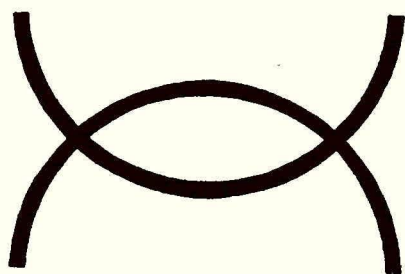


GROUP PSYCHOTHERAPY, PSYCHODRAMA & SOCIOMETRY

OFFICIAL ORGAN OF THE
AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY
AND PSYCHODRAMA



Vol. XXIX, 1976

GROUP PSYCHOTHERAPY, PSYCHODRAMA & SOCIOMETRY

*Official Organ of the American Society of
Group Psychotherapy and Psychodrama*

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Founded by J. L. Moreno, 1947

EDITORIAL

This issue represents a further change in the policy of Beacon House. The production costs of all journals have risen to the point where drastic economy must be exercised. We are therefore combining the two journals, formerly published as **GROUP PSYCHOTHERAPY AND PSYCHODRAMA** and **INTERNATIONAL HANDBOOK OF SOCIOMETRY** (both of these have already undergone changes of title in their lifetimes) into one, entitled: **GROUP PSYCHOTHERAPY, PSYCHODRAMA & SOCIOMETRY**.

It seems also to be a fitting manner in which to underscore the essence of Moreno's system.

We appreciate the interest and support that our various endeavors have received from our readers over the years, and we thank you for your continued interest in the future. We do not believe that the current step will do anything to reduce the contribution the journals have made and hope you will assist us in keeping the journals a source of information not obtainable elsewhere.

Z. T. Moreno

A CATEGORY SYSTEM FOR DRAMATURGICAL ANALYSIS*

A. PAUL HARE

University of Capetown, South Africa

The insight that "all the world is a stage" is no longer new. However, relatively few social scientists have chosen to use a dramaturgical approach in the analysis of interpersonal behavior. The work of Burke (1968) represents one approach. He notes that classic work on the theatre has used the concepts of act, scene, agent, agency, and purpose to describe action on the stage and suggests that these same categories should illuminate the description of behavior in everyday life. Goffman (1959) has set the pace in the use of dramaturgical concepts with his early work on the ways in which people try to manage the "impression" which they present to others, his analysis of behavior "back stage" and "on stage", his insight that people often form "teams" in presenting themselves to others, as well as many more applications of concepts from the theatre. However, his work is descriptive and his research has not led him to develop the more formal category systems.

Although the formulations of Burke and Goffman include the concept of "role" they do not stress it as a central part of their theory. However, persons working within the theatre do take this focus since it is their business to help actors learn to take roles. Representative of the work in the theatre is Stanislavski's book on *Creating a Role* (1968). His advice to actors includes the dictum that: "you must be able to pour into your inner creative state a genuine sense of the life in your role in accordance with the given circumstances of the play" (1968:200). Stanislavski also noted that each role has an emotional content or "inner tone". The external result is to play the role "on tears", "on laughs", "on joy", or "on alarm". Thus the role has two aspects, the amount of involvement or creative state, and the emotional tone. Both of these aspects are included in the dramaturgical categories which will be proposed here.

MORENO'S PSYCHODRAMATIC APPROACH

The work of Moreno and his followers in developing psychodrama as a form of group therapy provides the basis for the development of the present category system. In a psychodrama a protagonist (patient) under the guid-

* The development of this category system was supported by a grant from the Research Committee of the University of Cape Town. For a report of the entire project see Hare and Mueller (1975).

ance of a director plays out scenes from his own life with the help of auxiliaries who take the parts of persons who were significant for him. Usually there is an audience and the action takes place on a stage, similar to a theatre in the round. Moreno described the therapeutic mechanisms of psychodrama as: (a) materialization of the patient's imaginary world, (b) the patient's catharsis by taking the roles of creator, actor, and audience, (c) the patient's insight into the mechanisms of his illness, and (d) his training and adaptation for real life (Moreno, 1946:129).

Moreno saw the "spontaneous state" as the ideal form of interpersonal enactment. His suggestions for a spontaneity scale are given in Figure 1 (Haas, 1949:227).

FIGURE 1

Scheme of spontaneity scale

<i>Type of spontaneity</i>	<i>Locus of Spontaneity</i>	<i>Mode of Response</i>
Maximal spontaneity	Creativity, as in genius	Creative response to an old situation
Optimal spontaneity	Average states, as in normal individual	Adequate response to a new situation or new response to an old situation
Excess of spontaneity	As in manic states	Excess of response to a given situation
Inadequate spontaneity	As in depressed states	Insufficient response to a given situation
Distortion of spontaneity	Delusions, as in psychoses	Incongruous response to a given situation
Loss of spontaneity	As in catatonic states	Absence of response to a given situation
Zero spontaneity	Cultural conserves as motion pictures, books, musical compositions	Zero response, post mortem vehicles

Moreno's own category system appeared first in his book on *The Theatre of Spontaneity*, which was published anonymously in German in 1923. This book described a new kind of "spontaneous" theatre, which was the precursor to sociodrama (the enactment of social problems) and psychodrama which were introduced in the 1930's. Moreno's description of "Notations for spontaneity states" and their graphic presentation in an "Action diagram" are given in the translation of the original book (Moreno, 1947: 57-58, 98). The notation consists of a series of vertically drawn pointed angles. Starting from a baseline, the zero state, the upward line of the angle (moving from left

to right) represents the warm up from zero level to the state of spontaneity at the apex. The downward line of the angle represents the loss of spontaneity, cooling off, and return to the zero state. If the actor does not return to the zero state but maintains part of his warm up and continues for a series of creative acts, then the downward line of the angle is shown as only returning half way to the zero state. Whether or not the actor has returned to zero a new angle is drawn for each peak of spontaneity.

As a psychodrama develops it moves through a series of stages which have been described by Blatner (1973:49) as: (1) director's warm up, (2) building group cohesion, (3) developing a group theme, (4) finding the protagonist, (5) moving the protagonist onto the stage, (6) action, (7) working through, and (8) closing. These stages have been presented by Seabourne and Hollander (Blatner, 1973:75) in the form of a curve with the peak at the act completion which brings catharsis.

The present category system was based most directly on the work of June Hare who had developed a rating sheet to record judgements about hospital patients who were taking part in role-playing sessions or psychodramas. She classified patients according to their part as a major role player, major opposing role player, supporting role player, or a member of the audience. For each type of role she noted the possibility of five levels of involvement:

- (1) Low—low, desultory, automatic, affect minimal
- (2) Low medium—little less stereotyped, flat, little more affect
- (3) Medium—moderately real, more affect
- (4) High medium—more real and involved
- (5) High—involved, spontaneous, creative, reality of emotional tone in role.

To develop the new category system presented here the categories derived from the work of Moreno are combined with categories based on the work of Bion (1961), Bales (1970), and the AGIL system of Parsons et al (cf. Effrat, 1968, Hare, 1973).

Bion's system, as developed by Stock, Thelen et al (1958:193) (see Figure 2) included categories for coding both work and emotion. His four levels of work parallel the five levels of involvement proposed by June Hare. His emotional categories of Fight, Flight, Pairing, and Dependency represent some of the ends of the four dimensions of interpersonal behavior I described in an earlier paper (Hare, 1972).

Combining the various category systems we now propose a set of categories for dramaturgical analysis which includes five categories for work (content) and four dimensions for emotion (form). The four dimensions for form are

FIGURE 2

Bion's category system

- a. The quality of work expressed: every statement receives one of four work ratings:
- 1—level work is personally need-oriented and unrelated to the group work
 - 2—level work is maintaining or routine in character. It may involve attempting to define a task, searching for methodology, clarifying already established plans, and the like.
 - 3—level work is group-focused work that introduces some new ingredient; active problem solving.
 - 4—level work is highly creative, insightful, and integrative. It often interprets what has been going on in the group and brings together in a meaningful way a series of experiences.
- b. The character of the emotionality expressed: a statement may contain no detectable affect. If it does, the affect is placed in one of the following emotional categories:
- Fight (F): expressions of hostility and aggression.
- Flight (Fl): expressions of avoidance of the problem or withdrawal from participation.
- Pairing (P): expressions of warmth, intimacy, and supportiveness.
- Dependency (D): expressions of reliance on some person or thing external to the membership.
- E: This category is reserved for the relatively few statements in which some affect is clearly present but is too confused or diffuse to be placed in any one or any combination of the above categories.

(Hare, 1972): (1) dominant-submissive, (2) positive-negative, (3) serious-expressive, and (4) conforming-nonconforming. The five categories for content are as follows:

Category		Contents as it would be scored by	
<i>Moreno</i>	<i>Bion</i>	<i>Bales</i>	<i>Parsons</i>
1.	level 1	self oriented	(not coded as part of group)
2. stereotyped	level 2: routine	gives information	A—provides facilities
3. real	level 2: clarifying	gives opinion	G—organizes group activity
4. involved	level 3	gives suggestion	I—promotes solidarity
5. spontaneous	level 4	is creative	L—defines basic purpose or identity of group

In addition to content and form of interaction the type of role played by each person can be coded in categories which are appropriate for the group task.

A DRAMATURGICAL ANALYSIS OF A PSYCHODRAMA SESSION

As an example of the application of the dramaturgical categories here two excerpts from a psychodrama session are presented. Each statement by an actor has been coded on the transcript. A summary and interpretation of the codes follows.

These excerpts are taken from a two hour psychodrama centering on incidents in the life of Laurence, a patient at William Slater Hospital for alcoholics. The session had begun with an introduction by June, the director, who then asked patients and staff present to walk around the room, meet someone, and find out a few facts about them. After a period of about 20 minutes the group members were asked to return to their seats. Each person introduced the partner he had just met. After this "warm-up" the director asked if anyone in the group was ready to work on a problem through psychodrama. Laurence said that he faced a problem returning to work after leaving the hospital since he was sure his work mates would make fun of him for being an alcoholic. In response to questions from the director he described his work place and work mates. Patients and staff who reminded him of the persons he knew in real life were called to the psychodrama stage (in this case the center of the occupational therapy room) to act out with him scenes from the past or scenes which might occur in the future.

As the psychodrama progressed the action led back in time to an incident which occurred when Laurence was a teen-ager. He had gone to the house next door to ask Mrs. W. if he could take her daughter to a dance. Ann, a nursing sister, is playing the part of Mrs. W. David, a patient, is playing the part of her husband. Lucille, a social worker, is playing Laurence's girl friend, the girl next door. Later in the scene Kier, a psychiatrist, stands behind Laurence as a double and Pat, a nursing sister, stands behind Ann as a double. At various points June, the director, asks Laurence to "role reverse" to show how other parts were played. In this part of the session he reverses with Mrs. W. several times.

In the transcript which follows the code for the type of role is given on the left together with a rating from 1 through 5 of the degree of involvement in the role. On the right side of each statement are four sets of letters and numbers representing each of the four dimensions of social-emotional behavior.

The codes for role are:

D—director
P—protagonist
N—antagonist
S—supporting member
A—audience

(Note: When a person is doubling a subscript of "2" is added to the symbol.)

In brief, the codes for degree of involvement are:

- 1—self oriented (not in role)
- 2—stereotyped
- 3—real
- 4—involved
- 5—spontaneous

The codes for social-emotional behavior are:

- D—dominant vs. submissive
- P—positive vs. negative
- S—serious vs. expressive
- C—conforming vs. nonconforming

Ratings of 1 through 7 are given with each of these codes for social-emotional behavior where a 7 is the highest rating for the trait given first and a 1 is the highest for the trait given second. The two traits are assumed to form one dimension. A 4 is the neutral point. For example, the ratings on dominant-submissive are:

- 7 extremely dominant
- 6 dominant
- 5 slightly dominant
- 4 neutral
- 3 slightly submissive
- 2 submissive
- 1 very submissive

Psychodrama (middle): role reversal and doubling

- D4 June. Right! Let's just role-reverse now, give, D6 P6 S6 C5 give Ann an idea of what happened. Now you're Laurence, and you're coming— Just replay that very same scene. Okay, Mrs. W., and Laurence, you've come, and do—ask the same things. Thanks very much.
- P2 Ann. Hello, Mrs. W. Um, I wanted to know if D2 P5 S5 C4 it's right, if it would be all right for me to take your daughter out—we want to go to the big dance.

N4 Laurence.	Kenneth! Kenneth! (general laughter) Come Heah! Drop that tools down and come here.	D7 P2 S6 C5
S3 David.	Oh, bloody hell. (laughter) What's the matter now?	D3 P2 S2 C3
N4 Laurence.	Just repeat what you said, Laurence. Our little school-girl. Our little school-girl.	D6 P2 S5 C4
D3 June.	Is this what actually—is this what ac- tually happened?	D5 P5 S5 C4
P2 Laurence.	That's exactly what happened.	D4 P4 S6 C4
D2 June.	All right. Very—go on.	D5 P5 S5 C4
S2 David.	She's not little anymore—she's sixteen years old.	D5 P2 S5 C4
N3 Laurence.	She's—she's barely in Standard Seven.	D5 P2 S4 C4
S2 David.	So?	D5 P2 S4 C4
N4 Laurence.	I'm shocked! Have you got nothing better to say but "so"?	D6 P1 S5 C4
S3 David.	So, she's growing up. She's got to go out with the boys sometime in her life.	D5 P3 S5 C4
P2 Laurence.	I was scared.	D4 P4 S5 C4
D3 June.	Right. All right.	D4 P6 S5 C4

(Ann and Laurence reverse back.)

P4 Laurence.	Uh, Mr., Mrs. W. I thought you should know, your daughter and I have been going out for two months. Mrs.—(he turns Lucille away) And she turned her, her back. And every time I wanted to look at her to help me to say something, she turned her—	D2 P4 S5 C4
D3 June.	Yeah! She's not there—she's embarrassed.	D4 P5 S5 C4
S2 Lucille.	I'm making things difficult.	D4 P5 S5 C4
P3 Laurence.	Um, I'd like to have your permission to take your daughter to a dance.	D3 P4 S5 C6
S3 David.	Well, you have <i>my</i> permission, providing you look after her and take care of her, and uh, that uh, no hanky-panky business goes on, and you bring her back safely afterwards, and when you come back, that	D5 P5 S5 C6

- you uh, sort of, come in and see us, and tell us what you've done, and make it all open and above board.
- N4 Laurence. Mrs. W. (he switches with Ann again) D6 P1 S5 C7
Pauline, get inside immediately! Now she's running inside.
- D3 June. Okay. Fine. Oh, terr (sic) us, sorry, tell D6 P5 S5 C4
us a little bit more. And—?
- N3 Laurence. Laurence, she's barely a schoolgirl. And uh, D6 P3 S5 C5
we—I don't want her— She's got her home-work to do, you know? And— she went on like that and—
- D4 June. The whole drag, all right! We've got the D6 P5 S5 C4
picture. Let's just do that very bit, when you send Pauline inside.
- P3 Laurence. Uh, Mrs. W. (he walks away) Pow! I slam D2 P1 S1 C2
the gate, pow! I slam the other gate, and walk inside, pow! (sings) For he's a jolly good fellow! That's what I'd say.
- D3 June. Did you actually say that? Ah, ha! Let's D5 P5 S3 C4
do *that* one again.

They go through the gate-slamming scene again several times, concentrating on Laurence's feelings at the time.)

- D3 June. All right, why don't you perhaps try to step D5 P5 S4 C4
inside both of them, and Laurence, you step into both roles, you do both roles and show us what happened. Yourself and Mrs. W.
- P2 Laurence. (as himself) Mrs. W., can I take her out D3 P4 S5 C5
tonight? I can see her looking at me. (as
- N3 Mrs. W.) Um, Kenneth, what did you say, D5 P3 S5 C4
are we going to um, to uh, your married aunt?
- S2 David. I think that's what we were uh, possibly D3 P4 S4 C4
should do—
- N2 Laurence. (as Mrs. W.) Well, we'd better get ready. D5 P3 S5 C5
- P3 (pause) (as himself) Thank you very much, D3 P1 S1 C2
Mrs. W. Pang! I slam the gate and give her one quick look, and bang! through the

other gate and I walk in as fast as—(sings)
For he's a jolly good fellow! and walk
down the stairs bang! bang! extra hard in
the passage to make a disturbance.

D4 June. Good! Okay! Do it! D5 P5 S4 C4

(They go through the scene again.)

D4 June. Laurence, d'you think that there was a better way to have spoken to her, was there any other way— D5 P4 S4 C4

P3 Laurence. I wouldn't have said things I shouldn't have said. D4 P4 S5 C5

D3 June. No, but you felt them. D5 P4 S5 C4

P3 Laurence. If-, and I felt I couldn't say them— D4 P3 S5 C4

D3 June. Okay, well I'm going to hold your hands, don't do anything, but I want you this time to tell her exactly what you think. Okay, let's see what happens. Okay? D6 P5 S5 C4

P2 Laurence. (pause) I want to fumble with my fingers— D3 P4 S3 C4

D3 June. Okay, so you find that you can't actually talk. D4 P5 S5 C4

P2 Laurence. That's right. D4 P5 S5 C4

D3 June. All right. Good. So let's just hear that again, but this time you can't walk—I'm not going to let you walk out, I'm not going to let you stamp out, I just want to hear what's going on in your mind, and see what happens with your body. Okay? I want you to be aware what happens. You're angry. What would you like to do, what would you like to say? (pause) D6 P5 S6 C4

(Kier comes and stands behind June, who is behind Laurence, holding his arms. Pat stands behind Ann.)

P₂3 Kier. I'd like to tell her to go and get stuffed! Why can't I take her daughter out? That's what I'd like to tell her. I'm feeling bloody angry. D5 P1 S5 C3

- P₂ June. And humiliated! D4 P2 S5 C4
 P₂ Kier. How can she say that to me? I'd like to D5 P1 S5 C3
 kick her right in the (unintelligible)!
- D3 June. Do it! D6 P4 S5 C3
 P₂ Kier. Silly old woman! D4 P2 S5 C4
 N₂ Pat. (standing behind Ann) I don't like this D5 P1 S5 C5
 country, I don't like him round me. He's
 terrible. He's going to do something to
 my daughter and when he gets (unintelli-
 gible) . . .
- P₂ Kier. How can she take her daughter away from D5 P2 S5 C3
 me? —humiliate me like that? Oh, I'm
 bloody angry!
- N₂ Pat. That stupid husband who just stands there D5 P2 S4 C4
 doing nothing! The whole thing's bug-
 gered up!
- D3 June. What do you want to say, what do you D5 P3 S5 C4
 want to say?
- P3 Laurence. Are there any four-letter words that I don't D3 P3 S2 C4
 know? (general laughter)

Psychodrama (end) : sharing

- D3 June. Okay. Did you say you felt like lying down? D5 P5 S5 C4
 Did you say you wanted to just lie down for
 a bit?
- P2 Laurence. Well, you know, I, I feel tired. D3 P5 S5 C4
- D3 June. Mm. Okay. That's fine. Good. Um, do you, D6 P5 S5 C4
 would you like to lie down a little bit, in
 the group? And the group can then share.
 I think we'll share now. That's fine. Can
 I just have my chair back? Right, you stay
 there, just stay there, and I'll sit in the
 chair. I think—there are situati—well I
- D3 would like, I would like the group to share D6 P5 S6 C4
 with Laurence now: I would like people to
 find something in their own lives and their
 own experience, that they have remembered
 by being here with him in this psychodrama,
 anything that you can share with him, tell

him—a feeling, a similar incident, anything like that that you would like to share with Laurence. (pause)

A3 David. I just remember one thing, when I brought D4 P5 S6 C3

my first girlfriend home. And I, I was, um, sixteen at the time. I remember, she was a nurse and, and uh, I always remember feeling uh, happy when we got together for lunch. And that's it. We enjoyed it. I walked into the bus and on the bus—we came back on the bus—and the bus was stopped for about an hour. We came in, she was in a blue frock, and uh, very stunning clothing; I had my jacket and trousers and so forth. And she came in, we had a very quiet lunch, and then I said after lunch, I think I'll take you home to meet my family. And uh, we went home together, about ten o'clock, opened the door, my parents (unintelligible). I want to make very sure of just one thing, she (my mother) said, I never want to see that girl again. She wears the cheapest clothing someone possibly could wear. And that was all she said. It was just this thing in my life, when I was only sixteen, my very first girl friend, when I brought her home.

A3 June. I can share something with you. Um, it's D4 P5 S5 C4

just this feeling of rage, when somebody has done something to me, and I have been unable to face them with it, and it's got me into hot water. Just a sort of impotence, and, and rage, and I used to get that feeling, and I want to cry. And sometimes I have cried; see, you haven't cried, you have got another way. And my feeling was to cry in that situation and I get so mad at myself that I would cry, that I wouldn't speak to that person but go on crying.

P4 Laurence. I, I really get sort of, you know, when I D4 P4 S5 C4
laugh and—you know, like if I giggle or cry,

you know. To, eventually you want to go mad. (demonstrates and combination cry and giggle) You know.

D4 June. Mm, mm. I, I understand how you feel. D5 P6. S5 C4
Anyone else that's felt like Laurence?

A3 Kier. I remember once, when I had a little D4 P5 S5 C4
friend . . . my friend . . . made me very
furious, you know. And I want to really
smash him up. And I was just, chasing
him with a brick. And I couldn't catch
him, and the more I couldn't catch him,
the angrier, angrier I got all over again.
And I was so frustrated.

P4 Laurence. The more I got nearer to him, when I got D4 P4 S6 C4
nearer to him, the more I built up. Well,
I, I mean to say, the more I got close to
his house, the more I could have done
something, you see, by chasing him, by get-
ting hold of him.

SUMMARY OF INTERACTION

During the part of the psychodrama transcribed above June took three parts, 22 statements were made in the role of director, 1 as a double for the protagonist, and 1 as a member of the audience during the period of sharing. On the involvement scale she rated 4 six times, 3 fourteen times, and 2 two times in the role of director. Thus her modal level was 3 as she organized the group activity. About one third of the time she acted at level 4 as she rewarded Laurence for a good performance or promoted group solidarity in other ways. Her one act as a double was at level 2 and her one act as a member of the audience at level 3.

Laurence made 14 statements in the role of the protagonist. Three of these were category 4, five category 3, and six category 2. In the role of the antagonist (Mrs. W.) he made 8 statements, four in category 4, three in 3, and one in 2. Although the samples are small, it appears that Laurence was more involved and could show more feeling in the role of the antagonist than in his own role. We will see this same trend in the social-emotional ratings.

David made six statements as a supporting member and one as a member of the audience. All statements were levels 2 and 3, a relatively low level of involvement. Ann, Kier, Pat, and Lucille also performed at levels 2 or 3.

During the course of the interaction June played three different roles and Laurence, David, and Kier each played two roles. A special feature of this dramaturgical category system is that both actor and role are identified. Usually, in other category systems, all acts for a given actor are summed without regard to the different roles he may have played in the group. Here we see that one actor can take many parts, and one part can be played by many actors.

In summing the scores in the social-emotional categories we find that the modal performance for June in the role of director was:

D 5+ P 5 S 5 C 4

Or, in words, on the average she was slightly dominant tending toward dominant, slightly positive, slightly serious, and neutral on conforming. Only once did she drop below neutral on any of the scales. A director would be expected to be high in each of these categories, including conforming if group members needed to be reminded about the rule. In this case the norms for the psychodrama had been established earlier so there was little need for the director to emphasize conformity.

The modal profile for Laurence in the role of protagonist was:

D 3 P 4 S 5 C 4

That is, he was slightly submissive and slightly serious and neutral in the other two categories. This presents a contrast with his performance as the antagonist where his modal profile was:

D 6 P 2 S 5 C 4+

In this role he was dominant, negative, slightly serious, and tending toward slightly conforming. His scores include a several extreme ratings of 1 or 7. Thus we find that he is able to express more emotion when playing another person than when playing himself. This suggests the observation that people who are alcoholic have difficulty expressing emotion may be associated with the "role" of being alcoholic as much as with a personality type.

David's profile as an auxiliary was:

D 5 P 2+ S 5- C 4

Here the profile is close to neutral with the exception of the negative behavior which was directed to the antagonist. David was playing the part of her husband.

Kier's profile as a double for Laurence was

D 5 P 1+ S 5 C 3

He was slightly dominant, very negative, slightly serious, and slightly non-conforming. This profile is closer to the one expected as a counter to the role of the antagonist than the role Laurence actually played as protagonist. In psychodramatic terms Kier was "maximizing" by taking a more extreme position than Laurence to try to suggest the feelings Laurence might actually have had, but have been unable to express in action.

Since this dramaturgical category system has been used for the first time in this research, the relative advantage of using this system over any others remains to be demonstrated in further studies. The eventual goal is to show how various category systems based on functional theory, exchange theory, dramaturgical theory, and others can be used in the analysis of the same group session to illuminate various aspects of the complex process that constitutes social interaction.

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EVALUATING A PSYCHIATRIC HOSPITAL PSYCHODRAMA INSERVICE TRAINING PROGRAM*

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Practitioners and clients praise psychodrama and action methods as a refreshing and worthwhile experience; the question is whether the techniques make any difference in what they propose to help.¹ Psychodrama and action techniques were first conceptualized by J. L. Moreno as a way of helping people move toward spontaneity and creativity. He organized his methods around the "inter"-personal and dynamic dimension of human exchange. Through the stage he elevated behavior to prominence in therapeutic expression. As with other innovators, Moreno offered much by way of operational definitions, but failed to disseminate specific methods to measure the effects of his style. Today, psychodramatists who use action techniques are still reluctant to scientifically examine and analyze the changes they believe occur. Unfortunately, too little discontent pervades this situation, and the usefulness of the techniques is undersold.

Judging from the research on most action groups, continued use of action techniques as intervention tools is hardly justified except on clinical grounds. Only a few experimental studies report positive significance when describing changes in persons or groups. Most experts offer case presentations and give little by way of what occurred theoretically or how to replicate it. The literature typically propounds a role theory foundation and technique development which is impressive, yet unconvincing. Role play is exalted by many but still searches for an experimental foundation to evaluate its effectiveness. Action applications abound and provide a myriad of potential for even an unskilled director to simply "keep things going." Moreno's techniques have scattered dramatically in recent years and have brought the question of efficacy into full view. The situation is somewhat curious for practitioners. Like a car, many know how to drive, but few know what changes go on under the hood. Systematic research on action techniques both for diagnosis and behavior modification is still missing from outcome literature. Quite simply, the state of the art suffers from a chronic lack of simple supportive evidence.

Part of the problem may be methodology. What research exists on action methods often fails to differentiate between the personality system and the social system levels of groups. This distinction is critical for measuring

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change within a psychodrama, role-training, or any action group since their techniques are multi-directed. The distinction must be carried over from the conceptual to the methodological level. Symbolic interaction theory helps avoid this methodological pitfall, and is utilized in the present study to allow more accurate measurement of change as action techniques are introduced to an auxiliary training group.

Symbolic interaction, according to Chaiklin, is "the attitude we have toward our self, the perception we have of others' attitudes toward us, and the way we communicate and share meaning around these perceptions."² The concept comes from the social psychology tradition and is developed primarily in the works of Charles H. Cooley and George H. Mead. The formal roots of symbolic interaction connect with early Greek drama where the playwright adapts dialogue and enactment according to changes in actor cognition and response. The modern symbolic interactionist formalized this ancient drama process and identifies role-taking as the constant variable present in all social engagements. When the process is immersed within a therapeutic action setting, new relations, meanings, and behaviors emerge from shared communication networks. It is this shared communication and acting of perceptions that provides the grist for today's psychodrama mill.

Moreno was a pioneer practitioner in symbolic interaction. He put self-perceptions and attitudes within a creative setting. For him, the self was not a passive by-product of the social system or an internalization of roles. Rather, Moreno saw roles as the actual and tangible forms the self takes from infancy onward. He insists roles are prior to the emergence of the self which accounts for role-taking holding a central place in his thought. Roles are the observable way in which an individual functions at a given moment in relation to other persons and objects. Role taking, thus, has a dynamic, creative element. "Role is the symbolic representation of this functioning form, perceived by the individual and others."³ The self shapes itself in accordance with the perceptions of the individual and others. As perceptions change, so will responses. This is the heart of the psychodramatic method and the key to experimental study.

THE STUDY

This study utilized symbolic interaction theory as a basis for evaluating the action techniques of psychodrama. Since the study was exploratory, the working hypothesis was that there is a relation between self-perception and action techniques within the psychodrama setting. The specific hypotheses tested were:

1. Self-perception and self as seen by other changes after participation in action techniques.

2. There is a relation between one's perceived and actual position in a group.
3. Training in psychodrama techniques moves people to a more certain perception of psychodrama application.

