; does our courtesy towards this person stem from normal fellow-feeling, or fear of the consequences of being discourteous? I submit that not being able to sort out these feelings is not the mark of an emotionally unhealthy person, and this clearly is an instance in which we are not able to "know ourselves." But if someone who held the view of role-playing which I am criticizing replied that the *healthy* person *would* indeed have the ability to introspect clearly even in this case, the problem is considerably expanded by the introduction of another problematic expression: "mental health." In any case, it is certain that most of those who have adopted this new idea of role-playing also want to avoid talk of mental health and the treatment of patients, and thus would have to allow that self-honesty is not at all a necessarily clear and distinct experience.

Another major criticism of the notion that one is able to avoid role-playing in an inter-action by introspectively knowing oneself ties in with the problem of self-identity. Hume illustrated the difficulty by pointing out that all one truly is aware of through introspection is a collection of separate experiences, so that in an important way we are "different people" with regard to each particular experience. He seemed to attribute notions of personality and

self-identity to the connection of these experiences through the imagination. Whatever the merits of this solution, this problem points up the following issue: We seem to be in some sense a different person from one situation to the next, if not from one experience to the next. This being the case, it is not at all clear that we have ready access to our "real selves" at any given moment, because those selves are constantly developing in a dynamic relation to their world.

So far we have been asking questions about *accessibility* to our selves. Relevant to this are questions about our ability to *completely* know ourselves. Jean-Paul Sartre has pointed out that our self-consciousness is never able to "catch-up" with our consciousness, because. . . (with no apologies necessary to Gertrude Stein), as soon as I think of myself thinking I must think of thinking of myself thinking in order to be truly self-conscious. But then I still am not truly self-conscious until I think of myself thinking of myself thinking, and so on ad infinitum. For Sartre, part of the frustration of human existence is that we are doomed to be constantly out of touch with our complete selves in this respect.

The new usage is surely vacuous in light of these philosophical difficulties, and this has real practical importance; for if we are not even able to clearly articulate what it means to be genuine then how can we seriously reproach anyone on these grounds? It is particularly unfortunate that so many group leaders criticise clients for role-playing even when they consistently protest that they are not being phony and honestly believe that they are not. The psychodramatic approach, which is briefly outlined below, encourages people to live creatively rather than attack them for a self-betrayal no one can be sure has actually occurred.

The concept of "role," conceived of by J. L. Moreno as a functional unit of human behavior, is considered by the psychodramatic theorist to be central to an understanding of the way in which human beings interact in the everyday life-world. Each role carries with it a number of socially prescribed behaviors which we are aware of to differing degrees. Sociologists identify these with folkways and mores. But in so far as people are understood to be creative beings, they are also seen as capable of creating certain unique and particular characteristics in their various relationships. This is clearly the case simply because no two relationships are precisely the same. Just as individuals differ, so do individual marriages, for example, although they are also similar in many respects. Therefore, the sorts of roles which we live are both products of cultural prescription and individual creative initiative. Because the social scientist is able to observe that people "play roles" with each other by no means indicates that they are not being genuine. On the contrary, our role cluster is the social expression of being human.

Hence the popular concern with the asserted contradiction between playing

a role and genuineness in human relations results from a deep-seated but obvious misunderstanding, and in fact these concepts are mutually necessary. Is there then any meaning to the statement that some relationships are more genuine than others? We answer that there is - in terms of the quality of the interaction itself, and that this quality depends on the spontaneity of the encounter and the adequacy of the role reversal.

The psychodramatic concept of role-playing both avoids the critical difficulties of the definition which has come into recent use and provides a considerably more adequate explanatory model for the nature of being human in the cultural-social world.

ART-AWARENESS: A METHOD FOR WORKING WITH GROUPS

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Recently a 13 year old girl was using clay to make what she called "personality globs," shapes which represented, through the tempo of the process and the form of the product, intense feelings she had experienced. It was hard, she said, to put these feelings into words, to make sense out of them: "Sometimes I get so emotional. I just do the weirdest things, you know? . . .I don't know. Yeah, but there's this one desire—and I'll never get to really understand myself and understand these feelings—and what's causin' them." In attempting to cope with the violent upheavals which accompanied her voyage through adolescence, she had spontaneously come upon the use of a non-verbal medium as a way of both concretizing and trying to comprehend the changes in herself.

For similar reasons a clinical psychologist, discouraged by the lack of success of discussion groups with adolescents, joined forces with an art therapist. Together we developed something we have called "Art-Awareness," a method for helping individuals in groups grow toward increased self-awareness, self-understanding, and self-acceptance through art. The ideas discussed in this paper are based upon direct and indirect experience with "Art-Awareness" over the past three years. During that time, we have co-led two long-term and many short-term experiential training groups, composed primarily of mental health workers. One of us conducted an inservice training course for art and classroom teachers from the public schools, and also led weekly "Art-Awareness" groups with elementary-age children. Our twenty long-term trainees all ran "Art-Awareness" groups in their agencies, coming to our Clinic for weekly group consultation following the training period. Although the size and nature of these groups was a function of each institution, they usually met once a week for 1½ to 3 hours, and involved both art activities and discussion.

We recognize that we are not alone in moving in the direction described in this paper. In the mental health field, there has been an increasing emphasis on work with groups vs. individuals, on prevention vs. remediation, and on expanding personal growth in a positive sense in a group context. More and more, non-verbal approaches (such as art, music, dance and drama) have been used in mental health settings for both therapeutic and growth-enhancing purposes. Related developments in art therapy are evident in the work of

Rhyne (1971, 1973) and in Wadeson's work with couples (1972, 1973); and in art education, self-awareness is re-emerging as a legitimate goal (Hurwitz, 1972).

Many institutions have responded to the increasing alienation, dehumanization, and over-intellectualization of our society with a renewed emphasis on getting in touch with affect, with the inner self, and with others. Those who wish to reform education have stressed the importance of the individual, of the affective domain, and of informal self-initiated modes of learning which involve discovery, problem-solving, and creative thinking. There is a renewed interest in non-verbal modes of knowing and experiencing, in "visual thinking" (See Arnheim, 1969) or "externalized thinking" (See McKim, 1972).

THE NATURE OF ART-AWARENESS

The essence of our "Art-Awareness" concept is the combination of a personal, direct, creative experience with a consideration of that experience in a group context. Neither the experience nor the group discussion alone seems to have the impact of the combination for most individuals. It is our feeling that the quality of neither the process nor the discussion is sacrificed through an insistence upon both. Rather, it is as if the two together make possible a fully-integrated experience, offering each individual multiple ways of becoming more aware of himself and of integrating that awareness. Each participant has available the growth-enhancing (self-actualizing) experience of the creative process itself, the "peculiar quality of pictorial communication to *externalize that which is not fully expressible verbally* [Bach, 1954, p. 138]," the intra/interpersonal learnings possible in a small group, and the subjective person-product "encounter" and dialogue unique to the arts.

Simply making possible art activity in an explicit context of achieving self-awareness enhances one of its age-old functions, as expressed by Stevens:

> The process of artistic creation in different media has been a means of self-expression for millennia. By deepening awareness of the creative *process*, we can resolve and clarify this expression of ourselves. This resolution and clarification releases energy, and permits us to develop and grow further, and we can realize that every area of our lives can become a medium for growth, creation and self-expression [1971, p. 247].

And it may well be, as Susanne Langer suggests, that:

> there is an important part of reality that is quite inaccessible to the formative influence of language: that is the realm of so called "inner experience," the life of feeling and emotion. . .The primary function of art is to objectify feeling so that we can contemplate and understand it [1958, pp. 4, 5].

She further suggests that "...the rhythmic continuity of our selfhood defies the expressive power of discursive symbolism [1958, p. 5]"—that indeed, the use of art is particularly appropriate for the expression, discovery, and affirmation of the self. Not only can art serve to symbolize intrapsychic events; it can also stand for interpersonal transactions, as might occur in a small group which has just worked jointly on a creative endeavor. The idiosyncratic ability of art to collapse sequential events into a single visual statement makes it possible to achieve simultaneous impact on all group members. For example, a completed group mural evokes a group reaction, even though the participants may have worked on different parts and paced themselves differently.

In addition to the interpersonal "encounters" or confrontations common to many of the newer group approaches (Stevens, 1971; Schutz, 1967); an "Art-Awareness" group provides the opportunity for an intrapsychic "encounter" between the person and his product, both in the process of making and in the ensuing contemplation. This encounter between the person and his own creation can, and often does, we believe, result in enhanced self-awareness and personal growth. It often appears that such an awareness may not (and need not) be translated into verbal terms, but rather, remains at the level of perceptual-emotional impact. As Rhyne, describing a "gestalt art experience," suggests: "knowing for one's self on the perceptual level is the most valid kind of knowing [1971, p. 274]."

It should be clear, therefore, that we are not perceiving the activity with art as a preparation or as a substitute for talking; but rather as another, complementary way of knowing and being, of expressing ideas for which words do not and cannot work as well. Describing a group similar to ours, Vich and Rhyne state that their previous work had made them

> aware of the power of the small group process to expand the usual range of human awareness. [They] believed that adding visual, tactile, and kinesthetic means of expression and communication to verbal methods could further extend this range for individuals and the group [1967, p. 1].

ASSUMPTIONS ABOUT PEOPLE

In approaching the use of art as a medium for self-understanding within a group context, we assume:

1. That each individual is unique and different, and that each person shares much common humanity with each other.
2. That each human being has the capacity and the right to be creative in all expressive modalities; and that each may have and deserves to discover his preferred modality or medium which furthers his own self-definition.

3. That each person can and will grow, given a supportive, respectful environment; and that each one requires throughout the freedom to choose, to move at his own pace, to do or not to do, to speak or not to speak.

STAGES IN THE GROWTH PROCESS

In addition to the above assumptions about human beings and their potential for psychological and creative growth, we have some tentative notions about the necessary steps in an Art-Awareness growth process. It is first necessary to establish conditions of physical and psychological safety within which the participant is free to move and to take risks, what one of us (Rubin, 1973) has called a "framework for freedom." It is further helpful to design tasks in such a way that individuals can relax, and the group can establish a feeling of trust and comfort.

One may conceptualize the human psychological growth process within a supportive, stimulating framework as proceeding in three sequential, though generally overlapping, stages: Awareness, Understanding, and Acceptance. In a sense, "mastery" of these three phases enhances not only self-growth, but facilitates the growth of others as well. At some stage in the sessions—in the process of creating the art work, in looking at the product, in discussing it or hearing others' comments—the individual becomes "aware" of some new and/or familiar aspect of the self. Perhaps it is, as Culbert & Fisher suggest, the "sideglance" aspects of the art medium [1969, p. 34] which are critical:

> . . .by looking out of the corner of their eyes, people can often see data which eludes their perception when they look directly at it . . . This often means that people can encounter important self-data by approaching themselves from a new perspective or through a new medium [1969, p. 27].

In the effort to integrate a new kind of awareness of self, an individual can be greatly helped by the group and its support. In both the attempt to comprehend and the struggle to accept one's selfhood, artistic expression serves to complement the power of the group to facilitate individual growth.

DESCRIPTIONS OF ACTIVITIES

A considerable part of our time and effort has been spent in translating our conceptual framework of psychological growth into a group art format. We have denoted several processes that facilitate awareness, understanding, and acceptance; such as increasing group comfort and cohesiveness, and sharpening self-definition in relation to oneself as well as to others. In order to provide a connecting link between what we do concretely and how we think about it, we will describe some of the activities which we have designed and the goals implicit in each.

WARMING UP

Since it is first necessary for individuals to be open, productive, and comfortable, our initial concern is to design "warmup" exercises, which will relax and "free-up" individuals while increasing group comfort and cohesiveness. Finding ways of overcoming learned inhibitions about work in art media is particularly necessary with both adolescents and adults, for whom we must "unblock the natural impulse to draw [McKim, 1973, p. 49]." An attitude of non-judgmental acceptance on the part of the leader(s) is essential both to maintaining the necessary "psychological safety" required for openness and creativity, and the ultimate goal of acceptance of all parts of himself by each participant.

"Warmup" techniques all have in common the dual goals of reducing self-consciousness and discomfort and freeing personal imagery and creativity. Some involve an explicit de-emphasis on representation, like making an abstract color picture of feelings (See Culbert & Fisher, 1969). We have often found that a short time limit for exercises facilitates spontaneity, and reduces anxiety about the finished product. We have also found it helpful to begin work at times with eyes closed, thus enabling the individual to move freely without judging what he is drawing or modelling. At times we have used visual "starters," like beginning a picture with a "scribble," a line, a piece of cut paper, a photograph, or a blob of paint on wet paper (See Vich & Rhyne, 1967; Denny, 1969). Anything which helps individuals to overcome blocks and to get in touch with more personal imagery is useful, especially at the earliest stages of the group.

A "playful" approach to the activities can also reduce some of the self-consciousness of most people regarding "Art." This can be accomplished not only by such a non-figurative task as a "scribble," or such a regressive medium as finger paints, but also by suggesting the possibility of working on the floor (See Culbert & Fisher, 1969, p. 38), or just "fooling around" with a medium in order to get to know it. Parenthetically, one aspect of the usefulness of the "Art-Awareness" approach is the possibility it offers for adolescents and adults to integrate the playful, childish aspects of themselves into their productive grownup selves. We would agree most heartily in this respect with Maslow:

> A truly integrated person can be both secondary and primary; both mature and childish. He can regress and then come back to reality, becoming then more controlled and critical in his responses [1962, p. 102].

Other ways of helping people get started in a relaxed manner involve full group participation. One strategy we have followed is to reduce concern about the finished product by enhancing the sense of shared responsibility while helping members to know one another and to feel more comfortable together.

We have thus found it useful often to begin with a simultaneous non-verbal "group scribble" (in chalk, on the floor) or with a sequential "clay pass" around the circle, each member doing "something" quickly to a chunk of clay, similar to Bach's "round robin drawings." Bach has also noted a phenomenon confirmed by our experience, that "participation in the creation of group drawings reinforces cohesiveness and belonging [1954, p. 149];" noted earlier as essential aspects of a nurturant, growth-enhancing atmosphere in which risk-taking is possible.

SELF-DEFINITION

In order to attain the goals of increased self-awareness and self-understanding, it is often useful to design activities which explicitly help individuals to define and to articulate specific aspects of their own selfhood. We shall briefly describe some individualized approaches, and then some involving the self and others.

As one avenue to self-definition, we have usually had some choice of art materials, and have on occasion asked that people define themselves by choosing to *be* an art medium or process, sharing their reasons. We have found that their choice is intimately related to how they see themselves, i.e. soft or hard, flexible or firm, fragile or strong, colorful or bland, etc. The choice of medium then evolves into a productive activity *with* that medium, in both cases self-defining and enhancing self-awareness.

We have also asked individuals to think in two or three dimensions of their real selves in terms of time (past, present, future), life-space, their interests, goals, etc.; and of their inner selves in terms of fantasies, wishes, dreams, fears, etc. For example, a "life-line" pictorially representing a period of time has been found very helpful; as has a "life-space" picture defining the location of the person and the significant others and events in his life at the present time. A picture of a wish or a fear is a way of expressing the inner self, as is a theme like "Myself as I Wish to Be." The range of productive possibilities is infinite, and we have also found it useful at times to ask individuals to respond to visual stimuli. For example, group members may be asked to select from among a series of paintings or photographs those that they like or dislike, those which remind them of themselves, of someone else, etc. With all kinds of activities, the directions and the discussion may be focused on either process or product. One may discuss how and why one went about choosing a particular reproduction, or may look further at and associate to the art work selected. Instructions may be more or less open-ended or specific: a group may be given a bunch of post-card reproductions and asked to pick as many as they wish with no criteria for selection specified, or they may be told to choose in accordance with specific formal, thematic, or personal criteria in mind.

Another aspect of self-definition is an awareness of one's place in the social milieu. Translated into our framework, an individual can be asked to represent himself graphically in relation to others, as in a drawing of one's family. Often he is asked to engage in work with one or more others in the group, in order to examine himself interpersonally, and to receive graphic and verbal "feedback." For example, in order to focus awareness on one's sensitivity to others, we have used a kind of "active watching" exercise, similar in some ways to what is known as "active listening" or to "mirroring" activities in movement and drama. One person is the "doer" and another is the "watcher" who, with or without the material in hand, attempts to "get into" the other's rhythm and way of working. A third person may observe the dyad, later giving feedback to the other two. Each person takes each role at least once before the activity is completed; in this way individuals are sensitized to the idiosyncratic way in which each person works. We see this as a form of "body empathy" in which a person begins to feel his way into another's art-movement "style."

Interactional issues of authority and control are always present whenever two or more people work together. We have found that, with less structured instructions, such issues come increasingly into the foreground, as with a non-verbal "group scribble" in which some lead and some follow. Such issues may also be the explicit subject matter of an assignment. For example, we have sometimes found a "boss-slave" game to be helpful in making these issues manifest. One member of a dyad tells the other what art materials to use and how to use them, then switching roles, and then discussing their experience together (later with the group).

In order to clarify the social task of "finding one's place in a group," it is useful for each person in a small group to make his own three-dimensional self-image (of clay, plasticene, or wood scraps) and then to move it silently (along with the others) on a large paper or board representing a shared "world space." A non-verbal movement-drama ensues, at times going on for many minutes with great intensity, until each person has finally found his "spot." When all are "settled" into their places on the shared "territory," it is suggested that they further define the space through line drawings on the surface. The group is then told to discuss the entire transaction, sometimes actually physically assuming the positions of their self-symbols in relationship to one another (whether "huddled" together in a bunch or separated in some way). We have found that this exercise has helped participants to clarify the roles they assume in the group, i.e. intruder, compromiser, outsider, facilitator, etc.

CONSIDERATIONS IN DESIGNING ACTIVITIES

As we shift our attention from the activities themselves to their design, we wish to remind the reader of the conceptual framework with which we began.

We must always be respectful of the uniqueness of each individual, and his concomitant need for freedom to choose and to move at his own pace. There are inevitably variations among group members in openness to risk-taking behavior. For some individuals, the risks are of an interpersonal nature, i.e. revealing too much about oneself through transparent symbolism, being judged and evaluated, excessively dominating a work-group, etc. For others, the risks are more often of an intrapsychic nature, i.e. fear of loss of control or disorganization, as the result of the regressive pull of some of the activities or of the media themselves (such as finger paints or clay).

One way to enable individuals to protect themselves against undue risk-taking is to provide options. Thus, whether to participate and how to participate in both the doing and/or the discussion are always left up to individuals. Similarly, some degree of choice in paper size, medium, role, etc. is always present. Not only have we emphasized the need for options in the choice of art materials, space, or roles; but we have also introduced other art forms (e.g. dance, music, drama, poetry) as alternatives for those whose preferred modality may not be the visual arts (See Irwin et. al.). An explicit limit on judgmental evaluation of others' productions is another way of reducing the degree of threat involved in "opening up" both symbolically and verbally regarding one's own creations. It is made clear that each individual is his own "expert," the sole recognized authority on the meaning for him of his own symbols. If he chooses to respond to another's work, he is seen as using it as a projective stimulus for himself, rather than as being able to validly interpret another's expression.

Within the framework of constant respect for individuals and the protection of those individuals from undue risk-taking, one may use all of the tools at one's disposal for the purpose of creating exercises which best meet the needs of any particular group at any moment in time. The kinds of variables which may be manipulated in the design of activities include such things as space, time, materials, degree of structure, and the nature of the task. Even the role of the leader can vary considerably within an Art-Awareness format. Within one session, a leader may choose to shift from being directive while giving instructions, to being an active participant or passive observer during the working phase, to being a facilitating leader in the subsequent discussion.

To illustrate how a variable may be selected for a particular purpose, we will describe some instances of material choice. For example, in order to stimulate an experience of regression, clay or fingerpaint are more likely to be successful than other media. For the task of representing a small group, we have had particular success with one kind of paper—colored cellophane. In a threesome or foursome which has experienced working together as a unit, each person is told to choose his own color of cellophane, and thus create a

"color coding" adhered to by all group members, who then represent (individually) the previous interaction or sense of the group. The nature of the material (cellophane) permits not only variation in size, shape, and placement; but also, because of its transparency, makes possible overlapping. Thus, group members are able to represent fusion or intimacy, at times even showing one member as surrounding the others, containing—perhaps smothering—the group. Conversely, clearly-separated forms are experienced as isolation and/or interpersonal distancing. With this particular kind of paper, therefore, an infinite number of variations in group representation are possible, far more than can be conveyed in other pictorial ways, let alone verbally.

In the most general sense, the specific technique or format of an exercise—instructions, media, theme (if any), number of people involved, spatial relationship, time available, focus of the discussion, etc.—must always relate to the goal of that particular exercise and the comfort level of that particular group. We have described in this paper some of the exercises we have developed and some of our thoughts about critical factors in their design. It is important, however, to note that in most "Art-Awareness" groups, a good part of the time can and should be spent in a "free choice" situation in which each person follows his own creative self-defining bent. It seems to us that the combination of open, free-choice and more structured activities is quite compatible; and enables most participants to experience a greater variety of media, creations, and roles than they might otherwise explore.

While it might be helpful to describe further activities we have developed, we also believe that each leader or team can and must, in a sense, start anew. Significantly, each time we have run a new group, we have felt new needs and have created new tasks. Just as the ultimate goal of an "Art-Awareness" group is the self-discovery and acceptance of each member, which can only be achieved through that individual's unique use of the opportunities available to him; so the uniqueness of each group and of each leader or team, demands the same degree of flexibility and openness in thinking about what might happen to achieve such a goal. It is our hope that the experiences and thoughts described above will stimulate such ventures on the part of others.

CONCLUSION

As noted at the beginning, this project began in part because of the almost-failure of self-awareness discussion groups with "alienated" adolescents, and the hope that a non-verbal mode might help these young people to explore their growing selves. What we, and our trainees who have run Art-Awareness groups with teenagers have found, is that "adolescents. . .are searching, in effect, for 'me.' They are searching for some form of realization through the process of creating art" (Neperud, 1971, p. 7). Having used the

approach with other age levels, it seems to work well with elementary-age and adult participants too.

Our groups were not simply art groups and not simply self-awareness groups; but a way to use the experience with one as a basis for increasing the other, through doing and discussing. We assume that part of the increased awareness was due to the opportunity to engage in an integrative creative process. As Ulman suggests, "Experience of the artistic process itself is a momentary sample of living at its best. . .a vitally needed glimpse into modes of thought and action which have wide application outside the artistic realm" (1971, pp. 93-94). We also believe that the additional opportunities to reflect upon and discuss the artistic experience accounted for at least some of the growth felt by individuals. In a complementary fashion, it seems that the activities with art enable individuals to express some of the less articulate aspects of experience, while the group discussion with words enables them to clarify, to understand, and hopefully to integrate their new-found awareness of self and others.

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PSYCHODRAMA AND SELF-IDENTITY

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THE USE OF ROLE REVERSAL FOR THE DEVELOPMENT OF SELF-CONCEPT AND UNDERSTANDING OTHERS

This paper synthesizes two valuable contributions toward understanding human relations and social development. The originators of these ideas are both controversial and often unrecognized for their insightful, creative approaches to the study of human interaction and the development of applied methodologies. I have taken the self-identity model of Ronald D. Laing (1966) and the role reversal technique of Jacob L. Moreno's psychodrama (1946, 1956, 1969), and combined them to produce a method for conceptualizing and realizing self-identity. I will describe Laing's theory of self-identity, the role reversal technique, and how I have utilized these two approaches in personal growth groups, training groups, and in the classroom.

SELF-IDENTITY

Ronald D. Laing is a contemporary pioneer in the development of a science of persons. Laing's existential phenomenological approach to the science of persons is the study of behavior and experience from the perspective of the experiencing person(s).

> The human race is a myriad of refractive surfaces staining the white radiance of eternity. Each surface refracts the refraction of refractions of other's refractions of self's refractions of other's refractions... (1966, p. 3).

Laing's description of self-identity is complex and at times confusing. Self-identity, according to his theory, is a theoretical construct of the experiential processes of:

A person's own view of himself;
A person's own view of the other person's view of him;
A person's own view of the other person's view of his own view of himself.

Self's view of self (A→(A)) is called the direct perspective. It is how a person sees himself. This is a person's self-identity at the first level.

Self's view of other's view of self (A→B→(A)) is called the *meta-perspective*. A person's view of how another person sees him is important to how that person experiences himself.

In this theory we can see that self and other are interchangable. That is, you are the "other" for my "self" and I am the "other" for your "self." When I am the other for you, my being-for-the-other is "reinteriorized" by me to become my meta-identity. I experience your behavior and I experience how you behave towards me. This interaction and my interpretation of it leads me to have a view of your view of me.

> I may not be able to see myself as others see me, but I am constantly supposing them to be seeing me in particular ways, and I am constantly acting in the light of the actual or supposed attitudes, opinions, needs, and so on the other has in respect of me (1966, p. 5).

Self's view of other's view of self (A→B→A→(A)) is called *meta-metaperspective*. The meta-metaperspective is how I see your view of how I see myself.

Laing states:

> In concreto. . .self-identity is constituted not only by our looking at ourselves, but also looking at others looking at us and our reconstruction and alteration of these views of others about us (1966, p. 6).

Self-identity is thus the synthesis of the direct and meta-perspectives.

In the interaction between self and other the responses of each person are not based on the behaviors of the other, but on each person's experience of the behavior.

> . . .we state as axiomatic that: 1. behavior is a function of experience; 2. both experience and behavior are always in relation to someone or something other than self (1966, p. 12).

How a person structures or transforms the other's behavior is co-determined by our "constitutionally and culturally-conditioned learned structures of perception" (1966, p. 13). We learn how to structure our perceptions early in our lives, primarily in our earliest interactions within the family and later in our interactions in the larger society. The act of experiencing the "other" is then the process of selective perception and interpretation. In addition to our previous learnings, the environmental *context* in which the interaction is taking place contributes to the meaning of the interaction. Every social interaction occurs within the normative boundaries or rules for behavior which define and limit the nature of the interactional system. For example, drinking liquor in a school classroom will be interpreted differently by observers than if the same behavior occurred at a cocktail party.

To summarize: my self-identity is that combination of experiences of my self-identity and meta-identities that derives from my interaction with others. My behavior is a function of these experiences. What happens when there is a

disjunction of meanings assigned to self and other's experiences? The phenomenon of the experience of being or feeling misunderstood and disagreements can be described with Laing's model.

> An important aspect of each person's self-concept is the extent to which he feels capable of being understood. An important aspect of one's image of the other is the extent to which one feels the other can or does understand oneself (1966, p. 39).

Accordingly, I may feel understood correctly
feel understood incorrectly
feel misunderstood correctly
feel misunderstood incorrectly (1966, p. 89).

Laing sets forth four patterns of conjunction and disjunction which further conceptualize human interaction.

1. When the direct perspectives of self and others are compared on the same issue, we are dealing with agreement or disagreement.
2. When one person's meta-perspective is compared with the other's direct perspective on the same issue, we are dealing with understanding or misunderstanding.
3. When one person's meta-metaperspective and his own direct perspective is compared on the same issue, we are dealing with the feeling of being understood or misunderstood.
4. When one person's meta-metaperspective and the other's meta-perspective is compared on the same issue, we are dealing with the realization of understanding or misunderstanding (1966, p. 81).