To test these hypotheses, a training course in the techniques of psychodrama was designed as part of a hospital continuing education program. The study was conducted at a 950-bed Veterans Administration Neuropsychiatric Hospital located at Perry Point, Maryland. The goal of the training course was twofold: to familiarize hospital personnel with the basic elements of psychodrama and to train them for the role of auxiliary in a therapy group. Participants were 14 members of the hospital multidisciplinary staff who volunteered for the course. Included were five nurses, four social workers, two psychologists, two rehabilitative medicine personnel, and one dietitian. Two sessions were held on three consecutive weeks for a total of 12 hours. Since the practice of psychodrama was relatively new to the hospital treatment program, almost all members had no previous experiential knowledge of the techniques. Attendance was good with only one member missing more than one session, thus facilitating data collection.

Data collection was accomplished through a series of instruments administered at the initial and final sessions. Two instruments designed by the author measure "self as I am" and "self as others see me." Both instruments record change on 14 items around group process. The items were generic to locate the areas of perception change most affected by action techniques. Each item consisted of five differential sentences ranging from low or "sure" to high or "unsure" response. All items fall within four categories for easy analysis. Sociometric (member attraction or repulsion, social and task position), Psychodramatic (spontaneity), Group Dynamics (membership, self-disclosure, self-presentation, empathy), and Self-Image (self-satisfaction, professional/personal role congruence, self-esteem, self-knowledge, and fantasy role perception). The change in scores pre and post was calculated for total difference as well as change within each item. The anticipated direction of change was from unsure (high) to sure (lower) response. All findings reporting significant differences were obtained with the t test with $p < 0.5$ as the decision criteria.

A sociometric exploration was also administered pre and post to determine actual or sociometric group position. Calculations were made for each person's total number of positive choices. This score was compared against the "perceived" group position obtained from one individual item on the previous instrument. The emergent score indicated the degree of discrepancy between the way individuals perceive themselves and the way they were ac-

tually chosen. A significant change in scores reflects a change in perception and establishes whether a relation exists between perceived and actual group position. A sociogram of positive choices was also devised with analysis accomplished in the usual manner showing the relative position changes of each member.

Finally, a brief instrument scoring members' perception of the overall applicability of psychodrama techniques was administered pre and post. Twenty-two assorted problem areas were listed randomly as possible group situations for applying psychodramatic techniques. One of three categories could be checked after each listing. A "yes" category was checked if the respondent felt psychodrama was applicable to the situation, a "no" category was checked if psychodrama was not felt to be applicable, and "uncertain" if the respondent was doubtful whether psychodrama techniques would be applicable in the situation. Tabulations were made on total scores with significant changes noted at the $p < .05$ level. Anticipated direction of movement was from uncertain to certain regardless of whether the response was positive or negative. In addition, movement between "no" and "yes" recordings was calculated as indication of overall action technique applicability.

RESULTS

Results for the first hypothesis show a significant change in the scores on both the "self as I am" and the "self as others see me" instruments. Members saw themselves significantly different at the end of training than at the beginning. Members moved in a positive direction towards more certain perception of themselves and the way they felt others perceived them.

A discrepancy score was calculated pre and post for both instruments. A positive correlation arose between the way members perceive themselves and the way they believe others perceive them. If members saw themselves positively, they believed others rated them positively also. If members saw themselves average or negative, they believed others rated them average or negative.

When the 14 items on the instruments were individually analyzed pre and post, all but four show significant change at the $p < .05$ level on either the "self as I am" or "self as others see me" instruments. Three items, member attraction, member aversion, and spontaneity, show correlating significant scores and reflect the areas of greatest change within the group. Throughout the individual item analysis, members tended to be more critical when perceiving themselves rather than when perceiving how others see them. More shades of difference occur within the "self as I am" instrument, while perceptions of how people feel others are seeing them tended to be more generalized and less distinguished.

The second hypothesis was supported after comparing the "perceived position" score against the objective sociometric score pre and post. The change in discrepancy score shows a significant relation between the way people perceive themselves and the way they were chosen by the group. Some scores showed low discrepancy change while others showed higher discrepancy change as the group moved through training. The change in discrepancy between the perceived and the real position is what is salient in the data and what supports a relation between a person's perceived and actual group position.

The final hypothesis that members would move from an uncertain perception of psychodrama application to a more certain perception subsequent to training was also supported. Members recorded a positive movement from uncertain to certain choice of psychodrama application within the 22 problem areas. Responses were significantly higher in the "yes" category reflecting a highly positive view of action techniques.

DISCUSSION

These overall results support the idea that a person's self-concept is related to how he perceives himself and how he believes other see him. This is already known from previous investigations. The importance here is that a change was precipitated within an action group setting where training for an auxiliary role was the goal. Theoretically, action techniques deal primarily with roles; symbolic interaction theory involves the perceptions of the self in social interaction. Both fall within the social system level of group theory and have complementary elements. By keeping the focus within a single theoretical level, this study records positive change where previous studies repeatedly give non-significant results when measuring the impact of action techniques. As Moreno insists: "The taking and playing of roles are natural reference points."⁴ Future designs must pay more attention to the boundaries of the social system and the function of role perceptions if the measurement of intervention is to be accurate.

Moreno's natural reference points were made functional within the auxiliary training group. Members explored roles within and beyond their usual role range. Many types of roles were enacted with some from the role conserve definition and some admittedly new responses. The importance was that roles were enacted and perceived by both actor and others. Each interpreted himself as "object-in-role" and interpreted others' attitudes towards him. The sum of these attitudes and shared communication networks gave rise to new perceptions and new self-concepts.

The effect of training was clearly different on different people. Most either narrowed or broadened the distance between how they saw themselves and

how they thought others saw them. Whether the recorded change was good or bad is not known, but the overall effect was a change in self-ranking. Some change appears directly attributable to the action modality. Member attraction, member aversion, and spontaneity showed a significant correlation on both instruments and reflect the areas of greatest impact. People recorded that they felt closer to individuals in the group as well as perceived that others shared this perception. Members likewise saw themselves more spontaneous and felt others were seeing them as more spontaneous. A preliminary conclusion is that action techniques precipitated these areas of change as all three are identified targets of action techniques. More refined instruments as well as control groups are needed to corroborate these findings and firmly establish the specific areas of change most affected by action techniques. Once isolated, individual techniques can be directed at defined target areas.

Unlike results which measure behavior frequency, attitude change, or role-taking ability, these data stress perception change as a measurable prerequisite to more observable change. Often individuals and practitioners fail to appreciate perception change and insist on preconceived alternate behavior. What the data support is this group's willingness to change the way they see things. To neglect this finding is to reinforce inadequacy and frustrate a group's inherent quality of spontaneity and potential to recreate itself.

In addition to the results, an element of study design is highlighted: the place of sociometry as an ancillary change measure. Universally, sociometry assesses the attraction, or attractions and repulsions within a group. Each member privately specifies a number of other persons in the group with whom he would like to engage around some particular activity. A standard sociogram of pre and post position changes for the study group clearly showed an increased number of reciprocal bonds and more cohesive structure. But analyzed in a vacuum, sociograms reveal only limited aspects of activity and suggest only a linear dimension of groups.

Recently, Holland and Linehardt⁵ note that sociometric networks should not be assumed to possess face validity and more is needed to represent the underlying network of groups. They accept the assumption that all groups possess an underlying pattern of generalized affect which can be termed the true structure of the group, as distinguished from the observed structure of sociogram.

Expanding their assumption, the present study examined each individual's perception of how he thought he would be chosen within the group versus how he was actually chosen by other members. The resultant data suggest an underlying network which can be scientifically measured. Discrepancy levels between perceived and real position provide the clue. The majority of

members changed the way they saw themselves as the group progressed. The change in score indicates a change in the accuracy of how an individual sees himself in relation to others. For example, some individuals had a low discrepancy between their perceived and actual group position which may be interpreted as a more accurate self-perception of his "place" in the group. Others showed a high discrepancy between their perceived and actual position reflecting a less accurate perception of their "place" in the group. Some members' perceived positions remained unchanged even when position changed, and vice versa. Such findings would be useful in helping a director and auxiliaries more accurately align the way members perceived and are perceived within action groups. Regardless of the direction of change, it is clear that the action setting brought about a shifting of perspectives and the sociometric method provides valuable data when combined with other indicators.

The sociometric evidence indicates that each member has a dual position: the perceived status of how he thinks he is being chosen, and the actual status. Both are interrelated and can shift when something intervenes in the social system. A group's underlying structure may indeed be one of affect, as Holland and Leinhardt propose, but one dependent on self/other perceptions. Understanding the perceived position of group members may offer one element in taping the underlying or true structure and movement of groups. Sociometric analyses other than simple diagrammatic representations are needed to bring out the spherical as opposed to the linear elements of groups. Clarifying the self-attitude, the perception of others' attitudes, and the way these perceptions are communicated is a measurable goal sorely needed in all group work.

CONCLUSION

Symbolic interaction theory offers a construct for measuring the changes that occur when action techniques are introduced within an auxiliary training group. The action modality affects the way a person sees himself and the way he believes others see him in a group. Whether the variables of this "non-therapy" training group have counterpart influences in group psychotherapy is an ancient polemic and can serve as the basis of later study. For the present, the evidence supports that action techniques precipitate a shift in self-perception. This is a prelude to alternate role responses. Likewise, the discrepancy level between perceived and actual position in a group has been shown to change significantly following the introduction of action techniques. The evidence supports an important relation between the "perceived" and the "actual" group position which determines much of human behavior. Such findings offer encouragement for pursuing the part action techniques

play in unlocking an individual's potential for change and more importantly whether action intervention makes any difference.

The thrust of psychodrama and action techniques is toward changing perception distortion. The changes described in this study are often subtle and not easily defined within present clinical practice. Many practitioners prefer to see more obvious behavior change and become impatient when dealing with preliminaries. Perception change is a necessary first step in eliciting new behavior response and is an unstated goal of most groups. As perception change is understood more closely with behavior, practitioners can help people creatively reshape their lives from a firm knowledge base. Like the life process, change occurs more often than we appreciate. Practitioners and psychodramatists believe that "something" happens within groups, and that it is good. Let the evidence begin to show that they, in fact, are right.

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¹Special appreciation to Stephen H. Getsinger, Ph.D., of Perry Point VA Hospital, for encouragement throughout the study.

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THE DIRECTOR'S SOLILOQUY AND THE DIRECTOR'S DOUBLE

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INTRODUCTION

The training of a psychodrama director includes at least three aspects: acquisition of knowledge and information about human experience and the psychodramatic process; development of directing skills; and role training in the role of the director. Recognition of this latter aspect allows the psychodrama teacher to utilize psychodramatic techniques in the training process which might otherwise go overlooked. In this paper we describe the use of soliloquy and double techniques as we have used them in assisting the novice director expand his directorial role.

The soliloquy technique consists of externalizing the internal dialogue of the protagonist. He expresses in words the feelings or thoughts he is experiencing in the "here and now". As used in the training of psychodrama directors, the student director is asked to soliloquize his feelings about his role as the director of the session. We use this most commonly at the very beginning of a session when the student director is obviously struggling with his own resistance to taking the role. Usually this emerges as "performance anxiety" or as some aspect of unexpressed feelings toward the protagonist or the group. Giving expression to these feelings through the soliloquy often reduces the anxiety and the resistance sufficiently for the psychodrama to proceed, or allows for some kind of brief restorative interaction which permits the director to assume (or resume) his directorial role.

The double is an auxiliary ego who enters the world of the protagonist by becoming a part of him or her, speaking the unexpressed, and tuning into the depth dimensions of this person. The director's double is, usually, an experienced psychodramatist who acts as an extension of the director and applies his knowledge of the method and warming-up process as he doubles the director. He may facilitate communication between the protagonist and the director, the protagonist and auxiliary egos, or he may assist the director in communicating with himself, identifying factors at odds with his directorial role.

FIRST EXAMPLE

The setting is a training session. Present are a training director, an assistant training director, and seven or eight participant group members. It

is the second morning of an intensive psychodrama training workshop, and Tom has emerged from the warming-up phase as the protagonist.

TRAINING DIRECTOR: Whom would you like to direct, Tom?

TOM: Mary, would you direct me?

MARY: (Startled) Oh. I don't know. I mean I'd like to, but I don't know if I could. Why don't you ask somebody else? I'd really like to be able to but—

TOM: Well, I would really feel comfortable with you, but if you don't want to I guess I'll have to pick somebody else.

MARY: (anxious) It isn't that I don't want to. I want to do it. It's just—just, well, I don't feel that I am ready to direct you yet. (She seems to be in real anguish at not being able to rise to the occasion. The **TRAINING DIRECTOR** is aware of several thoughts and feelings within himself. First, he knows that **MARY** can do as adequate a job of directing as anybody in the group. He is a little puzzled at her reluctance. Secondly, he has been aware of strong, positive, mutual feelings (tele) between **TOM** and **MARY**. He decides to intervene).

T.D.: You really mean that, don't you, that you would like to direct if you felt you could?

MARY: Yeah. Sure I mean it. It's just—

T.D.: I understand that. Let's try a little experiment, shall we? Mary will you take the stage. (**MARY** does so.) Now, soliloquize your feelings about being asked by Tom to direct him in a psychodrama.

MARY: Well, I'm flattered. I really wish I could, but I just can't! I don't know how. I wouldn't know where to start. I—I want to help Tom, I like Tom, but—but— (She stops, faces group, holds her hands out to emphasize her feelings of helplessness.)

T.D.: (to Assistant Training Director) Ann, would you double for Mary, please?

A.T.D.: (As Double) I'm scared!

MARY: Yeah! That's it! I'm scared. (Let's out a deep breath, almost a sigh. She obviously relaxes.)

"MARY" (**A.T.D.**): What am I so scared of?

MARY: I just don't know how to direct yet. That's all.

"MARY" (A.T.D.): Well, I know about as much as anybody here. Except maybe John and Ann.

MARY: Yeah, but—

"MARY" (A.T.D.): I really like Tom.

MARY: Yes. That's right, I really do.

"MARY" (A.T.D.): Maybe I'm afraid I won't help him as much as I feel he deserves.

MARY: (Thoughtfully) Yeah. I think that's it partly. He seems so strong, compared to me. Oh, I know he has problems, but he seems so much stronger than I am. I can't see how *I* can help him out.

"MARY" (A.T.D.): But he asked me to direct. He must feel I can be of some help.

MARY: (Questioningly) Yes, but what if he finds out I can't?

T.D.: (Considers that he has a choice of continuing with MARY as a protagonist and explore her feelings of inadequacy, or to continue with TOM. Since the group has been warmed up toward Tom as protagonist, he chooses the latter course of action.) Mary, Tom asked you to direct him. You say you would like to do it, but you are scared because of your inexperience. That right? (MARY nods.) Well, I'll tell you what, Tom knows you're not an experienced director. I know that. The group knows that. O.K.? Well, we're not going to let Tom down, or you either. All the directing expertise of the entire group is at your disposal. Why don't you go ahead and direct, and if you get in trouble, ask us for some help. If we see you about to do something terrible to Tom, we'll stop you. O.K.? (MARY nods.)

All right. You've got a protagonist. Get started.

(TOM joins MARY on stage.)

MARY, now the DIRECTOR: (To TOM.) Do you have some idea of what you want to look at, or how you want to get started?

And so Tom's psychodrama gets under way. Mary's directing is commensurate with her experience and skill, as the drama progresses she makes the usual "mistakes" of a novice. However, Tom does achieve some resolution of a relationship that has been puzzling him as well as some ideas to check out the next time he is with that person.

In this example, an attempt has been made to utilize the director's soliloquy in warming the student director up to the director's role. It is not sufficient.

Expansion via doubling has helped her identify her resistance as focused in the relationship between herself and the prospective protagonist.

It is a widely recognized fact that the process of any given psychodrama session (or any other group endeavor for that matter) reflects and is influenced by the *in situ* relationships and processes between director and protagonist, protagonist and group members (including auxiliaries), director and group members, and even between two group members who fill no specific directorial, protagonist, or auxiliary roles. It is usually only after extensive experiences with groups that directors are able to perceive these factors and to make effective use of them. Using the soliloquy and doubling techniques as was done here may allow the novice to become more concretely aware of the operation of these interpersonal dynamics. In addition, information is made available to the entire group about itself. While it is likely that Mary could have been coaxed into accepting the directorial role in this instance, the soliloquy and doubling allowed her to take directorship with a new awareness of relevant factors which would have otherwise remained submerged.

SECOND EXAMPLE

The protagonist is GARY and he is being directed by CATHY. This is only her second attempt at directing. The protagonist wants to explore a repetitive pattern of relating with women and the director has asked him to pick a recent relationship in which the pattern emerged. They have been enacting the first and second meetings between GARY and PAT, and then CATHY says:

DIRECTOR: Now let's go to the first time that you feel that she is over-mothering you.

GARY: Well, it is at the restaurant where she works. Here's the door. I come in (enacting while he is also describing). (DIRECTOR effectively has him play out the scene by himself, then re-enacts it with an auxiliary PAT.)

"PAT" (A.E.): (To GARY who is seated at table in restaurant.) Hi. What can I get you:

GARY: Just a cup of coffee.

"PAT" (A.E.): Oh, you need more than that. You ought to have something to eat. Let me get you a plate.

GARY: No. All I want is a cup of coffee.

"PAT" (A.E.): And you've got ashes on your jacket. (Brushes and fusses with him.)

GARY: Stop it! And bring me my coffee.

"PAT" (A.E.): Here. Your hair is mussed up. You really ought to have something to eat. I bet you haven't had a decent meal in three days, Etc. etc.

DIRECTOR: Let's stop a minute. Gary, this doesn't make sense to me. You mean that you've only met her twice and that is at a place where you danced with her. Then you go into the restaurant where she works and she treats you like this?

GARY: Yeah. Just like that only maybe two or three hundred times stronger.

DIRECTOR: The very next time you see her?

GARY: Oh, this wasn't the next time I saw her. I had cribbed up with her a couple of times before this.

DIRECTOR: (To group): I'm lost. I want a co-director. John—

TRAINING DIRECTOR: (gets up and moves to her side) Sure, but what I'd like to do is kind of double for you. O.K.?

DIRECTOR: (a little puzzled) Yeah. I guess so.

DOUBLE: I'm confused. I need some help.

DIRECTOR: (nods) Yeah. Yeah, I'm confused.

DOUBLE: What's got me so puzzled?

DIRECTOR: It just didn't make sense.

DOUBLE: That's for sure! (pause) Why not?

DIRECTOR: I couldn't see any reason for her to act like that the next time she saw him. We don't have enough information. We need to find out more about the relationship between him and Pat.

DOUBLE: Well, either that, or the information is there and I overlooked it.

DIRECTOR: (Thinks a moment. Shakes her head.) No. No, I think we need to get more. Should I go back from here or ahead?

DOUBLE: Where is the information I need?

DIRECTOR: (with more confidence) I need to go back to those other times that Gary and Pat were together.

TRAINING DIRECTOR: I am going to stop doubling now and be a consultant. I agree with that decision.

The drama continues. Cathy fumbles slightly until the action is flowing again, but she makes her way very effectively through a complex and difficult dream which is highly meaningful to Gary.

Here the director's double has been used by the training director as a highly supportive way of assisting the novice director through a difficult moment when an unexpected turn of events has generated anxiety which threatens her spontaneity. Although we encourage directors to ask the group, individually or collectively, for assistance when they feel lost or confused, rather than to flounder indefinitely, we have found that perfectly good suggestions often don't seem to make much sense for the director. He may recognize that one or more of the proffered possibilities seems to have merit, but when he attempts to implement it, he soon finds himself as confused and lost as he previously was. On the other hand, the director's double, whose first responsibility is to enter the situation from the position of the director, is in an advantageous position to help the director clarify what is happening in the situation and to find a solution consistent with the director's own point of view.

Doubling, in the present example, has opened the process to allow dialogue between the director and his double, in addition to the dialogue that typically exists between the director and protagonist. Both the latter are relieved of some of the pressure to produce and of some of their respective anxieties. The few moments of respite allow Cathy to overcome her confusion, regroup her resources, and continue directing the drama with full autonomy.

In the processing of this session, Cathy stated that she had expected the training director to remain in the position of "co-director" for the rest of the session, as she had observed in other training situations. She stated that she felt very positive about being allowed to resume full directing responsibilities, and stated that she believed that she would have carried away strong feelings of inadequacy if the training director had remained in the co-director role. Gary stated that he found the process interesting and helpful to him, also. He had felt some responsibility for "confusing Cathy", and it was a source of relief for him to see her recover her poise. It encouraged his spontaneity as a protagonist.

THIRD EXAMPLE

This session is also in progress. The protagonist is DIANA and her MOTHER is being presented by an Auxiliary Ego. The Training Director "doubles" for the director.

DIANA: I don't know how many times I have to tell you. What I do, who

I go out with, what kind of grades I make, what I wear is my own business!

"MOTHER" (A.E.): (Weeping and sniffing) I never thought you would talk to me like this. We've been so close. I know it has something to do with that boyfriend of yours. You are a changed person!

DIANA: (SOLILOQUY) You have *never* known the real me. (Turns to the DIRECTOR) I give up! (Stomps out of the "room," slamming the "door".)

DIRECTOR: Where are you going now?

DIANA: I don't know. It's always like this. I can't take it when she puts me down like this. (Continues complaining and expressing her resentments.)

(Training DIRECTOR enters as the double of the DIRECTOR.)

"DIRECTOR" (T.D.): This is where we started.

DIRECTOR: (To double) Yeah. (To protagonist) Diana, something is holding you back.

DIANA: I don't know.

"DIRECTOR" (T.D.): I wonder why Diana can let out her resentments and anger *after* she leaves the room. Wonder what would happen if Mother accidentally overheard all those remarks she made a minute ago?

DIRECTOR: Let's see. Diana, reverse roles. (DIANA does so.) All right Mother, you have just heard your daughter.

"MOTHER" (P): (Falls to the floor, clutching her heart. Moans.)

DIRECTOR: (Going over to MOTHER) What has happened you, Mother?

(The drama continues with the DIRECTOR following up on the new clues provided.)

In this instance, the training director has used the double to assist the student director move a drama which has bogged down to a process of recycling the same material. This was accomplished by support, stimulation, and the communication of an observation which the student director had also made but had not been able to make use of.

During the processing of this session, the student director verbalized an insight into her internal dynamics and how her own feelings may have been obscuring her perceptions of the situation. She told the group that just like

the protagonist, she had lost sight of the fact that one didn't have to re-create the situation only as it had happened in real life. The doubling had helped her regain psychodramatic perspective. She stated, " I think that's because I wasn't feeling all that confident. I haven't worked enough on my own relationship with my mother. There is a lot that isn't resolved between me and her."

DISCUSSION

The above examples illustrate some of the ways in which soliloquy and doubling techniques have been applied to assist the student director in these uncomfortable moments when spontaneity seems to have deserted him in mid-session. We have found numerous ways in which this approach seems to be advantageous.

First, it is highly supportive and mitigates against some of the negative feelings that usually arise when a beginner finds himself in trouble. Soliloquy allows him to give expression to his anxieties, often a sufficient remedy in itself for him to carry on. The double also provides support, in part by mere presence. More important is the opening of the process to allow dialogue between the director and double. Such discussion tends to be limited to the director and protagonist, especially insofar as it involves the psychodramatic process as applied to that particular drama. Exploring the process of the psychodrama provides objectification for the student director who may have become too personally involved in the problem area of the protagonist.

In addition to being supportive, this approach to training reveals an additional dimension of the *method* of Moreno's spontaneity-creativity principles, and does so *in action*. In short, this approach to training is consistent and congruent with the skills and the theory of what is being learned. For both student director and group members, the internal processes of the director are briefly exposed, choice points are identified on the spot, and the process of selecting from alternatives becomes more transparent. The director can be assisted via psychodramatic technique to turn his private observations into psychodramatic language. As this occurs, the methodological aspects of psychodrama become most apparent, dispelling some of the "magical" aura of psychodrama which sometimes seem overwhelming to the beginner.

A third advantage lies in the opportunity that is sometimes provided to expose and explore sociometric aspects of the group on the spot and in action, as was done in the first illustration. Although this material can be elicited in very careful processing of a session, we have found that more often than not, information, such as the reasons for Mary's discomfort in directing Tom, does not emerge at this time. We have also observed that when it becomes apparent how private feelings influence and become reflected in the

productivity of the group, that group members become more sensitive to and more willing to reveal this kind of information.

We recommend that the director's double be an experienced psychodramatist. It is possible to use a less experienced group member provided that the rules for doubling are followed closely and that he warms himself up to the individual occupying the director's role instead of taking over for him. It is important that the double go with the director in areas that he chooses. This way the novice director can find out the validity of his choices and learn how to get himself out of blind alleys. Essentially the double is a companion of the exploration, not the guy with the map. The double is there to concretize for the director his ambivalence about direction, lack of information, or other difficulty, thereby facilitating the process. It is important to support the "mistakes allowed" atmosphere while doing no harm.

We also use directors soliloquy and double rather sparingly, reserving them for relatively "tough" moments. It is possible to abort the goal of warming the director up to his role, and instead, to warm him up to his own problem areas. This results in two protagonists and no director. It is important that the student learn that he can usually contain his personal needs during the time he is filling director's role, to "put himself in brackets" to use Zerka Moreno's apt term. Promiscuous use of doubling and soliloquy could suggest that one must routinely deal actively with his own processes whenever he is directing.

A use of the director's double and soliloquy not previously mentioned is the use of silent doubles for the director. A group member who is inexperienced in the role of director, by silently doubling for the director from a seat in the audience, may co-experience some of the choice points and reactions which influence the direction of the psychodrama. This is an excellent training device because the double is able to check out his or her impressions during the processing of the session. A director may specifically choose a member of the group to be their silent double. This gives the director an empathic person with whom to discuss the session and share their process as director. The silent double records in their notes key reactions and soliloquies which occur to them during the session. A silent double for the director of Diana's psychodrama in the previous example made these comments:

(Diana in the role of Mother is clutching her heart and falling to the floor)

"Oh, God! What has happened to Diana, Oh—she is in the role of Mother. What a relief! This is what she must have been afraid of happening. What should I do now? Maybe I'd better ask Mother. Whew, that scared me."

Later when the silent double reported this to the director, the director stated that she had always been afraid that a protagonist would collapse during a session. She had sensed that she was generally overprotective and wanted to work this fear through.

SUMMARY

This article focuses attention on the *role training* aspects of becoming a psychodrama director and describes use of doubling and soliloquy techniques as applied to this purpose. Through the use of these techniques, we have helped beginning directors discover that their difficulties with specific sessions were not necessarily associated with the levels of skill and knowledge which they had obtained, but with such other factors, such as private feelings toward the protagonist or other group members; dealing with a protagonist whose themes or problem areas touch upon unresolved issues within the director; or the demands of some situation outside the current group resulting in a "split warm-up." The ability to recognize the operations of these factors in one's directing is extremely helpful and helps the student guide and direct his own process of professional development.

AN EXPERIMENTAL USE OF STRUCTURED TECHNIQUES IN GROUP PSYCHOTHERAPY

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The use of the typical kinds of group therapy methods seemed to be becoming less effective with one group of patients making up the population of the Day Treatment Center. The ventilation and verbalization about past experiences normally done previously did not yield results for this group of long-term psychiatric patients. The group had reached a plateau where improvement in social skills and personal problem solving ability were no longer evident. The number of absences increased and there was an attitude of general disinterest in the purpose of the group.

A large number of veterans in the Day Treatment Center have been exposed to many years and many kinds of group therapy. The group involved in this experiment was only one out of the four group therapies held in the Day Treatment Center. The experimental group was exposed to a period of very structured setting in group therapy. The members were verbal and displayed some evidence of insight and an ability to problem solve.

Originally, there were fourteen members of the group. Eight of them were diagnosed as schizophrenic reaction, two were diagnosed as psychoneurotic, one as reactive depressive, one as chronic brain syndrome, and one as arteriosclerosis. One of the schizophrenic patients also had had two lobotomies.

The individual with the lobotomies dropped out of the group after fourteen sessions following a discussion with the therapist as he was unable to follow the events clearly enough to feel comfortable. Two other individuals dropped out of the group; one dropped because he claimed to be too uncomfortable, and the other dropped because he said that he felt that he'd had enough therapy after seventeen sessions. One individual who was in the pre-planning of the group failed to show up at all, so was dropped officially from the group.

Two individuals were hospitalized for short periods during the experimental period. Seven out of the starting thirteen completed the period without interruption the total 46 weeks. The group was held once a week after lunch.

The age ranged from 28 to 54. Ten of the starting thirteen had been in other types of group therapy; three members had had individual therapy. Seven members had completed college, three had completed high school, and three had only grade school to their credit.