Utilizing the dyad for his system of interactional analysis Laing developed a method of research:

> . . .designed to measure and provide understanding of the interpenetrations, or the conjunctions and disjunctions, of two individuals in respect to a range of key issues with which they may be concerned in the context of their dyadic relationship (Laing, p. 51).

The Interpersonal Perception Method (IPM) is a paper and pencil instrument which covers a range of issues which are grouped into six categories: (1) interdependence/autonomy, (2) concern/support, (3) disparagement/disappointment, (4) contentions, (5) contradictions/confusion, and (6) extreme denial of autonomy (Laing, p. 65).

As a method of research IPM is no doubt of great value; however, in terms of facilitating a change toward realizing self-identity through group process, a more "lively" method is needed. I agree with J. L. Moreno's thesis that all interpretations are to be action interpretations and action insights which encompass the whole person and the context of his/her relationships. Thus,

the use of the role reversal technique extends the theory and method of Laing *et al.* into the arena of live relationships as they exist in the here and now.

PSYCHODRAMA AND ROLE REVERSAL

Psychodrama is a scientific method of inquiry based on Jacob L. Moreno's philosophy of spontaneity, creativity, "here and now" encounter, and his theories of role and sociometry. Psychodrama is a group action process through which a person and the group explores the individual and group's experiences or psychodramatic "truths." The role reversal teqhnique is but one of several techniques Moreno developed in his system of psychodrama. In the role reversal process person A reverses roles with person B. The technique functions to:

1. promote understanding and appreciation of the other person's position and reactions in the situation;
2. role reversal can help to see oneself, as if in a mirror;
3. role reversal can be used in a psychodrama session to aid in the auxiliary ego's understanding of the role he is to portray (Yablonsky and Enneis, 1956, p. 156).

My interest in the role reversal technique centers on the first two of these functions. I use the role reversal technique in "growth" groups, training groups, and in my classroom in order to enhance the development of more accurate self-identities for the individuals in these groups. Furthermore, Zerka Moreno's statement on the use of psychodramatic role reversal is congruent with Laing's theory. She states:

> The protagonist must learn to take the role of all those with whom he is meaningfully related, to experience those persons in his social atom, their relationships to him and to one another. . .(He) has "taken unto himself" with greater or lesser success those persons, situations, experiences and perceptions from which he is now suffering. In order to overcome the distortions and manifestations of imbalance, he has to reintegrate them on a new level. Role reversal is one of the methods par excellance achieving this, so that he can re-integrate, re-digest and grow beyond those experiences which are of negative impact, free himself and become more spontaneous along positive lines (Moreno, Z. T., 1965).

As the group facilitator (director), I listen for cues and guide the participants in exploring their relationships and identities utilizing the role reversal technique. Most often the cues are statements such as, "I don't feel you understand me," "I don't understand you," "No one knows me." When person A and person B agree or disagree, there is no need for a role reversal. A and B can discuss their perspectives directly. If A or B, or both express under-

standing or misunderstanding or feelings of being understood/misunderstood, the role reversal technique can be introduced to check perceptions and experientially validate the experiences. The following exchange illustrates what may happen:

A. Hey, B. I'm uncomfortable with your silence. I want to know where you're at with me. I feel like you're judging me.

B. Well, A, I, uh. . .I'm not sure what you mean. Judging? You sound angry.

D: Let's try something here that may help you to understand what's going on. Reverse roles with one another. A, you be B. B, you be A. Now continue to talk with one another in your new roles and let's see what happens.

A(as B): I'm quite older than you, A, and uh. . .I don't know how I fit into this group. I'm afraid you won't accept me. You threaten me when you are so direct. You're very confrontive.

B(as A): I want you to know where you're at with me. It's important that you accept me as I am without judging me. I don't like your silence, and "above it all" attitude. When you don't talk I feel like you're back judging me.

D: Now reverse back and each comment you your experience.

A: I am surprised how well you picked up on how I felt about your silence. I do interpret your silence as judgement. And I guess I do come on too strong sometimes with my directness. I never thought you felt above it all.

B: Well I. . .I am uncomfortable in this group. I feel that I don't fit in because I am so much older than you all. Maybe it's the generation gap. I am judging you, sizing each one of you up, trying to figure out what you all think. . .think about me. I don't feel above it all, quite the contrary, I feel out of it sometimes, you know, like you all are way ahead of me in this group process learning. . .so I don't talk 'cause I might sound foolish.

A: I feel like I misunderstood you B. Now I feel like you've been honest and real with me.

B: Me too, A. I feel better. It's hard to admit that you're scared, you know?

A: Yeah, I know.

In analyzing this exchange we can see that several levels of what Laing labels the "spiral of reciprocal perspectives" are revealed. *When A becomes B in the role reversal, A's comments are actually A's view of B's view of (X) or A's metaperspective.* When B becomes A in the reversal, B's comments are his metaperspectives. When A and B reverse back, each can then comment on the

other's view of self's view of (X), in other words, the meta-metaperspectives. (X) in this exchange was at different times A, B, AB, BA.

Analysis:

Direct Perspectives of A	
"I'm uncomfortable with your silence."	A's view of B
"I feel like you're judging me."	A's view of B
Direct Perspectives of B	
"You sound angry."	B's view of A
"I am uncomfortable in this group."	B's view of A
Metaperspectives of A	
". . .I don't know how I fit into this group."	A's view of B's view of B
"I'm afraid you won't accept me."	A's view of B's view of BA
"You threaten me when you are so direct. You're so confrontive."	A's view of B's view of BA
Metaperspectives of B	
"I want to know where you're at with me. It's important that you accept me without judging me."	B's view of A's view of BA
"I don't like your silence and 'above it all' attitude."	B's view of A's view of B
"When you don't talk, I feel like you're sitting back judging me."	B's view of A's view of BA
Meta-metaperpsectives of A	
"I do interpret your silence as judgement."	A's view of B's view of A's view of B
"I never thought you felt 'above it all'."	A's view of B's view of A's view of B
Meta-metaperspectives of B	
"I feel that I don't fit in 'cause I am so much older than you all."	B's view of A's view of B's view of B
"I am judging you, sizing each one of you up. . ."	B's view of A's view of B's view of BA
"I don't feel 'above it all'. . .I don't talk because I might sound foolish."	B's view of A's view of B's view of B

It may be necessary for the director or group to help untangle the webs that the spiral get spun into. In making (pointing out) the comparisons to the participants it is important not to be seen as taking sides, but supportive of both persons in their struggle to understand and be understood.

Understanding/Misunderstanding

A's direct	*B's metaperspective*
"I'm uncomfortable with your silence."	"It's important that you accept me as a person without judging me."
"I feel like you're judging me."	"When you don't talk I feel like you're sitting back judging me."
B's direct	*A's metaperspective*
"You sound angry."	A does not clearly comment on this. A did say, as B, "You're very confrontive," which may or may not indicate "anger."
"I'm uncomfortable in this group."	"I don't know how I fit into this group." "I'm afraid you won't accept me." "You threaten me. . ."

At this level of comparison it is possible to assume that B understands A in terms of the "silence" and "judgement" issue. There is less indication that there is conjunction about the "anger" issue. This could be explored further through the prompting of the director, group, or B.

Feeling of being Understood/Misunderstood

A's meta-metaperspective	*A's direct*
"I do interpret your silence as judgment."	"I'm uncomfortable with your silence. . .I feel like you're judging me."
B's meta-metaperspective	*B's direct*
"I feel like I don't fit in. . .I don't talk 'cause I might sound foolish."	"I am uncomfortable in this group."

In these sets of comparisons there seems to be a conjunction between the meta-metaperspectives and direct perspectives of both A and B. A knows that B knows that A is uncomfortable with B's "silent judgement." B knows that he (B) feels uncomfortable with not fitting in and possibly sounding foolish.

Realization/Failure of Realization of Understanding/Misunderstanding

A's meta-metaperspective	*B's metaperspective*
"I do interpret your silence as judgement."	"When you don't talk, I feel like you're sitting back judging me."
"I never thought you felt 'above it all'."	I don't like your silence and 'above it all' attitude."
B's meta-metaperspective	*A's metaperspective*
"I feel that I don't fit because I am so much older."	"I don't know how I fit into this group."
"I don't feel 'above it all'."	"I'm afraid you won't accept me."

At this level of comparisons there is apparently both conjunction and disjunction. A and B seem to realize they understand each other concerning the "silent judgement" issue of B "fitting in." There appears to be disjunction or failure of realization concerning the "above it all" attitude. B thinks that A feels "above it all," but A says he does not. A's closing remark, "I feel like I misunderstood you, B," may be in reference to this issue. If the director had clarified what A felt he misunderstood about B, this would have helped clarify the matter further.

This analysis is offered expressly in order to demonstrate the utility and validity of such a synthesis of Laing and Moreno's methods, for analysis, such as written here, is not a part of the action process. If it is to occur at all with clients, it should take place "outside" of the action to supplement the action process.

Interpretations, if required, are more appropriate when enacted through the use of the doubling technique. A "double" is someone who plays the part of the inner self of the protagonist. In the process described herein, there may be one or more doubles for each participant. The double functions to stimulate expressiveness, spontaneity, and genuineness and to give emotional support to the person who's role is being doubled. When the double technique is used, the scene may look like this:

A . . . . . B
A's double B's double

When roles are reversed, the doubles usually remain in the roles and in place; thus, they are available to assist the "other" in the role reversal.

B (as A) . . . . . A (as B)
A's double B's double

The double may be someone from the group or the director may serve as the double. I have found that in non-psychodrama "sessions" the director functions best as the double. I feel it is important to emphasize that the role reversal technique can be a brief intervention, as well as a technique used in a psychodrama session. I feel that a brief intervention is most potent when used spontaneously and as temporarily proximate to the initial interaction as is feasible. Any prolonged delay will only diminish the "in situ" perceptions and feelings.

The implications of these two approaches for classroom teachers are clear. If one of your objectives is to help your students develop accurate self-identities, then this method will be of service. All interactions in the classroom are potential processes for developing accurate self-concepts. As the teacher, you can facilitate this development through the use of role reversals and knowledge of Laing's theory of interpersonal perception. Having students reverse roles with one another, with you, or with significant persons in their lives will help them discover how they see themselves and how others see them. The technique also promotes understanding of others and appreciation of personal differences.

In addition to working with dyads, the role reversal technique works well in larger groups. One very productive approach is the role reversal fantasy. Have the students sit or lie comfortably, closing their eyes and relaxing. Tell them to imagine that they are someone in their life that is very important to them. You may suggest best friends or family members; however, I find it more effective to allow them to choose the person they want to be. Ask them "to be this important person and to think about how they experience you." After a few moments ask them to tell, as this other person, what kind of person they see you to be. This can be done in fantasy or verbally in the group. If done silently, a group discussion can be conducted after the students have finished. If done verbally, e.g. "I am Linda and I see Marc as . . .", as each person tells the group how he sees himself (from the other's viewpoint), the other group members or the teacher may ask questions and also tell how they see the person. In either case, the process is one of "stepping outside" of yourself to see "you" as you believe others see you. When shared verbally in the group, the person is also available to receive the other group members' direct perspectives, which allows for the understanding comparisons to be made. Conjunctions and disjunctions between how we see ourselves, how we think others see us, and how others experience us can be explored by the individual in the group in this way.

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A PERCEPTUAL SOCIAL ATOM SOCIOGRAM

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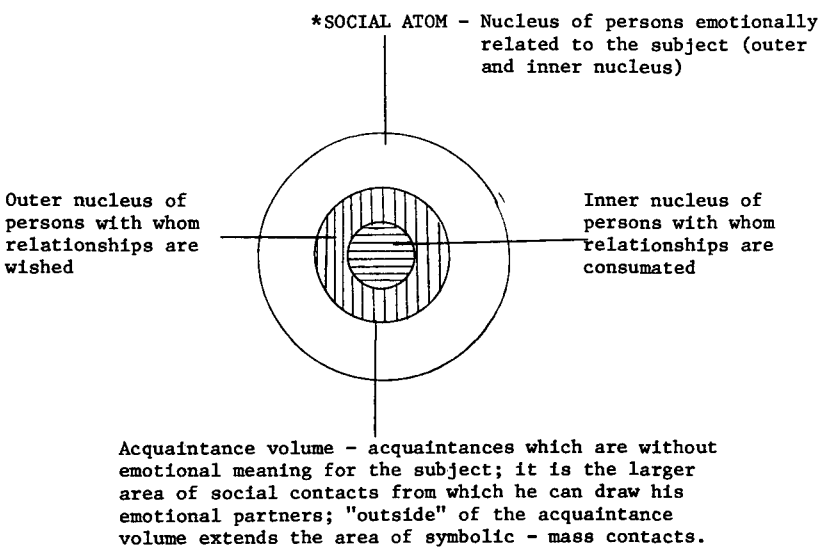
The social atom, according to the writings of J. L. Moreno, is the individual's smallest social unit wherein significant emotional relationships occur. "The atom in sociometry is not a theoretical construct of an infinitely distant event of smallness but the scientific demonstration of the nearest, warmest, most proximate social reality."[1] The inner nucleus of the social atom contains the actual in-life relationships, whereas the outer portion of the nucleus refers to desired or wished-for relationships.

(Illustration 1.)



Those individuals within the boundaries of the social atom are the recipients of feelings radiated from the inner nucleus. The individual will have feelings of attraction, repulsion, or indifference and in turn those in his social atom will have feelings of attraction, repulsion or indifference toward him, according to a specific criterion. Crossing the social threshold of the atom

*Reproduced from Sociometry. Experimental Method, and The Science of Society, 1951 by J. L. Moreno, p. 61.

may be described as ". . . the moment that I wish a certain acquaintance - an individual I have known for some time - to become closer to me, to enter into a relationship with me, more or less permanent, on some criterion, work, love, or whatever . . ."[2]

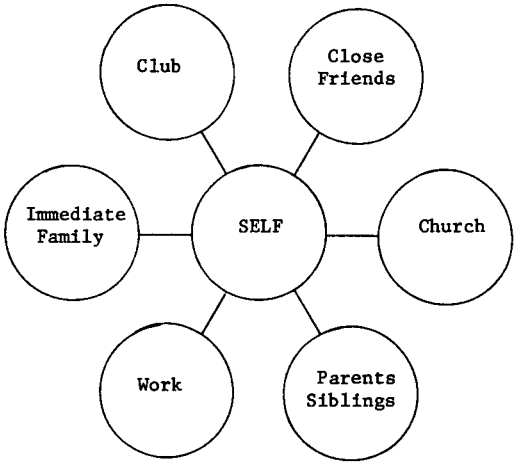
The same is true when the others attempt to form a relationship with the individual regardless of reciprocity. They, at that point, cross the social threshold of his social atom.

The individual will seek or reject these relationships according to his social atom equilibrium or sociostasis. Sociostasis refers to balance and stability in the social atom relationships at a given moment.[3] If areas of pain or conflict exist, the individual will begin to search for replacements. Should his social atom disintegrate, he may become physically self-destructive or psychotic.[4]

The perceptual sociogram of the social atom will measure the forces of attraction, repulsion, or indifference as perceived by the individual in relation to his significant others. I choose to use the collective-centered diagram for its clarity in terms of roles.[5] An illustration of an individual's social atom collectives appears as follows:

(Illustration 2.)

SOCIAL ATOM COLLECTIVES



The number and content of collectives varies with each individual. Also, some collectives have more significance than others. Because of the mobility and general economic instability of our society, it is common that whole collectives may disintegrate (moving to another area, loss of employment, etc.). The trauma that is experienced is often related to the individual's ability to search for new meaningful relationships and groups. He may also enlarge or strengthen existing relationships. The more spontaneous the search, the less trauma will occur. Spontaneity in that sense may be defined as "an adequate response to a new situation or a novel response to an old situation."[6] It requires novelty, limits, and adequacy.

Difficulty occurs if a significant amount of "unfinished business" exists in the relationships with significant others living or dead. Sociometry measures the substance of these relationships, whereas psychodrama seeks to repair broken relationships or prepare the individual for the loss. As the "finishing" occurs, the individual is freed to become more spontaneous in his search for replacements and additions. The substance of the relationship determines the amount of unfinished business produced. Open, honest, sharing relationships produce much less unfinished business than those that are entangled with projection and transference. In his search for new relationships, the individual needs to learn to seek those which are positive, honest, and reciprocal. How adequately the individual functions in each collective is dependent on his adequacy in the specific roles he experiences. In this context sociostasis may be described as the equilibrium produced as a result of an adequate number and variety of collectives, each containing a minimum number of positive reciprocal relationships.

It is important that professionals working in the mental health field experience their own techniques. This learning by experiencing maximizes the therapist's ability to role reverse with clients who will be involved in the procedure. The perceptual sociogram is a useful diagnostic instrument. I encourage the reader to experience the exercise first-hand and then review the theories which I have outlined up to this point.

DIAGRAMMING YOUR SOCIAL ATOM COLLECTIVES

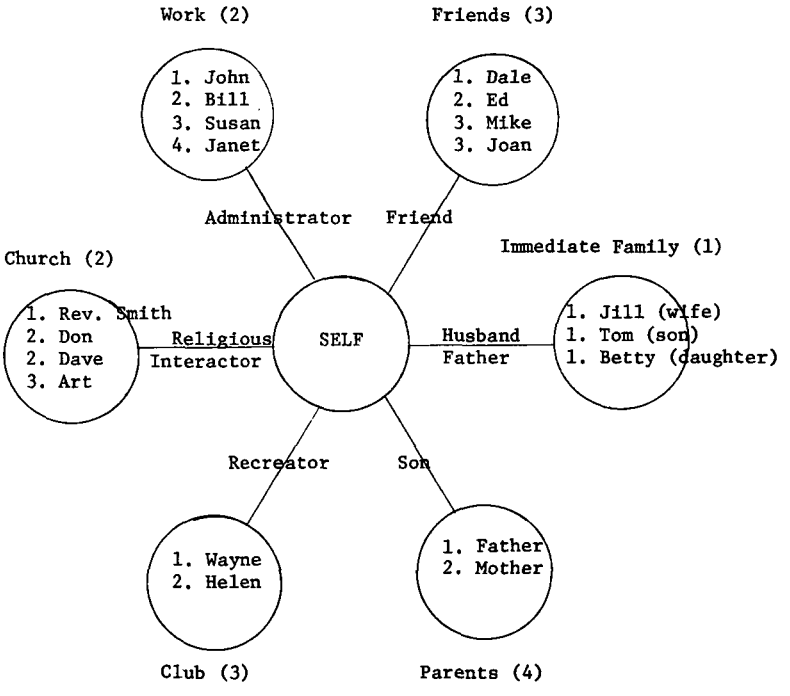
1. Place yourself in a circle at the center and extend lines out to the circles representing the various groups or collectives which are significant to you. (See illustration 2)
2. Within each collective list the names of individuals with whom you have significant relationships, those that penetrate your social threshold. Include strained relationships since they are significant. Also, you may list people that are significant to you but are deceased.
3. Examine each group carefully. Evaluate the number of collectives and the number and substance of relationships within each, according to what you

need for sociostasis. Check for vacancies, unfinished business, positive relationships and those under strain.

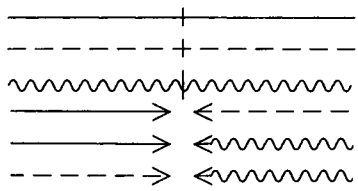
4. Rank by number each collective using the criteria: which is most important to me at this time? More than one collective may be chosen as first, second, etc.
5. Determine the most significant role which is operative in each collective and record it. (See illustration 3)
6. Rank each individual in the collective according to significance to you regarding the specific role recorded.
7. Evaluate each relationship again in terms of the role which you have recorded for the collective. Use specific code lines to indicate the following:

(Illustration 3.)

SOCIOGRAM OF SPECIFIC COLLECTIVES



a. attraction both ways (mutual)
b. repulsion mutual
c. indifference mutual
d. attraction - repulsion
e. attraction - indifference
f. repulsion - indifference

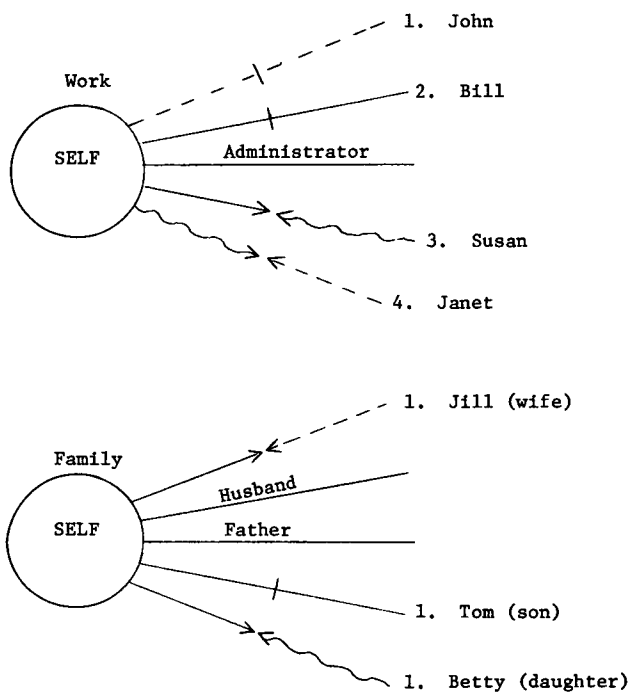


In order to maximize the perceptual accuracy of the sociogram, it is necessary for you to reverse roles and become the significant other to determine his feeling of attraction, repulsion, or indifference toward you in reference to the specific role that you are using as a criterion.

8. When you have made your choices in both roles, record separately the reasons for each choice.
9. Complete these instructions for each collective separately (See illustration 4).

(Illustration 4.)

SOCIOGRAM OF INDIVIDUAL COLLECTIVES



Evaluate in terms of your role, both from your perception of yourself in the role and from the perception of the other according to your role-e.g. attraction, repulsion or indifference regarding your feelings as husband and in the role reversal, the feelings of wife towards you in the role of husband.

DIAGRAMMING YOUR FANTASY SOCIAL ATOM COLLECTIVES

I define fantasy as wished-for, yet achievable within your own strengths and weaknesses through a time span specified by you. Proceed according to illustration 3, using all the resources of your spontaneity. Invent or delete collectives. Add or subtract relationships and roles. Change ranking of collectives and/or individuals if you wish. Examine the sociogram carefully and determine what changes you must make within yourself and also determine what effect these changes may have on you.

DIAGRAMMING THE SOCIAL ATOM COLLECTIVES OF THE SIGNIFICANT OTHER

At this point in the exercise, select the most significant individual in your total "actual" social atom using the criteria, "who would be most affected (positively and/or negatively) by whatever significant changes I may wish to make based on my fantasy social atom sociogram." Reverse roles with the individual and proceed as in illustration 3, indicating names, rankings, roles and perceived feelings of attraction, repulsion, indifference.

When the data is complete, determine the consequences of your wished-for changes as they relate to the significant other.

The instructions have intentionally been very explicit to guard the accuracy of the test. Dr. Moreno comments " a pitfall of the sociometric perception test, as in real sociometric tests, is the neglect of giving the subject appropriate material instruction, by not warming him up adequately to the situations he is to evaluate and perceive."[7] The role is the criterion, it is the situation. Although, we are multi-dimensional role enactors, it is necessary for testing purposes that we respond to the smallest unit of behavior, the role.

A further objectifying of the test could be accomplished if you were to ask someone familiar to you to rate you independently according to the same procedure. Ideally, the test should be conducted with significant others actually present so that perceptions could be investigated and corrected.[8]

The perceptual sociogram, if conducted properly, is an accurate indicator of perceptions. It concretizes the individuals in the social atom and facilitates the evaluation of the interrelationships and the consequences of changes.

USES OF THE PERCEPTUAL SOCIOGRAM

The perceptual social atom sociogram may be used in a variety of settings. It may be an effective diagnostic tool in psychiatric hospitals. Some patients may be able to complete the exercise unaided. Others may need varying degrees of assistance.

Other uses include church groups, growth groups and professional training groups. The exercise is effective as a warming up experience when a new group comes together. Approximately three hours should be allowed for completion of the exercise and sharing of discoveries and concerns that arise.

My purpose has been to provide a structure for social atom exploration that is meaningful and thorough. It may be adapted for specific groups. However, the basic sociometric principles should not be diluted.

FOOTNOTES

1. J. L. Moreno, *Sociometry, Experimental Method, and The Science of Society*, Beacon House, 1951, p. 57.
2. *Ibid.*, p. 61.
3. *Ibid.*, p. 66.
4. The disintegration of the social atom and death are highly related. More information can be found in *The Sociometry Reader* by Moreno (ed.), The Free Press of Glencoe, Ill., 1960. pp. 62-66.
5. Moreno used the term "collectives" to indicate groupings within the cultural atom. The groupings relate to family, work, recreation, etc. where the individual is involved in specific role enactment which relates to the specific groups. (J. L. Moreno, *Who Shall Survive?*, Beacon House, 1953, p. 294). Another concise explanation of the collective social atom may be found in an article by Carl E. Hollander and Sharon L. Hollander, in *Sensorsheet*, a publication of the Earth Seience Educational Program, Box 1559, Boulder, Colorado, 80302. The article is found in the Winter, 1973, publication, pp. 4-6.
6. J. L. Moreno, *Who Shall Survive?*, p. 336. Further references to spontaneity are found in Moreno's *The Theatre of Spontaneity*, Beacon House, 1973, and *Psychodrama Vol. I*, 1946.
7. *Psychodrama Vol. I*, p. 327. Moreno draws from a previous article which he wrote in *Sociometry*, Vol. 5, 1942, pp. 301, 305. He lists six instructions for conducting perceptual sociometric investigations.
8. *Loc. cit.*

ROLE PLAYING IN HIGHER EDUCATION

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Role playing may be effective in grade school and high school where the learners are younger, but how do sophisticated university students take to playing roles? Or for that matter teachers with some years of experience and those who have supervisory positions in education, such as principals, department chairmen, and supervisors of student teachers?

My personal experience has been that the bigger they are, the harder they fall—fall for role palying, that is. Very perceptible interest and involvement seem to be aroused from the very moment that role playing is introduced. In comparing certain classes I have taught with and without the use of role playing, I have concluded that role playing is an unusual experience for the students and a satisfying and exciting one for the instructor.

The purpose of using role playing in education is not solely to arouse the interest level, however. Teacher education has been criticized for too long as being strictly theoretical and not having much transfer or application into actual classroom teaching. Students are notorious for reiterating the facts which professors expect them to.

A representative study which was conducted at a well-known university is a classic example of this all-too-true picture.[1] Several educators consolidated their energies and conducted a course designed to teach students preparing to be teachers seven principles considered very critical in classroom teaching. The subjects in the study were above average students. On the final examination for the course, they received very high grades. The students seemed to know the course content exceedingly well, as indicated by their test scores. The following semester the students were observed during their student teaching experience. Classroom observations indicated there was no correlation between the way the student teachers taught and the seven principles they had learned so well. In other words, in spite of their knowledge, the student teachers were *not* implementing these principles into their teaching.

In attempting to overcome this discrepancy between a teacher's knowledge and his actual teaching behavior, role playing seems to hold a great deal of promise for it is a concrete way of transferring what one *knows* into what one *does*. When concepts are taught so that they are translated into actual behaviors, it is more likely they will then be applied in actual classroom teaching. It is with this rationale in mind that I have used role playing in teacher education courses. The following are some examples in which role playing has been successful in professional course work.

ROLE PLAYING WITH STUDENT TEACHERS

At Temple University when student teachers in secondary education take practice teaching, they also attend a seminar. The purpose of the seminar is for student teachers to bring up problems they are having in teaching. Midway through the student teaching experience, the practice teachers seem to tire of hearing one another's problems, as each is impatient for help with his own concerns. They begin to say things like. . .

"The same problems are brought up all the time."

"We don't seem to get any solutions to our problems."

"I find I'm not really listening to anyone else when I want to bring up a problem of my own."

"I'm not really interested in anyone else's problems."

"Everyone has his own individual problems and has to find the answers for himself."

The tendency is for some to stop listening and for others not to be involved at all. After conducting several of these seminars and finding that similar things were happening in the seminars of my colleagues as well, I felt that some changes were in order.

I began to introduce the role playing of problems which the student teachers had in common. The reactions to the seminars greatly changed, with an obvious amount of interaction and even gaiety and laughter resulting, as the student teachers began to see that there was commonality and even humor in their problems. As they watched and participated in the role playing of the problems of other group members, the student teachers expressed interest in and involvement with the concerns of their classmates. By *seeing* each other's problems *come to life*, the student teachers came to identify with them more readily. Instead of offering suggestions to the one presenting the problem, the student teachers began to demonstrate the behaviors they would use. It became SHOW instead of TELL.

The problem of a junior-high school pupil who was "pestering" her at the start of each class was brought up by Student Teacher A, who wanted to know what could be done to discipline this girl. In showing the situation through role playing, it became apparent that the youngster was in need of attention. In actuality, the pupil was quietly asking what she could do to help the student teacher, who rejected the cue for attention by constantly telling the girl to sit down and be quiet, and finally degraded her by standing her in the corner. Through role reversal, this student teacher decided that perhaps it was not discipline as much as understanding and special attention which this girl needed. Student Teacher A decided to have some special tasks for this pupil to do, such as passing out papers and erasing the blackboard before class.

Sometimes when one student teacher demonstrates what he believes is the answer to someone else's problem, he receives feedback from the group indicating that he might be nurturing a problem himself. Such was the case of Student Teacher B, a very nice looking male, who was sharing his formula for how to get pupils to settle down and be quiet when they arrive in class: "I stand in the doorway and greet my pupils as they enter the classroom. I'm very informal with them; they like that." I asked him to show the class what he meant by "being informal."

He began role playing for the seminar by showing how he greeted the male students with comments or questions about sports and current TV programs. With the girls he made remarks such as, "Say I like that new hairdo of yours," or "That's some dress you're wearing." The comments to the girls were about their personal appearance and were made in a flirtatious manner.

To show displeasure with a student who may have misbehaved the day before in class, Student Teacher B was not "informal" and in this way said he had control over the students, as they looked forward to his before-class comments. The seminar members pointed out that the girls must perceive him as flirting with them and this could lead to other problems. How right they were. By the next seminar meeting, Student Teacher B reported that a couple of the girls were wearing very apparent hearts on their sleeves, which his behavior had unknowingly instigated. In an effort to help someone else with a problem, this student teacher's demonstration brought up an aspect of his own behavior he had not recognized.

There are some situations student teachers commonly face. Such examples are:

Pupils giving an unexpected, flip answer to the student teacher's question. . .

Student Teacher: What are some rare commodities on the economic market?

Pupil: Blood and dope.

Pupils blatently refusing to do what the student teacher requests. . .

Student Teacher: Patricia, I'm telling you for the last time, turn around and get quiet.

Patricia: I don't feel like it.

Student Teacher: If you don't, I'll give you a detention.

Patricia: You can't. I have them till May!

And pupils making remarks which have sexual connotations. . .

Student Teacher: And so the population explosion is an issue of much concern all over the world.

Pupil: Miss C, do you believe in birth control pills and legalized abortion?

With situations like these, taking the statement which stumps the student teacher and having everyone provide possible answers to it is one way of training each one to handle similar occasions when they do arise. One at a time each student teacher responds as best he can to the particular problem. These responses can be tape recorded, played back, and their effect and consequences discussed, or taken up as each is proposed. From the discussion, more suitable solutions can then be developed. The meeting after the student teachers had decided how they would each respond to the issue concerning sex, one student teacher reported she was grateful for the dry run. She said without the training session, she would have been caught off guard and been flustered and unable to handle a similar situation which she encountered during the week.

ROLE PLAYING WITH IN-SERVICE TEACHERS

Skill sessions and role playing are also very strong forces in communicating the goals of behaviorally-oriented courses. In one of our courses, teachers undergo the experience of being told to follow a set of very difficult, ambiguous directions; they cannot ask any questions of the experimenter in order to clarify the task they are directed to carry out. In this way the teachers become students, thus (1) experiencing what it feels like to be a slow learner, (2) remembering how it feels when the teacher refuses to clarify an ambiguous assignment, and (3) getting a taste of a classroom with only one-way communication.

Another way to involve an entire group in role playing is to teach one half of the group at a time while the other half observes the interaction. Two extreme types of teacher behavior can be role played by the same instructor. Teacher 1 praises students, accepts their feelings, uses their ideas, and encourages participation. Teacher 2 is authoritarian, punitive, and critical of student responses. Such a demonstration arouses many feelings which are then brought up for discussion, and one which is not merely passive intellectualization, for the impact of the behaviors of the two types of teachers has actually been experienced.

Those whom I have taught while playing the role of Teacher 1 have felt they were relaxed, had good rapport with the teacher, and that what they said was considered of value and listened to by the teacher. They indicated a willingness to participate, noted they had interacted with other "students," and said they would like to continue learning from this teacher. The groups taught by Teacher 2 commented on feeling stupid, afraid, inhibited, embarrassed, disinterested, frustrated, angry, belittled. They said they began to "tune out" the teacher, lost their incentive to participate, felt "put on the spot," and would not care to learn from this teacher in the future. Some

refused to participate at all and most felt confused, stating that they didn't understand what this teacher expected of them. If in a role playing situation under Teacher 2, reactions of anger, fear, and apathy can be induced, while under Teacher 1, a relaxed atmosphere and a desire to participate, it becomes apparent how much more intense these feelings must be when they are present in the actual classroom situation where there is no pretense. This demonstration provides a clear illustration of the influence of teacher behavior on the learner.

Throughout the years, I have had a number of opportunities to work with teachers from a great many countries. Although most of them never experienced role playing in their own educational backgrounds, I have found it works equally well with such groups. In fact, I have role played the "two teachers" with educators of various nationalities and always received the very same kinds of reactions as those of American teachers. It seems that "students" from all backgrounds feel more positive about learning in a warm, supportive climate than in a depersonalized, cold, rejecting one, despite what the practices or expectations of their own cultures may be. This realization is brought about by participating in simulated situations.

Group role playing is helpful in stimulating thought and invoking insights at a meaningful level, one where the learner has experienced the concept and can talk about what he *feels*. Such situations, especially with large groups, have been very dynamic in the effect they produce and act as a catalyst for getting teachers to examine their own classroom behavior.

ROLE PLAYING WITH SUPERVISORY PERSONNEL

Supervision has its own manifold problems, one in particular being that in such a relationship, one person is the superior and the other the subordinate. Making supervisors aware of defense-inducing behaviors and then reducing their use of such behaviors are areas for serious consideration in supervision. Here are several types of role playing situations which have worked out rather well in such training.

A common problem is raised, such as one between teachers and principals. In several buzz groups the "teachers" discuss their stand and the "principals" theirs. A representative "teacher" and "principal" volunteer to have a conference before all of the members. Their conference is subsequently discussed by the whole group, and others then try out new ways to solve the problem before the group.

Another way of dealing with such problems is to form small groups and have a tape recorder in each group. Each supervisor role plays a current unresolved problem he is having with someone he is supervising. After each problem is presented, it is discussed with alternate behaviors being proposed

and demonstrated to the supervisors by the members of his group. After the discussion, the tapes can be played back so that participants can listen to themselves trying to handle the situation. From each group one problem is chosen to be shared with and discussed by the group as a whole.

Another type of role playing which can be done in small groups or before the whole group is attempting to develop a number of skills which are important in supervisory conferences. Each skill is tried out by a few members and a discussion follows before continuing with the same skill or going on to another one. Slips of paper can be given out to each group with directions, such as the following, for working with these skills:

You are a supervisor having a conference. Can you do these?

1. Give a suggestion which will not arouse defensiveness.
2. Establish rapport during the initial conference with someone you do not know.
3. Communicate that you are sincerely interested in the teacher and want to help.
4. Give effective, meaningful praise.
5. Criticize without arousing defensiveness.

Many approaches and points of view come out of such sessions, as well as the difficulties of establishing desirable supervisory relationships.

In supervisory conferences, it seems especially helpful to utilize auxiliary egos to illustrate not only what the supervisor and the supervisee might really be thinking, but what pressures are at work on them. An example of a typical issue which arises is that of a supervisor or a principal who has observed a teacher's lesson and is discussing it with him. Hearing what is going on in the thoughts of the subordinate and the pressures felt by both as they interact can be illuminating to the supervisor.

ROLE PLAYING AND RESEARCH

Teacher education courses have long included the study of principles of learning theory along with readings and discussions about the effects of reward and punishment. Yet little of the knowledge which is verbalized so glibly by the learners in such courses appears to be utilized in actual classroom teaching. As evidence of this lack of transfer into teaching, studies in which classroom observations have been made indicate that the typical teacher spends the greatest amount of classroom time using directive behaviors and controlling functions.[2] Yet a convincing amount of research exists that suggests a positive relationship between supportive, indirect behavior of teachers and achievement and positive attitudes of students.[3] Although many teachers wish to be indirect in their teaching, and indeed most believe they are, the fact remains that many teachers *are not* and *do not know how to be the type*

of teacher they want to be. According to Flanders: "Teachers usually tell pupils what to do, how to do it, when to start, when to stop, and how well they did whatever they did. . .My conservative guess. . .is that at least one-half of all pupils in the country, if not the world, experience chains of events that are inconsistent with our educational aspirations and contrary to what we would like to believe. This is a tragedy in terms of social science knowledge."[4]

A comprehensive study lasting two and a half years was conducted at Temple University in which the actual classroom teaching of student teachers was compared before and after training under two experimental conditions: (1) training in principles of learning theory and (2) training in the Flanders system of interaction analysis.[5] The Flanders system is an objective system for describing the verbal behaviors of teachers and students as they interact in the classroom. There are ten categories of behavior in this system; seven designate teacher behavior, two are for student behavior, and one is for silence or confusion. The teacher behaviors are divided into two types of influence, indirect and direct. The indirect categories are those which tend to encourage student participation. The categories of indirect teacher influence are: (1) accepts feelings of pupils, (2) praises or encourages, (3) uses ideas of pupils, (4) asks questions. The categories of direct teacher influence tend to limit the opportunity of students to participate. The direct categories of teacher influence are: (5) gives information, (6) gives directions, (7) criticizes or justifies authority. The two categories of student talk are: (8) teacher-initiated response, (9) student-initiated response. The tenth category is for silence or confusion.

To obtain a complete descriptive picture of what behaviors are used during a lesson, an observer writes down a category number every time a different behavior is used. When the same behavior is repeated for a continuous period of time, he records this category every three seconds. The behaviors recorded during an observation are then entered into a 10 by 10 chart called a matrix, and the graphic picture of the lesson which results may then be studied and analyzed.[6]

In order to translate knowledge from the study of teaching behaviors into reality, skill sessions and role playing were used in the groups learning the Flanders system. The behaviors of the system were not merely discussed but were tried out and practiced. When someone asked whether it makes a difference if you praise a student and then criticize him or criticize him and then praise him, we did not merely conjecture about the effects. Instead, different members of the class produced these behaviors in both sequences, while the others *reacted* as to how they *felt* under these two conditions. Some of the role playing was planned in advance, while much of it was spontaneous, depending on what was brought up in the group. At times the role playing was lengthy; other times it lasted for only a few minutes.

From studying teaching by means of interaction analysis, the student teachers could decide which behaviors they wished to incorporate into their own behavioral repertoires. They were then provided with many opportunities to practice these behaviors by role playing before the group, after which they received feedback in a non-threatening climate. At times videotaped recordings were made of the role playing and played back for further analysis and discussion.

Even though a number of the underlying principles studied by the learning theory groups and the interaction analysis groups were similar or related, the student teachers trained in the Flanders system had significantly more positive teaching patterns and attitudes toward teaching and toward the experimental course at the end of the training period than did those student teachers trained in learning theory principles. Although interaction analysis offers a concrete, structured way of analyzing one's teaching behavior, the role playing with its subsequent *performance* of teacher and pupil behaviors made a significant contribution, for it provided transfer and acted as a dress rehearsal for the actual classroom situation. Herein seems to lie the success of the combination of interaction analysis and role playing: what the learning theory groups knew cognitively, the interaction analysis groups *could do* behaviorally.

CONCLUSIONS

Those who work with teachers know the difficulties faced in helping them change and improve. For change to occur, at least three conditions seem necessary:

(1) the teacher must have the desire to change,

(2) he must know what it is he wants to change,

(3) he must understand how to bring about the change.

Behavior must be viewed in terms of specifics. As a rule, teachers can discuss their ideas and beliefs about teaching, but they may not know how to carry these out in the classroom. It is not sufficient for a teacher *to decide* to be more sensitive. Sensitivity must be converted into *precise behaviors* and into *action*. The teacher needs a way to collect feedback about his teaching to determine whether he has indeed become more sensitive in his ways of interacting. The second and third conditions for change are helped by the combination of interaction analysis and role playing. The categories of behavior help teachers organize and visualize the formerly abstract happenings in the classroom, and the role palying and subsequent discussion provide feedback on one's teaching style.

Bringing about change in teaching is least effectively dealt with through lecturing and telling someone what he should do. A more appropriate way is to have teachers discover their present styles of interaction and try out

alternatives open to them. New behavioral approaches to old problems become internalized as a natural part of one's teaching through experimentation and practice.

In summary, the combination of interaction analysis and role playing helps translate what teachers already know and want to do into a means of accomplishing these ends. By providing a "mirror" in which a person can see his reflection, these techniques can help teachers and supervisors make their classroom strategies congruent with their educational beliefs.

FOOTNOTES

[1] James W. Popham, "Professional Knowledge and Student Teaching Behavior," Paper read at the Annual Meeting of the American Educational Research Association, Chicago, Illinois, February 1965.

[2] Ned A. Flanders, *Teacher Influence, Pupil Attitudes, and Achievement*, U. S. Department of Health, Education, and Welfare, Office of Education, Cooperative Research Project No. 397, Minneapolis: University of Minnesota, 1960. Marie M. Hughes, "What Is Teaching: One Viewpoint," *Educational Leadership*, January 1962, 19:251-59. Gertrude Moskowitz and John L. Hayman, Jr., "Interaction Patterns of First-Year, 'Best,' and Typical Teachers in Inner-City Schools," *Journal of Educational Research*, January 1974, 67:224-30.

[3] Conclusions of some of these studies are reviewed in the following works: Edmund J. Amidon and Ned A. Flanders, *The Role of the Teacher in the Classroom*, Minneapolis: Association for Productive Teaching, 1967. Gertrude Moskowitz, "The Effects of Training in Interaction Analysis on the Behavior of Secondary School Teachers," *High School Journal*, 51, October 1967, 17-25. Robert S. Soar, *An Integrative Approach to Classroom Learning*, Public Health Service, Final Report, No. 7-R11MH02045, Philadelphia: Temple University Press, 1966.

[4] Ned A. Flanders, *Analyzing Teacher Behavior*, Reading, Mass.: Addison-Wesley, 1970, p. 14.

[5] Edmund J. Amidon, *et. al., Project on Student Teaching: Using Interaction Analysis in the Student Teaching Program*, U. S. Office of Education Project No. 2873, Philadelphia: Temple University, 1967.

[6] *Ibid.* Amidon and Flanders, *Role of the Teacher*. . .for a more complete explanation of the Flanders system.

THE PERSONALITY THEORY OF J. L. MORENO

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Underlying most comprehensive theories about people and their interactions is a personality theory. The basic personality theory underlying Moreno's work has been neglected in psychological literature. Perhaps a rediscovery of his work will contribute towards filling some gaps. Moreno himself commented that the role concept which he envisaged bridged the gap between psychology and sociology. I believe that psychodramatic role theory and the sociometric view of man may bridge the gap between family systems theory and developmental psychology, behaviour-oriented research and cognitive-oriented research, and provide the basis for new developments in situational psychological testing.

This article outlines in brief the elements of Moreno's personality theory. It does not attempt to elaborate or supply illustrative clinical material which would be the task of a lengthier article on the subject.

J. L. Moreno has developed a theory of the person and his development based on the role concept. He goes beyond seeing the individual in isolation. He views the person on a much larger scale as interacting with his environment through his roles and role structures. The term "role" has been used by various theorists to mean different things. For Moreno, role is defined as "the functioning form the individual assumes in the specific moment he reacts to a specific situation in which other persons or objects are involved."[1] A role is therefore a unit of behaviour which is observable. It is specific to a situation and to the people or objects present in that situation. Its meaning as an act cannot be understood outside the context in which it takes place.

In the above named book, Moreno outlines his spontaneity of child development. He differentiates it from biological-evolutionary approach which relies on the study of a human being as an animal and from Freud's theory which arose from a study of syndromes of the neurotic adult, the abnormal personality. He sees the child in terms of his potential, as having dormant capabilities and skills which are awaiting expression through enactment. It is the genius of the race maximizing his capabilities that Moreno takes as a prototype. He says "men of genius warm up with their whole organism *in status nascendi* to creative deeds and works."[2] Thus the state of being born is a spontaneity state, which men of genius attain to the highest degree. Spontaneity and creativity are primary and positive phenomena which contribute to the organization and expression of personality.

> Birth provides a prototype for situations which the infant will face later.
>
> The infant is moving at birth into a totally strange set of relationships. He has no model after which he can shape his acts. He is facing, more than at any time during his subsequent life, a novel situation. We have called this response of an individual to a new situation—and the new response to an old situation—spontaneity.[3]

He sees spontaneity, or the *s* factor, as a factor which enables the infant to reach beyond himself and to move into new situations while stimulating, arousing, and modifying his own organism. The *s* factor works within the framework of biological and social determinants. It can enable acts, choices and decisions which lead to inventiveness and creativity. "The *s* factor is the soil out of which later the spontaneous, creative matrix of personality grows."[4]

From the initial acts of the child larger units of behaviour, called roles, become apparent. The first roles to develop are *psychosomatic* roles which are physiologically determined, such as the sleeper, the eater and the sexual role. Later *social* roles develop. These are prescribed by the culture and are taught both by the family and social institutions. Although social roles have expected behaviours, some variation in the way a role is taken by the individual is accepted. As Moreno puts it,

> The (functioning) form is created by past experiences and the cultural patterns of the society in which the individual lives. Every role is a fusion of private and collective elements.[5]

The collective aspect of the social role is prescribed on the basis of status which goes along with position in a social system.[6] Furthermore, each position in the social system has a set of norms or commonly held behavioural expectations. These provide the individual with rough boundaries within which he must function if his position in the social system is to be positively sanctioned. The private aspects of the social role indicate other needs in the individual.

> The individual craves to embody far more roles than those he is allowed to act out in life, and even within the same role one or more varieties of it... It is from the active pressure which these multiple individual units exert upon the manifest official role that a feeling of anxiety is often produced.[7]

Moreno further clarifies this conflict in developmental terms by introducing his concept of *psychodramatic roles*. At a certain point in the development of the child, *fantasy* and *reality*, which were previously undifferentiated, become divided. Social roles develop in response to reality; at the same time psychodramatic roles emerge in the realm of fantasy. Psychodramatic roles are

variously defined by Moreno as "the personification of imagined things, both real and unreal,"[8] "God roles,"[9] and "ghosts, fairies and hallucinated roles."[10] Psychodramatic roles are far *more extensive and dominating* than social roles.

Moreno would see as primary to identity and the formation of the self concept the psychodramatic roles of the person, which are continually pressing for expression and may take socially useful or socially disapproved of forms. For instance a man with a psychodramatic role of suffering servant may perform at a high rate of productivity in a factory where conditions of work are poor. Where he is promoted on the basis of this productivity to floor manager over several men, he may become accident-prone and constantly suffering from a variety of ailments until he finally changes to another factory and renounces his seniority.

The self, then, in Moreno's terms is a system of roles. How does this system of roles form a structure which provided a self structure, or identity?

THE SELF AS AN INTERNAL STRUCTURE OF ROLE LINKAGES

1. *Clustering*. Moreno identifies one of the ways in which the self structure is formed by the term "clustering" of roles. Roles emerge before they are organised into wholes. Moreno postulates that the child lives in an undifferentiated universe in which there is no guiding structure. There is therefore no experience of a self. By *the action of spontaneity*, responsive acts emerge. Moreno states that "the roles are the embryos, the forerunners of the self; the roles *strive* towards clustering and unification."[11] Psychosomatic roles cluster, providing an experience of "body"; social roles cluster, providing an experience of "society"; and psychodramatic roles cluster forming an experience of "psyche." There is then further gradual development of operational and contact links between the social, the psychological and the physiological role clusters. When the clustering of roles takes place we can identify and experience after their unification that which we call the "me" or the "I." There are frequent imbalances in the clustering of roles in the area of psychosomatic and social roles. These imbalances produce delay in the emergence of the self or create disturbances.

2. *Operational Links*. Operational links between roles are formed as well as links between the psychosomatic, social, and psychodramatic parts of the self. A function of the operational links is to gain maximum satisfaction from the environment. While spontaneity determines the particular and individual way by which new learning will be organised, nevertheless inputs from the environment play an important part. The people in this process are termed the "social atom" by Moreno.

3. *The social atom as an organising concept*. The term social atom can be looked at from two perspectives—from the point of view of the individual or

the point of view of society. From the point of view of society, which we are not concerned about here, the social atoms of individuals interact and form complex chains of interrelations. From the point of view of the individual, the social atom is a structure which provides the context in which learning takes place.

> The social atom is that peculiar pattern of interpersonal relations which develops from the time of human birth. It first contains mother and child. As time goes on, it adds from the persons who come into the child's orbit such persons as are unpleasant or pleasant to him and vice versa, those to whom he is unpleasant or pleasant. Persons who do not leave any impression, positive or negative, remain outisde the social atom as mere acquaintances. The feeling which correlates two or more individuals has been called tele. The social atom is therefore a compound of the tele relationships of an individual. As positively or negatively charged persons may leave the individual's social atom and others may enter it, the social atom has a more or less ever-changing constellation.[12]

It is therefore in the context provided by the social atom that responses are learned. The material which originally contributes to the formation of learned responses is not always available to the person at a later date. In his Spontaneity Theory of Learning, Moreno outlines several principles which are presented later in this paper under the topic "Integration."

4. *The cultural atom as an organising concept.* The concept of the cultural atom is used to describe further the operational links between roles. The cultural atom may include psychodramatic roles which have not come to full expression. It may also include roles which emerged towards people no longer present in the social atom. There may also be "model" or imagined concepts, such as "the perfect housewife." Moreno says of the cultural atom:

> We consider roles and relationships between roles as the most significant development within any specific culture. The pattern of the role relations around an individual as their focus is called his cultural atom. 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.[13]

The cultural atom, therefore, provides a structure for looking at units of behaviour and the operational links between them. It also provides an internal structure of roles which may not be shown or enacted so that they are unobservable.

THE PERSON AS A TOTALITY OF INTERLOCKING SYSTEMS

In his article "Sociometry in Relation to Other Social Sciences," Moreno postulates that the psyche surrounds the body and is itself surrounded by and

interwoven into the social and cultural atoms. The person is therefore linked to other persons, and it is in an interactive sense that there are stored totalities of feelings and physical and mental starters which arouse them. Dr. Moreno makes it clear that the emergence of behaviour is tied to an original context and that specific behaviours have been added to an individual's repertoire by the action of spontaneity in a specific situation at a specific time. He also makes clear that the person is a dynamic organism connected inextricably with socius.

> A social atom is thus composed of numerous tele structures; social atoms are again parts of a still larger pattern, the psychological networks which bind or separate large groups of individuals due to their tele relationships. Psychological networks are parts of a still larger unit, the psychological geography of a community. A community is again part of the largest configuration, the psychological totality of human society itself.[14]

It can be seen, then, that Moreno thinks in terms of interlocking systems which have a hierarchy so that the roles of an individual as mapped by the cultural atom are contained within the social atom, which is itself contained within psychological networks of groups of individuals, and so on.

A STABLE BUT CHANGING TOTAL SELF-STRUCTURE

Units of behaviour usually do not emerge without prior models. Moreno postulates that the s factor can bring about new perceptions and new behaviours, but these then become part of the cultural conserve[15] of the individual and form a repertory of roles on which the person can draw. Roles have a duration—a beginning, a ripening, and a fading out. A role may vanish when it has served its purpose, but it continues as a dynamic factor in the inner life. New roles may draw strengthening support from old roles until they are established in their own right. At times new roles may emerge spontaneously, as in a crisis situation, but this is rare. Cultural atoms also change over time. But these changes do not necessarily mean that the configuration of the cultural atom at one time does not have a dynamic similarity with its configuration at another time. There is a tendency for people as important objects who leave to be replaced by others who fulfill similar role needs. It is probable that the same kind of thing happens with the role structure of an individual. New roles may replace old ones, but a total configuration with a similar equilibrium remains.[16] It becomes clear that Moreno does not explore further and more specifically the idea of the *self-structure*. He leaves it as a *homeostatic principle* governing the functioning of the individual which keeps clusters of roles in a dynamic equilibrium.

THE PERSON LOOKS AT HIMSELF

As he develops an integrated self-structure, the individual begins to develop a relationship to himself. Moreno described this process as follows:

> As an infant grows he not only experiences other people but also himself. This picture of himself may differ considerably from the picture others have of him, but it becomes considerably significant for him as life goes on. Finally, it appears as if he had, besides his real ego, an outside ego which he gradually extrojects. Between the ego and his extrojection a peculiar feeling relationship develops which may be called autotele.[17]

Just as a person has a feeling towards others, he develops a feeling towards his self-structure. Moreno does not focus on the way in which autotele assists in either the expression or the functioning of the personality. However, Moreno does place emphasis on the learning and the process of integration as central in personality development.

INTEGRATION

Although this topic is not dealt with specifically by Moreno, assumptions can be made from various references in his works.

1. *The necessity for congruity of context and content in learning.* In his formulation of the Spontaneity Theory of Learning, Moreno has emphasised that learning takes place in a context, which determines later recall. The inner life of the individual and his reactions to stimulation from the total environment will place an emotional loading on the content of material learned. A clinical example of the effects of this can often be seen in school dropouts where the context in which learning takes place and the emotional loading of learned material have prevented the expression and development of both spontaneity and learning. The goal of psychodrama in this case is to "loosen the fixed associations between states and contents as they have become established in the course of education by the traditional method."[18] For integration of new learned material to take place in such a way that it will be useful, there must be congruity between context and content.