It was thought that by changing the approach, adding control of wandering rehashing of experiences that had occurred many years ago, regaining interest and providing new experiences for this group, a forward movement and continued improvement could be re-established. If interest was renewed, absences would decrease was also an assumption.

METHOD

The structured techniques included the following: simplified encounter and sensitivity training, self-improvement exploration, life enrichment experiences, "tell a story," and weekly goal setting and reward. Ideas and thoughts gained from AOTA, Group Process Institute, Barton, Berne, Otto, Powell and Ritvo.

The group met once a week. A volunteer who had some training in group processes acted as recorder for the sessions. She was well received by the group and became as a part of the furniture. No one objected to the recording of the sessions. On some occasions, a tape recorder was used.

The Occupational Therapy Trainees were rotated through the group and were expected to present something during one of the sessions.

Each member of the group made a goal every week, and at the beginning of the session, those goals would be reviewed. Those who accomplished their goals for the week were rewarded with a dime. The group members instituted the practice of when a member did not reach his goal, he would pay the kitty a dime. The goals must be something related to what brought them to the Day Treatment Center, personal goals, and therefore different for each veteran.

Each session activity was planned by the therapist, and props collected to create a situation or stimulus to maximize the opportunity for involvement. Often props became the "triggers" for an experience or feelings evoked.

The therapist shared with the group methods for evaluating their progress and they were encouraged to assist in the evaluation. They were often asked at the end of a session to comment on how the session affected them. Did they like or dislike it, etc.? Involving the group members in the evaluation process helped facilitate the growth and feeling tone of the atmosphere surrounding the group.

The topics of subject used during the experimental period were:

1. Survey—"All About Me," a questionnaire answered by each veteran and discussed.
2. Tell A Story—including oneself in the story and using a scenic picture on which to build the story.
3. Questionnaire—"Assessment of Strengths and Potentials," an inventory of strengths was written and discussed.

4. Discussion of the "Assessment of Strengths and Potentials" questionnaire—Each member assessed other members' strengths; therefore, each member received comments from another point of view.
5. Life Enrichment Experience—Experiencing and reminiscing about various scents. The scents used: kerosine, orange blossom cream, hand lotion, vanilla, rum extract, maple extract, alcohol, aspirin, Band-aid, lacquer thinner, water, coffee, tobacco, unguentine, cinnamon, vinegar, white glue and airplane glue.
6. Discussion of Topics—Love, Fun, Fair Play, Honor. Words were drawn from a box; the group formed partners and each set of partners discussed the word that they had drawn.
7. Tell a Story—Each person was given a different picture about which he was to tell a story. The pictures, which to the therapist depicted facial expressions of distress (sadness, crying, struggling, horror, awe, and dazedness), were selected from magazines.
8. Discussion—"What is Your Responsibility—What is Man's Responsibility?" Three groups were formed and each discussed one aspect of responsibility and later reported back to the group.
9. Continuation of the Discussion of Responsibility—Two groups were formed to discuss three phases of responsibility, to yourself, to man, and to the future.
10. Self Evaluation of Accomplishments for the Year—In terms of "What brought you to the DTC?" "What do you hope to accomplish with regard to your problem during this year?"
Rag Doll Relaxation Experience—The group stood up and stretched as tall as possible and then progressively relaxed from fingertip to toe.
11. A Life Enrichment Experience—Exploration of textures; the textures used were hair, sandpaper, terry towel material, metal, plastic, nylon netting, nylon hose, silk, Easter basket grass, cotton sponge, wood, and steel wool.
12. Exploration of Sounds—Listen to a tape recording of various sounds and express what thoughts come to mind. The sounds used were that of a bell, piano, airplane engine, hammering, sawing, walking, screaming, laughing, whistling, and bongo drums.
13. Exploration of Visual Stimulus—Experience with color (textured pure colors of red, green, blue, and yellow), form (net float and plastic cube), nature (white iris), food (apple and candy canes), depth

- (optical illusion-stack block design), and light (white and red).
 "What do you feel?"
14. Exploration of Taste—With eyes closed, taste the foods given to you. "What does it feel like?" "What does it bring to mind?" Foods used were: cheese, oysters, apples, and liverwurst.
 15. Sharing with Others—Each member related something about himself within a five-minute time limit. They were instructed not to dwell on their period of service and encouraged to think in terms of their whole life span. A timer was used.
 16. Discussion about Humor—What is humor and how can one use it to his advantage? How does it make you feel?
 17. Discussion of Pleasure—What is pleasure? Is it different for different people at different times? Items discussed: eating, running, being touched, sexual performance, a job well done, music, and art.
 18. Body Expressions—Hand. It was thought that starting with "hands" would be less threatening; however, some items turned out to be frightening. Pictures and plates showing various kinds of hands; white, black, infant, old, artificial, and in a variety of movements; working, caressing, grasping, wringing, etc. The kinds of communication involved in the pictures were discussed.
 19. A Look at the Cultural Arts—Four Sessions (19-20-21 and 22). Art—Reproductions of masters were viewed and verbal responses made. Works of art were: *Angels* by unknown painter, *Portrait* by Lippi, *A Polish Nobleman* by Rembrandt, *Adoration of the Shepards* by El Greco, *Rehearsal on Stage* by Degas, *Young Woman Powdering Herself* by Seurat, *Tahitian Woman* by Gauguin, *Autumn Landscape* by Kolke, *Off Shore* by Thon, *Sealab* by Freeman, and photo of *David* by Michelangelo.
 Dance—A modernistic ballet film, "Sylvia," was viewed and ballet music heard. Each was asked to express what the music and movement meant to him.
 Drama—Listen to two types of dramatic readings on tape; one a classic, *Hamlet*, and the other, *Great White Hope*, a "today" play. "What do you feel?"
 Music—Several different types of music (Rachmaninoff, Bream, Mendelssohn, and Respighi) were played and the members responded to how it made them feel.
 23. The Art of Conversation—This was a practice session of social chit-chat.

24. **More Conversation**—Practice talking to others in small groups. Get to know something about the other members—their names, what they like or dislike, hobbies, etc. within a time limit.
25. **Body Image**—An exploration of what our body image is and what it communicates. Each viewed himself in a full length mirror and responded to what he saw.
26. **Life Enrichment Experience**—This was also a “talking” practice. Each member had drawn a topic from a bowl the previous week. Each talked for ten minutes about his topic in relationship to beauty, such as the beauty of machinery, nature, texture, sound, language, etc.
27. **Discussion of Actions of People—What They Trigger**. Is the response from others what you expect or desire—why or why not? Can you do anything about it? The chain reaction principle.
28. **Exploration of Values** (Influence, Affection, Skill, Responsibility, Honesty, Sincerity, Enlightenment, Respect, Well being, Wealth, Loyalty)—Can we define them? Are they different at different times, for different cultures, for different people and occasions? This was demonstrated by playing a game called “My Cup Runneth Over.”
29. **Experiment with Vocal Tones—What Does the Voice Express? How?** Practice convincing others that they are: in danger, bugging you, loved, a very much welcomed sight. These were recorded and played back for discussion.
30. **The Importance of Me**—A recording of “Please Hear What I Am Not Saying” was heard and responses discussed. Masks we wear were discussed. What do they do for us? Do we need them?
31. **Experiment of Trust**—Each member was blindfolded and led about by the therapist. How did it feel? What did you think? Do you trust the leader? Why or why not?
32. **More Body Image**—Draw a person, a man, a woman and a child. The drawings were discussed.
33. **Self Evaluation—A Look at My External Self**. What do I see? Do I want to change what I see? How and why?
34. **More Body Image**—Draw a man as a group. Each member drew a section of the man and discussed the final product. They became creative, building a fairy-tale story about the man.
35. **More Body Image**—Draw a woman as a group in the same manner as the previous drawing of the man.

36. Minerva Experience—Two Sessions. Each member was asked to relate a good experience he had had starting with grade school, high school, and during his adult life.¹
37. Explore a New Self Image—Each expressed what he thought he had accomplished during the year. Do you have a new image? What can you do to have a new image, and how can you continue to improve your self image?

RESULTS

The members of the group and the therapist found changes taking place in the areas of weekly goals, attendance, content of conversations, interest and awareness, self-evaluations, and the evaluations made by the therapist.

The yearly average attendance for the experimental group period was 146.48, and the yearly average for the previous year was 113.00. This is an increase of 23% in attendance during the experimental period.²

An increase of interest was shown by the members wishing to continue the structure type of group therapy. This response was made to a "yes" or "no" statement of "Do you wish to continue in this group?" Nine members said that they wished to continue and offered suggestions for the structure topics. Three members (the three who dropped) were recorded as "no" answers, and one individual was indifferent as to whether he continued or not in the structure group.

In the self-evaluations, the members recorded that they had made improvement in from one to seventeen areas. The therapist recorded improvement, in the members, in from two to eleven areas.

The amount of awareness was increased; i.e., awareness of others, objects, and their own needs. Changes which could be measured were:

- (1) The members no longer spent the hour talking of happenings occurring thirty years ago as a "smoke screen."
- (2) They all knew each other's name.
- (3) They showed concern for each other, as seen when a member was absent or got into a "hot seat" position.
- (4) They spoke to others outside the group about their group with a satisfied tone of voice, expressing pride and possessiveness.
- (5) They encouraged each other and some got together on weekends for social activities.

¹Minerva experience described in Herbert A. Otto's book, *Guide to Developing Your Potential*.

²Further statistical material is available from the author upon request.

During the closing session, the group came up with five definite suggestions for future groups:

- (1) Consistent attendance; be there for every session. If you are unable to be present, be sure to call or tell another member of the group who can relate the information to the others.
- (2) Earnestly try to work on your major goal and be honest with yourself about these matters.
- (3) Share yourself with the group. Full participation is the key. Give yourself; express your real feelings, not what you think will cover up for you at the present.
- (4) Become involved in your own growth process. Remember, you are responsible for your own growth and happiness for the future. Do something about it instead of waiting for someone else to do it for you.
- (5) Make a contract with yourself regarding a goal for the next therapy year.

The group favored the life enrichment experiences, cultural arts and practice chit-chat sessions.

CONCLUSIONS

The therapist felt that the forward motion of the members was just beginning at the end of the experimental period, and it did indeed take a lot of time to develop awareness, break down barriers, and replace them with hopefulness and a desire to live for today instead of in the past.

More body image-type sessions should be used since this was the most anxiety-producing area, and the area where the most help is needed for these people.

The group was very well able to handle the evaluative process and showed a great deal of interest in that part of the experimental period. Patients are capable of self-evaluation if given encouragement and direction without criticism.

THE THEATRE OF THE NOW: INSIGHT THROUGH IMPROVISATIONAL DRAMA

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The Theatre of the Now was a community-oriented project undertaken in Toronto, Ontario over a period of four months during the spring and summer of 1974. Involving eight participants, the project received financial support from the Canadian government and was initially organized to offer a series of dramatic presentations focused upon mental health issues. Drama was to be employed as a medium which would be engaging, entertaining and non-threatening, and which might serve to generate group discussions with members of audiences. It was hoped that audience participation in these discussions might enhance awareness of personal problems and stimulate interest in the effective utilization of community mental health facilities.

PREPARATION PRIOR TO PERFORMANCES

During the initial stages of the project, a great deal of attention was devoted to the preparation of scripts which would interest our audiences by dealing with issues which were understandable and important to them. By examining the records of community social service agencies, we were able to obtain information about the incidence and extent of various personal and social problems in a number of areas in Metropolitan Toronto. From this information, we were able to isolate and identify themes which could provide the basis for our scripts. It was necessary, during this stage, to create plots which promised to excite the actors and engage the attention of audiences, while reflecting the focal concerns of the communities in which we planned to work. Frequently, our scripts dealt with conflicts which might arise within families over matters such as adolescent dating and drinking and the exercise of parental authority.

Once the scripts were prepared and rehearsals begun, we attempted to establish contacts in the communities in which we wished to perform. In order to arrange for performances, we often found it necessary to visit local pubs, drop-in centers, schools, and community centers. Once acquainted with representatives from the groups for which we wished to perform, we would usually present our skit to them on an informal basis in order to get their advice on possible performance sites. Engagements were subsequently booked, publicity campaigns mounted, and further rehearsals scheduled.

PERFORMANCE FORMAT

The Theatre of the Now initially was to use the following performance format. One member of the group was to act as the Master of Ceremonies, welcoming the audience, describing the origins and aims of the group and explaining that panel and audience discussions would follow the presentation. Following this, the M.C. was to announce the beginning of the play and introduce the cast as each member assumed his or her character's stage position. The skit was then to be run to completion. At its conclusion, the actors were to break character and the M.C. was to return in order to facilitate audience discussion by questioning the spectators about the dynamics of the scene which they had just finished viewing. The M.C. was to pose questions such as: "What happened here?"; "What is it all about?"; "Where and how did this family evidence breakdowns in communications?"; and "What do you think members of the family could do differently so as to prevent these kinds of lapses in communication?"

Our expectation was that it would be extremely difficult, if not impossible, to induce members of the audience to actively make known their feelings about the scenario. Therefore, we devised a contingency plan to compensate for the possibility that audiences might not respond. If the M.C. found that audience participation was relatively slight or not forthcoming, then he or she was to question individual members of the cast with respect to the problematic nature of the roles they had played. After other suggestions from the audience had also been elicited, it was to be the M.C.'s responsibility to summarize the content of these directives. The scene was, then, to be re-enacted according to whatever suggestions had been made. The audience, as well as the M.C., was to have the option of interrupting the scene at any time in order to make further modifications which were then to be immediately incorporated into the action. Upon completion of the re-enacted, modified skit, the M.C. was to open a final discussion period with questions pertaining to the success or failure of the revised scene. Finally, the M.C. was to attempt to summarize and integrate the discussion and conclude with remarks about the desirability of improved communication skills in various life situations. Although the program was to be officially brought to a close at this point, we planned to remain at the performance site in order to speak more personally with anyone who wished to contact us. As members of the audience departed, we intended to hand them questionnaires concerning the program as well as information about community mental health facilities.

The foregoing description is indicative of our intentions and expectations for performances of the Theatre of the Now. As it was, however, we found it necessary to radically alter some features of our original format and ap-

proach. Much to our surprise, during the discussion period of our first performance, the audience responded immediately, enthusiastically, and actively. Individuals were quick to voice objections to the ways in which we had presented our skit and to suggest alternative schemes designed to rectify the undesirable situations portrayed in our performance. We began to re-enact the skit incorporating as many of the suggestions as was realistically possible. However, shortly after the resumption of the performance, more spectators interjected to offer criticisms and suggestions. The M.C. asked those who raised objections whether they would show us what they meant. They did just that. First, a woman, encouraged by the rest of the audience, came forth and played the role of mother in our skit, adding the sternness which she thought was necessary to correct the problem situation. Soon after, an adolescent boy came forward to assume the role of the son in our play. The audience had become so attuned to the action of the skit that members were willing to become actively involved by improvisationally acting out roles which they thought should be modified. As this went on, many of the remaining spectators continued to redirect the new cast of characters. Thus the audience rewrote, reworked, and re-enacted our script spontaneously.

The format which emerged during the first performance became a model for all subsequent offerings of the Theatre of the Now. The modified format provided for spontaneous and active audience participation in the ongoing play. Later, members of the permanent cast assumed the roles of auxiliary egos, as alter egos and mirrors to the audience actors. As alter egos, we would stand behind the various characters and interject our interpretations of what we felt they were "really" feeling. Each audience actor had the choice of either accepting this interpretation by restating it himself or herself, or rejecting it by either dismissing or modifying it. Those of us playing mirrors positioned ourselves so that we would be clearly visible to both actors and audience members. In performing this role, we would also reflect the body movements of the actors in the skit, in order to indicate any discrepancies between verbal and body languages as they became apparent during the play. Occasionally, the M.C. would act as a psychodramatic director and would request that certain characters reverse roles (this happened most often during the enactment of parent-child relationships).

In taking part in the skit, it seemed that the audience actors were quick to break through their assumed roles and to improvise their performances and role interpretations in terms of their own habitual response sets and modes of interacting with others. Thus, it became apparent that the involvement of audience actors shifted rapidly from the "as if" world of theatrical performance to the "as is" world of everyday life. As a result, it became a delicate matter for those of us playing auxiliary egos to intervene in

the action, as members of the audience slipped away from the safety of "playing a character in a play" to the more threatening possibility of public exposure before an audience of neighbors, friends, family members, and total strangers. Given the potential hazards inherent in a situation of this kind, we found it advisable to debrief our audiences, active and passive members alike. It seemed that we, as initiators of the dramatic episode, should somehow bring closure to what had been an emotionally involving and perhaps revealing experience. In particular, the audience actors were requested to comment on the drama and role or roles which they had played in it. We asked questions such as: "Did you feel that your character or some other character was still blocking communication at the end of the skit?" Once the audience actors had returned to their seats, we encouraged other members of the audience to share their impressions of and feelings about the performance as onlookers. Whenever possible, we as members of the permanent cast shared our feelings and thoughts about the skit, endeavoring to draw analogies between the dynamics of the simulated family presented in the skit and the workings of our own families. Although some modifications were made to take into account the composition of audiences (in terms of age, socioeconomic level, and so on) and the nature of performance sites, this revised format was adopted for the remaining performances of the Theatre of the Now.

Since members of the Theatre of the Now were not, at that time, certified psychotherapists, we enlisted the assistance of a number of working therapists to attend performances, so that aid might be immediately available if intervention seemed necessary. It is worthwhile to note that we did not find it necessary to call upon any of these visiting therapists for assistance over the four month existence of the Theatre of the Now.

AUDIENCES

Since audience participation and response proved to be such an integral part of the Theatre of the Now, it might be of interest to consider some of the variations which were encountered in performances before audiences of different kinds.

STUDENTS

Primary school level. The public school audiences fell into two age groups: those between five and nine and those between ten and thirteen. The youngest children in the first group presented us with distinctive problems in terms of their participation in the skits. Although they were willing to participate, it seemed that these younger children tended to view the characters in the play from a single perspective, in absolute terms. As a result,

they frequently became confused when asked to take other points of view in the context of the play. It seemed that the majority of these children experienced difficulty in attempting to distinguish between self and other well enough to be able to participate in the skit in the roles of others. Nevertheless, these children did have pronounced feelings about each of the characters in the play and were, perhaps, all too willing to see sharply-defined parallels between the characters in our play and members of their own families. We were able to include these youngsters in the skit by encouraging them to share their feelings. Some of the older children were cast in some of the roles in the program, while supporting characters were played by members of the original cast and other audience participants.

The second primary school group, consisting for the most part, of pre-teenagers, was willing and able to participate in the program, according to the established format. Many members of this group reported that their participation was both provocative and personally satisfying. Some of the onlookers reported that they were surprised to discover that children and parents alike could be responsible for lapses in effective communication and interaction.

High school level. Audiences of ethnic adolescents, who attended performances at YMCA and YWCA Drop-In Centers, proved to be more challenging than either of the school groups. These older students seemed to be very much attached to their own life roles which often involved the presentation of a "cool and tough" front to others. As a result, some of these adolescents were reluctant to take the roles of others in the context of our performances. Consequently, we found it necessary to modify our approach somewhat and transformed the adolescent in our skit into a mirror for our audiences. In order to achieve this end, it was necessary to slightly alter the scene by focusing the plot around the issue of teenage underage drinking. After the completion of the skit, the M.C. began to engage in a dialogue with members of the audience. Once he was able to "hook" the peer leaders, the remainder of the workshop ran smoothly. In fact, at subsequent performances at these sites, the informal leaders who had taken part in the play served as our stage crew.

University level. The final series of groups, within the first category consisted of university students. At these performances, we found we had to engage in a relatively 'analytical' dialogue in order to 'warm-up' the students to the idea of direct and active involvement.

ADOLESCENTS AFFILIATED WITH HELPING AGENCIES

The audiences in this category consisted of adolescents who had voluntarily sought counseling from local hospital Outpatient Clinics. These audi-

ences were, for the most part, already accustomed to the examination of their own actions and responses as well as those of significant others. As a result, the role playing exercise did produce a protagonist who proceeded to work on her own life script. Thus, a transition took place between role playing in the context of a play to psychodrama per se. Auxiliary egos were played by other members of the audience.

RESIDENTS OF REHABILITATION HOMES OR INSTITUTIONS

Performances for residents of rehabilitation homes presented us with some unanticipated problems. The administrative staff of these homes had requested that we design a skit which dealt with staff-resident conflicts. Naively, perhaps, we consented to prepare such a skit and were, in fact, excited by the prospect of seeing both staff and residents realize their mutual culpability for problems in the homes and their shared responsibility for the attempt to resolve difficulties. Much to our dismay, however, staff members were unwilling to participate in our program. They felt that only residents could stand to benefit from our program since, according to the staff point of view, they were the ones who were exhibiting pathological behavior. We were forced into a double bind as a result. On the one hand, it would not be advantageous for us to call the staff "on the carpet" since we felt this would only serve to aggravate already existing problems. On the other hand, we felt it would be desirable that both staff and residents take part in the workshop for it to be a successful endeavour. We were forced to make the best of what was, in more ways than one, a less than ideal situation.

The residents played all the parts in the re-enactment phase of the drama. They role-reversed, mirrored, and doubled for one another and it seemed that many of them enjoyed being able to vent their feelings about the staff in the presence of the staff. In doing so, these adolescents probably felt safer than they might have under other circumstances, since they had been explicitly directed by the staff to participate in our workshop. At the very least, the residents were provided with an opportunity to experience some degree of catharsis and to acquaint themselves with "the other side" through role reversals. Even so, half the family (the staff) was silent.

RESIDENTS OF HOUSING UNITS FOR THE ECONOMICALLY DISADVANTAGED

The economically disadvantaged group consisted of residents of Ontario Housing Corporation apartments. The O.H.C. units we visited had recreation rooms in which weekly events are staged for the benefit of residents. Many attend these scheduled events regularly, since they provide an opportunity to "go out" without actually leaving the building. As a result each of our O.H.C. performances was very well attended. Although the residents

participated little in the discussion period, they were quite active in the role playing phase of the workshop. In fact, one mother, a single parent, who had taken the role of the teenager in our skit asked her daughter (who was present in the audience) to assume the role of mother. The daughter was hesitant, but did, nevertheless, decide to enact the part.

The O.H.C. audiences in almost every unit we visited requested that we return for additional performances. Many indicated that they wanted their husbands or fathers to attend the next workshop. When we returned to one O.H.C. unit, the mother and daughter team described above, informed us that they had been attempting to resolve conflict through the use of role reversals at the dinner table. Here was living proof that, for at least two people, the Theatre of the Now had provided a useful service and assistance in dealing with everyday problems.

MEMBERS OF PRIVATE AND CLOSED PSYCHOTHERAPY GROUPS

This audience category was encountered in one-shot appearances at private and closed group psychotherapy sessions. These audiences were highly sophisticated in the "ways and means" of therapeutic interventions, and needed relatively little guidance from us.

MEMBERS OF THE PUBLIC-AT-LARGE

The public audiences, in places such as libraries, differed a great deal in size and composition. The willingness of members of these audiences to become involved in the role playing phase varied a great deal as well. Response was in some cases limited to passive compliance and a minimal involvement in discussion, while in others there was immediate participation and involvement. Given the setting and the circumstances, we were quite surprised that individuals would allow themselves to participate in our skit in front of an audience which was partly composed of absolute strangers.

STAFF OF SOCIAL SERVICE AGENCIES

We conducted several staff/development groups at social service agencies in the city of Toronto. Some of these agencies were interested in having their staff learn our techniques, while others wanted to encourage their professional employees to keep informed about current community-based projects in the city.

REACTIONS TO PERFORMANCES

The responses to the audience questionnaires which were distributed at the end of each performance indicated that most people who attended performances found the program to be interesting, relevant and thought-provoking. Many also reported that the styles and patterns of communication repre-

sented in our "staged" family seemed similar to those which they encountered in their own families. For those who actually took part in the skits, involvement seemed to have a more pronounced and immediate complex of effects. Some of the audience actors reported that the role playing exercise allowed them to better see themselves and their problems as part of a larger system of interaction (which included others attempting to understand and to communicate with them). It would appear that something meaningful happened for many members of the audience who either observed or participated in the program presented by the Theatre of the Now.

EFFECTIVENESS OF THE APPROACH

METHOD

It should be apparent that the approach employed by the Theatre of the Now was not psychodrama *per se*. Rather our approach was a variant form of role-playing which tended to borrow techniques from psychodrama. Since we rarely had a single protagonist working on his or her own drama with the remaining cast performing the roles of auxiliary egos, we seldom engaged in psychodrama as such. Although, a "collective approach" to the understanding of common conflicts was attempted, the Theatre of the Now did not engage in sociodrama either. Sociodrama would require that private relations recede to the background and that the collective aspect of a problem come to the foreground. Our approach could be likened to J. L. Moreno's "symbolic technique" which he employed in order to break group resistance. The director, in this case, requests that members of a psychotherapy group volunteer to play the roles in a sketch which the director spontaneously fabricates. There were, of course, differences between this technique and the one employed by the Theatre of the Now, and it would be most accurate to describe our approach as a hybrid which evolved from both our knowledge of psychodrama, role-playing, and the contingencies of the situations which we encountered in performing our skits. Eclectic as it was, the approach used by the Theatre of the Now worked with audiences differing considerably in background characteristics and acquaintance with therapeutic techniques.

AUDIENCE RECEPTIVITY

In using drama as a medium, we presented members of our audiences with a relatively familiar form of communication. Presumably, most realized that actors assume identities of scripted characters and do not present themselves as they are in everyday life. Further, the idea that meaning may be conveyed through the theatrical medium is one which was probably understood by most members of our audiences. Nevertheless, from the perspective of the audience, the primary appeal of the theatrical form probably lies in its

entertainment value. Thus, the skits used by the Theatre of the Now were designed to create an atmosphere in which "having fun" and "being entertained" were ends which were emphasized by and for the audience. This is not to say that an atmosphere of frivolity prevailed, but it is likely that members of the audience did not consider their involvement as an onerous burden.

AFFECT AND INVOLVEMENT

The dramatic format helped the Theatre of the Now "hook" its audiences. It is known that spectators at a dramatic event frequently identify and empathize with characters to such an extent that they experience emotional arousal and/or cathartic effects. Ira Greenberg suggests that "the spectator undergoes a process of warming up, the production on stage operates as a mental starter" (1964, p. 120). At the conclusion of a theatrical production, audiences are normally expected to applaud the performance and then quickly depart. The emotional impact which the presentation has made may be dissipated in various ways, ranging from the conducting of "post-mortems" on the body and text of the play to attendance at public and private post-theatre gatherings.

R. L. Gunn, L. Navron, D. Sullivan and L. Jerden (1963) contend that a post-play discussion period might aid in allowing members of the audience to achieve a sense of closure and that "an even more exciting prospect [would be to have] scenes acted (or read aloud) by group members (spectators) . . . [in order to give them] the chance to experience the role" (p. 171).

The implementation of such a proposal would involve, however, the reading of excerpts from selected scripts rather than spontaneous improvisation. According to J. L. Moreno, the audience actors' spontaneity would be greatly inhibited through the act of performing "role conserves" instead of reaching deep within "their own beings (in order) to bring something of themselves to the staged roles" (Greenberg, 1963, p. 108). If, however, audience actors are requested to improvise, rather than play out a scripted role, then they might generate more personalized and spontaneous characters.

Affective responses engendered by drama and channelled through post-production audience response mechanisms allowed for much of the active participation which was elicited by presentations of the Theatre of the Now. The scenic action served to sufficiently arouse audiences to a level of affective spontaneity which permitted and facilitated active involvement. Those with a need or wish to express their feelings about the skits were invited and encouraged to do so in a legitimate fashion by role playing.

The idea that roles may be performed under such circumstances is not novel. Not only have most people observed actors playing roles, but more importantly, all of us are daily involved in the performance of roles, even

though we do not commonly have written scripts to which we can refer for direction.

ROLE-ENACTMENT

Role-enactment begins in childhood, often in the context of play activities. Little girls dress-up and act 'as if' they were mommies and little boys pretend that they are cowboys and Indians. These kinds of activities help to acquaint the child with the fact that there exists a multiplicity of roles which he and others can play, as well as affording the child with an opportunity to "practice switching from one part to another" (Lindesmith & Strauss, 1968, p. 262). In this way, the child learns to assume by "playing at" it, the roles of others in games and other situations.