2. *The integration of content and act.* In further discussing integration, Moreno hypothesizes two centers of memory—an act center and a content center—which exist as two separate structures. *This means that content or facts which are learned may be stored away but be unavailable to the act center because of the context in which they are learned.* Knowledge learned intellectually may then not necessarily be integrated into the active personality of the individual. Moreno makes the comment that in such a case "knowledge remains undigested, unabsorbed by the personality and hinders its full influence upon activity and judgment. In actual life situations the supreme desideratum is. . .this facility of integration."[19]

3. *The concept of dynamic integration.* Psychodrama has as its goal to develop and sustain a spontaneous and flexible personality make-up. Role reversal, for example, does not produce a passive or permissive stance but rather one in which an active role is taken in relation to a number of viewpoints.

Similarly, Moreno's concept of integration is a dynamic concept rather than a static one. While forces are continually changing, adjustments are made to maintain an equilibrium in order for the system to function.

4. *Integration as a function of spontaneity.* In order for integration to occur there must initially be warm-up to states which have occurred previously in an individual's life. This may be done through action warm-up or by talking. There are various phases and degrees of spontaneity and this can be seen most clearly in protagonists on the psychodrama stage. Some are able to move relatively easily after a warm-up period to situations and memories which were previously forgotten. Spontaneity does not operate in a vacuum but in relation to cultural and social conserves of the individual. It is when several different viewpoints are experienced that a new perception takes place, which is the operational definition of spontaneity. At that moment a re-structuring of the internal perceptual system takes place and a new integration is achieved.

THE CATHARSIS OF INTEGRATION

Since integration by means of the operation of spontaneity is central to growth and change, Moreno has determined that the nature of catharsis in psychodrama is a catharsis of integration. It is a catharsis for the actor as well as the group.

> "The dynamic inter-relatedness of all types of learning brings to the fore the concept of mental catharsis. Mental catharsis is here defined as a process which accompanies every type of learning, not only a finding of resolution from conflict, but also a realisation of self, not only release and relief but also equilibrium and peace. It is not a catharsis of abreaction but a catharsis of integration."[20]

Progressive integration within the structure of the self provides for an equilibrium which is changing and yet forms a basis for action and perception at any one point in time. It is from experience of the catharsis of integration that a realisation of the self-structure and a feeling of being at peace with that self-structure comes.

FOOTNOTES

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2. *Ibid.*, p. 49.

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13 J. L. Moreno, *Sociometry and the Cultural Order*, Sociometry Monographs, No. 2, New York: Beacon House, 1943, p. 331.
14. J. L. Moreno, "Sociometry in Relation to Other Social Sciences," (1937) reprinted in J. L. Moreno, *Sociometry, Experimental Method and The Science of Society*, New York: Beacon House, 1951, p. 24.
15. See Moreno's theory of "Spontaneity and the Cultural Conserve."
16. J. L. Moreno, Psychodramatic Treatment of Psychosis, *Psychodrama Monographs*, no. 15, New York: Beacon House 1945, pp. 120-121.
17. Moreno, *Psychodramatic Shock Therapy*, p. 4
18. J. L. Moreno, *Who Shall Survive?* New York: Beacon House, 1953, p. 538.
19. Moreno, *Who Shall Survive?*, p. 538.
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A WORKING PAPER FOR GROUP AUXILIARY EGOS

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At the end of a session auxiliaries often ask about what they could have done differently. How could they have played their roles to be more helpful to the protagonist and director? What follows are training concepts for auxiliary egos developed in interaction with the psychodrama staff and patients at St. Elizabeths Hospital, the Directors of the Psychodrama Training Institute of Washington D. C., and Dr. J. L. and Zerka Moreno. The principles presented here cannot be invoked mechanistically but can serve as a structural or functional underpinning for personal involvement.

An auxiliary ego is a person who plays whatever roles are needed by the protagonist to make his psychodramatic world real and interactive. The group auxiliary interacts with others in such a way as to increase the spontaneity of the protagonist and the group. He helps the protagonist re-experience and release old perceptions and roles, make new perceptions, and try out new roles based upon them. Through this interaction he helps the protagonist to experience new parts of himself and significant others. . .and therefore to grow.

The auxiliary has three basic functions: 1) He is auxiliary to the protagonist; 2) He is an extension of the direction; and 3) He is auxiliary to the group. These are not discrete functions, but rather blend or overlap as the auxiliary takes roles during a session.

AUXILIARY TO THE PROTAGONIST

The auxiliary ego's first responsibility is to help the protagonist warm up to his role and to the psychodramatic encounter into which he is entering. He takes whatever roles are needed to help the protagonist interactively establish the people, ideas, emotions, symbols and objects of his world on the psychodrama stage. He plays his role strongly enough to involve the protagonist, and he incorporates whatever data he can gather about that world into his playing of the role. The auxiliary helps the protagonist present his situation and become involved enough in it to express himself freely and to explore the interpersonal world around him.

Once the protagonist has warmed up, the auxiliary is confronted with a second task. He must now help the protagonist to develop new perceptions and roles. Of course the psychodramatic "techniques" employed by the director represent one avenue to the development of new perceptions (Zerka

Moreno (1) presents an excellent discussion of them in "Psychodramatic Rules, Techniques and Adjunctive Methods"), but the auxiliary has his own part to play in stimulating the protagonist's spontaneity. Moreno observed (2) that "role playing is a function of role perception and role enactment." The auxiliary ego helps the protagonist develop new role perceptions of himself and of the demands made upon him by the situation as well as new role skills with which to meet these demands.

Cues for the development of new perceptions come from many sources. Making use of verbal and non-verbal messages from the protagonist, the group, the setting, and his own feelings, the auxiliary can extend and expand in his "life space." Extending the role involves intensifying one or more aspects of it until the protagonist makes a new response. This often exposes the ultimate outcome of maintaining the current role interaction, clarifying for the protagonist the choice between continuing or changing the relationship, as, for example where the auxiliary, as the over-controlling or over-protective mother, intensifies the limiting quality of that role to the point where she literally and physically allows the child no room to move. Expanding the role involves changing one or more role elements, based on the flow of the warm-up, to demand a new or different response from the protagonist. This creates for the protagonist a new interactive situation to which he must respond, offering a challenge to his spontaneity.

What are the elements of role referred to here? Expanding on Moreno's statement (3) that "every role is a fusion of private and collective elements," role behavior can be seen to be composed of four basic elements: *action, emotion,* and *identity*, within a *situation or social system*. Auxiliaries in their role performance can change one or more of these elements to challenge the protagonist to new perceptions and responses. . .to exploring and developing new parts of himself.

The first element, action, is easy to change. The protagonist's angry and berating father demands a new response when he approaches his son to talk of his own disappointments and need for support.

Emotions too can change within the relationship. Anger can turn to frustration and sadness. Sadness may change to warmth, if the auxiliary is sensitive to the many feelings the protagonist arouses in him during an otherwise repetitive interchange. By looking for ways to change and test the parameters of existing interactions he can offer the protagonist the opportunity to explore new dimensions of relationship.

The identity or position from which the auxiliary operates within the protagonist's social system can also be altered. The ally can become the confronter, the provider can show his own dependence, requiring the protagonist to shift his own position and try out new roles in the relationship.

Of course, situational definition plays a large part in determining the course

and content of role interaction. The auxiliary can change this definition in a number of ways from the role he is playing. For example, he might explore alternative motivations for the interactions or expose "hidden agendas" ("What I really came to see you about is. . .") or he might introduce new situation developments (The rejected brother may announce that he's contracted a terminal illness or the overburdened and neglected housewife might start packing her bags).

The particular changes selected by the auxiliary depend upon the flow of the warm-up in the session. In order to keep the protagonist productively involved the auxiliary must both support and expand the protagonist's roles. If there is too much confrontation and demand for change the protagonist is likely to become defensive and retreat from the possibilities for growth into a back-up position (an old and familiar role). From there he feels more secure, but he's lost spontaneity. If there is too much support there is no challenge to new perceptions, but merely a confirmation of the existing role structure. The auxiliary must be sensitive not only to role composition, but also to the depth and level of warm-up, pacing himself to the warm-up of the protagonist as he develops role expansions or extensions.

Because of the interactive nature of roles, the auxiliary can help the protagonist to test his perceptions by responding to the feelings generated in him by the protagonist and other auxiliaries. If his reaction changes his role, then new perceptions are called for from the protagonist. He can thus break up repetitive and unproductive interchanges which demand nothing new of the protagonist by developing new role dimensions which require him to produce some new part of himself in response. The goal is to help the protagonist to become flexible enough to handle spontaneously the situations he faces in life, responding creatively to the uniqueness of the moment rather than relying on the conserved perceptions which limit human potential.

EXTENSION OF THE DIRECTOR

The director has primary responsibility for the psychodrama session and the auxiliary is his agent. The director controls the pace, flow and direction of the session, structuring and changing scenes in accordance with the needs of the protagonist. The auxiliary must be sensitive to the needs of the director as he attempts to moderate the level of warm-up, the amount of confrontation, support, and integration, and particularly as the director works to provide closure for the protagonist. If the auxiliary is responsive to the director's interventions he becomes the interactive interpreter of the director's therapeutic intent.

Their difference in function is related to their focus of warm-up. The auxiliary warms himself up to the role he is playing and experiences the

action primarily from that perspective. The director warms up to the social system, mentally taking the role of each of the participants so that he gets a broader perceptual base from which to structure the session.

Since the group is the matrix from which action emerges, both auxiliary and director should be aware of the meaning of the action for the group, and of its sociometric roots, but the director remains a continuing bridge between the group and the action throughout the session. He uses the cues of group reaction in selecting auxiliaries and as a part of his framework for unfolding the session. From the other role in this relationship the auxiliary performs many tasks for the director:

(1) He shares responsibility for warming up the protagonist. He intensifies the group and individual warm-up by responding to the realities of the setting and role descriptions as the protagonist presented them. Often, by taking his own role more strongly, he may help the director to reinvolve a star who has stepped out of role and had his warm-up interrupted.
(2) He takes responsibility for staging, keeping the action available to the group. . .close enough for the group to see and loud enough to hear.
(3) He serves as the director's probe into the social system of the protagonist, exploring his social atom by involving the relevant people of the protagonist's world in the action. He asks about others' opinions, refers the protagonist to them, or invites them into the action.
(4) He tests the interactional style of the protagonist. . .the norms of touch and distance, his rigidity of flexibility, and the degree of role permeability.
(5) He responds to new roles in the protagonist, confirming and testing them.
(6) He incorporates and tests group norms, values, and solutions through the way he plays his role.
(7) He aids in developing closure by interactively fulfilling act hungers, solidifying changes in the protagonist's role interaction with others, and by not opening new areas of conflict at the end of a session. He may also explore the protagonist's expectations for the future.

AUXILIARY TO THE GROUP

This auxiliary function emerges from the group sociometry and warm-up. Moreno (4) said "there is no psychodrama without sociometry." Helen Hall Jennings put it somewhat differently; "The framework beneath [psychodrama] is interpersonal responsiveness when matters of concern personally to each individual cause their need and want to interact" (5). The group warm-up, or "central concern," as Enneis (6) calls it, can be seen as the criterion around which the sociometric configuration of the session emerges. The underlying sociometric question for group members is, "With whom will you interact about this matter of concern?" Through verbal and non-verbal interaction a sociometric pattern forms in the group around roles, values and

norms related to that issue. The emergent leaders represent those values and norms most clearly (7).

If the auxiliary can perceive that pattern his tasks become:
(1) Opening channels of communication between the sociometric clusters which hold different values and norms (or different solutions in Whitaker and Lieberman's terms), so that they are all involved and interactively tested.
(2) Including isolates in the group interaction and forming an interactive bridge to rejection stars. . .keeping them involved in the group and undercutting projection and scapegoating by urging group members to explore their similarities and to take responsibility for their own feelings and behavior.
(3) Supporting therapeutic value systems as they emerge. . .helping the group to challenge existing norms and values and to expand the acceptable boundaries of interaction among group members so that the group achieves its full therapeutic potential.

These three functions are accomplished through personal participation as the auxiliary reacts to group events and processes throughout the session. The group auxiliary differs from other group members in his trained sociometric and therapeutic perspective, enabling him to play roles and intervene in group processes in a therapeutic way. He becomes "auxiliary to the group" as he responds to the sociometry by assuming the roles the group requires to become increasingly spontaneous. . .developing new perceptions and solutions to the crises they experience.
(4) Finally there is a fourth function of the group auxiliary. If he attends to the sociometry and the roles, values, and norms around which it is formed, he can add important new dimensions to the roles he plays on stage, bringing group norms and values into the action for testing.

Psychodrama is a group as well as an individual vehicle and the group is the matrix from which all psychodramatic action flows. The group auxiliary is an important therapeutic part of that action from beginning to end, on stage and off.

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THE USE OF VIDEO FEEDBACK AND OPERANT INTERPERSONAL LEARNING IN MARITAL COUNSELING WITH GROUPS*

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INTRODUCTION

This paper describes an operant-interpersonal behavioral approach utilizing videotape feedback to group treatment of marital couples, demonstrates the approach and discusses a few of the more prevalent problems encountered in the process of the study.

In developing this approach in marital counseling with groups, the authors have taken advantage of the empirical findings derived both from learning theory and from small group research (Bandura, 1969; Shaw, 1971; Cartwright and Zander, 1968).

The theoretical framework of treatment presented here is derived from the interactional formulations of Thibaut and Kelly (1959) and Stuart's (1969) operant-interpersonal conceptualization of marital adjustment. Thibaut and Kelly (1959) view interaction as a series of behavioral exchanges between participants. Social interaction is explained in terms of its "outcomes;" the rewards received and the costs incurred by each participant account for both the continuity and disruption of the behavioral exchanges. Each interactive response has cost and reward implications for the responding participant and for his partner. Thus, each exchange or series of exchanges may be evaluated in terms of their balance between cost and reward or what is termed the "goodness of outcome." Factors which are both internal and external to the interaction affect the rewards and costs accruing to each participant.

Utilizing the above formulation, Stuart (1969) suggests that the exact pattern of interaction which takes place between spouses is never accidental; it represents the best balance which each can achieve between individual and mutual rewards and costs. In summary, he suggests that successful marriages can be differentiated from unsuccessful marriages by the frequency and range of reciprocal positive reinforcements exchanged by both partners. Based on this formulation, the operant-interpersonal approach seeks to identify problematic interaction and construct situations in which the frequency and intensity of mutual positive reinforcement is increased.

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One of the major difficulties of counseling couples who come for treatment is the inadequacy, inappropriateness, and/or failures of their marital interactions - the skill necessary to provide themselves and their spouse with sufficient reciprocal positive reinforcements. The purpose of the group treatment utilizing focused videotape feedback for such couples is to increase their repertoire of desirable skills and to teach them to identify or create the appropriate conditions under which these skills should be applied.

The power of the group has long been used by therapists as a means to modify its members' behavior and attitudes (Collins and Guetzkow, 1964). In a group there is an abundance of models for couples to imitate. Although each couple may be undergoing treatment for the absence of specific positive reinforcing behaviors necessary to interact effectively with his or her own spouse, almost all couples have within their repertoire adaptive behaviors they can demonstrate or teach to other couples in the group. Given this pool of behavioral experience, and with the technology of focused feedback, the therapist is able to isolate, identify, encourage and structure imitation of those behaviors appropriate to the interaction of each couple in terms of their own individual treatment goals. The group thus provides a large variety of operant-interpersonal model presentations. This technique is in keeping with a number of studies which suggest that group members tend to value each other highly when they vicariously observe success achieved by another or are rewarded in the presence of other members of the group (Lott and Lott, 1965; Bandura, 1969).

VIDEOTAPE FEEDBACK IN MARITAL GROUPS

In recent years videotape feedback as a therapeutic tool has gained considerable recognition in clinical practice. Although in individual and marital counseling the therapeutic usages of video self-confrontation is highly recommended (Alger and Hogan, 1967), its relevance to group psychotherapy is of special significance. A primary goal of the group modality of intervention is to teach the members to give direct, honest feedback to each other regarding the impact of their interpersonal behaviors (Stoller, 1968). Video-tape feedback, a virtually undistorted reproduction of the situation under observation, helps to focus, facilitate and reinforce selected operant-interpersonal behaviors essential to effective communication (Mayadas and O'Brien, 1973). The group situation provides the marital dyad with a safe, structured medium for testing out their interactional patterns in the presence of others. This is contrary to generally prevalent social norms, which do not allow individuals to receive much information from interacting others with regard to the outcomes of their own marital communication (Goffman, 1962). As a consequence, the couples learn to interpret non-verbalized cues of others according to their own frame of reference and develop a concept of the marital image they project in inter-

action. Since this image is seldom validated through explicit verbal affirmations, the couple continues to interact with few positive reciprocal reinforcements. Such deficits and discrepancies in marital interactions accumulate and result in negative deficits that group psychotherapy attempts to minimize with the aid of direct, mutual, verbal feedback.

When videotapes are introduced in groups, the marital dyads not only hear themselves described through the verbal messages of others, but can actually verify these verbalizations with the taped reproduction of their behavioral exchanges. The instant reply capability of videotapes in the presence of group members adds a new, unique dimension to reality testing for the marital unit. A couple may perceptually distort a behavioral segment replayed on tape, or they may be unreceptive to the group's descriptive feedback on their behaviors, but it would be difficult for them to negate the cumulative effect of peer and video feedback to their operant-interpersonal changes. Thus the joint effect of video and peer feedback in groups is seen as a more potent therapeutic tool than either of the two effects separately.

The discussion so far has concentrated on discrepant focused feedback; however, videotapes are also highly instrumental in reinforcing non-discrepant desirable behaviors in marital dyads (Stoller, 1968). As couples become aware of the importance of positive reinforcers in their behavioral exchanges, they are helped within the context of the group to alter their interactional patterns and construct operant-interpersonal situations which provide mutually positive outcomes. The use of video feedback is highly desirable as couples practice new interpersonal behaviors. The impact of watching and re-experiencing a rewarding exchange on videotape playback, followed immediately by a discussion of the replay and non-discrepant feedback by the group, is a potent reinforcement for the newly learned desirable operant-interpersonal behavior. Thus videotape feedback along with peer feedback facilitates the internalization of mutually rewarding behavioral exchanges, which is the goal of marital group therapy.

METHOD OF STUDY

The present study was designed to investigate operant-interpersonal behaviors of a marital counseling group utilizing the above described combined techniques.

The subjects in the study were five social work graduate students and their spouses, who had volunteered for a "group experience." Since the clinical training program of the Graduate School utilizes videotapes, the prospect of being videotaped did not generate any undue anxiety in the subjects. In a pre-group session the experimental nature of the study was specifically stated by the therapists. Thus cameras could be used in the open and the study proceed for the stipulated period of eight weekly meetings of two hours

duration without undercurrents of unexpressed concern about self-confrontation or "being used" as research subjects.

The method of videotape playback utilized made concurrent use of focused and process feedback (Stoller, 1968) to highlight those segments of the couples' behaviors which either detracted from or enhanced, their "goodness of outcome."

The therapists took the initial lead in bringing to the attention of the group specific interactional patterns of couples, thus modeling for the group the precise technique of video playback to be used in the group. This provided each member potentially with an equal opportunity to stop the tape and focus on the specific behavioral segment that was of concern to him. Since the focus of the group was primarily on marital interaction, the therapists purposefully maintained the focus on interpersonal exchanges of couples within the group, rather than the interaction between group members. This facilitated the initial group purpose, i.e., that of enabling the couples to become aware of the potential range of reinforcers in their own interactional patterns, and, as a consequence, draw upon the vast repertoire of adaptive behaviors that may be available as models in the interactional patterns of other couples in the group.

TECHNICAL METHODOLOGY

The study utilized Sony ½" and Ampex 1" equipment concurrently. The Sony ½" portable equipment was manned by the therapists in the room where the group met. The interaction was taped for one-half hour and then played back to the group for the rest of the hour and a half. This entire procedure of taping and replay was further taped on Ampex 1" tapes through a one-way mirror by trained technicians. The rationale for dual taping procedures was specifically to pick up (1) couples' reactions to watching their interaction on tape, (2) the effect of videotape methodology on interactions within the group, and (3) specific use of learning by couples toward modification of their operant-interpersonal behaviors, in order to achieve greater rewards from their interactional patterns. To the best of the authors' knowledge, these three conditions have not been empirically investigated using a similar methodology.

ASSESSMENT

The video/peer feedback method was employed to identify and assess the kinds of operant-interpersonal learning situations that are available in group therapy. Thus, assessment of behaviors involved observing segments of the previously recorded taped interaction. Specific problematic behaviors were identified, their frequency noted, and environmental contingencies explicated. Operant-interpersonal behaviors which were judged by the couple or other

group members as problematic may also have indicated behavioral deficits. Examples of deficient operant-interpersonal behavioral responses displayed in group sessions typically include lack of smiling, verbalizing, nodding and other non-attentive behaviors.

Operant-interpersonal assessment within the group context provides each couple with an opportunity to help others specify their problems and their impinging conditions and to observe on repeated video playbacks the relation of these conditions to the problem. Operant-interpersonal behaviors continue to change throughout the duration of the marriage. However, with these changes the original sources of reinforcements also shift and require continual assessment. The operant-interpersonal exchanges of couples identified in terms of their frequency and environmental contingencies under which they occurred were categorized as follows:

1. The extent of positive operant-interpersonal reinforcements.
2. The degree to which non-marital sources of reinforcement interfere with positive marital operant-interpersonal behaviors.
3. The extent to which reinforcers for operant-interpersonal behaviors remain unidentified.
4. Frequency of aversive control of operant-interpersonal behaviors.
5. The cost and reward values of operant-interpersonal behavior changes.
6. Reinforcement of operant-interpersonal behavior limited to only one area.
7. Inadequate and/or inappropriate operant-interpersonal behaviors.
8. The ability to communicate cost and reward values of operant-interpersonal behaviors.

Group members gradually take on this assessment task and assume the responsibility of determining problem focus, problem specificity and identification of impinging conditions. By such ongoing analyses, group members increase their own problem-solving skills in general and thus are better able to cope with new problematic operant-interpersonal situations as they arise after group termination.

MODELING

After the problematic operant-interpersonal behavior has been assessed, the group discusses the cost and reward values of the behavior, suggests alternative actions, and examines their probable effects. In a number of situations, the therapists may deliberately offer themselves as models: (1) when the couple lacks the given positive responses in their repertoire - for example, in response to a couple whose verbal interaction was characterized by an almost total lack of non-attending behaviors (eye contact and third person referents), the therapists addressed each other on a more personal first name basis, main-

taining high verbal and non-verbal attending behaviors (Ivey, 1971); (2) when modeling is expected to have a disinhibiting effect (self-disclosure) - e.g., in response to one couple's description of what appeared to be merely divided role responsibilities, the therapist shared how his own wife had refused to accept his intellectualizations and rationalization for not sharing responsibilities; and (3) when the therapists are attempting to help a couple in the group identify alternative behavior appropriate to particular situations. In these situations, rather than simply noting problematic interactional responses, the therapist would model behaviors designed to provide corrective feedback to the participants, by asking questions such as, "How would you have liked your mate to respond to you?"

SHAPING

Even though the problematic behaviors and the environmental contingencies have been identified, a couple may not know how to perform the required behaviors. In such cases videotape feedback can serve the purpose of identifying approximations as well as terminal or goal behaviors. With the previously mentioned couple who did not attend to each other, the group discussed appropriate ways the husband could respond to his wife. Segments of tape were reviewed which indicate appropriate eye-to-eye contact and other corresponding attending behaviors. In progressive steps, the husband imitated the behavior until he met his own and his wife's criteria level. Group members reinforced each step in the behavioral hierarchy through favorable and encouraging comments.

REINFORCEMENT AND EXTINCTIONS

Social reinforcement was employed to increase the frequency of task-related operant-interpersonal behaviors. The therapists focused on and gave approval to increased frequency of behaviors related to problem solving or the carrying out of specific task-related behaviors. In each successive group session, group members increasingly imitated this behavior and were in turn reinforced for this. Later, group members reinforced each other without the therapists' prompting. One additional aspect of the therapists' verbal bahavior deserves comment. Once identified, couples were encouraged not to engage in or ruminate on the problematic behaviors. Each time such behavior occurred, the therapists or other group members asked the couple to critically evaluate the behaviors within the operant-interpersonal framework. Thus, by focusing on alternative ways of achieving the desired outcome, the frequency of the undesirable behavior rapidly diminished. This observation is consistent with Stuart's (1969) suggestion that many such so-called problematic responses can be understood as operant behavior designed to yield attention.

LIMITATIONS OF THE STUDY

The obstacles encountered related to both technological and clinical problems in the methodology. Technologically, the coordination of the Ampex 1" equipment with the Sony ½" posed greater problems than had been originally envisioned. The use of the one-way mirror in relation to the seating arrangements, inadequate lighting and the lack of noise filters accounted for considerable loss of video and sound. Within the room where the Sony ½" portapack was in use, the lack of separate lavalier microphones for individual members proved a tremendous handicap in maintaining a satisfactory audio level.

Clinically, the major problem related to the limited time duration of the group and the ensuing difficulty involved in teaching the couples to use videotape feedback effectively. Three of the five couples in the study had had previous exposure to groups but without the video facility. Hence the tendency to rely heavily on peer feedback instead of video feedback had to be counteracted. To arbitrarily enforce video feedback would have meant a more highly structured leader-directed approach than originally planned. However, despite these limitations, the study provided sufficient data to formulate preliminary hypotheses regarding operant-interpersonal learning in group therapy.

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MORENO AND THE GOD CONTROVERSY

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The presentation of himself as God-the-Father is the most controversial and unsettled aspect of Moreno's life. At conferences and seminars in Beacon, New York, students would ask him if he actually and literally believed himself to be God-the-Father. Moreno would characteristically reply, "But, of course, why should any of us settle for less?"

> The interpretations and reactions to his religious message range from those who are offended and angered by the irreverent claim, to those who delight in his unbounded *chutzpah*, to those who see his proclamation of divinity as a bold metaphor meant to free people from a mentality of bondage and mediocrity.[1]

Whether Moreno intended poetry or blasphemy with his religious announcement, he was the first one to admit that he had failed in his mission to convert the world to God-the-Father in the person of himself. Nevertheless, in his early religious works *The Godhead as Actor, Invitation to a Meeting, The Godhead as Author, The Godhead as Orator,* and, particularly, *The Words of the Father*, appears earliest protocol on the psychodramatic method. It is then important to understand how this "God-the-Father" theme entered into the foundations of the methods Moreno innovated.

Moreno asked: "Who am I?" "What is my place in this universe?" The questions are not new, nor are they particularly startling. Humankind has created various belief systems to provide some structure to answer those questions. Religion has proven to be one of the "trusted" systems to offer support. It was toward this system that Moreno, in his youth, began his revolution via spontaneity and creativity.

He focused upon Western civilization's concept of God primarily because it was in that concept where most of our value system lay.[2] The concept of God permeates our whole societal structure: law, justice, education, politics, government, etc. God is the absolute model of goodness, justice, power, love, knowledge. Moreno encountered and confronted this God concept.

In the Old Testament, Yahweh was the Creator, the primary actor in the universe and man was created in "his image."[3] Man was placed into creation, a mirror of Yahweh. Yahweh spoke and acted through his prophets to maintain that relationship, prescribing laws and regulations which would safeguard the "sacredness" of that mirror image. Humankind fashioned and

maintained a model of Godhead which was beyond and outside itself. That Godhead was the Creator; humankind was a dependent creature.