In the context of play, role-playing and role-taking become intertwined in the process of having fun. Just as children can learn the significance of their own roles and expand their knowledge of other roles through "playing at" them, adults can engage in this process and derive similar benefits from it. In effect, the Theatre of the Now program offered audiences the opportunity in the re-enactment phase to temporarily assume the roles of others in a non-threatening atmosphere. When they did so, it was a voluntary act, at last initially. Individuals were not coerced into "joining the game". They were, however, afforded the opportunity of "starring" in our skit. The requirements for participation were neither complicated nor demanding. Members of the audience were not asked to engage in lengthy, discursive dialogues or self-analysis. The Theatre of the Now allowed members of the audience to go beyond the talking stage to actually try out their own recipes for change and discover whether or not they were workable. For many, the opportunity to do this may have been attractive, in and of itself.

ROLE PLAYING IN EVERYDAY LIFE

As Robert Park reminds us, "It is probably no mere historical accident that the word 'person' in its first meaning is a mask. It is rather a recognition that everyone is always and everywhere, more or less consciously, playing a role. We are parents and children, masters and servants, teachers, students, and professional men. . . . It is in these roles that we know one another; it is in these roles that we know ourselves" (1950, 249). Further, Goffman suggests that "the very obligation and profitability of . . . being a socialized character forces one to be the sort of person who is practised in the ways of the stage" (1959, 251).

In simple terms, roles are the patterns of activity which characterize what we do with others as a result of the positions we occupy in relation to these others. To a great extent the roles or parts that we play in everyday life can be identified and associated with roles played by others. Those with whom

we interact are members of a cast of characters, so to speak, those who observe a role performance constitute an audience and those who judge the quality of the role performance are critics.

TAKING THE ROLE OF THE OTHER

In order to become effective role players, we must learn to take into account the perspectives of others with whom we are involved in social interaction. In a sense we must learn to "put ourselves in the other person's shoes," to imaginatively "take the role of the other" in order to anticipate what the other's perspective implies and reactions toward us are likely to be.

Thus, as George Herbert Mead (1934) argues, we must engage in a kind of "silent conversation" with ourselves, in which we view ourselves from the perspective of others. In a sense, we become *objects* to ourselves. The "I" which engages in spontaneous role playing is complemented and mediated by a "me" which takes into account the anticipated responses and reactions of others. In order to accurately construct this "me," this objective sense of self-identity, we must be able to *imaginatively* consider what we do and say as it would look and sound from the perspective of another. At times, this can be a difficult task, but to the extent that our conceptions of others and their responses are accurate, this imaginative process of "taking the role of the other" will facilitate effective interaction and sharing through communication.

Mead argues that the process of "taking the role of the other" is one which takes place in all socialized individuals. It is nothing unusual or extraordinary. As role players, all of us engage in this form of mental activity, whether we are consciously aware of it or not. When this imaginative role-taking is ineffective or based upon distorted perceptions and assumptions, it is likely that problems in communication and understanding will arise. In its presentations, the Theatre of the Now merely encouraged members of its audiences to test the limits of their capacity to understand the roles of responses of others as well as their own.

THERAPEUTIC EFFECTS OF THE PROGRAM

The communication breakdowns depicted in the Theatre of the Now's simulated families were, in large part, the result of the unwillingness of family members to take into account the perspectives of others. During the re-enactment phase of the program, audience actors were encouraged to assume roles which they did not normally play. Thus, a mother might be asked to play the role of a son or daughter, and vice versa. In addition, the use of psychodramatic techniques such as role-reversal, doubling, and mir-

roring, gave the actors an opportunity to change perspectives in the course of the skit and to *actually* rather than imaginatively take the role of the other in the context of the scenario. In doing so, the audience actors could view problem situations from a variety of perspectives and acquaint themselves with some of the constraints which limited the responses of others. Parents were obliged to consciously consider "from the inside, looking out" the roles played by their children. Sons and daughters were forced to take into account some of the difficulties faced by parents. Even when audience actors did a "poor job" of performing roles with which they were unfamiliar, they could gain valuable insight into their own biases and limitations in understanding. Through the presence of auxiliary egos, they could benefit from immediate feedback. The flexibility of the program in this respect was, perhaps, one of the primary reasons for its success.

The active participants were not the only ones to derive benefits from the Theatre of the Now program. In 1923, Jacob L. Moreno, in reference to psychodrama, wrote that "catharsis produces a 'healing effect' (not just in the audience) but in the actors who produce the drama and at the same time liberate themselves from it" (p. 14). Even members of the audience who did not actively participate in re-enacting the scenes presented by the Theatre of the Now had the opportunity of becoming involved by offering suggestions for changes in the role-playing which was taking place. Others could, at the very least, be made aware of the complexity of problem situations and the differences among perspectives of those directly involved in them. More importantly, perhaps, the fact that actors in the play changed their role-performances in accordance with suggestions from others may have fostered an awareness of the possibility of corrective intervention in undesirable situations. Either by participation or through observation, members of the audience were witness to the representation of a process by which interpersonal problems may be alleviated through enhanced awareness of the positions and perspectives of others.

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THE "SHUT UP!" TECHNIQUE FOR RELEASING INHIBITED ANGER

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Since it is known to be especially effective in facilitating catharsis of latent aggression, psychodrama is sometimes unfairly stigmatized as overemphasizing this element in psychotherapy. Indeed, the simplicity of the idea of mere ventilation of anger does seduce certain therapists into universalizing the scheme as a near total approach to treatment. While abreaction of anger may provide immediate relief, it does not in itself change the intrapsychic dynamics which generate irrational anger. Non-selective stress on the discharge of anger in therapy may even discourage the development of reasonable controls or foster a spurious anger to please the therapist. It may also lend support to paranoid defenses and discourage self-understanding by externalizing blame. Notwithstanding these cautions there are times when it is clear that a patient is in fact over-inhibiting the experience of hostile emotion and that his dread of these latent urges generates symptoms. Anger-facilitating techniques such as the one about to be described would seem justified only when the therapist expects the emergence of anger to relieve rather than frighten the patient and when the experience may be utilized to expand insight.

PROCEDURE

The procedure is designed to be applied in the course of a psychodrama session in which the protagonist is blocked in his expression of anger toward an auxiliary ego. The protagonist is instructed to focus on the goal of getting his point communicated. He is informed that whenever he is interrupted he may silence the auxiliary ego by an agreed signal, such as extending his arm and saying, "shut up!" The auxiliary ego's role is to interrupt the protagonist deliberately in mid-sentence with constant denials and disagreements, but to stop talking the moment the protagonist applies the silencing signal. The silencing is to remain in effect until the director supersedes it with a given hand gesture such as opening and closing the finger tips. Only then is the auxiliary ego to resume his interruptions. If the director uses the hand gesture frequently the protagonist may need to apply his silencing signal many times before he can finish making his point.

When the scene has begun the director uses his hand gesture to call for interruptions whenever the protagonist falls into inhibition but when the protagonist's emotions flow freely the silencing signal is allowed to remain in force. The procedure is terminated when it has reached a natural climax and the group discusses the experience.

EXAMPLE

A hypothetical example, somewhat condensed, might arise as follows: Rita, the protagonist, has been suffering headaches and a consequent disinclination to go to her job. She and her fiancé, Tommy, are both students and are living together. She works part time in a bookstore while Tommy is supposed to contribute to their household expenses by hand tying fishing flies at home on a piece work basis. Instead, he has been busying himself with piddling tasks and Rita is exasperated. She plays down her feelings when she talks to him. In the first part of the drama Rita's confrontation scenes with Tommy have been tense and restrained despite Rita's conscious attempt to purge herself of her bottled resentment. Other group members have suggested that her headaches are covertly hostile to Tommy as well as toward herself. They have pointed out that, by not working herself, she has been trying to manipulate Tommy into working out of sheer lack of money. She agrees with these interpretations on an intellectual level, but says, "I have trouble expressing aggression." The director suggests that for the next scene Rita adopt as her goal: making sure Tommy understands how much he procrastinates and how she feels about it. The general procedure of the "shut up" technique as described above has also been explained to the whole group. The letter (D) indicates the points at which the director signals the auxiliary ego to interrupt.

Rita: Hey, look Tommy. Now is a good time to work on the flies. Why don't you . . .

Tommy: Later. What's seven letter word for an Indonesian lily? Starts with a J.

Rita: Come on. Put that down. You've always got something else to do when it comes to tying flies. If it's not one thing, it's . . .

Tommy: Are you kidding? I did a couple dozen more just the other day when you were out. I even . . .

Rita: (holding out her hand according to the signal) Shut up! That's not so. You haven't done any for at least two weeks even when you had off for Easter. Furthermore, you agreed . . . (D)

Tommy: I agreed to nothing. I only leave time to . . .

Rita: (holding hand) Shut up, will you! You know perfectly well that you were supposed to make as much as I do. You told me you would have ten dozen finished before the weekend and instead you watered the plants three times in one day and watched Perry Mason for a whole hour and then you talked to Alan on the phone. It gets me so mad because . . .

Tommy: I don't believe you. That kind of thing never bothers you. Someone must have told you that you're *supposed* to be upset. Some libber or . . .

Rita: (holding hand) Shut up! Goddammit. You never listen to how I feel. This has had me so upset I can't tell you. If you go on like this what happens when we're married? What happens when we have a baby? It really scares me. You could end up sponging off of me forever. Do you think I want to go through what my mother went through? Either you straighten out and take some responsibility or you can damn well marry someone else!

Rita sits back and reflects, in angry tears.

THE AUXILIARY EGO'S "DENIALS AND DISAGREEMENTS"

The auxiliary ego is instructed to directly contradict the protagonist. In this way the auxiliary can base what he says exactly on what the protagonist has said without diverting him from the content of his spontaneous ideas. Inhibited protagonists are often suggestible and eagerly follow any lead. They hesitate to take responsibility for initiating a new idea, and prefer to talk about whatever the auxiliary ego might bring up. An impatient auxiliary ego working with an evasive and vague protagonist can easily resort to guesses and personal projections. The method of direct contradiction avoids this hazard, since the absolute value of the protagonist's ideas are left unchanged, while the sign alone is reversed.

Also, the capacity of over-compliant protagonists to adhere to a position is limited. They tend to back down easily, accepting any compromise through which they may save some shred of pride. Direct contradictions, however, offer no concession, leaving resistance or humiliation as the only alternatives. Any self-justification rather than contradiction on the part of the auxiliary ego opens the door for an evasion of the confrontation. Protagonist: "You always come home late." Auxiliary ego: "Well you know how my boss is when we get all those back orders at once." This might be followed by, Protagonist: "Okay, but please try to call if you are held up . . ." in which the protagonist drops the issue of the lateness itself in deference to the

auxiliary ego's defense. Protagonist: "You always come home so late." "No, I don't. I'm always home by 6:30." This polarizes the issue so the protagonist is forced to argue his case rather than agree to close the matter.

Evasive protagonists usually speak in generalities to avoid the factual details to which emotions may be attached. Without encouragement to move to specifics, many protagonists would continue an endless tirade of general accusations against the hated person. This hostility is dissociated from any clear content and provides little real catharsis or insight. "You never loved me! You always gave me a hard time! You were a mean son of a bitch!" sounds uninhibited enough, but it avoids recalling any incidents in which the bothersome behavior was manifested. When the auxiliary ego denies the truth of these statements, he placed the protagonist under the strongest impulsion to prove his case by citing chapter and verse. As: "You always borrow my stuff and never give it back." "Not so. I never like to borrow things from anyone." "Oh, no. What about the time that you . . . etc."

The resistance by generalization may be tenacious enough that contradicting the protagonist is not in itself sufficient to induce the emergence of specificity, and the auxiliary ego's technique may require further refinement. If, for example, the auxiliary ego merely states the inverse of the protagonist's general accusations the conversation can easily bog down into a circular "Yes, you do" "No, I don't" pattern. It is usually more effective for the auxiliary ego to state his denial as a positive assertion of the opposite rather than a mechanical negation of the protagonist's statement. To "You always ignore me" the auxiliary ego might get nowhere with "I never ignore you." He might do better with something like "My trouble is that I shower you with too much attention and now you are spoiled."

THE AUXILIARY EGO'S INTERRUPTIONS

The auxiliary ego is instructed to interrupt the protagonist continually. Already beset by internal inhibitions, the protagonist now finds himself faced with an opponent who constantly breaks in whenever he starts to say anything, not allowing him to culminate even those small acts of self-assertion which do manage to get past his inner blocks. For such protagonists, aggression can not be easily induced by suggestion nor generated by direct attack, but can be effectively dammed up. Positive suggestion ("Go on and fight back!") results only in passive resistance. The hostility emerges in his failing at the exercise. The protagonist manages to end up feeling consciously that he "can't do anything right" and unconsciously hoping that the director feels likewise. Attempts to induce aggression by placing the protagonist under direct attack are also of little use. Counteraggression is swiftly repressed in accordance with a long established defense pattern. Hostile stimuli generate

little free aggression and increasing the pressure only locks the inhibitory forces tighter. It is difficult indeed for such people ever to feel justified indignation no matter how they are provoked.

Such individuals derive unusual satisfaction out of what would appear superficially as a very meager reaction—a mumbled word of dissent or hint of irony in their tone of voice, but these inconspicuous safety values are vital to the stability of the defensive system. When they are blocked by the auxiliary ego's interruptions, the internal pressure rises and seeks new outlets. It is especially important that the auxiliary ego be instructed to interrupt the protagonist *while he is in mid-sentence*. The protagonist's small "safety-valve" assertions can be culminated in an instant and allow the necessary release of tension. Once the protagonist has reduced the tension below his threshold of repressive capacity, it may be some time before he feels impelled to speak again. He tends to "forget" any further ideas he might have had and to fall into a listening mode. Interruption in mid-sentence blocks the vital act of communication by preventing the verbalization of the basic grammatical unit needed to transfer an idea. The usual relief of tension is denied and inner pressure accumulates rapidly. The tendency to repress the content of the ideas is also minimized by the immediate timing. It is not easy to forget what you wanted to say when you are already half-way through saying it. The partly formed response Gestalt demands closure.

In this way an attitude of insistence is generated even in easily intimidated, overcompliant patients and they become motivated to take recourse to the device which has been granted them to silence their adversary.

THE SELF-RELEASING NATURE OF THE SILENCING SIGNAL

The silencing signal is deliberately designed to be protagonist-actuated. Theoretically the silencing could be administered by the director, a double, or an auxiliary but there are several advantages when the protagonist has the power by an act of will to release himself from verbal domination.

a) It provides automatic self-regulation in which tension is released at the precise moment that the protagonist finds action more bearable than further repression. No critical timing or judgment is required of the director.

b) The protagonist cannot rely on an external lead but must accomplish the crucial act of volitional initiative.

c) If the control were left to an outside agent, the protagonist would risk feeling trapped, which would result in feeling panic or despair, rather than solution-oriented action.

d) Performing the silencing signal introduces the protagonist into an ac-

tion mode which can then carry over into his behavior once he has gained the floor.

An occasional exception occurs when the protagonist seems so badly blocked that his tension rises beyond useful limits, but he cannot avail himself of the escape provided. At such a time the director or double may administer the signal in his stead to release the stifled rage. Once he is assisted in this way he can usually continue to use the device on his own.

THE SILENCING SIGNAL

The established signal deliberately includes both a verbal (Shut-up!) and an action (extended hand) component. Its purpose is to engage both motor and cognitive functions in the act of release, helping to facilitate both modes in the free expression which follows.

The exact signal may be selected to convey aggression in itself, such as pointing the finger as if it were a gun and saying "Bang". While sometimes effective, such a device may also engender excessive guilt and prove more inhibiting than liberating. The director can therefore weigh the appropriate degree of aggressivity inherent in the signal. He might select the verbal portion of the signal from along a scale such as "Shut up, you bastard", "Shut up", "Quiet", "Stop", "Just a moment", "Please". The physical gesture might vary similarly from a brandished fist to a raised forefinger. The signal phrase and gesture are selected to be as assertive as possible without making the protagonist feel too guilty to use it, or to be unable to feel what he is saying. If a signal proves ineffective, the director may need to change to a different one, but at any time the exact signal must be clear, specific, and understood by all parties. If the signal becomes ambiguous, for example, if the protagonist feels that either "Wait" or "Enough" will work, he may then also expect that yelling louder should work. At that point he begins to feel called upon to dominate the auxiliary ego with his personality, which he is certain he cannot do. He is caught up again in blockage and inadequacy. He gains confidence when he finds that a simple discreet gesture which cannot be done either "well" or "poorly" gives him absolute paralyzing power over his antagonist.

THE RESUMPTION OF THE INTERRUPTIONS

While the protagonist has complete power to stop the auxiliary's interruptions, the effect is only temporary. As soon as the protagonist's spontaneity flags, the auxiliary ego is instructed to resume his interruptions. The protagonist is thus forced to use his weapon repeatedly. As the alternating interruptions and silencings proceed, a progressive escalation occurs in the intensity of emotion. It would seem that the act of emotional expression itself

facilitates a fuller reaction to the next frustration. The first interruption blocks the protagonist's usual low-level expressions forcing a slightly higher level of aggression. Once having transgressed the usual threshold of aggressiveness permitted, the protagonist discovers that the unconsciously feared disastrous results fail to materialize. He finds he has gotten away with it. If, at this moment, a fresh attempt is made to block his aggression before the old fears recondense and negate the effect of the reality experience, the protagonist tends to maintain the newly opened channel of aggression and to open still another. It requires less courage to re-use his newly tested channel of aggression than was required to try it blindly for the first time. This frees the protagonist to apply his available courage to a still higher level of aggression.

After repeated exchanges, a sort of emotional explosion of anger tends to occur. Not only does the intensity of feeling grow, but many associated memories with detailed content emerge as well. Past incidents, deeply resented yet long suppressed and even fully repressed, come bubbling forth in the wave of rage.

The interrupting procedure is not, of course, continued indefinitely. A climax is reached when the protagonist's maximal psychodramatic aggression seems to result. If the auxiliary ego continues his interruptions beyond this point the protagonist thankfully takes recourse to defenses which repudiate the therapeutic structure such as breaking out of role or refusing to continue.

The decision as to when to resume the interruptions and when to allow the protagonist to ventilate may be maintained by the director and communicated to the auxiliary ego by hand signal. Sometimes, however, this decision may be safely delegated to a sensitive auxiliary ego whose role in the drama enables him to work more smoothly without the fractions of seconds of delay involved in the hand signals. Such an auxiliary ego following basic guidelines, trusts his instincts as to how long each silencing will last. He may wish to have the period of silence very short to build up a high frustration level, but it must always be clear that the signal does work for a clearly perceptible interval so that the protagonist does not lose faith in its efficacy.

RESISTANCE

Needless to say, the forces of resistance are usually too ingenious to be foiled by the rote application of this technique. It therefore becomes the role of the director, after having set the technical machinery in progress, to observe whether and in what way the protagonist manages to defeat the agreed purpose of the procedure. He may then judiciously intervene to describe the form of resistance to the protagonist who may then be able to overcome it

spontaneously. At other times, the director may supplement his description with interpretation or further directorial advice. Whenever the director finds himself opposing rather than merely interpreting any resistance it is essential that his role remain clearly that of a partner to the health-seeking side of the patient, available for suggestions and techniques that might be of help against a common unconscious adversary. He must never become an opponent of the conscious self trying to convince the patient of something for his own good.

TYPICAL RESISTANCES

Confusion and repressing the objective. It frequently occurs that the protagonist goes mentally blank. His motivation fades and he may even forget completely what he had been trying to accomplish in the scene. In lesser degree he may mouth clichés, perseverate a single idea, or stand dumb waiting to react to the auxiliary ego's initiative. The resulting scene is dull and directionless as if the protagonist were continuing only because he feels he should. He may try to disguise his confusion by merely reacting rather than acting. Since the auxiliary ego does not introduce new content the protagonist must basically take the lead in the conversation or it soon grinds to a halt. The auxiliary ego speaks to interrupt but only to interrupt. If the protagonist is silent he falls silent also. Direct interpretation of the defense, such as "perhaps you don't *want* to remember" only introduces more threat and confusion. It may be of help, however, to restate the protagonist's forgotten objective. The director might say to the confused protagonist, "Remember that you were trying to get your Dad to admit that he never paid your allowance on time." Often the director need not mention the goal but simply ask the protagonist to reiterate the objective of his behavior, as: "What, again, were you trying to accomplish here?"

While it is useful to help clarify the protagonist's goal it is inevitably counterproductive to suggest any means for accomplishing the goal. With the "what" of the protagonist's goal clear, his opportunity is best left open for creative variation in the "how" of the pursuit.

Short Sentences. Occasionally the protagonist will discover that by speaking in a very short single sentence he can finish his thought before the auxiliary has a chance to interrupt. He can thus gain a premature release before the emotion has had a chance to dam up. The auxiliary ego may be able to out-manuever this tack of the resistance by watching closely and breaking in at the first movement of the protagonist's lips in preparation for speech. More directly, a simple description of the process may enable the protagonist to abandon this method of defeating the technique. "I think it would work better if you use your "Shut up!" signal instead of squeezing in what

you have to say so fast." Or, "I noticed that you are pulling those one-liners again so that our interrupting trick doesn't work."

Failure to use the silencing signal. Some protagonists, rather than use the silencing signal, allow themselves to be constantly interrupted and wait for the auxiliary ego to finish his speech. They then patiently try to speak again, but are again interrupted. These patients tend to see themselves as unwilling victims of domination. When it is pointed out that they are co-operating in their own domination by not using a power available to them, they are faced with a contradiction in their self-perception. As the self-defeating pattern is ego alien they usually begin availing themselves of the silencing signal on the next try. In any case, the masochistic motive can be exposed and explored.

Overlapping. Other protagonists refuse to be interrupted by indulging in a screaming contest with both parties talking at once and no one listening. These patients are indeed stimulated into strong hostile verbalization by the procedure, but by not using the silencing signal they never allow themselves the feeling of being heard. They experience only ventilation but not communication. The director's intervention might be, "Remember you also have the power to make her listen if you want to see what that feels like."

Inappropriate laughter. If the director mentions this defense prematurely he may be seen by the protagonist and the group as compulsively serious and prohibitive toward reasonable levity. Persistent defensive laughter should, however, be described and interpreted.

Long pauses. Another resistance is simple delay. Sometimes one can hear emotion begin to rise in the protagonist's voice when he suddenly stops and waits for the feeling to subside. Only after he has regained his composure will he speak again. The protagonist may be totally unaware of this. When it is carefully pointed out, he may overcome the tendency spontaneously. At other times he may find the following device productive. The director suggests that he makes a point of *talking continuously*. He may give quotations, repetitions, lies, even nonsense syllables, so long as his vocal cords never cease vibrating. Freed from the requirement to make sense, most protagonists can produce such a continuous stream. When a double joins with them temporarily in the noisemaking, it seems to prime the pump of the reticent. Curiously enough, when this method is used in the context of the present procedure, the protagonist's stream of speech quickly loses its nonsensical character. The protagonist soon finds himself again saying the same kinds of things he had been saying before, but without the inhibiting pauses so that the emotion mounts quickly.

Body inhibitions. The protagonist may show marked restraint in his posture or physical movements and gestures. He may also post himself on the

stage at a point very distant from his partner to lessen the intensity of the contact. While such body defenses constitute a separate subject, there is one technique which had been useful when such inhibitions are exhibited in the course of the method being described. An auxiliary ego is introduced to restrict the freedom of movement of the protagonist. He may hold the protagonist's arms tightly from behind, allowing the patient to move his arms only enough to accomplish the necessary silencing gesture. This procedure follows the principle of treating inhibition with further restriction to accumulate frustration. In this way the source of inhibition is externalized in the drama to give the protagonist a tangible force against which to struggle. This temporarily converts the inhibitory force into a dramatically real force allowing active interaction with it. As the protagonist struggles against the confining of his arms his anger rises. It is as if the protagonist delegates the role of his intrapsychic binder to an auxiliary ego in order to free himself to accept the exclusive role of that part of himself which struggles for freedom.

The voice. It is obvious that loudness of voice is related to self assertion and aggression, and the suggestion to "speak up" or even yell sometimes facilitates genuine angry affect. Unfortunately, some protagonists unconsciously block this capacity and literally cannot yell at will. Others holler on command but do so mechanically so that the associated emotions do not accompany the increased amplitude of the voice. It is therefore usually more effective to make directorial changes in the situation. The auxiliary ego might be made hard of hearing or the auxiliary ego and the protagonist might be placed at opposite ends of a large room. When the protagonist then uses loudness as a method of arriving at his goal of communication, it is more likely to carry genuine feeling that when loudness is made a goal in itself.

THE USE OF MODELING

The various role modeling techniques are effective in overcoming resistance in the present procedure. The director may call on members of the group to demonstrate alternative, usually more aggressive forms of behavior which the protagonist might then observe and try to repeat. Some directors may use their own emotions for subliminal or conscious role modeling. A flashing eye, a brandished fist or slightly raised voice while giving directions or in referring to the person in the antagonist role, sometimes sets a tone which the protagonist may incorporate in his own behavior. Other directors may offer a formal demonstration of alternative behavior for the protagonist.

Some patients feel that only after they have seen another person express aggressiveness in the drama can they accept the director's statement that

aggressiveness in the drama is really legitimate and appropriate. Unless someone else goes first they assume that, while self assertion is given lip service, an underlying restrictive value system is really operating. Such a patient would rather be considered a poor actor than to be considered a fool or outrageous for expressing real anger.

Some people are unaggressive because of having been cowed into submission during their formative years. Others were raised in generally inhibited families. These latter grow up feeling that the expression of aggressive impulse is not something that will be punished but something that people just don't do. They may have a very limited repertoire of aggressive behavior, language and gesture, and role modeling is needed to provide them with new possible ways of expressing anger.

Some cautions in the use of role modeling include:

- a) undervaluing the role of unconscious motivation in favor of conscious teaching.
- b) providing too easy a solution for the protagonist on which he can come to depend rather than exercise his own creativity.
- c) humiliating rather than inspiring the protagonist.

After someone else demonstrates how much more aggressive he can be, the protagonist may feel unable to live up to the previous demonstration and be less inclined than ever to try.

SOCIOMETRY SECTION

A SOCIOMETRIC VIEW OF RECENT HISTORY: THE RISE AND FALL OF LEADERSHIP*

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It has been asserted that leaders do not make events but events make leaders. We may add that, in turn, leaders shape events their way and the cycle then renews itself. Every genuine leader finds his own following. There were a number whose aspirations paralleled those of Jesus of Nazareth but only he became the Christ. Several men had fanaticism and logical mastery of communism, but one, Lenin, became the creator of Soviet Russia. The British Empire produced quite a few great statesmen in the last century but one man, at an earlier moment quite unpopular, Winston Churchill, was designated to save it in the greatest crisis it had yet encountered. In America a leader handicapped by poliomyelitis, Franklin D. Roosevelt, was chosen from among contemporaries of similar ideology to guide the destiny of his people. Another type of leader, Adolf Hitler, was the prototype for an army of others whose energy, purpose, and vision were no match for his and appeared but as pale reflections.

What are the social forces which determine the rise to leadership in one case and failure in another?

Sociometry can cast some light upon these questions, although it has never been properly utilized to deal with them actively in public life. It enables us to map networks within a community from which emotional currents rise, with considerable precision. These networks are the channels through which influence and communication travel. Sociograms and networks revealed by

* Written in 1943 but never published, it seemed to the editors that this paper has a timeless lesson to teach. It has been revised and brought up to date but its main thesis is as then presented. This type of study should be made part of what today is designated as "psychohistory". To this end, the objective sociometric approach, rather than the "perceptual" as here employed, should be applied. Our leadership and system of elections and government are in need of dynamic renewal. Sociometric methods have a vital part to play in ongoing public and political life; they are consistently neglected.

them are as simple to read as geographic maps. With their aid political events can be predicted, diagnosed, and guided.

Society has closely knit, discernible structures produced by the attractions and repulsions between the individuals composing them, related to the roles and counter-roles in which they interact. Like physical geography, psychological geography is able to map specific emotional currents binding or separating populations and the individuals of whom they are composed. Since these relations are in a constant state of flux, sociometry must be applied at regular intervals; wars and revolutions, rise and fall of leadership all fall within the purview of sociometric investigation.

When campaigns for leadership are mapped out, success or failure are largely dependent upon two things: the degree to which the ideas the leader favors are prepared or planted in the mind of his fellows and the influence he wields over the "key" individuals in the community, for they provide the channels which bring him into contact with his potential following. But how, without sociometry to guide him, can he find these key persons through whom to spread his influence? Who are they and where?

TYPES OF LEADERS

There are many types of leaders: the isolate (or potential leader), the hater (or negative leader), the key individual (with a large interlocking network or networks behind him), the popular person (with a large face-to-face network behind him), the autocrat (who uses power tactics manipulatively), the aristocratic leader (who has contact with one or more key individuals to support him and is otherwise isolated), the charismatic leader (who draws people to him through the image he holds before them of a better world through him). Each group shapes the form of leadership it requires. Adolf Hitler, for instance, was at first an isolate who hated. When he came to Munich in the twenties he was a stranger. Germany had lost the First World War and was seething with revolt and hate. Hitler addressed himself to the lost ones, the misguided and isolated; he represented for them the materialization of their misery. It was to this he addressed himself; gradually he forged the image of the charismatic leader, albeit a negative one. One shudders, of course, to think what he might have accomplished if he had used sociometry to gain his ends better and faster. On the other hand, sociometry could have been used by his opponents to neutralize his power by ranging around themselves those whose cooperative efforts would have been organized against him instead of remaining isolated and helpless.

Just as a drop of water is ruled by the same physical laws as the ocean, the smallest group of humans, a family, a business enterprise, a partnership, a classroom, the social cosmos in miniature, is ruled by the same social laws as

larger groupings. Sociometry taught us that not more than two to five percent of a population reach a position of leadership while the number of isolates approximate from ten to fifteen percent. Armed with sociograms, our leaders could see their own position in their groups and that of their many counterparts with the invisible links connecting or separating them. A map of Germany at the time of Hitler's rise would have shown the many potential Hitlers as well as their opponents. His was the leadership of a diseased society but to a lesser degree this disease is worldwide in scope. The Führer was the first Quisling but the others were drawn magnetically to him.

As Hitler's power was precipitated by Germany's defeat in 1918, Roosevelt's rise was made possible by the great depression. If we imagine that he would have had a sociogram of the United States to guide him, he would have been able to find hundreds of embryonic leaders. The depression was the go-ahead signal which electrified powerful persons to attach themselves to him, spurring him into a crusade against disorganization. The map would have taught him that he need not be "liked" by everyone to obtain the support of the nation. He could have seen that victory was possible via the comparatively small percentage of key individuals who supported him and who, in turn, influenced innumerable others. In our form of democracy there are other leaders than the clearly designated one contesting for superiority; hence elections are often so close. Also, the spoils go to many more, that is, are spread out over a larger number than in an autocratic society. The map shows which leader has the greatest following; these followers are the ones who swing the balance. Leadership should not be confounded with the notion of popularity. It is by no means necessary to be popular to be a leader. In fact, popularity may be a barrier. But popularity does not by itself produce power. An example is that of Al Smith who had a large, immediate following; he rose from tenement poverty to the governor's mansion in New York State but he never made it to the White House, and not merely because he was Catholic, although this was a factor. Sociometry informs us that those who loved Al Smith were persons with little or no following themselves. A leader may have numerically fewer personal followers but if most of them command themselves a wide sphere of influence the backing of the leader is assured, at least, as long as they follow him. One does not become President by being a well-loved public figure, or because of greatness of character or brilliance of mind. Even with the greatest individual qualifications a person may never get as far as some lesser lights who frequently gain high forms of leadership. Leadership, according to sociometric insights, is not the direct outcome of worthy personal attributes; it is a social phenomenon, built on social structures and events which shape them.

Thus, a leader is supported by those who carry him to leadership and who sustain him in that position; it cannot exist by itself for, without supporters a person may be a genius, but not a leader. It is these social structures which sociometry can lay bare, study, and organize.

Another form of leadership is that of the isolated, unpopular man, as was, for instance, Charles de Gaulle. His leadership was brought about by France's occupation by the Germans. In the early thirties he was a man of little personal following, even though he advocated military defense measures which might have helped stave off France's hour of defeat. When it came, de Gaulle declared himself ready to deliver his country from the oppressor. There were a handful of powerful and more popular individuals who shared his faith in France's destiny and who provided him with the connections through which to take the lead to complete his mission. His sociogram would show the "aristo-tele" kind of leadership, leadership at a distance, a master-mind of strategy at work behind the scenes, but dependent upon his relations with others whose supportive network connections secured his position. He faded into relative obscurity as soon as France no longer required his services, even though he had made giant contributions to both her military and political position, and though he reappeared from time to time.

Another fascinating aspect is presented by Russia after Lenin's death. There were two men of almost equal power and status who could have succeeded him, Josef Stalin and Leon Trotsky. The crucial event here was that Lenin had won the revolution and established the Union of Soviet Socialist Republics against tremendous obstacles. Both Stalin and Trotsky had great following within the communist party. Russia was—and continues to be—ruled by a comparatively small number of party members. These autocrats determine its policies. Stalin wanted to consolidate and secure the gains made, Trotsky's dream was to continue the revolution on an international scale. Clearly, sociometry could have assisted the latter who came to such a miserable end, into a more successful path. It could have illumined the cleavages which existed in the party and the sphere which each leader commanded. Stalin may have been better at intuiting what was in the mind of the largest and most powerful majority of party members; possibly he merely followed their lead. Maybe the effort Trotsky had to make to achieve his purpose was far greater because he had to impose his will upon so many of his fellows who, worn out by the struggle, wanted to secure a modicum of balance. Armed with a sociogram he could have diagnosed the emotional currents which determined the outcome of the conflict. He might thus have been sensitized to the dangers entailed in going against them, culminating in his exile and assassination.

Jesus of Nazareth stands out as a leader who, in sociometric terms, was also

an isolate, but not in the sense of either de Gaulle or Hitler. His rise to leadership was conditioned by the fall of Jerusalem to the Romans. He was an isolate because, as a graph of his social status might have indicated, he directed far more love toward people than they returned to him. He was Hitler's antithesis. When Palestine became a Roman province many potential Christs arose, eager to lead her out of captivity. These Jesus gathered around him, basing his following on love. A sociometrist enlisted in his cause would have been able to point out to Christ to what extent his followers were truly united by his goal. He would have seen clearly the satellite who was not fully absorbed in his mission and unable to reciprocate his love, the man who caused his death: Judas.

The question has been raised often whether Jesus was merely the collective symbol for these potential other Christs and not an individual at all. Are we then to assume that he was a figment of the imagination of a great many contemporaries, the product of a collective dream? In view of sociometric awareness, it is doubtful that such tangible and widespread leadership as Jesus exerted could be brought to bear on any society by a symbolic figure, shrouded in mystery; we are, at least, not aware of any such figure having been able to originate similar power at any time in man's awareness. It would certainly be unique.

AUTOCRATIC LEADERSHIP

Among the most startling insights gained from sociometry are the ways in which leadership may come to an end. Hitler's following, for example, was founded on the existence of invisible networks of his relationships to potential quislings, old and young. They were his first, spontaneous followers. The large masses which joined this throng later had little relationship to him except that of blind faith. Leadership of this kind, of which there are numerous samples in all autocratic regimes, is self-destructive. Our sociometric investigation will show that constantly changing events, new currents of thought, produce new masters. Repeated mappings of communities over long stretches of time can demonstrate these changes and the peril of inflexible authority imposed upon the populace which stifles the natural sociometric developments within them. Repression once again will lead to violent revolution. Sociometric maps of Germany during the second decade of this century would have enabled social scientists to see the dangers inherent in the emotional currents then pervading its society and to plan measures to balance and counteract the most extreme, to give them suitable channels for expression.

Hitler's empathic power (which is a one-directional kind of power) led him to grasp the hate currents and to mold them into an effective weapon,

but they did not go far enough for him to know whence new forces within Germany would arise and who will spell his end. And he was certainly unable to predict the final effect his power would have for the countries he planned to rule outside of Germany. However, because he had some awareness of such factors at work, constant irritations, "network jitters", necessitated periodic purges. All autocratic forms of leadership and government lead to such purges because the leader fears his end and the networks which may bring it about. The currents emanating from these networks arouse him to slash out parts of them and he does this in a hit-or-miss fashion. Stalin was still more sensitive to these currents and counter-currents. To free Russia from whatever influence he feared Trotzky had been able to spread, he killed numerous potential Trozskys and the large networks of persons attached to one another within them. It was an example of overkill, causing widespread death in repeated, much discussed purges. Besides Stalin and Hitler, Mussolini, Lenin, Franco, Peron, all of them and others not here included, must have been subject to these haunting fears at one time or another. Some of them have used either purges and/or strategies of terror to allay them. In Hitler's case, his closest associates were like his auxiliary egos. He was unable to break away from them. He could not assign power to new adherents, he could not repair his social atom; it froze on the level of his original connections. When one or another dropped out, as in the case of Hess, he found it difficult to replace him. In a rigid social system of this type there is not sufficient flexibility to recognize new key individuals who are the crest of the wave at one point or another. When Hitler could no longer stem the tide of history going against him, he ordered the Götterdämmerung of all these associates along with him, in a mode befitting a man whose life was dedicated to murder and violence. Stalin, on the other hand, was such a suspicious character that he did not attach himself to any person over a long period. He was the cold loner. This made his massive purges more a symbolic act to him than a real one; he did not see his enemies as real people, but only as faceless enemies, to be destroyed. Sociometry could have limited these massive purges to those who were revealed as his "true" enemies; instead his killings extended into numerous networks of persons who may have had no connection whatsoever with his supposed enemies. We do not subscribe to the idea of using sociometry this way, of course, but an instrument is only as good as the person who wields it. An instrument in itself is neutral. It is the way man uses or abuses it which makes it an instrument for good or evil. Sociometry is no more to be blamed for being abused by man than a knife or a gun. Love, too, can be abused when it is employed to enslave another person.

Purges such as take place in totalitarian forms of government are not

necessary in democratic countries. There the continuing changes of leaders, networks, and currents are a self-cleansing process, at least, to a degree, although no abuse of the power over individuals and their networks remains without results. But it requires spontaneity and vigilance to stay a leader in a society where changes are the order of the day. Roosevelt was able to stay at the helm for four terms in a country where third terms were considered unconstitutional and in itself this weighed against him in re-elections. True, the war made changes more hazardous but Roosevelt entered upon his third term before America was actively involved. By itself, therefore, the war could not have been responsible for his long tenure in office. A sociometrist views this partly as due to Roosevelt's ability to ride the political waves and his spontaneity which enabled him to change and shift subleaders whenever such a decision was called for. He had to be flexible to maintain his leadership position. A democratic leader has to "feel" the structure and emotional currents beneath him and to permit their expression. Sociometric mapping of these will be of immense help in guiding the leader to establish and maintain a balanced social order, in being able to uncover the substructures before they develop into dangerous, violent and pathological forms of leadership.

A CURRENT NOTE

There is a tendency to view the application of sociometry, especially in public life, as manipulative. What then, is one to say of the manipulative controls that have been and are continuing to be exerted under cover? Would we have dealt better with such noxious events in political life as Viet Nam or Watergate if we would have had sociometric indices to guide us? Without sociometry we are at the mercy of our leaders; we tend to sentimentalize our new leaders, to expect near-miracles from them as if they were all-wise fathers, unassailable and infallible. Gradually, as their humanity comes into view, we see them with their faults and failings, distorted though they may be through the intervention of mass media and the currents rising against them. We are frequently thrown into a maelstrom without guidance; would we do better with scientific intervention to help point the way? We believe sociometry will have a sobering, salutary effect if it is handled openly, with the objectivity which human relations deserve, with respect for the autonomy of individuals and groups, even of those whose goals may be at variance from our own.

We have learned to navigate the oceans of water and of air. It is time to scientifically navigate the currents of human and inter-human relations.

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A CONSISTENCY MEASURE OF SOCIOMETRIC STATUS RELATED TO THE DEVELOPMENT OF SELECTED PERSONALITY FACTORS

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The effectiveness of sociometric techniques as estimates of personal adjustment has been reviewed by Bonney and Fessenden and Gronlund. The relationship between sociometric scores and various methods of personality assessment are not marked when total groups are studied by correlations. When a group with high choice-status is contrasted with a low-choice-status group, the studies consistently show the high choice-status groups to be reliably superior in some psychologically and/or socially approved types of behavior. Low correlations suggest that sub-groups exist between these extremes that are not characterized by the progressive increase of personal adjustment with status that the contrast of high choice-status to low choice-status groupings suggests.

The studies reviewed by Gronlund utilized a high-low continuum to express status. Both sociotele and psychetele criteria were utilized. It appears, however, that a consistency method of expressing status might be developed to define the relationship of sociometric status to personality development. The rationale for such a method was expressed in a homeostasis model of cognitive consistency as reviewed by Feldman.

METHOD

A closed peer group of pre-adolescents, residents of a dormitory-type children's home, was chosen for subjects. Near-sociometric techniques were used to determine both sociotele and psychetele status. The *Children's Personality Questionnaire* was used to determine personality ratings. The *Peer Nomination Inventory* was used to obtain behavior ratings. Tests were repeated after six months to provide a test and retest comparison. Significant relationships were determined from correlations and mean comparisons of the extreme thirds.

Two methods of measuring consistency of status were utilized. The first was a discrepancy between sociotele and psychetele status. The second was a change of total status from test to retest. It was hypothesized that the

subjects with the greatest inconsistency would show the most adverse personality and behavior development.

To make the results comparable to those reviewed by Gronlund, correlations of both sociotele and psychetele status to the factors of the CPQ and PNI ratings were determined.

RESULTS

All of the behavior items as measured by the PNI were related to both psychetele and sociotele status for the female subjects. Four of the CPQ traits were significantly related to sociotele status as shown in Table I. Only two of these were also significantly related to the psychetele criterion.

None of the personality traits were significantly related to either criteria for the male subjects. Only the withdrawal trait of the PNI behavior ratings was significantly related to sociometric status. It was related only to the psychetele criterion.

TABLE I

Significant Relationships Between Personality or Behavior Factors and Psychetele or Sociotele Sociometric Status at Initial Testing

<i>Factors</i>	<i>Correlation</i>	<i>Level of Significance</i>
Male		
PNI Withdrawal to Psychetele	.320	.01
Female		
PNI Aggression to Psychetele	.387	.01
PNI Aggression to Sociotele	.356	.02
PNI Dependency to Psychetele	.397	.01
PNI Dependency to Sociotele	.381	.01
PNI Withdrawal to Psychetele	.489	.001
PNI Withdrawal to Sociotele	.456	.001
PNI Depression to Psychetele	.473	.001
PNI Depression to Sociotele	.491	.001
CPQ A to Sociotele	-.350	.02
CPQ N to Psychetele	.236	.05
CPQ N to Sociotele	.402	.01
CPQ Q3 to Psychetele	-.269	.05
CPQ Q3 to Sociotele	-.292	.05
CPQ Q4 to Sociotele	.266	.05

TABLE II

Significant Relationships Between Personality
And Behavior Factors and the Discrepancy Between
Psychetele and Societele Status at Initial Testing

<i>Factor</i>	<i>High Disc. Mean</i>	<i>Low Disc. Mean</i>	<i>Level of Significance</i>	<i>Correlation</i>	<i>Level of Significance</i>
Male					
CPQ J	2.3	2.8	.01	-.1808	---
PNI Aggression	.927	1.595	.01	-.3514	.01
PNI Dependency	.742	1.345	.01	-.3972	.01
PNI Withdrawal	.673	1.144	.02	-.3408	.02
PNI Depression	.673	1.167	.01	-.3305	.02
Female					
CPQ H	2.0	2.7	.01	-.265	.05

When the behavior and personality traits were related to the discrepancy between psychetele and societele status, significant relationships were found for male subjects both by correlation and comparison of extreme thirds. Each of the behavior traits was negatively related to the amount of discrepancy. Table II shows that only one personality trait was related to the discrepancy of sociometric status for both the males and female subjects.

Only three significant relationships were found when personality and behavior change after six months was compared to change in sociometric status. Table III shows that a change in one CPQ trait was significantly related to change in status for male subjects. Two PNI traits were so related for the female subjects.

TABLE III

Significant Relationships Between Change Of
Personality and Behavior Factors From
Test to Retest and Total Status Change

<i>Factor</i>	<i>Status Change</i>	<i>Level of Significance</i>
Male		
CPQ Q ₄	.267	.05
Female		
PNI Dependency	.362	.02
PNI Withdrawal	.301	.05

DISCUSSION

The correlations of personality and behavior traits to both sociometric criteria was significant for the female but not for the male subjects. The correlations of behavior traits to the discrepancy between sociometric measures of sociotele and psychetele status were significant for the male but not for the female subjects. This suggests that different processes of sociometric status determination might have been operating in the separate sex groupings.

The CPQ personality test indicated that these subjects were deviate from the average or middle stave on three factors. The group average for factor B was in the second stave and factors D and F were in the fourth stave. This placed the subjects as a group in the extreme third of the population on these three factors. Thus these subjects could be described in relation to the CPQ normative group as being unintelligent, unreflective, boorish (B-); demanding, impatient, excitable, overactive (D+); and energetic, open responsive, content (F+).

These traits suggest a reason for the lack of discrepancy between sociotele and psychetele criteria (correlation of .892 for males and .842 for females). Surgency (F+) is related to success in intimate groups and with lower quality performance in long term situations. It can be assumed that the high surgent students of this study tended to produce psychetele choices for both criteria. The discrepancy predicted on the basis of other studies was not produced by the immature residents of this children's home.

SUMMARY AND CONCLUSIONS

Previous research had indicated that the discrepancy between sociotele and psychetele status would increase with age as groups became more mature and discerning enough to make sociotele choices. It was assumed that a discrepancy score would appear that would increase with age of subjects and would increase for individuals from test to retest. The subjects did not produce an increasing discrepancy pattern as had been predicted. Further research is needed to determine if the theory of increasing discrepancy with age is correct. It is possible that the subjects used in this study were immature in their ability to make sociotele assessments; that the theory is correct in essence but that sex and other variables of group composition cause variations that make the direct application of the theory to an individual group impossible without further refinements; or that the application of a near-sociometric technique to a large peer group produced status measures that lacked discrimination.

The fact that personality factors were found to be as significantly related to discrepancy as to either tele factor and as related to change as to increase

or decrease indicates that intra-personal measures of social status can be just as valuable in the study of personality as inter-personal measures have been.

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DOCTORAL DISSERTATIONS IN SOCIOMETRY

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The purpose of this paper is to call attention to a large, relatively untapped source of material in the field of sociometry.

The scholar embarking on a serious study of the field of sociometry finds that the available resources are (1) Moreno's works, (2) *The International Handbook of Sociometry*, (3) *Sociometry* (particularly those volumes published by Beacon House before 1956), (4) no more than one dozen books, (5) *Sociometry Monographs*, 1-42, (6) scattered chapters in Social Psychology-Education texts, (7) *The Handbook of Social Psychology*, (8) *Group Psychotherapy and Psychodrama* (occasional articles), (9) the files of E.R.E.C., (10) fugitive materials, (11) about 30 articles per year published in miscellaneous journals, (12) materials included in books in the area of "small groups," (13) Masters Theses, and (14) Doctoral Dissertations.

Of these resources the two that are most voluminous are Masters Theses and Doctoral Dissertations. This author has previously compiled a bibliography of Masters Theses* and is in the process of updating this listing.†

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APPLICATIONS OF THE PERSON PERCEPTION INVENTORY

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The Person Perception Inventory (PPI) was originated by the first author of this paper and developed for use in groups with the other authors. In form and rationale, the inventory represents a modification and extension of the Tyler Vocational Card Sort (Tyler, 1961; Dolliver, 1967). Both the vocational card sort and the technique described here (essentially a "people card sort") are based on the Personal Construct Theory of G. A. Kelly (1955). In effect, the PPI is an alternative to Kelly's Role Construct Repertory Test (REP test), especially suited to studying a group, such as a work group, a class, or an encounter group. The REP test emphasizes one person's constructs, while the PPI emphasizes perceived similarities and differences between group members.

The technique has been developed into a self-administered format, which reads as follows:

In the envelope you will find slips of paper with names of people in your group. Please follow these steps in completing this inventory: (1) Write your name at the top of this page in the space provided. (2) Sit where you can place the cards so that you can see each of them. (3) Now form smaller groups of people. Place together those cards (the people) who seem alike to you in some important way, those that you think of in the same way. (These groups can be of any size and there can be as many groups as you wish.) (4) Record the identifying number from the cards for each of the people in the first group in the space provided. Now write out the description of how the people seem to be alike. Describe all of the similarities you see within the group and be as clear as you can in your description. (5) Now follow the procedure described in (4) for each of the other groups. Use the back of this page if additional space is needed. You may find that you have several people who don't fit with any of the groups—consider these individually and indicate what you see as being an important characteristic that they have. Be sure to place your name on any additional page that you use. Thank you.

The PPI asks that group members be placed into sub-groups rather than receive individual description. Within Personal Construct Theory, people are described in relation to others' similarities and differences in order to identify important constructs within the vocabulary of the respondent.

The PPI should be considered a highly speculative venture which provides some insights and promotes stimulating questions for the leader about his group. The PPI has been used in a number of situations with various groups and found to be helpful in conceptualizing individual members and processes within the group.

The PPI generates several types of data, which will be discussed in turn: (a) the kind of constructs used by each person, (b) the kind of constructs used by the entire group, (c) a composite description of each person in the group, and (d) group structure.

CONSTRUCTS USED BY EACH PERSON

In Kelly's (1955) view, constructs reflect the discriminations which a person makes, what is important to the person (or noticed at a particular time) and his possibilities for change (or movement). There is a reciprocal relationship between constructs and behavior. One illustration of this was found in using the PPI in a psychiatric hospital. In general, staff members tended to categorize patients on their ward according to the kind of relationship they had with the patients. The nursing assistants tended to classify patients in relation to their manner of social interaction. The nurses tended to view the patients in terms of the nursing care which they required. The psychologist and psychiatrist tended to categorize the patients into diagnostic categories or to think in terms of release plans. This result is in keeping with the finding by Triandis (1959) that people employed at different levels in an industry use different kinds of descriptive categories.

Sometimes the categorizing reflects personal concerns on the part of the person completing the PPI. The PPI was given to members of a sorority and a fraternity (by Ellen Ehlers and Lawrence Black, respectively). Those in leadership positions in the sorority or fraternity tended to view members in terms of their contribution to the group. Subjects for whom dating was especially important tended to use that classification in relation members of the group. One fraternity member, from an especially wealthy family, noted on the PPI that he was avoiding using income as a basis for classification.

CONSTRUCTS USED BY THE ENTIRE GROUP

By looking at the kinds of constructs used in each group, one gets a sense of the emphases or concerns within that group. For instance, in giving the PPI to a graduate level class, the constructs used were quiet versus out-

spoken, liberal versus conservative, estimates of intelligence, and the way in which people dressed. It is not surprising that such dimensions were of concern or noticed in a class.

Two of the authors utilized PPI results as an aid in designing communications exercises for a group of nursing supervisors. The supervisors' PPI's seemed to emphasize questions of competency and efficiency with an underlying tone of respect or disrespect between these nurses. The implication was that the group was in a serious state of disharmony. It was found, however, on meeting with this group that they had no desire to acknowledge, clarify, or improve the underlying conflicts which existed between them. When the outside leaders to the group interacted with them, they seemed to be a closely knit, well-balanced group who functioned well together. Thus, the perspective offered by the PPI is not necessarily one which would be observed in open interaction with the group.

Administering the PPI as a repeated measure with the same group helps to identify what the group is involved with at that particular time. Various descriptions have been made in the professional literature of "stages" of group formation. Bernstein (1965) identifies five stages: pre-affiliation, power and control, intimacy, differentiation-cohesion and separation (cf. Tuckman, 1965). In the pre-affiliation stage, the categorization is likely to be hesitant and the constructs reflect vague impressions. In the power and control stage, members use constructs regarding weak people, rule-makers, status-seekers, authority figures, power people, etc. In the differentiation-cohesion stage, categorizations are more sure and more definite, reflecting realistic behavioral expectancies based on experience with the group. Constructs also reflect the tasks which have engaged the group or individual members. Sometimes there are rather critical and incisive comments made at this stage of the group's formation. The concept of stages, of course, involves the average of the group's focus and activity. Thus, on the PPI, there would be a variety of constructs used at any point in a group, yet themes exist at different times which can be identified from responses to the PPI. In a group where the PPI was used at repeated intervals, one group member was identified whose PPI responses reflected concerns with intimacy rather than the differentiation-cohesion stage where the rest of the group was operating. This kind of awareness can be helpful to the group leader who may choose to make some special effort to bring the lagging person to the point where the rest of the group is operating.

COMPOSITE DESCRIPTION OF EACH PERSON

Descriptions of each group member by each person in the group can be compiled from the individual PPI's. Each composite gives the additive sum

of all the various impressions of each group member. Many times people are willing to write what they would have difficulty saying to one another.

In several groups led by the authors, group members were asked to try to identify the composite of themselves among the descriptions of all group members. This exercise has the covert function of showing each member the kinds of descriptions which others received and the kind of constructs used by other group members. Since one of the important aspects within many groups is the feedback function, this use of the PPI seems particularly worthwhile. (In order to carry out this procedure, the member's description of himself as well as obvious identifying characteristics must be removed from the composite description.)

For illustration, the composite descriptions made of 3 group members from a group of graduate students is presented below. Such descriptions, taken as written from the PPI's are marked by semicolons to separate comments made by *different* group members. The members were described as follows:

(1) A good friend of mine; I feel a tie because of the shared experience in an earlier group, tend to feel close to and communicate more openly with, I feel really comfortable with him most of the time; seems what I think of as well adjusted, seems happy with what he is while being open to change; dependent upon intellectual characteristics, but has desires of moving away from that dependency, very verbal; I'm not getting to know him in a way that is satisfying to me, together last semester; relatively quiet, I would like to hear more about how he thinks and what he is feeling, likeable, frank, and open to a degree; I'm close to, can turn to for support, understanding, affection; we trust, they know me and like what they know, we accept each other, are very non-defensive, I could trust and depend on; concerned with immediate experience, especially regarding emotional things, tendencies to alienate others by openness/confronting/some hostility expressed rather freely, probing, pushing at times, having a desire to understand and analyze interactions/feelings, needing and wanting to become deeply involved, less concerned with being accepted than most other groups, possessing self acceptance and a feeling of strength, tendencies to make assumptions about others and trust them without checking them out, intellectual curiosity.

(8) People I would really like to know better and become more comfortable with, from what I know of them I like them; emphatic, seems to be able to identify what their feelings are and to give understanding; very warm, insightful, emphatic, and other-centered in a one-to-one relationship; seem to move from extreme to extreme—sometimes very self-

assured other times extremely insecure and unhappy; seem what I think of as well adjusted, all seem happy with what they are while being open to change; a group unto himself, there is a unique combination of power and sensitivity, I relate to him on a separate level; use formal rules as a path for their action, moving away from inhibitions, somewhat shy, but not withdrawn, effective; have shared together another group experience, I feel a tie with them because of that experience; a friend; nurturing; I am comfortable with these but don't really know them very well, but expect to like and know each one a lot better by the end of the semester; I see an emphasis on cognitive, task-oriented behavior, I perceive a need/desire for closeness and also an ambivalence about that, that may be related to difficulty in feeling deep trust in others or in not feeling completely accepted, I see primary qualities as being intelligence, aloofness, hesitancy, need to be liked, some defensiveness, unexpressed anger, anxiety, desire for approval, curiosity, ambivalence, tendency to protect others and themselves.

(9) I know each of these to some degree, I would like to know them better, each has a sensitivity that I have tuned into and seem a little more independent as a group; seem to move from extreme to extreme, sometimes seem very self-assured, other times extremely insecure and unhappy; I often feel like they aren't fitting into the group, like they don't belong or don't want to belong; they speak their mind about whoever or whatever is being discussed, I see some leadership qualities in them, very warm, insightful, emphatic, and other-centered in a one-to-one relationship; I am comfortable with these people, don't really know them well, but expect to like and know each one a lot better by the end of the semester, I could trust and depend on them; indecisive about the PPI; someone about whom I don't know what to say; feel especially warmly toward; outsiders to the main groups; these people have expressed their feelings of being outside the group, or because of the actions have placed themselves outside the group, or lack of expression has seemed to me to be somewhat withdrawn from the total group experience; genuinely but cautiously reaching out for self and relevancy; people who sometimes make me uncomfortable, but with whom I like to be able to work things out, both seem to be frequent or occasional targets of my anger or misunderstanding; I'm not sure that I like him; this group seems to be in a transitional period; the people in it are possibly becoming aware of many things about themselves experiencing new feelings, trying out new roles, I see some apprehensiveness coupled with a desire to have feedback from others, qualities: intellectualization at times, anger, tentative ways of acting, feeling isolated, desire for identification with others, tendency to mis-

trust, real need for protection and acceptance coupled with inability to accept them fully.