> In the Old Testament, He appeared on rare occasions to one man or another, but He was usually imagined as being remote from the universe which he had created. Man was not in direct communication with Him except through the mouths of the prophets. God was referred to in the third person.[4]

Jesus of Nazareth brought the model of God closer to human existence by proclaiming himself to be the Son of God, the God-Man who preached a message of love for self, neighbor, and God. The model of God became personalized and concretized in Jesus the Christ. This personalized model of God brought people closer to the Godhead, but, still through a mediator, Christ, and later through the institutionalization of his message. Despite the distortions, a vital step had been taken in the evolution of the Godhead.

> The outstanding event in modern religion was the replacement, if not the abandonment, of the cosmic, elusive, Super-God, by a simple man who called himself the Son of God—Jesus.[5]

Moreno postulated that humankind again needed a new model of the Godhead as an important step to confront the needs of the human condition. The God of the Old Testament and the Jesus of the New Testament were suitable at one time in history, but no longer. The *Words of the Father* proclaimed this new evolution of the Godhead: "God" was now fully and completely placed into the existence of every person, the "I-God." Moreno not only proclaimed this "new way to perceive an old situation," he purposefully moved about Vienna acting out and playing his "I-God."

> Everyone can portray his version of God through his own actions and so communicate his version to others. That was the simple meaning of my first book, in which I proclaimed the "I-God."[6]

Moreno provided the operational line between the person and the creator by postulating a new God-idea. The person becomes the creator and participant in life. The person has the responsibility for his existence since he is inseparably connected to the creator. In order to exist meaningfully each person must act out this creativity.

> This we can become not only a part of the creation, but a part of the Creator, as well. The world becomes our world, the world of our choice, the world of our creation.[7]

The God-idea then is alive and functioning in each person's spontaneity and creativity. Each person is no longer to be viewed as a "re-creator" of the past, passive receptacles of life experience or environment. Each of us are creators,

possessing the energy to produce a new response to an old situation. ". . .I try to give them the courage to dream again. I teach the people to play God."[8]

The intensity of Moreno's "God-the-Father" theme led him even to challenge some of the dominant religious figures in history as "false prophets:" Isaiah, Confucius, Christ, Paul of Tarsus, Francis of Assisi, Luther and Ghandi. Though he recognized their contributions, Moreno criticized all for "standing in the way" of those persons seeking to give birth to the "God-Idea" in themselves. Their prophecy and leadership was incomplete since they failed to take the next step in their stewardship: realizing that each person is the source of spontaneity - creativity. If these religious leaders stopped short of that proclamation, Moreno welcomed the opportunity to by-pass them and to serve as a model for others in words and actions.

Needless to say, this manifesto by Moreno and his living out of the "God-idea" threatened some of the basic assumptions proposed by proponents in religion, law, education, therapy, and ethics.

> None of my inspirations and pronouncements, however, have been more severely criticized, misunderstood, and ridiculed, than the idea that I proclaimed myself as God, as the Father of my mother and father, of my ancestors, of everything which lives. . .But it is the *I* which matters; it is the *I* which was provocative and new. And it is the I-God with whom we are all connected. It is the *I* which becomes the *We*.[9]

In retrospect, it is quite understandable why Moreno met with so much resistance and ridicule. He confronted people with a mirror. He told them that responsibility for spontaneity and creativity can no longer be projected upon some source outside themselves. The "old" God will not do, nor will other vehicles such as governement, politicians, religion, family, parents and employers. "I am responsible" for creation. Such a proclamation created a great deal of anxiety and apprehension among people who have been programmed to look outside themselves for responsibility.

There is also a great deal of suspicion of those people who have attempted to "play God" on humankind. Some have even insisted that their version of perception of "truth" was the only acceptable vehicle to "salvation." C. F. Bronowski, in his book, *The Ascent of Man*, relates the story of a Bishop who dogmatically proclaimed that he knew not only the exact year when creation began, but also, the exact day and hour. Anyone who disagreed was promptly excommunicated. The temptation of "God-players" is to insulate themselves, dividing the world into those who "believe" and those who must be excommunicated, either physically or emotionally.

I would like to think that in my readings and interactions with Moreno his proclamation of "God-the-Father" was an invitation to all to seek out the fullest dimensions of the self and others. His response to the old concept of

God and his playing that role in life was not a call for imitation or obeisance, but, rather, an invitation for every person to participate and actualize his or her "I-God."

> It is no longer the master, the great priest or the great therapist who embodies God. The image of God can take form and embodiment through every man—the epileptic, the schizophrenic, the prostitute, the poor and rejected. They all can at any time step upon the stage, when the moment of inspiration comes, and give their version of the meaning which the universe has for them.[10]

FOOTNOTES

1. "J. L. Moreno and Human Psychodrama," Walsh, Denis, and Power, Joseph P., unpublished manuscript.
2. J. L. Moreno, *The Words of the Father*, (Beacon House, Inc., Beacon, New York, 1970) pp. xviii-xix.
3. Genesis I: 27.
4. Moreno, *Words of the Father*, p. vii.
5. Moreno, *Psychodrama Volume III*, (Beacon House, Inc., Beacon, New York, 1969) p. 21.
6. *Ibid.*, p. 21.
7. Moreno, *Words of the Father*, p. xv.
8. Moreno, *Psychodrama Volume I*, (Beacon House, Inc., Beacon, New York, 1972) p. 6.
9. Moreno, *Psychodrama, Volume III*, p. 21.
10. *Ibid.*, p. 21.

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PSYCHODRAMA IN SCHOOL AND COLLEGE

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PSYCHODRAMA IN SCHOOL AND COLLEGE[1]

Self-experiential psychodrama groups for psychology students and school children older than twelve have been carried out in the teachers' college (Pädagogische Hochschule) in Münster since 1969 (Schönke 1973, 1974, 1975).

Each group meets once or twice a week for a session lasting 120 minutes. A term covers 12-15 sessions. The students participate only in one term. Group-data has been collected since 1971 and has been partly qualitatively and quantitatively evaluated.

While psychodrama has been used more and more in Germany in recent years, primarily in the sphere of group psychotherapy (Leutz 1974, Uchtenhagen 1975), it has to date seen only modest use in the educational sphere. (Mävers 1973, Schönke 1973).[2]

1. *The Motive for the Following Research*

Personality development through the education of the whole person, including social abilities, has remained an unfulfilled ideal in our schools and secondary schools. The school system usually does not provide any institutional aids to counteract the social isolation of the individual students in mammoth schools. Neither the schools nor the colleges offer aid for students with adjustment problems, in spite of the fact that every fifth pupil (Thalmann, 1970) and university student (Information des Wissenschaftsministeriums NRW 1974, H. 12, 5) shows symptoms of psychological stress.

Twenty per cent of the students in secondary schools try to change their major (Information, 1974, 12), and a further 20% drop out before they reach a degree that qualifies them for a profession (statistics from the Bundesanstalt für Arbeitsvermettlung from 1974). Psychodrama, used here as a socially therapeutical and personality-developing instrument, should counteract isolation tendencies and should try to support the development of the social capacities of the group members.

2. *The Test Questions*

The test instruments cover these factors: Neurotism, fear and depressivity, a change in a particular direction towards environmental orientation, social assertive ability, and emotional responsiveness; and a higher regard for social contact with simultaneous higher responsiveness and flexibility of opinion.

3. *The Test Instruments*

The following tests were used:

(1) The Freiburger Persönlichkeitsinventar Fahrenberg, Selg 1970; half-frame A with the factors nervousness, aggressivity, depressivity, excitability, sociability, composure, dominance aspiration, inhibition, openness, extroversion, emotional lability and stress capacity.

(2) Neurotizimus, Extraversion und Rigidität Fragebogen ('ENNR') in accordance with Brengelmann and Brengelmann, 1960 in the Zeitschrift für Experimentelle und Angewandte Psychologie 7, pp. 290-331.

(3) MAS-Test (Manifest Anxiety Scale) questionnaire (Lück and Timäus 1969).

(4) Self-evaluation sheeets:

a) FSE = Freiburger Selbsteinschätzungs-fragebogen (unpublished). This differentiated questionnaire was developed in accordance with the factors in the Freiburger Persönlichkeitsinventar (FPI) and is still on trial (Psychological observing and training center of the Pädagogischen Hochschule Münster).

b) SED = Selbsteinschätzungsdifferential (self-estimation differential) Constructed in accordance with Cattels 16- PF-Test in the psychological institute of the University of Bonn, Däumling 1970 (unpublished).

(5) Self-description sheets (open-ended) for the description of one's own well-being in eleven situations in accordance with the category descriptions in Malamoud and Machover 1965, for the collection of more qualitative data.

(6) "Rückblick auf das Training" (retrospective view of the training), an open-ended, self-description sheet for qualitative interpretation.

4. *The Realisation of the Experiment*

a) *The experimental subjects* were students at the Pädagogischen Hochschule Westfalen-Lippe, Münster division. For the part of the experiment reported here, 12 group participants were chosen from 80 registrants for the class, "Exercises for Personality Training," announced in the catalogue for the summer semester 1972.

After an introduction to the methods of psychodrama, the participants chose between participating in the current training or in a training session set for the next semester.

After the first test date, pairs were built of persons with the same test values (the middle 50% of the factor range in the standard random sample of the test dimensions).

Further, the pairs were chosen, from those who considered themselves handicapped in social intercourse with others and in groups in

the Open-end-Selbstbeschreibungsfragebogen, in accordance with Malamoud and Machover. Last of all, the training groups were formed from equal numbers of males and females.

The training group, as well as the control group, fulfilled equally the conditions described above. All students were between 18 and 25 years of age.

b) *The plan of the experiment*

The experimental and control groups were formed after the first introduction and testing.

The second testing took place six weeks after the first. After the second testing, the training participants were announced and they took part twice a week, for six weeks, in a two-hour long group session. The day after the twelfth session (thus, after a further six weeks), all of the applicatns took part in the third testing, and the training participants filled out the questionnaire 'Ruckblick auf das Training'.

c) *Time and place of the experiment*

The three testing sessions took place in the same room on the same day of the week at the same time; the twelve sessions took place on Tuesday and Friday evenings from 6:00 - 8:00 p.m. in the classroom in the Observation and Training Center of the psychological faculty.

Three of the subjects were each absent for one session.

d) *The form of the treatment*

The treatment consisted of Psychodrama as described by J. L. Moreno in combination with the client-centered - nondirective method of Carl Rogers.

5. *Presentation of the findings*

The statistical procedures used for the evaluation are the parameter-free Mann-Whitney U-Test for independent groups and the Wilcoxon Matched-Pairs Signed-Rank-Test for dependent groups.[3]

a) *Qualitative Findings*

This type of training is marked from the first by an intense depth of experience that draws the intimate parts of life into the dramatic action: "The rapidity of contact with the other participants was surprising to me."[4]

Aggressive tendencies directed at group members or the leader, are openly expressed and made object of the group's work towards the end of the training period:

"I found the chance to let off aggression good."

In the individual sphere, the significance of the training for the participants proved to be the experience of confronting oneself and one's problems in the group without fear:

". . .many problems that I have first became clear to me." Further, one's own strength and capacity for change is experienced: ". . .I've opened my mouth for the first time, without all too much internal stress." ". . .I've developed more assertive ability." "After the sessions I mastered assignments like compositions and reports more easily."

In the social sphere, the participants emphasized the significance of the development and furtherance of partnership and communicative abilities:

". . .I think that I can now orient myself better to others." "I'm more well-balanced and peaceful when I'm with others." "It was surprising to me that my relationship with my girlfriend has gotten better as a result."

b) *Presentation of the quantitive findings*
Evaluation data are presented in the following table:

Table 1

Name of Test		Test-Dimensions	Wilcoxon - Text Test-Dates I-II-III				U - Test Test-Dates		
			Ai-II	AII-III	BI-II	BII-III	A-BI	A-BII	A-BIII
	1	Nervousness	.117	.143	.265	.301	105	100	111
	2	Aggressivity	.123	.033^{+}	.238	-328	91	113	71^{+}
	3	Depressiveness	.363	.416	.463	.113	113	112	109
F P I	4	Excitability	.376	.426	.168	.323	110	110	112
	5	Sociability	.186	.432	.121	.214	113	85	89
	6	Composure	.290	.010^{++}	.247	.142	109	97	79
	7	Dominance	.312	.032^{+}	.339	.142	86	106	83
	8	Inhibitedness	.157	.410	.245	.299	102	88	77
	9	Openness	.171	.166	.334	.367	92	110	84
	E	Extroversion	.264	.176	.345	.287	112	95	104
	N	Emotional Lability	.186	.187	.134	.200	109	105	133
	M	Robustness	.113	.432	.146	.002^{++}	77	94	96
	E	Extroversion	.464	.264	.315	.339	104	113	110
ENNR	N	Neurotism	.220	.193	.453	.368	112	111	109
	NR	Rigidity	.446	.013^{+}	.168	.450	102	113	86
M A S		Fear	.296	.344	.168	.399	-	-	-
FSE/W	5	Sociability	.254	.034^{+}	.146	.399	-	-	-
FSE/R	9	Openness	.253	.029^{+}	.437	.444	-	-	-
	E	Extroversion	.344	.047^{+}	.131	.153	-	-	-
FSE/D	Total of the difference FSE W-R		.376	.394	.269	.469	84	84	73

+	=	Significance at the 5% level
++	=	Significance at the 1% level
I	=	First test date: 6 weeks before the 6-week training-period
II	=	Second test date: one day before the 6-week training-period
III	=	Third test date: one day after the 6-week training-period
A	=	Experimental group (12 people
B	=	Control or Comparison group (12 people)
FPI	=	Freiburger Persönlichkeits-Inventar, Fahrenberg/Selg, Göttingen, 1970.
ENNR	=	Test in accordance with Brengelmann, Z.Exp. Angew, Psychol., 1960, 7, pp. 290-331.
MAS	=	Manifest Anxiety Scale, Lück/Timäus, Diagnostica 1969, 134-141
FSE	=	Freiburger Selbsteinschätzungs-Fragenbogen, constructed in accordance with the FPI, not yet validated, see Schönke 1974a, 115/117.
FSE/W	=	Freiburger Selbsteinschätzungs-Fragebogen: the remarks of the testees to how they would like to be (Wunschvorstellung).
FSE/R	=	Freiburger Selbsteinschätzungs-Fragebogen: the remarks of the testees to how they believe they 'really' are (Real-Einschätzung).
FSE/D	=	Total of the differences between the wished (Wunschvorstellung) and real image of one's self.

6. *Discussion of the Findings*

a) *Discussion of the individual data*

(1) The increase of aggression (FPI, 2, p.<5%) in the psychodrama group may seem surprising. The aggressivity was measured with the Freiburger Persönlichkeits-Inventar (FPI, 2). The items used there ascertain extrapunitive aggressive reactions in the test person's behavior. The increase of this factor as a result of the training necessarily means a general increase in the testee's aggression; it can also be regarded as a change in the manner of handling aggressive feelings.

From the self-description of the testees before the training, they felt themselves handicapped, especially in the social sphere. In regard to aggressive behavior, that could mean that they did not feel themselves capable of carrying out discontent with their environment openly, but stowed up their anger instead. The increase of the factor 'extrapunitive aggressivity' would mean—according to these considerations-that the testees directed their attention to environmental forces as a result of the training. The testees' experience-horizon broadens here in the sphere of aggesssivity from an intropunitive attitude to an extrapunitive attitude. We would have to classify the testees, before the training, as 'aggressively handicapped'. The training had freed

them noticeably from this reaction impediment. Since the training sensitizes high social needs and at the same time drills social behavior, we can assume, that the increase in aggressivity in the experimental group expresses a therapeutic integration process and indicates an opening up to the environment in the social communicative sphere.

(2) *The composure decreases* (FPI, 6, $p<1\%$). The composure dimension in the Freiburger Persönlichkeitsinventar inquires into the testee's behavioural accessibility and readiness to respond. Both factors increased noticably in the testees during the training; however they still stayed in the sphere of 'statistical normalcy'.

Although we can regard composure as a positive personality trait, it can also conceal self-protective behaviour. The latter is more probable for our test group, since they experienced themselves as helpless in the social sphere at the beginning of the training. The reduced social accessibility could express a parallel to 'playing dead', and thus have a self-protective function.

More likely, the increase of accessibility expresses a stabilising process inside the person, as though the limit of tolerance for feelings of being endangered has been raised in the training. Thus, increased accessibility for environmental stimuli subjectively no longer represents the endangerment of mental balance.

(3) *Change from submissiveness towards dominance* (FPI, 7, $p<5\%$). The increase of dominance corresponds with a deficiency in social mobility and activity, and a feeling of being unable to take the initiative, often complained of in the self-description-questionnaire before the training. The ability to stand up for one's own interests and to keep pace in the social power-play can be regarded as desirable changes.

(4) *The rigidity decreases* (ENNR, NR, $p<5\%$). The self-description of the experimental subjects before the training as handicapped and cramped in their relations with others in part explains what is here measured as rigidity.

A decrease in the presence of this characteristic may be regarded as a structural improvement, and an irrevocable prerequisite for the development of one's own creative power in the social sphere.

(5) *The wish for social behaviour increases* (FSE/W. 5, $p<5\%$) in a comparison of the 'wished values' from the three test dates, a change of dimension 5 of the FSE 'Sociability' was registered after the training in the experimental group. The experimental

subjects indicated a greater degree of sociability desired for themselves after the training than before. One must note, however, that the self-estimation of being really sociable has not increased statistically. That means that the testees want to be more sociable, without assuming that they have become more sociable because of the training. And according to to the test values of the FPI, they are quite right in this assumption. One could conjecture as follows about the increased desire for social contact:

a) The testees lost their fear of speaking openly about their feelings and wishes during the training. That would indicate therapeutic success, as this process usually results in a relaxation of intrinsic stress and an increase in self-acceptance.

b) Because of satisfying experiences in learning new, acceptable behaviour for social intercourse in the psychodrama sessions, the possibility of a behaviour change in the sphere of sociability, outside of the training, seemed within reach for the testees. Therefore, the attraction of this behaviour increased also.

A shift in the testee's value hierarchy in favour of social values became clear in this process. It was connected with a motivational strengthening for realising social values.

c) The increase represents an unripe attempt at compensating for a feeling of insufficiency, as if the wish could replace the reality or bring it magically about. This assumption is pretty improbable, as this tendency, a magical change of reality, would have had to assert itself in other dimensions of the FSE and FPI, which is clearly contradicted by the data at hand.

d) Explaining this phenomenon as a flight into romantic exuberance for the group work must be rejected with the same arguments as for hypothesis "C". Further this explanation could only be considered by someone who is ignorant of the sometimes gruesome nearness to reality of psychodrama.

The fear-reducing techniques of psychodrama, as well as its direction towards the social side of the individual make the assumptions in a) and b) probable.

(6) *The self-estimation of being open and extroverted* is higher, after the training, than before it, although the same result did not appear on the Freiburger Persönlichkeitsinventar (FPI, 9, E. ns; FSE/R, 9, E, $p<5\%$).

It is improbable that we are dealing here with wish images that are passed off as reality, as this misestimation of one's own situation does not occur in other behavioural dimensions, like sociability, inhibitedness, and emotional stability where it is just as tempting to wish and to embellish.

It is much more probable that the experimental subjects related these dimensions of the self-estimation-differential to the 'psychodramatical reality' and their behaviour in the sessions, instead of to the 'life reality' outside of the training group.

In fact the questions about these dimensions describe concrete life-situations outside of a therapy group—that is, their field of reference is the same at every test date. It is easy to understand that the experimental subjects experienced themselves in the sessions as considerably more open, self-critical and extroverted than in the raw world outside. Thus it is a question of different fields of reference.

(7) *Individual values do not shift in undesirable directions.* In so far as the testees in the experimental group, as well as in the control group, are inside of the middle 50% of their population regarding the manifestation personality factors, one cannot describe a data change in one direction or the other as a therapeutical success. Also the stability of the initially measured values must be regarded as important. In fact, neither fear, nervosity, neurotism, nor emotional lability increased in spite of the increase in extrapunitive aggressivity, susceptibility for extrinsic stimuli, and of social activity as both real (FPI, 7, Dominance) and as aspired behavior (FSE, 5, Sociability). The stability of these factors dispels fears about the occurrence of negative side-effects in these personality traits.

b) *Explanation of the data blocks in Table 1*

In looking over Table 1, it strikes the eye that:

(1) in the comparison of the data of the same testee in the treatment-free period to those in the training period (AI-II : AII-III), changes appear in noticeably more test dimensions than in the comparison of experimental and control groups (B/A I, II, III). There are two possible assumptions:

(a) The control group had changed, too - although not in a statistically evaluatable measure (see BI-II, BII-III)- so that no significance-agreement comes about when the groups are compared in the dimensions in question (BA I-III-III).

(b) The intraindividual comparison of the collected data permits the appearance of changes more easily than the comparison of the experimental and control groups.

(2) According to the Wilcoxon process, the data from the Freiburger Persönlichkeitsinventar (FPI) become statistically significant in the relationship 3 : 12, However, in the self-evaluation differential FSE/R, which is measured according to the same dimensions, the data are only statistically significant in the relationship 2 : 12. Both are explained from a change of the size of reference figure, and not from the training. That means that the self-estimation differential measures changes less successfully, at least in the case presented, than the factorial personality-inventory. The inconsistency of the values, according to the SED-biopolaren-Selbsteinschätzungsdifferential, (Däumling, 1970), not presented in Table 1 reinforces the assumption that in test situations like in this investigation, self-estimation questionnaires of this kind (with bipolar differential dimensions) provide unsuitable data for comparison purposes (compare here, part 6c). Other findings could be introduced in order to shed light on the 'weakness' phenomenum of the self-estimation differentials in our investigation. Fengler (1973) draws attention to the fact that testees are much more enthusiastic in estimating personal enrichment and change after marathon sessions than after training of comparable time and content stretched out over a longer period of time. This observation can also be made of training groups using psychodrama as their therapeutic instrument, as was found in rough comparisons of data from the "existence" questionnaires after training groups with correspondingly variant training times. We had to modify the above-mentioned results in order to apply them to our data from the self-estimation differential upon realizing that the self-estimation differential is very strongly influenced by the testee's mood when he fills out the test.

A modification of this explanation will be taken up again after taking into account the qualitative findings in the next section.

c) *Comparison of the qualitative and quantitative findings*

The qualitative findings from the questionnaire for self-description, "Rückblick auf das Training," show a high correspondence with the quantitative findings from the Freiburger Persönlichkeits-Inventar FPI), the ENNR and the MAS questionnaires. The findings from the bipolar self-estimation differentials (FSE and SED) deviate from this finding, as they show no statistically significant changes that could be related to the training.

(1) To attempt an explanation, the test instruments, relevant for the training in the first group, conform so far as the questions

present the testees with descriptions of concrete life situations, which they must reject or agree with.

The test instruments from the second test group, which furnish no findings that can be interpreted with regard to the training (FSE and SED), both correspond with and deviate from the tests of the first test group since they only register bipolar personality characteristics without taking real-life situations as the basis of the self-estimation.

One can assume that the sensibility of the tests for investigations of this kind is dependent on the reality of the test questions.

(2) The bipolar differentials show only one attribute pair for one test dimension, whereas the questionnaires from the first test group (FPE, ENNR, MAS) present between 12 and 22 questions of different kinds for each test dimension. Furthermore, the open-ended questionnaire, "Rückblick auf das Training" leaves the choice of a suitable answer completely up to the testee.

One can assume that the sensibility of the tests for investigations of this kind is in addition dependent on the possibility of a qualitative differentiation in answering the tests.

Such a differentiation is made possible by open-ended questions, on the one hand, and also by multiple-choice questions when they present a large number of qualitatively different kinds of behaviour to choose from.

7. *The Answering of the Test Questions*

The expectations of the training were fulfilled (see part 2).

1) An increase in participation in the environment occurred (part 6, a. 1).
2) The testees could assert themselves better after than before the training (part 6, a. 3).
3) The testees became sensitive to changes in the environment that concerned them (part 6, a. 5).
4) Social values increased in their esteem, and the social motivation increased (part 6, a. 5).
5) The increased flexibility of opinion indicates a better, or at least rational, ability to form and change opinions in regard to changing individual and social situations in life (part 6, a. 4).

No negative or harmful side-effects show up in the qualitative and quantitative findings (part 5, a, b and part 6, a. 7).

8. *Conclusions*

Psychodrama proved itself in this investigation to be an effective means of personality development and of social therapy, as well as having verified itself

as a therapeutic medium in the clinical sphere (Moreno 1964, Ploeger 1972, Leutz 1974, Straub 1972, Uchtenhagen 1975).

For the needs in the school and university sphere that were presented at the beginning of this investigation, psychodrama seems to offer an appropriate and quickly effective therapeutic instrument.

Further, as a reform of the educational contents of our schools and universities, we should add social and interpersonal learning aids to the purely intellectual, artistic and athletic education of our young people.

The one-sided education of the person as an individual in our schools and universities shows its deficiencies today more than ever before, specifically in the interpersonal barbarism (insolence, criminality) and neurotic isolation phenomena (drugs, sub-cultures) of our youth and young adults. We know from social psychological research (Bandura, 1969, p. 613) that social attitude changes are not caused by information but that experiential encounters with the psychic reality form motivation and the hierarchy of personal values. If psychodrama were introduced as a class in our schools for the development of the social side of the personality, the interpersonal capabilities of youth would be included in the educational concept.

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FOOTNOTES

1. English translation by Penelope Eckermann.
2. Isolated lectures and introductory classes took place in Universities, teachers colleges, and other specialised colleges (Fachhochschulen) at Freiburg in Br. (Friedemann), Aachen (Ploeger), in Köln (Petzold), Berlin (Leutz) and at Stuttgart (Straub). Introductory classes were offered constantly at the teachers' college in Münster (Schönke) and classes for 'Psychodramatical Role Play' were offered at the college for social workers at Hannover (Mävers).
3. The statistical and electronical data-processing was done by Mr. K. Langer with assistance from Mr. G. Bernsen on the IBM 360 of the computer center in Münster. Mr. G. Hormann from Ulm also participated in the analysis and evaluation of the results.
4. The quotations in this section express recurring opinions of the participants as expressed by one of the group members. They are taken from answers to the questionnaire 'Rückblick auf das Training.'

LEADERLESS THERAPY GROUPS: A WORD OF CAUTION

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As one of the currently practiced approaches to group psychotherapy, the leaderless group represents an attempt at facilitating the group member's feelings of autonomy, responsibility, and confidence in himself and fellow group members by reducing the active role of the therapist. While this technique can be an effective tool in the therapeutic process, it also has significant potential for becoming a harmful intervention if the dynamics of such a group are not fully understood by the therapist. This paper, therefore, attempts to survey briefly the various types of leaderless therapy groups and then to explain the potential pitfalls.

The effective leaderless group is characterized by a sharing of the leadership function. That is, the leadership function may be widely shared and diffused throughout the membership of the group. Responsibility for coordination of the group activity resides solely in the group membership. Under these conditions, direction and ideas come from all members. Progression is made by achieving consensus. Virtually no distinction is made between the leader and the participant; for everyone, ostensibly, undertakes both roles (Barnlund and Haiman, 1960).

The leaderless group, as utilized in therapy, may manifest itself in four basically different forms of techniques: the pre-session meeting, the post session meeting, the alternate session, and the self-directed group. Each form utilizes an increasingly diminishing role for the therapist in the overall therapy paradigm.

The pre-session meeting is characterized by Kadis (1963) as a "warming-up process." It is a meeting of the membership, excluding the therapist, before the actual session with the therapist begins. It may take place before every session or before selected sessions at various intervals. The use of this particular technique recognizes the value of "breaking the ice" before the actual session begins, and group members need not involve themselves in prefatory testing behaviors during the session.

The post-session meeting occurs after the session with the therapist. The group membership, excluding the therapist, who wish to remain, stay behind for an extended period (up to 3-4 hours) to discuss or engage in acting out behaviors that are directly related to the concluded session. Fried (1972) suggests that it is not uncommon to see sexual or aggressive acting out in these post-session meetings. As is suggested by Fried, these post-session

meetings may allow the membership to gain behavioral closure that was not gained during the session, or they may provide an opportunity to discuss various feelings about the therapist, without the threat of the therapist's presence.

The alternate session was first conceived by Wolf (1949) for the purpose of giving members additional freedom to facilitate their own growth in the area of responsibility and to evaluate their feelings toward the therapist in a leader-free environment. The alternate session meets without the therapist one or two days a week, on days which the therapist-directed sessions are not held. The alternate session is distinct from the previously mentioned two techniques in that it requires a clear-cut motivational commitment to attend, as opposed to merely coming early or staying late for the group meetings. The exact combination of the therapist-directed sessions and the alternate sessions appears to be a matter of individual preference and viability.

All of the above described types of leaderless group techniques have merely been dependent additions to the formally therapist-led session; not so with the last variant, which is unique in that it may run its intended life span without any formal therapist leadership, or even presence. This last technique has been called the self-directed group and is the most extreme form of leaderlessness possible. Growing out of the humanistic trend, the self-directed group perceives the primary healing forces as inherent in the group membership itself. This approach to leaderless groups represents an attempt to maximize the development of cohesion, autonomy, and task and emotional responsiblity. It, therefore, denies the need for *any* form of authority structure to harness the healing forces. Proponents suggest that any form of therapist leadership, or even presence, may tend to restrict, or at least delay, the psychological growth of the group membership.

In general, the various forms of leaderless groups offer certain advantages which makes their utilization desirable. The group members are helped to experience themselves as autonomous and responsible beings by pursuing the primary task of the group. They are made to feel worthwhile by a reciprocal exchange of insight and support. This reciprocity usually yields a high degree of group cohesion. Members generally learn to control their emotions without a therapist by the establishment of group norms. And finally, the leaderless group often acts to "liberate" the patient-i.e., he tends to feel more uninhibited in a total environment of peers. This removes any potential problems with therapist approval or disapproval.

The aforementioned advantages seemed to have had a high appeal for the humanistic movement of the late 60's and early 70's. As a result, there appeared a trend towards utilization of the various leaderless techniques, especially on the West Coast. Leaderless "encounter groups" were very popular at this time and appeared to be easy to run. However, these groups

soon found themselves in trouble with high turnover rates and occasional "casualties." As a consequence, the popularity and resulting frequency of this type of group took a significant drop.

In 1968, Berzon organized self-directed leaderless groups for the purpose of empirical study. Using disabled volunteers from the Division of Vocational Rehabilitation, she organized groups with no instructions beyond the request to meet for 12 - 18 weeks. While a buzzer was placed in the room should assistance be desired, the device was seldom utilized. The resulting groups seemed to lose direction. Confusion and frustration were in evidence. Berzon soon concluded that the groups needed some additional form of leadership provided for them.

The failures of the various West Coast "leaderless encounter" groups and Berzon's initial research groups are merely a manifestation of the inherent problem in all leaderless therapy groups. Yalom (1970) calls it a tendency to degenerate into a "cocktail party atmosphere." To understand this phenomenon, it becomes advantageous to examine it in terms of group dynamics.

By removing the leader-therapist, the proponents of leaderless groups suggest they have removed the growth inhibiting constraint of the authority structure. While this may be true to a degree, they have also removed the ability to harness and direct the healing forces in the group.

In group dynamics terms, we see the leaderless group as a group which shares the leadership function. In the West Coast and Berzon groups, however, too often no one assumed the leadership function at all. At this point we no longer experience a *leaderless* group, for we have seen that degenerate into a *leadershipless* group. Fisher (1974) suggests that a leadershipless group is a group void of leadership functions, and by definition Rosenfeld (1973) suggests that the successful group must have some leadership functions performed. The leadershipless group, or aggregation, is doomed to frustration and confusion, suggests Burgoon, Heston, and McCroskey (1974). The research by Berzon vividly demonstrated this point. Burgoon, *et al.*, suggest there will be high turnover rates in groups lacking even minimal structure and direction.

In conclusion, there must be some, at least minimal, structure and direction provided in order to harness the healing forces of the group. Berzon quickly recognized this fact after the failure of her initial studies. She then provided additional structure for her groups in the way of programmed audio tapes. This addition proved to be all that was needed to create a healthy group, even though the physical leader was still absent.

The pre- and post-session meetings appear to be the least vulnerable to serious, long-lasting degeneration due to their dependency on the therapist-led session. The therapist has ample opportunity to provide structure and direction even though he may not be present for the meetings. The alternate session is more vulnerable, yet this type is also somewhat dependent on the

therapist-led sessions and thus still gives the therapist an opportunity to add structure if he wishes. All three of these leaderless techniques also provide the therapist with an opportunity to correct any harm that may have been done in the therapist-free meetings. The self-directed group is the most susceptible to degeneration. Because there is no therapist, there is no continuing source of leadership if needed. Even the use of tapes allows little flexibility should problems arise. In such cases, the therapist should take care in the patient screening process, when he may have an influence by removing those individuals that might threaten the group's psychological health.

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THE SELF AS AGENT AND THE SELF AS OBJECT: Synopsis of a Theory Of Interpersonal Incompetence and Human Intervention

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THERAPEUTIC IMPLICATIONS OF DIFFERENT MODES OF COMMUNICATION

SOME DIMENSIONS OF COMMUNICATIVE ACTS: FIRST APPROXIMATIONS

Every communicative act, whether gestural or verbal, may be viewed as a present project of the actor. That is to say, it is an action informed by an intention to realize a certain future objective, as well as a response to an immediate, on-going situation, and a reaction to a previous situation. Moreover, in addressing himself to his listeners, the speaker places himself in a certain relationship with them - and assumes that they will place themselves in a certain relationship with him. Pittenger *et al.* point out that every communication conveys a range of "immanent reference:"

> No matter what else human beings are communicating about, or may think they are communicating about, they are always communicating about themselves, about one another, and about the immediate context of the communication.[1]

In his illuminating article, "Role-Taking, Role Standpoint and Reference Group Behavior," Ralph Turner focuses upon some of the critical dimensions and distinctions discoverable in the "immanent" context of communication. Of particular interest is his discussion of the differences between *role* and *standpoint*:

> Taking the role of the other may or may not include adopting the standpoint of the other as one's own. The role of the other may remain an object to the actor, so that he understands and interprets it without allowing its point of view to become his own.
>
> . .Certain types of exploitation, for example, require elaborate role-taking behavior on the part of the exploiter. The "confidence man" frequently succeeds because of his ability to identify accurately the feelings and attitudes of the person with whom he is dealing while completely avoiding any involvement or identification with those feelings.[2]

Turner differentiates three standpoints in role-taking:

> . .An individual who. .imaginatively constructs the other's role may do so from three general standpoints. First, he may adopt the other's standpoint as his own, in which case he is identifying with the other-role and allowing it to become an automatic guide to his own behavior. Second, the role of the other may be viewed from the standpoint of a personalized third party or depersonalized norm, in which case the role of the other becomes a datum necessary in implementing the third party directive. Third, the role of the relevant other may be viewed from the standpoint of its effect in interaction with potential self-behavior as contributing toward some individual or shared purpose. The standpoint of the actor in role-taking may change in the course of a single act, or he may be plagued by alternative standpoints. But the manner in which the imagined other-role affects the actor's behavior will be different with each standpoint.[3]

For our purposes and (hopefully) with no violence to Turner's conceptions, we shall designate these standpoints as *other-centered* (allocentric), *self-centered* (autocentric) and *norm-centered* (sociocentric). As we hope to show, these distinctions may be important in the light of our views about the therapeutic implications of different kinds of interpersonal transactions.

For (briefly to anticipate) the individual who takes an autocentric standpoint toward another is using that other as an object, thereby re-inforcing the other's self-orientation as an Object-being-acted-upon. In order to restore his feeling of Self-as-Agent the person so used may have little alternative but to respond as an antagonist, saying (in effect) "Since you are reducing me to a thing, I must defend myself by using you as a thing." One might expect autocentricity toward others to evoke a reciprocal autocentricity by others. As we later hope to show, the autocentric standpoint is particularly damaging when the person taking it appears not in the frank role of open antagonist but in the disarming guise of helper or friend.

The sociocentric standpoint is essentially indifferent to the other's personal concerns as such. Taking it may or may not result in action favorable or unfavorable to the other's project. The sociocentric actor's primary commitment is to a norm or group whose purposes are essentially irrelevant to the other's interests. The person taking the autocentric standpoint is saying, in effect, "I am not concerned with you-as-you. I am concerned with you only in so far as your conduct or fate affects my standing vis-a-vis something or some one else." Typical sociocentric roles include (1) the Fact Finder, (2) the Analyst, (3) the Evaluator or Judge and (4) the Adviser. The sociocentric *third-person* is the servant of truth, or his own curiousity, or the custodian of a value, the guardian of a standard. The coldly efficient nurse upholding the ethics of her profession, the conscientious parent intent on maintaining her

reputation and self-image as a "good mother" among other mothers are examples. The essense of this standpoint is that the important audience is not the immediate Other but a third party. (We do not look to Jonnie to find out how his mother is treating him: we ask the other mothers.) The sociocentric standpoint, in its preference for self-regarding criteria, fulfills the requirements of what Schachtel has called "secondary autocentricity:"

> Sociocentric perception is really shared autocentricity. This sounds at first paradoxical, since by definition, that which is shared. .is no longer autocentric. . .The paradox is resolved when we distinguish between two concepts of reality. The (socially) prevelant concept of reality rests not on the attempt to encounter reality but on the reassuring sharing of viewpoints, labels and perspectives which make superfluous the lonely and precarious struggle with the unknown. . .It reassures either because *many* people share it, or - if it represents the viewpoints of a relatively small group - because of the zealousness with which it is adhered to. The other concept of reality takes seriously the fact that reality by its very nature always remains largely unknown and that only partial aspects of it ever become visible when man dares to encounter it, that is, when he does not rest content with the shared opinions of the many, with the labels and cliches, but experiences for himself the mysterious and unfathomable reality of other beings. .

Again:

> The anxiety of the encounter with the unknown springs not only from social pressure toward conformity, i.e., from the fear of transcending the socially accepted views of life and the world. It arises also, and perhaps primarily, from the person's fear of letting go of the attitudes to which he clings for safety.[4]

CHANGES IN STANDPOINTS AS SOURCES OF CHANGES IN CONDUCT

Because the standpoints mediating human relationships evoke culturally established personal norms, they powerfully condition conduct and the course of human affairs. An individual who wishes to change the character of his relationship with an other will usually signal his intention by a subtle shift in his standpoint rather than by a dramatic announcement of his intent. If the other accepts the new standpoint by reciprocating it, the new relationship is established, new rights and obligations are invoked and conduct formerly "off limits" may become acceptable.

Even more germane to our point is this: Since the relational standpoint conditions what is socially permissible and, hence, what is intersubjectively tolerable, it follows that in order to change one's interpersonal relations, one must feel able to change one's expressed standpoints. It also follows that a

felt inability to change them stands as a virtually insuperable barrier to changed conduct.

On the phenomological level which Gendlin has described as "felt meaning," competence and incompetence are experiences of a subject. In a global sense (and in any given situational contest) incompetence is experienced either as a feeling of being *unable* ("I can't") or as a feeling of being compelled ("I must.") Each of these feelings is grounded on a codicil clause which justifies it: "I *can't* because of something that has happened or will happen to me," or "I *must* or else worse will happen."

MAJOR VARIABLES OF PROCESS: RISKING, MATTERING, SHARING

If these feelings are intense enough to deter one from taking the remedial steps he knows are required, progress from incompetence toward competence will require the creation of a motive stronger than fear. It will require a willingness to confront the frightening "as-ifs" and "if-thens" which justify inaction or compulsive action. *Risking*, then, becomes an essential process for the resumption of the role of active agent.

One way to avoid the painful necessity of risking is to prevent an interhuman situation from "mattering." The group member defends himself from "getting involved" - and his lack of involvement prevents the group situation from becoming urgently and demandingly relevant to his basic personal concerns. The other group members are merely "other patients." The group situation is merely treatment." The dramaturgical transformation of "therapy" into "real life" does not occur. A transactional situation thus divested of personal relevance denies the participant the occasion for authentic risk-taking.

Under what circumstances do the other members come to "matter" to an uninvolved participant? When pressed to account for his indifference (or for his devil-may-care attitude) he may reply (in effect): "Why should these other people matter to me? Why should I matter to them? *We don't even know each other.*" In order for a person to matter to me I must know how he feels about me, and his feelings about me must for some reason have some relevance to my feelings about myself. But in order to care about what he feels about me I must first know what his feelings *are* - and he is unlikely to risk sharing them with me unless I have begun sharing my feelings with him. It seems to follow, then, that a sharing of personal standpoints is at least a necessary (though perhaps not a sufficient) condition for mutual involvement or mattering.

Each of these phenomenological variables seems deeply implicated in the others. It is risky to share one's self with another: the more the other knows, the more he can "use against" his overly trusting informant. Therefore, in order to be able to disclose possibly damaging information to you I will

probably need to know that you care for me. But it is also dangerous to invest caring in an other person: the more one cares, the more one may later be disappointed or betrayed. (*Vide* Othello.)

Nevertheless, these risks must be taken. According to Jourard:

> It seems to be an empirical fact that no man can come to know himself except as an outcome of disclosing himself to another. . .This is the lesson we have learned in the field of psychotherapy. When a person has been able to disclose himself utterly to another person, he learns how to increase his contact with his real self, and he may then be better able to direct his destiny on the basis of (that) knowledge. . .

Correlatively, the price of avoiding the risks of self-disclosure may be very high:

> Every maladjusted person is a person who has not made himself known to another and in consequence does not know himself. *More than that, he struggles actively to avoid becoming known by another human being.* . .In the effort to avoid becoming known (he) provides for himself a cancerous kind of stress. . . Other people come to be stressors. .in direct proportion to his degree of self-alienation.[5] *

Given these critical variables of process, risking, mattering and sharing, to what extent is it possible to assay the phenomena of group transaction in order to detect their manifestation and development? Reversing the question: given the topics members discuss, and the ways they discuss them, which categories of matter and mode are likely to involve the least and greatest risk, the least and greatest "mattering," the least and greatest self-disclosure?

In the chart below we attempt to relate the major process variables simultaneously to the standpoints of the group participants and to descriptive categorizations of content and ways of participation. The matrix is intended to provide a summary statement of the main points of the theory. It may serve as well as an analytic model for the scoring of tapes of group sessions. (Over 100 tapes spanning almost two years of group therapy with the same participants are available for scoring. The availability of post-treatment data concerning the later careers of these participants provides an intriguing but staggering opportunity for research.)

*The necessarily mutual relation between self-knowledge and knowledge of the Other becomes instantly clarified with the recognition that one's impact on the Other is a basic definitional dimension of the self in the first place. In at least a partial sense, what I am is manifested in what I do to you. Since you are the ultimate authority in what you experience of me, my knowledge of that aspect of myself is contingent on my knowledge of my effect on you. It follows that anything which inhibits you from fully and subjectively sharing yourself with me tends to inhibit my self-knowledge. This consideration stimulates some disquieting reflections about the "conventional" therapist's partial or total personal detachment in therapy. (In this context, see Martin Buber's debate with Carl Rogers.[6])

SCORING MATRIX OF DRAMATURGICAL PROCESS ANALYSIS

		I. CONTENT CATEGORIES			
		A. Non-Problem Topics	B. Previous Problems (Out *there, then,* with *them*)	C. Present Problems Outside (*There, Now,* with *them*)	D. Present Problems In Group (*Here, now* with *you*)
	II. PROCESS CATEGORIES				
Low Risk	I. Sociocentrism	I-A	I-B	I-C	I-D
	a. Recounting				
	b. Analyzing				
	c. Judging				
	d. Advising				
	II. Autocentrism	II-A	II-B	II-C	II-D
	a. Reliving				
	b. Projecting				
High Risk	III. Allocentrism	III-A	III-B	III-C	III-D
	a. Encountering				
	b. Transcending				
	c. Transfiguring				
		Low risk			.High risk

ROLES IN THE VARIOUS STANDPOINTS

I. Sociocentric	II. Autocentric	III. Allocentric
a. Historian	a. Protagonist	a. Agonist
b. Analyst	b. Antagonist	b. Liberator
c. Judge		c. Creator
d. Adviser		

EXPERIENTIAL MODES AND MAJOR PROCESS VARIABLES

Self-as-Object ("I Can't")	Self-as-Agent ("I Can")	Self-as-Object ("I Must")
Not venturing.....	.Risking.....	Acting
Indifference.....	Caring.....	Using
Witholding.....	.Sharing.....	Imposing

THE RELATION OF THE PROCESS VARIABLES TO THE ACHIEVEMENT OF INTERPERSONAL COMPETENCE

The self-defeating strategies comprehended by the term "interpersonal incompetence" are manifested in the individual's failure to confront and act against his difficulties *in situ*. Instead of "taking up arms against a sea of troubles and by opposing, end(ing) them," the incompetent person falls back on a repertoire of security operations which serve to defend him against a confrontation with his problems. This being the case, the operational objective

of treatment becomes the learning of a problem-confronting, problem-solving strategy which renders the security operations unnecessary. In order to accomplish this objective two conditions must obtain: (1) The situation of treatment (which is a situation of intercommunication) must become functionally equivalent to the problematic life situation, posing similar threats and stimulating similar impulses of avoidance and/or acting out, and (2) the new strategy must be tested and authentically validated in the treatment situation, thereby encouraging the patient to apply it in his world which opens out beyond the therapy room.

The therapeutic plan can fail in at least two general ways: (1) The patient may use his avoidance strategies with such virtuosity that the treatment situation never becomes functionally equivalent to his problematic life situation, or (2) Equivalance may be achieved, but the patient may fail to learn better coping strategies, thus merely re-affirming his incompetence. In the first case, the treatment never gets off the ground. In the second case, it gets off the ground only to crash disastrously.

A patient for whom group therapy fails because of non-involvement (never "getting off the ground") is generally unwilling or unable to shift from a sociocentric "third-person" standpoint toward the other members. The others remain characters in a play he watches but takes little part in. Essentially a spectator or critic, he sorts the others into categories, analyzes them, tries to "figure them out" - and he deals much in the same way with himself, whenever he is placed in the focus of attention. The patient for whom the group treatment "gets off the ground only to crash" is typically able to transcend the third-person standpoint - only to find himself entrapped in an autocentric second-person standpoint with the other members. Passionately seeking for friends and supporters in a hostile or indifferent world, he reproduces his tragic life drama in the group. Where the uninvolved member could only recount or analyze his past or present history *to* the group, the autocentric participant relives his personal tragedy *within* the group, using the others (often against their will) as protagonists and antagonists. Because they are merely characters in *his* drama - not in their own - he rarely sees them as they see themselves: their reality seldom becomes apparent to him: it is drowned in his. And because they tend to resist being pulled, like stock characters, into a script they did not write, toward a denouement they would avoid, they tend to resist him and, in the end, to reject him. The aggressively autocentric person poses the ultimate human threat of reducing his intimates to Objects, creatures of use. The threat is equally real but perhaps more deadly to friends than to antagonists. To save themselves even the friends must finally reject him, eventually confirming his Hobbesean prophecy that

man is merely a more clever beast. In his virtually total inability to take the role of the other as his own he succeeds in accomplishing that peculiar miracle of projection by which one never sees his own face except in the eyes of another glaring back at him. To the abiding horror of the autocentric individual, that face is either a grimace of pain or a mask of animal fury, "Homo homini lupus."

Where the aggressively autocentric overwhelm their intimates, the passively autocentric seduce them. In the first case the victim is overpowered by aggressiveness and boundless hostility; in the second, he is entrapped by helplessness and a bottomless need for succorance. The difference is one of means rather than ends: as between the tidal wave and the quicksand, or the overwhelming pressure and the vacuum. In the one case the victim is drowned or crushed; in the other, he is sucked down. In either situation he is lost to himself.

It was a passage of Cottrell's which armed us to anticipate that the marked phenotypical differences between the aggressively and passively autocentric might conceal a Janus-faced identity:

> . .In analyzing or treating personalities, it becomes necessary to assume that the reactive system includes not only those response patterns the person has manifested but also the response patterns of the others of his life situations. Thus, from this point of view, the rebellious child is also in part the authoritarian parent; the saint is part sinner; the Southern White is part Negro psychologically.[7]

If our findings are valid in suggesting the primacy of the autocentric standpoint in the clinical picture of interpersonal incompetence, they also suggest that autocentricity itself has two faces: that of the helpless, terrified victim and that of the vengeful oppressor. Each of these may function as the inner raison d'etre of the other. Hence, except for certain diagnostic purposes, it may little matter which of the two is overtly presented to the world: the other is there, as if behind a mask, ready to appear when the mask is dropped. Time and again our findings suggest that effective resistance to aggressive autocentricity will bring out the hurt and helpless victim - while an unwary appeasing of the helpless victim will summon forth the avenging monster.

The patient who has begun living out his problems in the group by projecting the other members as characters in his personal drama has gone half the route. Three possibilities lie open to him. He can retreat to the haven of impersonality (sociocentrism). By taking a third person attitude toward himself, he can become an observer watching himself struggling in the water instead of the person who is trying to swim. If he does this successfully, he may not drown - though he will surely not swim: this use of therapy may be as effective in preventing relapse as it is in foreclosing recovery.

If he refuses the haven he may play out his life-drama to its tragic end, reconfirming his bad fate. Or, going through to the bottom of his night, he may transcend tragedy and discover a new human world.

To live on an autocentric level is continually to relive the past. In this literal playing out of Freud's "repetition compulsion" the present is merely recurrence. On this level of existence one does not meet new people or do new things. The new people are merely the old familiar characters, reappearing under temporarily deceptive new names and guises. With his fatally accurate foresight the autocentric individual knows in advance what will happen with "them" - with his fatally keen perception he will pierce their disguises of uniqueness and ultimately reveal them as the stock characters of his familiar nightmare. He will not be aware that he does not know these people at all, that they are little more than the masks he has fabricated out of his persisting needs and fears:

> The autocentric perspective. . .blocks the full view of the other person and limits perception to those. .aspects which have a bearing on the neurotic demands and fears of the perceiver. He is looking *for* something in the other person rather than looking *at* the other person. What he is looking for is determined by what he wants to get. .and/or what he is afriad of.[8]

It may be possible for these others to evade or mitigate the injury done to them by the distortion of their self-hood; it is harder for the autocentric person to escape the injury he does to himself. In transforming his human world into stock characters with fixed responses, he has likewise transformed himself into the character who fixedly reacts to their imagined rigidities. His own face is contorted into a programmed sequence of grimaces in response to the masks he has fixed on the faces of those around him. Because they are always the same they call out nothing new from him. Schutz continues:

> My constructing the Other as a partial self, as the performer of typical roles. . .has a corollary in the process of self-typification which takes place if I enter into interaction with him. . In defining the role of the Other I am assuming a role myself.[9]

THEORETICAL IMPLICATIONS OF THE THREE MODES OF ENCOUNTER (SOCIOCENTRISM, AUTOCENTRISM, ALLOCENTRISM)

Considered only as experiences of a receiver, the implications of the three generic modes of treatment-by-the-Other are virtually self-evident. To be treated autocentrically is to be reduced to the level of a functional *thing* in the Other's world. As an experience, it is to feel oneself confirmed as an Object: at its worst it is the vivid essense of incompetence itself, of existence as a non-being-in-oneself. To be dealt with sociocentrically is to be used as a

social object, as the instrument or focus of a social norm, irrelevant to one's needs and value as a Subject. If one is fortunate, one becomes the beneficiary of the norm; if one is unfortunate or "undeserving," one becomes its victim. It is only when one is treated allocentrically that one is dealt with as a transcendentally valued Subject, as a being-in-his-own-right. Thus, Maslow:

> Fully disinterested. .objective and holistic perception of another human being becomes possible only when nothing is needed from him. . Approval, admiration and love are based less upon gratitude for usefulness than upon the intrinsic qualities of the person. He is loved because he is love-worthy.[10]

These considerations may clarify the understanding of the impact of the different modes as experiences of a receiver. But we must wonder whether competence and incompetence, health or illness, can be defined wholly in terms of harmful or beneficial effects of actions produced by others. If this is all we intended to mean, then competence and incompetence become little more than the enjoyment of good and bad fortune at the hands of others. For our purposes, perhaps the more important question is the one which asks, "What do the different modes of encounter contribute to the *actor*?"

In an earlier discussion of the theoretically essential conditions for the achievement of competence we implicated three major variables of process: (1) the readiness to take risks, (2) the ability to care for another in his own right, rather than as an object of use, and (3) the ability to open oneself to the "self-being" of the other, and the ability to share one's own self-being with him. We further suggested that these abilities are manifested in a number of concretely recognizable ways, including a willingness to deal with others on a direct "here-now" level about issues and problems involving their deeply intimate mutual concerns. It now is incumbent on us to demonstrate how allocentrism, as a complex of actions by an Agent, fulfills these theoretical requirements of risking, caring and sharing.

a. Allocentrism as Risking

Schachtel, our invaluable primary source for this discussion, writes that the "fully allocentric perception of the world in its suchness. . .is preceded by an awful crisis which profoundly shakes the whole person:"

> Man is afraid that without the support of his accustomed attitudes, perspectives and labels he would fall into an abyss or flounder in the pathless.[11]

Schachtel likens the daring required for self-liberation from the safe and familiar with the courage needed by the beginning ice-skater who must abandon a tested mode of locomotion in order to learn a new and swifter one:

> The more the beginner tries to retain safety by clinging to the accustomed step-by-step movement, in which the static foothold is not fully abandoned before a new one is gained, the less will he be able to change to a new motor attitude. Only when he dares to entrust himself to the new gliding movement, even at the risk of losing his balance and falling, will he learn to skate. There is in this very concrete physical experience an intrinsic parallel to the New Testament saying: "Whoever shall seek to save his life shall lose it; and whosoever shall lose his life shall preserve it."[12]

b. *Allocentrism as Mattering*

The risks and rigors of venturing beyond the parameters of the known suggests that the adventurer sets high value on the thing sought for. To see it *clearly* under its many conventional appearances, its shielding surfaces, its superficialities and distantiating abstract lables—to see it *whole*—requires, Maslow suggests, a looking-with-care:

> Caring will produce the sustained attention, the repeated examination that is so necessary for perception of all aspects. . The caring minuteness with which a mother will gaze upon her infant, or the lover at his beloved, or the connoisseur at his painting will surely produce a more complete perception than the usual, casual rubricizing which passes illegitimately for perception.[13]

Schachtel likens the full-attenting regard of allocentric perception to the artist's devoted absorption in his subject. He cites Rilke:

> In order to have the object speak to you, you must take it for a certain time for the only one that exists, and only phenomenon which, through your devoted love, finds itself placed in the center of the universe.