In the three above composite descriptions, we can see some of the constructs used by the entire group. The constructs used by each person are somewhat obscured by placing the comments together in the composite. Variations are apparent in the comments made by different group members, notably length, focus, and style of expression. But shared or repeated themes can be identified. In the three examples, one important theme is the degree of personal relationship which had or had not been established. Stated differently, many comments focus on the degree of trust or comfort felt between group members. A subdimension here was prior experience with one another, most of that being a favorable consideration. There is some reflection of uncertainty or apprehension about how relationships within the group will develop. Many of the comments reflect the psychological orientation of group members. Evaluative judgments about members are sometimes embedded in the comments about the members' psychological processes or personality traits. Group members have implied what they consider to be appropriate group norms; inferences can easily be made regarding expected or approved behavior within the group. An important element of group relationships is lost in the composite presentation: the way in which each group member places himself in one of the groups (including with whom and the description used). This information is available on the PPI protocols.

GROUP STRUCTURE

From the PPI, a tally can be made of the number of times that Person 1 was seen as similar to Person 2, and the number of times each of them was paired with Person 3. Then the number of times that Persons 1, 2 and 3 are paired with Person 4 are tallied, etc. From this tally one can identify those people who were most frequently seen as being similar to one another (and those seen least frequently as being similar to one another). A diagram (Figure 1) can be drawn, which is like a sociogram in appearance.

In a typical sociogram people are asked who they would like to associate or carry out a project with which becomes the basis of that diagram showing group inter-relationships. The PPI is different in that (1) the total group has been involved in determining the relationships of each member and (2) the diagram reflects perceived similarity rather than chosen partner. When two members are perceived similarly by the group, it is interesting to note whether they also see themselves as similar to one another.

McQuitty (1960) presents an alternate method for presenting these results, "hierarchial syndrome analysis." This method successively identifies the

relationships which exist between members of the group; thus relationships at different levels are evident. In the method shown in Figure 2, the members which are most frequently perceived as similar are identified. In the present example, persons 1 and 12 are grouped together 9 times, a greater frequency than any other shared groupings. Persons 1 & 12 thus become identified as a single unit to be related to other units which are formed. Then identify the next highest frequency of shared groupings. Persons 2 & 6 are placed together 8 times. Persons 4 & 8 are placed together 8 times. Those relationships can be observed to be plotted in Figure 2. In this manner, the initial units are formed. Those pairs become units, which are henceforth only related as units not as individuals. In the present group, as can be observed in Figure 2, persons 1 & 12 are related to persons 7 & 5 with a frequency of 4, the highest frequency which exists between the person pairs, considered as single units.

There are important differences between the methods used in Figures 1 and 2 to illustrate group structure through the perceived similarity of group members. In Figure 1, the highest frequency of each individual with any other individual members is shown, whereas in Figure 2, the individual highest frequency pairings are established in successive order and those individuals in such pairs are not identified as individuals in pairings of lesser frequency.

FIGURE 1
Structure of a Group Based on
Perceived Similarity of Members

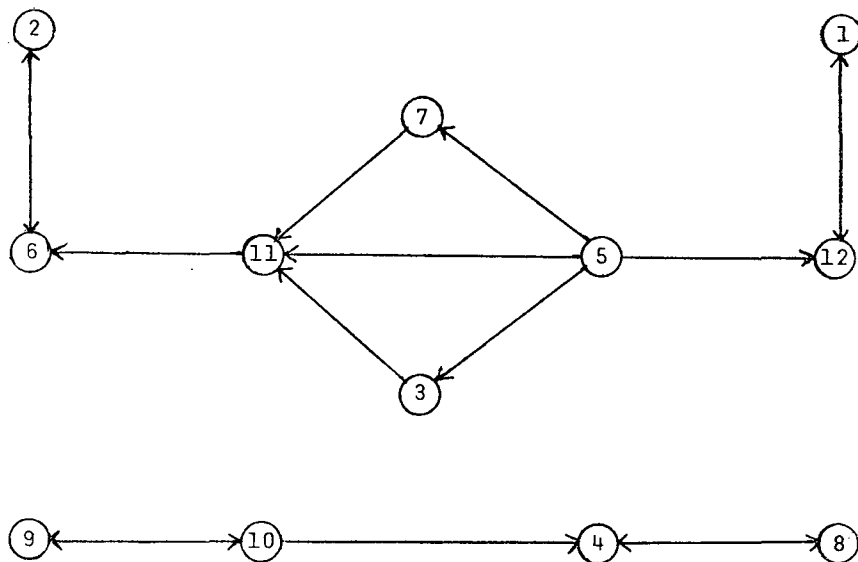
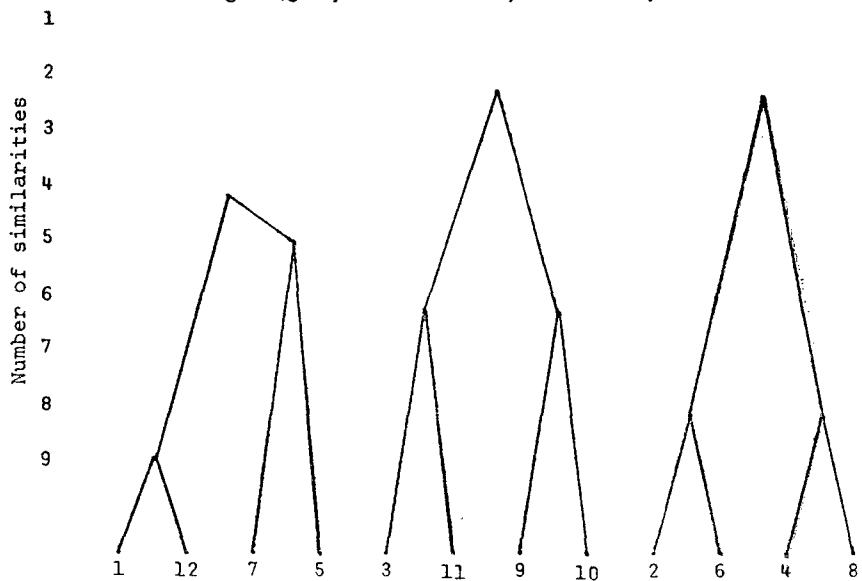


FIGURE 2
Structure of the Same Group
Using McQuitty's Hierarchical Syndrome Analysis



Thus in Figure 1, person 5 is shown to be paired with 4 other group members with equal frequency, which does not show in Figure 2. Figure 2 has particular utility to demonstrate further groupings of subgroups, thus providing more sense of group structure.

The Person Perception Inventory is a tool for the group leader to gain perspective, speculation and knowledge about his group. In addition, the PPI can also be used to promote exploration and feedback within the group.

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SOCIOMETRIC FAMILIES: THEORY IN ACTION AT THE INTIMATE COMMUNITY WORKSHOP

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With the exception of communes and religious life, the mutuality of choice for initiating and sharing family life is the province of marriage partners. Although it is legally possible—according to most zoning laws—to add from between two and four non-related persons to a natural family household, it is not customarily done.¹ If five or more single and unrelated adults try to live together, they have difficulty. Their home is considered either a commercial boarding house or a community residence. These latter are official group homes for delinquents, former alcoholics, ex-mental patients, and ex-prisoners, who in the eyes of the general public need to be under careful supervision and control. It is assumed that *any* independent choices these people make would be socially dangerous or immoral. This prejudice carries over to all single people—unless they live alone. In one way or another, society makes the assumption that if you choose not to marry but want to live in a group, you are not a responsible adult. You have rejected both family responsibility and rugged individualism.

The long-term aim of the Intimate Community Workshop described in this article is to encourage the voluntary expansion of the family-type household by the inclusion of non-related persons. Our social customs restrict caregiving to families with children, or institutions for dependent adults, or marriage. In addition, there is a lack of knowledge of the nuances of caregiving and small group leadership, which results in a lack of social imagination of how people *could* live together—therapeutically.

This program was conceived of as a sociometric family laboratory, to explore the fission and fusion of our basic primary group, the family, using Moreno's concept of the social atom.² In life, the bonds that hold the family social atom together often only become clear when they are changed or ended; such as in death, departure of a now-grown child, and divorce. These events 'split' the original social atom, the family of origin. However, only

¹This information is from the Westchester Community Service Council, White Plains, N. Y. They research various zoning laws to assist in the establishment of group homes and community residences.

²Social atom—"the smallest, most immediate social coexistence of individuals". It is used here in its collective sense, the smallest group, and not in the subjective individual sense which will be described later. P. 53 *The Sociometry Reader*, Free Press of Glencoe, Ill. 1960.

marriage and the birth of children are common culturally accepted ways of creating or 'fusing' new family units, new social atoms. Exceptions are households within the commune culture which accept non-related adults as part of the family, and religious communities, which formally 'adopt' new members.

In the sociometric laboratory of the Intimate Community Workshop, the participants twice created new families by choice; fusion by means of adoption. Each family unit existed for a period of four days, long enough to experience in microcosm many of the same struggles as occur within any home. In this way it is possible to explore one's choices for family companionship and the reasons for creating and leaving a family unit. In the Workshop, these choices for family-units are on a much smaller scale than in life, and with less serious consequences. This makes it possible to learn without as much trauma as often accompanies changes within family life, that is, the intimate social atom within which we each live.

This workshop is a continuation of the early ideas of J. L. Moreno, who in 1912 in the gardens of Vienna asked the children to choose the adults they would like as parents. Direct action sociometry was researched in the 1930's at the New York State Training School for Girls. The results were published in two classics of sociometry, *Who Shall Survive* by J. L. Moreno, and *Leadership and Isolation* by Helen H. Jennings. Since then, sociometry—the measurement (metrum) of companionship (socius)—has expanded both in its diagnostic and mathematical dimensions. The Intimate Community Workshop is of the participant-observer type of sociometry which Moreno labeled 'dynamic or hot' sociometry, for this approach encourages participants to act in their own behalf and data for research is a byproduct of an attempt to improve human relationships.³

The mere exploration of family responsibility in its microphase has, of course, its social dimensions. There is a critical shortage of the skills necessary for family and primary group living—if the membership is diverse. The art of family companionship is not automatically learned at home; natural families are limited in size, diversity and vary in leadership ability. But the group process need not be a mysterious experience for its members. The 'everyday' use of the sociogram, social atom explorations, role reversal, and role diagramming⁴ could assist in the family's awareness of their own interaction. As with any growth, it involves trusting that the new awareness will be a gain greater than the loss of sociometric innocence, where it was possible to claim, "But I did not understand what was happening, and so I am not responsible."

³"Old and New Trends in Sociometry," *Sociometry*, Vol. 17, May 1954.

⁴"Role Diagram Expanded", by Ann Hale, *Group Psychotherapy and Psychodrama*, Vol. 28, 1975.

WORKSHOP ORIGINS AND STRUCTURE

The Intimate Community Workshop was designed as a three-week summer program for about 50 people as a chance to explore and study the basic nature of family-type "response-ability".⁵ Its processes are sociometric and directed toward the healing and nurturing aspects of a group which by that definition includes everyone—children, adults, elderly people, and the emotionally and physically handicapped. It is from this focus that we postulate the family-type community, as a microcosm of society. Within such a combination and in face-to-face interaction one can find all the problems encountered in society. These problems—violence, alienation, the search for companionship, the need for privacy, the organization of groups, ways of leadership, etc.—are here explored in their microphase, the family-type household, for new understanding, new experiences, and more adequate ways of responding to these problems outside the Workshop.

The social view of the leadership is clearly expressed by Elaine Meranto in the summary report of the 1975 Workshop:⁶

"Yes, I believe in nonviolence, that peace is possible, but not if we are unwilling to look at ourselves and see ourselves in every person who is violent. I saw this especially in the psychodramas. Many people were unwilling to leave themselves, role reverse, and be the other person. . . .

We need to know and understand what motivates others to do what they do, and what motivates us. Then we can proceed with our quest for Peace, Justice and Brotherhood. For if we are not aware that our brothers and sisters can not hear us, we will never understand why they are not listening."

The staff members besides myself, Betsy McGreevy, Sally Hamlin, and Jeannette Schneider, were all women with a moderate exposure to psychodrama and group process prior to the one-week intensive course in Sociometry taught by Ann Hale at the Moreno Institute in Beacon, N.Y. The 'status nascendi' of the staff came from social and spiritual concerns as ex-

⁵Total Attendance was 50, 42 adults, 18 men + 24 women (of whom 18 were married but 3 came without spouses. Also 8 children under 12 yrs. More than half of the participants were without previous community experience. All but 7 had become acquainted with the author before the Workshop. All adults were college educated by at least one year; one-third were in the helping professions, one-third in trade skills. The rest were students, teachers, or employed in part-time work only. While people had been recruited primarily through personal, therapeutic, or Catholic Worker networks, the spiritual life of 41% was inactive, of 26% was unknown, and only of 33% was of central importance.

⁶"A Sociometric Response to Diversity and Solitude in Community and Family Living", a 65-page report privately printed, is available from the author, Clare Danielsson, 259 Wolcott Ave., Beacon, N. Y. 12508.

pressed by Dorothy Day and Peter Maurin, founders of the Catholic Worker newspaper and its Houses of Hospitality, the Berrigan brothers, and a general interest in personal and community growth.

Although this is the fifth year of these summer workshops, (the second as a 3-week program) the warm-up remains crucial. For a sociometric experiment to be valid, it must be seen as important to the lives of the participants, important enough to risk an honest exploration about essential life-style choices. The weekends were therefore designed as lectures and discussions of the various ideas of the program. The two intervening weeks, from Monday thru Thursday were spent in the temporary sociometric family-units implementing group living and working skills. We did our own cooking and housekeeping. Swimming and recreation were also part of the program. Friday was Anarchy Day. Nothing was planned—for a change!

The three basic premises of the Intimate Community Workshop are:

1. *We live in a world of our own choosing.* By learning to make better choices for ourselves, our individual 'worlds' become more satisfying. But it must be reckoned with that we co-exist in a larger world than that of our immediate level of co-existence. Other people have different perceptions and ambitions; the earth and cosmos have their own spontaneity—creativity. However, by expanding our social creativity, at first by improving our ability to make choices of companionship and social roles, it is possible to modify the structure of the primary social atom—the family-type household. By developing the ability to give leadership in a new kind of family, it becomes possible to change social attitudes and values.

The first weekend of the '75 Workshop explored our place in the Western historical process and its effect upon the family unit. This year we will review mankind's cooperation with and care-taking of the earth (and the lack of it)—the macrophase of our existence.

2. *Everyone is a single and complete person.* He or she is more than just a role player. While we each have a separate body at birth, our psyche's are not yet separate enough to establish individual identity. They are merged together in what Moreno called the infant's 'matrix of all-identity'.⁷ The self, the person, emerges as the roles are selectively perceived, learned, and integrated. Only gradually through this process of individuation is each person's separate identity evolved, to the point where we know we have a separate psyche as well as a separate body.

The task of the new kind of primary group, the healing family, is to create the interpersonal support system that will encourage the different

⁷*Psychodrama*, Vol. I, section IV, Principles of Spontaneity, by J. L. Moreno, Beacon House, 1970.

wholeness of *every single person*: the adult as well as the child, the married as well as the single, the ill or disabled as well as the healthy.

This was the topic of the second weekend both years, the family as a place of growth, and as a place of shared companionship with those who could not grow. We discussed family therapy and the organization of therapeutic communities in 1975, and problems of privacy and solitude in 1976.

3. *Conflict is a normal part of family and group life, and can be positive if there is leadership.* The nature of responsibility and definitions of physical and emotional space change during the growth process, the process of individuation. The leadership challenge is to direct the energy that goes into these conflicts in constructive ways, and not allow them to become destructive. In 1975 we heard lectures on the history of non-violence in the Western world, and this year will explore role training programs for conflict mediation and peacekeeping.

We have attempted to present these premises in a social laboratory setting where participants could explore them with a minimum of risk, both intellectually and emotionally. The development of communal trust and new life-styles does not occur quickly. The Intimate Community Workshop is an on-going social experiment attempting to educate people at the grass roots level, about the choice making process. We each have a human responsibility for each other, and it is hoped that by a greater consciousness of how we choose each other, it will be easier to be "response-able" in the way we express caring.

The next session describes the first of these three premises, families by choice, the most developed part of the program. The others will be expanded and written about in future articles.

SOCIOMETRIC FAMILIES IN THE 1975 WORKSHOP

Both Monday mornings at the Workshop, long community meetings were held to discuss the weekend and unfinished business. Then the procedures of sociometry were introduced and discussed. Several action sociograms of the entire community followed, to illustrate the different group formations that could arise from different criteria for interaction. Nothing was rushed. After lunch, everyone, including the children⁸, chose their family for the week.

The staff had estimated that three family-units would be adequate for the number of participants. For the purposes of explaining sociometry, each staff

⁸The youngest child, 4½, chose first to be with her father rather than her mother, and then chose a family-unit.

member became a 'starter' for a family. The family-units also simplified the organization of daily community life. The tasks given to each were:

1. Eat all meals together from Monday until Thursday eve.
2. Meet together often enough to explore and clarify the basis of choices for each other within the group, aided by the use of the sociogram, role reversal, and the social atom.
3. Do one day of cooking for the entire community.
4. Do one day of householding chores for the community.
5. Spend any or all leisure time together.

Once the choice of a family-unit was made, the members were expected to remain there for the duration of the time, and to be responsible for the projects undertaken by the family. Psychodrama sessions would be based upon individual request, coming from family or community experiences.

Everyone was excited when we met again after lunch. The criterion was: "With whom would you like to spend the next four days as a family member?" The 'starters' stood about ten feet apart, while each person spoke up and then moved to join a unit. Both times, the units were formed in about 15 minutes. They varied in size, from four to twelve persons. While it was possible for those already in a family unit to reject a prospective member, the only request was made during the second week by an overworked 'starter.' She did not again want to be in a family that had all the children!

Our 4½ year old provoked the only community controversy that resulted in a sociodrama. Suzy finally really irritated the entire community by her meal-time tantrums. In the general session that followed, an empty chair was placed before the group. After much expression of anger, people were invited to role reverse; "Be Suzy, and explain yourself." A sudden embarrassed silence followed as it became clear that parental authority was much easier than having to risk one's own image of maturity by role reversal and imagine the dining room scene through the eyes of this child.

The family-units by choice, revealed the following dynamics:

First Week

Group A—Four adults and one child, 4½. All members had previously initiated community actions, but did not know each other. Now they waited until the others had chosen—to try a new approach—and to see how busy I would be. An anxious start for me, but a relaxed and social week.

Group B—All five adults smoked! The majority preferred to do their own thing, and were resistant to any sociometric understanding of their choice

processes. It could hardly be called a group, and only the minimum of work was done.

Group C—This group of nine was vegetarian, did not smoke, and had all the other children (ages 8, 10 and 12). Their parents went into different groups. Of the six adults, two were present only part-time because of jobs, and two were psychologically present only part-time because of emotional problems. The organizing of these seven 'dependents' and absentees was done by two adults—one of whom was inexperienced. The week was considered successful by all, but the two leaders were exhausted—a familiar family problem.

Second Week

Group D—All four were women and one child, 4½. One new member who had just arrived insisted she did not want a small group experience since she came from a small family. It was agreed that she could be a guest of other families at meals as long as the work was done. This group did not come together, for the two other persons were shy and slow to reach out for companionship. They could relate to the 'starter' but not to each other.

Group E—There were seven adults and two children, ages 2 and 8, with their mother. The youngest was the charming star of the family; he gave everyone bits of his sandwiches at mealtimes!

Since I was not in a leadership role, three people joined the group because they had unfinished business with me. Conflict resolution became the main task of the group, including one full length psychodrama.

Group F—This group of eleven adults included one young man age 12, and a child age 10. This distinction in status came after a tearful encounter of the 12 year old with the group. He had been carrying adult-type responsibility, such as frequently being the cook for the community's breakfast, and no longer wanted to be thought of as 'one of the kids'. The adults yielded.

This transition from childhood to adulthood has traditionally involved some sort of communal ceremony. In fact, the ceremony has often been thought of as being the *cause* of the change in social status, and not vice versa. To celebrate the active, creative role of the person in the changed relationship to the group, we used a 'Rite of Passage' type of psychodrama.⁹ The significant event is symbolically and psychodramatically recreated to ex-

⁹"Psychodrama as Celebration", article by Clare Danielsson and Joseph Powers, in manuscript.

press its real meaning for the participant, who takes the part of the protagonist. The sharing of this personal achievement adds to the cohesiveness of of the group.

For various reasons (mostly prior commitments) members of this family-unit were the ones to leave the Workshop early. Shortly after the previous episodes united the group, its size decreased from eleven members to four—within three days! This loss had its effect on the family 'survivors' and we had some thoughtful discussion on how to respond when the collective social atom was split.

COMMUNITY RE-CREATION, NOT REPRODUCTION

Outside of a human relations laboratory, when the collective social atoms splits, it is usually a disaster. For example, in 1972 a slag dam in Buffalo Creek, West Virginia broke, releasing a tidal wave of water and black mud that swept through the valley killing 125 people and leaving 4,000 homeless—within 15 minutes.¹⁰ Two years after the disaster, the people of Buffalo Creek were still demoralized, disoriented in time and space, and as one woman expressed it, "It seems like the caring part of our lives is gone."¹¹ Today, bitterness and social alienation are still there, augmented by the fact that some people initiated a creative response and others did not.¹² In the article called "From Chaos to Responsibility" by Gerald Stern in the APA Journal series mentioned earlier:

"The destruction of the Buffalo Creek Community gave rise almost immediately to the creation of a new kind of group—a community of 625 survivors from 160 families who joined together to sue the coal company that owned the dam. These individuals, unlike the majority of the survivors (my underlining), refused to settle their cases at the coal company claims office. Instead, they sought legal help outside the state of West Virginia."¹³

Why so few? Only 625 out of 4,000 could mobilize to build a new community purpose out of the chaos and destruction of the flood? And why did this happen *after* the dam broke and not before, since the entire valley was always aware of the danger?

There are no easy answers to these questions. However it is possible to look at the dynamics of the splitting social atom from the *inside* instead of

¹⁰"Special Section: Disaster at Buffalo Creek", a series of 5 articles in *American Journal of Psychiatry*, Vol. 133, No. 3, March 1976.

¹¹*Ibid.*, p. 305.

¹²P. 7, *Harpers Weekly*, newspaper, July 12, 1976.

¹³This group won a total of \$13.5 million dollars in damages, and an unprecedented legal decision that people who were not at the scene of the accident but part of the Buffalo Creek community, were to be included in the reparations for the permanent 'psychic impairment' that they too suffered.

the *outside*. One experiences its devastating effects in life, but also, within the microcosm of a human relations laboratory, it is possible to find its creative aspects.

The Intimate Community Workshop can be compared to a nuclear reactor. Within the reactor, in its protective setting, one can experience the splitting away of others and struggle out of the position of being a passive and helpless observer into some sort of action.

The single person is always the center, the nucleus of his own social atom. It is his *subjective* account of reality that matters, his understanding of the universe. The realization grows that each of us is really a directing nucleus, capable of creating ways to respond to the social void left by the 'departing electrons'. The moments of loss and chaos are then not so total, nor so unfamiliar as to be paralyzing, since they are first experienced in a therapeutic setting.

One can make the observation that the majority of the people in Buffalo Creek did not have much previous experience in social creativity, nor spontaneity training. Since there were no new situations to confront, no social chaos or void, there was no reason to create new kinds of bonds between people. The community life was inherited from the past and did not *originate* with the participants. Appalachia is strong in kinship and tradition, both considered part of the natural order of things. The dam was always there also and everyone lived with the danger—just like we all know about the threat of nuclear warfare, and most just keep on living with it.

The gentle growth opportunities possible in a sociometric laboratory with its controlled chaos of social atom splitting, has the possibility of stimulating social creativity—the energy that goes into fusing new social atoms. The task remains to generate enough social spontaneity, (to use the Buffalo Creek image) to be able to re-create the dam before having to re-create the community.

THE USE OF SOCIOMETRY AS AN IDENTIFIER OF RESEARCH SAMPLE FOR PSYCHOLOGICAL TREATMENT AND QUANTIFIER OF CHANGE AMONG SECOND GRADE STUDENTS*

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During recent years the field of applied psychology has been roundly criticized for its lack of rigorous, quantifiable measurement. Most specifically, the psychological treatment of children has been challenged by Eysenck (1952), Levitt (1963, 1957) and others to demonstrate its merit and control for spontaneous remission of symptomatology.

Not only has the lack of measurement in this area been suspect, but also the composition of treatment groups themselves. Until most recently child and play therapies have been conducted within the confines of private clinics which cater to a fairly uniform socioeconomic and educational status clientele.

With the development of the inclusion of psychological practitioners in the public realm, appropriately trained professionals now enjoy access *in situ* to a more diverse group of children. The need for outreach counseling and early identification of potentially troubled youngsters in public schools is recognized by administrators, teachers, and parents who call on school psychologists and counselors for help.

Thus a fertile ground for research in the evaluation of psychological treatment for children has emerged. Two questions remaining for the practitioner within the school are: "How can I identify those students who may benefit from my intervention?" and "How do I measure change?"

It is this author's opinion that the use of sociometry responds to both queries simultaneously. Shoobs (1946) recommends that principals might well use sociometry to recognize isolated children. Barclay (1966¹) and Hansen *et al.* (1969) suggest that school personnel use sociometry to measure social relationships and possible maladaptive behavior in children.

A considerable amount of descriptive research exists regarding relationships between classroom sociometric status and certain personal and academic correlates. With a working knowledge of one or more of these relationships, psychological practitioners may more readily establish criteria through soci-

* Taken from a dissertation presented to the graduate council of the University of Florida in partial fulfillment of the requirements for the degree of doctor of philosophy.

ometry for the early identification of socially isolated, neglected, and rejected children (Northway, 1946).

Measures of self-esteem or self-concept have been associated with classroom sociometric rating. Horowitz (1962), using a sociometric test, the *Children's Form of the Manifest Anxiety Scale* and the *Children's Self-Concept scale* with fourth and fifth graders, reports that a consistent negative correlation was found to exist between anxiety and self-concept. High anxiety was associated with low sociometric status, and high sociometric status was associated with high self-concept.

Clinically oriented measures of psychopathology have also been associated with measures of classroom sociometric status. Thorpe (1955) reports that among 980 subjects of twelve years of age, a statistically significant negative correlation was found to exist between measures of neuroticism and sociometric status.

From among 117 elementary school students of IQ's of one hundred and thirty or more, six students of high sociometric status and six students of low sociometric status were selected by Williams (1958) for case study. He reports that according to the Van Pit Series-Wishes, low acceptees were measured as unfulfilled in needs for love, affection, self-respect, freedom from fear and excessive guilt. High acceptees' needs in these areas were met.

Evidence generated from research in a variety of more general categories supports a broad assertion that high classroom sociometric status is associated with positively valued social attributes. Conversely, low classroom sociometric status may be associated with negatively valued social attributes.

Busswell (1953) notes that high sociometrically rated students are characterized by successful academic achievement. Glick (1969) and Loeb (1941) concur that class-peer acceptance is significantly related to school achievement. Furthermore, Feinberg (1953) and Barclay (1966*) suggest that students of low classroom social acceptance may fail in academic environments.

Reporting from observation, Northway (1944) describes children in the lowest quartile of sociometric status range in behavior from recessive through socially uninterested to hostilely aggressive. Loban (1953), however, reports that high acceptees are significantly more compassionate and sensitive than are others of their classmates.

Bonney and Powell (1953) observe that high sociometric status students make significantly more voluntary contributions to their groups and smile more frequently than do low sociometric status students. Williams (1958) finds that overall, high sociometric status students are more accepting of their peer group and are better satisfied with interpersonal relationships than are low sociometric status students.

It appears, then, that low classroom sociometric status is one valid criterion for use by psychological practitioners in the recognition of children with potential interpersonal and academic handicaps. In addition to its statistical description of social acceptability (Northway, 1952), sociometric status is also a reliable tool for the measurement of change in social acceptability (Bronfenbrenner, 1944; Dunnington, 1957; Thompson & Powell, 1951). One may conclude that if a psychological treatment can raise the sociometric status of a low peer rated child, the probability of decreasing negatively valued correlates associated with low sociometric status may be enhanced.

The nature of this study is such that attempts to control for previous criticisms of applied psychological child study were of primary concern. Subjects participating in the study reflected the diverse backgrounds of a public school community, not that of a social elite. Most importantly, the use of classroom sociometry afforded an objective means of selection of the sample pool and a quantifiable measurement of change.

Specifically, this study investigates the degree to which increases in sociometric status of low sociometrically rated second grade students are associated with exposure to individual nondirective play therapy or to structured teacher guidance. Thus the dimension of comparison between two psychological treatment modalities, direct versus consultative service, is also explored.

METHOD

Definition of terms. Because of the multiplicity of meanings associated with terms employed in this research, brief operational definitions are included.