Schachtel continues:

> Rilke touches here on the relations between allocentric interest and love. . .Every allocentric act has this affirmative quality which acknowledges the object of the act as existing in its own right. In Hegel's thought it is the movement from knowledge to acknowledgement which constitutes love.[14]

c. *Allocentrism as Sharing*

The act of love strikes at all barriers separating the lovers. The defensive walls which enabled them to mistake the fact of their isolation for the illusion of their individuality become insufferable. Each realizes he cannot be himself until he shares himself with the other. It is the biblical paradox of losing oneself to find oneself.

Schachtel draws a distinction between the loss of self in mental illness and the transcendence of self at the height of the creative experience:

> The "oneness" established with the object in the intense relatedness of. .allocentric perception is different from the "oneness". .with which autocentric perception starts out in life. . . .The latter results from the narcissistic situation in which. .all impinging objects tend to be perceived merely as states of the perceiver's comfort or discomfort, as "vital sensations". . (It) antedates the experience of "I" as separate from the world.[15]

Piaget had earlier demonstrated that the concept of the independent existence of objects typically does not arise until the infant has passed his eighth month. For some time after, until the concept is firmly established, the infant may need repeated assurances that objects will not cease to exist when he takes his eyes off them. Schachtel points out the similarity between the psychotic's need for order and the infant's demand for continual confirmation of object-constancy:

> Once the infant no longer lives in the primitive world of foetal and neonate existence, it becomes of vital importance to him that the world outside. . can be depended upon and does not disappear without returning. Similarly, the more helpless a person feels, the more likely he is to require an extreme degree of object constancy, and the less able he is to tolerate any change in the environment.[16]

The self-report of a recovered psychotic lends striking support to this comparison:

> Whenever I took my eyes off them (the hospital attendants) they disappeared. In fact, everything at which I did not direct my attention seemed not to exist. There was some curious consistency in the working of my eyes. All that existed was what was directly in my line of vision. My other senses were similarly affected in that I ceased to hear and smell what I could not see.[17]

There may be an additional reason for the helpless person's intolerance of change in his environment. To feel helpless to affect the environment means, as well, to be at the mercy of anything the environment can do to one. It is to possess a "Me" which is infinitely vulnerable because the "I" is infinitessimally able. This consideration leads us to the core proposition of our theory.

THE INVERSE RELATIONSHIP BETWEEN THE SELF-AS-AGENT AND THE SELF-AS-OBJECT.

It may now be plausible to describe the distinction between a totally ineffectual autocentrism and an ideally effectual allocentrism and between an extreme degree of incompetence and competence in terms of an inverse relationship between the I-as-Agent and the Me-as-Object. This proposition would logically predict that an expansion of the Self-as-Object to the limits of

consciousness would reduce the sense of Self-as-Agent to the vanishing point. Under such conditions the sense of Self would undergo a regressive redifferentiation from its environment, with the result that the boundaries between the "me" and the "not-me" would become impossible to maintain. At this point, things heard and seen would no longer be impersonally out *there* and happening to "themselves." Since I myself am no longer "here" as opposed to "there," since my sense of presence is no longer localizable but has spread to the limits of sensory responsiveness, it would follow that happening *anywhere* is happening "here" and to *Me*. The ideas of reference manifested by certain paranoid schizophrenics may represent a way-station en route to this ghastly destination. Paranoid persons frequently report hearing themselves referred to on the radio or seeing their names in the newspapers. Half-heard conversations are really about *them*; indeed, at the extreme stage, there is no other topic of conversation: the world has become a vast whispering gallery with them as its sole subject for discussion.

The feeling of existing as the absolute focus of a malevolent universe is frequently reported by those beset with real dangers which they cannot localize. In the jungle the hidden enemy can be anywhere: the safest assumption is that he is everywhere, and watching unseen. Any bush, any tree may conceal him: every bush, every tree is full of danger. The slightest unusual rustling of leaves must be queried for its meaning. The world of objects has lost its innocence and indifference: malevolence is universal.

Under such conditions of total vulnerability to an unlocalizable menace, panic might well counsel the person to reduce his commerce with the environment to a minimum. Anything less than total immobility in a changeless environment might provoke the universe to annihilating retaliation. Some time after recovery from a psychotic episode with catatonic features, a patient attempted to express the strange combination of total helpless and grandiosity which compelled him to remain rigid in one peculiar posture:

> He sits, a breathing statue, on the floor.
> The people, watching, do not understand
> If he should move the finger of one hand
> The World's End would come walking through the door.*

In the opposite circumstance of the expansion of the sense of Self-as-Agent to the limits of consciousness the experience would be radically different. Instead of everything happening to *me*, I become an active part of everything that is happening. In the former situation the environment closes in and presses the active component of the self to virtual extinction. In the latter case the self actively and ecstatically transcends its old boundaries of agency: *I* become an active partner with whatever makes things happen. Here, too, I

*privately circulated

experience events - but they are more like actions than events: they are what the world and I are doing together: the world and I are one Agent. Here, again, an aspect of self-consciousness fades, but it is the Me-as-Object which is diminished, not the I. Thus, Maslow:

> As he gets to be more purely and singly himself he is more able to fuse with the world, with what was formerly not-self. . .The lovers come closer to forming a unit rather than two people. .the creator becomes one with his work. .the mother feels one with her child, the appreciator *becomes* the music (and it becomes him). .the astronomer is "out there" with the stars (rather than a separateness peering across an abyss at another separateness through a telescope-keyhole.)[18]

DESCRIPTIVE DIFFERENTIATION OF COMMUNICATION IN THE VARIOUS MODES

Recognition requires more careful discrimination, particularly when essential distinctions are masked by surface similarities. In the following discussion we shall attempt to lay the basis for a "differential diagnosis" of communication at the various levels indicated in the matrix.

I. SOCIOCENTRISM AND THE THIRD-PERSON STANDPOINT: Recounting, Analyzing, Judging and Advising (I-A thru I-D) Judging and Advising (I-A thru I-D)

Self-Referral: I deal with Me as a Third Person: In regarding myself from a third-person standpoint, I create an intellectual or moral abstraction of myself and invite the others to interrogate, explain, evaluate, or advise "it." In effect, I as the speaker sitting over *here* point over *there* toward the abstraction I have created, drawing attention to it and away from the living, present person who is doing the talking. This procedure invokes the least risk, the least personal exposure and the most minimal level of mattering. An example:

Imagine that I have just finished doing a despicable thing to another member of the group. I have callously demeaned her in an attempt to raise my own status. The others are furious. A chorus of protest arises as several group members project themselves into the role of my victim's protagonist and avenger. In an atmosphere electric with tension I am the first to recover my self-possession. I realize that my project has miscarried. Calmly I wait until the clamor subsides. Finally there is a death-bed silence: the others are waiting to learn how I will deal with what I have done. I turn to the *least* agitated member, and in an earnestly concerned voice I say:

> "You know. .I wonder *why* I did that just now. I don't understand it. I mean. .what was my *reason* for it? What made me do it?"

Shocked by my transformation from moral felon to philosopher, the others remain silent. They are at a loss how to deal with me. Turning to my victim, who is still smarting from my insult, I ask her:

> "Do you think..maybe. .you remind me of somebody? My mother, maybe? You know. .that makes sense to me. I remember the last time it happened. Two weeks ago. We were sitting in the kitchen. A little depressed, as usual." (And so on, and so on.)

What have I succeeded in doing? In a few sentences sufficient to invoke and impose the third-person standpoint, I have entirely separated myself from the abandoned, autocentric wretch who, seconds before, had violated the worth of the fellow human being. I have become the rational seeker after truth, inviting the others to rise above personalities and seek the truth with me. I am saying, in effect, "Let us each consider that interesting and disturbing fellow *over there* and puzzle out his odd behavior (for which I, the analyst, no longer take any personal responsibility). In a word, I have invoked the therapeutic contract. And if my strategy succeeds I will have successfully evaded the confrontation indispensible for grasping and overcoming what I have done.

Other-Referral: I deal with You as a Third-Person. In taking a sociocentric standpoint toward you, sitting *here*, I, sitting beside you, point in a direction away from us both (in neutral territory) and say, in effect, "Let us each look at this interesting abstraction we agree to think of as *you*." In so doing, I invite you to take a third-person standpoint toward yourself. I am implicitly saying to you, "Don't *express* yourself, don't *be* yourself; *describe* yourself." (And, above all, do not deal directly and personally with you and me.)

Eugene Gendlin has an illuminating comment about the misuses of "therapeutic analysis" at this level:

> It is not merely a matter of what I *think* you feel about me. Much more, I am affected even without stopping to notice it by every response you give me. . .Thus it is not the case that I tell you about me, and then we figure out how I should change, and then somehow I do it. Rather I am changing (or not changing) as I talk, think and feel. . .And only by this experiencing process do I change.[19]

Gendlin's observations invite us to consider the impact of sociocentric initiatives on other group members. The nadir is reached by recounting. By subjecting you to a monologue about the past life of the autobiographical puppet I have constructed I reduce you to the role of passive spectators. You were not present at the events I am recounting, nor were you involved in them. You may not even know the others in my history. All you can do is offer comments and raise questions. You may, of course, privately wonder and

doubt. But (as more frequently happens) you will endure your boredom until some one else who cares enough (either for me or for himself) to take the onus of cutting me off, will insist that I deal here-and-now with the other group members. The chances are, however, that you will have already become too disinterested to make the effort.

To burden others with a passionless recital of a private history is merely to confirm their role as Object/Spectators - that is, to contribute to their interpersonal incompetence. A person doing this can count on the collaboration of other members who are similarly disinclined to rock the boat and take the risk of personal involvement. The historian invites the other group members to join him in a conspiracy to exploit the therapeutic situation as an insurance policy against the hazards of recovery.

II. AUTOCENTRISM AND THE SECOND PERSON STANDPOINT: Reliving and Projecting

Autocentric Self-referral: I relive the Me that was: In sociocentric self-referral I dealt with myself abstractly and passionlessly as I was there-then. By contrast, in autocentric self-referral, I deal with my there-then existence by re-experiencing it there-NOW, with *them*. But rather than describing it, I relive it. Nonetheless, at this first level of autocentric experience, you, the other participants, are not yet included. I am still dealing with *them*, out there - though I am dealing with them *now*, as if they are psychologically present. Or, more accurately, as if I am not really in the therapy room with you, but rather out there, where it all happened. Nevertheless, reliving has a natural tendency to turn into projecting.

It usually happens without any one trying to bring it about. Unless you, the other members, are made of stone you cannot help but be moved by my experience in the group. Because my drama grips me it grips you as well. Insensibly you project yourselves into my situation. By taking the role of one of the characters, you take sides. (In this passionate reliving of my struggle there are no neutrals: there are only friends and enemies.) Unwilling or unable to retain a detached third-person standpoint you are stirred to sympathy or antipathy: you find yourself becoming either my protagonist or antagonist. Finally you are moved to speak. And when you speak you will have become either "one-with-them" (my antagonists) or one-with-me. Reliving is on the verge of becoming mutual projection.

You speak, insistently. And even though I am still caught up in my drama with *them*, I cannot help but hear you. I realize, with a shock of recognition, that *they* are no longer simply out there. One of them is here. At that moment of identifying you as one of my prototypical autocentric counterparts, I have shifted from mere reliving to projection. I realize that which, in my bones, I knew all along. There are no "new" people. The new people are merely later editions of the old.

Reliving (there-NOW-with-THEM) is transformed into projection (there-as-HERE, then-as-NOW, they-as-YOU). Of course, I am still not dealing with you-as-you. Whatever you may be in your own right is still masked from me. And you, to the extent that you are equally caught up in the projective role you are playing against me, are not dealing with me-as-me either. It is the clash or dance of mask with mask.

The autocentric antagonist poses few problems of differential diagnosis. Occasionally the personal antagonism is masked by sociocentrism, but this third-person mask tends to wear thin after a while. The analyzing tends to become evaluating, the evaluating verges on advising - and the advising escalates into pressuring, thereby exposing the prosecutor under the shedding judicial robes.

The autocentric protagonist is more interesting. The distinction between him and the allocentric "agonist" - a word we have had to coin - is often subtle on the level of appearances. But the difference is vital. The autocentric protagonist is not feeling *with* the other (*mitgefuehl*); he is feeling *like* the other. As my autocentric protagonist you are essentially feeling for yourself. My struggle has reminded you of your struggle. My antagonist in the group reminds you of your antagonist outside. And though you attack him in my name, it is on your own behalf, not mine.

In taking up - actually, in taking *over* - my battle on behalf of yourself you will have done me two injustices. You will have denied me the opportunity of acting on my own behalf - of becoming an Agent rather than an Object. If I accept this, I will have become a passive beneficiary. You are now my patron; I am now your client. Secondly, you will have used me as your pawn and pretext in advancing your own private policy. As often happens, my own needs and concerns are likely to be trampled on if they get in your way: you are quite prepared to betray them if they conflict with yours. In the end I will not even be your client; I will merely be your battlefield.

The autocentric antagonist is an enemy frankly garbed as an enemy. The autocentric protagonist is often an enemy disguised as a friend. The open enemy taxes us with his opposition; the disguised enemy adds the surcharge of betrayal. As my frank enemy you stand over against me, openly opposed, and challenging me to battle. If I rise to the challenge you and I will have an opportunity to test each other's realities in a head-on confrontation.

It follows that an authentically antagonistic relationship, mutually acknowledged as such, is both an intimate and an honest one. As long as they remain open and honest, the enemies cannot betray each other. And (assuming that each is at least partially wrong) either or both of them may start to *laugh*. The intimacy engendered by the engagement may at any moment make the controversy superfluous to the fact of their mutual respect and need - and thereby render it ridiculous. The moment of laughter may

blow the scales from their eyes and the masks from their faces - and they will have a chance to be friends. If our findings are suggestive of anything, they are suggestive of this: a friendship should be defined as that relationship which has survived a serious conflict. Until the conflict has occurred and been fought through, the friendship itself has not been tested.

But the case is other with the antagonist who comes forward as the friend - and fights his own battle at my expense. In the end he will betray me. And neither of us will be able to laugh.

Needless to say, it is rarely that easy. The pathway from autocentricity to the freedom of allocentricity typically lies through a region of fires. Perhaps the hottest fire is evoked by the recognition of personal responsibility. A dawning sense of Self-as-Agent delivers one to the awareness of choice. In Sartre's striking phrase, one discovers that he has been "condemned to freedom." Virtually by definition, emergence from psychopathology requires the substitution of an ethic for an excuse: once we are no longer helplessly ill, the issue becomes a moral one. To the autocentrically incompetent, "hell is (literally) the others." With the dawning revival of personal agency, hell is also one's own fault: worse, it is one's own responsibility to get out of.

In the final analysis, then, what is called "recovery from mental illness" may be as much a matter of morals as it is of manipulations - and a science of psychotherapeutics which takes pride in its deliverance from religious dogma may discover that it has not quite escaped from the old morality play after all. For, if the basic trauma is being stripped of one's human-ness and reduced to a *thing*, it follows that therapy must in some way involve restitution: at this point "treatment" becomes *fair* treatment or, in a word, *justice*.

The antagonists have used each other - and each pleads the injury he has endured as the justification for the injury he would inflict. The hatred inspired by the exploiter becomes the fire in which he must burn when his turn comes: thus does the evil become its own punishment. But the burning can be purifying rather than annihilating: it can become a burning away, once the enemies discover, with a shock of recognition, that each is a mirror image of the other at his worst. To be liberated from slavery it is necessary to give up the dream of being a master.

As always, the other is as indispensible for the redemption as he was for the original sin, which was the evil of using him as an object. For, in one sense, you know more about the harm I have inflicted on you than I do: you have endured it. Just as I cannot see my own face except in reflection, so I cannot fully feel the consequence of my act until I have identified with my victim. This way lies my hope of pardon as well: having identified with my victim and learned what he has suffered by enduring it with him, I have a chance to identify with his forgiveness as well: pardon too can come only from the other.

III. ALLOCENTRISM AND THE FIRST PERSON STANDPOINT: Encountering, Transcending, Transfiguring

The Encounter: I meet myself through discovering you: The briefest description of the first level of allocentric experience is that of a *here-now* meeting between two agents who have had to go beyond their self-other stereotypes in order to discover who each is. It is the shedding of the masks, labels and images which enables the meeting; the shedding involves some risk. The moment of meeting is one of total risk: once we have freed ourselves of the Selves-defined-by-what-we-were, we have laid down our former shields and weapons: we are vulnerable. Bugental writes:

> What would it mean to be freed of the self? It would mean living. .on the "razor's rdge" of Now. . .Most of us, most of the time, act in the present moment with part of our awareness hostage to the future and part captive to the past. . . .To be freed of the self would be to meet our lives with "new innocence."[20]

But if the moment is full of risk it is also pregnant with opportunity. In laying down our weapons we have also laid down some of our burdens. Once we are no longer merely *what we have been* we are (in Aristotle's magical phrase) free *to be what we are becoming*. It is in this sense that the moment of encounter merges with the moment of self-transcendence.

The stripping or burning away of familiar masks and ways of intercourse opens the way to new horizons of self-other discovery. It is as if a common mound of earth, turned over, had suddenly yielded a buried treasure of possibility. Though its specific contents cannot be predicted, the creative character of the encounter at this level seems readily explainable, in general terms. New resources of personal agency have been released into new fields of experience. It is as if an artist looking at a landscape made familiar by his many paintings of it suddenly looked up and had a new vision of it. Then, looking down at his palette, he discovers that it too has become enriched with a multitude of colors not seen before. Reaching for his brush-case, he finds thirty where there had only been ten. Unerringly he finds the right one when he needs it.

For purposes of scoring responses at this level the observer now finds himself in a dilemma. The essense of the creative is the emergence of the new, the unexpected - and the unexpected is, by definition, unpredictable. Indeed, it may hardly be even classifiable, except as something not yet classified. Often the best the observer can do is point to it, saying, "I mean *this*." Then, later, from the higher vantage point provided by a new advance, he might be able to look back and down, ordering it within the now wider circle of encompassment presently available to him. The alternative is a barren reductionism. With respect to this Peter Park makes a telling observation:

> While the manifest purpose of sociology is to explain human relationships to the point of being able to predict, its achievements pose no immediate threat to the tantalizing nuances of human life. Furthermore, an examination of sociological practices shows why the contribution of sociology must lie in increasing ambiguity rather than in providing scientific explanations of social phenomena. . .Thus, sociology, the manifest function of which is the scientific study of society, has as its latent function the opposite effect; i.e., obfuscation of social relations. . .In continental Europe of this century where the ascendancy of scientific values has not yet reached the apex, philosophy, particularly existential philosophy, provides the necessary mystification. And finally in the United States where scientism is in full bloom, what is essentially an anti-scientific activity of obfuscation is carried out in the name of science.[21]

The novel can be accommodated to the known only by means of a higher generalization which orders and reconciles previously conflicting possibilities. But this activity probably proceeds by jumps. And always, at the frontier, there obtrudes the one datum which cannot yet be explained. The observer need not draw back behind the frontier at this point, in order to maintain his intellectual security. For it is the sheer inability of the available conceptions to encompass the emergent that may, in itself, indicate that a new level of possibility has been actualized. So it is with the personal transactions of the members at this level. They have transcended the typifications and causal attributions which "made sense" of their previous behavior. Since they are no longer bound by the same constraints and moved by the same intentions that conditioned their previous conduct, they cannot be understood in terms of the previous diagnosis, however accurate. Not only they but the observer as well are at a kind of frontier. They can only *point* and say, "Hopefully, we will understand this later."*

Encounter verges into Fusion: I-and-Thou become a We which each experiences as an Enlarged I: The sign that this ultimate (?) level of allocentrism has been reached is the striking power with which the participants can transcend difficulties which were insuperable even when they worked together on an enhanced I-Thou basis. The task of describing allocentric transcendence, fusion and transfiguration taxes the limits of logical prose. The container must be at least as large as the thing contained - and this level of experiences outsizes ordinary language just as it dwarfs everyday life. In order to approach it we must turn to art, which follows the rule announced by Tolstoy: In order to tell certain truths we must resort to fictions.

*Some (possible) examples of this kind of phenomena are pointed at in the analysis of the first thirty minutes of the group session (not available here).

For all they could do together as lovers and allies, the grand project of Antony and Cleopatra has foundered off the waters of Greece. The fleet is sunk, the army dispersed. Antony is dead. The widowed Queen debates her alternatives. If she accepts Octavian's disingenuous offer she can buy her life in exchange for the young conquerer's suzerainty. But she knows she will then be used as Octavian's trophy, to be exhibited at his triumph.

The prospect is unbearable, but the only alternative is death. In order to find liberation in death, she must nerve herself to kill herself. The life-loving queen, who could be terrified by the slightest transient blemish on her beauty, who used to be haunted by mirrors as if they were the messengers of mortality itself, finds suicide impossible. But then she invokes the spirit of Antony. Fusing herself with the spirit of her dead lover, she transcends her fear of death by transfiguring it. The asps becomes babes at the breast, who suck the nurse to sleep. Death is not extinction: it is union:

> Give me my robe, put on my crown; I have
> Immortal longings in me . .
> Methinks I hear
> Antony call; I see him rouse himself
> To praise my noble act; I hear him mock
> The luck of Caesar. .
> Husband, I come!
> Now to that name my courage prove my title.
> I am fire and air; my other elements
> I give to baser life.

SOME UNFINISHED THEORETICAL BUSINESS

Earlier in this work we raised a question to which we gave little more than a rhetorical answer:

> Is it sufficient merely to be the beneficiary of altruistic regard—even when one reciprocates it toward the benefactor? Our findings suggest that it is not sufficient. Our findings suggest that the autocentric level is not transcended until and unless the individual manifests allocentric regard toward another person as much or more in need of it than he is.

But what is the theoretical basis for this? And, should it prove correct, what are its implications for action in the fields of human intervention?

In Cottrell's article, "The Analysis of Situational Fields," a work to which we already owe an unrepayable debt - there is a brief case-illustration which we have repeatedly pondered. We reproduce it here virtually in its entirety:

> Y, a woman aged 35, was the second of three children. . .The father was a very adequate person and a benevolent patriarch. . .Y was his favorite child

from the time of her birth. When the younger child was born, Y, at that time about four, became very ill and the father gave her all of his attention. From that time on, Y was practically an invalid. She consistently regarded herself as weak, helpless and dependent. She expected and received the appropriate solicitous behavior from family and friends. .Meanwhile, the father gave most of his time and attention to his sick daughter. . .This "conditioning" of Y went on until she was nearly 30 years of age. At that time, her father suddenly died. .

The day after his death, Y, who for nearly thirty years could hardly climb the stairs, got up, took the dazed family in hand, directed arrangements for the funeral, supervised the settling of the estate, and went off to take a short business course in order to prepare herself for a job. She already knew much about her father's business and, with her special preparation, she brushed her older brother aside and took over the supervision of her father's business and made a success of it. She has become the "father" of the family, and is now locally famous for her advocacy of vigorous living.

Cottrell interprets the change in Y as a "manifestation of a rather complete incorporation of the father's role":

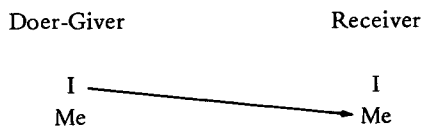
With this interpretation, Y's behavior becomes intelligible. For example, she does not expect her brother and the other members of her family to become independent. She expects them to be dependent upon her for leadership and aid.[22]

In his brief description of the case there is a fact about which the author made no comment - very likely because it seemed sufficiently self-evident. The fact is this: While her father lived, the daughter never exercised the self-sufficient leadership role she later played, after he had died. Yet she *must* have incorporated this role well before he died - how else explain the fact that she took charge on the very day of his death? Why was it that she never played this role while he lived? The self-evident interpretation seems to be this: So long as her father fully occupied and exercised the totally supporting role toward her, there was no occasion for her to exercise it toward herself, or toward anyone else. The only role she had was that of the person-being-taken-care-of, and this role, by its very character, requires that she remain helpless in order to occupy it.

If true, this interpretation seems full of consequence to us. It would suggest that the conventional one-way treatment relationship carries within it a fatally self-defeating effect. It would further suggest that an adequate exploitation of therapeutic human potential in any field requires a radical re-orientation of theory and practice. We ask leave to attempt a statement of one version of such a re-orientation, and its supporting rationale, in propositional terms:

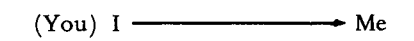
A RATIONALE FOR THE RE-ORIENTATION OF THERAPEUTIC THEORY

1. The conventional one-way treatment situation poses a relationship of superordinance and subordinance between an active Agent (the therapist or giver) and a passive recipient (the patient or receiver). In our terms, the receiver is an Object in the sense that his action is largely limited to the kind of reaction which is normatively ordained by the agreed rules of the relationship.* The flow of action may be represented thus:



2. But since the Self of each party includes both its own role and the role of the Other, each learns both roles. Nevertheless, the patient *exercises* only the role of receiver, with the role of doer-giver incorporated only as a latent potential. In the non-reciprocal relationship the character of each incorporation may be represented thus:

3. It follows that as long as the receiver continues exclusively in the non-reciprocal relationship, he has no occasion to actualize the role of Doer-Giver either in his self-relation (I to Me) or in his relations with others. However, the removal of the therapist from the scene may free him to actualize the incorporated role toward himself, as represented thus:



Nevertheless, in the absence of another person toward whom he can take a Doer-Giver role, the individual still has not actualized it in his interpersonal relations.

4. A number of consequences flow from this. These are applicable to the specifics of any one-way relationship, whether between therapist and patient, parent and child, teacher and student, or leader and led.

*Ironically, this expected reaction most frequently takes the form of the implied injunction, "Become self-sufficient."

a. Continuance in the relationship, in the absence of other relationships of a more reciprocal character, reinforces the orientation of Self-as-Object. This is the basis of the statement, "the status of patient is half the disease." (In this *context*, the conventional injunction that the analysand initiate no new personal relationships while in treatment seems particularly ill-considered.)

b. The prevention of the deleterious effects cited above requires that the patient in some way seek to subvert or neutralize the norms of the relationship even while participating in it. (This may provide an alternative explanation of the function of the "resistance" universally encountered among psychoanalytic patients.)

c. Though essential for the protection of the receiver from further injury to his competence, this subversion involves him in a covert struggle against the giver, and works toward the defeat of the mutually shared goal, and toward the indefinite perpetuation of the "need" for treatment.

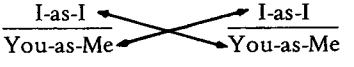
5. Achievement of interpersonal competence requires that the Receiver find an Other with whom he can exercise the incorporated role of Doer-Giver.

6. It is unlikely that the former Receiver can fully actualize himself as a Doer-Giver unless and until the one formerly taking that role toward him either (a) leaves the field or (b) ceases to relate to him as a Doer-Giver.

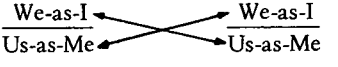
7. But the new situation is still unsatisfactory from a fully reciprocal mental health point of view, for the community is still divided between givers and receivers.