1. Individual nondirective play therapy—the process involving a therapist and child (client) who is offered the opportunity for free expression in a natural medium, play. The therapist attempts to provide complete acceptance of, understanding and reflection for the child, a human being worthy of dignity. No interpretation is involved (Axline, 1947; Rogers, 1942).

2. Structured teacher guidance—any premeditated technique initiated by the teacher in the classroom, designed to convey positive affect toward a class member.

3. Sociometry—the measurement of interpersonal relations which can be described in terms of preferences (Bjerstedt, 1958).

4. Sociometric status—the degree to which individuals are accepted in a group, statistically determined by the total number of votes received on all criteria of a sociometric test (Northway, 1952).

Subjects. The sample pool consisted of the four second grade classrooms of 116 students at one central Florida elementary school. The experimental

sample consisted of the lower sociometrically rated 50% of each of the four classrooms, equalling 13 to 15 subjects per class. Because enrollees were randomly assigned to appropriate class levels at the beginning of the academic year, a normal distribution of second grade students was assumed.

Procedures. A sociometric test adapted from Gronlund's (1959) sociometric test for upper elementary grades, provided in Figure 1, was administered orally and individually to each child in the sample pool as a pretest and posttest. Confidentiality of response was stressed and rapport established with each interviewee. Each class member who was absent during testing was given the test upon her or his return, provided that no more than one week since classroom testing had lapsed (Northway, 1952). All classroom sociometric testing was completed within two days for each administration.

Figure 1

Sociometric Test for Oral Administration*

-
1. Of all the children in the class, who would you most like to sit by? Who else?
Who else?
 2. Of all the children in this class, who would you most like to work with? Who else? Who else?
 3. Of all the children in this class, who would you most like to play with? Who else?
Who else
-

* Adaptation of Gronlund's (1959) sociometric test for upper elementary grades.

Sociometric status was computed from survey sheets of each classroom. Each student named by other students on any of the criteria received one point for each time she or he was chosen. First, second, and third choices were weighted equally, as were the three criteria. Gronlund (1959) points out that no experimental evidence exists to date to justify any particular system of weighting and that weighting is, therefore, a questionable practice. Gronlund (1955) and Bjerstedt (1956) provide evidence that the stability of sociometric results is not improved by weighting choices.

On the basis of results from the sociometric pretest, the lower sociometrically rated 50% from each classroom formed the experimental pool. Within each classroom unit, subjects were randomly assigned to one of three experimental conditions: Experimental Group I; Experimental Group II; and Control. At the conclusion of the eight week treatment period, the sociometric posttest was administered to the subjects in the sample pool. The dependent variable was gain in subjects' sociometric status.

A specially equipped playroom was used for the play therapy experimental treatment. Toys consisted of the 28 types of play equipment quantified by

Lebo (1958) as most verbally facilitative and some additional equipment recommended by Axline (1947), Arthur (1952), Moustakas (1953), and Watson (1951). Such readily visible and accessible toys included a doll house with furniture and family, easel, paints, paper, chalk, blackboard, sandbox, guns, hand puppets, baby dolls, clay, water, nursing bottles, shovels, wooden blocks, ball, checks, stuffed animals and similar equipment.

The treatment condition provided for the 18 subjects of Experimental Group II was structured teacher consultation. Each of the participating four teachers had identified to her, by the investigator, those students to whom particular guidance should be given. Minimal teacher participation requested included public oral praise for each subject once a day and the opportunity to perform a valued classroom duty once a week. Weekly consultation conferences were held between each teacher and the investigator for the discussion of progress in this treatment. Synopses of each conference were logged.

The Control Group was composed of 19 subjects unidentified to teachers. These subjects received no attention from the therapist.

RESULTS

Of the subjects involved in the 56 initial observations, three subjects withdrew prior to completion of the treatment period and were, therefore, unavailable for posttest observations. These data were deleted from the analysis.

The hypotheses tested were as follows: 1. There is no difference in gain in sociometric status among treatment and control groups; 2. There is no difference in gain in sociometric status among classrooms; 3. There is no difference in gain in sociometric status among interactions of classrooms and experimental groups.

Data obtained from the sociometric pretest and posttest of every subject were analyzed by a multiple classification analysis of covariance. The dependent variate, gain in sociometric status, was adjusted to remove the effects of uncontrolled sources of variation. Gain in sociometric status was represented by the adjusted post score.

Table 1
Treatment Means

<i>Experimental Group</i>	<i>N</i>	<i>Pre</i>	<i>Post</i>	<i>Adjusted for the Covariate (Pretest)</i>
I	17	4.2941	5.4706	5.4881
II	17	4.5294	6.5294	6.3920
Control	19	4.1579	5.0526	5.1599

Table 2
Classroom Means

<i>Classroom</i>	<i>N</i>	<i>Pre</i>	<i>Post</i>	<i>Adjusted for the Covariate (Pretest)</i>
A ₁	12	3.9167	5.1667	5.4327
A ₂	14	4.0714	6.2857	6.4499
A ₃	13	4.0000	5.3077	5.5189
A ₄	14	5.2143	5.7857	5.1974

In the statistical analysis, classroom levels and treatment levels were varied simultaneously; the covariance procedure with the pretest sociometric score as the covariate analyzed main and interaction effects at once. The level of significance was $p < .05$. Because the numbers of subjects within each cell of the analysis were unequal, the appropriate covariance computer program from the Statistical Analysis System (Barr & Goodnight, 1972) was used to perform the analysis of the data, presented in Table 3.

Table 3
Analysis of Covariance

<i>Source of Variation</i>	<i>Sum Squares</i>	<i>df</i>	<i>Mean Squares</i>	<i>F</i>
Treatments	8.573	2	4.287	0.160
Classrooms	10.042	3	3.347	0.125
Treatments x Classrooms	161.164	6	26.861	2.413*
Pre-Score	100.927	1	100.927	9.067*
Error	445.273	40	11.132	
Total	843.887	52		

* $p < .05$

Note should be taken that the sum of squares do not add to the total in Table 3 analysis of covariance. This configuration is a result of the fact that the design is not balanced and the factors are not orthogonal. In the statistical analysis, treatments were considered fixed while classrooms were considered random.

No statistical significant differences were found to exist among treatment and control groups or among classrooms. The interaction of treatments and classrooms, however, was found to be statistically significant ($F=2.413$). Further analyses were conducted to determine the location of the cell or cells in which significant treatment differences existed. The use of the covariate was continued because it, too, was found to be statistically

significant ($F=9.067$). Classroom differences were tested for since they were considered to be random.

One way analyses of variance for treatment differences within each classroom revealed that statistically significant differences ($p<.05$) were found in classroom A₃ ($F=4.9021$). Tukey's HSD test of pairwise comparisons for unequal n 's was used to determine the location of differences. The adjusted mean for Experimental Group I was found to be significantly greater than that of Experimental Group II ($p<.05$) but not greater than that of the Control. Adjusted treatment means for each classroom are presented in Table 4.

Table 4
Adjusted Treatment Means by Classroom

	<i>Experimental Group I</i>	<i>Experimental Group II</i>	<i>Control</i>
Classroom A ₁	5.19	5.58	4.91
Classroom A ₂	3.26	9.58	5.41
Classroom A ₃	7.66	3.03	4.65
Classroom A ₄	6.56	7.44	3.51

DISCUSSION

The results of this investigation fail to evidence statistically significant increases in subjects' peer acceptance after participation in individual non-directive play therapy or exposure to structured teacher guidance activities. In the classroom in which subjects participating in play therapy exhibited greater gains in sociometric status than subjects treated through teacher consultation, no significant difference was found to exist between subjects participating in play therapy and controls. Upon review of the synopsis of weekly consultations, the investigator hypothesizes that teacher A₃ may have generalized her attention to affective concerns to include additional subjects.

An overall trend toward gain in sociometric status for Experimental Groups I, II, and Control is apparent in the raw data. In each classroom a generalizing effect of attention to emotional needs may have been in existence. Teachers or students may have extended positive acceptance to other class members, resulting in a gain for students rated in the lower 50% of sociometric status.

Furthermore, certain limitations of this research should be noted. A review of the synopses of teacher consultations reveals that after one month of providing the structured teacher guidance treatment, positive reinforcement

for their subjects had become routine. The investigator inferred that weekly consultation was no longer viewed as helpful by the teachers.

Verification from sources other than teachers' self reports is not available to determine with what frequency and to whom teacher guidance was provided. Thus the measurement of treatment itself is less precise than the measurement of gain in sociometric status.

With regard to the specific hypotheses posed in this research, the analysis of data fails to support claims for gain in sociometric status as a result of the psychological treatments applied. Perhaps a more appropriate direction for continued exploration in the improved delivery of psychological services in the school setting may be a concurrent application of approaches rather than the use of one exclusive treatment modality.

More generally, however, this failure of this research to evidence statistically significant change illustrates the need for measurement in addition to therapist-report in psychological treatment. Applied psychology must continue to develop appropriate methods for demonstrating accountability in its self-evaluation of current treatment practices. This author remains optimistic that the rediscovery of the value of classroom sociometry as a tool for psychological practitioners will be forthcoming.

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SPECIAL SUB-SECTION

USE OF SOCIOMETRIC TECHNIQUES WITH MENTALLY RETARDED AND LEARNING DISABLED CHILDREN

Guest Editor, LEONARD J. McCAFFERY, JR.

This special section is dedicated to Hugh Murray (author of *The Sociometric Stability of Personal Relations Among Retarded Children*, Sociometry Monographs #28.)

FOREWORD

The understanding of the social dynamic factors associated with a handicapped person in his interaction with human environments can no longer be restricted to institutional living.

In the past ten years there has been a strong deinstitutionalization trend in most state and federal legislation regarding the handicapped. In education, this trend has taken its most observable form in the concept of mainstreaming.

As more handicapped people are mainstreamed by law, regulation and judicial decision into schools, community employment, programs for elderly, head start efforts, and community residential programs, the importance of accurate assessments of the social dynamics and value systems of handicapped people and the community into which they are to function is critical.

If the handicapped are not conceived of as a subculture striving for more community life, the possibility exists for a replay of the social problems which began with the struggle for blacks for complete community integration. Blacks still do not have this community integration.

The structural expansion of the community necessitated by assimilation of a subcultural group demands that formal and informal roles and patterns of interaction be defined and dealt with explicitly.

Two important dimensions of structural expansion must be dealt with in introducing change or expansion in education will lead to the same dualism which is evident in attempting to provide equal educational opportunities for blacks.

The two dimensions are: 1) the social-legal value system; 2) the functional day-to-day value system of the institution of the community undergoing structural change or expansion.

The dualism (from our observation) obtains from the differential social forces produced by the disequilibrium of the socio-legal and functional value systems in a community. The stronger the negative social effect of this differential, the more difficult it becomes for the assimilation of the handicapped person in the community through culturally designated channels (i.e., agencies, private enterprise, roles in community).

In order to, in some respect, adequately deal with this potential negative social force generated by the difference between what the law and functional value system of people of a community is, social scientists, educators, parents, and other service providers in the community institutions must make accurate assessments of the community's functional value system in respect to people with handicapping conditions. Sociometry is the science which provides us the methodology to survey the whole community and construct the real and ideal value of people in the community.

By using established principles of sociometry the baseline of day to day value system can be obtained. It can be the starting point for a community reassignment therapy of which structural expansion and assimilation of the handicapped are the goals.

Action at only the legal level will probably result in generic community services for the handicapped. However, the work done in efforts such as the North Hills Project (See *Int. Jr. Soc.*, 1973) indicates importance of the analysis of the social structure, dynamics, and values of the handicapped before community integration can occur. Handicapped people's value systems are often different enough to be referred to as subcultural. The sociometrist will find the structure and dynamics very similar to what would be found in a normal group. The highly chosen individuals, however, often have value systems dictated by the confines of the handicapped subculture divergent from values of the community as a whole.

This different value system of the handicapped combined with the negative effect of the conflict between legal and functional values for handicapped people in the community has the potential of producing a negative attitude toward the handicapped with the resultant effect of generic services being reduced in quality when provided for the handicapped.

If the community is going to expand structurally, agencies, schools, teachers, parents, and community citizens are going to have to open up their value systems to self-examination. Sociometry has an obligation to assist and guide in community re-structuring. Who shall survive? The question must be answered. People who understand the question ought to be looking for the answer—especially in regard to the handicapped. It is easy for the word subculture to become the word subhuman.

LEONARD J. McCaffrey, Jr.

A SOCIOMETRIC STUDY OF LEARNING DISABILITY CHILDREN AND TYPE OF TEACHING STRATEGY¹

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Several studies (Gottlieb & Budoff, 1973; Goodman & Gottlieb, 1972; Baldwin, 1958; Johnson, 1950) have reported that educable mentally retarded students in regular academic classrooms are significantly less accepted and more rejected than their normal peers. Bryan (1974) has noted similar findings for learning disabled students. The present study reports the sociometric status of learning disability students who are enrolled in classrooms with an almost equal balance between the number of learning disabled (LD) students and the number of non-learning disabled (NLD) students. In addition, the sociometric status of LD students is compared in three different instructional models. The questions posed by the study are: (a) Do LD children choose NLD children significantly more often than NLD children choose LD children on acceptance questions, regardless of the instructional strategy? (b) On rejection questions, do NLD children reject LD children significantly more often than LD children reject NLD children, regardless of instructional strategy?

METHOD

SUBJECTS

Subjects were 450 fourth grade students who were enrolled in Project CHILD, a state funded program for the diagnosis and treatment of learning disabled children. The project was jointly staffed and administered by the Dallas Independent School District, Irving Independent School District, East Texas State University, and the Region 10 Education Service Center. The 18 experimental classes were from nine Dallas and nine Irving elementary schools. Each class was composed of 13 NLD children and 12 LD children. Three of the nine Dallas classes and three of the nine Irving classes

¹ Supported by the Region 10 Educational Service Center, Richardson, Texas, under a grant entitled "Project CHILD," and by the Texas Education Agency.

were taught using the Alphabetic, Phonetic, Structural, Linguistic Method (APSL). This approach was a highly structured, uniformly applied, linearly sequenced instructional program. The starting point in the program was the same for each child. Six other classes in Dallas and Irving were taught using the Programmed Instruction Method (PI). This program was a structured, linearly sequenced, individually applied method. Each child worked through the programs at his own rate and at his own level. The remaining six classes in Dallas and Irving were taught using the Individually Prescribed Program Method (IPP). Unlike the two previously mentioned strategies, the IPP method was non-linear, unstructured, and individualized. Individual instructional plans were designed to ameliorate a child's deficits and to utilize his strengths to attain appropriate educational progress. For more information regarding the three strategies the reader is referred to the Project CHILD Booklet III, Specific Programmatic Techniques, Texas Education Agency, Austin, Texas (Project CHILD, 1974).

LD subjects were selected by scores on the Myklebust Pupil Rating Scale (Myklebust, 1971) and the Syllabication Test A (Project CHILD, 1974). These tests were selected as the most effective instruments for identification of children with learning disabilities in a previous pilot study at the Research and Evaluation Center for Learning, Dallas, Texas. The cut-off score for classification as LD was 43 and below on the Myklebust scale and 16 and below on the Syllabication Test. The LD child then, for the purposes of the present study, is defined operationally as the child who scores one or more standard deviations below the mean on both the Myklebust scale and Syllabication Test, excluding other handicapping conditions.

SOCIOMETRIC INSTRUMENT

The sociometric instrument used in the present study was designed to evaluate two criteria of group structure, personal and social. In addition, the questions were divided into acceptance and rejection questions in order to include isolates as well as rejections (Hartup, Glazer, & Charlesworth, 1967). The choices were limited to five per question and the child was allowed to choose the same individual for more than one question. The questions were:

- (a) Which students in the class would you most like to work with on a work project—one that requires that you prepare a report to be given in class?
- (b) Which students in the class would you most like to be with in a play group—one in which you play games and have fun?
- (c) Which students in the class would you least like to work with on a

work project—one that requires that you prepare a report to be given in class?

- (d) Which students would you least like to be with in a play group—one in which you play games and have fun?

PROCEDURE

The sociometric instrument was individually administered to each child by his classroom teacher. Preceding the administration, the teachers had been briefed as to the appropriate procedures for administration. In addition, a packet had been prepared for each class which included written instructions to the child, and questionnaires for each child in the class. All of the teachers were required to administer the questionnaires within the same week.

The statistical analysis of the data involved the Z score to test for significance between observed differences in sample proportions. The sample proportions for the LD subjects were obtained by dividing the total number of LD choices into the number of NLD choices given to LD children.

RESULTS

The first question to be addressed by the study concerned whether or not LD children choose NLD children significantly more often than NLD choose LD children, regardless of instructional strategy. The results of cross classification choices for sociometric questions *a* and *b* are recorded in Table 1.

Table 1
Cross Classification for Sociometric Acceptance Questions

<i>Teaching Strategy</i>	<i>Question</i>	<i>Choices</i>	<i>Sample Proportions</i>	<i>Z</i>
ALL	a	LD-N	.6424	12.16*
		N-LD	.3412	
ALL	b	LD-N	.5402	4.90*
		N-LD	.4422	
APSL	a+b	LD-N	.6333	8.27*
		N-LD	.4422	
PI	a+b	LD-N	.5739	5.52*
		N-LD	.4282	
IPP	a+b	LD-N	.5699	7.37*
		N-LD	.3753	

* $p < .01$

N-LD: NLD children choosing LD children

LD-N: LD children choosing NLD children

An inspection of Table 1 reveals that LD children chose NLD children to work with and to play with, significantly more often than NLD children chose LD children. Further analysis of the data by instructional strategies indicated that in all three methods, LD children accepted NLD children significantly more often than NLD children accepted LD children.

Table 2 contains data related to the question concerning whether or not NLD children reject LD children significantly more often than LD children reject NLD children. These data are also analyzed both for all subjects and for specific instructional strategies.

Table 2
Cross Classification for Sociometric Rejection Questions

<i>Teaching Strategy</i>	<i>Question</i>	<i>Choices</i>	<i>Sample Proportions</i>	<i>Z</i>
ALL	c	LD-N	.4756	7.34*
		N-LD	.6223	
ALL	d	LD-N	.4938	4.77*
		N-LD	.5891	
APSL	c+d	LD-N	.5106	.175
		N-LD	.5568	
P	c+d	LD-N	.5543	1.39
		N-LD	.5911	
IPP	c+d	LD-N	.3945	10.57*
		N-LD	.6735	

* $p < .01$

LD-N: LD children choosing NLD children

N-LD: NLD children choosing LD children

The above data suggest that LD children were rejected as work group members and play group members by NLD children significantly more often than the reverse. Further analysis by instructional strategies indicated that LD children were rejected by NLD children significantly more often than NLD children were rejected by LD children in the IPP method. As observed in Table 2, the rejection differences in the APSL and PI methods were not significant.

Additional treatment of the data was concerned with intersex and intra-sex choosing as related to LD and NLD classification. Table 3 displays the cross sex choices for acceptance and rejection questions.

The data reported in Table 3 was obtained by computing sample proportions for the within sex group choices by dividing the total number of choices

Table 3

Cross Sex Choices for Acceptance and Rejection Questions

<i>Teaching Strategy</i>	<i>Question</i>	<i>Choices</i>	<i>Sample Proportions</i>	<i>Z</i>
ALL	a+b	within sex	.8618	47.82*
		between sex	.1381	
ALL	c+d	within sex	.3867	14.97*
		between sex	.6132	

* $p < .01$

into the number of within sex group choices. Sample proportions for the between sex group choices were obtained by dividing the total number of choices into the number of within sex group choices. It may be seen from Table 3 that on the acceptance questions, within sex choices were significantly greater than between sex choices. On the rejection questions, between sex choices were significantly greater than within sex choices.

Since significant sex preferences were found, the cross classification choices were further analyzed for boys and girls separately. Sample proportions and Z scores for cross classification choices of boys are recorded in Table 4. Girl cross classification choices are recorded in Table 5.

Table 4

Cross Classification Choices for Boys on All Questions

<i>Teaching Strategy</i>	<i>Question</i>	<i>Choices</i>	<i>Sample Proportions</i>	<i>Z</i>
ALL	a	N-LD	.455	4.53*
		LD-N	.593	
ALL	b	N-LD	.508	0.47
		LD-N	.494	
ALL	c	N-LD	.584	2.70*
		LD-N	.503	
ALL	d	N-LD	.531	0.43
		LD-N	.518	

* $p < .01$

N-LD: NLD children choosing LD children

LD-N: LD children choosing NLD children

Table 5
Cross Classification Choices for Girls on All Questions

<i>Teaching Strategy</i>	<i>Question</i>	<i>Choices</i>	<i>Sample Proportions</i>	<i>Z</i>
ALL	a	N-LD	.302	12.95*
		LD-N	.711	
ALL	b	N-LD	.389	7.17*
		LD-N	.604	
ALL	c	N-LD	.655	6.80*
		LD-N	.438	
ALL	d	N-LD	.637	5.90*
		LD-N	.460	

* $p < .01$

N-LD: NLD children choosing LD children

LD-N: LD children choosing NLD children

The cross classification choices for boys and girls revealed that LD boys tended to choose NLD boys significantly more than the reverse for the work acceptance question. In addition, NLD boys tended to reject LD boys significantly more than LD boys rejected NLD boys on the work rejection question. It is interesting to note that there were no significant differences between LD and NLD boys on either the acceptance or rejection play questions. For the girls, there were significant differences on all four questions, suggesting that NLD girls gave fewer choices to LD girls than LD girls gave to NLD girls for both acceptance questions. Also, the LD girls were more frequently rejected by the NLD girls.

DISCUSSION

The questions asked by the current study concerning cross classification choices of LD and NLD children revealed that LD children were accepted significantly less often and rejected significantly more often than the NLD children. The findings were consistent with the trend in sociometric patterns reported by Gronlund (1959). Children choose others whose abilities are similar to or slightly higher than their own. Due to the language handicaps of LD children, they are academically inferior to their NLD classroom peers. Since the classroom culture places significant value upon academic achievement, it is often the criterion for acceptance or rejection in the classroom setting. It is interesting to note that LD children are accepted less and rejected more even in experimental classes that are balanced according to the numbers of LD and NLD children in each class. If an LD child is a member of a minority group—that is, if he is only one of three in a class of

thirty children, it is not surprising that he is accepted less and rejected more. However, when the LD child is accepted less and rejected more when he is one of twelve LD children in a class of 25, the magnitude of social preference toward academically able children is even more impressive.

Behavioral factors may also have been involved in the acceptance or rejection of the LD children. Johnson (1950) found that reasons for rejection of mentally handicapped children were due to their aggressive and unacceptable behavior. Bryan (1974) reported that peers of LD children view them as not having a good time, not being neat and clean, not very good looking, as being worried and frightened, and as children who seem not to receive attention from anyone. Whether the behaviors observed in LD children by teachers and peers are the cause or effect of the learning problem is difficult to determine. Nevertheless, it may be that LD children sometimes compensate for previous academic failures by developing obnoxious behaviors that lead to isolation if they appear inadequate or to rejection if they appear to be abusive.

Further analysis of the data by instructional strategy indicated that in all three methods, LD children accepted NLD children significantly more often than NLD children accepted LD children. Goodman *et al.* (1972) reported data consistent with the current findings. They found that a non-graded, individualized educational model did not enhance the social acceptability of educable mentally retarded children. In the present study, both the IPP and PI methods are individualized approaches to instruction. The APSL is a uniformly applied method of instruction although volunteers are assigned on a one volunteer per student basis for a part of the day. Aside from the one-on-one tutorial approach, the APSL probably resembles traditional classroom practice more than the PI or IPP methods. Though in the present study the methods tending to be more individualized did not enhance acceptance between LD children and NLD children, it is interesting that LD children were more likely to be rejected when in the IPP method. The IPP method is more unstructured than either the APSL or PI methods. There is also greater opportunity for interaction between the children. Rewards for each child are contingent upon the cooperative, productive behaviors of the group. Thus, as noted by Hartup, *et al.* (1967) that bases of the acceptance and rejection among peers may very well be associated with children's use of social reinforcements (praise and punishment), the IPP method probably allows more opportunity for rejections to develop.

CONCLUSIONS

The findings of the present study suggest the following conclusions:

1. The sociometric status of non-learning disabled children is higher than

the sociometric status of learning disabled children even when the classrooms are approximately balanced between the number of LD and NLD students.

2. Fourth grade boys are more accepting of learning disabled boys than are fourth grade girls accepting of learning disabled girls.

3. Individualized academic programs do not appear to enhance the social acceptance of learning disabled children.

Though the external validity of the present study is limited by its restricted sample, the findings suggest that an important area for curriculum development is socialization skills for educationally handicapped students. An individualized program alone, or greater balance between the numbers of LD and NLD children enrolled in the same class, do not appear to aid social acceptance. As further studies identify the reasons for the lack of acceptance and increase of rejection for LD students it will aid in the development of specific programs for social skills.

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IDENTIFYING WAYS OF DISTINGUISHING "CHOICE ACTIVITY" FROM "CLOSURE MOVEMENTS" WHEN ADMINISTERING PICTORIAL SOCIOMETRIC TECHNIQUES (PST) TO THE MENTALLY RETARDED

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In a previous study (Hart, *et al.*, 1973) this author and his colleagues investigated the problems encountered by professionals interested in using sociometric techniques with the retarded and found that the best approach to reducing the impact of these difficulties was the use of the pictorial sociometric technique in conjunction with the selective use of videotape.

One of the tasks of that study was to identify "ways of distinguishing 'choice activity' from 'closure movements' when administering sociometric techniques to the mentally retarded." In a summary listing seven guidelines were presented to help the administrator of the pictorial sociometric technique distinguish between these two types of activity. These were:

1. After the subject has finished choosing he/she makes a possessive gesture toward the pictures selected. Examples of such "possessive gestures" are:
 - A. Patting the pictures
 - B. Kissing the pictures
 - C. Framing pictures with hands
 - D. Placing hands on top of pictures
2. Subject makes two rows of pictures, the row nearest himself representing choices.
3. If the subject is afraid of performing the act of making a choice (MRs are also taught to be "nice") he/she will look to the test administrator for approval after each choice is completed. Such approval is not sought after "closure movements."
4. If subject is apparently afraid of not following the proper procedure, of failing to do the right thing or of not understanding instructions he/she will complete choices (seemingly) oblivious to the presence of the test administrator and then seek assurance/further instructions (by looking up at test administrator) after each "closure movement."

5. The subject may indicate a difference in closure movements and choice actions by a change in sitting position (closure will follow choosing).
6. The subject indicates a difference in closure movements and choice actions by changing from sitting to standing or vice versa (choosing will be accomplished first).
7. A change in the tempo of movement in the handling of the pictures signals a differentiation between closure and choosing (choosing will be accomplished first).

The purposes of this study are to review several reports of the staff of the North Hills Project (NHP) that suggest additional guidelines.

REPORTS OF THE NHP

Damron, Wilbur T., McCaffrey, Leonard, Hart, Joe W., and Frank Robert W. "Second Report on the Initiation of a Project to Study Social Relations Among MR Children Using Sociometric Techniques." *NHP Report* #3, October 1, 1972.

1. The subjects' effectiveness in utilizing various sensory inputs can be facilitated through sensory-perception training.
2. When pictures are smaller some subjects—particularly younger children—respond in ways that indicate they have a need to get psychologically "closer" to the pictures in order to involve themselves in the choice process.

———. "Research Checked Observation (RCO) Approach Used in Studying Selected Factors Influencing the Sociometric Response Expression of Mentally Retarded Subjects." *NHP Report* #6, November 15, 1972.

1. The use of indefinite number terms (such as "a few," "a lot," or "most") should be avoided when administering the pictorial sociometric technique (PST) to MR subjects.
2. MR subjects are not more likely to become frustrated when responding to the PST than are normal subjects.
3. Response time to the PST is longer for MR than for non-MR subjects. Response time for all subjects decreases with increase in intensity of the stimulus value inherent in the PST.

———. "Conceptualization Processes: Implications for the Design and Administration of Pictorial Sociometric Devices to MR Subjects." *NHP Report* #14, January 10, 1973.

1. Any efforts to develop better ways of designing and administering sociometric devices to MR populations must be based on a better understanding of how conceptualization occurs.
2. In order to have a concept the subject must experience (a) a "field" of objects or ideas (in the situation being discussed a table covered with pictures of groupmates) and (b) a quality or relationship that serves to unite these objects (i.e. recognize a unifying similarity).
3. The concept that evolves (i.e. the focusing of attention on particular pictures as representing *valued* or *choice worthy* peers in terms of the criterion presented) is abstracted from the observed system.

——. "Playing With Pictures: Cognitive Function As A Creative Process, Perception As A Creative Act." *NHP Report* #18, April 30, 1973.

When MR children participate in a sociometric investigation using the PST they do more than follow the expected procedure of picking-ranking-sorting of the pictures as steps in the choice making process. They also "do things" with the pictures that represent a higher, more abstract, more socially referenced form of behavior. They may:

1. Stack-restack the pictures.
2. Make two or three different arrangements that in effect divide the pictures into some sort of status hierarchy representation.
3. Make various designs with the pictures.

It was concluded:

The subject is actually using the photographs to create a picture of an ideal world . . . a world consisting of the people he would like to share a part of his future with. Instead of giving a simple verbal response or physically indicating choices made through the picking-ranking-sorting selection process the subject would use "playing with the pictures" to help him *visualize what he wanted*. Thus playing with the pictures is a *creative cognitive* process involved in choosing and the forming of the final arrangement or picture can be seen as a *creative act*.

——. "Factors Influencing The Administration of Sociometric Techniques to MR Students: Four Notes." *NHP Report* #7, November 15, 1972.

1. In their daily interactions MR subjects are very dependent upon the manipulative tactic of *asking*. When the subject involved in a sociometric investigation using the PST asks an unusually large number of questions or repeats the questions the PST administrator should "check out" the possibility that the subject is attempting to be manipulative.

2. The retarded behavior in the sociometric investigation may often be characterized as much by lack of consistency as by a generally low level of responding.

——. "Centration and Attention as Factors in The Administration of Sociometric Techniques to MR Subjects." *NHP Report* #12, December 30, 1972.

Attention is an essential element in the successful administration of the PST. "The warm-up process designed to obtain attention is perhaps the most important task performed in the process of administering. . . . (The PST)."

The Administrator must strive to:

1. Secure adequate interest
 - A. in the situation
 - B. in the process
 - C. in the material used
 - D. in the idea of making important choices
2. Eliminate distracting influences.

In his efforts to secure interest and eliminate distracting influences the administrator should be guided by these principles:

1. Unusually vivid and novel impressions have strong memory value.
2. A person does not remember things to which he fails to give attention.
3. Obtaining adequate attention on the part of the respondent (the person participating in the sociometric investigation) is an essential feature of accepted testing procedure.
4. In administering the PST lapses of attention or serious distraction during the presentation (i.e. while subject is involved in making choices) should often be considered as invalidating of the results obtained.

——. "Exploratory Research: Toward A Viewpoint." *NHP Report* #11, December 27, 1972.

Some of the principles for given instructions when administering the PST to MR subjects are:

1. Be specific.
2. Be direct.

3. Be concrete.
4. Introduce one activity at a time.
5. Minimize verbal instructions.
6. Focus attention on the important stimulus.
7. Organize instructions into sequential substeps.
8. Minimize need for transfer of training.

——. "Mental Set and Tension As Factors Involved in the Administration of the Pictorial Sociometric Technique (PST) to MR Subjects." *NHP Report* #5, November 1, 1972.

1. Mental set affects the reaction time ("time from presentation of pictures until subject makes some response. . . .") of the subject in the expected direction. This seems to apply whether the subject is attentive or inattentive although, as will be explored in a later report, attention is an important factor in other ways.
2. Other studies of *set formation* indicate that set could be formed toward:
 - A. The situation.
 - B. Other actors involved in the situation.
 - C. The task to be performed.
 - D. Possible outcomes of the activity.

——. "Reaction Time As A Factor In the Administration of the Pictorial Sociometric Technique (PST) to MR Subjects." *NHP Report* #9; December 1, 1972.

Differences in time spent by the subject in making sociometric choices can cause logistical and other problems in the administration of the sociometric technique. It was noted that one of the actions involved in total time spent is "Reaction Time," defined as "Time from presentation of pictures until the MR subject makes some response (initiates some movement or activity)." The findings of selected research studies of reaction time not necessarily with MR subjects indicate that

1. Reaction time is dependent upon:
 - characteristics of the stimuli
 - characteristics of the individual responding.
2. Generally, when the intensity of the stimulus is increased reaction time will be shortened.

3. *Up to a point* people react more quickly to:

- a louder noise
- a brighter color
- a sharper command.

Beyond that point reaction is blocked because the excessive intensity of the stimuli creates stress which has an inhibitory effect on reaction time.

4. Reaction time to an auditory stimulus will be faster than reaction time to a visual stimulus.
5. Mental set affects reaction time in the expected direction.
6. Heightened states of tension and arousal tend to shorten reaction time.
7. "Knowledge" that the task is "simple" is a very important factor. If the task is viewed as simple, reaction time will be quicker than if the subject is fearful that he is getting involved in "something complex."
8. Results of a study of the relationship between stimulus intensity and reaction time using a group of retarded and a group of retarded adults indicated that normals had shorter reaction times than MRs, and both intelligence groups reacted more quickly as stimulus intensity increased.

REFERENCE

- Hart, Joe W., McCaffrey, Leonard, Damron, Wilbur T. and Frank, Robert W. Research Findings Having Implications for Processes of Administering Sociometric Techniques to the Mentally Retarded. *Handbook of International Sociometry*, 1973, 9, 14-28.

A SOCIOMETRIC TECHNIQUE FOR USE WITH MODERATELY TO SEVERELY RETARDED PERSONS

PEGGY L. PACK

Murry State University, Murry, Kentucky

and

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Education and training of moderately and severely retarded persons emphasizes foundation skills in motor, language, and self-help skills with the primary objective of developing social skills acceptable in a less restrictive environment. Effective and adaptive interrelationships with peers, family, and community are basic and essential to a normalization process. A sociometric measure seems to be an appropriate monitor of the acquisition of skills necessary for making and maintaining adequate interpersonal relations (sociolarning) and the social changes that occur as a consequence. A pictorial sociometric technique was developed for this purpose.

The technique was refined over a period of two years using students from North Hills School for Exceptional Children. The subjects ranged in age from 6-17 years and IQ's were within the moderate to severe range (Levels II and III, AAMD Classification).

The materials used in testing included:

- (1) Individual photographs of students (2" x 3")
- (2) Recording sheet
- (3) A structured drawing of tables and chairs on posterboard.

Subjects were taken individually from the classroom into an area which was free from distracting stimuli. Many of the subjects were evaluated on a six weeks basis and the same area was used each time.

The subjects were asked to identify each photograph by name or indicate recognition in some manner—e.g., a smile, "I know her", etc.

The following instructions were given: "These are tables and chairs to work at. Put *your* picture in this chair (examiner pointing to chair number one). Now put the pictures of the people you would like to work at the table with you in these chairs (indicating the other chairs at Table

1). Now put the pictures of the people you would like to work at this table in these chairs. Now this table."

The important concept is that the subject indicates those he would like to have near him as opposed to who he would like to have furthest from him.

After the pictures were placed in their respective "chairs", the numbers on the back of the picture were recorded on the recording sheet.¹

Persons placed at Table 1 were designated as having a high reinforcing value or potential for the subject making the placement. Persons placed at Table 3 were credited with having the least reinforcing value or a negative reinforcing value.

A matrix sheet was completed using plus (+) for first table choices, zero (0) for second table choices, and minus (-) for third row choices. Each category (+, -, 0) was totaled and mutual pluses or minuses were circled. From this data, a reinforcement value matrix was constructed as a visual demonstration of the reinforcing patterns of the group. The subjects were ranked according to the number of pluses they had received. The neutral score was graphed on the horizontal axis and the minuses were subtracted from the pluses with the result being graphed as a straight horizontal line. An arrow was drawn to indicate the direction of reinforcing influences and the length of the line was a reflection of the magnitude.

From this data, information can be obtained regarding the persons in the group with the highest and lowest reinforcing values. An objective observation of change in the group structure can be made indicating changes in social relationships, social awareness, and integration into an immediate social environment.

This information was then used to predict which subjects could best be used as models and reinforcing agents for subjects with less adequately established social skills. Subjects with a low reinforcing status were observed for adjustment problems and maladaptive behaviors. These students were integrated into the group by increasing social skills and eliminating undesirable behaviors.

Using a behavioral approach, group change was directed and facilitated by the program coordinators. Initially, the subjects were grouped with mutual choices attempting to avoid placing anyone with a subject they had placed at the third table. Many interesting social changes were observed. Subjects who were originally reluctant or refused to accept or reject anyone became very definite in their choices. Many of the subjects learned to complete the evaluation task without instructions and most placed the pictures in a left-to-right progression.

¹Figures and Tables in support of this study are available from the authors.

At the end of the first year, the subjects were grouped so that no one was with a mutual plus in an attempt to break up cliques. Emphasis was placed on establishing new positive relationships and models. After that was accomplished, two months later the subjects were involved in a project using high school students as models. After this experience, several of the young adult subjects were transferred to less restrictive community programs.

Acquisition of age-equivalent behaviors of the community was a primary objective. Initially, this required adjustment to the peer group in school and then an adaptation and integration into a broader community base. The subjects were able to establish and maintain some positive relationships which led to increased confidence and improved self-concept and efforts were made to generalize these results into a wider variety of environments.

The measurement of skill acquisition through group integration as noted in a pictorial sociometric evaluation provides empirical proof that the environment can be structured to promote positive social growth.

IN MEMORIAM

JACOB L(EVY) MORENO

1889 - 1974

What is there to say about J. L. Moreno? That he was born in Bucharest, Rumania, though he claimed birth on a ship traversing the Black Sea? That he was the oldest of six children? That he lived in Rumania for 5 years and then the family moved to Vienna? That he went to school there until his early teens when his parents migrated once more, to Germany, could not make the grade and eventually moved to Vienna? That he was unable to adjust to German culture and schooling and at age 13 moved back by himself to Vienna, earning his keep as a tutor to other people's children till his parents returned?

All these are facts, but how relevant? He attended university, first as a student of philosophy, later medicine, graduating in 1917. The neuropsychiatric department was under the chairmanship of Dr. Wagner von Jauregg, a Nobel Prize winner for malaria therapy. Moreno came to the attention of Dr. Otto Pözl, chief of the clinic, who soon made him an assistant there.

After graduating he occupied a fine and unusual position for a Jew in the Austria of his day, that of Public Health Officer in Vöslau, a spa resort city in the environs of Vienna in a white wine growing region. It was distinguished by the fact that it had one of Austria's largest cotton mills; he was the medical director. He was warmly remembered there as we discovered when we paid an unannounced visit to Vöslau in 1959, 34 years after he had left and was recognized and greeted on the main square by an old lady in black, of the kind Europe produces. She came up to him, shook his hand and addressed him (34 years later!) as: "Unser Doktor" (Our Doctor). The same warm recognition was his when he was honored in 1969, by the officials of Vöslau and a plaque was placed in a charming ceremony, upon the house he had occupied during his tenure and where he had written the *Words of the Father* (*Das Testament des Vaters*) upon the wall, as well as conceived and carried through his ideas on spontaneity-creativity, started his Theater of Spontaneity, published the book *Das Stegreiftheater*, and began looking around the world to see whether to stay or leave Austria.

He came to the United States in 1925, freely, but because he sensed the winds of fretful change and knew he needed new soil in which to plant the seeds of his ideas. The Europe he had grown up in was no more. Po-

litical unrest and growing fascism were features of daily life. He looked to the east and west and chose the latter; he knew he had chosen wisely, ideas such as his would never have been allowed to take root in what many then believed to be the country of the future—Soviet Russia. He probably would have been exterminated along with many others.

Not widely known is the fact that he did not come here as a physician, but as a physicist, having made a discovery entitled "radio film". It was a disc made of extremely fine steel which could be attached to the radio to record programs of one's own choosing. One side recorded sound, the reverse optic images. He and a young mechanic built the machine whose design and import came to him in a dream in the course of 1924. It is the same principle which later produced the wire recorder, then magnetic tape, first for sound, now also used for video. Dr. Bela Schick, with whom he later worked at the pediatric department in New York's Mount Sinai Hospital, doing spontaneity work with the children, scolded him severely for not retaining the patent. He would have become extremely wealthy, Schick said, had he done so. Instead, he sold it to the General Phonograph Corporation of Elyria, Ohio, who brought him to this country with the young assistant, Franz Hoellering, to work for two years on an improved model. Moreno tired of this project, completed his task, returned to New York City for good, applied for and received his license to practice medicine in the state and henceforth dedicated himself to his patients and his ideas. The year was 1927.

From that time on until his death he developed his system, consisting of three main branches, group psychotherapy, sociometry, and psychodrama.

Prior to the advent of the Theater of Spontaneity, while still in Vienna, he gathered around himself the literati and intelligentsia of his day, then in the vanguard. It is notable that he never again acquired a similar circle in this country. He edited and published a magazine *Daimon*, which brought to public attention a great many new writers, now easily recognized by their contributions. Among them were Franz Werfel, Friedrich Schnack, Max Brod, Francis Jammes, Jakob Wassermann, Georg Kaiser, Martin Buber, Hugo Sonnenschein, Albert Ehrenstein, E. A. Rheinhardt. He had constructed also his idea of the I-God and elaborated it in *Das Testament des Vaters*, dwelt on man's relationship with his Creator as well as to his own creativity, written a number of dialogues with God which later Buber was to admit as one source which inspired his *Ich und Du*. He also wrote a novel, *Der Königsroman* (The King's Novel). His German works were published anonymously; he believed creativity to be an anonymous category, that "name" was a form of capital never dis-

covered by Marx, witness the franchising on names which has reached its zenith in the most powerful capitalist country, the United States. This "casting of bread upon the waters" had a very fruitful development: none of his books were destroyed by the Nazis. They were unidentifiable and escaped the cultural auto da fes. Even today, with some searching among antique book sources, it is possible to find copies of them.

He developed more long-lasting relationships outside of the world of psychiatry than within it, although he had friendly relations with many, among whom was Alfred Adler who referred a number of patients to him, with the recommendation: "If I could do what he does, I would call myself a genius". He worked for a number of years in theatrical circles, in Impromptu Theater and published a magazine *Impromptu*, gave sessions in Carnegie Hall regularly. He was for a while closely related to the Civic Repertory Theater, directed by Eva LeGallienne, spontaneity tested actors as John Garfield, Burgess Meredith, Howard da Silva, met the Adlers, Kazan, etc. To the psychiatric fraternity he was a problem: his views of man and his interpersonal and intergroup relations flew in the face of all that was then being taught. He was just too controversial, too personally difficult to accept: a maverick, a loner, a narcissistic leader, charismatic but aloof, gregarious but selective, lovable but eccentric, unlovable and appealing. He would not play ball with the powerful political factions. Nevertheless, he found a fatherly protective figure in William Alanson White, erstwhile Dean of American Psychiatry and then Superintendent of St. Elizabeths Hospital in Washington, D.C. White supported him, wrote the Foreword to *Who Shall Survive?* and made it possible for the Theater of Psychodrama to be constructed there, on the same design as the one Moreno constructed in Beacon in 1936. From St. Elizabeths came, in the late 30's, a series of staff members to Beacon to see him at work and gave psychodrama a secure position within the hospital. It is noteworthy that at the same time Harry Stack Sullivan was a resident there. There was some sibling rivalry and a reflection upon their work shows some interesting parallels although Moreno constructed his own philosophical framework whereas Sullivan still remained within the accepted one. White's love for both of them was certainly a factor in the rivalry. White was, together with Smith Ely Jelliffe, editor of the Nervous and Mental Disease Publishing Company, which published the first edition of *Who Shall Survive?*

In 1936 Moreno opened his private mental hospital in Beacon which he maintained for thirty years. The next year he commenced publishing *Sociometry, A Journal of Inter-Personal Relations*, which brought into his orbit sociologists and social psychologists, besides psychiatrists and

clinical psychologists. In 1956 he turned this journal over to be published henceforth by the American Sociological Association. Gradually Beacon became the center for training psychodramatists and group psychotherapists from all over the world. This function was taken over by the institute which bears his name and of which he established an active branch in New York City in 1942. The latter was to attract, even during the Second World War, a steady stream of visitors and students from Europe; their numbers greatly increased upon the conclusion of hostilities. Many of these were to carry information about his work back to their own countries.

Thus it became more urgent for him to return to Europe. Twenty-six years after he had departed he began his numerous trips to bring group psychotherapy and the other areas of his concern to the attention of colleagues there. The Sorbonne honored him with the establishment of a Sociometric Institute in the Sociology Department, then under the guidance of Dr. Georges Gurvitch. This alliance produced a number of publications, one edited by Gurvitch, *Sociometry in France and the United States*. Subsequently he was invited, in 1954, by the U.S. State Department to undertake a tour of various universities and America Houses in West Germany. That year Moreno met Leopold von Wiese—*Who Shall Survive?* had been translated into German in 1953—and the faculty and students of the University of Cologne as well as all other universities in Germany received him with respect. The French, who are not given to unselective admiration, used to address Moreno as “Maitre”. Such tours were thenceforth undertaken at regular intervals throughout Europe; several included invitations by UNESCO. The countries, some of which were visited repeatedly were, besides France and Germany, Norway, Switzerland, Austria, Italy, Spain, Czechoslovakia, Hungary, Soviet Russia, Greece, and Yugoslavia; in the near-east, Turkey and Israel.

Moreno organized the International Committee on Group Psychotherapy in 1951, later enlarged and called the International Council of Group Psychotherapy which became responsible for arranging and sponsoring a series of international congresses of group psychotherapy. The first one took place in 1954 in Toronto. Before his death he was able to transform this rather motley assemblage into an incorporated International Association of Group Psychotherapy now numbering almost 800 members from many countries. This was his last achievement; it took place during the 5th International Congress in Zürich in August 1973. He was not to see the further realization of its goals. In 1977 the 6th International Congress will take place in Philadelphia, the same city where Moreno's first conference on group methods was held within the framework of the American Psychiatric Association, chaired by Dr. White, in 1932, a fitting return 45 years later.

Moreno had started similar pilgrimages in the United States in 1945, and these too became part of his routine. There are hardly any centers of higher learning or Veterans Administration Hospitals where he did not demonstrate or teach. Harvard University, under the influence of Dr. Henry A. Murray, built a small theater dedicated to psychodramatic work. Dr. Murray had first come to Beacon in 1947, bringing many of his faculty with him to attend a workshop.

Moreno was to see a number of psychodrama theaters built upon the model of his own design in Beacon in 1936. He himself had two more erected in New York City. Some he did not get to see abroad, one in Belo Horizonte, Brazil, the other in Perth, Western Australia. He was to experience the spread of his ideas in Europe, Latin America, Japan, India, and Australia. Translations of his major works have gone and are continuing to appear in other languages.

One of the more anonymous distinctions he received and which pleased him enormously was conveyed to him by Dr. J. R. Rees, then head of the World Mental Health Organization, who told him that after a representative of the British military had studied with him in 1943, a special organization within the British Army was formed. Its work was described among Sociometric Methods, a chapter in *Group Psychotherapy, A Symposium*, 1945. This body was informally designated as "the Moreno Brigade."

Moreno received the Certificate of Fifty Years of Medical Practice from the Medical Society of the State of New York in 1967. The more formal honors he enjoyed were Doctor Honoris Causa, Faculty of Medicine, University of Barcelona, 1968; Golden Doctor Diploma, Faculty of Medicine, University of Vienna, 1969. Incidentally, the latter took place on the same date on which he died, five years later, May 14th.

This list above is by no means a complete record, merely a glimpse. Nor does it cover all his publications. Moreno's life spanned segments of history charged with enormous upheavals. He frequently mused on the fact that in his lifetime conveniences we now take for granted as if they were always with us came into being: the bathroom, the telephone, the automobile, the airplane, radio, television, and the spaceship, not to mention innumerable advances in physics, medicine, and technology. It was particularly the world's upheavals, great and small, which inspired him to work for solutions on the level of human relations.

It is difficult for contemporaries to assess a man's contribution. But where would group psychotherapy be without his constant devotion to its cause? What would we be studying in the small group without sociometry, its instrumentality, theory, and philosophy? Who would have produced psychodrama, sociodrama, role playing, the simulation techniques? Who would

have put forth the philosophy of the creative moment, the idea of the spontaneity factor, the warming up process, of spontaneity testing and training, of role training, of role repertoire, of the cultural conserve vs. creativity-spontaneity, of tele, refinements of role theory, the sociogram, the role diagram, the social atom, the perceptual sociometric test, sociomatrix, the numerous laws and hypotheses in sociometry? Who would have spawned these ideas and many more relating to all areas of human interaction? Who would have had the visions he had? What would be our current vocabulary in the social sciences? Even at that, the world has still not accepted his ideas on man's relationship to God and the importance of God-playing, or his concept of the I-God within every man. There is still much work to be done to give his work the respectful hearing it deserves.

Some of Moreno's ideas have been absorbed by the culture, as they should be. They are now anonymous as are those of the armies of discoverers who have preceded us and given us so much. Their life's work lives on. Few there are whose name will be remembered through the ages. We all become anonymous eventually, passing into oblivion as individuals. We all search for immortality. Some achieve a measure of it. Of these one was J. L. Moreno.

HELEN HALL JENNINGS

1905 - 1976

Just as we were going to press we learned of the death of Helen Hall Jennings, pioneer in Sociometry and Psychodrama. She was a research collaborator with J. L. Moreno in developing sociometric methods between 1929 and 1939. She was the author of *Leadership and Isolation*, first published in 1943, *Sociometry in Group Relations*, 1948, and of several monographs and articles. For many years she served as a vital link between groups interested in psychodrama, sociodrama, and sociometry. She was for a number of years Managing Editor of *Sociometry, A Journal of Interpersonal Relations*, 1942-1950, and President of the American Society of Group Psychotherapy and Psychodrama in 1954.

This friendly and spontaneous lady was a model for many of us. The part she fills in our social atom will be missed—on a Psychetelic as well as a Sociotelic basis.

Z. T. M.

Announcement of the
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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 worldwide 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.

Director of Training is John Nolte, Ph.D.

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.

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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 $7\frac{1}{2}$ hours, total $52\frac{1}{2}$ 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.

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.

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

1976

Oct. 29-Nov. 11; Nov. 19-Dec. 2; Dec. 10-30.

1977

December 31-January 13
January 21-February 3
February 11-24
March 4-24
April 1-14
April 29-May 12
May 20-June 2
June 10-July 3

July 8-28
August 5-25
September 2-15
September 23-October 6
October 14-27
November 4-17
November 25-December 8
December 16-29

INTENSIVE COURSES IN SOCIOMETRY

May 20-June 2, 1977

September 23-October 6, 1977

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.

PSYCHODRAMA DEMONSTRATIONS FOR THE
COLLEGE CAMPUS OR TREATMENT CENTER

Experienced psychodramatists can come to your school, university, or center to demonstrate and teach.

This is an extension of our teaching program in residence, to enable students and faculty members to experience psychodrama in their own setting.

For further details, contact Moreno Institute, 259 Wolcott Avenue, Beacon, N.Y. 12508, or phone (914) 831-2318.

The Moreno Institute announces the introduction of:

THE DISTINGUISHED DIRECTORS WORKSHOPS

A series of three-day and week-long workshops covering a wide variety of applications of psychodrama and sociometry, and especially selected psychodramatic approaches, conducted by the outstanding and experienced Directors of Psychodrama. These workshops will be scheduled for the interim periods between the scheduled training sessions. Currently, the following topics and directors have been scheduled:

<i>Subject</i>	<i>Date</i>	<i>Director</i>
Hypnodrama	February 4-10, 1977	Douglas D. Warner, Hagerstown, Maryland
Quadratic Psychodrama	February 25-March 3, 1977	James M. Enneis, Washington, D.C.
Psychodrama, Bioenergetics, and Theater	March 25-27, 1977	Ildri B. Ginn and Robert Ginn, Cambridge, N.Y.
Psychodrama: Experience and Process	April 15-17, 1977	Elaine Goldman, Phoenix, Ariz.
Socioanalysis	April 18-20, 1977	Martin R. Haskell, Long Beach, Calif.
Excursions into the Intuitive	April 25-28, 1977	Shirlee Gomer, Van Nuys, Calif.
Theory and Philosophy of J. L. Moreno	May 13-19, 1977	John Nolte, Beacon, N.Y.
Death, Dying and Living	June 3-9, 1977	Zerka T. Moreno, Beacon, N.Y.
Presence and Spontaneity for Group Leaders	July 29-August 4, 1977	Jonathan Fox, New Paltz, N.Y.
Psychodrama and Sex Therapy	August 26-September 1, 1977	Ann E. Hale, Beacon, N.Y.
Sociotherapy	September 16-18, 1977	Robert Siroka, New York, N.Y.
(To be announced)	September 19-22, 1977	(To be announced)
Psychodrama and Intra-group Dynamics	October 7-13, 1977	Sandra Garfield, Los Angeles, Calif.
Psychodrama for Therapists of Other Persuasions	October 28-November 3, 1977	John Nolte, Beacon, N.Y.
Psychodrama for Children and Adolescents	November 18-20, 1977	Peter J. Rowan Boston, Mass.
(To be announced)	November 21-24, 1977	(To be announced)
(To be announced)	December 9-15, 1977	(To be announced)

MORENO INSTITUTE

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CERTIFIED SINCE DECEMBER 1975

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AMERICAN SOCIETY OF GROUP PSYCHOTHERAPY AND PSYCHODRAMA

NOTICE TO MEMBERS AND FELLOWS

The Council met during the 1976 meeting and decided that, due to the spiralling costs of all services, it will be necessary to increase all dues effective January 2, 1977.

Further, it was decided that, to simplify billing, all membership fees would fall due on January 2nd of the calendar year. All dues paid into 1977 will be credited accordingly.

Dues will henceforth be:

Fellows	\$30.00
Members	\$15.00
Assoc. Members	\$ 7.50

ANNUAL MEETING, 1977

Hotel Statler Hilton, New York City, April 21-24. This 35th Annual Meeting will once again comprise a Psychodrama Training Institute, Thursday, April 21, 1977. This section will offer approximately two dozen different leaders who will each present a workshop in their own style and covering their particular area of expertise. Admission is by pre-conference enrollment.

CALL FOR PAPERS

The call for papers is now going out to all those who wish to make a program offer.

ONE-DAY WORKSHOPS

As for the last decade, the Society will again present a large variety of one-day workshops to be conducted by leaders in the psychodrama and group psychotherapy field on Thursday, April 21. These are limited admission workshops and pre-registration is required. The fee is \$40.

Registration fee: \$35.00 Non-member

\$25.00 Members of ASGP&P and Moreno Academy

\$17.50 Students (must provide student identification)

For all further details please contact: Steven Wilson, c/o Institute for Socioterapy, 39 East 20 Street, New York, N.Y. 10003, telephone 212 260-3860.

BOOK REVIEW

PSYCHODRAMA, Resolving Emotional Problems Through Role-Playing Lewis Yablonsky, Ph.D., 293 pp. New York: Basic Books Inc., \$10.95.

With the death of J. L. Moreno, the father of psychodrama, books on this subject are bound to proliferate. This book, written by one of Moreno's favorite sons, is a welcome presence. It covers a comprehensive arena of applications, reads easily, and contains some very precious nuggets of information on psychodrama as a process as well as colorful subjective reports by those who ventured into it as protagonists.

From being a son, Lew Yablonsky emerged into a co-worker, friend, and respected colleague. He gratefully acknowledges his deep indebtedness to Moreno. One may speculate, along with him, what his life and that of a multitude of others, past, present and future, would have been like without Moreno's creative vision.

The book is particularly useful for the layman who may not be acquainted with what that vision represented. Lew's able interpretation of the relationship of psychodrama to other treatment modalities, his analysis of its implications for theater, but especially his elucidation of the meaning of living life psychodramatically, are to be highly commended.

Z. T. M.

Note to Authors

We encourage original and creative articles from those familiar with J. L. Moreno's vast range of work in psychotherapy (group and action methods), education, training, and the arts; also, his personality theories and his theories of sociatry. Brief reports; summaries of longer works which are available from the authors; research; session transcripts; informative anecdotes; theoretical material; book reviews; and critiques (including those of the Morenian system itself), are welcome. As mandated by the Council of Fellows, the Editorial Committee is trying to make this journal more interactive with the membership of ASGPP, and we are soliciting your suggestions, comments, criticisms, recommendations, and above all, your articles, to this end.

Anyone can submit an article. Insofar as possible, articles should conform to the style stipulated in the Publication Manual of the American Psychological Association, which is generally available in scholarly social science libraries. No substantive changes will be made without the author's permission.

To submit an article, send three good copies to Editor, GPPS, 259 Wolcott Ave., Beacon, N.Y. 12508. (If you wish the return of a rejected article, enclose a stamped, self-addressed envelope.) As is generally the case with journals, accepted articles become the property of the publisher, in this case, Beacon House, Inc.

We look forward to your contribution and assistance.

The 1976 Editorial Committee

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