8. Full emancipation of all concerned becomes possible only in a situation of reciprocity between persons relating as agents toward each other. This goal appears to require a process involving at least two stages whose sequence may be represented thus:

Stage I: Projective Identification



Stage II: Fusion



9. The realization of this goal for human society as a whole probably requires one further step: the incorporation of all persons still designated as They and Them into the equation which designates We and Us. It is in this

context that we understand Moreno's opening sentence in the Introduction of *Who Shall Survive?*

> A truly therapeutic procedure cannot have less an objective than the whole of mankind.[23]

IMPLEMENTATION

There appears to be a growing interest in the exploration of the possibilities of applying these concepts - or concepts kin to them - in certain problem areas, particularly in those where conventional professional methods have very obviously failed, or where their services are for any reason in short supply. The rise of self-help movements illustrates this developing interest. Unfortunately, carefully controlled studies of the results of such efforts are still in short supply, and information about them tends largely to be impressionistic and anecdotal. Nevertheless, some of the reports are extremely impressive. We reproduce one of them here:

> Slow Students Learn as Tutors
> Of Backward Elementary Pupils
>
> The best way to teach reading to a slow-learning high-school student may be to have him tutor a grade-school youngster with the same reading difficulties, according to a team of researchers from Columbia University.
>
> The researchers. .based their conclusion on a study. .(in which) Sophomores and Seniors at Seward Park High School, most of them poor readers, tutored pupils from 16 elementary schools in the area.
>
> The researchers found that the High School students not only brought the below-average pupils up to a normal reading level, but made remarkable gains themselves.
>
> For example. .an 11th grade girl at Seward Park who applied for a tutor's job could only read at the seventh grade level. However, the organizers of the project felt that the girl had a. .strong interest in helping others, and they accepted her.
>
> After six months of tutoring, her pupils showed about a six month gain in reading skills. . .Without tutoring, slum children usually do only half this well. . But the gains the girl made for herself, Dr. Cloward said, were startling. After six months of tutoring others, her own reading level had gone up three and a half *years.*
>
> The girl's case, Dr. Cloward said, was representative of the 252 pupils and 97 tutors tested. All the students were measured against the performance of untutored groups at Seward Park and the elementary schools.[24]

Some time ago we attempted to delineate the essential differences between the various modes of human intervention. In concluding this essay we should

like to present that schema as a summary statement of the position developed here:

ALTERNATIVE MODELS OF THE TREATMENT RELATIONSHIP

	Therapist as OPERATOR	Therapist as PRESCRIBER	Therapist as CO-PARTICIPANT
Action of Expert	Does TO the client what the client cannot do for himself	Does FOR the client what the client cannot do for himself	Does WITH the client what the client does with him
Role of Client	Passivity Client as OBJECT	Dependency Client as DEPENDENT	Reciprocity Client as COLLEAGUE
Relational functions	Dominance-Submission	Superordination-Subordination	Equality Role-exchange
Typical Statuses	Surgeon-body of Patient	Leader-follower Parent-child	Friends Peers
Therapist's skills are	Magical; forbidden to client	Translated only into directives	Fully shared

We are dealing at bottom with the fateful consequences of three different attitudes toward the Other. We can do things TO him, in which case he becomes an Object. We can do things FOR him, in which case he becomes a dependent. Or we can do things WITH him, in which case he has the opportunity to become self-sufficient, and to enter a plane of equality with us. Whatever the content or intent of the action, it is the relationship between the actors that is crucial. Its consequences define the differences between domination, dependency and self-realization in the political, economic, and social realms as well as in the interpersonal.[25]

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12. A PSYCHODRAMATIC APPROACH TO RESISTANCE AND DEFENSE
    James M. Sacks, Ph.D., New York Center of Psychodrama Training, Brooklyn, New York
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    Doris Twitchell Allen, Ph.D., Professor of Psychology, University of Maine at Orono, Maine
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    Meg Uprichard Baumm, Psychodramatist, Horsham Clinic, Ambler, Pennsylvania
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19. DIRECTING PSYCHODRAMA
    Leon J. Fine, Ph.D., Clinical Psychologist, Clinical Professor of Psychiatry (Group Processes), University of Oregon Medical School, and President, Seminars in Group Processes, Portland, Oregon
20. PSYCHODRAMA AND VIDEOTAPE TECHNOLOGY: IMPLICATIONS FOR PRACTICE AND TRAINING
    David. A. Wallace, M.S., C.S.W., Psychotherapist, Psychodramatist, Institute for Sociotherapy, New York City and Consultant, New York State Department of Mental Hygiene, Nazneen S. Mayadas, D.S.W., Associate Professor of Social Work and Wayne D. Duehn, Ph.D., Direct Practice Sequence and Associate Professor, Graduate School of Social Work, The University of Texas at Arlington,
21. DIRECTORIAL STYLE: A PARTICIPATORY WORKSHOP FOR PROFESSIONALS ENGAGED IN THE PRACTICE OF PSYCHODRAMA
    Indri L. Bie Ginn, M.A., and Robert M. Ginn, M.F.A. Co-Directors, Psychodrama Institute of Boston, Inc., Boston, Massachusetts

19-38th PLACE LONG BEACH, CALIFORNIA 90803 (213) 436-3837

To:
Members of the American Society of Group Psychotherapy and Psychodrama and others interested in applications of Psychodrama and Role Training.

Announcing

TWO IDENTICAL WORKSHOPS IN SOCIOANALYSIS

WORKSHOP S1
LONG BEACH, CALIFORNIA–DECEMBER 19, 20 and 21
(all three days; 9:30 A.M. to 5:30 P.M.) presented by
THE CALIFORNIA INSTITUTE OF SOCIOANALYSIS, LONG BEACH.

WORKSHOP S2
BEACON, NEW YORK–DECEMBER 26, 27 and 28
(all three days; 9:30 A.M. to 5:30 P.M.) presented by
THE CALIFORNIA INSTITUTE OF SOCIOANALYSIS in conjunction with
MORENO INSTITUTE, BEACON, NEW YORK

WHAT IS SOCIOANALYSIS?

Socioanalysis is an exploration in depth of the relationships people have with other people and the problems they encounter in the course of their relationships. A system of analysis combining Sociometric and Psychodramatic techniques was developed by Martin R. Haskell and described in detail in his book, SOCIOANALYSIS: SELF-DIRECTION via SOCIOMETRY and PSYCHODRAMA. The theoretical basis may be found in the works of Dr. J. L. Moreno, either expressly or by implication.

Workshop Content

1. The theoretical basis for Socioanalysis.
2. Demonstration of techniques used in Socioanalysis.
3. Preparation of clients for Socioanalysis.
4. The initial interview in Socioanalysis demonstrated.
5. Tests used in Socioanalysis illustrated.
6. A Socioanalytic group in session (experimental).
7. A Socioanalytic session, one to one (experimental).
8. The use of Psychodramatic techniques in Socioanalysis (illustrated throughout the workshop).
9. The use of Role Training techniques in Socioanalysis (illustrated throughout the workshop).

Each participant will be furnished a packet containing tests, forms, and protocols used in Socioanalysis.

WORKSHOP DIRECTOR–MARTIN R. HASKELL, Ph.D.

Dr. Haskell was closely associated with Dr. J. Moreno from the time he joined the staff of Moreno Institute in 1953 until he relocated to California in 1963. In 1965 he founded the California Institute of Socioanalysis and now serves as its Executive Director. He is a Professor of Sociology, at California State University, Long Beach, and licensed in Psychology by the state of California. Before coming to California Dr. Haskell served as President of the New York State Chapter of the American Society of

Group Psychotherapy and Psychodrama and later as national president of that organization. He is author of many articles and books dealing with Psychodrama and Role Training. For biographical data see AMERICAN MEN AND WOMEN OF SCIENCE, WHO'S WHO IN THE WEST, or the DIRECTORY OF AMERICAN PSYCHOLOGISTS.

Fees:

Moreno Institute, Beacon, New York. Dec. 26th, 27th, and 28th,
$180.00 for all three days including accommodations and meals.

California Institute of Socioanalysis, Long Beach, California. Dec. 19th, 20th, and 21st
$130.00 for all three days. Accommodations and meals are not provided.

Enrolment by mail on the attached form is recommended. Due to the limited number of spaces at these workshops some applications for enrolment may not be accepted. Written or telephonic confirmation of registration will follow receipt of your application by a few days.

To: California Institute of Socioanalysis, 19-38th Place, Long Beach, California 90803.
Please reserve places for me at your SOCIOANALYSIS workshops as follows:
Long Beach Workshop, Dec. 19, 20, and 21 at $130.00 each_____

Beacon, New York Workshop, Dec. 26, 27, and 28 at $180.00 each (including accommodations and meals)_____

A check payable to Calif. Inst. of Socioanalysis in the amount of _____ is enclosed.

Name_____

Address_____

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MORENO INSTITUTE INC.
259 WOLCOTT AVENUE
BEACON, NEW YORK 12508

Program for 1975 to 1976

Specialized In

Psychodrama, Theory and Methods
Sociometry and Sociometric Tests
Structure and Dynamics of the Family
Group Methods and Deviate Behavior

Applications

Staff Training
Personal Growth
Sexual Dysfunction
Alcohol and Drug Rehabilitation
Consultation
Mental Health
Industry
Education
Research

Courses Approved by the State Education Department, Division of Special Occupational Services, Albany, New York.

HISTORY OF THE INSTITUTE

The Institute was founded in 1936 by Jacob L. Moreno, M.D., psychiatrist, psychologist, sociologist, educator, philosopher, theologian, dramaturge, teacher and poet. He developed a system consisting of three branches, group psychotherapy, sociometry and psychodrama, which have achieved world-wide recognition.

The Institute is now under the direction of Zerka Toeman Moreno, his widow and chief assistant since 1941. She has made a number of contributions to the field, both as co-author with J. L. Moreno and in her own right. She has traveled widely to bring these methods to the attention of professionals, both here and abroad.

The Theater of Psychodrama, constructed in 1936, the first of its kind, has served as a model for this type of vehicle.

The publishing house associated with the Institute, Beacon House, specializes in books and journals in the field, obtainable on the premises.

Daily Schedule

Opening Session:	3:00 p.m. of the first day
Final Session:	5:30 p.m. of the last day
Morning Session	10:00-12:30
Afternoon Session	3:00-5:30
Evening Session	8:00-10:30

It is requested that students plan to arrive in sufficient time to be present at the 3:00 p.m. opening, so as not to disrupt the group process.

Students unable to arrange this should so inform the office, by mail or telephone in advance.

Enrollments must be made for a minimum of three days, but students may elect either a three-day, one, two or three week periods, as their schedule permits.

TRAVEL INFORMATION

Train: Penn Central to Beacon; car: Beacon, on Route 9D; plane: either LaGuardia or Kennedy Airports, then by Hudson Valley Airporter Limousine to Holiday Inn, Fishkill, N.Y., thence by taxi to 259 Wolcott Avenue, Beacon. Limousine service has red phone at airports next to Baggage Claim.

QUALIFICATION FOR ADMISSION

The program is on the graduate level. All persons in the helping professions are admitted. Although the largest number of students go on to certification, many enroll to enlarge their armamentarium of intervention, to learn more about action and group methods.

Certified Directors may wish to present themselves for examination by the American Board of Examiners for recognition at the national level.

DESCRIPTION OF THE PROGRAM

Students live in close proximity, in a miniature therapeutic society, incorporating the spirit of a scientific laboratory. Participants explore the structure of their own group. Sociometric and role tests are some of the measures used.

Participants are expected to become actively involved as protagonists, auxiliary egos, group members or directors. Evaluation of performance, informal lectures, discussion periods, practicum sessions, videotape and films, open and closed groups are all part of the learning process. Faculty members are assisted by advanced students.

ACCOMMODATIONS

The student residence is attached to the psychodrama theater. A number of private rooms are available.

Room and board is included in the fee. Students must make their own arrangements if they wish to sleep off campus, and carry the cost. Room assignments are on a first-come basis. In case of overflow, inexpensive rooms are available off campus. Meals can be taken at the residence as included in the fee.

OPEN SESSIONS

These take place every Saturday night. The public is admitted and students participate freely. This gives them a chance to try out their new skills with a variety of groups. Advanced students may direct some of these sessions under the guidance of a staff member. Special sessions for students from nearby colleges are also part of the resident program.

POINT SYSTEM

Each 6 point period is made up of 7 days. A week consists of 7 times 7½ hours, total 52½ hours. Because of the intensity of the sessions, students may wish to take a free period during the week. This will not affect the points if a minimum of 50 hours are spent in session.

Total number of points for certification is 96; the number of hours 840.

INTERIM PRACTICUM PERIODS

Students are expected to apply their new learning between training periods. This contributes richly to the growth of skill and experience, enables the student to evaluate himself at each level and points to strengths and weaknesses which can be corrected as learning proceeds.

Consultation and guidance by staff members are offered throughout.

CERTIFICATION

Although students may enroll for a minimum of three days, the actual training is divided into four levels:

1. Auxiliary Ego - Training period of six months covering four weeks of resident training and a back home practicum. 24 points.
2. Assistant Director - Training period of one year covering eight weeks of resident training and back home practicum. 48 points.
3. Associate Director - Training period of eighteen months covering twelve weeks of resident training and a back home practicum. 72 points.
4. Director - Training period of two years covering sixteen weeks in residence and a back home practicum. 96 points and a thesis. The thesis may be begun upon completion of the previous level.

DIPLOMATES

Graduates work in a large variety of fields: mental health centers, community centers, day care centers, schools, family counseling, private practice, education, business and industry, government, theater, the ministry, etc.

CALENDAR

1975

November 7-30
December 5-25
December 26-28—Special Three Day Weekend on Socioanalysis
December 29-31—Special Program for Graduate, Certified Directors only.

1976

Jan. 2-15	May 7-27	Oct. 8-21
Jan. 23-Feb. 5	June 11-25	Oct. 29-Nov. 11
Feb. 13-26	July 9-29	Nov. 19-Dec. 2
March 5-18	Aug. 6-26	Dec. 10-30
April 2-22	Sept. 3-23	

Special Programs

For Graduate, Certified Directors Only

July 2-4 Dec. 31-Jan. 2 (77)

Intensive Course in Sociometry

Feb. 6-12 May 28-June 3 Sept. 24-30

Dates subject to change. Please verify at time of enrolling.

FEES

3 days: $180.00
One week (7 days) $420.00
Two weeks (14 days) $840.00
Three weeks (21 days) $1,260.00

Registration fee of $80.00 must be included with enrollment blank. This is not refunded but credited towards enrollment fee.

Special groups of six or more students from affiliated Institutes, when enrolling at one time, will be given 50% scholarships if endorsed by their teacher. Arrangements for these groups must be made at least 6 weeks in advance, due to limited accommodations.

Full payment with early registration will assure a room at student residence. Enrollment should be made at least two weeks in advance.

MORENO ACADEMY

Students are encouraged to join the Moreno Academy, a membership organization made up of students and graduates of the Institute. Membership costs $14.00 and includes the journal *Group Psychotherapy & Psychodrama.*

FACULTY

Zerka T. Moreno, President.

John Nolte, Ph.D., Clinical Psychologist; Certified Director of Psychodrama, Moreno Institute; Founder, Midwest Institute for Training in Group Process and Psychodrama; has been involved in the mental health field for over twenty years.

Ann E. Hale, M.A., Certified Director of Psychodrama, Moreno Institute; Director-in-Residence at the Institute for two years; author of a manual titled *Conducting Clinical Sociometric Explorations.*

John Brindell, B.A., Associate Director-in-Residence at the Institute: special interest: role theory, role training and esoteric psychodrama.

Joe W. Hart, Ed.D., Professor of Social Work, Univ. of Arkansas; has taught sociometry and psychodrama at several universities and has written widely in the field; Co-Editor of the *International Journal of Sociometry and Sociatry.*

Clare Danielsson, Ph.D. candidate, Union Graduate School; Certified Director of Psychodrama, Moreno Institute; originator of Summer Workshop on Community Living; Associate Editor, the *Catholic Worker.*

H. Donnell Miller, Ph.D., Clinical Psychologist; Certified Director of Psychodrama, Moreno Institute; Faculty member of Johnson College, Redlands, California.

Martin R. Haskell, Ph.D., Psychologist; Professor, California State University at Long Beach; Certified Director, Moreno Institute; Founder, Cal. Inst. of Socioanalysis. Author of many articles and books, among others *Socioanalysis; Self Directing via Sociometry and Psychodrama.*

Rochelle J. Haskell, M.A., Training Director, Cal. Inst. of Socioanalysis; Associate Director, Moreno Institute; Director of Psychodrama, Federal Prison, Terminal Island, California.

Jonathan D. Moreno, Ph.D. Candidate, Washington University, St. Louis, Mo.; Certified Director, Moreno Institute; Consultant.

MORENO INSTITUTE
259 Wolcott Ave., Beacon, N. Y. 12508

Enrollment from_____

to_____

Name:_____

Address:_____

_____

(City) (State) (Zip)

Telephone:_____
(Home) (Area Code)

_____
(Office) (Area Code)

Academic Degree:_____

_____

Present Occupation:_____

Reason for Attending:_____

_____

Professional Goal:_____

_____

Check in the amount of $_____ is herewith enclosed, leaving a balance due Moreno Institute of $_____. This balance will be mailed no later than one week before the start of the course.

I agree to indemnify the Moreno Institute for any loss resulting from injury or damage caused by myself while a student and/or resident of the Moreno Institute, and herewith absolve you, the members of your staff and anyone connected with your organization from any such responsibility whatsoever.

Signed:_____

Date:_____

INTENSIVE COURSES IN SOCIOMETRY

February 6 - 12, 1976
May 28 - June 3, 1976
September 24 - 30, 1976

For persons interested in exploring sociometry for both personal development and professional application, actional-experiential, formal and informal approaches will be covered. Course content is geared to student interest, needs and background, with emphasis on the following:

1. General sociometry theory
   - . Social roles
   - . The choice process
   - . Social atom
   - . Human networks
   - . Sociometric status
   - . Characteristics of the group
2. Administering the devices
   - A. Formal devices
     - . Sociograms
     - . Sociomatrix
     - . Normative method
   - B. Informal devices
     - . Living sociograms
     - . Touch
     - . Approaching
     - . 2-4-8 method
3. Examination of the warming-up process, its utilization under varying conditions.
4. Sociometric feedback in action practice (Psychodrama, Gestalt, T.A., etc.).
5. Practical use of sociometric principles for personal development.
6. Implementing sociometric data in therapeutic restructuring of groups.
7. Sociometric approaches to various organizational settings.

Those interested in information regarding other training programs in sociometry, psychodrama, and group psychotherapy are invited to write the Moreno Institute for their program bulletin. NOTE: Participants in this course receive 6 points toward certification as Director from the Moreno Institute.

SOCIOMETRY: ITS APPLICATIONS IN COMMUNITY AND FAMILY LIVING

May 28 - June 3

In addition to covering the basics of sociometry, this specialized course will focus on sociometric procedures as applied to family, group and community living situations. LEADERS: Clare Danielsson and Ann E. Hale.

TIME: Starting at 3 p.m. Friday, ending Thursday, 5:30 p.m.

DEPOSIT: $80.00 is required with registration blank; not refundable, but credited toward other workshops.

TUITION: Including room (when available) and meals, $420.00 minus deposit. Rooms are on a first-come basis.

TRAVEL: *By train*, the Penn Central to Beacon; *By car*, we are on Route 9D; *By plane*, to New York LaGuardia or Kennedy airports, and then *by Hudson Valley Airporter (limousine)* to Holliday Inn, Fishkill, N.Y., thence *by taxi* to the Institute. Limousine service has red phone at airports next to the Baggage Claim.

FACULTY

ZERKA T. MORENO, Dean of Training at the Moreno Institute, is author of many books and articles in the fields of sociometry and psychodrama. She has received world-wide acclaim as a teacher, therapist and lecturer.

JOE W. HART, Ed. D., Professor of Social Work, Univ. of Arkansas, has taught sociometry and psychodrama at several universities. Dr. Hart is the author of over 50 articles in the field and is currently serving as co-editor of the *International Handbook of Sociometry*.

ANN E. HALE, M.A., is a Director-in-Residence at the Moreno Institute where she offers numerous seminars in sociometry and its applications. She is the author of a manual for sociometrists and psychodramatists: *Conducting Clinical Sociometric Explorations*.

JOHN NOLTE, Ph.D., a Director and on the faculty of the Moreno Institute, has over fifteen years experience in mental health and university teaching. He is the Director of the Midwest Institute for Training in Group Process and Psychodrama.

CLARE DANIELSSON, Ph.D. candidate with Union Graduate School, is also on the faculty of the Moreno Institute. She originated the Summer Workshop in Intimate Community Living, a program exploring living in voluntary extended family community. She is an Associate Editor of the *Catholic Worker*.

JOHN BRINDELL, B.A., Associate Director-in-Residence at the Moreno Institute, offers seminars on the applications of sociometry, role theory and role training.

MORENO INSTITUTE
259 Wolcott Avenue
Beacon, N. Y. 12508

Please enroll me for the Intensive Course in Sociometry from _____ to _____. A check for $80.00 is enclosed. The balance will be mailed one week before the start of the course.

Name: _____

Address: _____

_____
(City) (State) (Zip)

Telephone: _____
(Home)

_____
(Business)

Academic Degree: _____

Present Occupation: _____

Reason for Attending Seminar: _____

Professional Goal: _____

I agree to indemnify the Moreno Institute for any loss resulting from injury or damage caused by myself while a student and/or resident of the Moreno Institute, and herewith absolve you, the members of your staff and anyone connected with your organization from any such responsibility whatsoever.

Signed: _____

Date: _____

John M. Nolte, Ph.D., Director of Training

Zerka T. Moreno, President, Moreno Institute,
takes pleasure in announcing
the appointment of
John M. Nolte, Ph.D.,
to the staff.
Dr. Nolte is a Clinical Psychologist;
Certified Director of Psychodrama, Moreno Institute;
Founder, Midwest Institute for Training
in Group Process and Psychodrama;
and
has been involved in the mental health field
for over twenty years.
Dr. Nolte will begin his appointment
on
January 1, 1976.

NEWS AND NOTES

Quadratic Program of Training at St. Elizabeths Hospital, Washington, D.C.
Psychodrama, Sociometry, Group Dynamics, Social Systems

The Action Approach to Psychotherapy and Human Relations
Apply now for 12-month internships and residencies in this exciting field. Psychodrama trainees are offered an opportunity to work with the broad range of mental health problems found in both an institutional and urban setting. Training and service are combined. Psychodrama, group dynamics, sociometry and social systems theory are used in working with the living problems of the community. This training program is designed to develop psychodramatists whose theoretical knowledge and skills can be applied to theory, training, and research.

Good Training Stems from Program Variety
At Saint Elizabeths Hospital trainees learn to use psychodrama in therapy, training, and consultation.

Hospital Programs for:
Fully hospitalized people—Partially hospitalized—Outpatients.

Community Programs For:
Mental health professionals who want to develop new mental health intervention skills.
Personnel from schools and other organizations who are trained to undertake mental health functions.
Probation officers and others who use group and psychodramatic methods in rehabilitation.
Police and other groups who need an understanding of mental health aspects in their community roles.
University classes and other community groups who require information about mental health issues and programs.

Psychodrama Training Activities Take Many Forms
Action sessions in the theory and practice of psychodrama, sociometry, and group dynamics in psychotherapy, training, and research.
A supervised practicum in psychodrama through a variety of settings.
Interdisciplinary classes and seminars in the areas of clinical psychopathology, research, human development, group therapy, and general systems theory.
A supervised research project appropriate to the trainee's background and level.

Videotape review of sessions analyzing the roles of the group, its members and leader, etc.

The Psychodrama program, one of the first established and most advanced in the nation, is accredited by the American Society of Group Psychotherapy and Psychodrama, the American Academy of Group Psychotherapy and Psychodrama, and the Moreno Institute.

Minimum Eligibility Requirement

For all levels of training, applicants must hold a bachelor's or higher degree from an accredited college or university. Courses completed must include at least 24 semester hours (or academic equivalent) in one or any combination of major fields which have given the applicant a basic knowledge or fundamental concepts of normal and abnormal psychology, sociopathology, and personality development. Transcripts and course content will be evaluated in determining whether applicants meet the minimum education requirements.

APTITUDE EVALUATION—All applicants must undergo an aptitude evaluation through active participation in a regular psychodrama session at Saint Elizabeths Hospital. Any travel or related expenses for the visit must be borne by the applicant. Evaluations are scheduled in March, April and May. The program begins July 1.

Annual Stipend

STIPENDS RANGE FROM $6,282 to $10,407 PER ANNUM depending upon education and experience as follows:

Internships

Bachelor's Degree $6,282

Bachelor's Degree Plus One Year of Appropriate Experience or Graduate Study $6,936

Master's Degree or Two Years of Appropriate Experience or Graduate Study Beyond the Bachelor's Degree $7,415

Residencies .....

Master's Degree Plus One Year of Appropriate Experience or Education or Three Years of Appropriate Experience Beyond the Bachelor's Degree $8,351

Doctor's Degree or Two Years of Appropriate Experience or Education Beyond the Master's Degree or Four Years of Appropriate Experience Beyond the Bachelor's Degree $10,407

Citizenship

Applicants must be citizens of the United States.

Veterans' Preference
Applicants with creditable military service are given preference under the Veterans' Preference Act of 1944.

To Apply
Submit Standard Form 171, "Personnel Qualifications Statement" and transcript to:

Employment Office - Psychodrama Program
Saint Elizabeths Hospital
Washington, D. C. 20032

AN EQUAL OPPORTUNITY EMPLOYER

Three New Graduate Programs in Psychodrama, Leading to the M.A. or M.S.W. Degree
For details concerning graduate training and academic programs write to the following:

James Enneis, M.A., Director, Psychodrama Department, St. Elizabeths Hospital, Washington, D.C. 20032.

Joe E. Hart, Ed.D., Graduate School of Social Work, University of Arkansas, Little Rock. 72116.

Joseph Power, M.A., or Peter Rowan, Jr., M.S.W., New England Institute of Psychodrama, 376 Boyton Street, Boston, Mass., 02116, for program in cooperation with Leslie College.

Institute for the Arts and Human Development

Lesley College Graduate School
Cambridge, Mass. 02138

EXPRESSIVE THERAPIES

MASTER's DEGREE STUDY IN PSYCHODRAMA

The Institute for the Arts and Human Development offers graduate programs in the Arts as they relate to the mental health field. Students are prepared for professional work within schools for children and adolescents with special needs, child guidance centers, community health centers, hospital mental health centers, and related mental health facilities.

The Arts Institute encourages a multi-disciplinary approach within the arts (dance, drama, music, poetry, visual art). An essential component of its Expressive Therapies graduate program is a specialization in psychodrama. Moreno, the innovator of psychodrama, sociometry, and group psychotherapy, pioneered the utilization of the Arts of therapeutic media for the individual and group. Psychodrama, as a systematic method, offers students the opportunity to integrate arts experiences within a well developed framework.

Students are required to extend their study over a two year period. To meet the requirements for a specialization in psychodrama the student must complete forty-two credits of required course work; be involved in clinical practicums over the course of the two year period; and submit a final project synthesizing the work done in the Master's program.

Faculty

Joseph P. Power, M.A.
Coordinator, Psychodrama Studies
Certified Director of Psychodrama
Moreno Institute

Peter J. Rowan, Jr.
Certified Director of Psychodrama
Moreno Institute

and 30 other expressive therapists, psychiatrists, and clincial psychologists.

For further information contact: Barbara Weir
Arts Institute
Lesley College Graduate School
35 Mellen Street
Cambridge, Mass. 02138
617-354-4400